

DOI: <https://doi.org/10.36719/2663-4619/127/34-53>

Almaz Ulvi (Binnatova) 

Institute of Literature named after Nizami Ganjavi, ANAS
Baku, Azerbaijan
Doctor of Philology Sciences
almazulvi1960@mail.ru

Alisher Navoi: His Era, Life, and Literary Heritage

Abstract

This article examines the era, life, and creative legacy of Alisher Navoi within a unified scholarly framework. As one of the most prominent representatives of Turkic-Islamic literary thought, Navoi played a decisive role not only in the history of classical poetry, but also in the formation of Chagatai-Turkic as a highly developed literary language. The study aims to analyze the interrelationship between the socio-political and cultural environment of the Timurid period, Navoi's personal and intellectual formation, and the thematic, aesthetic, and linguistic features of his works. The article applies qualitative methods of humanities research, including historical-comparative, biographical, literary-historical, and textual analysis. The findings demonstrate that Navoi's literary legacy should be interpreted not merely as the product of individual poetic genius, but also as the result of a broader historical process in which language, literature, spirituality, and cultural identity were deeply interconnected. Particular attention is paid to Navoi's role in elevating Turkic to the level of a classical literary language, his contribution to the development of the Khamsa tradition, and his importance as a statesman and cultural patron. The article concludes that Navoi occupies a unique place in the history of Turkic literature and cultural self-consciousness.

Keywords: *Alisher Navoi, Chagatai literature, Turkic literary language, Timurid period, classical literature, Khamsa, literary heritage*

Almaz Ülvi (Binnatova) 

AMEA Nizami Gəncəvi adına Ədəbiyyat İnstitutu
Bakı, Azərbaycan
filologiya elmləri doktoru
almazulvi1960@mail.ru

Əlişir Nəvai: dövrü, həyatı və ədəbi irsi

Xülasə

Məqalədə Əlişir Nəvainin dövrü, həyatı və yaradıcılıq irsi vahid elmi çərçivədə araşdırılır. Türk-islam ədəbi fikrinin ən görkəmli nümayəndələrindən biri olan Nəvai təkcə klassik poeziya tarixində deyil, həm də çağatay-türk dilinin yüksək inkişaf etmiş ədəbi dil kimi formalaşmasında həlledici rol oynamışdır. Tədqiqatın məqsədi Teymurilər dövrünün ictimai-siyasi və mədəni mühiti, Nəvainin şəxsi və intellektual formalaşması, eləcə də onun əsərlərinin tematik, estetik və dil xüsusiyyətləri arasındakı qarşılıqlı əlaqəni təhlil etməkdir. Məqalədə keyfiyyət yönümlü humanitar tədqiqat metodlarından, o cümlədən tarixi-müqayisəli, bioqrafik, ədəbi-tarixi və mətnşünaslıq təhlili üsullarından istifadə edilmişdir. Nəticələr göstərir ki, Nəvainin ədəbi irsi yalnız fərdi poetik dahinin məhsulu kimi deyil, həm də dil, ədəbiyyat, mənəviyyat və mədəni kimliyin dərin şəkildə qarşılıqlı bağlı olduğu geniş tarixi prosesin nəticəsi kimi şərh edilməlidir. Məqalədə Nəvainin türkcəni klassik ədəbi dil səviyyəsinə yüksəltməkdəki rolu, "Xəmsə" ənənəsinin inkişafına verdiyi töhfə, dövlət xadimi və mədəni himayədar kimi əhəmiyyəti xüsusi diqqət mərkəzində saxlanılır.

Məqalədə belə nəticəyə gəlinir ki, Əlişir Nəvai türk ədəbiyyatı və mədəni özünüdərk tarixində müstəsna yer tutur.

Açar sözlər: Əlişir Nəvai, çağatay ədəbiyyatı, türk ədəbi dili, Teymurilər dövrü, klassik ədəbiyyat, Xəmsə, ədəbi irs

Introduction

Alisher Navoi occupies a unique place in the history of Turkic literature, Eastern intellectual culture, and the literary life of the Timurid period. He is widely recognized as a poet, thinker, statesman, and patron of culture whose works profoundly influenced the development of Turkic literary consciousness. His name is associated not only with remarkable poetic achievement, but also with the elevation of Turkic to the status of a refined literary language capable of expressing complex aesthetic, philosophical, and spiritual meanings.

The fifteenth century was one of the most important periods in the cultural history of Central Asia and the broader East. Under the Timurids, especially in Herat, literature, science, architecture, and the arts developed in close interaction. This environment produced a highly sophisticated literary culture in which Persian and Turkic intellectual traditions coexisted and enriched one another. Within this context, Navoi emerged as a major figure whose literary and cultural mission went beyond the limits of individual authorship.

A considerable number of studies have examined Navoi's biography, poetic legacy, language consciousness, and socio-political activity. However, these aspects have often been discussed separately rather than as interrelated components of a single historical and cultural phenomenon. The main objective of this article is therefore to investigate Navoi's era, life, and creative legacy within an interconnected and unified scholarly framework. The novelty of the study lies in its attempt to evaluate Navoi not merely as a classical poet, but also as a major cultural and intellectual phenomenon who contributed significantly to the formation of the Turkic literary and cultural space. In this regard, his literary activity, language consciousness, public role, and spiritual-intellectual worldview are considered in close relation to one another.

Literature Review

The study of Alisher Navoi has a long tradition in Turkic and Eastern literary scholarship. His literary personality, poetic heritage, philosophical views, and contribution to the history of the Turkic literary language have attracted the attention of numerous researchers. In Azerbaijani literary studies as well, Navoi has been examined from various perspectives, including his place in the common Turkic literary heritage, his artistic system, his lyrical and epic works, and his influence on literary relations between Azerbaijani and Uzbek-Chagatai literature. Existing studies demonstrate the richness of Navoi scholarship, yet they also reveal that his era, biography, literary activity, and statesmanship are often treated as separate subjects rather than as parts of a unified analytical structure.

From the perspective of contemporary literary scholarship, such separation limits the possibility of understanding Navoi as a multidimensional historical figure. For this reason, a synthetic approach that combines historical context, biography, literary analysis, and cultural interpretation is methodologically necessary. The present article responds to this need by examining Navoi's life and works as interconnected manifestations of a broader intellectual and civilizational process.

Methodology

This study is based on the principles of qualitative research in the humanities. Historical-comparative, biographical, literary-historical, and textual analysis methods are employed in order to examine the era, life, and literary heritage of Alisher Navoi in a systematic way. Historical sources and relevant scholarly works in Navoi studies are used to identify the socio-political and cultural characteristics of the Timurid period in which he lived. A biographical approach is applied to the analysis of facts related to his life and intellectual development, while literary-historical and comparative methods are used to determine the ideological, aesthetic, and linguistic significance of his works in the history of Turkic literature.

The research also relies on close reading of Navoi's poetic, philological, and religious-philosophical writings in order to reveal the internal coherence of his worldview. The methodological aim of the article is to demonstrate the interrelationship between Navoi's historical environment, personal formation, public activity, and creative output. This approach makes it possible to move beyond descriptive presentation and toward a more integrated scholarly interpretation of his role in the development of Turkic literary culture.

Research Results and Discussion

a) The Era

I.

The development of the Uzbek language – Chagatai Turkic – prior to the time of Amir Alisher Navoi

Chagatai Turkic literature is a significant branch of Turkic peoples' literature as a whole. The term Chagatai Turkic literature encompasses the literary works that emerged in Central Asia after the Mongol invasion, particularly the Turkic literature (ancient Uzbek literature) from the period of Amir Timur and the Timurids. It's important to note that the Chagatai Turkic literary period in the history of Turkic literature didn't appear all of a sudden. Its roots can be traced back to the poems and myths in the "Avesta," the Orkhon-Yenisei inscriptions, and Turkic-Uyghur literature. In literary scholarship, this era is considered to be a period when literary monuments were regarded as the common literature of Turkic peoples. This includes post-Islamic works such as Yusuf Balasaghuni's "Kutadgu Bilig," Mahmud al-Kashgari's "Divan Lughat al-Turk," and Khorezm-Golden Horde Turkic literature, among others. A new chapter in the post-Islamic period of Chagatai Turkic literature was opened by Khorezm and Golden Horde literature, which flourished and developed in Khorasan and Transoxiana. As a historical fact, the first literary work of Amir Timur's era is his own eleven-line "Inscription" written in the Uyghur alphabet in 1381. The text of this inscription was translated by the European Turkologist N.N. Poppe (the first three lines of the inscription, written in Arabic script, remain unread): "Seven hundred... In the middle month of spring in the year of the sheep, into the land of Qara Toqmaq (meaning: approximately Kipchak), Timur Bey, the Sultan of Turan, attacked Toqtamish Khan with two hundred thousand soldiers for his fame. He waged war so that his arrival at this place would be recorded in history. May God ascribe this to justice! God have mercy on the people and remember us in prayer." ("Türk edebiyatı", 1992, pp. 80-103).

Let's take a brief look at the meaning of the word "Chagatai" and address the question of whether it refers to Chagatai Turkic or Old Uzbek: What Does "Chagatai" Mean? Chagatai (1183-1242) was the name of a Mongol prince and the second son of Genghis Khan. A portion of the lands conquered by Genghis Khan fell to his younger son, Chagatai. The word Chagatai (sometimes also written as cığatay) literally means "younger son." In those times, territories, states, and their languages were often named after their rulers. Examples include the Ottoman Empire and the Ottoman language, or the Safavid dynasty. From this perspective, the official and active language throughout Chagatai's territories became known as the Chagatai language or Chagatai Turkic. The Chagatai Khanate was a dynasty that reigned in Transoxiana, Semirechye (Yedisu), and Eastern Turkestan between 1227 and 1370. Chagatai Turkic is the name for the second period of North-eastern Turkic (Old Uzbek). Fuad Köprülü categorized the history of Chagatai Turkic literature into the following periods:

1. Early Chagatai Period (13th and 14th centuries)
2. Beginning of the Classical Chagatai Period (14th and 15th centuries)
3. Classical Chagatai Period (second half of the 15th century)
4. Continuation of the Classical Period (16th century)
5. Period of Decline and Decay (17th to 19th centuries) (Ali Şîr Nevâî: 2016-2020, pp. 449-453)

It's worth noting that in Soviet-era sources, Chagatai Turkic is referred to as Old Uzbek, while in Chinese sources, it's recorded as Old Uyghur.

During the era of Amir Timur and the Timurids, several prominent poets emerged. Among the first was Mir Heydar Khorezmi, who drew inspiration from Nizami's literary legacy. His notable

works include the *Masnavi* “Makhzan-ul-Asrar,” his “Yusuf Amir Divan,” “Dahname,” and the polemic “Beng-u-Bade.” Additionally, the Sufi and love poems of Atayi, son of Ismail Ata (brother of Ahmad Yasawi), were widely popular among the people. When discussing the literature of this period, the poet Sakkaki deserves special mention. According to Alisher Navoi's writings, Sakkaki gained significant fame during the reign of Ulugh Beg. He composed four *qasidas* (odes) each in honour of Ulugh Beg and Arslan Khwaja Tarkhan, and one *qasida* dedicated to Khalil Sultan, the ruler who succeeded Amir Timur.

The reigns of Baysunghur and Ulugh Beg, grandsons of Amir Timur, are considered a period of significant historical ascent for Turkestan and Khorasan, and even for the entire Islamic world, in the fields of science, art, literature, and culture. One of the prominent poets of that era was Lutfi (1369–1465), whom Alisher Navoi called “a dear and blessed man.” Lutfi's poems were widely circulated throughout the lands of Turan at that time. Lutfi had also served Shahrukh Mirza (1409–1446), Amir Timur's eldest son and heir, and the father of Mirza Ulugh Beg. He later traveled to the Golden Horde, and from there to Iran and Azerbaijan.

The poet wrote his famous *masnawi* “Gul wa Navruz” in honor of Iskandar Mirza, the ruler of Isfahan. This literary flourishing was a path that led Turkic literature towards the pinnacle of classical Persian literature.

The years of the great thinker and brilliant Uzbek poet Alisher Navoi's creative work are considered the Golden Age of Chagatai Turkic – Uzbek literature, and indeed, of Turkic peoples' literature as a whole. It was a period of rise and renaissance. The works of poets like Gadayi, Ahmadi, and Durbek are, in fact, the classical literary chronicles of that very era. Indeed, the Turkic language underwent a distinct stage of development in Chagatai Turkic literature during the time of Alisher Navoi, and even earlier, during the reign of Mirza Ulugh Beg. However, it was the name of Alisher Navoi that truly conquered the summit of literature.

Alisher Navoi stands as the brilliant creator of a new era in the literature of the Turkic peoples. It's well-known that during the Middle Ages and ancient times, there was a widespread tradition of writing epic works, and indeed, all imaginative literature, especially poetry, in Persian. Alisher Navoi himself had an excellent command of both Persian and Arabic, holding them in high regard. Despite this, the struggle for national literature within Pan-Turkic literature, which began in the 13th century with figures like Izzaddin Hasanoghlu and Qadi Burhanuddin, reached its zenith with Alisher Navoi. In fact, one could argue he represents one of the main pinnacles of the Middle Ages in this regard (Həbibbəyli, 2017, p. 4).

Thanks to the Amir Timur Sultanate, Chagatai Turkic ascended to such a peak that it became one of the three major languages of the Islamic world.

According to historical sources, Sultan Husayn Bayqara, the last prominent representative of the Timurid dynasty, was a courageous, brave, just, and prudent ruler among the Timurid princes. His father, Ghiyath al-Din Mansur Bayqara Mirza, was the third son of Bayqara Mirza. Bayqara Mirza's father was Umar Shaikh (1356-1394), Amir Timur's second son, and his mother, Firuze Begum, was the daughter of Qutluq Sultan Begum, who was the eldest daughter of Amir Timur's third son, Miran Shah Mirza. This means Husayn Bayqara was a great-grandson of Amir Timur on his father's side and a great-great-grandson on his mother's side. When describing Sultan Husayn Bayqara in the “Baburnama,” Zahir-ud-din Mohammad Babur notes that his lineage traces back to Amir Timur on both paternal and maternal sides (Bobur, 1989, pp. 148-149).

Sultan Husayn Bayqara (Herat 1438–1506) was also a poet. To quote again from the Baburnama: “He had a poetic nature and compiled a Divan. He wrote in Turkic. His pen name was ‘Husayni.’ Though some of his couplets weren't great, his Divan was complete in meter. He was a great ruler, both in his youth and in his reign.” (Bobur, 1989, p. 148). Husayn Bayqara was the author of beautiful lyrical poems. His Divan spread everywhere, reaching the largest libraries. His *ghazals* (lyric poems) stood out from those of his contemporaries: the beauty of nature, love, and pleasant feelings full of affection held a special place in Husayn Bayqara's poetry. Because of his excellent command of

Chagatai Turkic, he rarely used foreign or borrowed words in his poems. He even wrote a small treatise dedicated to the work of his friend, Alisher Navoi.

Alisher Navoi's father, Ghiyasiddin Kichgine Bahadur, and Husayn Bayqara's father, Amir Ghiyasiddin Mansur, were milk-brothers. Because of this bond, their children grew up together and attended school as companions. After their schooling, Husayn Bayqara became involved in court affairs. After some time, he also joined the struggle for the throne among the Timurid heirs. In 1469, Husayn Bayqara emerged victorious from this struggle, seizing power in Herat and becoming its ruler. During his reign, he greatly fostered science, culture, and literature throughout his realm. Herat, which had become the country's capital during Shahrukh's rule, transformed into one of the East's premier cultural centers, with its fame spreading far and wide. Over nearly forty years of rule, Husayn Bayqara became known as one of the most benevolent rulers in Eastern history. Distinguished by his humanism, he established an exceptionally vibrant center for science and art at the Herat court. The Persian poet Abd al-Rahman (Abdurrahman) Jami, renowned historians including Qantemir, and the painter Behzad all flourished, lived, and created their works specifically within Husayn Bayqara's court.

Husayn Bayqara issued a special decree in his country for writing in Chagatai Turkic. Mirza Ulugh Beg had signed a similar decree in Samarkand in the years prior. As one of the traditional decrees serving statecraft that began with Amir Timur, this particular decree held significant importance during a period when the Persian language dominated the entire Eastern world. The disdain for the Turkic language from certain circles is further highlighted by an anecdote involving Alisher Navoi, who was the chief vizier of Husayn Bayqara's court, and Bannayi, a talented poet born in Herat. This incident has been recounted for centuries: During a conversation, Alisher Navoi, angered by Bannayi's words, exclaimed, "Bannayi, you've overstepped your bounds. Your mouth should be filled with filth!" Bannayi, in response, retorted, "Filling it with filth isn't that difficult. It's enough to recite a poem in Turkic." (Ülvi, 2008, p. 34)

At a time when the Turkic language faced such widespread indifference, Husayn

Bayqara's decree regarding the Turkic language, specifically Chagatai Turkic, held immense significance for the country's academic circles and statesmen. In a way, it served as a major impetus for the development and dissemination of the state language. The highest stage of development for the official Turkic literary language coincided with Husayn Bayqara's years in power. This was particularly noteworthy, as even the Ottoman court poets of that era were still primarily writing in Persian.

Indeed, the historical contributions of classical masters in this field are undeniable. The distinct styles of native-language poets such as Hasanoghlu, Yunus Emre, and Nasimi played a crucial role in shaping the Turkic poetic language.

One of Husayn Bayqara's greatest historical services as a ruler was inviting his childhood friend, Alisher Navoi – two years his junior – to his court, and then swiftly appointing him chief vizier. This wasn't merely about Alisher Navoi holding a high position at court. It was precisely from this influential role that Alisher Navoi undertook unparalleled work for the development of Turkic culture and literature during that era. He even exerted significant influence on the ruler's policies, which highly valued science and culture.

Results The Era of Alisher Navoi

The age in which Alisher Navoi lived was marked by intense political transformation and remarkable cultural productivity. The Timurid period, despite internal political struggles, created favorable conditions for the flourishing of scholarship, art, literature, and architecture. Herat, in particular, became one of the leading centers of intellectual and cultural life in the East. Such an environment played a crucial role in the development of literary language and artistic taste.

The literary atmosphere preceding Navoi had already been shaped by the accumulation of Turkic poetic experience. Earlier traditions had prepared the ground for the emergence of a writer capable of revealing the full expressive power of Turkic. At the same time, Persian literary models remained highly influential, and any author writing in Turkic had to position himself in relation to a prestigious

and deeply rooted classical tradition. Navoi's achievement was therefore historically significant because he did not reject this tradition; rather, he entered into dialogue with it and demonstrated that Turkic possessed the same potential for aesthetic refinement and intellectual depth.

Thus, the Chagatai-Turkic literary environment preceding Alisher Navoi should not be regarded as an accidental phenomenon, but as the result of a long historical process of cultural and literary development. On the one hand, this environment represented the continuation of the broader Turkic literary tradition; on the other hand, it reflected the new socio-political and cultural conditions of the Timurid period. It was precisely on this foundation that Navoi elevated Turkic to the level of a highly developed literary language and transformed it into one of the major vehicles of classical poetic expression. Therefore, the emergence of Navoi should be understood not only as the result of individual genius, but also as the logical historical culmination of previous literary development.

II. Gems from Amir Alisher Navoi's Literary Treasury

Before delving into the research on Alisher Navoi's life and work, it's important to note that Navoi wrote clearly about his life, environment, and creative process in all his works, especially his scholarly-philological and religious-Sufi writings. In essence, all the works presented in this monograph simultaneously serve as primary sources for Alisher Navoi's biography and personality, or they possess a memoir-like quality. For example, his works "Halat-i Sayyid Hasan Ardashir" and "Halat-i Pahlavan Muhammad" provide insights into his childhood and youth.

Navoi's vast literary output offers direct insights into his life and mind. For instance:

- "Khamsat al-Mutahayyirin": This work reveals the master-disciple relationship between the great artist, then in the golden age of his creativity, and the esteemed Abdurrahman Jami.
- "Muhakamat al-Lughatayn": In this work, Navoi is seen as a linguist and scholar, passionately advocating for his native Turkic language and explaining its superiority over Persian.
- "Mizan al-Awzan": This text introduces us to his contributions as a literary theorist and a scholar of *aruz* (poetic meter).
- "Sab'at Abhur": Through this work, which discusses the lexicography of Arabic (the language of the Quran), we learn of his profound knowledge of Arabic.
- "Nasayim al-Mahabba": This *tazkira* (biographical dictionary) showcases the poet's extensive reading, offering a glimpse into the sheikhs, saints, poets, and holy figures of the Eastern world he encountered through his studies. It reveals his deep familiarity with all facets of the Eastern world's literary, scientific, and philosophical landscape.
- "Majalis al-Nafais": Here, the literary environment that shaped Alisher Navoi is discovered, including the master poets and scholars by whom he was taught, and the individuals with whom he interacted and who were supported by him in their creative endeavors.
- "Munsha'at": This work provides examples of official state correspondence in Turkic, offering a clear understanding of the history of documentation in the language.
- "Waqfiyya": This piece introduces us to the boundless philanthropic work of this great and faithful individual. For instance, in Navoi's view, before embarking on the Hajj pilgrimage, one should spend all related expenses on the oppressed people of their nation and on the development of their country. Only after feeling at peace with this should the Hajj pilgrimage be completed. In "Waqfiyya," the poet lays bare this humane and compassionate philosophy.
- "Zubdat al-Tawarikh": Presented under this title, his two historical works – "Tarikh-i Anbiya va Hukama" and "Tarikh-i Muluk-i Ajam" – reveal him as a historian and scholar.
- "Nazm al-Jawahir," "Hadith al Arba'in," "Mahbub al-Qulub," "Siraj al-Muslimin," "Risale-yi Tir Andokhtan," and "Munajat": These works showcase his historical contributions to explaining the Islamic faith to the common people in Turkic.
- "Lisan al-Tayr": Written near the end of his life, this masterpiece demonstrates the great man's arrival at a period of profound maturity and wisdom.

Thanks to the works mentioned above, almost every step of Alisher Navoi's 60 years of life and creation can be vividly traced. All these works collectively form a complete memoir, with the poet's life and artistry being reflected in various hues and meters.

b) His Life

Alisher Navoi was born on February 9, 1441, into an aristocratic family in the ancient city of Herat, located in the Khorasan province.

The distinguished poet Amir Alisher Navoi's aristocratic father and grandfather both served in government administration within the Timurid court. As stated in Sam Mirza's *tazkira* (biographical dictionary), "Alisher Navoi's paternal grandfather, Mir Abu Sa'id Jang, was also one of the chief amirs of Sultan Husayn's grandfather, Bayqara Mirza (Sultan Husayn Bayqara's paternal grandfather)." His father, furthermore, served as the vizier to Sultan Abu Sa'id (reigned 1451-1469), who was Timur's grandson, Miranshah's son, and the ruler of Samarkand. Later, according to Devletshah's *tazkira*, he became "one of the highest officials of Sultan Abu'l-Qasim Babur (Abu'l-Qasim Babur reigned 1451-1457), Shahrukh's son and the ruler of Khorasan." Due to these connections, Alisher's family lived in close proximity to the Timurid dynasty, and he attended school alongside Husayn Bayqara, a member of the Timurid lineage. As mentioned earlier, Husayn Bayqara's father and Alisher Navoi's father were also milk-brothers.

After Shahrukh Mirza, the eldest son of Amir Timur and ruler of Khorasan, passed away in 1447, a fierce struggle for the throne erupted among the princes, plunging the country into turmoil. During this period, Alisher's father took his entire family on a journey towards Iraq. In 1452, they returned to Herat, and Alisher resumed his education there. Navoi began writing poetry in his childhood, and his early verses quickly gained popularity. By the age of 15, he had already established a name for himself as a recognized poet.

Alisher Navoi's passion and love for literature were greatly influenced first by his father and uncles, and subsequently by the environment he grew up in. His inclination towards poetry was shaped by his father, Kichgine Bahadur, who composed poems in syllabic meter; his uncle, Mir Sa'id, who wrote under the pen name "Qabili"; Mir Sa'id's son, Mir Heydar, who used the pen name "Sabuni"; and Muhammad Ali, who wrote as "Qarib." Furthermore, after his father's death, Sultan Abu'l-Qasim Babur, who wrote Turkic poems and became Alisher Navoi's patron, played a significant role. Equally influential was Hasan Ardashir, who wrote under the pen name "Qalandar" and encouraged Navoi to read Lutfi and emulate his style.

The poet, who chose the pen name "Navoi" for his poems written in Turkic and "Fani" for his Persian poems, was accepted into the court of the Khorasan Shah Abul-Qasim Babur in 1456. This Shah was also a poet and highly valued young Alisher's talent. It was in Abul-Qasim Babur's court that Navoi earned the title "Master of Two Languages ("Zullisaneyn"). At that time, Alisher Navoi lived in the city of Mashhad.

Navoi was very young, just 15 years old, during his years of service in Abul-Qasim Babur's court. Unfortunately, court life changed his outlook on the future and left its mark on his personal life. "This poet, who matured during a corrupt and tumultuous period of royal courts, witnessed the most vile and hateful scenes of feudalism. He was even among the wild armies of sons who marched against their fathers in the struggle for the crown and throne. Alisher Navoi repeatedly saw fathers sacrificing their sons for the throne, women being taken captive like herds, and the horrific Eastern punishments of beheading, hanging, and poisoning. Eventually, he began to despise his position" (M.Əmir Nəvayi, 2009, p. 77).

Alisher Navoi never married in his life. Perhaps the immorality and cruelty towards women in the court harems, experienced during his time in the palace, deeply affected his poetic soul. As a child who lost his mother at the age of six, his unfulfilled longing for a mother's warmth and affection likely remained a raw emotional wound throughout his youth. It was precisely this degradation of women in his environment that influenced his decision not to start a family. Many legends have been written about this, such as the love story between him and Güll, the gardener's daughter. However, although the poet hinted in some of his works that he would write a piece about this, he never did. This has been written about in a slightly more comprehensive manner on page 435 of the present work.

Sometimes, Alisher Navoi's decision not to marry is attributed to his Sufi outlook and affiliation with the Naqshbandi order. However, his complete withdrawal from worldly life and full embrace of

Sufism, adopting a dervish-like existence, dates to 1478. "He withdrew from the splendor and patronage of the highest position and greatest favors, retreating into solitude. That is, he entered into a spiritual and mystical life. Alisher was 37 years old when he renounced the world... He gave up the pleasure of marriage and... dedicated his life to the joy of study." (Həsənzadə, 2009, p. 31). It's true that there are many points related to his personal life in his philosophical and didactic work "Lisanut-teyr", which he wrote as a response to Farid al-Din Attar's "Mantiq al-Tayr." It should be remembered that this work was completed closer to the end of his life, between 1497 and 1499.

It's known that Abdurrahman Jami, a renowned Shaykh al-Islam, scholar, and poet of his time, who commanded great respect, was the one who invited Alisher Navoi into the Naqshbandi order. Jami, however, was married and had children. In fact, he wrote his famous "Baharistan" tazkira as a textbook for his 7-year-old son, Ziyaeddin. This indicates that marriage was not the reason for Navoi's celibacy. Moreover, as mentioned, Alisher Navoi was already 37 years old at this time. It's also true that Navoi had a rich reading culture, having read many religious and Sufi books since childhood.

After the death of Abul-Qasim Babur, Alisher Navoi returned to Herat (formerly known as "Hiri," sometimes spelled "Heri") in 1464. There, he befriended the people of Badakhshan. Soon after, the last representatives of Badakhshan rebelled against Abu Sa'id Mirza. Sultan Abu Sa'id suspected Alisher Navoi of leading this rebellion and exiled him to Samarkand in 1466. The "Baburnama" mentions this event, stating, "Navoi went to Samarkand for a while and studied there, but the reason for his departure is unknown." In Samarkand, he engaged in the "study of sciences and arts," acquiring great skill in "calligraphy," "drawing," "music," and "painting" (Həsənzadə, 2009, p. 17), and he learned the science of prosody (aruz).

This fact is evident in Alisher Navoi's letter to his mentor and paternal guardian, Seyyid Hasan Ardəşir. While at the Ulugh Beg Madrasah, Alisher Navoi began studying under Mawlana Jalaluddin Faizullah Abul-Leys Samarqandi, a renowned scholar and teacher of that era. Here, young Alisher also met other learned individuals, in addition to famous scholars and musicians. The training, upbringing, and education he received in Samarkand left an indelible mark on Alisher Navoi's life. With the help of his master, Hoja Jalaluddin Faizullah Abul-Leysi, who was considered a great scholar of Arabic and Persian in his time, he deeply mastered the secrets of Islamic jurisprudence (fiqh) and Arabic linguistics. Through his extraordinary talent, sharp intellect, and profound dedication to knowledge, he was able to rediscover himself in Samarkand.

In 1469, a change occurred in the Khorasan government: Husayn Bayqara became the Shah of Khorasan and ascended to the throne in Herat. Husayn Bayqara and Alisher Navoi, who had studied together since childhood, had a pact of friendship: "That is, if one achieves power, he should not forget the other." (Həsənzadə, 2009, p. 21) For this reason, Husayn Bayqara invited his friend in Samarkand, the 28-year-old Alisher Navoi, whose talent and creative abilities he knew well, to join him. When Alisher Navoi arrived in Herat in response to this invitation, he presented the "Hilaliyya" qasida as a congratulatory gift to his childhood friend at a gathering held on April 14, 1469, for the occasion of the Eid al-Fitr. The work consists of ninety-one couplets. The main content of the qasida praises his friend Husayn Bayqara and offers blessings for the first steps of his rule. It congratulates the Shah and highlights his virtues as a person, listing the aspects that would make his reign just and beautiful, and expresses belief in the triumph and invincibility of his rule. Alisher Navoi named the work "Hilal" (Moon) because Sultan Husayn Bayqara ascended to the throne during the month of Ramadan. The poet later included this qasida in the third book of his "Khazain al-Ma'ani" divan, which is the "Badaya' al-Wasat" divan.

Sultan Husayn Bayqara greatly admired the qasida. Upon Alisher's "arrival in Herat, he was welcomed with extraordinary pomp and ceremony by Sultan Husayn" (Köçərli, 2009, p. 56). Sultan Husayn immediately appointed him to the position of seal-bearer in the court in 1469. "Alisher Navoi, who had seen three rulers of Khorasan and served in the courts of two of them (Abol-Qasim Babur and Abu Sa'id), only gained recognition as a prominent public figure during the reign of Husayn Bayqara (ruling years 1469-1506)" (Xəlilov, 2009, p. 201).

After serving as seal-bearer for three years, Alisher Navoi willingly relinquished the position, and his friend from Samarkand, the poet Sheikhim Suheyli, was appointed in his stead. Navoi preferred to work only as an advisor at the court, wishing to dedicate more of his time to creative pursuits. However, in February 1472, his friend Husayn Bayqara appointed him chief vizier and bestowed upon him the title “Amir-i Kabir” (Great Amir). In this new role, Alisher Navoi's first priority was to restore peace and order in the country. Following that, as he wrote in his work “Waqfiyya”, he initiated significant endowment (waqf) projects. He fostered the development of trade and various crafts, such as pottery, to improve people's livelihoods. He also promoted agricultural development in distant winter pastures, leading to increased prosperity throughout the country. As detailed in “Waqfiyya,” Navoi used his personal funds to provide clothing, food, and drink for all the poor, and even contributed a substantial amount to the royal treasury annually. These acts are also noted in the “Baburnama.” He oversaw the construction of new buildings in Herat and other cities along the Silk Road, transforming their appearance and improving their infrastructure.

One cannot help but be amazed by his construction and creative skills after seeing the tomb he built in the name of Imam Ali (AS) and the Mazari-Sharif Mosque he erected over it on a plain. You feel like a direct participant in the events of that century.

Yes, the city of Mazar-i-Sharif, which was built on that once-empty plain and whose vastness is evident today, along with the dozens of bridges, mosques, and historical architectural monuments he had constructed, are all legacies and memorials to Navoi.

“After he became a court vizier, he invited several philosophers, poets, scholars, artists, musicians, calligraphers, and other creative individuals from Central Asia, Afghanistan, Iran, Azerbaijan, India, and other countries to Herat, creating a major transformation in the country's cultural life. The great artist and prominent statesman Alisher Navoi also improved Husayn Bayqara's system of governance.” (Rüstəm, 2009, p. 197). He actively participated in increasing the country's political and spiritual power, dedicating all his income to reconstruction efforts. According to Mirkhond's *Tazkira*, Sultan Husayn's desire was to elevate his childhood friend to the highest position. Therefore, a year after appointing him as chief vizier (in the month of Sha'ban in the year 876 AH), he offered Alisher Navoi the throne. Amir Alisher was 32 years old at the time. However, Alisher Navoi decisively refused this offer.

“Alisher Navoi, due to inheriting his father's estate and achieving many high positions in his country, possessed great wealth. He always spent this wealth on good causes. He strove to uplift the hearts of the poor and the weak. He never took a salary in the positions he held. In addition, he would send valuable gifts to the ruler every year. He had many charitable institutions built and historical buildings repaired. As stated in the tazkiras of Lutfali Bey and Sam Mirza, the charitable buildings he had constructed in Khorasan alone number close to 370, and among them are 90 caravanserais called 'Rubai' for travelers to come, relax, and rest. 'Rubai' was established for the purpose of reading for those who stayed in these caravanserais.” (Həsənzadə, 2009, p. 47).

Alisher Navoi served as vizier in Sultan Husayn Bayqara's court for only four years, resigning from the position in 1476. The conscience of such a noble person, poet, and scholar as Nava'i did not align with the moral conduct of the rulers. The oppression inflicted upon the people by the court officials and bureaucrats led to widespread discontent. Most of the oppressors couldn't tolerate Alisher, so he went to Astrabad, where he had been appointed as a governor, to live (in reality, he was exiled to Astrabad). While in Astrabad, he heard that his younger brother, Dervishali Bey, had been hanged after incurring the Sultan's wrath, a consequence of court disputes. All of this deeply affected Alisher Navoi. He returned to Herat in 1488 and resigned from all his posts. He wished to completely adopt the attire of a dervish. He held the position of *saqi* (cup-bearer) in the court. Several of his famous “*Saqinamahs*” have survived to this day. It's known that the first *saqinamahs* belonged to the pens of Nizami and Hafiz. However, Alisher Navoi holds a place in the history of Turkic peoples' literature, especially Uzbek literature, as the author of the first *saqinamahs* written in Turkic.

During the eleven years he lived in Astrabad, he engaged in scholarly and literary work. He created his great works, including completing his “Khamsa.” This Uzbek thinker and poet gifted us works of immense value.

Even after Alisher Navoi's departure from the court, Sultan Husayn Bayqara never wanted to sever ties with him. Though the Sultan tried to mend their past friendship, Alisher Navoi had definitively decided not to return to the court on the very day he left. Unyielding in his own persistence, Husayn Bayqara entrusted the leadership of Herat and the court to Alisher Navoi in 1500 when he embarked on a campaign, aiming to atone for his perceived wrongdoings against Alisher Navoi. Left with no choice, and despite his declining health, Alisher Navoi couldn't refuse his friend, who had already left the city.

After resigning from his court official position in 1476, Alisher Navoi met the great thinker and poet Abdurrahman Jami, whom he considered his master and spiritual guide. He developed a deep affection for Sufi ethics. In fact, sources indicate that during those very years, he wished to fully embrace a dervish life, but Husayn Bayqara's strong insistence dissuaded him from this idea. Throughout his life, Alisher Navoi regarded Abdurrahman Jami as his spiritual guide within the Naqshbandi order and delved deeply into the teachings of Farid al-Din Attar.

From the memoirs of Alisher Navoi: “I've become so weak that I can't count the ailments of my body. I can no longer stand straight. I've succumbed to many illnesses for which doctors can find no cure... I cannot eat during the day, and I cannot sleep for a moment at night. I cannot stand without leaning on a cane. I can't even mount a horse to get fresh air and walk unless two people stand by me and help.” (Həsənzadə, 2009, p. 40).

Amir Alisher Navoi passed away on January 3, 1501, in his birthplace, Herat. His death became a great mourning for the entire country. Hundreds of memorials written on this occasion demonstrate that the poet had achieved widespread fame, knowing no territorial limits, even during his lifetime. “By order of Sultan Husayn Bayqara, the entire country observed a full year of mourning for the deceased great artist. This fact is not only rare but also valuable as it demonstrates the poet's influence among the people and the fame he gained during his life.” (Əliyev, 2009, p. 147).

Alisher Navoi's tomb is located just steps from the Gawharshad Begum Madrasa (the elder daughter-in-law of Amir Timur and wife of Shahrukh). The Gawharshad Begum Madrasa is surrounded by a beautiful garden.

For 500 years, these monuments have been the first pilgrimage sites for anyone visiting Herat. While Herat's name earned a golden page in history in honor of Alexander the Great, today it's visited in the name of Alisher Navoi. This is because Alisher Navoi completely rebuilt Herat. Today, Herat has become a pilgrimage site precisely because of these structures. Emir Alisher Navoi continues to live on in hearts, literature, literary history, linguistics, religion, history, geography, philosophy, theology, and Sufi sciences.

Alisher Navoi's life reflects the close relationship between literary activity, political experience, and cultural responsibility. He was educated in a distinguished intellectual environment and developed early ties with figures who would later play central roles in the political and cultural life of the Timurid court. These experiences helped shape both his literary sensibility and his public worldview.

Navoi was not merely a poet writing in relative isolation; he was deeply involved in the institutions and networks of his time. His service in state administration, his contact with rulers and scholars, and his active participation in the cultural life of Herat allowed him to unite literary vision with practical influence. This combination explains why his role in history cannot be reduced to poetic authorship alone. He acted simultaneously as a writer, advisor, patron, and organizer of cultural life.

A close examination of Alisher Navoi's life demonstrates that his personality was shaped not only by poetic talent, but also by political experience, cultural patronage, and spiritual-intellectual inquiry. The court environment, political tensions, networks of friendship and patronage, as well as his affinity with Sufi thought had a direct impact on his worldview and literary orientation. In this sense, Navoi's

biography should be considered not merely as historical background, but as one of the principal keys to understanding the ideological and artistic essence of his works.

Alisher Navoi's life reflects the close relationship between literary activity, political experience, and cultural responsibility. He was educated in a distinguished intellectual environment and developed early ties with figures who would later play central roles in the political and cultural life of the Timurid court. These experiences helped shape both his literary sensibility and his public worldview.

Navoi was not merely a poet writing in relative isolation; he was deeply involved in the institutions and networks of his time. His service in state administration, his contact with rulers and scholars, and his active participation in the cultural life of Herat allowed him to unite literary vision with practical influence. This combination explains why his role in history cannot be reduced to poetic authorship alone. He acted simultaneously as a writer, advisor, patron, and organizer of cultural life.

A close examination of Alisher Navoi's life demonstrates that his personality was shaped not only by poetic talent, but also by political experience, cultural patronage, and spiritual-intellectual inquiry. The court environment, political tensions, networks of friendship and patronage, as well as his affinity with Sufi thought had a direct impact on his worldview and literary orientation. In this sense, Navoi's biography should be considered not merely as historical background, but as one of the principal keys to understanding the ideological and artistic essence of his works.

c) Creativity

Navoi's creative legacy is remarkable both for its breadth and for its intellectual and artistic depth. His poetry, narrative works, philological texts, and religious-philosophical writings reveal the activity of an author who understood literature as a form of cultural leadership. He did not write only to produce aesthetically successful texts; he wrote in order to shape linguistic consciousness, ethical values, and literary standards.

One of the most significant aspects of Navoi's contribution is his role in demonstrating that Turkic could serve as a language of high literature. In a cultural environment where Persian had long dominated elite literary production, this was not simply a stylistic choice but a major cultural intervention. His works showed that Turkic could convey subtle emotional states, philosophical reflection, religious symbolism, and complex poetic structures with full artistic adequacy.

Alisher Navoi's creative legacy is distinguished not only by generic diversity and artistic richness, but also by its systematic demonstration of the expressive capacity of the Turkic literary language. His *divans*, *Khamsa*, philological writings, and religious-philosophical works show that he treated Turkic not merely as a poetic medium, but as a refined literary language capable of conveying complex intellectual, aesthetic, and spiritual meanings. From this perspective, Navoi's work transcended the boundaries of individual poetic achievement and marked a turning point in the history of Turkic literary thought.

Among Navoi's major achievements, the creation of his *Khamsa* occupies a central place. By composing a *Khamsa* in Turkic, he entered into a prestigious classical tradition associated with such monumental names as Nizami Ganjavi and Amir Khusraw. Yet his work should not be regarded as a simple repetition of inherited forms. Rather, it represents a new stage in the adaptation and transformation of that tradition within the Turkic literary sphere. In doing so, Navoi contributed to the emergence of a stronger Turkic literary self-awareness.

His *divans* and other writings further confirm the diversity of his literary mission. They reveal lyrical sensitivity, philosophical seriousness, and a consistent concern for moral and spiritual questions. In addition, his philological and reflective works show that he was also a conscious theorist of language and literature. This makes his heritage especially important for understanding not only literary history, but also the intellectual history of Turkic culture.

The great thinker Alisher Navoi authored immortal works of immense lyrical-romantic, realist-historical, literary-artistic, philosophical-mystical, and scientific-theoretical significance, earning him a unique place among world classics. With the exception of his work "Divan-i Fani," all of his creations – including the four *divans* collected under the general title "Khazain ul-Ma'ani" and his

“Khamsa,” along with 20-22 scientific-philological and religious-mystical works – were written in Turkic. Interestingly, all of his work titles are composed of Arabic words. We can interpret this as a traditional practice in medieval Eastern Islamic literature (including “Divan-i Fani”), reflecting the influence of Islam.

When did Alisher Navoi begin his creative journey? Whose work or which particular piece influenced him to take serious steps in this direction? As it was noted in his biography, his poetic talent was genetically predisposed, and his family environment – growing up amidst conversations of poetry and art, listening and observing them – certainly played a significant role. For example, he writes in his work “Majalis un-Nafais”: “The first gathering is on the topic of recalling noble individuals and respected men, whom this humble person (i.e., Navoi – A.U.) reached the end of their lives, but was not honored in return for their service. Among them is 'Salik-i Atwar' – Mir Qasim Anwar, may his soul be sanctified. At that time, I was between 3 and 4 years old. Respected men (when he was with his father and court officials – A.U.) wanted me to read, and some were astonished when I recited poetry. This is the first poem I learned from Mir Qasim Anwar (Navoi, 2011, p. 291) (literal translation):

*I am a reveler, setting the world ablaze,
tearing my garments,
A lover, By the wealth of your sorrow,
I fear not the world's anxieties.*

(Nağıyeva, 2001, p. 11)

At five or six years old, Alisher Navoi had already memorized Farid al-Din Attar's “Mantiq al-Tayr” – an epic poem of four thousand eight hundred thirty-eight couplets. In fact, after reading such works, little Alisher would become so withdrawn that these books were forbidden and taken from him. But it was too late; he could already memorize any work he picked up in a single reading. Naturally gifted, the young Alisher Navoi gained renown for his ghazals, which were often recited with mughams (a form of classical music) at gatherings.

Alisher Navoi's collection of works titled “First Divan” – a compilation of 434 poems meticulously prepared by the skilled calligrapher Sultan Ali Mashhadi, who was closely involved with Alisher Navoi's works – was compiled in 1465 though academic Aziz Kayumov states this date as 1466] (Kayumov, 2011, p. 195). Alisher Navoi was 24 at the time. Owning a “Divan” at such a young age was no easy feat. This “Divan” includes his ghazals, ruba'is, and two mustazads. “These poems, written during Navoi's youth, reflect the power of love, its warmth, and his anxieties and hopes,” as noted by academic Aziz Kayumov. (Kayumov, 2011, p.196).

Alisher Navoi's second Divan is titled “Badayi' ul-Bidaya” (meaning “The Beginning of Eloquence” or “The Commencement of Beauties”). This collection includes poems he wrote between 1469 and 1476. Sources indicate that Navoi himself compiled this Divan and even penned its preface. In this preface, the poet articulated his thoughts on the arrangement of his works and their core themes. The Divan features 777 ghazals along with other poetic genres such as mustazad, mukhammas, musaddas, tarjiband, qita, rubai, lughaz, muamma, tuyuq, and fard. In total, this Divan contains 1046 poems. Naturally, once a Divan was fully compiled and completed by its initial calligrapher, copies would be duplicated and circulated.

One of the divans prepared during Alisher Navoi's lifetime is still preserved at the Azerbaijan National Academy of Sciences (ANAS) Institute of Manuscripts named after Muhammad Fuzuli. This divan, titled “Ghara'ib us-Sighar” (meaning “Peculiarities of Childhood”), was prepared by a calligrapher in 1484 (Hijri 889).

The manuscript is bound in a brown leather cover with a medallion and adorned with gilded ornaments. Its internal headings are written in gold and blue with Nasta'liq script. The divan consists of 189 folios and measures 14x23 cm.

Inside the manuscript, you'll find 612 ghazals, 3 mustazads, 2 musaddas, 5 mukhammas, 3 tarjibands, 5 qitas, 62 ruba'is, 62 muammas, 10 tuyuqs, 51 fards, and 43 ghazal fragments (these fragments are as follows: 27 pieces of 2 couplets, 8 pieces of 3 couplets, 3 pieces of 4 couplets, 2 pieces of 5 couplets, 2 pieces of 9 couplets, and 1 piece of 11 couplets).

The manuscript begins with the following couplet:

*Though the pen traced the lines of my words with grace,
The heart's fire ignited the ink on the page.*

(Navai: 889/1484)

The divan prepared in 1486, preserved at the Abu Rayhan Biruni Institute of Oriental Studies of the Academy of Sciences of the Republic of Uzbekistan, was compiled by a calligrapher named Ali Nur. In this divan, each ghazal is followed by a stanza of advice and counsel. The primary themes of these ghazals include love, loyalty, the beauty of nature, the allure of open-heartedness, and more. The divan also poetically incorporates some Naqshbandi rules, presenting lyrical vignettes such as maintaining reclusiveness, traveling through one's homeland, observing one's surroundings with every step, and always having a heart-pleasing occupation.

The 862 ghazals Alisher Navoi wrote between 1476 and 1482 were collected in his divan titled "Navadir un-Nihaya" (meaning "Rarities of the End"). Navoi scholar Jannat Naghiyeva, in her monograph "Navoi in Azerbaijan," referred to this divan as a "very rarely found divan." "Navadir un-Nihaya" was included in a single volume with the Baku manuscript copy of the "Badayi' ul-Bidaya" divan, transcribed by a person named Yusuf ibn Molla Muhammad in 1632 CE (1042 Hijri). (Nağiyeva, 2001, p. 30)

The poet's own four "Divans" were essentially a collection of his lyrical-philosophical sentiments and his realistic views on life. However, the great Abdurrahman Jami, whom Navoi constantly consulted and held in high esteem as a master, advised him to gather all these divans under one title and reorganize them, systematizing them according to theme and chronology of composition. Following his master's counsel, Alisher Navoi organized all his poems, including the divans he had compiled until then, into a single collection titled "Khazain ul-Ma'ani" (Treasures of Meanings). The richly designed manuscript of the "Khamsa," transcribed under Alisher Navoi's direct supervision in 1492/1493, was copied by Sultan Ali Mashhadi, a literate and knowledgeable expert in Navoi's works. Its binding was crafted by the skilled artist and bookbinder, Sultan Ali Naravi. On folio 1b of the manuscript, an unknown person made notes, seemingly to arrange the names of the poems (Nağiyeva, 2001, p. 14).

His divan titled "Khazainul-ma'ani" (Treasures of Meanings) consists of four parts (this divan is sometimes also called "Chahar Divan" or "Four Divans"):

1. "Gharaibus-sighar" ("Oddities of Childhood," 837 poems);
2. "Navadirush-shabab" ("Rarities of Youth," 759 poems);
3. "Badayi'ul-vasat" ("Beauties of Middle Age," 740 poems);
4. "Fava'idul-kibar" ("Benefits of Old Age," 793 poems).

Thus, Alisher Navoi's divan, compiled under the title "Khazainul-ma'ani" (Treasures of Meanings), is considered the primary source for studying his poetic world. This divan consists of a total of 3129 poems.

In the "Gharaibus-sighar" ("Oddities of Childhood") divan, Navoi wrote a "Foreword" to the general collection of "Khazainul-ma'ani."

The "Gharaibus-sighar" divan includes poems he wrote from the age of seven or eight until he was twenty. As Alisher Navoi noted, these poems reflect the spring of life's seasons and the blooming of life's garden buds. Lyrical ghazals dedicated to Seyyid Hasan Ardakhir, who patronized him after the death of his parents, hold a special place here. "Gharaibus-sighar" contains 650 ghazals, one mustazad, three mukhammas, one musaddas, one tarjiband, fifty qit'as, and 131 ruba'is.

The second divan, “Navadirush-shabab” (“Rarities of Youth”), collects poems he wrote during his youth, from the age of 20 until he was thirty-five. It contains six hundred fifty ghazals, one mustazad, three mukhammas, one musaddas, one tarjiband, one tarkibbend, fifty qit'as, and fifty-two muamma. The themes of the poems here primarily consist of love, the affection between lover and beloved, sometimes generalized advice, and in short, the beauties of youth.

The poems in the “Badayi'ul-vasat” (“Beauties of Middle Age”) divan, in the words of academic Aziz Kayumov, “differ little in theme from other divans. Here, too, love, mystical insights, and studies of life” are reflected. Alisher Navoi referred to middle age, the period from thirty-five to forty-five, as the autumn of life's seasons (Kayumov, 2011, p. 213). The “Badayi'ul-vasat” divan contains seven hundred forty poems, including ghazals and musammas, as well as tarjibands, qasidas, qit'as, tuyuqs, and lughaz. In these examples, Navoi penned his views on human and societal life.

The final divan included in the “Khazainul-ma'ani” collection, “Fava'idul-kibar,” (“Benefits of Old Age”) primarily features ghazals and musammas, along with several tarjibands, tarkibbends, qit'as, and muammas, totaling seven hundred ninety-three poems. These poems express, relatively, “the wishes and dreams, thoughts and feelings of an elderly person” (Kayumov, 2011, p. 214), as well as daily concerns. This section pertains to human life from forty-five to sixty years of age – the period moving towards old age (Kayumov, 2011, p. 207).

The great Uzbek poet, linguist, literary critic, calligrapher, composer, and statesman, Amir Alisher Navoi, with his creative prowess, boldly crossed a historical barrier, blazing a new trail in literary history as a Turkic literary language revolutionary: he elevated the Turkic literary language to a high throne in world literature. Influenced by the “Khamsa” of the great Nizami, whom he called “master” and bowed to in all his works, Navoi for the first time wrote his “Khamsa” in Turkic. At a time when Persian was dominant as a poetic language, he emphasized the grandeur and beauty of the Turkic language through the lyrical emotions, moral-philosophical views, and mesmerizing love scenes in his Turkic “Khamsa.”

His “Khamsa” (1483-1485), gifted to the immense field of literature, comprises the works: “Hayrat al-Abrar” (“Wonders of the Pious,” 1483), “Farhad and Shirin” (1484), “Layli and Majnun” (1484), “Sab'ai Sayyar” (“Seven Planets,” 1484), and “Saddi Iskandari” (“The Wall of Alexander” or “Alexander's Barrier,” 1485). Despite more than five centuries having passed, these works, with their profound moral and philosophical value, remain relevant, beloved, translated into world languages, and published even today in the 21st century.

In 1483, the forty-two-year-old Alisher Navoi began writing his “Khamsa,” completing this collection of five epics, totaling 52,000 verses, in just three years. As he noted himself, his friend Abdurrahman Jami influenced him to undertake such a colossal work as the “Khamsa.” In that same year, the sixty-nine-year-old Jami also began his own “Khamsa.”

In his work “Muhakamat al-Lughatayn,” the poet himself writes that his “Khamsa” is, from beginning to end, a response to Nizami Ganjavi's “Five Treasuries,” and at the same time:

1. “Hayrat al-Abrar” is a nazira (imitation/response) to Nizami's “Treasury of Mysteries.” This work covers themes such as faith, Islamic ethics, justice, hypocritical dervishes, manners and upbringing, knowledge and the amber-scented pen, benevolent, brave, and truthful people, ignorance and arrogance, the beauty of nature (especially spring and the seasons of human life), and Sufism. This epic, consisting of sixty-three sections, is a masnavi of three thousand nine hundred eighty-eight couplets, composed of twenty-one introductory sections, twenty discourses and their explanations (or confirmations), twenty stories, and three concluding sections.

2. “Farhad and Shirin” is a nazira (imitation/response) to Amir Khosrow Dehlavi's “Shirin and Khosrov.” The poet notes that while Nizami Ganjavi wrote “Khusrow and Shirin” and Amir Khosrow Dehlavi wrote “Shirin and Khusrow,” he titled his work “Farhad and Shirin.” According to Navoi, although both classical masters praised Khusrow, he chose the working-class figure of Farhad (a master of mountain work, a stonecutter in folk mythology) as his main protagonist. As Navoi scholar Erghash Achilov puts it, Alisher Navoi created the image of Farhad as a loving seeker (*ashiq salik*)

who reaches the Divine through the Sufi path (Naqshbandi order). The work's theme carries both worldly and mystical meanings, which are closely intertwined.

3. “Layli and Majnun” is a *nazira* (imitation/response) to Hoja Kirmani's “Gawharnama.” The theme of “Layli and Majnun” has led to countless works by various peoples (some sources mention over 120). Some sources even claim these individuals once lived, while others state they are fictional characters or drawn from folk literature. The core theme of the work is an epic of love, and events within the work unfold in two directions: worldly and mystical. In Alisher Navoi's version, Zayd acts as an intermediary between the lovers, Layli and Majnun, delivering their letters to each other. In Nizami Ganjavi's version, a benevolent person fulfills this role.

4. “Sab'ai Sayyar” (“Seven Travelers”) is a *nazira* to Ashraf Maraghi's “Seven Angels.” Navoi completed this work, consisting of five thousand couplets, in just four months. The poet noted that if there hadn't been certain disturbances, he could have finished it in four weeks. This signifies Alisher Navoi's high creative potential and his dedication as a writer. The epic poem “Sab'ai Sayyar” is the fourth dastan in Alisher Navoi's “Khamsa.” This romantic, adventure-filled epic is made up of thirty-eight sections and five thousand nine couplets. The poem begins with traditional sections: the first section is Tawhid (Praise of Allah); the second section is Munajat (supplicatory prayers to the Lord of the Worlds); the third section is a Na't to Prophet Muhammad (PBUH); the fourth section is about the Prophet's (PBUH) Mi'raj (ascension); the fifth section is the praise of words; the sixth section discusses the superiority of poetry over prose, praises the masters of the five treasuries, Nizami Ganjavi and Khosrow Dehlavi, and reflects on how he considers himself a drop in their ocean, a speck in their sun; the seventh section is a eulogy to Abdurrahman Jami; the eighth section provides artistic interpretations of Bahram's adventures; the ninth section is about Husayn Bayqara; the tenth section praises his beloved wife, Khadijabegim; and the eleventh section is about the structure of the “Sab'ai Sayyar” (“Seven Travelers”) poem. The events within the poem begin from the twelfth section. At the beginning of the poem, the auspiciousness of the number seven is discussed. It speaks of the seven layers of the heavens, with seven travelers in each layer, the divine wisdom, the seven layers of the earth, and the seven climes, even mentioning there being seven planets. Bahram, the king of the seven climes, built seven castles in seven colors, and seven angels were said to be in his service. King Bahram would visit a castle of a different color each day to listen to the story of a traveler from one of the climes. The work primarily consists of the stories of seven travelers describing the love adventures of its main protagonists, Bahram and Dilara.

5. Alisher Navoi completed “Saddi Iskandari,” the fifth, final, and most substantial poem of his “Khamsa,” in 1485. This work spans seven thousand two hundred fifteen couplets (14,430 lines), comprising eighty-nine sections, including an introduction, main content, and a conclusion. In his work “Muhakamat al-Lughatayn,” Alisher Navoi notes that “Saddi Iskandari” is a *nazira* to “Iskandar Pandnama.” However, reviewing the composition dates reveals that Abdurrahman Jami completed his “Khiradnama-yi Iskandari” (“Alexander's Book of Wisdom,” 1486-1487) after Alisher Navoi. In “Khiradnama-yi Iskandari,” Jami discusses Navoi's “Khamsa,” writing, “It came as a wondrous *naqsh* (design/work) in the Turkic language. Blessings be upon this word, for that *naqsh* was born from one pen. This pen showed mercy to those who write in Persian. If he had written in Persian, they would have had no chance.” Jami's statement implies that if Navoi had written in Persian, the works of other Persian-language poets would have seemed inferior in comparison. Jami greatly valued Navoi's talent and literary heritage, and Navoi, in turn, spoke of Jami with admiration. (Nağıyeva, 2001, pp. 16-17).

In the work, the figure of Alexander is imagined as a Turkic ruler, embodying Sultan Husayn Bayqara and his son Badi' al-Zaman. Unlike his predecessors (Nizami Ganjavi, Amir Khosrow Dehlavi, and Abdurrahman Jami), Alisher Navoi structured the sections concerning Alexander in accordance with the verses related to Alexander Dhul-Qarnayn in the Quran and the activities of the historical figure Alexander (the Great).

The poem being titled “Saddi Iskandari” also points to the Quran as a primary source.

In Alisher Navoi's interpretation, Alexander campaigned against nations with the aim of cleansing the world of infidelity and ignorance, establishing justice globally, and aligning human order with the

grand order of the universe. This is a Sufi interpretation, and the poet's Sufi-mystical views are evident in the epic's introduction, in the chapters recounting events related to Alexander, and in other sections. For instance, upon his death, Alexander requests that one of his arms be left outside the coffin when he is buried. Through this, he calls on people not to be obsessed with the material aspects of this fleeting world, signalling that despite being a conqueror, Alexander went to the afterlife empty-handed, taking nothing with him.

In the 89th section of his work, “Saddi Iskandari” (The Wall of Alexander), Alisher Navoi paints a vivid picture of his “Khamsa,” reflecting on its creation through an anecdotal narrative. The renowned artist Kamal ud-Din Behzad (1455-1536) even created a historical miniature depicting this very scene.

The brief summary of that section goes like this: Navoi recounts the difficulties he faced while writing the “Khamsa.” When he was overwhelmed by despair due to the immense challenges, a herald of good fortune appeared to him, saying, “You, who are drowning in these waves of need and cannot find a way to salvation, go to the door of your pir – Jami – seek his powerful knowledge and vast information, let him rescue you.” After listening to him, Jami then says, “Until now, no hand has written in the Turkic language with such prowess. Your work will be read not only by Turks but also in Iran, and your glorious effort will be called a miracle. If he had written in Persian, they would have had no chance.” Jami meant that if Navoi had written in Persian, the works of other Persian-language poets would have paled in comparison. This shows Jami's high regard for Navoi's talent and literary legacy.

At this moment, overwhelmed by emotion in Jami's presence, Navoi faints and has a dream. He finds himself in a garden as beautiful as the Garden of Irem. Poets are gathered around, waiting to evaluate his “Khamsa.” Among them, the first is the unparalleled elder with pure thoughts, Nizami. To his right is the commander of the army of words, Amir Khosrow Dehlavi, and to his left is his own pir, Jami. Jami himself invited Navoi to this magnificent gathering. Besides these three, Firdowsi, Saadi, Sanai, Unsuri, Khaqani, and Anvari are also seated in the assembly. Hasan Dehlavi introduces these great figures. Nizami turns to Navoi and says, “You have become the ruler of the realm of ghazal. My 'Khamsa' is your powerful spring” (Navoiy, 2011, p. 857; Nağıyeva, 2001, p. 25).

Alisher Navoi's “Khamsa,” which brought him worldwide fame, has been mentioned alongside Nizami's “Khamsa” since its creation. Naturally, while Nizami Ganjavi completed his “Khamsa” in 30 years, Amir Khosrow Dehlavi in 40 years, and Alisher Navoi in 3 years, the fundamental achievement and the true miracle – the genuine discovery – belongs to Nizami Ganjavi. This is because he was the first to sow the seeds of living words, finding five keys to five treasuries. (Jami, on the other hand, finished his “Khamsa” in 7 years, later including two more works in the collection and naming it “Seven Crowns”).

As evident from the titles of the works within the “Khamsa,” they follow traditional classical themes, conventional classical characters, customary events (with variations in depiction), and customary beginnings and endings. Each poet simply managed to create their unique style within the context of human experience.

Throughout his prolific career, this great artist utilized sixteen out of twenty-one literary genre forms.

Alisher Navoi wrote his works in Persian under the pseudonym “Fani.” He compiled a divan titled “Divan-i Fani,” consisting of his lyrical works in Persian, including ghazals, qasidas, mukhammas, musaddas, and tuyuqs.

This divan contains one thousand ninety-seven poems, comprising six thousand lines. Among these, 552 are ghazals, and the *tawhid* (unity of God) section of the work begins with a ghazal (Navoiy, 2011, pp. 6-557).

- He wrote *naziras* for twenty-two ghazals by Sheikh Saadi Shirazi and two original poems in the style of his ghazals.
- He penned *naziras* for two hundred eleven Sufi-themed ghazals by Khwaja Hafiz Shirazi.
- He composed *naziras* for thirty-two ghazals by Amir Khosrow Dehlavi.

- He created *naziras* for three ghazals by Amir Sheikh Suhayli.
- He wrote *naziras* for thirty-one ghazals by Abdurrahman Jami and two original poems in the style of his ghazals.
- He crafted *naziras* for two ghazals by Khwaja Salman Savaji.
- He produced a *nazira* for one ghazal by Sheikh Sabzavari.
- He made *naziras* for four ghazals by Kamal Khujandi.
- He composed a *nazira* for one ghazal by Sahib Balkhi.
- He wrote a *nazira* for one ghazal by Katibi.
- He created a *nazira* for one ghazal by Sayfi.

He included *naziras* (imitations/responses) to several famous ghazals that he admired and selected without naming their authors. Among the ghazals, he incorporated eighty original poems titled “Mukhtara,” eighty titled “Ayzan,” and eight titled “Ikhtira.” In the sections titled “Mukhtara” (a word meaning “invention” or “discovery”) in “Divan-i Fani,” the poet has fifty original ghazals.

“Musaddas” (Navoiy, 2011, pp. 559-560) is a classical poetic form written as a nine-stanza work, with each stanza consisting of six lines, traditionally rhyming in an “aaaa bb” scheme. The word “Musaddas” translates from Arabic as “a sextet” or “having six parts.” This particular “Musaddas” is a *nazira* to Abdurrahman Jami.

“Marsiya” (Navoiy, 2011, pp. 561-567) (“Elegy on the Death of Hazrat Makhdum”) is a lament composed of seven stanzas, each with ten couplets (totaling 140 lines). Extensive notes on this work can be found in the “Khamsat al-Mutahayyirin” section (pages 152-174) of this book, which is about Abdurrahman Jami. (Here, “Hazrat Makhdum” refers to Abdurrahman Jami – A.U.)

Muqatta'at (Navoiy, 2011, pp. 569-581) consists of sixty-four stanzas, a poetic form totalling three hundred six lines.

Rubai (Navoiy, 2011, pp. 582-594) is one of the widely spread poetic genres in Eastern written literature. These are seventy-two independent four-line works where the first, second, and fourth lines rhyme, while the third line remains unrhymed.

Tarikh (Navoiy, 2011, pp. 595-599) (meaning *abjad*) is a poetic expression of events in

Eastern poetry conveyed through letters. This poetic form is primarily used to mark the death date of an individual. In “Divan-i Fani,” Navoi included “Tarikh” poems about esteemed figures like Abdurrahman Jami, whom he addressed as his master and pir, Hoja Ubaydullah, Sayyid Hasan Ardakhir, Hoja Ahrar Vali, and Muhammad Pahlavan.

Muammalar (Navoiy, 2011, pp. 600-634) are one of the most common artistic forms in classical Eastern poetry. These are verse riddles, often expressed in one or two couplets. The word also means “hidden meaning” or “unknown.” In the divan under discussion, Navoi included two hundred sixty-six *muammalar* under titles such as “Adam,” “Amin,” “Amir,” “Habil,” “Ayaz,” “Ilyas,” “Anis,” “Afzal,” “Ibrahim,” “Iskandar,” “Ikhtiyar,” “Isfandiyar,” “Iftikhar,” and others. Of these, two hundred fifty-seven stanzas are two lines long, and nine stanzas are four lines long.

Lughaz (Navoiy, 2011, pp. 635-639) are riddle-like verse fragments written in *aruz* meter, explaining the characteristics of an object or being. There are thirty-eight couplets (totaling 76 lines) of *lughaz* under titles like “Sheikh Baba,” “Takhti-ravan,” “Parvana” and so forth.

Qasidas (Navoiy, 2011, pp. 640-695) – these two qasidas, “Sittai-zaruri” (“Six Necessities”) and “Fusul-i Arbaa” (“Four Seasons of the Year”), are featured in “Divan-i Fani.” It's known that Alisher Navoi's first qasida written in Turkic, titled “Hilaliyya,” was dedicated to Sultan Husayn Bayqara's ascension to the throne. However, since these two qasidas were written in Persian, he included them in “Divan-i Fani.”

The work “Sitta-i Zaruriya” (Navoiy, 2011, pp. 600-634) (“Six Necessities”) consists of six qasidas that discuss praise of God, praise of the Prophet, Sufism, and divine knowledge expressed in the language of truth. It begins with a two-page prose and verse “Dibacha” (preface), which highlights the core meaning of the qasidas. After the sections of praise and commendation, Navoi addresses his relationships with Sultan Husayn Bayqara and Abdurrahman Jami. The first qasida, titled “Ruh al-Quds” is one hundred twenty-eight couplets long and extols God's creative power. The second qasida,

named “Ayn al-Hayat dar Na't-i Rasul a.s.” offers praise to the great personality of Prophet Muhammad (PBUH) in one hundred six couplets. The other four qasidas are: “Tuhfat al-Afkar” a ninety-nine-couplet *nazira* to Amir Khosrow Dehlavi's “Darya-yi Abrar”; “Qut al-Qulub”, a one hundred twenty-couplet qasida that is a *nazira* to Hakim Anvari; “Minhaj al-Nijat”, a one hundred thirty-eight-couplet qasida that is a *nazira* to Mir Qasim Anvar and Afzal al-Din Khaqani; and “Nasim al-Huda”, a one hundred twenty-nine-couplet qasida that is a *nazira* to Afzal al-Din Khaqani.

His qasida titled “Fusul-i Arbaa” (Navoiy, 2011, pp. 696-713) (“Four Seasons of the Year”) can be described as a poetic tableau of the seasons, composed in various meters: “Saraton” (winter) with 61 couplets, “Khazan” (autumn) with 33, “Bahar” (spring) with 57, and “Day” (summer) with 60 couplets. It primarily discusses natural phenomena like heat, cold, humidity, and autumn's changes.

“Mufradat” (Navoiy, 2011, pp. 714-733) (“Treatise on Muamma”) is a scholarly treatise on the theory of the *muamma* genre in literary criticism, which Alisher Navoi wrote in Persian and included in “Divan-i Fani” in 1485, alongside his Turkic work on *aruz* meter, “Mizan al-Awzan.” The author discusses this treatise in his work “Khamsat al-Mutahayyirin.” About this highly valued work of its time, Abdurrahman Jami famously stated: “My friend's messenger brought me a treatise; this treatise took away the many years of worries in my heart.” “Mufradat,” which explains the theory of *muamma*, presents three sections, fifteen practical applications, and forty-three stylistic rules, illustrated with one hundred twenty-one *muamma* examples. Navoi scholar Siyuma Ganiyeva notes in her commentary that “this explanation includes the elucidation of one hundred eight *muammas*, but thirteen *muammas* were not written, so their explanations were not provided” (Navoiy, 2011, p. 804).

One of the works included in “Divan-i Fani” is “Khamsat al-Mutahayyirin” (Navoiy, 2011, pp. 734-797), a beautiful classical work dedicated to Abdurrahman Jami, which is discussed separately in this book. This work was written in two languages: Alisher Navoi expressed his thoughts and ideas in Turkic, while his correspondence with Jami was in Persian. Our notes and thoughts on “Divan-i Fani” are based on the 5th volume of Alisher Navoi's 10-volume “Selected Works,” published in Uzbekistan in 2011. The explanations and commentaries are attributed to Navoi scholars Siyuma Ganiyeva and Saifuddin Rafiddunova.

These works serve as reliable sources for studying important and precise historical facts, socio-political events, and other aspects of science, literature, and Sufism of the period. In Alisher Navoi's rich translation experience, we can cite classic works from Eastern literary history as examples, such as Saadi Shirazi's “Gulistan,” Nizami Aruzi Samarqandi's “Chahar Maqala” (“Four Discourses”), and works by Abdurrahman Jami and others.

Alisher Navoi's rich body of work also includes significant scientific-philological and religious-Sufi works written in Turkic. Among these, he composed the following prose works: “Muhakamat al-Lughatayn,” “Mizan al-Awzan,” “Sab'at Abhur,” “Waqfiyya,” “Munsha'at,” “Halat-i Sayyid Hasan Ardakhir,” “Halat-i Pahlavan Muhammad,” “Khamsat al-Mutahayyirin,” “Majalis al-Nafais,” “Nasayim al-Mahabba,” “Tarikh-i Anbiya va Hukama,” “Tarikh-i Muluk-i Ajam,” “Mahbub al-Qulub,” “Risala-yi Tir-andazi,” and “Munajat.” He also wrote the following religious-themed works in verse: “Nazm al-Jawahir,” “Hadith-i Arba'in,” “Siraj al-Muslimin,” and the Sufi-oriented “Lisan al-Tayr.”

These works address complex historical, scientific, and theoretical problems across various fields, including literary criticism, linguistics, *aruz* prosody, biography (*tazkira*), history, Islamic doctrines, and Sufism.

Therefore, after surveying Navoi's legacy, we can categorize his artistic, literary, and scholarly contributions into four main groups:

1. “Khazain al-Ma'ani” *divan* (which combines the poet's four *divans*).
2. His “Khamsa” (meaning his five epic poems).
3. His works written in Persian, collected in “Divan-i Fani.”
4. His scientific-philological, religious-Sufi, and historical works (21 works in total).

Discussion

The analysis of Alisher Navoi's legacy demonstrates that his historical significance cannot be limited to his role as a classical poet. He should also be regarded as a major intellectual figure who strengthened the prestige of the Chagatai-Turkic literary language and practically proved its capacity for high poetic and philosophical expression. If Nizami Ganjavi and Amir Khusraw established classical models of the masnavi tradition in the broader Eastern literary context, Navoi reworked this model in Turkic and endowed it with a new historical and cultural dimension. In this sense, his Khamsa should be interpreted not simply as a continuation of imitation or nazira tradition, but as an important stage in the development of Turkic literary self-consciousness.

Navoi's activity as a statesman was closely connected with his literary and cultural mission. The transformation of Herat into a major center of culture, the patronage of scholarship and the arts, and the strengthening of Turkic as a language of literary and courtly expression indicate that political authority and cultural vision were united in his personality. For this reason, Navoi's heritage should be evaluated not only as a body of poetic texts, but also as an integrated cultural project.

Moreover, his works present Sufi thought, the ideal of just rulership, moral purity, the divine and human dimensions of love, and a high appreciation of knowledge and ethics as interconnected concepts. This shows that for Navoi literature was not merely a field of aesthetic creativity, but also a means of moral cultivation and human perfection. Therefore, Alisher Navoi occupies a unique place in Turkic and Eastern literary thought as one of the rare classical figures who united language, literature, spirituality, and statecraft within a single intellectual system.

At the same time, the present analysis suggests that future studies should pay greater attention to comparative perspectives, especially Navoi's relation to Nizami, Jami, and Amir Khusraw, as well as to the reception of his works in later Turkic literatures. Such an approach would further clarify the extent of his influence and allow scholars to position him more precisely within the broader map of Eurasian literary history.

Conclusion

The analysis carried out in this article shows that the era, life, and literary heritage of Alisher Navoi are inseparably interconnected. Formed within the complex socio-political and cultural environment of the Timurid period, he embodied in his personality the poet, the thinker, the statesman, and the cultural patron. Navoi's creative legacy played a decisive role in raising Chagatai-Turkic to the level of a classical literary language, while his Khamsa, divans, and scholarly-philosophical writings exerted a profound influence on the subsequent development of Turkic literature.

It can therefore be concluded that Navoi was not only the author of a great literary heritage, but also a major historical figure in the formation of Turkic cultural self-consciousness. His views on language, literature, spirituality, and social justice continue to preserve their scholarly and moral significance. In this regard, the legacy of Alisher Navoi should be regarded not only as part of the historical-cultural past, but also as one of the enduring points of reference in modern humanities scholarship.

References

1. "M. Əmir Əlişir Nəvayi". (1999). In A. Ülvi (Haz.), *Əlişir Nəvai Azərbaycan ədəbiyyatşünaslığında: Məqalələr*. Qartal. (İlk nəşr: 1926), 77–78.
2. *Əlişir Nəvai Azərbaycan ədəbiyyatşünaslığında: Məqalələr*. (2009). A. Ülvi (Haz.). Qartal.
3. Əliyev, S. (1999). Dahi şair, böyük alim. In A. Ülvi (Haz.), *Əlişir Nəvai Azərbaycan ədəbiyyatşünaslığında: Məqalələr*. Qartal. (İlk nəşr: 1966), 146–149.
4. Bobur, Z. M. (1989). *Boburnoma* (A. Utkam, Red.). Yulduzcha.
5. Həbibbəyli, İ. (2017). Əlişir Nəvai – ümumtürk ədəbiyyatında böyük zirvə. In *Əlişir Nəvai və Azərbaycan ədəbiyyatı beynəlxalq elmi konfransın materialları*. Elm və Təhsil, 72.

6. Həsənzadə, Ə. (1999). Təracümi-əhval (məşahir) Əlişir Nəvai. In A. Ülvi (Haz.), *Əlişir Nəvai Azərbaycan ədəbiyyatşünaslığında: Məqalələr*. Qartal. (İlk nəşr: 1914), 17-50.
7. İslam ensiklopediyası. (2016–2020). Ali Şîr Nevâî. Türkiyə: TDV İslâm Araşdırmaları Mərkəzi.
8. Kayumov, A. (2011). *Dilkusho povtory i dushevnyye pesni*. Mumtoz Soz.
9. Köçərli, F. (1999). Əlişir Nəvai – Əmir Nizaməddin. In A. Ülvi (Haz.), *Əlişir Nəvai Azərbaycan ədəbiyyatşünaslığında: Məqalələr*. Qartal. (İlk nəşr: 1925), 55-62.
10. Nağıyeva, C. (2001). *Azərbaycanda Nəvai*. Tural-Ə.
11. Navoi, A. (2011a). *Mukammal asarlar to 'plami* (C. 5). Gafur G'ulom.
12. Navoi, A. (2011b). *Mukammal asarlar to 'plami* (C. 9). Gafur G'ulom.
13. Nəvai, Ə. (1484/əlyazma). *Divan (Ğəraibüs-siğər)*. AMEA Məhəmməd Füzuli adına Əlyazmalar İnstitutu, Nadir fond (şifri M-114/2010).
14. Nəvai, Ə. (1537/əlyazma). *Lisanüt-teyr*. AMEA Məhəmməd Füzuli adına Əlyazmalar İnstitutu, Nadir fond (şifri D-310/3006).
15. Nəvai, Ə. (1557/əlyazma). *Məcalisün-nəfayis*. AMEA Məhəmməd Füzuli adına Əlyazmalar İnstitutu, Nadir fond (şifri M-107/2996).
16. Nəvai, Ə. (1645/əlyazma). *Vəqfiyyə*. AMEA Məhəmməd Füzuli adına Əlyazmalar İnstitutu, Nadir fond (şifri M-274/14181).
17. Nəvai, Ə. (1821/əlyazma). *Leyli və Məcnun*. AMEA Məhəmməd Füzuli adına Əlyazmalar İnstitutu, Nadir fond (şifri D-314/13270).
18. Nəvai, Ə. (1821/əlyazma). *Səddi-İskəndəri*. AMEA Məhəmməd Füzuli adına Əlyazmalar İnstitutu, Nadir fond (şifri D-314/13270).
19. Nəvai, Ə. (1864/əlyazma). *Məhbubül-qülub*. AMEA Məhəmməd Füzuli adına Əlyazmalar İnstitutu, Nadir fond (şifri M-104/11437).
20. Nəvai, Ə. (XVIII əsr/əlyazma). *Çahar divan*. AMEA Məhəmməd Füzuli adına Əlyazmalar İnstitutu, Nadir fond (şifri M-84/2998).
21. Nəvai, Ə. (XVIII əsr/əlyazma). *Hədisi-ərbəin*. AMEA Məhəmməd Füzuli adına Əlyazmalar İnstitutu, Nadir fond (şifri M-45/2794 I).
22. Nəvai, Ə. (XVIII əsr/əlyazma). *Münşəat*. AMEA Məhəmməd Füzuli adına Əlyazmalar İnstitutu, Nadir fond (şifri M-45/2794 V).
23. Nəvai, Ə. (XVIII əsr/əlyazma). *Nəzmül-cəvahir*. AMEA Məhəmməd Füzuli adına Əlyazmalar İnstitutu, Nadir fond (şifri M-45/2794 II).
24. Nəvai, Ə. (XVIII əsr/əlyazma). *Xəmsətül-mütəhəyyirin*. AMEA Məhəmməd Füzuli adına Əlyazmalar İnstitutu, Nadir fond (şifri M-45/2794 III).
25. Nəvai, Ə. (təx. XVIII əsr/əlyazma). *Məcalisün-nəfayis*. AMEA Məhəmməd Füzuli adına Əlyazmalar İnstitutu, Nadir fond (şifri M-45/2794 IV).
26. Rüstəm, S. (1999). Əlişir Nəvai. In A. Ülvi (Haz.), *Əlişir Nəvai Azərbaycan ədəbiyyatşünaslığında: Məqalələr*. Qartal. (İlk nəşr: 1975), 196-199.
27. Türk ədəbiyyatı (El ədəbiyyatı). (1992). III cild. Ankara.
28. Ülvi, A. (2008). *Azərbaycan–özbək (çağatay) ədəbi əlaqələri*. Qartal.
29. Ülvi, A. (2023). *Əlişir Nəvainin əsri və nəsri*. Elm və Təhsil.
30. Xəlilov, P. (1999). Əlişir Nəvai. In A. Ülvi (Haz.), *Əlişir Nəvai Azərbaycan ədəbiyyatşünaslığında: Məqalələr*. Qartal. (İlk nəşr: 1977), 200-216.

Received: 14.11.2025

Accepted: 10.03.2026