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ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

NIZAMI GANJAVI'S WORK "KHOSROV AND SHIRIN" IN THE TRANSLATION OF FAKHRADDIN YAGUB IBN MAHAMMAD FAKHRI: ORIGINALITY AND ARTISTRY

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INTRODUCTION

Relevance and degree of study of the topic. Turkish literature, whose earliest examples are rooted in ancient folklore traditions and whose written history, based on the works that have survived to the present day, can be traced back to at least the 13th century, constitutes a rich treasury in which universal themes and ideas – such as ennobling human deeds, the value of the individual, the purpose and mission of human existence, moral development and progress, and the pursuit of service to humanity – have manifested themselves in a wide range of contexts and diverse literary forms. The study of the history of our literature shows that every century endowed it with a new quality and led it to a new, more advanced stage of development. In this regard, the 14th–15th centuries may be distinguished as a special period in the history of Turkic literature. During these centuries, the superior intellectual capacity of Gazi Burhaneddin, the rebellious spirit of Imadaddin Nasimi, and the poetry of Shah Ismail Khatai, flowing from the pure spring of the mother tongue, gave new direction and freshness to poetry and art. The most essential feature distinguishing our poetry of this era is the dominance of poetry written in the mother tongue.

The 14th–15th centuries Turkic literature is enriched not only with original poetic works but also with translated texts. The translation of the works of several renowned representatives of classical Eastern poetry into the Turkic language during this period demonstrates that literary translation had already been recognized as an established literary tradition.

Among the translated works, a special place is occupied by the translations of the 12th century Azerbaijani poet Nizami Ganjavi's "Khosrow and Shirin" carried out by notable wordsmiths of the period. Just as Nizami who embraced extensive and diverse knowledge laid the foundation for a new literary school in Eastern literature with his works distinguished by original content, a unique plot line, and structural composition, the medieval translations of his works also introduced innovations to the existing traditions and norms

in this field, contributing to the development of the art of literary translation and to the formation of a distinctive approach and style. Thus, the masterpieces of the Azerbaijani poet, which exemplify the highest level of artistic craftsmanship, had attracted the attention of scholars and connoisseurs of art since the Middle Ages had attracted not only the most capable masters of the age but also ordinary poetry enthusiasts, including rulers who supported poetry, art, and poets, all of whom showed interest in reading in their own languages the immortal gems included in Nizami's "Khamsa".

A review of the history of translations of Nizami's works shows that among the poet's artistic masterpieces, the "Khosrow and Shirin" masnavi received the greatest attention. This was most likely due both to the widespread popularity of its subject matter in the East and, as the poet himself wrote, to the fact that "everyone inclines toward tales of love".[1] An examination of the translation variants of Nizami's works shows that it was precisely with the translation of "Khosrow and Shirin" into the Turkic language that new poetic tendencies emerged in Turkic literature, and significant steps were taken toward the development of translation as an independent field of artistic creativity.

After Azerbaijan gained national independence, interest in the study of the literatures of Turkic peoples increased significantly. The growing inclination to examine, in comparison with the original sources, works from the medieval period works which, when compared to contemporary translation "laws", can be regarded as "free" and creative translations has paved the way for the formation of new research directions in this field. Among such translations, the version of Nizami Ganjavi's "Khosrow and Shirin", carried out in the 14th century by Fakhraddin Yagub ibn Mahammad Fakhri, a poet working at the court of the Aydinoghullari, occupies a special place both for preserving the stylistic features of Nizami's immortal pen and for its creative approach to the original source, as well as for its artistic

[1] Gəncəvi, N. Xosrov və Şirin / tərc. ed. H.Məmmədzadə. – Bakı: Elm, – 1981. – s.48

mastery. Because the specific characteristics of medieval translation art require renewed and detailed study through distinct literary examples, the chosen topic is highly relevant for our literary scholarship and may be considered important for clarifying several issues related to medieval translation creativity. On the other hand, the topic is relevant in terms of clarifying the importance of the role played by translated works, along with the observations and responses, in the spread of the themes and plots of the great Azerbaijani poet's creativity over a very wide geography and the continuation and development of the works of medieval poets, especially representatives of Turkish literature.

Another factor determining the relevance of the topic is that the work of Fakhri one of the earliest translators of Nizami Ganjavi has not been sufficiently studied or systematically researched in Azerbaijani literary scholarship. Although a number of valuable research works, articles, and monographs have been written about the translations of the "Khosrow and Shirin" masnavi into Turkic languages, Fakhri's translation has not been treated as an independent object of study. Yet, there is a great need for a comparative analysis of Nizami's "Khosrow and Shirin" and Fakhri's translation. Investigating the life and creative activity of this poet, who occupies a special place in the 14th-century Turkic literature, and studying the ideological-artistic directions, linguistic-stylistic, and aesthetic features of medieval Turkic translation literature is of significant scholarly relevance.

Fakhri's translation remained unknown to the academic world for many years. In 1960, the German scholar Barbara Flemming discovered the only known manuscript of Fakhri's "Khosrow and Shirin" translation in the "Staatsbibliothek Preussischer Kulturbesitz", among the books by Professor Karl Sussheim (1878–1947), and published a scholarly article about this valuable find. She later conducted extensive research on the work, transliterated it into

Latin script, and introduced it to the scholarly world in 1974 along with the manuscript copy.[2]

At various periods, a number of researchers have discussed Fakhri's translation of "*Khosrow and Shirin"* in connection with different aspects of the work. In this regard, the studies conducted by Barbara Flemming are of particular significance. Among Azerbaijani scholars, Fakhri's literary output has also received a certain degree of scholarly attention. In Professor Gazanfar Aliyev's book "*Nizami's Themes and Plots in the Literatures of the Peoples of the East"*, published in 1985,[3] as well as in Professor Nushaba Arasli's "*Nizami and Turkish Literature"*[4] and Professor Mohsun Nagysoylu's monograph "*The Art of Translation in Azerbaijan in the Middle Ages"*,[5] brief yet noteworthy information is provided concerning Fakhri's translation of "*Khosrow and Shirin"*.

In Turkish literary studies, however, the scholarly attention paid to Fakhri's work has largely been limited to mentioning his name in discussions related to the literature of his period. In addition, a dissertation titled *"*Fahri's "Khosrov ü Shirin" (2003)[6] prepared by Mevlut Gulmez was devoted to examining the linguistic features of the work. In 2010, Ozlem Gunesh wrote a doctoral dissertation titled "Fakhri's "Khosrov and Shirin": A Comparison with the works of Nizami and Sheykhî".[7]

Object and subject of the research. The main object of the dissertation is Nizami Ganjavi's "Khosrow and Shirin" masnavi and the text of its translation carried out by Fakhraddin Yagub ibn

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[2] Flemming, B. Fahris Husrev u Şirin / Eine Türkische Dichtung Von 1367 / B.Flemming. – Wiesbaden: – 1974. – 487 s.

[3] Алиев, Г.Ю. Темы и сюжеты Низами в литературах народов Востока / Г.Ю Алиев. – Москва: Наука, – 1985. – 331 с

[4] Araslı, N. Nizami və türk ədəbiyyatı / N.Araslı. – Bakı: Elm, – 1980. – 208 s.

[5] Nağısoylu, M. Orta əsrlərdə Azərbaycanda tərcümə sənəti / M.Nağısoylu. – Bakı: Elm, – 2000. – 264 s.

[6] Gülmez, M. Fahrinin Husrev ü Şirin-i (2317-4683) Metin – Gramer – Sözlük: / Yüksek Lisans Tezi / Konya, 2003. – 563 s.

[7] Güneş, Ö. Fahrinin Husrev u Şirin"i (Metin ve Tahlil), Nizami ve Şeyhinin eserleriylə karşılaştırılması: / Doktora Tezi / – İstanbul, 2010. – 717 s.

Mahammad Fakhri. In addition, during the research, Abulgasim Ferdowsi's "Shahnameh", the translations of "Khosrow and Shirin" made by the Turkish poet Sheykhi and the Khwarezmi poet Gutb, as well as scholarly studies related to the topic to varying degrees, and academic works and monographs from Azerbaijani and Turkish literary scholarship were also used as research materials. A comparative analysis of the original work and its translation by Fakhri, the identification of similar and differing aspects in their plot structures and compositions, and the examination of the translator-poet the identification of omissions and additions made by the translator-poet, as well as issues of style and artistic mastery in the translation, and the innovations it introduced to literature and poetry constitute the subject of the dissertation.

Research goals and objectives. The main aim of the presented dissertation is to conduct a comparative analysis of Nizami Ganjavi's poem "Khosrow and Shirin" and the version translated by Fakhri under the same title, to study comprehensively the formal and semantic features of both texts, and to reveal their individual characteristics. The research examines the similar and different aspects of both texts in terms of theme, form, idea, imagery, motifs, and composition. Through this comparative approach, the evaluation of the artistic and aesthetic value of the translation within the context of the continuity of classical literary tradition is set as a primary goal.

In accordance with this aim, the following objectives were fulfilled in the research:

– To define the concept of translation in medieval Turkic poetry and its principles;

– To investigate, based on reliable sources, the historical, social, and literary factors that conditioned the translation of Nizami Ganjavi's "Khosrow and Shirin" masnavi into Turkic languages;

– To provide comparative analyses of the translations of "Khosrow and Shirin" made by medieval Turkic authors;

– To determine the role of the Turkic translations of "Khosrow and Shirin" in the development of medieval translation creativity;

To analyze the differences and similarities in the plot and composition between the Turkish translation of the work and Navai's **"**Farhad and Shirin**"**, which is the first response-masnavi written in Turkish to that work.

– To examine the life, environment, and research history of Fakhri and his literary heritage;

– To study the scholarly activity of Barbara Flemming, who first introduced Fakhri's translation to the academic world;

– To investigate the history of the study of Fakhri's translation in Turkish, Russian, and Azerbaijani literary scholarship.

– To investigate the similar and differing features between Fakhri's translation of "Khosrow and Shirin" and the original work;

– To reveal Fakhri's creative searches related to the subject, his references to historical-literary sources such as Ferdowsi's "Shahnameh" and to folk literature, to identify the chapters taken from these sources and added to the work, and to examine the reasons for their inclusion;

– To identify the parts that are not found in the original version and are products of Fakhri's own pen;

– To provide explanations of individual couplets that are important for the analysis of the work;

– To examine the artistic features of Fakhri's translation of "Khosrow and Shirin";

– To determine how and to what extent the main content of Niẓami's poem is reflected in Fakhri's translation;

– To study the unique features in the presentation of Niẓami's intellectual and poetic qualities in the translation.

Research methods. During the research, textual analysis was carried out, and the hermeneutic method was employed, taking as a basis the principles of the systematic and comparative-historical approach. In addition, the dissertation also makes use of historical-typological and comparative-analytical methods. In analyzing the collected material, we benefited from analysis–synthesis as well as inductive and deductive methods. While examining the poetic and

artistic features of the translated masnavi, we primarily relied on the techniques of the linguopoetic analysis method.

Main clauses set for defense. The dissertation puts forward the following theses for defense, which comprehensively cover the topic:

– There are significant differences between the concept of translation in classical poetry, including medieval Turkic literature, and modern translation practice;

– The translation of Niẓami Ganjavi's masnavis into Turkic languages during the Middle Ages was conditioned by substantial historical-social and literary factors;

– The translations of Niẓami's works into Turkic languages played an important role in the development of translation literature;

– The translations of "Khosrow and Shirin" by Fakhraddin Yagub ibn Mahammad Fakhri, Khwarazmi Gutb, and Yusif Sinan Sheykhi are among the most renowned medieval translations of Niẓami's masnavi;

– A comparative study of the medieval Turkic translations of "Khosrow and Shirin" is of great importance for tracing the developmental trajectory of the art of translation;

– Both the translation of the work into Turkish and the first Turkish language masnavi on the same theme Navai's "Farhad and Shirin" had a positive influence on the development of Turkic epic poetry;

– The study of the socio-political life and cultural environment of the 14th century, the period during which Fakhri lived and created, shows that the translation of Niẓami's celebrated masnavi "Khosrow and Shirin" into Turkish emerged as a natural necessity;

– Thanks to the research of the German scholar Barbara Flemming, who introduced Fakhri's work to the scholarly world, the text of the translation has become accessible today;

– Fakhri's translation has not been sufficiently studied in Turkish, Russian or Azerbaijani literary literary studies;

– Fakhri preserved the main content of the original in his translation;

– In accordance with medieval translation principles, the translator acted with considerable freedom, conducted his own creative explorations related to the theme, consulted historical-literary sources, and also benefited from samples of folk literature.

– During the translation process, Fakhri translated certain chapters by making use of the sections related to "Khosrow and Shirin" in Ferdowsi's "Shahnameh".

– Some chapters and passages are products of the translator's own artistic imagination;

– The intellectual and poetic qualities, as well as the stylistic subtleties of Niẓami's art, are clearly reflected in the translation.

Scientific novelty of the research. The scientific contributions of the present dissertation are as follows:

In the course of the research, the manuscript of Fakhraddin Yagub ibn Maḥammad Fakhri's "Khosrow and Shirin" was used as a primary source. Since the only surviving copy of the manuscript is preserved in the library of Marburg, Germany, and is not available in Azerbaijan, a copy was obtained with the assistance of Sevil Fuchs, an Azerbaijani scholar and literary researcher residing in Germany and a researcher of the legacy of Nizami Ganjavi, who serves as an associate professor at the University of Herford.

– For the first time, the nature of translation creativity in classical Turkic poetry, its specific principles and features, and the role of Niẓami Ganjavi in the development of medieval Turkic translation literature have been examined in detail in this dissertation;

– The historical-social and literary factors that conditioned the translation of Niẓami's poem "Khosrow and Shirin" into Turkic languages have been studied based on reliable sources;

– Fakhraddin Fakhri's translation of "Khosrow and Shirin" has been comprehensively researched for the first time;

– The translations of "Khosrow and Shirin" by Gutb and Sheykhi have been comparatively analyzed with the original work as well as with Fakhri's translation, and the similarities and differences among these translations have been examined;

– For the first time, Fakhri's translation of "Khosrow and Shirin" and Navai's Turkish-language masnavi on the same theme, "Farhad and Shirin", have been subjected to comparative analysis within the context of the overall Turkic literary process;

– Fakhri's translation, the history of its discovery, study, and publication, and the scholarly contributions of the researchers involved particularly the work of the German scholar Barbara Flemming have been investigated;

– A description of the only existing manuscript of the translation has been provided;

– The history of the study of Fakhri's translation in Turkish, Russian, and Azerbaijani literary studies has been examined.

– The reflection of the main content of Niẓami's poem in the translation has been clarified through a mutual comparison of the original and the translated text;

– For the first time in this dissertation, Fakhri's creative explorations related to the subject have been studied, the translator's use of historical-literary sources and folk literature has been identified, and the reasons for these references have been explained;

– Passages, chapters, and couplets that do not appear in Niẓami's masnavi but were taken from other literary sources such as Abulgasim Ferdowsi's "Shahnameh" translated and added to the work have been distinguished, their sources identified, and the chapters, passages, and individual couplets written without translation, along with the reasons for their composition, have been explained;

– The unique features of the presentation of Niẓami's intellectual and poetic qualities in the translation have been clarified using examples taken from the text.

Theoretical and practical significance of the research. The dissertation carries special scientific and theoretical significance, as it is based on the ancient and only manuscript of Fakhri's translation of "Khosrow and Shirin". The main scholarly results of the dissertation, prepared in accordance with the theoretical methodological principles defined by contemporary academic thought and priority research methods, can be used and applied in the following areas:

– It may serve as a valuable source for those interested in the works of Niẓami Ganjavi, the scope and degree of his influence, the dissemination of his themes and plots, the naziras and poetic responses written to his masnavis, and the translations of his works, as well as for researchers writing studies on these topics;

– It can be a reliable source for scholars conducting research related to Turkic literature;

– It may be used as scholarly material by those studying the art of translation in Turkic literature, including medieval translation traditions and principles;

– It may serve as a useful reference in studies on predecessor–successor (salaf–khalaf) relationships within Turkic literature.

– It can be used as teaching material in special courses at higher educational institutions;

– It may serve as an interesting and informative source for a broad readership interested in the topic.

Approbation and application of the dissertation. The dissertation was approved by the Academic Council of the Institute of Literature named after Niẓami Ganjavi of the Azerbaijan National Academy of Sciences and was carried out and discussed in the Nizami Studies Department of the same institute. The main theoretical theses and principal scientific innovations of the research have been reflected in various scholarly articles by the author, published in scientific journals, magazines, and collections recommended by the Supreme Attestation Commission under the President of the Republic of Azerbaijan, as well as in relevant scientific publications abroad. They have also been included in the materials of scientific-practical conferences held both internationally and in the Republic of Azerbaijan.

Name of the organization where the dissertation work is carried out: The dissertation was carried out in the Nizami Studies Department of the Institute of Literature named after Niẓami Ganjavi of the Azerbaijan National Academy of Sciences.

Structure and total volume of the dissertation. The dissertation has been written in accordance with the requirements of the Supreme

Attestation Commission under the President of the Republic of Azerbaijan and consists of an introduction – (16.094 conventional characters), three chapters (the first chapter is five paragraphs – 70.208 conventional characters, the second chapter is two paragraphs – 56.999 conventional characters, the third chapter is four paragraphs – 90.087 conventional characters), conclusion (4338 conventional characters), and a list of references.

The total volume of the dissertation work is 237.726 conventional characters.

MAIN CONTENT OF THE RESEARCH

In the **"Introduction"** section of the dissertation, a general overview of the research is provided. It outlines the relevance and degree of study of the topic, the object and subject of the research, its goals and objectives, methodological foundations, the main theses submitted for defense, and the scientific novelty. Detailed information is given on the theoretical and practical significance, the approval and application of the research, and the structure of the dissertation is explained.

The dissertation, entitled **"Niẓami Ganjavi's "Khosrow and Shirin" in the translation of Fakhraddin Yagub ibn Mahammad Fakhri: originality and artistry"**, consists of three chapters.

The first chapter, entitled **"The influence of Nizami Ganjavi's poems on Medieval Turkic-language literature and their translations into Turkish"**, consists of five paragraphs. The first paragraph, entitled **"The concept of translation in classical Turkish poetry and the role of Nizami Ganjavi's works in the emergence of translated works in Turkic-language literature"**, provides detailed information on the art of translation and medieval Turkish translations. Medieval translators, in addition to rendering the content into another language, allowed themselves considerable creative freedom in translated works of the period in order to demonstrate their own artistic skill. As noted, *"It is difficult to find a translation work in which even a small element of freedom is not observed, since sometimes such elements are necessary for the overall composition of the text, to enhance or reduce the effect of the thought".*[8]

When examining classical translation examples, it becomes clear that determining whether a work is a translation or original can be challenging. This is because, in the middle ages, the translation process did not simply involve converting a text from one language to another; it often required extensive explanations and additions. Translators incorporated their own interpretations, stylistic choices,

[8] Əzimov, C. Tərcümə prinsipləri / C.Əzimov. – Bakı: Azərnəşr, – 1955. – s. 36

historical sources, and national characteristics into the original text, thereby giving new life to the translated work and presenting it in a new context. As a result, some translations differed from the original to such an extent that they almost became new works. It is not surprising that scholars often disagree on whether these works should be classified as translations or as naziras (poetic responses). "*It should be noted that there are direct translations of Nizami's poems into Turkish, however, despite referring to the original fragments, these works should still be considered as translations".*[9]

The translation of Nizami's works into Turkish made a significant contribution to the poet's recognition among the Turkic peoples and to the dissemination of his humanistic ideas.

The second section, **"Historical-social and literary factors determining the translation of Niẓami's "Khosrow and Shirin" into Turkic languages",** discusses the conditions that led to the translation of "Khosrow and Shirin" into Turkic languages starting from the 14th century, considering the emergence of principalities and the increasing interest in the Turkic language. The analysis is based on factual evidence.

The 14th century represents a special stage in the development of masnavi literature, and most of the masnavis written during this century have survived to the present day. Out of fifty-eight identified works, the authorship and dates of fifteen are known.[10] It should be noted that the proliferation of translated masnavis during this period was also influenced by this rising interest.

Niẓami, who immortalized the story of "Khosrow and Shirin" in masnavi form, played an exceptional role in the development of Turkic translation literature. From the 14th century onward, interest in this work among Turkic peoples began to grow. Since the poet's "Khosrow and Shirin" was written in Persian to meet the literary standards of the period, there was a great need for its translation into

[9] Араслы, Н. Низами Гянджеви и Туречкая литература / Н.Араслы. – Баку: Элм ве тахсил, – 2021. – с.92.

[10] Çelebioğlu, A. Türk Edebiyatında Mesnevi, (XV. Yy.a kadar) / A.Çelebioğlu. – İstanbul: Kitabevi Yayınları, – 1999. – s.43.

the Turkic language. Scholars and poetry enthusiasts wanted to read the work in their native tongue and experience its subtleties directly. Consequently, from the 14th century onward, this unparalleled poem began to be translated into Turkic languages.

In Anatolia, from the period of the Beyliks to the Ottoman state, particularly during the reign of Sultan Murad II, sultans considered poets as close companions, traveling with them and participating together in literary assemblies organized in the palace. In the courts of the Germiyan and Aydinoghullari dynasties, one can also observe the great importance given to the composition of works in Turkish and the translation of valuable works from Arabic and Persian into Turkish.[11]

Kharezmi Gutb, Fakhri and Sheykhi, by translating Nizami's Khosrow and Shirin into Turkish in different periods, undeniably contributed to the enrichment of Turkic-language poetry. They undertook the task of translating the work in a style that would be better understood by Turkish readers while preserving its poetic and spiritual depth. Alishir Navai, on the other hand, reworked this *masnavi* under a new title and theme, creating an original work in the history of Turkish literature. His "Farhad and Shirin" not only responds to Nizami's "Khosrow and Shirin" but also presents the theme in a new form and content.

In the third paragraph titled ***"Similarities and differences between the translations of "Khosrow and Shirin" by Khwarazmi Qutb and Fakhri"***, an analysis is provided of the poem *"Khosrow and Shirin",* which was translated into Turkish for the first time by Gutb.

In 1341, the Golden Horde poet Khwarazmi Gutb translated *"Khosrow and Shirin"* into Turkish for the first time and presented it to Tini Bey and Maleyka Khanum. Gutb's translation was recopied and edited in Egypt in 1383 by Berke Fagih. The only surviving manuscript of the work is preserved in the National Library of Paris.[12]

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[11] https://www.youtube.com/watch?v=9OWRXzYCeZ8

[12] Наджип, Е.Э. Историко-сравнительный словарь тюрских языков XIV века: [в 4 томах] / Е.Э. Наджип. – Москва: Наука, – т.1. – 1979. – с.31.

The Polish scholar Ananiasz Zajączkowski studied the poem from textual and linguistic perspectives. His research and findings have been published as articles in various journals around the world.[13] One of the scholar's major contributions is that, based on the facsimile, he prepared – for the first time – the transliteration and glossary of *"Khosrow and Shirin",* and thoroughly analyzed Gutb's manuscript, comparing it with the original work.

"Gutb was content merely with translating the work into Turkish and did not add anything new to the storyline. The fact that the chapter titles in his version are identical to those in Nizami's work confirms this once again".[14] However, there are several aspects that distinguish Fakhri's translation of *"Khosrow and Shirin"* from the original. For example, the translator incorporated into the work the sections describing the struggle between Khosrow and Bahram Chubin and Bahram's defeat and subsequent journey to China episodes taken from Ferdowsi's *"Shahnameh".*

"In the text of Gutb's translation, 51 couplets appear in which Berke Fagih (the scribe of the only surviving manuscript – S.A.) speaks about himself, and it is difficult to rule out the possibility that some minor textual changes in the poem were made by the scribe himself".[15]

In Fakhri's translation, however, no scribal notes or couplets are encountered.

The fourth paragraph provides "***An analysis of the similarities and differences between the translations of "Khosrow and Shirin" by Yusuf Sinan Sheikhi and Fakhri***". Sheikhi's *"Khosrow and Shirin"* is a poetic work written in ancient Anatolian Turkish in the 15th century. According to tezkire accounts, Sultan Murad II, to test Sheikhi, gave him Nizami's *Khamsa*, and the poet, wishing to

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[13] Зайончковский, А. Масла очей – Тюркское köz jaγy // – Москва: Ближний и Средный Восток, – 1962. – с.56-62.

[14] Gülmez, M. Fahrinin Husrev ü Şirin-i (2317-4683). Metin – Gramer – Sözlük: / Doktora Tezi / Konya, 2003. – s.18.

[15] Ганиханов, М.А. Сравнительный анализ поем «Хосрав и Ширин» Низами и Кутба: / автореферат дисс. фил. наук. / Ташкент, 1994. – с.12.

demonstrate his poetic mastery, chose this work and translated it into Turkish.[16] The first study of the work was carried out in 1963 by Faruk Kadri Timurtash, who wrote his doctoral dissertation using eight manuscripts preserved in Istanbul. This study includes a transcription of the text, linguistic analysis, information about the author and the work, a general summary, a glossary consisting solely of Turkish words, and a list of the manuscripts available under the conditions of that period (50 manuscripts).[17]

Considering Sheykhi's use of historical sources, elements of Turkish oral folk literature, as well as his own additions to the narrative, many scholars have tended to regard this "translation" as, to a significant extent, an original work. In his article entitled *"A Comparison of the Themes in Sheykhi's and Nizami's 'Khosrow and Shirin"*, F.K.Timurtash evaluates the question "Is the work a translation?" as follows: "*It is evident that Sheykhi has taken the subject entirely from Nizami; however, this does not justify the conclusion that the work was translated exactly as it appears in Nizami. For in both Eastern and Western literary traditions, certain themes have been treated by various authors. Even when two writers adopt the same themes and recount them in an identical manner, their works may differ in essence. Nevertheless, it must be noted that Sheykhi has translated many couplets verbatim. Yet, unlike Gutb, this translation is not word-for-word but rather conveys the general meaning*".[18]

Professor Nushaba Araslı, through a comprehensive comparative analysis of Nizami's and Sheykhi's versions of "Khosrow and Shirin", examining their themes, style, and artistic features, arrives at the following conclusion: "*We refer to Sheykhi's "Khosrow and Shirin" as a translation because Nizami's work has been rendered*

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[16] Abdullah, F. Nizami-Şeyhi Husrev u Şirin mükayesesi // – İstanbul: Istanbul Üniversitesi Edebiyat Fakultesi Tarih Dergisi, – 1950. – c.1. sayı 2, – s. 263-282.

[17] Şan, F. Şeyhinin "Husrev ü Şirin"i (İnceleme-Metin-Çeviri-Dizin/Sözlük): / İstanbul, 2017. – 1280 s.

[18] Timurtaş, F. Şeyxi və Nizaminin Husrev ve Şirinlerinin konu bakımından mükayisesi // – İstanbul: Türk Dili ve Edebiyatı Dergisi, – 1960. – c.10. – s.31-32.

almost identically chapter by chapter, couplet by couplet. Even sections outside the main narrative, such as the invocation to God, the explanation of the reason for writing the book, and similar parts, are translated from Nizami".[19] The scholar regards Sheikhi's translation as one of the finest Turkish translations that preserves the poetic spirit of Nizami's work.

Ataami Mirzayev notes that the arguments put forward by Nushaba Araslı and Timurtash regarding whether Sheykhi's *"Khosrow and Shirin"* should be considered an original work, a translation, or a nazira, are incontrovertible. In response to the question of which scholar's view is more accurate, he states: "By synthesizing the evidence presented by both researchers, it is more appropriate to evaluate the work as a 'translation-nazira', for this term encompasses the scholarly facts, proofs, and arguments presented by both scholars and expresses the idea more comprehensively".[20]

Fakhri's and Sheikhi's translations are of significant historical importance for the development of Turkish literature and the Turkish language.

The fifth paragraph presents a comparative analysis of Alisher Navai's *"Farhad and Shirin"* and Fakhri's translation of *"Khosrow and Shirin"*.

Inspired by the masterpiece of his great predecessor, the eminent Uzbek thinker, scholar, and statesman Alisher Navai composed "Farhad and Shirin" for the first time in Chagatai Turkish. Beginning his work by examining the earlier versions of "Khosrow and Shirin" primarily those of Nizami Ganjavi and Khosrow Dehlavi Navai introduced a fundamental alteration to the plot by replacing Khosrow with Farhad, a character who had previously occupied only a secondary role in earlier retellings. In this work, which celebrates the theme of love, the poet foregrounds, above all, the sufferings of the lover.

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[19]Araslı, N. Nizami və türk ədəbiyyatı / N.Araslı. – Bakı: Elm, – 1980. – s.22.

[20] Mirzəyev, A. Azərbaycan bədii tərcümə tarixində Füzuli mərhələsi: / ədəbiyyat üzrə filologiya elmləri doktoru dis. / – Bakı, 2012. – s.25.

The principal feature uniting the works of Fakhri and Navai is that both are written in Turkish. An examination of the Pan-Turkic literary process of the period demonstrates that there was a significant need both for translating such a work into Turkish and for creating an original work in the Turkish language.

In Fakhri's translation, the character of Farhad enters the narrative relatively late and is presented as a secondary figure. Out of profound respect and reverence for Farhad, the poet entitled the first part of the story consisting of 2,642 couplets "Shapur u Shirin", while naming the second part comprising 1,732 couplets "Shirin u Farhad".

Navai, on the other hand, in his work titled "Farhad and Shirin", adopts a different narrative structure, portraying Farhad as the son of a king and elevating him to the highest rank. Although Farhad lives in prosperity and comfort, he is depicted as an ideal human being who fears no hardship in the pursuit of his aspirations. He remains in the reader's memory as a simple man uninterested in throne and wealth, one who loves his people.

Hamid Arasli notes that Farhad's depiction resembling that of a Majnun like lover and the episode of letter-writing recall, to some extent, Nizami's "Layli and Majnun". However, Navai reconstructs the poem in a distinct manner through valuable and original additions such as Farhad's journey to Socrates, his battles with a dragon, Ahriman, and other adversaries, as well as his voyage across the sea.[21]

In "Farhad and Shirin", characters such as Maryam, Shakar, the journey to Rum, Barbad, Nakisa, and Bahram Chubin do not appear. Only at the end of the work, in the section "Bahram's arrival in the land of Arman", is there mention of a character named Bahram. However, this is not Bahram Chubin; rather, it refers to Farhad's friend Bahram, who comes to visit Farhad's grave and avenge him.

Unlike Navai, Fakhri devotes extensive attention to certain motifs that are either absent from or only briefly mentioned in Nizami's poem for example, Khosrow's journey to Rum and his conflicts with

[21] Araslı, H. Azərbaycan Ədəbiyyatı tarixi və problemləri / H.Araslı. – Bakı: Gənclik, – 1998. – s.670.

Bahram Chubin. By drawing more heavily on historical sources and the "Shahnameh", Fakhri produces a work that, to some extent, diverges from the original.

The second chapter, entitled **"The life and environment of Fakhraddin Yagub ibn Mahammad Fakhri and the history of research on his legacy"**, consists of two paragraphs. This chapter examines the historical period in which Fakhri lived, the Aydinoghullari dynasty, the poet's life, and the history of scholarly investigation of the topic.

Following the weakening of the Seljuk Empire under Mongol pressure, the Turkmen beys' distrust of Arab and Persian culture, their commitment to their national customs, traditions, and language, as well as their patronage of scholars, poets, and men of letters, led to the emergence of a highly productive period for the Turkish language and literature. During their rule, alongside political struggles, they also actively fostered the development of the scholarly and literary milieu. Although they possessed strong command of Arabic and Persian, they preferred to write in Turkish.[22]

"In 1277, at the first governmental assembly, Karamanoglu Mehmed Bey decreed that no language other than Turkish was to be used in any domain. Consequently, the Turkish literature that had emerged in Central Anatolia in the 14th century began to flourish and produce significant works in Western Anatolia as well. At the forefront of this development stood the Aydinoghullari dynasty".[23] This development strengthened the position of the Turkish language not only in state administration but also in social and literary life.

[22] Kartal, A. Şiraz'dan İstanbul'a Türk-Fars Kültür Coğrafyası Üzerine Araştırmalar / A.Kartal. – İstanbul: Kartuba kitap, – 2010. – s.389.

[23] Cantay, G. Anadolu Türk Beylikleri Sanatı. Türkler / G.Cantay. – Ankara: Yeni Türkiye Yayınları, – 2002. – s.26.

The valuable works "Dusturname-i Enveri"[24] and "The travel Book of Ibn Battuta"[25] are among the main sources reflecting the socio-political and cultural realities of the period. Written in the 15th century by Enveri, "Dusturname-i Enveri" provides detailed information about the political history and socio-cultural life of several Anatolian principalities, especially the Aydinoghullari dynasty. On the other hand, in the travel book written by the famous traveler Ibn Battuta in the 14th century, the author provides detailed observations about the cities he visited during his journeys to Anatolia, the ruling families, the religious and cultural environment, and everyday life. Both sources carry significant scholarly value not only for studying the political history of the principalities era, but also their cultural and social history.

One of the poets who lived and created works in the palace of Aydinoghullari Isa Bey in the 14th century was Fakhraddin Yagub ibn Mahammad Fakhri. The only surviving work from the poet's literary activity is his translation of Nizami Ganjavi's "Khosrow and Shirin" **(**Husrev ü Şirin**)**, rendered into Turkish at the request of the bey. Fakhri completed the translation of Nizami's "Khosrow and Shirin" on 12 March 1367 and presented it in a beautifully prepared book to Isa Bey. The work consists of 168 folios and 4683 couplets. The vocalized text contains 15 lines per page, arranged in columns. Its only manuscript is preserved today in the State Library of Marburg in Germany.

Very little information has survived about the poet known by the pen name Fakhri. What is known is that he was born in Ayasuluk in 718 AH / 1318 CE and enjoyed the patronage of Isa bey. We have no reliable information about his literary legacy, his life, or the date of his death. All of this presents certain difficulties for studying Fakhri's life and artistic activity.

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[24] Yınanç, M.H. Düsturnamei Enveri / M.H.Yınanç. – İstanbul: Evkaf matbaası, – 1929. – 100 s.

[25] Tanci, B. İbn Battuta Seyahetnamesi /Çeviri, İncelemeler ve Notlar. Aykut Sait. – İstanbul: Yapı kredi Yayınları, – c.1. – 2004. – s.422.

We do not find any information about the poet's biography and creative work in the tazkiras. Only the notes included in his translation of *"*Khosrow and Shirin*"* allow us to put forward certain ideas about his life. In the section titled *"Hatm-i kitab"* ("The end of the book"), more precisely in couplets 4657–4659, Fakhri states that he wrote the translation of "Khosrow and Shirin" after the age of fifty:

Poet's deep knowledge of classical Eastern sciences and his excellent command of Arabic, Persian, and Turkish allow us to regard him as a talented, philosophically minded, encyclopedic personality. Otherwise, he would not have attracted the attention of Isa bey, who was one of the prominent intellectuals, statesmen, and thinkers of his time.

In the second paragraph of the second chapter, **"An overview of the research history"** of the subject is presented. Fakhri, who contributed to the dissemination and expansion of the influence of Nizami's themes by translating "Khosrow and Shirin" into Turkish, has not been studied in detail in Azerbaijani, Turkish or Russian literary studies. In studies devoted to medieval Turkish translations of Nizami's works, only brief and superficial information is provided about the poet's activity, particularly about his translation of "Khosrow and Shirin". These studies do not offer detailed or profound knowledge about Fakhri, and in some works his name is not mentioned at all. The opinions regarding his creativity in existing scholarly literature are mostly general in nature and touch only upon well-known points. This hinders a comprehensive study of the poet's life and work and complicates the precise determination of his place in literary history.

Barbara Flemming has rendered invaluable services to the study of the history of Turkish literature. One of the most significant contributions of this distinguished scholar to the Turkic world is her discovery of Fakhri's manuscript of "Khosrow and Shirin", its transliteration into Latin script, and its publication together with the original manuscript. Before Flemming's research, only two Turkish translations of Niẓami's "Khosrow and Shirin" were known: the versions by Gutb of Kharezm and Sinan Yusuf Sheykhi. Although

Gutb and Fakhri lived in the same century, they were perhaps unaware of each other's translations. Through the German scholar's meticulous investigations, it became clear that the second translation of the poem into Turkish actually belonged to Fakhraddin Yagub ibn Muḥammad Fakhri. This discovery prevented the manuscript from disappearing into oblivion.

The third chapter, entitled **"Fakhri's Translation of "Khosrow and Shirin"**, consists of four paragraphs. This chapter examines, in a broad comparative framework, Fakhri's translation and Niẓami's original poem, analyzing the poet's creative quest, his references to folk literature, his explanations of various chapters and couplets drawn from the "Shahnameh", and the distinctive ways in which the philosophical and poetic qualities of Niẓami's art are conveyed in the translation. The first paragraph of this chapter, dedicated to exploring **"The reflection of the main content of Niẓami's poem in Fakhri's translation"**, identifies the similarities and differences between Niẓami's "Khosrow and Shirin" and Fakhri's version. Certain differences can indeed be observed between the ideas and content of the original and Fakhri's translation. The main reason for these differences is the translator's particular attention to historical reality and the factual-historical basis of events. Although Fakhri shows profound respect for Niẓami's poetic style which favors philosophical, aesthetic, and spiritual ideals, he does not accept Niẓami's romantic and symbolic approach to certain scenes and situations. For this reason, while maintaining deep reverence for Nizami, he does not hesitate to criticize him in certain matters:

In sweet Turkish words we penned this tale
For you the love of Parviz and Shirin
In Persian he told his story of love
But he neither mentioned war nor peace [26]

[26] Tanci, A.B. İbn Battuta Seyahetnamesi: [2 cilddə] / Çeviri, İncelemeler ve Notlar. Aykut Sait. – İstanbul: Yapı kredi Yayınları, – 2004. – c.1. – s.266.

The translator is by no means unjust in these words. He emphasizes that he has written his work in Turkish and praises Turkish as a sweet, sugar-like language. At the same time, he reproaches Niẓami for composing an epic of love in Persian without depicting scenes of war and peace in broad detail. This is natural, for Niẓami who proclaimed that *"*Love is the arch of the lofty heavens" aimed to create a love epic, and it is no coincidence that the poem contains a separate chapter dedicated to the power of love. Therefore, Niẓami recounts very briefly the story of Khosrow Parviz's struggle with his formidable rival Bahram Chubin. Likewise, he does not elaborate on Khosrow's journey to Byzantium or the adventures he experienced there. Fakhri, however, attempts to fill these "gaps" in his translation. For this purpose, he turns to an older source: Firdawsi's "Shahameh".

The second paragraph of the third chapter examines the **"Chapters, passages, and individual couplets written without being translated from Nizami's poem, and the reasons for their composition"**. In certain sections of the work, particularly in passages depicting historical events, Fakhri not only remained faithful to Nizami's original but also developed the subject matter more extensively, adding new material to certain parts of the work in accordance with the demands of his period and the tastes of his readers. In this respect, the presentation of the relationship between Khosrow Parviz and Bahram Chubin is particularly noteworthy. Whereas Nizami treated this conflict primarily as a contextual background to the main narrative, Fakhri elaborated on the confrontation in considerable detail, referring to historical facts and sources and incorporating the epic scenes from the *Shahnameh* into his translation. All these additions contributed to distinguishing the translated work from the original in terms of content, while simultaneously transforming it into a broader source of information for Turkic readers.

The poet's statement that he did not dare to undertake such a difficult and demanding task as translating Nizami's poem, as well as his reference to Isa Bey's ruler, Sultan Mahmud, Ferdowsi, and his

Shahnameh, was by no means incidental. The ruler highly valued the historical significance of the art of poetry and correctly recognized the indispensable role of literary expression in preserving the names of both the poet and his patron in history. For this reason, he encouraged the poet to undertake the translation:

If the Shahnameh had not existed,
neither Ferdowsi nor Mahmud would have been remembered.
Today, whoever reads the Shahnameh
will find it manifest and accessible to all,
for Mahmud was a great and sovereign ruler,
and Ferdowsi was the one who praised him.[27]

In the process of translation, Fakhri did not confine himself to remaining faithful to the original text; rather, he adapted the work to the ideological, historical, and social realities of his period while simultaneously introducing new content. His decision to omit certain passages from translation or to compose additional couplets of his own demonstrates that he approached the translation not as a passive intermediary, but as a creative literary figure. In particular, the extensive treatment of the historical confrontation between Bahram Chubin and Khosrow Parviz, the incorporation of material from the *Shahnameh* into the translation, and the inclusion of additional didactic couplets reflect Fakhri's deliberate intention to introduce a new perspective into the classical text.

The third paragraph, entitled **"Fakhri's creative explorations related to the subject matter and his use of historical-literary sources and folk literature"**, draws particular attention to the use of examples of folk creativity in Fakhri's translation of *Khosrow and Shirin*. In Nizami's work, motifs, characters, plots, and poetic devices derived from folk literature occupy a prominent place. In transferring these elements into Turkic, Fakhri did not confine himself to a literal

[27] Tanci, A.B. İbn Battuta Seyahetnamesi / Çeviri, İncelemeler ve Notlar. Aykut Sait. – İstanbul: Yapı kredi Yayınları, – 2004. – c.1, – s.263.

rendering of the text; rather, he adapted them to the folkloric and linguistic characteristics of the target language. When it was not possible to reproduce certain folkloric elements used in the original with their corresponding equivalents in Turkic, he either omitted them or replaced them with proverbs, sayings, and idiomatic expressions that were semantically similar. At the same time, Fakhri demonstrated a creative approach in his treatment of such folkloric motifs as the legend associated with Farhad, the hero's childhood, dreams, horses, divination, and moral advice. In particular, the inclusion in the translation of the legend concerning the image of Shirin painted by Farhad, as well as the folk legend associated with the pomegranate tree, demonstrates Fakhri's creative engagement with the original text. The extensive use of proverbs, sayings, and aphoristic expressions throughout the translation enriched the language of the work from a national and cultural perspective and facilitated its reception by Turkic readers. Thus, while preserving Nizami's poetic heritage, Fakhri harmonized elements of folk creativity with the expressive possibilities of the Turkic language, thereby imbuing the translation with distinct national and individual poetic nuances.

The fourth paragraph of the third chapter is devoted to **"The distinctive presentation of Niẓami's artistic and poetic features in the translation".** Nizami Ganjavi's work represents a rich example of Eastern poetry, distinguished not only by its aesthetic and artistic sophistication but also by the profound philosophical, social, and spiritual content of classical poetry. His poems skillfully express universal ideals, religious and ideological reflections, human moral and spiritual elevation, love, and justice. Carefully chosen metaphors, imagery, and symbols expressed in a symbolic language enhance the depth of meaning and elevate his works to the highest standards of classical poetry. These qualities contributed to the fame of Nizami's work not only in his homeland but also far beyond. Scholars such as Muhammed Amin Resulzade (*Azerbaijani Poet Nizami*), Khalil Yusifov (*Nizami's Lyricism*), Azade Rustamova (*Nizami Ganjavi: Life and Art*), and Nushabe Arasli (*Nizami's Poetics*) have extensively explored his art and craftsmanship.

The metaphors, allegories, personifications, allusions, contrasts, repetitions, and other poetic devices in Nizami's work carry not only aesthetic but also profound philosophical and moral meanings. The difficulties encountered in translating these devices into Turkish demonstrate that the translation process is not merely technical but a complex creative task requiring talent, skill, and ingenuity.

In the **"Conclusion"** section of the dissertation, the scientific and theoretical findings of the study are summarized as follows:

- The creative output of Nizami Ganjavi exerted a profound influence on the development of the translation tradition in medieval Turkic poetry and on the emergence of new translations, while the poet's works became one of the principal literary sources in this process;
- In the medieval period, unlike the modern understanding of translation, the translation process was characterized by a free and, to a certain extent, independent form of creative activity. Translators modified the original texts in accordance with their literary tastes, intellectual backgrounds, the social conditions of the periods in which they lived, and, ultimately, local national values, thereby presenting them in a new form and with a renewed content. This explains the differences observed among translations of the same work produced by authors living in different periods and geographical regions;
- In the 14th and 15th centuries, the translation of works from other languages, particularly examples of epic poetry, into Turkic languages was largely dictated by the socio-political conditions of the period and the transformations taking place in social life. At the same time, these translations represented one of the manifestations of the growing attention to and appreciation of the Turkic language and the resulting need to write and create literary works in the native language. All these factors played a significant role in the development of Turkic-language literature, particularly poetry;
- Nizami Ganjavi's *Khamsa*, which has remained a major focus of scholarly and literary attention in the literatures of Eastern peoples throughout the ages, is also among the most frequently translated literary works in the Turkic languages;

- The works included in the *Khamsa*, particularly the masnavi *"Khosrow and Shirin"*, became widely disseminated in the literatures of the Turkic peoples and contributed to the emergence of a rich body of literary works whose plot development and ideological orientation differed from the original at certain points;
- The biography and literary output of Fakhr al-Din Yaqub ibn Mahammad Fakhri, one of the earliest translators of Nizami Ganjavi's Khosrow and Shirin into Turkic, have not yet been subjected to systematic and comprehensive study in Azerbaijani, Turkish, and Russian literary studies; existing studies have largely remained fragmentary in nature;
- Fakhri was one of the distinguished poets of his time and was regarded as a highly talented and influential literary figure at the court of the Aydinogullaris. He produced the aforementioned translation at the request of Isa Bey;
- The discovery and scholarly presentation of the manuscript of the translation, which had remained unknown for centuries, and, in particular, the contribution of the German scholar Barbara Flemming to this field revealed the work's scholarly and historical significance and laid the foundation for a new stage in the study of Nizami Ganjavi's influence on Turkish literature;
- Fakhri's translation of *"Khosrow and Shirin"* occupies an important place in the history of translation practices within the fourteenth-century Turkic literary environment and represents a valuable literary example among the works that served as a bridge between classical Eastern poetry and Turkic literature;
- Although Fakhri's translation shares certain similarities with the translations produced by Khwarazm Gutb and Yusuf Sinan Sheykhi, the three works differ in terms of their respective authorial approaches;
- Fakhri succeeded in conveying the principal content of Nizami Ganjavi's poem in his translation;
- While preserving the ideological and thematic features of the original text, Fakhri also endowed it with national and individual poetic nuances. Therefore, his translation is significant not only from

a linguistic perspective but also as an important example of artistic and aesthetic value;

- In the course of translation, Fakhri engaged in extensive creative exploration and, alongside the primary text, drew upon additional literary and historical materials, including Abu al-Qasim Ferdowsi's "Shahnameh" and examples of folklore. Consequently, the translated work contains individual couplets, passages, and even chapters that are absent from the original;
- In the process of translation, Nizami's verses, composed with a high degree of poetic artistry, were sometimes rendered with considerable precision, while at other times they underwent certain changes in expression while retaining their essential meaning. The translator also omitted certain verses that he found difficult to render in Turkic and whose omission did not compromise the integrity of the overall content;
- The poet-translator possessed a rich vocabulary, a highly developed capacity for the expression of artistic thought, considerable poetic talent, and a broad intellectual outlook, and was deeply versed in the intricacies of Eastern poetics and the traditions of classical poetry;
- Fakhri's translation of "Khosrow and Shirin" may be regarded both as a valuable example reflecting the translation tradition of its period and as an important stage in the development of classical Turkic poetry;
- The wide geographical dissemination of the translation and its distinctive role in the broad promotion of Nizami's literary heritage among the Turkic peoples further enhance its significance for the development of the Turkic literary language and culture.

The main content of the dissertation is reflected in the following published works- articles and conference proceedings:

1. Əliyeva, S.Ə. Fəxrəddin Yaqub ibn Məhəmməd Fəxrinin "Xosrov və Şirin" tərcüməsində Nizami Gəncəvi // Ümummilli lider Heydər Əliyevin anadan olmasının 95-ci ildönümünə həsr edilmiş Gənc tədqiqatçıların I Respublika elmi-praktik konfransı, – Bakı: – 20 aprel, – 2018, – s. 135-136.
2. Əliyeva, S.Ə. Fəxrəddin Yaqub ibn Fəxrinin "Xosrov və Şirin" tərcüməsi // – Bakı: Müqayisəli Ədəbiyyatşünaslıq, – 2019. №1, – s. 163-167.
3. Əliyeva, S.Ə. Əlişir Nəvai və Fəxrinin əsərlərinin müqayisəli təhlili // – Bakı: Müqayisəli ədəbiyyatşünaslıq, – 2020. №1, – s. 128-135.
4. Əliyeva, S.Ə. Fəxrəddin Yaqub ibn Məhəmməd Fəxrinin "Xosrov və Şirin" tərcüməsində Firdovsinin "Şahnamə"sindən iqtibaslar // – Bakı: Müqayisəli Ədəbiyyatşünaslıq, – 2022. №2, – s. 64-71.
5. Əliyeva, S.Ə. Nizami Gəncəvinin "Xosrov və Şirin" əsəri Fəxrəddin Yaqub ibn Məhəmməd Fəxrinin tərcüməsində (müqayisəli təhlil əsasında) // – Bakı: Filologiya və sənətşünaslıq, – 2023 №1, – s. 187-193.
6. Aliyeva, S.A. Fahri ve Şeyhinin "Hüsrev ü Şirin" çevirilerinin karşılaştırılması // Ege Üniversitesi Kongreleri, 2. Uluslararası Ege Sosyal ve Beşeri Bilimler Kongresi, – İzmir: – 12-13 June, – 2023, – s. 653-658.
7. Əliyeva, S.Ə. Fəxrinin "Xosrov və Şirin" əlyazması Barbara Flemmingin tədqiqatlarında // Türkiyə Cümhuriyyətinin yaranmasının 100 illiyi münasibətilə "Əlyazma Kitabı Azərbaycan-Türkiyə Elmi-mədəni Əlaqələr Kontekstində" Beynəlxalq Elmi-Nəzəri Konfrans, Füzuli adına Əlyazmalar İnstitutu, – Bakı: – 24 oktyabr, – 2023, – s. 126-131.

8. Əliyeva, S.Ə. Fəxrinin “Xosrov və Şirin” tərcüməsini fərqləndirən cizgilər // Azərbaycan Milli Elmlər Akademiyasının həqiqi üzvü Ziya Musa oğlu Bünyadovun xatirəsinə həsr olunmuş “Qədim və müasir Şərq: mənbələr, araşdırmalar və gələcək inkişaf perspektivləri” (“Ziya Bünyadov qiraətləri”) mövzusunda Beynəlxalq Elmi Konfrans, – Bakı: – 20-21 dekabr, – 2023, – s. 212.
9. Əliyeva, S.Ə. Qütb ilə Fəxrinin “Xosrov və Şirin” tərcümələrinin müqayisəli təhlili // Türkiye: Doğu esintileri A jurnal of İranology Studies, Atatürk Universitesi yayınları, – 2024. sayı 21, – s. 1-7.
10. Əliyeva, S.Ə. Nizami Gəncəvinin Xosrov və Şirin əsərinin XIV-XV əsr türk tərcümələri // “Adabıy ta’lım metodologıyası: Xalqaro tajrıba va ılmıy hamkorlık” mavzusidagi Professor Hamidulla Boltaboyev tavalludining 70 yilligiga bag‘ishlangan xalqaro ilmiy-nazariy anjuman materialları, – Toshkent: Mashhur press, – 2024. – s. 431-435.
11. Aliyeva, S.A. The first “Khosrov and Shirin” in Anatolia // Ases X. International Social Sciences Congressin, – Turkey, Niğde: – may 02-04, – 2025, – s. 1060-1061.
12. Əliyeva, S.Ə. Fəxrinin “Xosrov və Şirin” tərcüməsi Azərbaycan, rus və türk ədəbiyyatşünaslığında // Humanitar və İctimai elmlər Yeni Tarixi Mərhələ müstəvisində II Respublika elmi kofransının materialları, – Bakı: Elm, – 2025. – s. 103-107.
13. Əliyeva, S.Ə. Türk klassik poeziyasında tərcümə anlayışı və Nizaminin “Xosrov və Şirin” əsərinin türk tərcümə ədəbiyyatına təsiri // – Bakı: Müqayisəli Ədəbiyyatşünaslıq, – 2025. c.2. sayı 2, – s. 88-94.
14. Aliyeva, S.A. Nizami Gencevinin “Husrev u Şirin” mesnevisinin türkçeye çevrilmesini şartlandıran etkenler // Uluslararası Selçuk Türkiyat Lisansüstü Öğrenci Sempozyu mu, – Konya: – 7-9 Mayıs, – 2026, – s. 192-193.
15. Aliyeva, S.A. Fahri’nin “Hüsrev ü Şirin” tercümesinde tarihi-edebi kaynaklara ve halk edebiyatına başvurusu // Söylem 5.

Uluslararası Filoloji Sempozyumu, – Süleyman Demirel Üniversitesi, – Isparta: – 7-9 Mayıs, – 2026, – s. 298-299.

16. Aliyeva, S.A. Fahri'nin "Hüsrev ü Şirin" tercümesinde tarihi-edebi kaynaklara ve halk edebiyatına başvurusu // Söylem 5. Uluslararası Filoloji Sempozyumu, – Süleyman Demirel Üniversitesi, – Isparta: – 7-9 Mayıs, – 2026, – s. 1350-1360.
17. Aliyeva, S.A. Anadolu Beylikleri Döneminde Aydınoğullarının Siyasi, Kültürel, Edebî Ortamı ve Fahrî // Türkiye: Doğu esintileri A jurnal of İranology Studies, Atatürk Universitesi yayınları, – 2026. sayı 25, – s. 38-47/

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