

Wide Distribution And Preservation Of Alisher Navoi's Works In Turkey

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Abstract: This article presents information about the work of Alisher Navoi during the reigns of Sultan Husayn Mirzo and Sultan Bediuzzaman Mirzo, his influence on Turkish poets, and the widespread distribution of his works in Turkey. The article also presents the works of Alisher Navoi stored in Turkish museums and libraries, and the research conducted on them by Turkish scholars.

Keywords: Herat, Sultan Hussein Mirza, Alisher Navoi, Turkey, manuscript, museum.

Introduction: As a result of the creative courage of Alisher Navoi, who left behind a poetic and lyrical legacy of about fifty-five thousand lines in the Turkic-classical Uzbek language and more than two thousand lines in the Persian language, a huge spiritual treasure was created, unprecedented in the history of world literature, neither in the East nor in the West. He began writing poetry at the age of seven or eight, and first gained fame as a great poet. According to the description of Zahiriddin Muhammad Babur, "even in the Turkic (classical Uzbek) language, no one is a poet of so many and so good poems" (Baburnoma, p. 132).

The Timurid period, particularly the 15th century, is considered one of the high points of medieval Islamic art and culture, marked by famous works of Persian and Turkic-Chikhat literature. Its last flourishing period was marked by the creation of a rare collection of works by the Sufi poet Abdurakhman Jami and the statesman and poet Alisher Navoi at the palace of Sultan Hussein in Herat.

It is marked by works, and this period became the pride of later Islamic dynasties.

It was during this period that the influence of Jami and Navoi on Ottoman statehood reached its peak, as evidenced by the copies of the works of these great figures that are still preserved in Turkish libraries.

In the 15th-16th centuries, about 70 Turkish poets were inspired by Navoi and wrote commentaries on his poems, as mentioned in literary sources. Turkic-

speaking authors from Asia Minor were not left out of the scope of the high ideological and artistic influence of the great poet's works. In particular, inspired by Alisher Navoi's ghazals, Fuzuli, Ahmad Pasha, Saidi Ali Rais Kotibi (who was a true admirer of Alisher Navoi's work and became famous with the name "Alisheri Soniy" (Second Alisher) for writing commentaries on many of his ghazals), Ulvi, Ja'far Chalabi, Mehri Khotun, Shami Dada, Ottoman Turkish poets, poetesses, and rulers wrote commentaries, thereby starting a new era of development of Turkish classical poetry. Thus, thanks to Navoi, a new era began in the history of the development of Turkish poetry. This is another example that shows the global significance of Navoi's work.

Navoi's popularity in Turkey increased even more after the arrival of Bediuzzaman, the descendant of the last ruler of Herat, Sultan Hussein, to Istanbul. Bediuzzaman Mirza was intelligent and enterprising, as well as a military genius and a tireless warrior. Bediuzzaman Mirza was a just ruler who adhered to the laws of Sharia. He would gather scholars, poets, scholars, artists, and craftsmen from various regions in his palace and hold conferences. Bediuzzaman Mirza loved poetry and wrote ghazals himself.

The great thinker Alisher Navoi described Bediuzzaman Mirza as follows: "Sultan Bediuzzaman Mirza is a young man with a beautiful face and a beautiful character, and with external beauty and inner perfection. He is charming in the perfume of the razm and is

unparalleled in drinking and giving away from the instruments of the party. His nature is also gentle in the style of poetry. And this is what you are talking about:

Mahi man, beguli royat, dilam khun basta chun lola,

The liver is also a bit of a pain in the ass.

Contents:

(Oh my beauty, my heart bleeds like a tulip without your flower face,

The liver was also torn to pieces.)

In this Turkish matla, there is a good and bad case:

"E sabo, if he asks, I'll be fine with cypress,

I pray to the head of Uyrulub, I wandered."

In 1534, about a year after Baghdad was captured by the Ottoman Sultan Suleiman I, the poet Fuzuli (d. 1556) completed his masnavi, *Laila and Majnun*, in Baghdad in 1535-1536. He dedicated this work, written in Turkish, to the Ottoman governor of Baghdad. In the section on great poets who had been guardians and patrons in ancient times, he mentions Sultan Hussein as Navoi's guardian and addresses him as "the Shahanshah of Khorasan (the ruler of rulers)." He writes: "The Shahanshah of Khorasan himself found a treasure that delighted the heart in the poems of Alisher Navoi." Fifty years later, in his commentary written in 1586 and presented to Sultan Murad II (1574-1595), Kinalizoda Hasan Chalabi (died 1603), speaking of Fuzuli, noted that he wrote poems in the style of Alisher Navoi. Saidi Ali Rais (died 1562) also imitated Navoi and in one of his poems proudly mentions that Shah Hkmayun called him Mir Alisheri Sani (Alisher the Second) during his stay in India.

German scholar Sigrid Kleinmichel wrote a short but profound article about Navoi's influence on Turkish literature. She thoroughly explained which aspects of Navoi's work influenced Ottoman Turkish poetry.

Navoi's poems were widely distributed in Turkey. This can be seen from the numerous manuscripts found in Turkish libraries. The cultural environment of the 15th and 16th centuries was marked by the lively exchange of ideas between scholars and poets from Istanbul, Herat, and Samarkand, who spoke and wrote in Ottoman Turkish, Persian, and Chigatai, both in the Ottoman court and in the palaces of princes.

Turkish literary critic Yusuf Çetintag's Turkish book "The Influence of Alisher Navoi on Ottoman Turkish Poetry", published in 2006, has also been translated into Uzbek. This book discusses the ghazals written by Turkish poets following Navoi's ghazals. Turkish scholar Yusuf Çetintag concludes that, based on the opinions expressed by 16th-century scribes and the conclusions drawn from divan analyses, the number of poets who

directly or indirectly adapted Alisher Navoi's poems in Anatolia in the 15th-16th centuries was about 70. In the 15th-16th centuries, the number of poets who directly wrote ghazals based on Alisher Navoi's poems and were influenced by their rhyme, rhyming, content, ideas, and themes in Anatolia was about 35. Therefore, the remaining 35 poets are considered to be indirect poets, i.e. poets who wrote indirect ghazals. It should be noted that Navoi's wonderful lyrics had a great influence on Turkish poets and their creativity. The deep philosophical thoughts in the lyrics of the great thinker, bright poetic images and figurative means that can strongly affect human emotions, attract everyone's attention. The best Turkish ghazals and odes, which were widely developed in the late 15th and early 16th centuries, were created in imitation of Navoi's lyrics.

Undoubtedly, these are not the only works written about Navoi. At the same time, researchers such as Fuad Koprulu, Ogoh Sirri Levant, Saadiddin Nushat Ergun, Alaidin Guvsa, Mustafa Eson, and Yusuf Chetindag also have many works related to the work of Alisher Navoi.

Agha Sirri Levend studied the work of Alisher Navoi and wrote about the composition of Navoi and other poets included in the "Muhabbatnoma" in 1958 in his article "Navoi's Manuscripts in Turkey".

Part 3 of the works of Agah Sirri Levend is dedicated to Alisher Navoi's famous work "Khamsa", in which the scholar cites copies of the work kept in Turkey. Professor A. Madraimov cited this information in his research and commented on it in more detail. These are the following:

1. A copy of the "Hamsa" manuscript in Turkey. The manuscript is kept in the Suleymaniye Library in Istanbul. Fatih. No. 3755. Nasta'liq script. Dated 895 AH/1489-1490. In this authoritative manuscript, the end of the epic "Saba'i Sayyor" is missing (Levend Agah Sirri. ALI ŞİR NEVAİ. Ankara-1967. Vol. 3: P.4.).

2. A copy of the manuscript "Khamsa" from the "Kulliyat" copied by Darvesh Muhammad Toqi. The manuscript is kept in the Revan Library of the Turkish TSM. No. 808. Dimensions 23.5x32 cm. The number of leaves of the poems is 246. Dated 902/1497-1498 AH. The secretary was one of the skilled calligraphers of Herat, Darvesh Muhammad Toqi. The poems are arranged in the following order: 1. "Khairat ul-abror" - 37 vv. (176b-213b), 2. "Farhad and Shirin" - 55 vv. (250b-305b), 3. "Layli and Majnun" - 35 vv. (214b-249b), 4. "Saba'i Sayyor" - 47 vv. (306b-353b), 5. "Saddi Iskandariy" – 68th century. (354b-422b). The text is written in black ink in the Nasta'liq script of Khorasan, arranged in four columns, twenty-seven lines per page. At the beginning of each epic there are decorated

headings-titles. The manuscript contains two illustrations created later, at the beginning of the 16th century (Levend Ağâh Sırrı. ALİ ŞİR NEVAİ. Ankara-1966. Vol. 2: P.3-4.).

3. The third manuscript copy of "Khamsa" copied by Sultan Ali Mashhadi. The manuscript is kept in the Revan Library of the Turkish TSM. No. 810. Number of leaves 275. The script is in fine, classic Nastaliq. Dated 910/1504 AH. The calligrapher is Sultan Ali Mashhadi. The manuscript is decorated with double-leaf scrolls, title-title patterns, and six paintings. It turns out that Sultan Ali Mashhadi copied three manuscript copies of Alisher Navoi's epic poem "Khamsa" during the years 897-904 AH, a total of fifteen poems, in beautiful classic Nastaliq script. All of them are masterpieces of Herat calligraphy. (Levend Ağâh Sırrı. ALİ ŞİR NEVAİ. Ankara-1967. Volume 3: S.4.).

4. The third manuscript copy of "Hamsa". It is kept in the Hagia Sophia Library in Istanbul. No. 3854. History of the book: early 16th century. According to the Turkish scholar O.S. Levend, who described it, the first pages of the epics "Farhad and Shirin", "Layli and Majnun", and "Saba'i Sayyor" in the book were torn out along with the illustrations. (Levend Ağâh Sırrı. ALİ ŞİR NEVAİ. Ankara-1968. Vol. 4: P.4.).

5. A manuscript copy of "Khamsa" written by the calligrapher Pir Ahmad in Turkey. Turkish TSM. Treasury. No. 802. Number of leaves 309. Nastaliq script. Calligrapher Pir Ahmad bin Iskandar. History of literature 937/15530-1531. Place of creation Central Asia. Sixteen illustrations are included in the manuscript (Levend Ağâh Sırrı. ALİ ŞİR NEVAİ. Ankara-1967. Vol. 3: P.4.).

6. Sulaymanian Library copy of "Khamsa". This "Khamsa" text is also part of the poet's "Kulliyoti" by O.S. Levend. No. 4056. The text is written in small cursive letters. The size is 24x36 cm. Each page has four columns of text. The text of the sagas is as follows. 1. "Khayrat ul-Abrar" - 39 vv. (164b-203b), 2. "Farhad and Shirin" - 75 verses. (203b-260b), 3. "Layli and Majnun" - 33 vv. (260b-293b), 4. "Saba'i Sayyor" - 52 vv. (293b-338b), 5. "Saddi Iskandarii" - 66 vv. (339b-405b). (Levend Ağâh Sırrı. ALİ ŞİR NEVAİ. Ankara-1967. Volume 3: S.5.).

The topic of Alisher Navoi's life, work and creativity has been studied not only by Ottoman Turkish literature, but also by scholars of the peoples of the world since the late 15th and early 16th centuries, serving to strengthen cultural and literary ties between them. Alisher Navoi's literary heritage is adorned with boundless content and artistic perfection. The peoples of developed countries in the world also strive to benefit from Navoi's immortal legacy, to discover the

undiscovered facets of Navoi and Navoi's studies, and to conduct new research.

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