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ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

**YUNUS EMRE HERITAGE
IN ENGLISH LITERARY STUDIES**

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GENERAL CHARACTERISTICS OF THE RESEARCH

The actuality and the usage rate of the research work. The prominence of identifying, studying the first-rate examples of East-West values constituting part of the abundant treasury of human civilization, laying the foundation for works as precious as world and the analysis of mutual impact on one another in the subsequent ages has been one of the most remarkable factors in the years of independence. The cultural literary relations of Turkic people passing through a great and majestic historical path with all world nations have reflected themselves in literature and poetry as they are in numerous other fields. The heightened interest in classical heritage in particular, the translation of the literary works of poets of this period into the languages of world nations are manifestation Western world's profound interest in the East. In this regard, the reflection of the 13th-century Sufi poet Yunus Emre's (1241–1320) literary heritage in English-language sources, the writing of a series of scientific articles on the translation of his creative examples into English indicates the growing interest in classical Turkish literature. The primary factor making the research of Yunus Emre's poetry in English-language sources and its working as a dissertation topic relevant and essential is the is the profound interest shown by English researchers and translators in the poet's abundant literary heritage. English researchers and orientalists have not merely focused on translating Yunus Emre's poetry into English, they have also emphasized his pivotal role in the history of Islamic literature and his function as a humanitarian bridge connecting the Eastern and Western worlds, as well as universal civilizations.

Object and subject of the research. The object of the dissertation is the 13th-century intellectual poet and mahatma Yunus Emre's "Divan", the English translation of his poetic works written in various meters and a comparative analysis of these translations with the original texts. The first volume of the six-volume work – "A history of Ottoman Poetry" (1900) publishing in London, the collection of articles – "Yunus Emre and His Mystical Poetry" (1991) editing by Talat Sait Halman and published at Indiana University, Paul Smitin "Yunus Emre – The Turkish Dervish"

(Selected Poems) in the research.

The subject of the research encompasses the key aspects of the era and environment in which Yunus Emre lived, the fundamental characteristics of the historical development of Turkish-English literary relations, and a comparative analysis of classical Turkish poetry as presented in English-language sources.

The aim and tasks of the research. The prior purpose of the research is to demonstrate the role played by the great poet Yunus Emre in the history of Turkish literature, to reveal translations of Yunus Emre's poetry by various English-speaking translators based on the most important principles of the comparative analysis method, and to determine similarities and differences comparatively. Despite this, the following tasks are intended to be fulfilled in the research:

- To involve articles, monographs, and other materials written related to the dissertation into the research;

- To take a general look at the Yunus Emre's life, the period he lived in and the events related to his environment;

- To evaluate scientific opinions and information related to classical Turkish poetry in English-language sources by analyzing;

- To demonstrate the ways of translating classical Turkish poetry into English in a concrete way;

- To consider and comment on information related to classical Turkish poetry in English-language sources;

- To identify the translation methods and principles of Yunus Emre's poetic masterpieces written in various genres into the English language;

- To appreciate Yunus Emre's role in the evolution of classical Turkish poetry.

Research methods. The dissertation has been analyzed on the basis of the historical-comparative method and analytical approach, drawing upon the scientific and theoretical conclusions of literary studies and translation theory, as well as contemporary literary-aesthetic perspectives. Abundant materials related to the topic were utilized and studies on Yunus Emre's other works, along with his "Divan" constituting his literary heritage were included into the study in the research work.

The main provisions of the defense are:

- The factors in the English translations of Yunus Emre's poetic heritage playing a pivotal role in the development of Turkish-English literary relations are highlighted;
- The life and creative paths of the researchers and translators who have played an invaluable role in the development of Turkish-English literary relations are traced;
- The textual features of translated poem samples from Yunus Emre's poetry into English are presented;
- The translation principles used in the English translation of Yunus Emre's poetry are examined and the translation methods of the translators are demonstrated and evaluated in the study;
- Various printed versions of the literary examples employed to solve the problems posed in the dissertation are compared and the variant accepted in literary studies is taken as the basis and examined.

The scientific novelty of the research. The main scientific novelty of the dissertation is that it is the first scientific research work dedicated to the systematic study of Yunus Emre's poetry in the context of English-language literary studies to date.

- Here, an extensive classification of these works is given by reviewing the research works on the great Sufi poet Yunus Emre's literary heritage within Azerbaijani literary criticism, including the studies of Amin Abid, Salman Mumtaz, Bekir Nabiyevand Azade Rustamova with a particular focus on the comprehensive studies conducted by Professor Mammad Aliyev, Khuraman Hummatova, and other prominent researchers;

- In the research paper, E.J.W.Gibb being one of the researchers of Yunus Emre's literary heritage, Edward G.Browne, Paul Smith, Talat Sait Halman, Annemarie Schimmel, Andreas Tietze, John R.Walsh, John Kingsley, W.S.Merwin, Mehmet Kaplan, Ilhan Bashgoz and other distinguished Orientalist scholars and translators on Yunus Emre are reviewed and scientific approach is expressed to these translations comparing with the original.

Theoretical and practical significance of the research. The research can serve to strengthen the scientific-theoretical basis for the

development of reciprocal literary relations that have gained great importance in literary studies in recent times. This research is an attempt aimed at overcoming the challenges encountered in the study of classical Turkish poetry in the Western world. Furthermore, scholars, literary critics, teachers and students who study classical Turkish and Azerbaijani poetry in English-language sources can benefit from this research work as a reference.

Approbation and application. The primary theses and articles encompassing the content of the research have been published in various literary-scientific journals recommended by the Higher Attestation Commission under the President of the Republic of Azerbaijan, and in influential overseas publications, and reports were presented at International and Republic conferences.

The organization where the dissertation was performed. The research was carried out at the Department of the Azerbaijani and World Literature of the Ganja State University.

The structure of the dissertation with a sign including a separate volume of the structural units of the dissertation. The dissertation consists of an introduction, 3 chapters, a conclusion and a list of references. The introductory part of the dissertation is 4 pages 6938 characters, Chapter I 33 pages, 57727 characters, Chapter II 42 pages, 62600 characters, Chapter III 59 pages, 74788 characters, Conclusion part 2 pages, 3197 characters. The total volume of the dissertation is 205250 characters, excluding the list of used literature.

BASIC CONTENT OF THE RESEARCH

In the “**Introduction**” section of the dissertation, the actuality of the topic and degree of development, the object and subject of the research, goals and objectives, methods, the main conditions put forward for defense, scientific innovation, theoretical and practical importance, approval and application, the name of the organization where the dissertation work is carried out, the separate volume and sign of the structural units number is given.

Chapter I of the research entitled “**Yunus Emre's era, environment and life**” consists of 2 paragraphs. The significant role

of the great Sufi poet Yunus Emre (1241-1320) in the development of the Turkish language and literature in the 13th century is talked over in the first paragraph titled “*The main characteristics of Yunus Emre’s era*”, this world-famous poet’s invaluable service in purifying and simplifying the Turkish language, bringing it closer to the living folk language is emphasized in this paragraph. It is noted that his poems and poetic examples written in simple and clear Turkish have become memorized, passed from mouth to mouth and from tongue to tongue and despite undergoing certain alterations, they have survived to the present day. The great master's poetry consists of poems calling on Turkish humanity to unity, peace, friendship and brotherhood. There is no religious division or ethnic discrimination in this poetry.

These poems are a poetry calling people to brotherhood. Therefore, the magnificent poet-saint of the 13th century – Yunus Emre was a tolerant poet whose poems still touch people's hearts and retain their power eight centuries after his death. Even today, his poems are still translated into the languages of the world's peoples and bringing love and affection to the immortal poet.

We have no information regarding the specific region of Anatolia where the Sufi poet Yunus Emre of the 13th century was born in. As is well known, the tomb and shrines of this Turkish saint have been built as places of pilgrimage by the people in fourteen regions of Anatolia.

It is also scientifically recognized that the graves of Yunus Emre and his teacher Taptuk Baba are located in the Qakh district of Azerbaijan. The fact that the graves of both great Sufi poets are recognized by the public as sacred shrines demonstrates the profound love and reverence held for these saints. According to some sources, Yunus Emre was born in 1241 in the Sakarya region of Anatolia. Since the poet’s birthplace is not precisely known, there are various opinions about his being born in Sarıkoy, Karaman, Lumnid, Sakarya, Aksaray, Eskishehir, Azerbaijan, etc. In these aforementioned regions, there are not only the shrines and graves of Yunus Emre and Tapdıq Emre, but also the shrines and graves of numerous Turkish saints. Evidence from his “Divan” it appears that

besides knowing Arabic and Persian perfectly, he was also knowledgeable in astronomy, fiqh, the Holy Quran, and divine sciences. Therefore, Yunus received an excellent education and was aware of the sciences of his time. When we become intimately acquainted with this great artist's "Divan" we see that he knew the surahs and verses of the Holy Quran and the narratives about the prophets deeply and utilized them in his poems. The poet has become a hafiz of the Holy Qur'an. All of this can be seen in the poet's "Divan".

It has been noted that the poet lived for 80 years in the researches. A figure of great spiritual grace the poet passed away in 1320.

It is indicated that the works of the great 13th-century Turkish poet and saint – Yunus Emre have always been a focal point for thinkers worldwide in the second paragraph titled "*The study of Yunus Emre's heritage in English-language sources*". The poet's creativity has spread to various regions by transcribing numerous admirers and scribes in his own time and after. This great poet's creativity has always aroused interest among European peoples and his poems have been translated into the languages of various nations.

The Scottish-born turkologist scholar Elias John Wilkinson Gibb had great role in spreading the creativity of Turkish classics to Europe.

A section of his six-volume work – "A History of Ottoman poetry" written by Elyas Jon Gibbin covers the 500-year period from Jalal al-Din Rumi to Ziya Pasha. In these magnificent works, the Orientalist provided extensive and valuable information regarding Azerbaijani poets such as Kazi Burhaneddin, Imadaddin Nasimi, and Muhammad Fuzuli while also translated from their poetic masterpieces. Gibb is the first Orientalist providing extensive information to Europeans about Turkish and Azerbaijani classics with book - "A History of Ottoman poetry". As he stated himself; he "*The German orientalist Hammer Purgstall has completed the work dealing with poets' lives and works who lived in different periods of the Turkish language.*"¹ with work – "A History of Ottoman poetry".

¹ Gibb, E.J.W. A history of Ottoman poetry: [In 6 volumes] / – London, – Vol I. – 1900. – p.VI.

E.J.W.Gibb gives broad information about Yunus Emre in the first volume of "A History of Ottoman poetry According to the researcher's data, Yunus Emre's creative life created coincides with the decline of Seljuk authority in Anatolia. Eve of this time, there was also a dervish known as a Sufi, Yunus among the people . This person, who could read and write to some extent, had great respect and influence among the common people. Gibb later noted Gibb subsequently observed that Ashiq Chalabi's biographical dictionary also contains references to the poet, describing him as a figure of profound wisdom and literary authority.

One of the biographers providing information about Yunus Emre was Tashkopruluzada. Gibb also shows that Tashkopruluzade mentioned Yunus in his work "Al-Shaqa'iq al-Nu'maniyyah". Both Tashkopruluzada and Gibb indicate in their books that Yunus Emre worked at the dervish lodge of Tapdig Emre for a long time. Gibbin's book notes that the dates are not mentioned in the tazkiras of Tashkopruluzada or Ali regarding Yunus Emre. The author also notes that none of the biographers provide information regarding the historical period in which Yunus Emre and Taptuk Baba lived, which monarch was in power at the time or with whom these individuals lived and created. Some researchers state that he lived during the reign of Bayezid the Thunderbolt (1390–1403) by citing the poet's didactic work titled "Risalat al-Nushiyya". Gibb also notes in his work that Yunus Emre wrote poems in the style of a ballad containing tender feelings. Certainly, it was natural for the great Turkish poet to write his works in the form of a ballad that is a Turkish poetic style because it was natural for a mystic like Yunus living a sedentary lifestyle in Anatolia at a time when Persian dominated.

John Kingsley Birge was among the prominent Orientalist scholars giving information related to Yunus Emre to English-speaking audiences. He dealt with the various legends and folk tales associated with the poet that have long circulated among the people in his work titled "Yunus Emre – Turkey's Great Poet of the People". He dealt with the various legends and folk tales associated with the poet that have long circulated among the people. Birge notes that he personally he saw the poet's "Divan" in this work. Although

Orientalist scholar does not express groundbreaking new perspectives on Yunus Emre, his translations of the poet's verses are of significant scholarly value.

Translations of ten of Yunus Emre's poems were published during a competition dedicated to his work in 1981. These translations were produced by Suha Faiz, Kabir Helminski, Refik Algan, Edouard Roditi, Grace Martin Smith, and Murat Yagan. Among them the versions by Kabir Helminski and Refik Algan² were noted for their proximity to American dialects featuring a linguistic style that deviated significantly from the original text.

Norton who is one of the translators of Yunus poems writes that: *“Although the method employed by Suha Faiz in the aforementioned translation was challenging, and despite occasional irregularities in meter and shifts in word order, the work rightfully deserves praise. He successfully conveyed the fluency, energy and the inherent mystical charm of Yunus's poetry to the English-speaking reader.”* The translation of Yunus Emre's works into French, Polish, Hungarian, Russian and other languages has also garnered significant interest. His poems have been translated into French since the beginning of the century.

After the translation of Yunus Emre's poems by Gibbon their spreading in English-speaking areas led to the emergence of various translators. These poems guided people toward truth and instilled human love in them. The whole world witnessed that Yunus Emre was a great saint that he spoke divine words and that he spread love, affection, and brotherhood among people with these poems.

Chapter II of the research entitled **“Yunus Emre in Azerbaijani Literary Studies”** consists of two paragraphs. The first paragraph is entitled *“The history of studying Yunus Emre's literary heritage in Azerbaijani Literary Studies”* and it is emphasized that the roots of researching Yunus Emre's heritage in Azerbaijan trace back to the early 20th century. It is noted that despite the superficial and cursory examination of the poet's work at the beginning of the century, the information about him was pioneering for Azerbaijani

² The Drop that Became the Sea: Lyric Poems of Yunus Emre. / Trs., K.Helminski and R Algan. – London and Boston, – 2000. – p.13

literary criticism. All subsequent researchers benefited from the creativity of Abdulla Shaiq, Amin Abid, Ismayil Hikmet, and Salman Mumtaz. Amin Abid was one of the first and perhaps the primary one mentioning Yunus Emre in Azerbaijan during the early 20th century. The great scholar notes in his article “The History of Syllabic Meter” that Yunus wrote and created his poems in syllabic meter. He created a rhythm of lines rather than a syllabic cadence in his poems. It was precisely his ability to write poems with such a lyrical soul that made Yunus beloved by the people. Abdulla Shaiq and subsequently Salman Mumtaz were among the first ones writing about the poet. Information about the poet is encountered in Salman Mumtaz’s article titled “Molla Gasim and Yunus”.

The return to ancestral roots, the prioritization of national values in all spheres and a renewed scholarly focus on exploring the poetic heritage of medieval poets in its own roots also manifested in the Yunus Emre's works after Azerbaijan gained independence. Innovations, integrated research and innovations in literature emerged as a necessity arising from the demands of the era as in every field. In the period of independence. In this timeframe researchers addressed again to poet's creativity. New research works commenced to be translated into our language. All of this was the greatest contribution of independence to the emerging new generation of researchers. One of the artists whose creativity was resorted to in this period was Yunus Emre. It is also known from research that the reason why the birthplace and death place of Yunus Emre being a great Sufi poet and thinker of the Turkic world have not been precisely known until now is due to the variety of available information and conducted research. Some researchers claim that Yunus has graves in various regions. This speaks of great love for the poet.

It is possible to say that this area constituted a primary operational hub for Yunus Emre and Tapdig Emre facilitating their ideological influence and the cultivation of a substantial base of adherents during that period. Until recently the tomb of these holy saints has been transformed into a place of pilgrimage and faith for the people.

The fact that the poet’s grave is in Azerbaijan and that there are hints in his “Divan” that he came to Azerbaijan. From the verses in

Yunus's "Divan" it is understood that the poet traveled not only through the cities and villages of Anatolia but also through a number of neighboring Turkic lands. She was born in Azerbaijan and called this territory "Upper people". Like many Sufi poets and lovers Yunus traveled to foreign lands and described the places he visited in his "Divan". The decline of Seljuk state was a key factor in the spread of Turkic Sufi dervishes. These itinerant figures played a vital role in the broad expansion of Turkic presence across Anatolia, Syria and Egypt in the 13th century.

The just and merciful human model brought to Sufi literature by Yunus Emre, centered on the principle of divine love, determined the intellectual direction of subsequent mystic poets and expanded the boundaries of their subject matter. The poet making extensive use of simple, clear Sufi symbols that the people could understand in his poems, infused them with new nuances of meaning. This naturalness flowing from folk poetry permeated to his poems. Yunus Emre was also the one keeping examples of folk poetry alive and brought them into written literature.

The heritage of Yunus Emre has been researched from various perspectives. Kamil Vali Narimanoglu was the first scholar to conduct a monographic study from a linguistic point of view in Azerbaijani literary studies. The poet's work both within the context of his era and through the lens of precise linguistic poetics was examined in his book "The Composer, Painter and Architect of the Turkish Language" publishing in Ankara in 1994. Kamil Narimanoglu always tried to maintain objectivity and often put forward new, original ideas in his explanations of the examples he brought from Yunus Emre's poems.

In the second paragraph of Chapter II entitled "*Variety of themes in Yunus Emre's creativity and the source of Ideas for his poetry*" highlights Yunus Emre's invaluable role in the development of 13th – 14th century Turkic poetry. It is noted that the creative roots of the poet were connected with folk poetry, mythology, Islam and its holy book-the Quran explained Islam to people in simple language. Motifs leaving no doubt that his national worldview and national identity stem from Islam also find a firm place in Yunus Emre's

poetry. The poet's work instills feelings of justice, compassion, love for people, empathy and affection. "According to Yunus Emre the entirety of existence is predicated upon divine love. Without love not even a single leaf could unfurl. The path leading to the Creator is paved by the human being holding the highest ontological rank among all created beings. This journey toward the Divine proceeds through the heart serving as the seat of the human soul. The poet also asserts that God's presence is realized specifically within this inner sanctuary. He refers to the heart of the devoted seeker as the "the spiritual heart" that's why it remembers Almighty Allah everywhere.

Yunus Emre advocates for proximity to the Sublime God to restore his desolate soul. The poet engages in a profound internal dialogue with his spiritual heart (könül), sharing his grievances and seeking to comprehend its depths, at times he rebukes or disciplines it, while at others he rewards it, implores it, attempts to persuade it, he says "Come, heart, let us go to the Beloved" he initiates a transformative journey, guiding the heart to distinguish between the temporal world and the hereafter and between the true Friend and the adversary.

The thematic scope of Yunus Emre's creative output is multifaceted and complex. The most sublime grace bestowed upon humanity by God is knowledge. Man attains this path through the acquisition of scientific and scholarly enlightenment. The acquisition of scientific knowledge is a debt that God expects humanity to fulfill; it is the essence of self-recognition. If an individual fails to recognize and comprehend their own nature, they cannot demonstrate true mastery or ownership of any subject. Consequently, human self-awareness and everything inherent within the individual constitute the very foundation of knowledge. According to Yunus reading is not merely the act of literacy, it signifies understanding, internalizing, and attaining profound perception.

As a philosopher-poet Yunus Emre emphasized that knowledge elevates scholars, for it reveals a world before one's eyes that offers an inexhaustible spiritual delight. Men of knowledge are like a sun shining in the darkness. It is precisely through these luminaries and their brilliance that society continues to exist.

Serving the God assumes a distinct dimension in Yunus Emre's

philosophy. This concept is rooted in both Sufi doctrines and a purity of heart – heartfelt worship – stemming from national beliefs. Those who enter this “shara” meaning this world that resembles a city to can only attain true happiness if they have grasped the essence of transience and nothingness. They recognize that this world is ephemeral and that only the Divine Presence is eternal. Individuals who truly know their Creator attain a state of unity with God perceive the ultimate God and devote themselves solely to his service.

One of the central themes in Yunus Emre’s poetry is the concept of strangerhood and the resulting feelings of longing and yearning. This sense of anticipation did not arise spontaneously; rather, it was the result of the poet being separated from his homeland for long periods. Yunus traveled extensively at various times to disseminate dervish ideologies and mystical teachings as a follower of a Sufi order. We see evidence of this in expressions such as “I traveled through Rum and Sham” or “Even Baghdad, my heart, is near to you”. The poet having been separated from his loved ones for a long time suffered and succeeded in transforming these experiences of longing into verse through the power of divine word. Another reason for the emergence of this sense of strangerhood was his prolonged separation from his kin while serving at the dervish the poet Taptuk Emre’s lodge. We observe these lived experiences in the poet's own words: “We became servants at Taptuk’s door, we became slaves at the gate.”

The theme of strangerhood is based on the idea that the human soul is merely a guest in this material realm in classical poetry. It is highly probable that the locations mentioned by Yunus Emre are products of his spiritual imagination. In fact, poems by many Sufi poets and ashigs regarding their travels to distant lands should not be interpreted literally, this journey is one of the heart – a spiritual pilgrimage that plays a vital role in uniting the lover with the Divine. When the poet speaks of being a stranger he highlights his alienation within a world filled with sin. However, it must also be noted that dervishes, particularly those of Khorasan and Rum historically traveled from land to land to disseminate their beliefs. It is possible that Yunus Emre undertook such journeys under mandate and composed poems inspired by these experiences. In each of these hymns, the theme of

strangerhood aligns with the Sufi understanding. The poet's endeavor to transcend the self and attain unity with God remains the fundamental essence of both the literal and metaphorical layers of his work.

Chapter III of the dissertation named **“Yunus Emre's place in English Orientalism”** also consists of two paragraphs. The first paragraph is titled **“Features of translating Yunus Emre's poetry into English”** and it is noted that although the great Sufi poet Yunus Emre was initially mentioned in English Orientalist scholarship within the researcher Charles Rieu's catalogues these references were merely brief and introductory in nature. Information about Yunus Emre whose literary heritage was studied is mostly encountered in the first volume of the six-volume work “A History of Ottoman Poetry”³ by the Scottish-born Orientalist E.J.W.Gibb in the early days of 19th-century English Orientalism.

Elias John Wilkinson Gibb was a scholar intimately acquainted with the world of Yunus Emre's world. Providing extensive information regarding the poet's life, creativity and literary heritage Gibb writes while characterizing the era in which the poet lived: *“During the turbulent era of the Seljuk Empire at a time when local beys sought to establish their own small states, there lived a holy saint named Yunus Emre in Anatolia. Reportedly uneducated and possessing only rudimentary literacy this man has come to be recognized as the first native poet of the Western Turks”*⁴. The Orientalist notes that while Tashkopruzada provides a brief account of Yunus Emre in his work “al-Shaq'iq al-Nu'maniyya”, he identifies Ashiq Chalabi offering exceptionally interesting and valuable insights into the poets of his era as the first biographer mentioning Yunus Emre.

Gibb additionally emphasizes that information regarding *“Yunus Emre whose name has been mentioned with boundless reverence among countless Turkish poets for centuries”*⁵ is also preserved in the

³ Gibb, E.J.W. A history of Ottoman poetry: [In 6 volumes] / – London, – Vol I. – 1900. – p.164-175.

⁴ Gibb, E.J.W. A history of Ottoman poetry: [In 6 volumes] / – London, – Vol I. – 1900. – p.164-175

⁵ Bəydəli, Cəlal (Məmmədov). Həqq didarın görəən şair Yunus Əmrə. Əsərləri. / Bəydəli, Cəlal (Məmmədov). – Bakı: “Öndər “ nəşriyyatı, – 2004. – s.4

historical chronicles of Sa'deddin and Ali both of whom were devout scholars who documented the reigns of numerous sultans. Based on these sources the Orientalist notes that during the late 13th century, Yunus Emre came from a village called Bolu in the Kızıl Ahmedli region of present-day Kastamonu, it is further indicated that the poet was a murid of a sheikh named Tapdig Emre. It should also be noted that while biographers assert that Yunus Emre was illiterate they maintain that his talent was a divine gift. The orientalist Gibb observes that Yunus Emre was among those perfected men who despite lacking formal education, attained profound knowledge through divine grace by citing Ashig Chalabi. The poet is regarded as one of the saints who transformed mundane language into the language of the heart, unveiling mysteries through the voice of the unseen world. The orientalist writes based on the work "Shaqaiq al-Nu'maniyya" which confirms his extraordinary knowledge: *"It is precisely evident from his poems composed in the ballad form encapsulating the subtlety, aesthetic beauty, irony, and sophistication of the Turkish language – that well-versed in the divine mysteries of the science of Tawhid Yunus Emre possessed extraordinary erudition. Another historian Ali said nothing about his literacy but stated that the poet wrote beautiful poems full of secrets in the Turkish language."*⁶

Based on the extant lithographed versions of the poet's works that are available it can be inferred that his corpus includes a work of approximately six hundred couplets in masnavi form, as well as a "Divan" comprising between three hundred and four hundred ghazals. The Orientalist states that all these poems were composed in syllabic meter, based on Tashkopruluzada's notes they conform to the ballad form. Indeed, *"Turkish Sufi poetry based on national tradition and syllabic meter had already created and was developing in the 13th century. The preeminent representative of 13th-century Sufi literature was Yunus Emre."*⁷ In many of his ghazals the poet used the musamman form which was more commonly used and loved in the Turkish language. *"Most of his ghazals have a*

⁶ Gibb, E.J.W. A history of Ottoman poetry: [In 6 volumes] / – London, – Vol I. – 1900. – p.167

⁷ Hümmətova, X. Yunus Əmrə. / X.Hümmətova. – Bakı: "Elm", – 2006. – s.126

musamman rhyme scheme that gives the poem a musical flair and enhances its meaning and content.”⁸ While discussing the poems in the great poet’s lithographed “Divan” Gibb remarks that not all of these ghazals have been preserved in their original form or completely intact. however, he does not consider this to the alterations made over the centuries. In the Orientalist’s view the poet’s extraordinary Turkish character is manifest in every line of his verse. *“The end-rhymes and internal rhymes are technically imperfect. While Yunus Emre’s poetry lacks formal rhetorical ornamentation it is devoid of any artificial metaphors. Utilizing distinct words and idioms, his language does not reflect that of the “Rebab-name” but is rather more characteristic of the Ottoman Turkish vernacular. Certainly, while his verses were frequently emended, it remains an irrefutable fact that our poet originates from the northern turks.”*⁹ In the Orientalist’s view Yunus Emre’ poetry remains formally incomparable to that of his contemporaries, as it was written in an entirely different metrical system: *“As is evident although Sultan Valad and both the contemporaries and Yunus Emre’s successors did not strictly adhere to the Persian arud at all times, they nonetheless operated within the stylistic and formal paradigms of Persian poetry. The distinct cultural ethos of this tradition is clearly reflected in the essence of their works”*¹⁰. Although this influence is rare according to Gibb, the impact of Mevlana Jalal al-Din dominating the spirit of his era is evident in the poet’s works. The Orientalist states that Yunus Emre was a lyrical poet whose inspiration came more from Mevlana’s “Masnavi” than his “Divan” unlike other Turkish poets. Gibb rightly points out that Yunus Emre has his own path in the world of poetry indicating that although the poet was inspired by Rumi he did not imitate Persian poets unlike other early masnavi writers who imitated Persian masters. Gibb appreciating Yunus Emre highly emphasizes once again that there was no lyric poet like him in Western Turkey any

⁸ Azadə, R. Yunus İmrə cazibəsi. Mənəvi dünənımız bu günün işığında. / R. Azadə. – Bakı: “Elm” nəşriyyatı, – 2011. – s.355

⁹ Gibb, E.J.W. A history of Ottoman poetry: [In 6 volumes] / – London, – Vol I. – 1900. – p.167.

more. The Orientalist noting that each of the poet's poetic gems is crafted in an exquisite form expresses admiration of Yunus Emre's verses a figure characterizing as an "illiterate poet". Gibb translated three ghazals and a masnavi from Yunus Emre's "Divan" into English. His first translation of Yunus Emre is a ghazal that begins with the line: "The Kaaba, the idol, and faith am I; the one who whirls in celestial motion am I". In spite of being Eastern poetry that is completely different from Western poetry differs in form, style and language, Gibb has masterfully overcome this challenge preserving the beauty, form and content of Yunus Emre's poetry. It should also be noted that as Gibbon himself pointed out, "refrain" is a form not typical of English poetry. As an Orientalist deeply enamored with Turkish poetry, he preserved this element in his translation. Let us examine Yunus Emre's ghazal alongside Gibb's English translation:

*Kə'bəvü büit iman mənəm, çərx uruban dönən mənəm,
Bulud olub göyə axan, yağmur olub yağan mənəm...*

*Yunus deyil bunu deyən, qüdrət dilidir söyləyən,
Kafir olsa inanmayan, Əvvəl - Axır həmən mənəm*¹⁰.

These lines sound like this in Gibbin's translation:

*Faith, idol, Kaba-fane am I; who smites the sphere a-spin am I;
The cloud upon the heavens' face, likewise the rains that rain am I...*

*It is not Yunus sayeth this, 'tis Power's Tongue that speaketh thus;
Who credits not a paynim is, the First and Latest e'en am I*¹¹.

Line-by-line translation:

*İman, büit, Kəbə məbədi mənəm; o kəs ki, yer kürəsini fırladır,
o mənəm.*

Göyün üzündə olan bulud, yağış kimi yağan o yağış mənəm...

*Bunu deyən Yunus deyil, bu "Qüdrətin Dili" dir ki, belə danışır;
İnanmayan haqqın almır, Birinci və Sonuncu da mənəm.*

¹⁰ Yunus, Əmrə. Salam Olsun. Divan. / – Yunus Əmrə. – Bakı: Elm və təhsil, – 2021. – s.199, 200.

¹¹ Gibb, E.J.W. A history of Ottoman poetry: [In 6 volumes] / – London, – Vol I. – 1900. – p.167.

Because of E.C.V.Gibb's being well-versed in all the subtleties of Eastern literature and Turkic poetry delved into the world of Yunus Emre, he has not overlooke even the finest points in the poet's verses. The radif "Bənəm" in the ghazal remained "am I" in the poetic translation into English.

Gibbin's other ghazal from Yunus Emre is the ghazal beginning with the verse "*Come and let us two be comrades, come and let us seek the Loved One*". Let's look at the translation of a few couplets from the ghazal:

*Yoldaş olalım ikimiz gəl dosta gedəlim könül,
Haldaş olalım ikimiz gəl dosta gedəlim könül...*

*Gerçək Aşiki görelim haqqın xəbərini alalım,
Aşik Yunusu bulalım gel dosta gedəlim könül*¹².

Let's look at the English translation of these verses:

*Come and let us two be comrades, come and let us seek the
Loved One;
Come and let us two be helpmates, come and let us seek the
Loved One...*

*Let us see the loyal lover, tidings of The Truth to gather;
Let us find the lover Yunus, come and let us seek the Loved One*¹³.

Here, the great poet identifies the supreme station of love precisely through his devotion to God and his longing for divine union. The translation faithfully reflects the poet's thought, the imagery he crafted, and the manifestation of his divine love. This once again underscores Gibb's proficiency as a translator. His rendition maintains a complete equivalence with the original text.

Paul Smith holds a distinguished position among the contemporary Western Orientalists investigating the literary heritage of Yunus Emre. Smith is also a prolific poet and playwright who has translated the masterpieces of more than 80 poets into English. His extensive body of work includes translations of monumental figures

¹² Yunus, Əmrə. Salam Olsun. Divan. / – Yunus Əmrə. – Bakı: Elm və təhsil, – 2021. – s.172-173.

¹³ Gibb, E.J.W. A history of Ottoman poetry: [In 6 volumes] / – London, – Vol I. – 1900. – p.167.

of the East, such as Saadi, Hafiz, Rudaki, and Omar Khayyam, as well as esteemed masters like Nizami, Nasimi and Fuzuli. Paul Smith born in Australia in 1945 began composing poetry in the classical style as early as the age of eight. Having developed a profound awareness of the transience of the world during his youth he embarked on a global journey upon completing his secondary education. The future poet-translator engaged in a variety of occupations in his pursuit of spiritual truth that served as a foundational basis for his extensive and diverse life experience.

Paul Smit characterizes Yunus Emre as the most formidable poet of his era and emphasizes his profound influence on subsequent generations of poets. A researcher notes that, unlike his contemporaries very little biographical information exists regarding the poet, the researcher writes: *“As a Sufi poet the divine love described by Yunus Emre merges with mundane love and throughout his entire poetic corpus a central role is occupied by universal values and sublime themes such as equality, truth and justice, the perfected man, the Beloved, friendship, and human dignity”*¹⁴. Paul Smith speaking of the poet's meeting with the poet's contemporary Mevlana Jalal al-Din Rumi calls both lovers the two great heart poets.

Paul Smith endeavored to preserve the stylistic and linguistic integrity of the poet's artistically rich verses, maintaining a close proximity to the original in translating selected poems from Yunus Emre's “Divan”. Particularly, in terms of it to convey these works to a Western audience, he retained the rhythm, structure, meter, and harmony, as well as the thematic content and intonational nuances of the poetry, despite the divergence from Western poetic forms, Smit as a translator intimately acquainted with the world of Yunus Emre successfully navigated this honorable yet demanding task by safeguarding the inherent beauty and profound meaning of these mystical verses.

The translator characterizing the era in which Yunus Emre lived notes that biographical information is primarily derived from hagiographical traditions, furthermore, drawing upon the consensus

¹⁴ Paul, Smith. Yunus Emre: The Turkish Selected Poems. (Translation and introduction). / New humanity Books, – 2012. – p.6

of various historians and scholars, he concludes that the poet was born in Anatolia circa 1260. Paul Smith highlights the fact that the earliest accounts regarding the poet are primarily found in Haji Bektash Veli's "Vilayetname". The translator discussing the poet's travels to various regions, including Syria and Azerbaijan characterizes him as a figure who witnessed the hardships of the destitute during his journeys evaluates Yunus Emre as the first poet of his era to compose and recite verses in the vernacular Turkish spoken by common people along his path, further notes that the poet's language remains remarkably close to the folk dialect, and that his poetic universe is profoundly enriched with themes of divine love, sufism, and humanism. Paul Smith discusses Yunus Emre's Divan consisting of 416 poems, and his didactic masnavi titled "The Treatise of Advice" with the aim of gaining a deeper insight into the poet's intellectual and spiritual framework. In describing this work. While describing the poet's work he calls it a work that reflects the creation of the universe and Adam, as well as feelings and emotions like Pain, Spirit, Anger, and Hatred through symbols and metaphors: *"Yunus Emre's didactic masnavi in "The Treatise of Advice" composed in the Turkish language stands as the first work of its genre within Turkic literature. The text is notably devoid of Persian and Arabic-derived izafet constructions. It is written in a clear Old Anatolian Turkish that remains accessible to the modern reader. Yunus Emre dedicated the "The Treatise of Advice" to the understanding of human existence. He sought to analyze the human disposition and provided a framework for its spiritual cultivation based on Islamic principles through this treatise."*¹⁵ Paul Smith notes that both works are primarily centered on Divine Love and are oriented toward the Holy Qur'an, the Prophet, and his Ahl al-Bayt.

The talented translator Paul Smith provides comprehensive information regarding the Turkish language, the ghazal form, and Turkish poetics, as well as the craftsmanship and poetry of Sufis and dervishes in his work entitled "Selected Poems of the Turkish

¹⁵ Hümətova, X. Yunus Əmrənin dövrü, həyatı və "Risalətün-Nüşhiyyə" məsnəvisində əxlaqi təlqin. / X.Hümətova. – Bakı: Elm və təhsil, – 2013. – s.16.

Dervish Yunus Emre”. He has translated into English one masnavi and one hundred and thirty-two ghazals of Yunus Emre.

The great Sufi poet of the Turkic world Yunus Emre whose works gained fame in the Eastern world and the West and standing at the pinnacle of 13th-century poetry has always remained a focal point, his poetic world meticulously has been studied over the centuries. *“Yunus Emres’ “Divan” featuring various poetic forms such as the ghazal, masnavi, divine, and nefes, was composed in both syllabic and aruz meters.... since his lifetime, his name and art have been held in such high esteem and regarded as so sacred that numerous poems were written using his pseudonym, as a result, these later examples were eventually incorporated into his “Divan.”*¹⁶

During the era of Yunus Emre the Mongol invasions inflicted widespread massacres and devastation and in these arduous and turbulent times, the eminent poet, leading a storm-ridden existence, donned the dervish’s robe and journeyed from settlement to settlement, from tribe to tribe, through his verse, he conveyed to the people the harrowing experiences of life and the resounding echoes of tyranny that seemed to ascend to the heavens:

*He who professes the dervish’s name must cast aside the veil of
worldly shame,
For those who tread this sacred track, the heart must bloom,
never grow slack...*

*In holy want, the dervish finds his sole and sovereign treasury;
Beyond this lack, we seek no gold, no fief, nor city’s vanity*¹⁷.

Indeed, as it has been stated, *“The poet Yunus was himself among this group of dervishes, and in his works he extolled precisely this order, the community of dervishes who elevate the human spirit and lead it toward truth and ultimate reality... For Yunus one who*

¹⁶ Quliyev, Elman. Yunus İmrə. Yaradıcılığı. Türk xalqları ədəbiyyatı. / E.Quliyev. – Bakı: “Qismət” nəşriyyatı, – 2009. – s.48.

¹⁷ Yunus, Əmrə. Salam olsun. Divan. / Yunus Əmrə. – Bakı: Elm və təhsil, – 2021. – s.135

bears the name of dervish must carry within the heart the divine light and look upon all people with the gaze of friendship.”¹⁸

The literary heritage of Yunus Emre has not only conquered the Eastern world but has also captivated the Western world; European researchers, while putting forward scientific-theoretical views regarding the this great poet' creativity have also translated his poetic pearls into their native languages where creativity appropriate. It should also be noted that the translation and study of Yunus Emre's poetry into English has not been specifically investigated. The first translation of the poet's poetic samples into English is associated with the Gibb's name. The Orientalist translated three gazals and one masnavi from the poets Divan into English alongside providing extensive information regarding the life, era, and environment of Yunus Emre. According to Gibb's writings none of the biographers provide extensive information about Yunus Emre. However, as Veled Chelebi indicates in his article, it is understood from a date mentioned in one of Yunus Emre's own poems that the poet lived nearly a century before the era of the biographer Tashkopruluzade and his successor, Bayezid I (1340–1403 / 792–805).

Gibb highlighting the biographers' views regarding Yunus Emre's education notes that according to their conclusions Yunus Emre was illiterate, however his poetic genius was understood to derive from divine knowledge granted by God. *“How could Yunus Emre be considered unlettered when he established the enduring principles of Turkish poetic art and more broadly of the Turkish literary language principles that remain valid today and will continue to gain vitality over the centuries... He achieved this solely through his own poetry, as a poet, a scholar, and an artist!”*¹⁹ In this regard the talent of Yunus Emre is a divine gift.

Thus, according to Ashiq Chalabi Yunus Emre is one of the perfect human beings whose divine power transported from the material world to the angelic realm. Despite being formally

¹⁸ Azadə, R. Yunus İmrə Cazibəsi. Mənəvi dünənimiz bu günün işığında. / R.Azadə. – Bakı: “Elm”, – 2011. – s.347

¹⁹ Nəbiyev, B. Yunus İmrə haqqında düşüncələr. Yunus Əmrə Azərbaycan ədəbiyyatşünaslığında. / B.Nəbiyev. – Bakı: Elm və təhsil, – 2014. – s.149

uneducated, he is among those who attained knowledge through the grace of God. He is one of the saints who transformed worldly language into the language of the heart, speaking mysteries through the voice of the heart and reading with the eye of the heart. While characterizing the poems in the poet's "Divan" the Orientalist discusses his verses written in the ballad style containing subtle ironies and perfections and notes that it is clearly evident from these poems that Yunus Emre possessed extraordinary knowledge within the science of Tawhid and divine mysteries. Indeed, "*The poetry of Yunus Emre represents, in a broad sense, a wise artistic synthesis in which Islamic values and human – spiritual qualities are jointly celebrated on a pan-Turkic scale as the artistic expression of the Turkish spirit. This contemplative poetry constitutes a poetic affirmation that the human being may attain truth only by acquiring knowledge of the Sharia, passing through the path of the Tariga, and advancing through gnosis toward self-perfection*"²⁰ It is a known fact that Western poetry differs from Eastern poetry in terms of form. However despite this difficulty Paul Smith as a talented translator deeply acquainted with the craftsmanship of Yunus Emre and sensitive to his emotions and inner spiritual world, skillfully overcame this challenge, resulting in a successful translation. While examining Paul Smith's English translation of another of Yunus Emre's gazals, we witness the Orientalist's profound mastery of Eastern literature, as well as all the nuances of Turkic-language poetry.

The translations selected and executed by both Gibb and Paul Smith from the literary heritage of Yunus Emre specifically from his rich poetic pearls are artistic specimens that embody the poet's most fundamental and characteristic features. Being cognizant of the necessity to preserve the rhythm and intonation while maintaining the form and content of the poetry during the translation process, the translators adhered to all these principles. However, when comparing the translations of both scholars, we observe that all of Gibb's translations have been particularly successful.

Gibb rightly concludes that Yunus Emre's highly crafted gazals

²⁰ Həbibbəyli, İ. Yunus Əmrə dastanı. Yunus Əmrə. Salam olsun. Divan. / İ.Həbibbəyli. – Bakı: Elm və təhsil, – 2021. – s.11

serve as a summons to comprehend the Sufi life. He presented to English readers only a single masnavi from Yunus Emre's "Divan" by translating .In this masnavi the poet addressing God, boldly condemns many adherents of false sects.

*O God, should You call me to question,
This, then, shall be my testament to You*

*Since from this Yunus no harm has ever sprung,
You, who know all – the manifest and the veiled*²¹.

In Yunus Emre's masnavi, which is structured in the form of an address and inquiry, the transitional moments from this ephemeral world to the path of the hereafter are enumerated one by one. The Orientalist has translated this masnavi very successfully. He provides an extensive commentary, explaining each term individually to ensure the religious terminology expressed in the masnavi is understood by English readers. All of these demonstrate that Gibb is a talented scholar with a profound knowledge of Eastern literature, Eastern culture and simultaneously Islamic values. Let us examine the English translation of Yunus Emre's masnavi:

*O my God, if so be Thou should question me,
Lo then, this would be mine answer unto Thee:*

*Now from Yunus there hath sprung no evil deed;
And Thou knowest all that is, revealed and hid*²².

Yunus Emre's literary heritage constitutes an inexhaustible treasury. The translation of this great artist's works into the languages of all nations stands today as one of the most pressing cultural imperatives. The poet employs the full expressive potential of the language to create "poetic miracles of speech" through which he extols the Almighty with profound reverence in this magnificent ghazal. E.J.W. Gibb possessing an intimate familiarity with the world of Yunus Emre and a deep understanding of Islamic values successfully

²¹ Yunus, Əmrə. Salam olsun. Divan. / Yunus Əmrə. – Bakı: Elm və təhsil, – 2021. – s.369.

²² Gibb, E.J.W. A history of Ottoman poetry: [In 6 volumes] / – London, – Vol I. – 1900. – p.174-175

translated this perfect ghazal in its entirety without any omissions.

It is noted that alongside poetic translations, prose translations of Yunus Emre's works also exist in the second paragraph entitled "*The Qualitative Features of Yunus Emre's Prose translations into English*". Indeed, it may be asserted with confidence that there are prose translations along with Yunus Emre's poetic translations into English. This is because the figurative, wisdom-laden expressions, as well as the religious and philosophical formulations employed in Yunus Emre's poetry, are exceedingly difficult to preserve in poetic translation. While prose translations entail comparatively fewer losses, their artistic value remains limited. For this reason, many translators seeking to overcome such difficulties have opted for prose as their medium. Although the semantic content of the poem is retained, its intonation, rhythm, and formal beauty are inevitably diminished in free translation.

A competition was held for translations of Yunus Emre's poetry in 1981. During this period translations of the poet's ten most famous poems by various translators were published. Among these the versions produced by Süha Faiz, Kabir Helminski and Refik Algan, Edouard Roditi, Grace Martin Smith and Murat Yagan played a prominent role in the competition. The style of Kabir Helminski and Refik Algan leaned more toward American dialects. Consequently, their linguistic and stylistic approach diverged significantly from the original. Helminski explains the reason for this as follows: "*Yunus's verses function as sacred hymns to be recited in Sufi rituals and collective acts of worship. At the same time they are also performed informally in social gatherings. The beauty of these words derives not from their literal meaning alone, but from the harmony of style and meter qualities that cannot be fully replicated in another language. The translator is thus compelled to negotiate between the demands of literary form and the musicality of the hymns. Since these translations are intended for reading and must remain faithful to the meaning conveyed by Yunus I chose to produce a literary translations by employing free verse in form rather than attempting to create a popular song.*"²³

²³ Куделин, В.Б. Поэзия Юнуса Эмре. / К вопросу о гуманизме в литературе средних веков / В.Б.Куделин. – Москва: Наука, – 1980. – с.13.

The priority should be the transmission of meaning rather than the mechanics of meter and style this is because every translator must first be acquainted with the spiritual mysteries contained in Yunus's hymns before undertaking their translation in the translation of Yunus Emre's poetry in the translation of Yunus's poetry.

As has been noted, Suha Faiz being a true devotee of the poet occupies a unique position among the translators translating Yunus Emre's literary heritage into English, He states that the translation of Yunus Emre's works began a century ago and rightly identifies Elias John Wilkinson Gibb as the foremost pioneer of this effort. While Faiz recognizes Gibb as the first translator, he notes that his versions are often difficult to comprehend. However, he also concedes that during Gibb's era as well as his own maintaining strict adherence to the original form and structure was an immense challenge primarily due to the fundamental linguistic disparities between English and Turkish.

Suha Faiz likewise expresses his views on the translations of other interpreters, evaluates their translations. While he acknowledges that Helminski and Algan's translations are aesthetically pleasing, he also emphasizes that they remain distant from the original. It should be noted that Helminski himself attributes this divergence to the abundance of Sufi terminology and expressions in Yunus Emre's poetry by underscoring that their beauty cannot be fully conveyed in any other language. For this reason Helminski adopted a freer, more liberal approach to translation.

Talat Sait Halman stands out most prominently among those who have translated Yunus Emre's poetry into English. The translator translated forty-six poems from the poet's Divan, selecting those that are most representative in character.

Talat Sait Halman's translations remain remarkably close to the original. His translations are distinguished by fidelity to the source text, an exceptionally sensitive approach and a high degree of precision which all of which are among their most successful features. This once again demonstrates that Talat Sait Halman possesses a profound familiarity with Yunus Emre's world.

In the “**Conclusion**” section of the dissertation the primary scientific findings and conclusions of the research are summarized as follows:

- The cultural and literary interactions between the Eastern and Western worlds are a manifestation of their enduring mutual engagement, as these two vast civilizations have always remained within each other’s sphere of interest across all domains. It is precisely as a result of this profound curiosity that European travelers, diplomats, historians, literary scholars and writers journeyed into this mysterious and mystical world. Enriching the treasury of world literature with its immortal works Turkish literature has historically attracted the attention of the West since ancient times.

- Despite the familiarity of Western Orientalists with classical Turkish literature dates back to ancient times they have effectively established a cultural bridge between these worlds through translation since the 18th century. English-speaking Orientalists, as well as Azerbaijani, Turkish, Russian and other scholars have shown great interest in the Yunus Emre’s literary heritage who is one of the most eminent Sufi poets of the thirteenth century. They have conducted studies on his Divan, his rich poetic universe and other works.

- Among the scholars who have studied Yunus Emre’s literary heritage the Scottish-born E.J.W. Gibb occupies a distinctive position. The Orientalist presented theoretical reflections on Yunus Emre’s creativity in the first volume of his six-volume work “A History of Ottoman Poetry”, in addition to translating the works of Azerbaijani and Turkish classics directly into English he also provided comprehensive information about the poets’ lives, the periods in which they lived and the cultural environments that shaped them and introduced this rich tradition to the world.

- Yunus Emre is a poet whose charm, mystical vision, and rich heritage have captivated both the Eastern and Western worlds. Scholars such as Edward Browne, Paul Smith, Talat Sait Halman, Ilhan Bashgoz, Mehmet Kaplan and especially Dr. Mustafa Tatçı, along with Annemarie Schimmel, Andreas Tietze, John R. Walsh, C. Kingsley, W.S. Merwin and others have provided extensive and valuable insights into the great poet’s creative heritage.

- Orientalists of other nationalities writing in English have also been engaged in the study throughout the course of the research. In addition, Azerbaijani scholars including Amin Abid, Salman Mumtaz, Bakir Nabiyev, Azada Rustamova, Isa Habibbayli, Mammad Aliyev, Elman Guliyev, Xuraman Hummatova and others have addressed the Yunus Emre's heritage in their works.

- The scholarly thoughts and observations of English Orientalists on Yunus Emre have attracted considerable interest due to their depth and comprehensiveness. As for the translations of Yunus Emre's "Divan" undertaken by these researchers, although certain shortcomings can be identified, they remain highly valuable in terms of introducing the poet to the world. Scholars and translators have gained access to the great poet's artistic universe and entered into his enchanting realm through the medium of Yunus Emre's poetry translated into English.

- The research demonstrates that among these Orientalists, Elias John Wilkinson Gibb occupies a distinctive place. He proved himself to be a gifted scholar, successfully preserving the poetic qualities, content, form, meter, and harmony of the original works in translating Yunus Emre's ghazals and masnavis. The translation of Yunus Emre's literary heritage into European languages has laid the foundation for the creation of a great spiritual bridge between the Eastern and Western worlds.

The main content and scientific provisions of the dissertation are reflected in the following publications:

1. Süleymanova, R. Yunus Əmrə irsinin dünya ədəbiyyatşünaslığında öyrənilməsi // – Bakı: AMEA, M.Füzuli adına Əlyazmalar İnstitutu. Filologiya məsələləri, – 2018. № 19, – s.304-309.
2. Süleymanova, R. Yunus Əmrə Gibbin tədqiqatında // – Bakı: AMEA, M.Füzuli adına Əlyazmalar İnstitutu. Filologiya məsələləri, – 2021. № 5, – s.278-285.
3. Süleymanova, R. Yunus Əmrə poeziyasının ingilis dilinə tərcümə xüsusiyyətləri // – Bakı: BDU, "Dil və Ədəbiyyat" Beynəlxalq elmi-nəzəri jurnal, – 2022. №3 (120), – s.103-106.

4. Süleymanova, R. Yunus Əmrə ədəbi irsi ingilis tədqiqatında // – Bakı: Azərbaycan Elm Mərkəzi Elmi iş jurnalı, – 2022. cild 16, №10, – s.44-49.
5. Suleymanova, R. English studies about Yunus Emre’s literary heritage // – Poland: Warshava, Colloquium-journal, – 2022. №36 (159), – p.61-65.
6. Süleymanova, R. Yunus Əmrə ingilisdilli tədqiqatda // Türkiyə Eyüder Eğitim dərnəyi, Şamaxı rayon Sabir qəsəbə tam orta məktəbi və Azərbaycan Dillər Universitetinin birgə təşkilatçılığı ilə “Nizami Gəncəvi və Yunis Əmrə yaradıcılığında orta q bağlar” mövzusunda beynəlxalq elmi-praktik konfrans. – Bakı, – 20-21 may, – 2021, – s.474-483.
7. Süleymanova, R. Yunus Əmrə irsinin Avropada araşdırılması // “21-ci əsrdə Yunus Əmrəni anlamaq”. Beynəlxalq Yunus Əmrə Simpoziumu. – Bakı, – 16 iyul, – 2021, – s.474-483.
8. Süleymanova, R. Yunus Əmrə ingilis şərqşünası Paul Smitin tədqiqatında // Elmi İş. IX Respublika elmi qaynaqlar konfransının materialları. – Bakı, – 21-23 yanvar, – 2022, – s.23-25.
9. Süleymanova, R. Yunus Əmrə irsi ingilis tədqiqatında // 12th International Istanbul Scientific Research Congress on Humanities and Social Sciences. – Istanbul, Turkey, – February-25, – 2023, – p.604-609.
10. Süleymanova, R. Yunus Əmrə ədəbi irsi Gibbin tədqimatında // The XXXV International Symposium – “Mahmud Kaşğari: Common Heritage of the Turkish World”. – Amsterdam, Holland, – February-25, – 2023, – p.46-50.
11. Сулейманова, Р. Наследие Юнуса Эмре в Азербайджанском Литературоведении // Министерство науки и высшего образования Российской Федерации. Уральский Федеральный Университет имени первого Президента России Б.Н.Ельцина. Уральский гуманитарный институт. Департамент лингвистики, Кафедра иностранных языков. “Актуальные вопросы перевода, лингвистики, истории литературы и фольклора”. XIII Международная научная конференция молодых ученых. – Екатеринбург, – 14 февраля, – 2025, – с.150-157.

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