European Journal of Innovation in Nonformal Education (EJINE)
Volume 6 | Issue 2 | Feb - 2026 ISSN: 2795-8612

Navai's Creative Influence: Literature of The Turkish Peoples and His Place in World Culture

Aminova Mahfuza Jamoladdinovna
Mamun University
Teacher, Department of "Western Languages and Literature"

A B S T R A C T

This article discusses the life and work of the founder of Uzbek classical literature, a great thinker and statesman Alisher Navoi, his works, their artistic and aesthetic characteristics, philosophical content and spiritual values. It also discusses the influence of his creative heritage in the Uzbek language on the literature of the Turkic peoples.

A R T I C L E I N F O

Article history:
Received 15 Dec 2025
Received in revised form
15 Jan 2026
Accepted 07 Feb 2026

Keywords: Alisher Navoi, Turkish literature, ghazal, epic, mysticism, artistic and aesthetic thought, spiritual heritage, "Khamsa".

Hosting by Innovatus Publishing Co. All rights reserved. © 2026

Alisher Navoi, with his personality, rare talent and invaluable heritage, is a great person worthy of being an example and a model for any era. The works he created, the beautiful "Khamsa" and divans, the scientific and critical works "Muhokamat ul-lughatain", "Mezon ul-avzon" and the commentary "Majolis un-nafais", which is the focus of our study, the ideas and views put forward in them, the simplicity of language and style serve as a school of skill for all Turkic peoples [1], [2], [3], [4].

Navoi loves poets who can connect literature with life. He prefers to describe literature without separating it from life. In this regard, the commentary on “Majolis un-nafois” mentions not only those who were in the field of poetry and poetry, but also the names of amateur poets who loved poetry, created graceful verses, craftsmen, craftsmen, and even made a name for themselves in medicine, even though their profession was far from literature.

Such literary and aesthetic views of Navoi have been deeply embedded in all prose and verse works in the Turkic language created in his time and in subsequent centuries. Interest in Navoi’s work in fraternal Turkic literatures has expanded over the centuries. In order to understand the essence of Navoi and to instill his beautiful ideas in the minds of every Turkic generation, the translation of his works into fraternal languages has become a leading role [5], [6], [7].

We can see the results of these efforts in just one example of “Majolis un-nafois”. This work is an important document of the literary life of the 15th century. Although tazkiras existed in Arabic and Iranian languages before Navoi, we do not know of any such work written in Turkish until Navoi's "Majolis un-nafois".[1] The work not only sheds some light on the literary life of its time, but also served the development of the art of speech. It introduced literary people and readers to the creative activities, achievements and shortcomings of contemporary intellectuals and poets, those who had risen to the rank of poets, those who had made a name for themselves in science and knowledge, and those who had just stepped into the garden

of poetry, and those who patronized literary and cultural life. It remained a monument to the literature and literary criticism of the 15th century for subsequent centuries and had a significant impact on the development of tazkirism, paving the way for the emergence of a number of tazkiras or mazhmua and bayozes in the Uzbek language. The most important feature of Navoi's tazkiras is that the poet's main focus is on his contemporaries. With these aspects, "Majolis un-nafois" began to attract the attention of poets, historians, and scientists of the fraternal Turkic peoples soon after its writing. As we have already mentioned, the work was translated into Persian three times in the 16th century. This indicates that tazkiras were viewed with great interest in Transoxiana, Iran, Azerbaijan, and the Ottoman Empire.

The first translation of the work was made in 1521–1522 in Herat by Fakhri bin Sultan Muhammad Amiri, the court poet of Shah Tahmasp. Fakhri dedicates his translation to Shah Ismail, the founder of the Safavid dynasty, his second son Sam Mirza, Amirul umaro Durmishkhan Shamlu, and the minister Karimiddin Habibullah Sovaji. Unlike Navoi, Ismail dedicates the last chapter to the minister of the shah, Shah Hussein. Fakhri called his translation "Latoyifnama" and added a ninth section to it, which provides information about 188 poets. This section, in turn, is divided into 9 more parts, the first of which is dedicated to Navoi. He abridges the eighth Majlis, dedicated to Sultan Husayn Bayqara, and gives two verses as examples instead of 164 verses taken from his poems [8], [9].

The second translation was completed in Istanbul in 1522–23 by the translator Muhammad Qazvini. Qazvini was the court physician of the Turkish sultan Selim I and his successor Suleiman I. He dedicates his translation to Sultan ibn Selim. The translator leaves the title of the work as it is, calling the “majlis” “behisht”. He also abridges the eighth Majlis extremely, adding it to the end of the seventh Majlis and opening a special “behisht” on his part. This new chapter is divided into two parts - two ravzas. The first of them provides information about the poetry of classical poets, and the second about the poetry of the Turkish sultan - Sultan Selim and his 150 court poets.

The third translation of the work was probably made in 1598 by Shah Ali Abdulali in Nishapur during the reign of Dinmuhammad. The only unfinished copy of this translation is kept in the British Museum.

The valuable aspect of the translations of Fakhri and Qazvini is that, while translating the work, they cite information, legends and stories that they knew or heard about this poet or creator [10], [11].

The works of Hazrat Alisher Navoi, praising humanity, and universal ideas are in harmony with the work of great figures in the history of world culture and literature. Academician N.I. Konrad, speaking about the Renaissance, wrote that it began in China in the 8th-9th centuries, continued in Central Asia, Iran, and part of India in the 9th-15th centuries, and ended in Europe in the 16th-19th centuries. One can see some commonality in the work of the great representatives of the Renaissance. V.M. Zhirmunsky rightly writes, “The great figure of Alisher Navoi is not isolated from world literature.[2] The work of the great founder of Uzbek literature is directly connected with the progressive ideas of his Western counterparts, poets and thinkers of the Renaissance.” Scholars who have studied the history of the literature of the Turkic peoples in a comparative and typological manner note that some tendencies characteristic of a certain historical period in the literature of other peoples are also visible in the history of Turkish literature [12], [13], [14].

It would not be wrong to say that the Uzbek-Azerbaijani literary relations, which have been going on for a long time, reached a high level during the time of Alisher Navoi. The influence of the Navoi couple on Azerbaijani literature on the example of the works of Sodiqi and Kishvari, was studied by the Ph.D. Based on the ideas of Tulqin Sodiqov, we can say that due to the merits of poets such as Ziyoi, Basiriy, Khulqiy, Allokhiy, Shokhqulibek, Susanibek, and Paripaykar, who grew up in the Herat literary school during the time of Hazrat Navoi, manuscripts of Alisher Navoi's works entered the Uzbek literary environment [15], [16], [17].

Conclusion. Alisher Navoi's work is a flower garden of Uzbek literature. Each of his ghazals and each of his epics exudes the fragrance of the flower of spirituality. This flower garden remains a school of example not only for the Uzbek people, but also for the entire Turkic world. Each new generation can find the lessons it needs in this flower garden.

References

[1] D. LaCapra, “What Is History? What Is Literature?,” in *Understanding Others*, Cornell University Press, 2018, pp. 129–151. doi: 10.7591/cornell/9781501724893.003.0006.

[2] B. Elov, S. Hamroyeva, O. Abdullayeva, Z. Husainova, and N. Xudayberganov, “The Problem of pos Tagging and Stemming for Agglutinative Languages (turkish, uyghur, uzbek languages),” *Uzbekistan:language and culture*, vol. 6, no. 2, pp. 6–39, Jun. 2023, doi: 10.52773/tsuull.uzlc.2023.2/ggyv5168.

[3] A. C. АБРАМЯН, “The ethnoreligious dilemma of biblical parallels: Francia (8th-9th centuries) and Rus’ (15th-16th centuries),” *Социально-гуманитарные знания*, no. 2, pp. 339–348, May 2021, doi: 10.34823/sgz.2021.2.51584.

[4] A. Behn and M. Hicks, “To Lysander, on some Verses he writ, and asking more for his Heart then ’twas worth,” in *Selected Poems*, Routledge, 2020, pp. 37–38. doi: 10.4324/9781003061823-18.

[5] J. Cochran, “Eigyptian Monarchy—Early Women Sovereigns—Muhammad Ali and His Dynasty—Forty Years’ S’ Eventful Reign—Ibrahim’s Short Rule—Abbas I Meets A Just Fate—Said Succeeds— Notable Reign—Friend of Lesseps and Supporter of Suez Canal—Ismail, First Khedive and Spendthrift—Tewfik’s Difficult Period—Abbas Hilmi, Enemy of England-Dethroned and Banished—Hussein First Sultan—His Death —Fuad Successively Sultan and King—Line of Succession Assured—Rescript of April, 1922.,” in *Routledge Library Editions: Egypt*, Routledge, 2021, p. Vol6:129-Vol6:137. doi: 10.4324/9780203079140-73.

[6] S. ATOYEVA, “‘MAJOLIS UN-NAFOIS’ VA ‘HASHT BEHISHT’ TAZKIRALARINING MAZMUN-MUNDARIJASI,” *UzMU xabarlari*, vol. 1, no. 1.9, pp. 260–262, Oct. 2024, doi: 10.69617/nuuz.v1i1.9.3936.

[7] J. T. Ford, “‘Now we are all but actors in this world; we are one and all equal, we shall be judged as equals as soon as life is over; yet, equal and similar in ourselves, each has his special part at present, each has his work, each has his mission,–,’” *Newman Studies Journal*, vol. 10, no. 2, pp. 3–6, 2013, doi: 10.1353/nsj.2013.0019.

[8] I. Ehrenpreis, “Verse and Prose,” in *Dr Swift*, Routledge, 2021, pp. 23–36. doi: 10.4324/9781003150022-4.

[9] “To Lysander, who made some Verses on a Discourse of Loves Fire.,” in *The Works of Aphra Behn*, Routledge, 2018, p. 86. doi: 10.4324/9781351259484-41.

[10] K. Ergashev, “CHARACTERISTICS OF THE SCIENTIFIC STYLE IN THE WORKS OF ‘MUHAKAMAT UL-LUG’ATAYN’ AND ‘MEZON UL-AVZON,’” *Frontline Social Sciences and History Journal*, vol. 02, no. 10, pp. 1–9, Oct. 2022, doi: 10.37547/social-fsshj-02-10-01.

[11] M. E. Yusupova, “On The Image Of A Historical-Creative Person (On The Example Of Poems About Alisher Navoi),” *American Journal of Philological Sciences*, vol. 5, no. 12, pp. 90–93, Dec. 2025, doi: 10.37547/ajps/volume05issue12-24.

[12] S. Qoraev, “LITERARY EVENINGS OF ALISHER NAVOI AND THE TIMURIDS,” *INTERNATIONAL JOURNAL OF ALISHER NAVOI*, vol. 1, no. 2, pp. 102–107, Apr. 2021, doi: 10.26739/2181-1490-2021-2-11.

[13] D. LaCapra, “What Is History? What Is Literature?,” in *Understanding Others*, Cornell University Press, 2018, pp. 129–151. doi: 10.7591/cornell/9781501724893.003.0006.

[14] Z. Masharipova, “The Use of Proverbs in The Work of Modern Uzbek Poets and Their Role in Poetic Art,” *International Journal Of Literature And Languages*, vol. 5, no. 5, pp. 183–188, May 2025, doi: 10.37547/ijll/volume05issue05-43.

[15] S. Sirojiddinov, *Emir Ali Şer Navoi*. BENGU (ANKARA), 2023. doi: 10.52773/tsuull.shuhbook.2023.1/vqgj6763.

[16] H. Sh. Shakirova, “‘KHAMSA’ OF ALISHER NAVOI IS A GREAT EVENT IN THE HISTORY OF OUR NATIONAL CULTURE,” *Oriental Journal of History, Politics and Law*, vol. 02, no. 04, pp. 51–56, Aug. 2022, doi: 10.37547/supsci-ojhpl-02-04-07.

[17] J. Lanza, “Women and Work: Fourteenth to Seventeenth Centuries,” May 2019, *Oxford University Press*. doi: 10.1093/obo/9780195399301-0421.