

**RESPUBLIC OF AZERBAIJAN**

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**A B S T R A C T**

of the dissertation for the degree of Doktor of Philosophy

**TEXTOLOGICAL RESEARCH AND POETIC FEATURES  
OF "KULLİYYAT" (Collection of poems) OF ALADDIN  
SABIT BOSNAVI**

Specialty: 5721.01-Textology, the study of the ancient manuscripts on spiritual and cultural heritage (translation, research and preparation for publication)

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## SCIENTIFIC CHARACTERISTICS OF THE WORK

**Relevance and development of the topic:** Aladdin Sabit Bosnavi, who lived and engaged in literary activity in the late 17th and early 18th centuries, was one of the most famous poets of his time. The study of his life, creativity, period, works, revealing the imitative poems written under the influence of his poems, the poems and imitative works written by the poet under the influence of other writers are of great scientific importance. Therefore, the research of the life, activity and literary work of Aladdin Sabit Bosnavi, which are still unknown in Azerbaijani literary criticism and their communication to the scientific community are urgent tasks.

Aladdin Sabit Bosnavi, who lived at the same time as Nabi, one of the famous poets of the time, became more famous in his time than other poets after Nabi. Study of his works reveal that he was an innovative poet. Interestingly, Aladdin Sabit Bosnavi created a style that no other poet had dared to write before. However, the life, creativity and works of Aladdin Sabit Bosnavi have not yet become the object of special research in Azerbaijani literary criticism. In short, it is important to bring Sabit and his rich literary heritage to Azerbaijani literary criticism.

The richness of the history of Turkic folklore is revealed when studying the works of Aladdin Sabit Bosnavi, who brought examples of folklore, especially proverbs and sayings to ghazals, poems and masnavi. The study of his works and their comparison with today's examples of folklore are important in terms of restoring the forgotten folk sayings and proverbs. In this regard, Sabit's creativity is also important for our language history and folklore in terms of revealing forgotten language facts and folklore materials. In conclusion, Sabit, who created a school with his new literary style, should be introduced to Azerbaijani literary criticism, even though it should have been earlier, and its rich literary heritage should be introduced to the world of science.

During our research, it was determined that 65 manuscripts of Aladdin Sabit Bosnian "Kulliyat" were kept in world libraries. These copies were reflected by a prominent scientist, Ph.D., Professor Azade Musayeva's article named "Initial systematized information

about Uzicheli Aladdin Sabit and his manuscripts". Manuscripts belonging to Aladdin Sabit Bosniavi are preserved in the libraries of London, Marburg, Berlin, St. Petersburg, Baku, Kayseri, Edirne, Kutahya, Konya, Vatican, Upsala and Istanbul. Istanbul libraries alone (Hagia Sophia Library, National Library, Suleymaniye Library, Topkapi Palace Museum Library, Istanbul University Library, Beyazid State Library, Köprülü Library) preserve around 38 copies. In addition, there are descriptions in some catalogs and catalogs of several Oriental manuscripts. The copy of Aladdin Sabit Bosnavi's "Kulliyat" preserved at the Institute of Manuscripts named after Mohammad Fuzuli of ANAS has been extensively researched by us.

Turkic researcher Turgut Karajan studied the life and work of Aladdin Sabit Bosnavi using manuscripts in the libraries of Turkey, and simplified his "Divan", "Zafarname" and "Derename" poems in modern Turkic language. However, Turgut Karaja's research was somehow incomplete, his poems "Divan", "Adham and Huma", "Barbername", "Darename" and "Amrulleys" in the Baku version, poems of different genres, their different features, comparative-textology research are not covered the study. remained. In Azerbaijani literary criticism neither Sabit Bosnavi nor his Baku "Kulliyat" have been the subject of research, and although he uses expressions from Azerbaijani Turkic in his works, they have not been adapted into the modern Azerbaijani language. I think that the adaptation and publication of Sabit Bosnavi's works in our language will bring innovation to our literature

Many poets who made great contributions to Turkic literary criticism were born in the cities of the Balkan countries. In this regard, Bosnia is one of the countries playing an important role in Turkic literature. After the conquest by the Ottoman Sultan Fatih Sultan Mehmet in 1463, the Bosnians converted to Islam and the history of the region was integrated with Ottoman history. During the Ottoman rule, Bosnians held important positions in the military, scientific, literary and administrative spheres of the state. As an instance, in the 16<sup>th</sup>-17<sup>th</sup> centuries, 22 Bosnians rose to the position of vizier in the Ottoman Empire. It should be noted that in Turkic literature, poets who lived and wrote in Bosnia, wrote poems in Turkic language, or were

originally Bosnians who lived and wrote in the Ottoman Empire and wrote in Turkic have not yet been the subject of research. The involvement of Aladdin Sabit in the study of Bosnian heritage is also important and relevant in this regard. In short, the research is important in terms of comprehensively introducing and presenting to science a poet from the Balkans who lived and worked in the Ottoman Empire, wrote in Turkic, as well as his literary heritage.

In this research work, while studying Sabit Bosnavi's Baku "Kulliyat", a comparative-textual analysis was carried out on other copies. As a result, the graphic and orthographic features, lexical and grammatical differences in the individual manuscripts are an important work in the field of textological research of the poet's works.

Eight manuscripts of Sabit Bosnavi were obtained that are preserved in different places for writing the dissertation and conducting comparative analysis. Two copies from the Ankara National Library, four copies from the Topkapi Palace Museum Library and one copy from the Kayseri Rashid Efendi Library were subjected to the study. The M-25 coded copy of Sabit Bosnavi's "Kulliyat" preserved at the Institute of Manuscripts named after Mohammad Fuzuli of ANAS is being studied for the first time by us, and a scientific-critical text is being prepared.

Despite the fact that 31 years have passed, Turgut Karaja's study of "Divan of Aladdin Sabit", published in Sivas in 1991, is still the most comprehensive study of Sabit Bosnavi and his works. It should be noted that he researched many copies of Aladdin Sabit Bosnavi's manuscripts, used the information provided by the sources and the divan to shed light on the poet's life, tried to show his creativity based on his relations and views with the poets who lived before him and his time.

Turgut Karajan did not accept any of the copies he studied as autographs of the poet. Although he wanted to involve the Baku copy in the investigation, he was unable to obtain it. Turgut Karajan studied the eight copies he considered the richest and most neat among the copies he obtained, claiming that these copies were closer to the autograph.

The research consists of commentaries on the life and work of

Sabit Bosnavi (Salim's commentary, Safai's commentary, etc.), Oriental manuscript catalogs (Catalog of Printed Sofas, Catalog of Turkic Writings, etc.), encyclopedias (Turkic Encyclopedia (O.F.Akun), Islam), Islamic Encyclopedia (O.F. Akun), literary histories (History of Official Turkic Literature (N.S.Banarlı), History of Turkic Literature (V.M.Kocaturk) were used<sup>1</sup>. Some sources contain detailed information about his works and excerpts from his works, while some provide brief information.

**Object and subject of research:** The main purpose of the dissertation is to study the period, life and literary heritage of Aladdin Sabit Bosnavi, to give information about his works, the Turkic literary environment in the Balkans, the poets who grew up in this environment, to name the poets influenced by his literary heritage, to give examples from the views written by the poet himself, as well as, to make a comparative-textual analysis of the poet's "Kulliyat", to reveal his poetic features. To achieve this goal, we can list the tasks as follows:

- To study and reveal the history of research of Aladdin Sabit Bosnavi's "Kulliyat", the period, life and literary heritage of the poet from various sources;

- To provide information about the Turkic literary environment in the Balkans, the poets who grew up in this environment;

- To identify the poets influenced by the literary heritage of Aladdin Sabit Bosnavi, to show the views written on his poems, to involve the views written by the poet himself in the research;

- Obtaining copies of Aladdin Sabit Bosnavi's "Kulliyat" in order to give their scientific and paleographic description;

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<sup>1</sup> Safayi, M. Tezkire-i Safayi / trt. ed. P.apan. - Ankara: Atatrk Kltr Merkezi Bakanlıđı, - 2005, - s.125-133.; Salim. Tezkire-i Salim / Salim. Dersaadet: - Akdam Matbaası, - h. 1315, - s. 190-192.; Basılı Divanlar Katalođu. / trt. ed. H.İpekten, M.İsen. - Ankara: Akađ, - 1997, - 137 s.; Trkiye yazmaları toplu katalođu. - Ankara: - 1987, - 415 s. Akn, .F. Sabit // İslam Ansiklopedisi [10. Cilt] / .F.Akn. - İstanbul: Milli Eđitim Basımevi, - 1966, - s. 10-14.; Akn, .F. Sabit // Trk Ansiklopedisi, [XXVII cilt] / .F.Akn. - Ankara: Milli Eđitim Basımevi, - 1978, - s. 499-501.; Banarlı, N.S. Resimli Trk Edebiyatı tarihi [2 ciltte] / N.S.Banarlı. 2. cilt. - İstanbul: Yedign, -1948, - s. 677-679.; Kocaturk, V.M. Trk edebiyatı tarihi / V.M.Kocaturk. - Ankara: Edebiyat, - 1964, - 856 s.

- To study the "Kulliyat" from the textual point of view by comparing it with the obtained copies and the publication of Turgut Karaja, to reveal the differences between the copies;

- To study the genre structure, means of artistic description and expression, language and style of the of Aladdin Sabit Bosnavi's "Kulliyat" and its connection with folk art to from the poetic point of view.

**Research methods.** The research is based on the theoretical provisions of modern textual studies. Thus, the method of scientific-descriptive, scientific-theoretical, scientific-comparative analysis was used in the study of palaeographic, graphic and orthographic, textual, poetic features of the manuscripts of Aladdin Sabit Bosnavi's "Kulliyat".

**The main provisions of the defense:**

1. Aladdin Sabit Bosnavi, one of the famous poets of his time, who was born in the Balkan Peninsula and continued his literary activity in the Ottoman Empire, is introduced to the scientific community.

2. Although political and military upheavals took place in the Ottoman state in the late 17th and early 18th centuries, Turkic literature experienced its most brilliant and productive period. Aladdin Sabit, who witnessed these political events, reflected this in his works.

3. The poet, who used more proverbs, proverbs, elements of everyday language in his poems, wrote them in the style of localization.

4. Sixty-five manuscripts of the works of Aladdin Sabit Bosnavi are kept in world libraries. The eight copies we have received are given a detailed scientific and palaeographic description.

5. Eight copies are compared and analyzed in terms of textology.

6. Graphic and orthographic features of Aladdin Sabit Bosnavi in manuscripts - differences, etc. events are revealed.

7. Fixed is familiar with all the features of classical sofa poetry. He was more successful in the genre of poetry, poetry and prose. The poet also performed in other genres of divan poetry (rubai, qita, material-history, dictionary, musaddas, mufrad).

8. In the works of Aladdin Sabit Bosnavi, in accordance with the traditions of classical poetry, words in Arabic and Persian are the majority, as well as in many Turkic languages, which are not included in the poem.

9. He based his poem on fixed folk sayings and proverbs on word games, irony and contrasts. In his works, we find the means of artistic expression and description, such as repetition, irony, contrast, artistic address, artistic question, exaggeration, allegory, epithet, metaphor, which further beautify his poems.

10. The research work covers the life and literary work of Aladdin Sabit Bosnavi, manuscripts of his works were identified from catalogs, collected in one chapter and presented to the scientific community

**Scientific novelty of the dissertation.** The scientific novelty of the dissertation is the study of the life and "Kulliyat" of Sabit Bosnavi, which have not yet been studied in Azerbaijani literary criticism. For the first time in the dissertation, extensive and detailed information was given about the life and work of Aladdin Sabit Bosnavi, "Kulliyat". The systematic comparative-textual analysis was carried out and prepared for the scientific-critical text by comparing the copy under the code M-25 preserved at the Institute of Manuscripts of ANAS named after Mohammad Fuzuli of ANAS it with the other 7 copies obtained. At the same time, the dissertation explores the poetic features of Aladdin Sabit Bosnavi's literary heritage.

**Scientific and practical significance of the research.** The study of the life and work of Aladdin Sabit Bosnavi, an important representative of the Turkic-speaking literature, especially the study of "Kulliyat" was of scientific and theoretical importance and allowed to comment on various issues of textual studies. Thus, the dissertation solves theoretical issues such as the discovery of sources about Sabit's work, the systematization of the history of research, the analysis of manuscripts, the identification of distortions in the copies. In accordance with the research methods of textology, the analysis was carried out on the basis of scientific-palaeographic, graphic-orthographic and comparative study of several copies of the

"Kulliyat". In terms of attribution, the originality, uniqueness, historicity, originality of the Baku copy was revealed, and the attitude to its autograph copy was expressed. In addition, the topics of the poet's works, which were mentioned only by literary critics, have been studied separately. The study of the language and style of AS Bosnavi's "Kulliyat" theoretically gives new material to linguistics.

As for the practical significance of the research, the dissertation can be useful in terms of studying Turkic literature in Azerbaijani literary criticism. The research work can be a useful source in the life of the poet, his literary heritage, in bringing his works to the Azerbaijani literature, in the history of literature. Researchers conducting textual studies can benefit from textual analysis of the dissertation. Linguists, textologists, folklorists and literary historians can use the research work, which is presented to the world of science for the first time in a wide and comprehensive way.

**Approbation of research:** The dissertation work was carried out in the "Research of Oriental turkic-language manuscripts" department of the Institute of Manuscripts named after Mohammad Fuzuli of the Azerbaijan National Academy of Sciences.

A number of articles covering the content of the research have been published in various scientific journals and journals, published in the materials of international conferences. The author has published a transphoniterated text in the form of a book with a comparative textological analysis of Aladdin Sabit Bosnavi's Masnavi "Adham and Huma" on the basis of six copies

**The structure of the dissertation:** The dissertation was written in accordance with the requirements set by the Supreme Attestation Commission under the President of the Republic of Azerbaijan. Dissertation work consists of introduction (13178 conventional symbols), 3 chapters (first chapter 3 paragraphs -55259 conventional symbols; second chapter 3 paragraphs - 89802 conventional symbols; third chapter 3 paragraphs - 64270 conventional symbols) result (7936), bibliographic list of used literature appendices and a total of 177 pages.

The total volume of the dissertation is 230445 symbols.

## MAIN CONTENT OF THE DISSERTATION

In the introductory part of the dissertation the relevance of the topic is explained, the goals and objectives of the research are defined, its scientific novelty, practical significance, objects and methods are discussed, the approbation and structure of the work are shown. The dissertation consists of three chapters.

The first chapter is entitled **"About Aladdin Sabit Bosnavi and his Kulliyyat"**. The first chapter consists of 3 subchapters. The first subchapter entitled **"The period, life and work of Aladdin Sabit Bosnavi"** reflects the literary and political events of the period of Aladdin Sabit Bosnavi, the life and work of the poet. The late 17th and early 18th centuries, during which Sabit lived, are characterized as the end of the victorious Turkic history and the beginning of the decline in many areas. In the 17th century, under pressure from Safavid Shah Abbas I, the Ottoman state returned to its former borders in the east and retreated to the south of the Danube in the west. The Ottoman state, which began to lose its power to European countries in world politics, was experiencing political and social stagnation. At the same time, the state organization, the military structure and the economy were severely weakened. As a result of the weakening of the administration, rebellions erupted in Istanbul, Anatolia, and some provinces, the army, and finances, and thus of the state power.

Information about the life and work of Aladdin Sabit Bosnavi can be found in commentaries, encyclopedias, textbooks and scientific literature. The information in the encyclopedia and in separate scientific works seems to be basically the same and repetitive during their study. Most of this information is based on tadhkirahs.

According to sources, the poet, whose real name is Aladdin Ali Sabit Bosnavi, was born in the Bosnian town of Uzice. Later, in the "Encyclopedia of Turkic Language and Literature", "Islamic Encyclopedia" and "Turkic Encyclopedia", based on Jan Ripka, the author of the first research on Aladdin Sabit Bosnavi, it is written that

the poet was born in 1060 AH (1650 AD)<sup>2</sup>. The poet received his first education from Khalil efendi, one of the leading scholars of Bosnia and later came to Istanbul to continue his education. A new stage, thus began in the work of young Aladdin Sabit Bosnavi, who began writing poetry at an early age. The young poet, who was looking for a patron, was finally appointed imam of the territory inhabited by the captain of the sea, Seydizadeh Mahmad Pasha, by trying to gain his respect by presenting various poems. According to Mahmad Surayya's "Sijilli-Osmani" work, the poet's arrival in Istanbul took place before Seydizadeh Mahmad Pasha, the patron saint of Rumeli, was appointed captain of the sea in the month of Shawwal 1086 AH (December 1675 AD)<sup>3</sup>. Aladdin Sabit Bosnavi, who was able to prove himself around Mehmet Pasha and to build connection with important people, owes him the fame he gained in one of his poems about his patron:

Again, let's praise the one  
Who is the reason of my fame?<sup>4</sup>

In the month of rabiul-axir of Hijri 1089 (June month of Gregorian calendar, 1678), Əladdin Sabit Bosnavi becomes a mulazim (unpaid worker) to Sheikh-ul-Islam Ali Efendi by the means of Mahmad Pasha. A note in a copy of Aladdin Sabit's Bosnavi's Divan, which belongs to Farid Kama, states that he was the son-in-law of the Lalizadeh family<sup>5</sup>. The poet's connection with the holiday

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<sup>2</sup> Türk dili ve Edebiyatı Ansiklopedisi. 7. cilt. - İstanbul: Dergah, - 1980, - s. 386-387.; İslam Ansiklopedisi. [XII cilt]. - İstanbul: Milli Eğitim Bakanlığı, - 1979, - 1093 s.; Türk Ansiklopedisi. XXVII. cilt. - Ankara: Milli Eğitim Basımevi, - 1978, - s. 499-500.; Rypka, Y. Beiträge zur Biographie, Charakteristik und Interpretation des türkischen Dichters Sabit / Y.Rypka. - Prague: Nákl. Filosofické fakulty University Karlovy, - 1924, - 164 p.

<sup>3</sup> Mehmed, S. Sicilli-Osmani / S.Mehmed. - İstanbul: Tarih Vakfı Yurt Yayınları, - 1996, s. 61.

<sup>4</sup> Sabit külliyyatı // AMEA Məhəmməd Füzuli adına Əlyazmalar İnstitutunun fondu, M-25, - h.1124, s. 104

<sup>5</sup> Kam, F. Bəzi Şairlerimiz Hakkında Tahlili İntikadi Mutalaat // Peyamı-Sabah / F.Kam. - 1922. № 1119, - 1126 s.

sect is due to the fact that he belongs to this family. The author of the memoir, Salim Aladdin, writes that Sabit Bosnavi was promoted to a teacher with a salary of 40 akhchas, and preferred to be an Islamic judge (gazi) after being fired. In a poem written by the poet to the then head vizier Gara Ibrahim Pasha in 1096 AH (1685 AD)<sup>6</sup>, the poet seems to have complained about his dismissal and staying abroad, and mentions his desire to be appointed a judge.

In the month of Jamaad-Awwal 1102 AH (February 1690 AD), Aladdin Sabit presented an oath to Selim Garaya, who had arrived in Edirne, to congratulate Precop and Kachanik victories. It is clear from this verse that the poet spent his days in Edirne in the middle of 1098 AH (1687 AD) in unpaid work and away from his family. It appears from the poem that he wrote "Zafarname" in honor of Salim Garay, for which he won his compliments, and asked to be appointed judge of the city of Kafa in Crimea. According to Abdul Ghaffar ibn Hassan Krimi, Aladdin Sabit Bosnavi was appointed an Islamic judge with his own request in the city of Kafa with the rank of saniye<sup>7</sup>.

In a poem written by Aladdin Sabit Bosnavi in the month of Shaban 1103 AH (April-May 1692 AD) to the Bashmakchizade Ali of Rumeli, it seems that he wanted to be appointed as the judge of Yanya. He described the tragedy, saying that most of his family had been killed and that his surviving daughter was waiting to be rescued. In the same year, when Abu Saidzadeh Feyzullah efendi became Sheikh-ul-Islam, the poet was appointed Mufti of Tekirdagh (a person in charge of religious affairs in the provinces) and a teacher at the Rustam Pasha Madrasa there with the rank of "outsider" (rank in the madrasa). Aladdin Sabit, who remained here for eight years, rose to the rank of "in-place" in the first half of 1104 AH (1693 CE). Later, the poet wrote in his poem to Feyzullah efendi that he wanted to rise to the level of "musileyi-sahn" (the highest level of teaching):

Give alms to your servant,

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<sup>6</sup> Salim. Tezkire-i Salim / Salim. - Dersaadet: Akdam Matbaası, - h. 1315, - s. 192.

<sup>7</sup> Bosnalı, A.S. Divan / tært. ed. T. Karacan. - Sivas: Cumhuriyet Üniversitesi, - 1991, - 633 s.

The stage for the ulema will not be narrow<sup>8</sup>.

Aladdin Sabit Bosnavi, a complainant from the environment, was appointed by Sheikh-ul-Islam Seyyid Feyzullah Efendi in the month of Muharram 1112 AH (June-July 1700 AD) as a Mawlawi in the province of Saray-Bosna. The poet was dissatisfied with his position in the city of Saray-Bosna, which was devastated by the Austrian invasion between 1109-1110 AH (1697-1698 AD) and fell into poverty. A year later, in the month of Muharram 1113 AH (June-July 1701 AD), he was removed from this position. Thus begins a life of financial hardship for Aladdin Sabit Bosniavi. The death of his beloved son Ibrahim (1114 AH, 1702 CE) also had a profound effect on him. The poet who could not get any results from the various poems he wrote in order to gain the respect of the rulers and statesmen, noted in his poems to Galayligoz Ahmad Pasha and Sheikh-ul-Islam Bashmakchizadeh Ali efendi that he was unemployed for more than 3 years. In terms of reflecting the personal situation of Aladdin Sabit Bosnavi, one of the rare examples in divan poetry, the 9-verse "statement" in the form of an excerpt, is also a product of this period.

Finally, Aladdin Sabit was appointed to the post of Mawlawi in Konya in the month of Safar in 1117 AH (June 1705 AD). He does not work much in Konya as he was removed from office again in 1118 AH (August-September, 1706) and returned to Istanbul. This time his unemployment did not last long, and in the month of Zilqada, 1119 AH (February 1708 AD), he was given the position of Mawlawi in Diyarbakir, which he had always wanted. This was the poet's last duty and he was fired in the month of Muharram 1121 AH (March-April AD, 1709). He returned to Istanbul and remained unemployed for the rest of his life. The poet was already old.

The poet died on the 3rd of Shaban 1124 (September 5, 1712). His grave is on the side of the road from Topkapi to Maltepe, near the graves of various people belonging to the Lalizade family and the bayrami sect, at the feet of Sari Abdulla efendi.

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<sup>8</sup> Safayi, M. Tezkire-i Safayi / trt. ed. P.apan. - Ankara: Atatrk Kltr Merkezi Bakanlıđı, - 2005, - s.125.

Examining the work of Aladdin Sabit Bosnavi, we see that the poet, unlike other Masnavi poets of the century, tried to avoid as much as possible the themes of ancient Persian literature. He created a unique style by bringing more proverbs, folk sayings, and elements of everyday language to poetry. The abstract concept in Divan literature was reflected in everyday events and gave localism and nationalism to the works of Aladdin Sabit Bosnavi. Sabit collected all the features of classical literature in his poems, and showed a special skill in proverbs, sayings, and word games. This style also distinguished him from other poets in divan poetry and gave him great fame and position. The basis of his poems are proverbs, sayings, contrasts, allusions<sup>9</sup>.

Aladdin Sabit Bosnavi had "Divan", "Derename", "Barbername", "Adham and Huma" masnavis, "Zafarname" written for the Crimean khan Salim Garay, a short poem "Amrulleys", "Translation and interpretation of the Hadith" semi-verse, semi-mansour work. Sabit wanted to create a "Khamasa" (a literary Kulliyat consisting of 5 major works) with these works, but his life was not enough.

The second halfchapter is entitled "**Aladdin Sabit Bosnavi and the History of the Study of Kulliyat**". Information about the study of the life and work of Aladdin Sabit Bosnavi can be found in commentaries, Oriental manuscript catalogs and the works of researchers.

The researcher of Ottoman-Turkic literature, Czech orientalist Jan Ripka (1886-1968), in his work published in 1924, gave extensive information about Sabit's life and literary heritage<sup>10</sup>. Later, in 1928, he wrote about Sabit's "Ramadan"<sup>11</sup> and in 1929, "Adham and Huma"<sup>12</sup>.

Sabit is also mentioned in "Ottoman History and Literature"

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<sup>9</sup> Bosnali, A.S. Divan / tørt. ed. T. Karacan. - Sivas: Cumhuriyet Üniversitesi, - 1991, - s. 10.

<sup>10</sup> Rypka, Y. Beiträge zur Biographie, Charakteristik und Interpretation des türkischen Dichters Sabit / Y.Rypka. - Prague: Nákl. Filosofické fakulty University Karlovy, - 1924. - 164 p.

<sup>11</sup> Rypka, Y. Sabit's Ramazanijje Islamica / Y.Rypka. - Leipsik: - 1928. - p. 435-478.

<sup>12</sup> Rypka, Y. Über Sabit's romantisches Epos Edhemü Hüma / Y. Rypka. Arciv Orientalni. - 1929. - p.147-190.

authored by Kopruluzadeh Mohammad Fuad and Shahabaddin Suleyman. Here is a brief account of the life of Aladdin Sabit Bosniavi<sup>13</sup>.

Mohammad Tahir from Bursa in his book "Ottoman Authors" informs that Aladdin Sabit Bosnavi died in 1124. Aladdin Sabit, who has a unified style in poetry, says that he uses Bosnavi proverbs more often. "Everyone composes the words they know with such praiseworthy content that it is impossible not to be polite and smiling while reading them"<sup>14</sup>.

Turgut Karajan was the first in Turkic literature to conduct extensive research on Aladdin Sabit Bosnian and publish his works. The researcher researched many of his copies, using the information provided by the sources and "Divan", tried to shed light on the life of the poet, the relationship between the poets who lived before him and his time, the poets who lived and were influenced by him, to reveal his creativity.

Turgut Karajan Aladdin Sabit researched many copies of Bosnian works, but did not accept any of them as autographs of the poet. The researcher also tried to involve the manuscript in the study in Azerbaijan, but was unable to obtain this copy. Examining the copies he obtained, he focused on eight copies, thinking that they were closer to the autograph. He considered these copies to be the richest and most neat<sup>15</sup>.

Turgut Karajan published Aladdin Sabit Bosnavi's "Divan", "Derename", "Adham and Huma" and "Zafarname" poems in Latin script.

As for Azerbaijani literature, the first information about Sabit was reflected in his short article on "Kulliyat" by Asiya Mammadova, published in 1961 in the collection "Works of the Manuscripts Fund" entitled "Autograph collection of Aladdin Sabit". Here, Asiya

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<sup>13</sup> Köprülüzade, M.F., Osmanlı Tarih Edebiyatı / M.F.Köprülüzade, S.Ş.Şahabeddin. - İstanbul: Şirket-i Muratbey matbaası, - h. 1332. - s. 379-380.

<sup>14</sup> Bursalı, M.T. Osmanlı müellifleri / M.T.Bursalı. - İstanbul: Matbaay-ı Amire, - h. 1333. - s. 118-119.

<sup>15</sup> Bosnalı, A.S. Divan / tært. ed. T. Karacan. - Sivas: Cumhuriyet Üniversitesi, - 1991. - 114,116 s.

Mammadova gave the first scientific-palaeographic description of "Kulliyat" by Aladdin Sabit Bosnavi, considering "Autumn" existing in the Institute of Manuscripts named after Mohammad Fuzuli of ANAS as an autograph<sup>16</sup>.

In addition, in the first volume of the "Catalog of Manuscripts" published in 1963, we find a description of Aladdin Sabit Bosnavi's "Kulliyat"<sup>17</sup>.

The first systematized information was reflected in the article "Initial systematized information on Uzicheli Alaeddin Sabit and his manuscripts" published in the materials of the XI Republican Scientific Conference "Medieval Manuscripts and Historical Problems of Azerbaijani Culture" by Ph.D., Professor Azade Musayeva. Giving information about the life and work of Aladdin Sabit Bosnavi, Azade Musayeva gave a scientific and paleographic description of the copies of his works in world libraries, and wrote about each of his works separately<sup>18</sup>.

In addition to these works, we can find information about the life, work and works of Aladdin Sabit Bosnavi in encyclopedias. These are the "Islamic Encyclopedia", the XXVII volume of the "Turkic Encyclopedia", the famous literary critic Vasfi Mahir Kocaturk's "History of Turkic Literature", Nihat Sami Banarlı's "Official Turkic Literature" and the Scottish orientalist E.J.V. Gibb's "Ottoman Poetry".

The life and work of the great poet of the XVII century Aladdin Sabit Bosnavi have always been met with interest by the authors of commentaries and modern researchers, and certain scientific conclusions have been reached. This information about Aladdin Sabit Bosnavi, a personality of his time and distinguished by his unique style among poets, was of a review and historical nature, and his

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<sup>16</sup> Məmmədova, A. Ələddin Sabitin avtoqraf külliyyatı // Respublika Əlyazmaları Fondunun əsərləri. [I cild]. - Bakı: Elm, - 1961. - s. 96-99.

<sup>17</sup> Əlyazmalar institutundakı türkdilli əlyazmaların toplu kataloqu [4 cildə] / tərt. ed. A.Musabəyli. II cild. – Bakı: Elm, - 2018. - s. 351.

<sup>18</sup> Musayeva, A.Ş. Üziçeli Alaəddin Sabit və əlyazmaları ilə bağlı ilkin sistemləşdirilmiş bilgiler // Orta əsr əlyazmaları və Azərbaycan mədəniyyəti tarixi problemləri, - Bakı: Nurlan, - 2008. - s. 108-145.

works were not analyzed or studied, except for a few authors. At present, the study and promotion of the poet's work is one of the problems of our Turkic-language literature. The source and literature involved in the research allow Aladdin Sabit to study and introduce the life and work of Bosnian in more detail.

The third half of the first chapter is called "**Turkic literary environment in the Balkans, the sphere of influence of the literary heritage of Aladdin Sabit Bosnavi and views on his poems**". This subchapter provides information about the Turkic literary environment in the Balkans, and names the poets who lived here and wrote in Turkic language. Many poets who made great contributions to Turkic literature were born in the cities of the Balkans. In this regard, Bosnia is one of the countries that plays an important role in Turkic literature. After the conquest of the Ottoman Sultan Fatih Sultan Mehmed (1432-1481) in 1463, the Bosnians converted to Islam. During the Ottoman rule, Bosnians held important positions in the military, scientific, literary and administrative spheres of the state. It should be noted that in Turkic literature, poets who lived and wrote in Bosnia, wrote poems in Turkic languages or were originally from Bosnia and lived in Turkey and wrote in Turkic were not the subject of extensive research.

In this chapter, the names of the poets influenced by Sabit's literary heritage are mentioned, examples are given to the poems written in his poems, and examples from the poems written by the poet himself are given. Aladdin Sabit Bosnavi is remembered for the new spirit and new form he brought to poetry, moving away from the laws of classical literature. His literary heritage later became of interest to poets, whose poems were inspiration for commentary poems on and his style was tried to be followed. Among poets who was influenced by the literary heritage of Aladdin Sabit Bosnavi and wrote poems, Munif, Balig Ismail, Hatam Akovalizade, Sillali Sururi, Andaranlu Fazil, Sheikh Galib and Izzet Molla are well known poets.

The second chapter of the dissertation is called "**Comparative-textological analysis of Aladdin Sabit Bosnavi's "Kulliyat"** and consists of four sub-chapters. The first subchapter is about "**The manuscript copies of Aladdin Sabit Bosnavi**". It has been determined

that Aladdin Sabit Bosniavi has more than sixty-five manuscripts in the world's libraries. These manuscripts are preserved in the libraries of London, Marburg, Berlin, St. Petersburg, Baku, Kayseri, Edirne, Kütahya, Konya, Vatican, Upsala, Istanbul. There are about thirty-eight copies of Aladdin Sabit Bosnavi's works in Istanbul at the Hagia Sophia Library, the National Library, the Suleymaniye Library, the Topkapi Palace Museum Library, the Istanbul University Library, the Beyazid State Library, and the Bridge Library. In addition, his works are described in some European and Eastern manuscript catalogs<sup>19</sup>. The scientific-palaeographic description of the manuscripts of Aladdin Sabit Bosnavi's "Kulliyat" is reflected in the dissertation in chronological order below.

The second halfchapter is called "**Scientific and paleographic description of the researched copies.**" Only one of the manuscripts of Aladdin Sabit Bosnavi is preserved in Azerbaijan, at the Institute of Manuscripts named after Mohammad Fuzuli of ANAS under the code M-25. In order to conduct a comparative study of this copy, 7 copies were obtained from Turkic libraries and involved in the study. The main reasons for involving these copies in the study are as follows:

- 1) completeness of copies;
- 2) richness of the content;
- 3) being more readable;
- 4) being neat;
- 5) being considered closer to the autograph.

The copies we received are from the Ankara National Library A550, A1949, from the library of the Istanbul Topkapi Palace Museum H.878, H.901, H.902, E.H.1620 and from the library of Kayseri Rashid Efendi. The oldest copy involved in the study is the Baku copy. Therefore, this text is mainly taken. The main reason for using this copy is that the errors are relatively small and readable. The dissertation provides a palaeographic description of the copies and detailed information about them.

In the sub-chapter "**Comparative-textological study of Aladdin Sabit Bosnavi's "Kulliyat"**", Aladdin Sabit Bosnavi's

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<sup>19</sup> Musayeva, A.Ş. Üziçeli Alaəddin Sabit və əlyazmaları ilə bağlı ilkin sistemləşdirilmiş bilgiler // Orta əsr əlyazmaları və Azərbaycan mədəniyyəti tarixi problemləri, - Bakı: Nurlan, - 2008, - s. 110.

“Kulliyat” was compared with other manuscripts obtained and analyzed by us from the historical, textual and philological point of view. While reading the text of the collection, we came across many parts that were distorted, difficult to read and impossible to read. The clarification of these words became possible after comparing them with other texts and reaching a general conclusion. We can list the differences we identified during the textual research as follows:

1. Adding or abbreviating or replacing words with other words;
2. Addition, abbreviation and displacement of words in verses;
3. Displacement and reduction of verses;
4. Relocating or dropping verses.

In the texts being compared, the words were replaced as follows: Turkic words were replaced by Turkic words, Turkic words were replaced by Arabic-Persian words, or vice versa, and Arabic-Persian words were replaced by Arabic-Persian words. For an instance: etdi اتدی // əsdı اسدی (did), bin (بيک)//yüz (يوز) (hundred), qullan (قللان)//dəst ur (دست اور) (des tur), çeşmi (چشمی)//gözlər (كوزلر) (eyes), nasut (ناسوت)//mələkut (ملکوت) (kingdom), mihinə (محينه)//rehin (رحين) (rahin) and etc.

We also come across the fact that words are abbreviated in the Baku version. Some of these words were omitted deliberately and some by coincidence. We think that most of the abbreviations are due to carelessness. We can also call it random reductions. But sometimes there are deliberate reductions. The reason for this is the special patterns defined in accordance with the poetic requirements of the time. This happens when the verses do not fit into the pattern or do not fit. We can give many examples of abbreviations from "Kulliyat":

The fate does not recognize gazelle, wolf, dragib<sup>20</sup>,  
خصا و ناقه و اهو وزب و ضب و اژدرها

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<sup>20</sup> Divan-i Sabit // Kayseri Raşit Efendi Kütüphanesi, B.1268, - h. 1137, - s.3; Killiyat-i Divan-i Sabit Efendi // Topkapı Sarayı Kütüphanesi, H.878, - h. 1168, - s. 35; Sabit // Topkapı Sarayı Kütüphanesi, H.901, -h. 1148, - s. 2; Sabit Efendi // Topkapı Sarayı Kütüphanesi, H.902, - h.1161, - s. 5; Sabit // Topkapı Sarayı Kütüphanesi, E.H.1620, -h. 1204, - s.3; Külliyat-i Sabit // Ankara Milli Kütüphanesi, A.1949, - h. 1162. - s.2; Sabit // Ankara Milli Kütüphane, A.550, - s.3.

Ordered the government review trouble<sup>21</sup>.

سپارش قیلدی دفترجانهء اجمال بالایی

In the example lines provided above, “wolf” (ضئب), “made” (قیلدی) words were written in other copies, yet dropped in Baku copy. The inclusion of words in the text is less common. These cases were revealed during the comparison, albeit to a lesser extent. There are words that have not been seen in other copies, but have been added to the Baku copy. For example:

Whoever is upset with the spilled oil<sup>22</sup>.

دوکلدی ماءده ابر شوپله کیم خورشید اول

When saw the line said piri-murtaz<sup>23</sup>.

کوریک سیزهء خطک دیدی چو پیر مرتاض

In the above examples, the word "be" (ول) is added in the first verse, and the word "why" (چو) is added in the second.

While researching the text, in addition to additions and abbreviations, there were also word shifts in the verses. These displacements were sometimes accidental and sometimes deliberate. We have come across many examples in the text, some of which can be shown. For example, in the Baku version:

With this moan, neither the liver nor the heart endures,  
There cannot be either wine or kebab in destroyed place<sup>24</sup>.

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<sup>21</sup> Divan-i Sabit // Kayseri Raşit Efendi Kütüphanesi, B.1268, - h. 1137, - s.4; Killiyat-i Divan-i Sabit Efendi // Topkapı Sarayı Kütüphanesi, H.878, - h. 1168, - s.35; Sabit // Topkapı Sarayı Kütüphanesi, H.901, -h. 1148, -s.3; Sabit Efendi // Topkapı Sarayı Kütüphanesi, H.902, - h. 1161, - s.6; Sabit // Topkapı Sarayı Kütüphanesi, E.H.1620, -h. 1204, - s.4; Külliyyat-i Sabit // Ankara Milli Kütüphanesi, A.1949, - h. 1162. - s.2; Sabit // Ankara Milli Kütüphanesi, A.550, - s.6.

<sup>22</sup> Sabit külliyyatı // AMEA Məhəmməd Füzuli adına Əlyazmalar İnstitutunun fondu, M-25, - h.1124, - s. 8.

<sup>23</sup> Sabit külliyyatı // AMEA Məhəmməd Füzuli adına Əlyazmalar İnstitutunun fondu, M-25, - h.1124, - s. 71.

<sup>24</sup> Sabit külliyyatı // AMEA Məhəmməd Füzuli adına Əlyazmalar İnstitutunun fondu, M-25, - h.1124, - s. 46.

بو نالاش ايله نه خود يورك قالور نه جكر  
خرابه مصطبه ده نه شراب اولور نه كباب

The verse in the form A.1949, A.550, E.1620, H.901, H.902 and Kayseri is as follows:

With this moan, neither the liver nor the heart endures,  
There cannot be either wine or kebab in destroyed place<sup>25</sup>  
بو نالاش ايله نه خود جكر قالور نه يورك  
خرابه مصطبه ده نه شراب اولور نه كباب

H.878 is as follows:

With this moan, neither the liver nor the heart endures,  
There cannot be either wine or kebab in destroyed place<sup>26</sup>  
بو نالاش ايله نه خون جكر قالور نه يورك  
خرابه مصطبه ده نه شراب اولور نه كباب

In this verse, both the words have been replaced and the word "khod" has been replaced by the word "khun" in the J version.

Another noteworthy process in the text of the Sabit's Kulliyat involved in the study is the change or abbreviation of verses in the text. In the Baku copy:

With me the sorrow of love wakes up every morning  
With you sleeps the untidy stranger<sup>27</sup>.  
بنمله شخص غم عشق هر سحر قالقر  
سنكله هر كجه اغيار نا تراش ياتور

<sup>25</sup> Divan-i Sabit // Kayseri Raşit Efendi Kütüphanesi, B.1268, - h. 1137, - s.69; Sabit // Topkapı Sarayı Kütüphanesi, H.901, -h. 1148, - s.87; Sabit Efendi // Topkapı Sarayı Kütüphanesi, H.902, - h.1161, - s.86; Sabit // Topkapı Sarayı Kütüphanesi, E.H.1620, -h. 1204, - s.82; Külliyyat-i Sabit // Ankara Milli Kütüphanesi, A.1949, - h. 1162, - s.97; Sabit // Ankara Milli Kütüphanesi, A.550, - s.238.

<sup>26</sup> Killiyat-i Divan-i Sabit Efendi // Topkapı Sarayı Kütüphanesi, H.878, - h. 1168, - s.82.

<sup>27</sup> Sabit külliyyatı // AMEA Məhəmməd Füzuli adına Əlyazmalar İnstitutunun fondu, M-25, - h.1124, - s. 55.

and many other lines of the verses are different in each copy. For example, this verse is in A.1949 copy:

With me the sorrow of love wakes up every morning  
With you sleeps the fragrant hair <sup>28</sup>  
بنمله شخص غم عشق هر سحر قالقر  
سنکله هر کجه اول زلف مشک پاش یاتور

In E.1620 copy it is written as:

Because has entered sorrow of love to my day,  
With you sleeps the fragrant hair every night<sup>29</sup>  
گیرب فراشنا چون مغربیئ گسودار  
سنکله هر کجه اول زلف مشک پاش یاتور

As can be seen, sometimes the first line and sometimes the second line change in the verse. This, of course, affects the meaning of the verse. Thus, if the meaning of the verse in the Baku version is "love grief rises with me every morning, untidy, rough opponent sleeps with you every night" (that is, I sleep with the grief of love, and you sleep with others). In A.550 copy the meaning is "if the sorrow of love rises with me every morning, the fragrant hair sleeps with you every night. E.1620 copy however "The black hair with musk perfume goes to bed with you every night ". In Baku copy, meaning is clearly different than in other copies. In other copies, this verse is not mentioned.

The third chapter, entitled "**Poetic Analysis of Aladdin Sabit Bosnavi's "Kulliyat"**", consists of three sub-chapters. The first sub-chapter is called "**Themes and directions of Aladdin Sabit Bosnavi's poetic heritage**". The main source we used when researching Sabit's literary heritage from a poetic point of view is the poet's "Divan". Sabit is familiar with all the features of classic divan poetry. He was more successful in the genre of verse, tajriband, masnavi. One of his poems, Merajname, Ramazaniya, and the

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<sup>28</sup> Külliyyat-i Sabit // Ankara Milli Kütüphanesi, A.1949, - h. 1162, - s.105.

<sup>29</sup> Sabit // Topkapı Sarayı Kütüphanesi, E.H.1620, -h. 1204. - s.91.

Masnavi "Zafarname" can be considered one of the best examples of classical divan literature. Thus, these works have strong and rich descriptive features. Unlike other poets of the time, the few ghazals on this subject do not express gnosis or mystical meanings. The love in his poems is human love. Most of his ghazals are wonderful examples of literature dedicated to the glorification of pure human feelings. Although Sabit Divan gave perfect gasidas to literature, he became more famous with his Masnavi. The poet, who created successful Masnavis, took the theme of Masnavis from everyday events. From his Masnavis, "Derename" and "Barbername" have local themes. It is possible to find at least some signs of Sufism in the incomplete Masnavi of "Adham and Huma". In his Masnavis, Sabit is a realist. Sometimes jokes can easily turn into vulgar and rude words. He used sarcastic expressions when describing social life:

We have a lot of troubles to overcome,  
What a shame it is to ask others a piece of bread<sup>30</sup>.

Sabit also performed in other genres of divan poetry (rubai, qita, material-history, dictionary, musaddas, mufrad), and created works in the nature of a school for future poets. The poet, who tried to move away from the abstract ideas stereotyped in classical Eastern literature, was praised by poets of his time or later, as well as by his readers, for his work in bringing subjects closer to the local language.

In this sub-chapter, Aladdin Sabit's "Lala" gazal is analyzed as a typical example of the poet's lyric poetry. There are 355 ghazals in the poet's divan. His ghazals are always distinguished by their originality. His ghazals, which cover many topics, also contain various images. The poet's "Lala's" ghazal is one of them. In this sub-chapter, Sabit's "Lala's" ghazal is analyzed poetically and information is given about the structure of the ghazal.

The second half of the chapter is about **"Language, style, metre and image features of Aladdin Sabit Bosnavi poetry" of**

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<sup>30</sup> Sabit külliyyatı // AMEA Məhəmməd Füzuli adına Əlyazmalar İnstitutunun fondu, M-25, - h.1124, - s. 73.

Sabit's "Kulliyat". It is well known that Turkic literature was influenced by Arabic and Persian before and after. During this period, Arabic and Persian were the dominant languages in divan literature. This poetic language, which developed with words, composition and laws in Arabic and Persian, reached its most perfect and high level in the 16th century, and Turkic poets successfully imitated Iranian models. The conformity of the words in these languages to the arud (Arabic prosody) led to the further use of these words, the increase of word combinations, and the language came under the control of the Arabic and Persian languages. We can see that Aladdin Sabit Bosniavi is trying to stay away from Iranian imitation. It is possible to see Arabic and Persian expressions of classical literature in his poems. Sabit tried to give a lot of space to Turkic words. It is obvious that there are more Turkic words in Tarjiband and the other gitas. In addition to Arabic and Persian, Sabit's works also contain words from the West. For example, parancon, general, pastav and so on.

Like other poets of his period, he wrote his poems in Arabic prosody. In the poems of Turkic-speaking poets, who dominated the meter of Arud in the 17th century, imals and zihafs were less noticeable. However, imitations and zihafs are common in Sabit's poetry. Sabit tried to follow all the rules of the verse, which showed that the Arabic and Persian words corresponded to the Arud meter, but he made many mistakes in the verse due to his frequent use of his favorite proverbs and parables, as well as Turkic words. He did not use all the fruits of the fixed weight.

Aladdin Sabit Bosnavi's Kulliyat is rich in genres due to its quantity of genres. He benefited from almost all genres of divan literature. He tried his pen in genres and forms such as qasida, merajname, nat, ghazal, masnavi, material-history, dictionary, tahmis, tarjiband, musammat, musaddas, murashar, qita, rubai, mufrad. The poet enriched these genres with his own style and original ideas.

The third sub-chapter is entitled "**Aladdin Sabit Bosnavi's poetry, the means of artistic description and the limits of the use of folk art.**" In the seventeenth century, we can find in the works of poets the means of artistic expression and description, which are one

of the indispensable components of classical literature, bringing beauty to poetry, embellishing and enriching the meaning and word. Unlike its contemporaries, the poem, written in a certain pattern of divan literature, brought a new spirit and image. The appearance of his poems is dominated by color, humor and everyday puns. Just as his poems contain extensive descriptions of nature, so do images of social life. In his fixed ghazals, the artist did not pay attention to the tradition of poetry, and based his poems on folk sayings and proverbs on word games, irony and contrasts. In his works, we find the means of artistic expression and description, such as repetition, irony, contrast, artistic address, artistic question, exaggeration, allegory, epithet, metaphor, which further beautify his poems.

Proverbs, one of the most common types of oral folk literature, are concise, wise advice, conclusions about life, human nature, habits, and sometimes full expressions used in a figurative sense. Along with proverbs, proverbs are used in oral folk literature. Proverbs, on the other hand, are a combination of two or more words that move away from their original meaning and take on a different meaning. Therefore, people often refer to them, both orally and in writing, and try to reinforce their point with proverbs and parables. Just as poets and writers often refer to these wise examples in their works, they themselves create original parables.

Proverbs and parables began to be used in prose, verse and ghazals in the 12th century. Until the end of the 19th century, there was an art in the works of poets that brought simplicity, nationality and localism. Many poets of divan literature have included proverbs and sayings in their works. Sabit is one of these poets. But we can say, "Sabit laid the foundation of this style as a poet who made the most use of proverbs and parables." The standardized proverbs were changed into pictures in his pen, some words were changed to make up the scale, and the words in Turkic were replaced by Arabic and Persian. If we look at some of the proverbs and parables in his poems, we can see that they have preserved their form and meaning in our time. For example, from the sayings: a sip of water, taking in arms, looking with alluring eyes, killing someone in a spoonful of water, doing an under table think, to tell on someone, from proverbs

proverb: cotton does not come together with fire, if it does not flow, it will leak, patient who does not tell their problem cannot be cured, bless the soil (applause), etc.

**In the conclusion** scientific-theoretic deductions have been summarized as the results of the research.

- The development of science, culture and literature in the Balkans under the influence of the Ottoman Turks in the XVI-XIX centuries was analyzed, brief information was given about the poets who lived and created here and contributed to Ottoman-Turkic literature;

- The study of the life and work of Aladdin Sabit Bosnavi and the introduction of his works form a new scientific basis for Azerbaijani literary criticism. The source and scientific literature involved in the research allow to study not only the life and work of the poet, but also his period in depth and to analyze literary events;

- It has been established that Aladdin Sabit influenced poets in his time and in the period after him and wrote commentaries on his poems. It was revealed that he also wrote commentaries on the poems of some poets and followed their style. It was concluded that the poet had a special place and style in Ottoman-Turkic literature;

- Scientific-paleographic description of more than sixty-five manuscripts of Aladdin Sabit Bosnavi in world libraries. At the Institute of Manuscripts named after Mohammad Fuzuli of ANAS, the only copy protected under the code M-25 was taken as a basis and compared with other copies;

- In the process of researching the manuscripts of Aladdin Sabit's "Kulliyat", certain differences were found between various intentional and unintentional omissions, errors and copies. These differences are grouped and explained, while those that are closer to the author's style are retained;

- It has been established that Aladdin Sabit Bosnavi, who brought a new spirit to classical literature, based his poems on a realistic style, leaving the lyrical and enthusiastic idealist style of his predecessors, as well as his contemporaries. Although his ghazals, historical poems, and poems, especially the poems "Merajname" and "Ramazaniyya" were highly valued, Aladdin Sabit was in fact

accepted by the author as a successful Masnavi poet;

- It has been revealed that Sabit's "Kulliyyat" is more meaningful and rich in terms of art, and the poet skillfully uses examples of oral folk literature. Attention was drawn to the means of artistic expression he used in his poems, his language, his unique style, and his connection with folk art. It was especially emphasized that Sabit could not create the image of a love poet, and that divan poetry was more successful in the form of masnavi, tarjiband, qasida;

- It was determined that the poet changed proverbs and parables into pictures, changed some words to suit the weight, replaced the words in Turkic with words from Arabic and Persian at the request of the time. It has been revealed that some of the proverbs and parables he gave in his poems have preserved and used their form and meaning in our time.

Thus, the study of the life, literary heritage and art of Aladdin Sabit Bosnavi, the comparative analysis of various manuscripts of "Kulliyyat" in terms of textual studies is a contribution to the study of Azerbaijani-Turkic literature. In the future, the works of Aladdin Sabit Bosnavi will be transliterated, a scientific-critical text will be prepared and published.

**List of published scientific works on the topic of the dissertation:**

1. Əlaəddin Sabit Bosnəvinin "Küllüyyat"ında yer alan atalar sözləri və zərbi məsəllərin Azərbaycan folklorunda qarşılaşdırılması // "Uluslararası qarşılaşdırılmalı edebiyat, edebiyat və dil öyrətimi konqresi" məcmuəsi, - Ankara: Qazi Universiteti, - 29 aprel-1 may, - 2009, s. 339-342.
2. Əlaəddin Sabit Bosnəvinin M.Füzuli adına Əlyazmalar İnstitutunda olan "Küllüyyat"ı haqqında // "III Uluslararası türk dili və edebiyatı öyrənci konqresi" məcmuəsi, - İstanbul: - 20-22 sentyabr, - 2010, s. 367-370.
3. Əlaəddin Sabit Bosnəvinin həyatı və yaradıcılığı // Azərbaycan Müəllimlər İnstitutu, Xəbərlər, № 1, - Bakı: Müəllim, - 2012, s.26-32.
4. Əlaəddin Sabit Bosnalı "Küllüyyat"ının əlyazma nüsxələrinin tekstoloji təhlili // "VI Uluslararası türk kultürü, sanətı və kültürel mirası sempozyumu" məcmuəsi, - Milan: - 2012, - s.303-312.
5. Əlaəddin Sabit Bosnəvi "Küllüyyat"ında vəzn və janr xüsusiyyətləri // Gənc alimlərin əsərləri, № 7, - Bakı: - 2013, - s.322-330
6. Əlaəddin Sabit Bosnəvi "Küllüyyat"ının əldə olunmuş nüsxələrinin elmi-paleoqrafik təsviri // Orta əsr əlyazmaları və Azərbaycan mədəniyyəti tarixi problemləri XIII Respublika elmi konfransının materialları, - Bakı: Elm və təhsil, 24 may, - 2013, - s.454-461.
7. Əlaəddin Sabit Bosnəvi "Küllüyyat"ının nüsxələrinin müqayisəli təhlili // Filologiya məsələləri № 4, - Bakı: Elm və təhsil, - 2013, - s. 389-400.
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