

Philosophical-Paradigmatic Analysis of The Formation and Development of Cross-Culture in The Historical Development of Central Asia

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Abstract: This article examines the philosophical and paradigmatic foundations of the formation and development of cross-culture in the historical development of Central Asia. Special attention is given to the interaction between Turkic and Persian cultural traditions, particularly the Uzbek-Tajik cultural matrix, which emerged through centuries of coexistence and mutual influence. The study criticizes narrow ethnocentric approaches that separate cultural heritage into distinct ethnic categories and emphasizes the importance of a cross-cultural, integrative, and dynamic perspective. Furthermore, the article analyzes the common spiritual, literary, artistic, architectural, and social values that constitute a unified civilizational space in the region. The Turko-Persian cultural tradition is explored as a historical example of cultural synthesis that significantly contributed to the development of Central Asian civilization.

Keywords: Cross-culture, Central Asia, cultural interaction, Uzbek-Tajik cultural matrix, Turko-Persian tradition, cultural synthesis, intercultural relations, civilization, philosophy of culture, ethnocentrism.

Introduction: In order to gain a deeper understanding of the concept of culture, we reviewed the definitions provided by several scholars and specialized literature. At this point, a question naturally arises: what exactly is cross-culture"?

Literally, while "cross" signifies an "intersection", "crossroads" or "interaction", "cross-culture" means the "intersection of cultures" or "interaction and exchange between cultures".

In this regard, the Iranian-Turkic, and particularly within our regional context, the Uzbek-Tajik (Persian-Tajik) cultural matrix, arouses particular interest.

Unfortunately, a narrow ethno-centric approach has not yet been fully overcome in understanding the emergence, formation, and deep roots of this matrix. Researchers often divide culture strictly into "Uzbek" or "Tajik", thereby overlooking their shared fabric that has fused together over centuries.

From this precise perspective, it becomes clear that the Uzbek and Tajik (Persian) cultural matrix is inseparable—two manifestations of a single whole. The same spiritual core, the same literary and aesthetic ideals (the Navoi–Jami–Hafez chain), the same musical maqams, the same architectural patterns, the same culinary philosophy, and hospitality customs—all of these form a unified civilizational matrix that cannot be confined within a narrow ethnic framework. Therefore, understanding it requires a cross-cultural, integrative, and dynamic approach rather than an ethnic one.

Regarding the Turko-Persian culture, the foreign scholar R.L. Canfield, in his work "Turko-Persia in Historical Perspective" describes it as follows: the Turko-Persian tradition was Persianate in that it was centered on a lettered tradition of Iranian origin; it was Turkic in that it was patronized for many generations by rulers of Turkic ancestry; and it was "Islamic" in that

Islamic notions of virtue, permanence, and excellence infused public discourse as well as the religious affairs of the Muslims, who constituted the ruling elite. [2:P,1]

METHODOLOGY

One of the primary reasons for the wide-scale development of cultural relations in the historical evolution of the Central Asian peoples is the region's favorable geographical location at the crossroads of trade routes. This circumstance served as a powerful impetus for the active development of not only trade and economic ties, but also the processes of cultural exchange and mutual influence.

The beliefs, religious values, and culture of the peoples who inhabited the territory of Central Asia spread and developed on a large scale due to the region's favorable geographical position at the crossroads of trade routes.

Regarding the Turko-Persian culture, the foreign scholar R.L. Canfield, in his work "Turko-Persia in Historical Perspective", provided the following description: "Especially in the early centuries of Islam, Turko-Persia represented a distinctive variant of Islamic life and thought in these regions, particularly among the elite". [4:P,1]

Regarding the culture and cultural language of Central Asia, the American scholar Alfred Louis Kroeber, in his work "Configurations of Culture Growth", presented the following insights: Firdusi's name is perhaps the most famous, and he stands at the head of a long "summit". However, the epic genre is more amenable to translation into other languages than lyric poetry; less of its essential flavor is lost; and how much discount should be allowed for this factor? Perhaps here is a literature similar to Italian—it begins with its greatest genius, yet endures for a long time. The great era of Persian literature is poetry. Prose was less ambitious and less successful, with occasional exceptions like Saadi in the 13th century. It is clear that Arabic, as the language of knowledge as opposed to pleasure, slowed down the spontaneous development of Persian prose. It seems difficult to determine how ethnically Turkic or Iranian were the people born between 900 and 1400 in the northeastern border regions—from Merv and Khiva to Bukhara and Samarkand, territories where Turkic languages are mostly spoken today. Culture and the cultural language in this region were undoubtedly Persian. However,

from the 10th century onward, Muhammadanized Turks ruled extensively in Iran, and many followers must have arrived with them. Ethnically and colloquially, a large part of the population was likely mixed. Ottoman Turkic literature, which was in a sense an imitation of Persian literature, can be placed at its peak in the second half of the 16th century. [6:P,532]

LITERATURE REVIEW

Today, the study of the cultural heritage of global nations, and in particular, the rich experience regarding the formation and development of cross-culture in the historical evolution of the peoples of Central Asia, constantly attracts the interest of the scientific community. Specifically, the essence of cross-culture in the historical development of global countries and Central Asia's peoples has been profoundly investigated in the works and scientific research of foreign scholars such as Geert Hofstede, Robin Goodwin, Robert L. Canfield, Rolf Lidskog, and Alvin Toffler.

Poetic masterpieces created by Firdusi, Hafiz, Saadi, Rumi, Jami, and other Persian thinkers—such as the Shahnameh, Ghazaliyot, Masnavi, and various Divans—are priceless treasures not only for the Persian people but also for the entirety of Eastern and Western culture. Their verses have consistently provided inspiration, spiritual nourishment, and aesthetic pleasure to millions of people.

Regarding the similarity of Sanskrit literature to Greek literature and its overall development, the American scholar Alfred Louis Kroeber, in his work "Configurations of Culture Growth", presented the following insights: Sanskrit literature shows a uniform, parallel development to Greek literature, but, as in other areas of civilization, at a much slower pace. Also, like Greek literature, it begins with its national or popular epics—this initial burst being distinct from the rest of the development. In neither nation were the final poetic forms achieved through epics. In India, the epic did not yet possess syllable length. In Greece, the epic had length, but only in one meter, and later in many meters. Lyric poetry, drama, narrative poetry, and prose peaked almost simultaneously in both India and Greece. However, Sanskrit literature stretched out for seven or eight centuries after its peak, whereas Hellenic literature lasted three centuries at most.

Throughout the active period of Sanskrit literature, it was primarily the language of the educated. Literature in the vernacular languages of India—Hindi and other spoken dialects—began to flourish, or at least to be recognized as literature, only after the true productivity in Sanskrit had ended. Therefore, these two developments are actually one, just in slightly different mediums—much like Chinese drama and novels in a non-classical style appearing after classical literature. This continuity is confirmed by the fact that although Indian vernacular languages added rhyme, they retained the syllabic quantity meters of Sanskrit. Popular poetry emerged and grew in northern India during periods of foreign invasion and rule, reaching its peak under the early Mongol-Turkic Muhammadan rulers. [7:P,618]

Works created on the basis of cross-cultural approaches and scientific-cultural heritages provide yet another vivid proof and evidence that the culture of the world's peoples emerged and developed as a result of mutual exchange and reciprocal influence.

Regarding Western civilization, the American scholar Alfred Louis Kroeber presented the following thoughts in his work *Configurations of Culture Growth*—I have left the last pair of questions relevant to the present time, as they involve attempts to predict the future: “We have found that a decline has been occurring in Western civilization in the literature of every country since 1860. Because this civilization is destroying or radically altering all other cultures, thereby either halting their local growth or turning it in another direction, a drought of great literature in the West means a drought of great literature throughout the entire world”.

Regarding cultural prediction, the American scholar Alfred Louis Kroeber presented the following thoughts in his work *Configurations of Culture Growth*: “Finally, if we consider the totality of human culture as distinct from the Western form to which we belong, nothing can be predicted on the basis of intellect and reason. Islamic, Indian, Chinese, and Japanese civilizations appear to have definitely ended in their historical forms—this is true. But who can say that, after some time, completely new cultures, rooted in both these ancient civilizations and Western civilization, will not emerge on the old soil as independent growths? We have the example of Italy participating in the Classical

Mediterranean civilization and, a millennium and a half later, actively participating in and leading Western culture. There is also Mesopotamia, which, a full thousand years after its local culture was replaced, hosted the blossoming of Islam. In the modern situation, there is no precedent for the growth of one culture crowding all others out of existence; therefore, there is no basis for any prediction”.

These heritages confirm that cultures enriched themselves not in isolation, but through constant contact, trade routes, migration, and scientific dialogue. Platforms such as the Great Silk Road, caliphate courts, and Renaissance Europe united the knowledge and creativity of various peoples, creating new stages of civilization.

Regarding Greek culture, the American scholar Alfred Louis Kroeber characterized it in his work *Configurations of Culture Growth* as follows: “Outside of Europe, the Anatolian coast had long had a Greek fringe. With Alexander, a torrent of Greek culture poured over the whole Near East. It lasted for a thousand years in Syria and Egypt—at least as a heavy and influential overlay—and endured even longer in Anatolia. In Mesopotamia and Iran, its influence was more superficial and its persistence much shorter. These interior regions, like Arabia, remained civilizational-wise predominantly Asian. Slightly later, the Romans spread a similar cultural overlay and, in part, language to the North African coast. This too, like the Hellenization of Asia and Egypt, melted away before Islam, if not before”.

The global spread of Greek culture and its profound impact on cultural heritage served as a powerful catalyst for the development, enrichment, and mutual cooperation of peoples’ cultures.

DISCUSSION

Regarding Greek civilization, the American scholar Alfred Louis Kroeber characterized it in his work *Configurations of Culture Growth* as follows: “With the Macedonian and Roman expansions, the civilization shifted spatially—from a southeastern European fringe civilization originally dependent on the Near East and Egypt, it became a pan-Mediterranean civilization; and in its greatest expansion, it was just that, without remainder. It penetrated farthest into the interior in the northwest, into Europe, where the Danube, the

Rhine, and the Clyde became its boundaries. These European gains were made after most of the temporary dispersion into Mesopotamia and beyond had been lost”.

In the Islamic world, Ibn Sina's (Avicenna) work *The Canon of Medicine* served as the primary medical textbook in medieval Europe and laid the foundation for many principles of modern medicine; Al-Khwarizmi's works on algebra play an essential role in today's development of mathematics; and Al-Biruni's research in geography and astronomy is astonishing for its scientific precision.

Regarding Arab-Islamic civilization, the American scholar Alfred Louis Kroeber characterized it in his work *Configurations of Culture Growth* as follows: “The Arab-Islamic civilization-that is, the civilization carried on by Muhammadans and utilizing the Arabic language as its cultural medium, the fact that many of them were not ethnically Arab being irrelevant in the present context-is unique in several respects. First, it began distinctly and almost completely with a new religion. The only phenomenon contradicting this statement is the existence of a common Arabic lyrical poetry at least a century before the Prophet Muhammad. Second, this religion was a hybrid, lacking any significant element of novelty-aside from associations with personality, speech, and place and consisting merely of extreme simplification. Third, although on the surface this appears to be an accidental feature of the religion, but in reality is due to more complex and less obvious reasons, this civilization did not attempt visible aesthetic representation. Therefore, sculpture, painting, and drama in the ordinary sense are absent. Fourth, the civilization was predominantly verbal in character in its high achievements. Its primary achievements are religious, literary, philological, philosophical, scientific, and architectural. Of these, only architecture and, in part, science are non-verbal. There is an ancient proverb: God gave the Greeks the skill to work with their heads, the Chinese the skill to work with their hands, but to us Arabs, He gave the skill of the tongue”.

Poetry, music, dance, and other forms of art, as well as various customs and traditions, merged to create a new, shared system of values within a unified cultural space, without losing their unique characteristics but rather enriching them. It was precisely this process that

established a solid foundation for deep cultural convergence and mutual understanding among ethnic groups and peoples.

Regarding Arab-Islamic activity and achievement, the American scholar Alfred Louis Kroeber characterized it in his work *Configurations of Culture Growth* as follows: “If one were to venture a single characterization as the dominant keynote of the culture-though such are always over-characterizations-it might be masterliness in simplicity of organization; with variation in repetitiveness rather than richness of fundamental complexity. This quality seems to adhere in some degree to every Arab-Islamic activity and achievement. The productive periods are as follows: Lyrical poetry-from 530 (or earlier) to 1030; blossoming until 830, but with no sharp peak. Religion-from 622 to, let us say, 1258, when the caliphate was destroyed by the Mongols. Political-from 632 to about 825, when the caliphate began to fragment. Philology-from 650 to 1000, peaking in 800. Science-from 750 to 1125, the best period being 820–1050, peaking around 1020 with Ibn Sina, Al-Haytham, and Al-Biruni. Philosophy-from (800 or) 850 to 1120, peaking in 1020 with Ibn Sina. Prose literature-from 830 to 1130, in a protracted manner”.

While it demonstrated the elegance, descriptive power, and philosophical depth of the Persian language in its own time, today it continues to be translated into various languages, read, and discussed across Europe, Asia, America, and other continents.

The unique place of the Iranian peoples in cultural history is characterized by the American scholar Alfred Louis Kroeber in his work *Configurations of Culture Growth* as follows: “The Iranian peoples have played a unique role in cultural history-a role that can be defined as both fractional and secondary. First, they achieved national unity and its effective political expression two thousand five hundred years ago-when the Medes helped destroy Nineveh. Fifty years later, the Persians established the largest empire yet in existence and governed it with relative success and humanity. After being defeated by Alexander, Iranian nationalism was revived under Parthian leadership in less than a century and a half, absorbing the eastern Macedonian successions, rivaling Rome, and holding Mesopotamia against it. As Parthian power declined, the Sasanians took its place and again held their own against Rome

and Byzantium-including Mesopotamia-surrendering only to the Arabs. In short, for twelve centuries, the Iranians were independent for more than ten centuries, and for most of this millennium, they controlled either Mesopotamia in the west or Bactria-Turkestan in the north, or both”.

In the aesthetic values of the Persian cultural heritage, the most delicate aspects of the human psyche and eternal themes such as love, wisdom, justice, and spiritual purity have found their expression. These works stand as the most brilliant examples of dialogue between cultures, serving to strengthen mutual understanding and respect among peoples.

The cultural achievements of the Iranians are characterized by the American scholar Alfred Louis Kroeber in his work *Configurations of Culture Growth* as follows: "Only after being defeated by the Arabs and accepting Islam did the Iranians begin to produce new cultural achievements: in Arabic philosophy, science, and mysticism, and even in Arabic literature itself, and then in their own national literature-in the Persian language, initially built upon Arabic models, but surpassing them and creating successful epics. The great period of this literature is roughly 950–1450. In painting as well-even though it was forbidden to orthodox Muslims- a Persian school emerged, but during the European Renaissance, long after the literature had ended."

Central Asian intellectuals and poets, regardless of their nationality, drew inspiration from classical Persian-Tajik poetry. Indeed, it mobilized the ideas of the cultural figures depicted within it into a struggle against ignorance, social inequality, indifference, injustice, and the oppression of various rulers. The poet Mirzo Sodiq Munshiy wrote the following during his journey to the Bukhara province:

Charobate bar on jilvagar bud,
Maqomi mardumi bepoyu sar bud.
Yake vayronayu bebomu bedar,
Binoi saqfi o' az regi sarsar.
Dar avval buda on cho qasri shohon,
Kunun ast beshai vahshighizolon.

That is, ruin was manifest there, the desolation was endless, the houses were without roofs and doors, and sand was constantly pouring from the ceilings of the

buildings.

Previously, the palaces of kings stood here in beautiful cultural splendor, but today, it has turned into a thicket and a forest where wild animals and wild deer roam.

Throughout history, Turkic culture has served as a true “bridge of cultures” and a “conductor of cultures”, through which large-scale exchange and mutual interaction processes between Western and Eastern cultures were carried out.

CONCLUSION

Regarding Turks in cultural history, the American scholar Alfred Louis Kroeber characterized them in his work *Configurations of Culture Growth* as follows: “A review of cultural history would be incomplete if it neglected the Turks. This powerful group of peoples long transmitted cultural materials between China and the West, gave the Mongols most of the civilization they accepted, was the mainstay of the Mughal invasion of India, has been the backbone of Asian Islam for nearly a thousand years, and still holds Constantinople. Their greatest institutional creation was the Ottoman or Osmanli state, which arose shortly after 1300, peaked during the reign of Suleiman the Magnificent (1520–1566), continued to grow until 1670, and began its decline with the defeat at Vienna in 1683. The Turks have not yet achieved high productivity in activities other than conquest; however, they have participated in many civilizations, though perhaps more in destroying than in building”.

The Arab-Islamic civilization is distinguished by the scientific works and literature created by its renowned scholars, which have made an incomparable and decisive contribution to the development of many fields of modern science.

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