

DİL VƏ ƏDƏBİYYAT ƏLAQƏLƏRİ
ЯЗЫКОВЫЕ И ЛИТЕРАТУРНЫЕ СВЯЗИ
LANGUAGE AND LITERATURE RELATIONS

GULBAKHOR ASHUROVA (*Uzbekistan*)*

TURKISH THINKING AND IDEOLOGICAL AND ARTISTIC BASIS IN
THE WORK OF SHEIKH NIZAMI GANJAVI AND
AMIR ALISHER NAVOI

Abstract

In accordance with the Decree of the President of the Republic of Azerbaijan İlham Aliyev dated January 5, 2021, in honor of the 880th anniversary of the brilliant poet Sheikh Nizami Ganjavi, 2021 was declared the “Year of Nizami Ganjavi” in Azerbaijan. At the same time, the historic Decree of the President of the Republic of Uzbekistan Shavkat Mirziyoyev dated October 19, 2020 reflects the ideas of a large-scale celebration of the 580th anniversary of the great poet and thinker Amir Alisher Navoi. Both Decrees are a symbol of high attention and respect for Turkish literature and the classical literary and cultural sphere.

This article explores the heritage of Nizami Ganjavi and Alisher Navoi, who are brilliant representatives of world literature, its study, the artistic and philosophical views of both poets and thinkers, Eastern culture, their contribution to the Turkic national cultural heritage, sensitive poetry and some aspects of the features of the two "Hamsa".

Keywords: *Nizami Ganjavi, Alisher Navoi, Presidential Decree, Turkish literature, artistic and philosophical views, Eastern culture, Turkic national cultural heritage.*

INTRODUCTION

The pearls of our history testify to the closeness of the language, traditions and customs of the Uzbek and Azerbaijani peoples. Today, the societies of the two countries value these cultural ties as common values and strengthen them. This can be seen in many political, economic and cultural aspects. These days, the eyes of the peoples of the world are riveted to the meeting of the Shanghai Cooperation Organization (SCO) in Samarkand, its decisions and projects. Separately, the participation of the Azerbaijani state in this prestigious event can be noted.

* Head of the Fizuli Research Center, Associate Professor of the Tashkent State University of the Uzbek Language and Literature named after Alisher Navoi, Candidate of Philological Sciences.
E-mail: gulbahora777@gmail.com

The delegation of Azerbaijan, headed by Ilhom Aliyev, who visited Tashkent in June 2022, was warmly welcomed by the Uzbek people and showed that the glorious history of both countries created a solid foundation for today's multifaceted cooperation. Spiritual values, language, religion and culture of the Uzbek-Azerbaijani peoples are common. In the works of Ahmed Fargani and Abu Rayhan Beruni, many cities of Azerbaijan are mentioned, where the eastern and western civilizations enriched each other. Dozens of unique manuscripts of Nizami, Khagani, Tusi, Fuzuli, Khatoi and other Azerbaijani poets and thinkers have been preserved in the manuscript fund of Uzbekistan. These facts are another proof that the Uzbek people have shown great respect and interest in the culture of Azerbaijan since time immemorial. The detailed discussion of issues on the bilateral agenda by the leaders of our government in expanded meetings showed our readiness to further strengthen negotiating cooperation in the interests of our peoples. A package of important documents was signed at the meeting. A declaration was signed between them on deepening the strategic partnership and expanding all-round cooperation, which will mark the beginning of a new stage in bilateral relations. We also identified important areas of cooperation”, said Shavkat Mirziyoyev. In order to fundamentally intensify cooperation between the parties, a foundation was created to strengthen Turkish unity, language, literature, culture and economic sphere.

NIZAMI AND NAVOI

The Turkic world gave the world great scientists, philosophers, poets and writers. Among such talented people are Nizami Ganjavi, the son of Ilyas Yusuf, a famous thinker, poet and philosopher of Azerbaijan, as well as Hazrat Alisher Navoi, a brilliant poet of Uzbek literature, the sultan of Turkic poetry and its pride.

Sheikh Nizami Ganjavi and Amir Alisher Navoi wrote wonderful works in the literature of the East and made a great contribution to the development of the literature of the Turkic peoples. It is known that the works of these two great artists reflect the Turkic thinking and the Turkic spirit!

Despite the fact that 880 years have passed, the work of Sheikh Nizami Ganjavi has become an integral part of the spirituality of our people. The brilliant heritage of the great artist has occupied a special and worthy place in the treasury of the unique cultural values of the East for centuries. **Nizami's genius, Nizami's character cannot be measured by any criteria and standards. Along with the creation of unique works, Nizami made a great contribution to the development of many areas, such as linguistics, literary criticism, philosophy, medicine, astronomy, geometry, the essence and ideas of which are embedded in the epic "Khamsa". It is a fact that his gift is multifaceted!**

The study of the heritage of the geniuses of world literature Nizami Ganjavi and Alisher Navoi has always been in the center of attention of scientists and researchers. The artistic and philosophical views of both poets and thinkers are the brightest examples of Eastern culture, the Turkic national cultural heritage, and have universal value and significance.

We think there is no need to explain that the years of independence were a period of impartial research and promotion of our classical artistic heritage in a

new perspective. Because in the days of the former Shura dynasty, it is enough to think about the barriers, resistance and ideological persecution in the way of a comprehensive study of the literature of the past, presenting it to the public, reflecting on the opportunities and privileges that our independence has opened the doors to encouragement.

The topic of self-reliance and the study of classical literature is a very wide range of ideas, rich in facts and information, and a topic that is an examination of new, even controversial concepts. Even before our people gained independence, the work of our classical artists was checked and many publications were made. It is necessary to objectively assess the achievements and shortcomings of this process. And then "how did you learn it?" What was the main goal? there is a need to give truthful answers to such questions. And, of course, achievements and innovations in science in themselves make a critical assessment of the situation in the past transverse.

Classical literary texts require a different approach, analysis and interpretation than what we know and are used to. Literary criticism is the spirit of independence, the enjoyment of free thinking, the dependence of the heart and soul on the fate of the country and people. After all, the science of a free and independent country should first of all serve to improve the taste and level of energetic individuals.

In the history of Turkic literature, the Hamsa epics are one of the central pillars of the literary building built by Sheikh Nizami Ganjavi. For almost nine hundred years, people, especially the children of the Turkic people, who have an intelligent nature, an open mind and a thirst for enlightenment, not only saw and watched this great monument, but also rested on its high and spacious verandas, they want to settle in this place to give peace to their restless soul. To this end, the literary heritage left by Nizami Ganjavi has been studied and researched for centuries. It is a clear fact that the great "Hamsa" has successfully stood the test of time and continues to attract humanity in different times and places.

In the eyes of both creators - Nizami and Navoi, the word is equally valued as a divine blessing. According to legislative requirements, you should not repeat a word that does not express a deep meaning. The arrangement of words in a line of a poem does not mean a poem, in order for it to be a true poem, it is necessary, in addition to the deep meaning of the poetic text, to embody sincerity and selflessness. Another condition is that a lot of meaning must be expressed in a few words (Don't use a hundred, use one word instead of a hundred) and keep the norm (There must be a limit in the word, like in water):

Suxankim manbaya ma'no emas ul, (The source of speech does not make sense,)

Yozib, takror etishga arimas ul. (Do not write and repeat it.)

Qiyinmas so'z tizib, nazm aylamak, lek (It is not difficult to compose words and rhymes, but)

Kerakdir so‘zga ixlos, jonfidolik. (You need faith, devotion to the word.)
 So‘zingni cho‘zma ortiq, muxtasar et, (Don't drag your word too long, be brief)
 Yuz etma bir so‘zingni, yuzni bir et. (Don't turn one word into a hundred words,
 turn a hundred words into one.)
 Kerakdir so‘zga ham suv singari had, (There must be a limit in the word, as in water,)
 Oshib-toshganda g‘arq aylaydi albat. (When it overflows, it will surely sink).

(Nizami 2019 (2): 49)

"Nizami's genius lies in the fact that his pen does not follow the formal patterns of the genre, on the contrary, he makes the genre follow the requirements of the pen." (Karimli 2019, 3).

Hazrat Alisher Navoi, writing

Nazmda ham asl anga ma'ni durur, (The poem also has a sense of originality,)

Bo‘lsun aning surati har ne durur. (Whatever his image.)

Nazmki ma'ni anga marg‘ub emas, (The poem has no meaning)

Ahli maoniy qoshida xo‘b emas (This is not welcome in the treasury of meaning.) (Navoi, 2011 (1): 51) –

in the epic "Hayrat ul-abror", predicted that times would come and there would be updates in the image of the poem. The great poet emphasizes that it is natural for poetry to be adorned with colorful clothes, and emphasizes that this is the "original meaning" regardless of form. He draws attention to the fact that a poem that is not meaningfully semantic cannot attract the attention of the public.

The literary and aesthetic approach of Alisher **Navoi** to this issue is clearly expressed in the preface to the book "Badoyi' ul-bidoya": *“Another thing, it seems that some people do not understand anything other than a figurative description of beauty and a description of the purpose of studying the material and improving the Divan. May Dewan be found, and may our enlightenment not find more than one ghazal and not be a ghazal, and may it not contain more than one couplet. If such a dewan is completed, it will be a waste of strength and effort”*. (Navoi, 2011 (3):21)

Here the great writer sheds more light on the concept of "meaning". He draws attention to the need for it to be "our enlightenment, your blessing".

It should be noted that both Sheikh Nizami and Hazrat Navoi emphasize "meaning" and in no way deny artistry. On the contrary, regardless of whether it is written in verse or prose, it is emphasized that the exemplar of verbal art requires a combination of deep content and beautiful artistry. Both thinkers show an incomparable example of this in their works.

The great Azerbaijani poet Sheikh Nizami Ganjavi, as a unique thinker of the Turkic people, laid the foundation for a unique poetic phenomenon in world

literature - "Khamsa knowledge". Although he finished his "Khamsa" in Persian, the great poet's "Panj ganj" is known to reflect Turkic thinking and Turkic spirit (Azizaga Nacafzada, 2019). The great Uzbek thinker Hazrat Alisher Navoi, with his "Khamsa", raised the poetic tradition begun by Nizami Ganjavi to a high level of development. According to Professor Almaz Ulviy, the author of outstanding scientific studies of Azerbaijani-Uzbek literary relations, Alisher Navoi did not limit himself to the consistent continuation of the Nizami traditions, but also raised the level of development of Turkic literature (Ulviy, 2016: 17). After all, Navoi "... in all his work was inspired by the art of Nizami and treated him with great respect." (Sirojiddinov, 2019: 642).

Nizami Ganjavi and Alisher, one of the great figures of classical literature, served as a source of inspiration for the artists who came after them. The works of both poets, included in the world-famous Hamsa, are notable for their themes, scientific and philosophical reflections. Haydar Aliyev, who always approached the history and culture of Azerbaijan with a national idea and a patriotic position, paid special attention to the legacy of Nizami Ganjavi. Looking back in history, the decision of the leader of Azerbaijan in 1979 "On measures to further improve the study, publication and popularization of the heritage of the great Azerbaijani poet and thinker Nizami Ganjavi" opened up new perspectives in this area. It is known from history that the ceremony of the 840th anniversary of Nizami Ganjavi, held in 1981 on the initiative and with the participation of Haydar Aliyev, became an important event in the cultural life of the country.

THE OBJECTIVE OF STUDYING THE CREATIVITY OF NIZAMI GANJAVI IN UZBEK LITERARY STUDIES

The study of the work of Sheikh Nizami Ganjavi has a long history in Uzbek literary criticism. Works in this regard were originally started in the direction of translation, and Qutb translated Nizami's epic "Khusrav and Shirin" into the Turkic epic in the middle of the 14th century. And in the 15th century, Haydar Khorezmi wrote "Gulshan ul-asror" in response to "Maxzan ul-asror". The following works were close to literary criticism, more of a memoir character. One of the unique aspects of classical literature is that most of its creators are also literary critics. In particular, Alisher Navoi devotes separate chapters to Nizami in the prefaces to "Khamsa", mentions him in many lyrical works in his devans. These memoirs of Navoi were not only an expression of praise, honor and respect, but also an expression of literary views on the work of Nizami, on artistic creativity in general, an artistic and aesthetic assessment of Nizami's work. Before Navoi, no Uzbek writer or literary critic had discussed Nizami's Khamsa so extensively. Therefore, the question of a special study of the Nizami five in Uzbek literature is right to start with Navoi.

In "Tazkirat ush-shuaro" by Davlatshah Samarkandi, created in the 15th century, a special chapter is devoted to Nizami, which gives brief information

about the personality of the poet, the volume and weight of his work, as well as "Panj ganji". For example, Nizami writes the following about "Khamsa": "And even during his lifetime, the sheikh wrote a book called "Hamsa", and each story was very good, and only after the death of the sheikh they compiled a volume of the book and gave the well-known name "Hamsa"" (Davlatshah, 2015: 136). Nishoti, who sought to write the Khamsa by the 18th century, mentions his predecessors "Xisrav bila Shayx Nizomiy va Mir Kabir bila hazrati Jomiy" in chapter IX of the epic "Husn va Dil" according to the tradition of the hamsa. [Nishoti 1967, 440]. By the 19th century, Muhammadrizo Ogakhi had translated "Haft paykar" into prose. Then the translator Shah Hijran gave a brief description of "Iqbolnoma" in his work "Qissayi Dorobi Zarrinkamar", and Nurmuhhammad Bukhari and Mullah Fazil Khomushi examined "Iskandarnoma" in detail in the process of commenting on Nizami's "Khamsa" (Ganjavi, 2009: 7). By the time of the Jadids, Fitrat paid attention to the plot and sources of Nizami's works, in particular, to the epic "Khusrav and Shirin" (Fitrat, 2000: 131-132).

By the end of the 30s, in connection with the 800th anniversary of the birth of Nizami, the study of his literary heritage and research on a scientific and theoretical basis intensified in Uzbekistan. Around the 1940s, several scientific studies were created in the sister republics (Mallaev, 2015: 3). However, no major research is expected during this period.

In 1947, the anniversary was celebrated, postponed due to the war. In the same year, the book "Guldasta" (Excerpts from "Panj ganj") was published with a foreword by M. Shaikhzod, and in 1948 a brochure by V. Zokhidov "A bright figure in world literature" was published (Zokhidov, 1948: 62). It was the first special treatise on the work of Nizami in our literary criticism. After that, until the beginning of the 1980s, there were no comprehensive works on Nizami's work. But in 1956, a monograph by E.E. Bertels entitled "Nizami" was published in Moscow, which was directly related to the Uzbek Nizami studies (Bertels, 1956).

In 1982, Sh. Shomukhamedov collected several translations of the poet's lyrics and published them under the title "Nizami's Poetry" (Poetry of Nizami, 1982), and also in the same years the translator published his translations of Nizami's poems "Maxzan ul-asror" and "Haft paykar" in series "From the heritage of Eastern classics". In 1985, F. Sulaymonova prepared a manual entitled "Drawings for Nizami's "Khamsa"". And, finally, by 1985, N. Mallaev's study was announced under the title "The Legacy of Nizami Ganjavi and its instructive and educational value" became one of the first in Uzbek literary criticism, which provided relatively complete information about the life and work of Nizami, saturated with scientific analysis and observations (Mallaev, 1985).

F. Sulaimonova in her 1991 brochure entitled "The Power of Mind and Thinking" focused on the work of Nizami and compared it with the works of H. Dehlavi and A. Jami (Sulaimonova, 1991: 5-26). In 1994, M. Ganikhanov defended his thesis on the topic "Comparative analysis of the epic of Nizami and Kutb "Khusrav and Shirin". After that, in 2002 and 2007, materials of a scientific

conference held in Tashkent dedicated to the work of Nizami were published in the form of a collection (Genius from Ganja 2002; Nizami and Uzbek literature 2007). Academician Aziz Kayumov also published his research "Haft paykar" (Kayumov, 2009). In subsequent years, Olimjon Buriev translated Nizami's "Panj ganj" into Uzbek, and Jonibek Subkhan translated "Ikbolnam", and in 2019 Jamal Kamal completed the translation of Nizami's "Khamsa". In Uzbek literary criticism, works on the study of Nizami's work consist not only of them, there are other works on the poet's work, but most of them consist of prefaces, articles and theses (Imomnazarov, 1991; 2013; Hamidi, 1999; Yorkin, 2012).

It turned out that the work done on the work of Nizami in our literary criticism is insufficient compared to the weight and scope of the poet's legacy. In determining the development, patterns and features of the Turkic literature of the 11th century and beyond, in particular, in the study of Navoi's heritage, which constitutes a whole period in Uzbek literature, Nizami's work occupies an important place, so it is important to conduct a deeper study of his work.

One of the significant works in this regard is a comparative analysis of the "Khamsa" by Nizami and Navoi. Until now, our literary studies have achieved certain results in this matter. In particular, M. Muslihiddinov conducted a comparative study of the first epics of the "Khamsa" by four writers of the hamsa - Nizami, Dehlavi, Jami and Navoi (Muslihiddinov, 2005). The analysis is aimed at highlighting the specifics and common features of each poet in the interpretation and image of a perfect person in the epics "Xayrat ul-abror", "Maxzan ul-asror", "Matla ul-anvor" and "Tuhfat ul-ahror". S. Erkinov studied the epic of Alisher Navoi "Farhod and Shirin" and, in general, the history of works with the image of Farhod, as well as the issue of Navoi's interpretation of Farhod's story in a monographic manner (Erkinov, 1971). The study examines the works known as "Khusrav and Shirin" and "Farkhodnoma", created in oriental literature before Navoi, highlights such issues as the appearance of the story about Farhad in medieval oriental literature, the genesis of the story and the definition of extremely complex stages of its development. Later, T. Ahmedov conducted a comparative study of "Leyli and Majnun", the third epic "Khamsa" by Navoi (Ahmedov, 1970). The study analyzes the epics written in the Turkic language before Navoi about "Leyli and Majnun", narrations from Arabic sources and works created in the Persian-Tajik language, especially the epics of his predecessors on this topic.

CONCLUSIONS

In 2021, the 880th anniversary of Nizami Ganjavi was celebrated on a grand scale in Azerbaijan, and in the same year, as noted in the Decree of the President of the Republic of Uzbekistan, the incomparable creative heritage of Alisher Navoi, a well-known statesman and public figure, was widely celebrated in Uzbekistan at the level of state policy. The incomparable creative heritage of both artists, which is of particular importance in the development of Uzbek, Azerbaijani, Turkic and

world literature, national culture and literary and aesthetic development, has been studied.

As a result, an international scientific conference on the theme "World significance and sources of heritage of Nizami and Navoi" was held at the Academy of Sciences of Azerbaijan, the Institute of Literature named after Nizami. Also in Tashkent in December 2021, at the Tashkent State University of the Uzbek Language and Literature named after Alisher Navoi, scientists from Turkic-speaking countries took part in an international conference on the topic "The work of Nizami Ganjavi and Alisher Navoi is the pride of Turkic poetry and the pinnacle of world literature". In the joint monograph of Professor Shukhrat Sirojiddinov and Associate Professor Gulbahor Ashurova "Turkic thought and the ideological and artistic basis in the work of Nizami Ganjavi and Alisher Navoi" and in the speeches of Professor Nizami Jafarov at an international conference, the issue of Nizami's attitude to Turkism was interestingly disclosed by evidence. A number of books dedicated to Navoi by Professor Ramiz Askar, the monograph "The Age and Prose of Alisher Navoi" by Professor Almaz Ulvi and a number of articles, in addition, the translation of Nizami's "Khamsa" into Uzbek (by the People's Poet of Uzbekistan Jamal Kamal), as well as the translation of "Khamsa" by Alisher Navoi into Azerbaijani (Professor Ramiz Askar)! Both masterpieces have been published! Such scientific and creative works contribute to the study of the heritage of the two great geniuses Nizami Ganjavi and Alisher Navoi in the Turkic world, in the life of the Uzbek-Azerbaijani peoples, the literary, aesthetic, philosophical views of the creators of the two nationalities, the contribution to Eastern culture, the Turkic national cultural heritage, the coverage of original aspects Turkic thinking and the ideological and artistic basis in "Khamsa" is important for strengthening friendship between our peoples.

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Gülbahar Aşurova (Özbəkistan)

Şeyx Nizami Gəncəvi və Əmir Əlişir Nəvai yaradıcılığında türk təfəkkürü və ideoloji-bədii əsas

Xülasə

Azərbaycan Respublikasının Prezidenti İlham Əliyevin 5 yanvar 2021-ci il tarixli Sərəncamına əsasən dahi şair Şeyx Nizami Gəncəvinin 880 illik yubileyi şərəfinə 2021-ci il Azərbaycanda "Nizami Gəncəvi ili" elan edilmişdir. Eyni zamanda, Özbəkistan Respublikasının Prezidenti Şavkat Mirziyoyevin 2020-ci il 19 oktyabr tarixli tarixi Sərəncamında dahi şair və mütəfəkkir Əmir Əlişir Nəvainin 580 illik yubileyinin geniş miqyasda qeyd edilməsi ideyaları öz əksini tapıb. Hər iki Fərman türk ədəbiyyatına, klassik ədəbi-mədəni sahəyə yüksək diqqət və ehtiramın simvoludur.

Bu məqalədə dünya ədəbiyyatının parlaq nümayəndələri olan Nizami Gəncəvi və Əlişir Nəvai irsi, şair-mütəfəkkirlərin bədii-fəlsəfi baxışları, Şərq mədəniyyəti, türklərin milli mədəni irsinə töhfələri, poeziya və iki "Xəmsə" xüsusiyyətlərinin bəzi cəhətləri tədqiq olunmuşdur.

Açar sözlər: *Nizami Gəncəvi, Əlişir Nəvai, Prezident Fərmanı, türk ədəbiyyatı, bədii-fəlsəfi görüşlər, Şərq mədəniyyəti, türk milli mədəni irsi.*

Гюльбахор Ашурова (Узбекистан)

Тюркское мышление и идеолого-художественная основа в творчестве шейха Низами Гянджеви и эмира Алишера Навои

Резюме

По распоряжению Президента Азербайджанской Республики Ильхама Алиева от 5 января 2021 года в честь 880-летнего юбилея гениального поэта шейха Низами Гянджеви 2021 год был объявлен в Азербайджане «Годом Низами Гянджеви». В то же время в историческом распоряжении Президента Узбекской Республики Шовката Мирзиёева от 19 октября 2020 года нашли отражение идеи широкомасштабного празднования 580-летнего юбилея гениального поэта и мыслителя эмира Алишера Навои. Оба указа – символ высоко внимания и уважения к тюркской литературе, классической литературно-культурной области.

В статье исследованы наследие блистательных представителей мировой литературы Низами Гянджеви и Алишера Навои, художественно-философские воззрения поэтов-мыслителей, их вклад в национально-культурное наследие тюрков, поэзия, восточная культура и некоторые особенности двух «Хамсе».

Ключевые слова: *Низами Гянджеви, Алишер Навои, указ Президента, тюркская литература, художественно-философские взгляды, восточная литература, тюркское национально-культурное наследие.*
