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The legacy of Nizami Ganjavi in Transoxiana: An analysis of Khamsa's influence on oral narrative

Nizomiy Ganjaviyning Mavoronahr merosi: Xamsa'ning og'zaki hikoyatga ta'siri tahlili

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Abstract

Nizami Ganjavi, one of the distinguished poets of the 12th century, has a special place in world literature with his works from ancient times to the present. This poet is famous not only in Persian literature but also in Turkish and Indian literature. Nizami Ganjavi is related to the Mesnevi works, which were translated into Turkish and even translated by many Turkish poets and writers in the following centuries. Among these, we can count the essential figures of Chagatai Turkish literature (Transoxiana), especially Emir Alişer Nevai, who cared about Mesnevi Khamsa Nizami and made changes and wrote examples based on his stories. Nizâmî, with the dreams and images created in the Mesnevi above, has revealed an original style that is very important in today's comparative literature field at the international level. He proved his success by creating a new style of fantasy drawing using imaginary images, and many poets influenced by him entered the field of literature. This article refers to Panj Ganj or Khamsa Nizami Ganjavi's works and tries to explore his influence on Transoxiana writers. The study uses a qualitative, library, and comparative methodology and is founded on the laws and categories of scientific research. Researchers applied modern research approaches and methods (general scientific analysis, comparison, generalization, systematization, text analysis, and retrospective analysis).


Keywords: Nizami Ganjavi, Khamsa, Persian literature, Transoxiana, Alisher Navoiy.

Annotatsiya

XII asrning atoqli shoirlaridan biri Nizomiy Ganjaviy qadimdan bugungi kungacha yaratgan asarlari bilan jahon adabiyotida alohida o'rin tutadi. Bu shoir nafaqat fors adabiyotida, balki turk va hind adabiyotida ham mashhur. Nizomiy keyingi asrlarda va hatto ko'plab turk shoir va yozuvchilari tomonidan turk tiliga tarjima qilingan mesneviya asarlari bilan bog'liq. Bular orasida Chig'atoy turkiy adabiyotining (Mavoronahr) muhim namoyandalarini, xususan, Xamsa Nizomiyini qo'llab-quvvatlagan, hikoyalarda o'zgartirishlar kiritgan, namunalar yozgan amir Alisher Nevaiyini sanashimiz mumkin. Nizomiy Mesneviyda yaratgan orzu va obrazlari bilan bugungi qiyosiy adabiyot sohasida xalqaro miqyosda juda muhim bo'lgan o'ziga xos uslubni ochib berdi. U xayoliy obrazlar yordamida yangi muvaffaqiyatli fantaziya uslubini yaratdi va undan ta'sirlangan ko'plab shoirlar adabiyot maydoniga kirib keldi. Bu maqola Panj Ganj yoki Xamsa Nizomiy asarlariga ishora qilib, uning Transoxiana adiblariga ta'sirini o'rganishga harakat qiladi. Tadqiqotda sifat, kutubxona va qiyosiy metodologiyadan foydalaniladi va ilmiy tadqiqot qonunlari, toifalariga asoslanadi. Tadqiqotchilar zamonaviy tadqiqot yondashuvlari va usullaridan (umumiy ilmiy tahlil, taqqoslash, umumlashtirish, tizimlashtirish, matn tahlili va retrospektiv tahlil) foydalanganlar.

Kalit so'zlar: Nizomiy Ganjaviy, Xamsa Nizomiy, Fors adabiyoti, Mavoronahr, Ali Shir Nevoiy.

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Introduction

Knowledge and literary sciences popularized among the Turks of Central and Trans-Asia began with their conversion to Islam. The first written literary science among the ancient Turks, the work created by combining selected poems, is called Divan. On the other hand, names such as old Turkish literature, classical Turkish literature, and Islamic Turkish literature are also used in the history of literature. Since most of the literary period is focused and studied in three areas of Turkish literature, it can be acknowledged that the literature related to the Turkish area, whether in Central Asia or Transoxiana, was studied in the category of Turkish classical literature.

It is necessary to explain that classical Turkish literature is divided into three fields: Chagatai, Azerbaijani, and Anatolian. From the 16th century onwards, Anatolian Turkish literature was known as Ottoman literature. However, the dimensions and extent of Persian literature's influence on Turkish literature were more evident in the 15th century AD till today. (Golkarian, 2020)

The impact of Persian literature on the cultural and literary structure of the Transoxiana region is a subject that requires expanding the scope of research. Although research has been done in this field, and the impact of classical Persian literature on the cultural and literary environments of ancient and modern Uzbek literature has been examined through academic research, it is not enough. Persian literature has had a profound cultural and literary impact on the Transoxiana region, especially Uzbek writers and poets, since the 15th century. It is possible to see the continuation of these traces of influence, even in Anatolian Turkish literature, in the following centuries (16-19 centuries). In this context, Evidence dating from the 18th to the 20th centuries shows that Persian literature played an essential role in changing the region's intellectual and cultural geography and establishing modern Persian literature. After Alisher Navoyi and his contemporary poets, writers such as Mirza Siraj Hakim, Sadr al-Din Aini, and Abdul Raouf Fitrat created different and innovative works under the influence of these environments.

In general, current research on Uzbek Turkish as a result of field research proves this. Nizami Ganjavi, an Azerbaijani Turkish poet, wrote all his works in Persian, and among them, his work "Khamsa" became a point of inspiration for many

poets and writers. Even if research has been done on Persian and Uzbek literature, Nizami Ganjavi's influence and fact-creation on literary figures in the Transoxiana region are not included. For this reason, the present research fills a significant gap in scientific and literary history.

Therefore, among Turkish literature researchers, the beginning of the profound influence of Persian literature on Turkish literature can be considered from the Ottoman Empire. Despite the attention to the purification of the Turkish language in literature and the tendency to simplify and use Turkish words, Turkish literature became popular among ancient writers, including Alisher Navoiy in the Transoxiana region and Ahmed Pasha and Nejati in Anatolia. In the history of Turkish literature, this period is known as "the course of orientation to simple Turkish" or simple writing in the language. But breaking away from Persian literature was impossible. (Aydın, 2022)

Theoretical Framework or Review of Literature

As a historical region in Central Asia, Transoxiana has matured and developed religiously and literarily with Persian literature. This region includes parts of today's Turkmenistan, Uzbekistan, and Kazakhstan. The area is culturally enriched entirely with Persian resources. Therefore, the role of Turkish and Muslim poets and literary figures is essential for field research. Nizami Ganjavi's poems as stylistics are essential, and are known as the owner of the style and the leader of storytelling in literature. The influence of his poetry on the poets of Central Asia, Turkish literature, and even the poets of the Indian subcontinent is apparent. Since the beginning of the 7th century, following Nizami, khamsa writing has been started, and one of the ancestors of Uzbek poets who was inspired by Nizami's Khamsa and wrote Khamsa is Alisher Navoiy. Naming such personalities and their works mentioned in the other section of this research can be the basis for continuing their field research. In addition to Uzbek poets, other poets have been inspired by Nizami Ganjavi and continued his style. Amir Khosro Dehlavi, Khajui Kermani, Abdul Rahman Jami, Katabi Torshizi, Vahshi Bafghi, and Faizi Dakkani have composed romantic verses similar to Khamsa Nizami. Examining the available scholarly sources on Nizami's works is important when reviewing the literature. Some of

the results of the literature review are as follows: The thesis titled "Transoxiana (its place and importance in Turkish-Islamic history)" is the research topic, which was conducted by taking into account sources such as the historical, economic, cultural, and social structure of Transoxiana, works, etc. It is envisaged to be done. This study examines the role of Transoxiana in the Turkish-Islamic world and the influence of Nizami's works in this region. Therefore, Ali Avcu's Work on Islamism is known. By comparing our article, the subject has been discussed from different dimensions. In addition, based on the Transoxiana Encyclopedia, the region has experienced significant historical developments and is also essential in economic, cultural, and social structure. Persian Literature and Persian sources played a crucial role in all these developments. It helps explain the theoretical foundations, creating a theoretical framework for these sources. It will especially enable one to obtain more information about Nizami's works and the general situation of Transoxiana. It is also influential in the development of Uzbek literary history.

Research Methodology

The research method in this article is field and library studies. What is considered as research findings are presented in descriptive and analytical form. In this research, the influence of Khamsa Nizami on the poets of Turkish classical literature, especially the Transoxiana poets, has been carefully considered, and the existing examples have been studied in terms of influence inspired by the style of comparative literature. In line with the research method, references and articles have been analyzed. In this research, library and qualitative methodological approaches have been considered. Also, to understand the issues, comparative methods have not been neglected in explaining the poets' views of the past centuries in the Transoxiana region from their works. In this regard, the studies of published sources in books, articles, and documents in the state museums of Uzbekistan, Azerbaijan, and Iran have been considered. Also, data analysis is considered based on the documents available in the study sources. Of course, there are limitations in the field of access to some handwritten sources related to the past centuries, and the use of such sources from the pages available in the Internet data has been considered.

Results and Discussion

Khamsa, written by Nizami Ganjavi, is unique in stylistics, definition, and description of anecdotes. The use of metaphorical language and characterization in 5 different volumes in the Khamsa collection proves the ability of this great poet of the past centuries. He used this in his poems in 5 separate volumes, which are named Makhzan al-Asrar, Seven Figure, Lili and Majnoon, Khosrow and Shirin, and Iskandernameh; in addition to talking about mediated and unmediated forms; he also mentions the distinct and valuable moral qualities of human beings. His messages often involve fighting injustice, raising love and loyalty, and prioritizing the human concept. This attitude and approach is specific and unique to Nizami Ganjavi, which other Turkish and Uzbek poets have also been inspired by and adapted from the name of Khamsa. Alisher Navoiy is one of the most prominent and famous poets and mystics of the 15th century AD in the Transoxiana region. He has emphasized these moral values and norms in his work, Khamsa. Khamsa Nizami Ganjavi's work is a synthesis of Persian literary achievements. From Ferdowsi's heroic attitude to Khayyam Nishabouri's esteemed belief, Sanai's human-centeredness opinion and Onsoni or Farrokhi's lyrical lyricism have signs in his Khamsa. In one sentence, it can be said that Khamsa Nizami is a collection of Persian literature's philosophical, cultural, literary, and historical attitudes that have fascinated the poets of the Transoxiana region. This fact can be well understood by comparing Ottoman and Turkish Uzbek literature. Therefore, the Khamsa work is taken into consideration as research material.

Nizami Ganjavi is one of the greatest and most prominent poets of the Persian language of Azerbaijan and is considered one of the greatest poets of the Middle East in the Middle centuries. He is the most excellent romantic poet in Persian epic literature, who introduced colloquial speech and realistic style into Persian epic poetry. Therefore, his work can be considered among the works analyzed in literary aesthetics. At the same time, Nizami Ganjavi's literary works include a philosophical view of literature. Primarily, the book "Panj Ganj," later called Khamsa, dramatically contributes to forming Iranian or Eastern mystical and romantic culture, also due to Nizami's critical role in Persian literature storytelling.

In Azerbaijan, they respect Nizami Ganjavi and consider him the founder of their classical

literature. Using the themes of traditional oral folk art and historical written records, Nizami has united Iran's literary periods before and after Islam with his poems. Nizami epic-romantic poetry influenced the Eastern world during the following centuries, and many poets, writers, and playwrights have tried to imitate it. Many later generations, not only in Iran itself but throughout the region, including in the culture of countries such as Azerbaijan, Armenia, Afghanistan, Georgia, India, Iran, Pakistan, Tajikistan, Turkey, Turkmenistan, and Uzbekistan, accepted his literary vision. Teaching the literary works of the past becomes a tool for defending people's identities by using the powerful resources of the national cultural heritage and understanding its remarkable predictive potential. (Pokhilko, Ivanova, & Martynenko, 2020)

His works have influenced great poets such as Hafez Shirazi, Jalaluddin Muhammad Balkhi, known as Rumi, Mullah Muhammad Fuzuli, and Saadi. His long Mathnawis, known as Khamsa,³ on Iran and Transcaucasia. According to the French historian René Grosse, the Seljuk sultans, who were Turkmen themselves and had become the sultans of Iran, did not leave Iran, but on the contrary, voluntarily became Iranians and, like the Sasanians and other great ancient kings, defended Iran and Iranians against the attacks of other nations and tribes. And they were trying to save Iranian culture from the threats of the Turkmens. (Grousset, 1970)

Persian language and literature are considered a literary language as well as the language of science among Turkish communities. For this reason, it is not possible to separate from it. For example, Alisher Navoiy, in his book *Muhâkemetü'l-Lugateyn*, although he made a linguistic and conceptual comparison between the Turkish and Persian languages, confirms the non-separation between the Persian and Turkish languages with the following verses:

معنی شیرین و رنگینم به ترکی بیحد است
 فارسی هم لعل و درهای ثمین گر بنگری
 گویا در است بازار سخن بگشاده ام
 یک طرف دکان قتادی و یک سو زرگری

"It means that the meaning and concept of the Turkish language are delightful and colorful. But if you pay attention to the Persian language, it is like precious pearls. When I speak in Persian, it

has many themes in the fields of epistemology, and today, by examining and delving into the many themes of his works, one can see his influential role in the literature of the Eastern world. The characters in his poems, who are mentioned in the Mathnawi of Khosrow and Shirin, Leili and Majnoon, and the Mathnawi of Iskandar-name as the heroes of the story, can be understood in many literary works of Islamic countries and Persian and Turkish literature.

Mullah Mohammad Fuzuli (1494-1556) is one of the greatest poets of Turkish literature and a significant figure in Azerbaijani and Ottoman literature. With the lyrical story "Laili and Majnoon," he has brought the necessary descriptions of his influence to the fore by using mystical metaphors and symbols from poets such as Nizami Ganjavi, Jami and Hafez, and Alisher Navoiy.

At the time of Nizami's birth, a century had passed since the attack of the Seljuk Turks *is as if my mouth is a pearl market. But it must be said that in this market, sweets are offered on one side and gold on the other."*

Or in another place he says in Uzbek:

**Chun fors irdi nukte shougi
 Azrag' idi onda turkiy zovgi
 Min turkcha boşlan rivayat
 Gildim bu fisonani hikoyat
 Kim shuhrati chun jihongir tolgay
 Turk iliga tog'i behre bulgay**

"When the essence of the word was said in Persian, it had little appreciation in Turkish. However, when I heard thousands of Turkish narrations, I had to tell this truth. Anyone who wants to be famous worldwide must be Turkish and find the benefits of this."

Therefore, the ancient writers could not in any way distance the Persian language from Turkish literature or ignore it. This intellectual development also appeared strongly in the borders of the Ottoman Empire. So, the best works of Persian literature were translated by Turkish-speaking writers and poets and found a special place in classical literature, looking at the "Tazkirat al-Shu'ara" (Memoirs of the Poets) of poets and the collection of poetry books that were written and composed in Turkish literature

other old Iranian sultans, to protect the people and the land of Iran, they fought against the looting of the Oghouzi groups and other aggressors to the borders of Iran. They worked hard to save and develop Iranian culture and literature.

³ The Seljuqs were originally Turkmen, and after they came to the throne, they did not leave Iran. Despite being Turks, they considered themselves Iranians. They made Persian the official language of the court of the Seljuq sultans, and like

between the 11th and 19th centuries, the role and position of Persian literature can be recognized. Alisher Navoiy, the poet of the Transoxiana area, sent his thirty-three ghazals to Ahmed Pasha, one of the poets of the Ottoman period, in the 15th century. These are his ghazals that attracted Ahmed Pasha to Persian literature. (Çelik, 2021)

This approach has significantly contributed to the development of Persian literature and the literature of the Transoxiana region in the field of Ottoman literature. Such an approach is very similar to the distance education system used today. From this historical incident in the field of literature, it can be understood that the main link and bridge of cultural and literary exchange between Anatolian literature and Transoxiana literature is Persian literature, which was concretely manifested during the Ottoman Empire period. Of course, the role of Nezami Ganjavi among the poets of Azerbaijan's literary field is undeniable. This poet in the 16th century AD is one of the Persian-speaking but authentic Azerbaijani poets who positively impacted the poets of the East (Transoxiana) and the Turkish language of Ottoman literature.

Statement of the problem and discusión

Nezami is the poet of heartwarming love songs. His works reflect true, sincere love. The genuine, beautiful love Nizami wrote about is entirely in line with the facts of the real world. It is a unique example of a story that celebrates love literally.

From the Nizami point of view, speech and poetry are tools for conversation and creating beauty, but they have a place beyond that in the creation system. Therefore, in addition to creating outstanding literary works from the point of view of aesthetics, he always seeks to explain the critical issues of ontology and teach the basics of thinking about the system of existence and its levels of existence. In this intellectual system, poetry and poetics are an essential part of the levels of existence in the two areas of creation and the continuation of the purpose of the prophets from the point of view of awareness. They are among the most critical levels in the service of sacred affairs and in line with the supreme creation system. (Vaezi, Mohabbati et al., 2024).

Although Nizami did not name his five works, Khamsa, after his death, his "Khamsa" became very famous in Eastern literature and influenced the works of writers. Many Uzbek, Tajik, Azerbaijani, and Turkish poets started writing "Khamsa". Amir Khosrow Dehlavi, Amir

Alisher Navoiy, and Abdul Rahman Jami creatively followed Nizami Ganjavi's method in their literary works. Among those who have succeeded in this direction, we can mention Amir Alisher Navoiy, whose poems are written in Turkish-Uzbek and are incomparable with the works of other Asian poets.

It should also be noted that Nizami traditions existed in Turkish literature before being developed by the poets and writers of the Transoxiana region. However, many literary figures in the Transoxiana region influenced the development of Persian and Turkish literature in the Eastern world by adapting the tradition and style of Nizami Ganjavi in Khamsa's writing. Among them, Amir Alisher Navoiy has a unique, prominent role.

The effect of Ganjavi's five Nizami treasures on poets and writers in the Transoxiana:

At the beginning of the 14th century, the Uzbek poet Qutb Khwarizmi, Fakhr al-Din Yaqub ibn Muhammad Fakhri from the Aydin Oglular dynasty, who lived in the Isa Bey palace, as well as Yusuf Sinan Sheikhi and Muhammad Efendi Eshghi, who were famous in their time, were among the poets of the 15th century in Transoxiana region were considered to be the ones who translated Khosrow and Shirin's poems and Nizami Ganjavi's seven figures (Haft Peykar) into Turkish. At the same time, Haider Khwarizmi, who also lived in the 15th century, translated another work of Nizami Ganjavi called "Makhzan al-Asrar" into Turkish.

Qutb Khwarizmi, a poet and translator of the 14th century, wrote a work like the epic story "Khosrow and Shirin" in 1340-1342 AD, considered the only reliable source. This work, translated from Persian to Turkish, was copied in Egypt in 1383 AD by Barka Faqih Barukaz Adagu Qipchaghi and on the recommendation of Amir Qutlu Khajeh. This manuscript was registered in the National Library of Paris in 1914 with number 312.

The creative years of Qutb Khwarizmi correspond to the period when Khwarazm belonged to the Golden Horde "Olt'in Orda" state. The famous work of Khosrow and Shirin is a free translation of an epic of the same name written by Nizami Ganjavi. For some reason, this work was not widely distributed and did not become famous. (Herkmen, 2021)

Haider Khwarizmi from the Khwarazm region, who lived at the end of the 14th century and the

first half of the 15th century, is considered a poet and one of the representatives of classical Uzbek literature. Information about his life and works can be found in Dowlatshah Samarkandi's "Tazkirat al-Shu'ara" (Memoirs of the Poets), "Majalis un-Nafais," "Muhâkemetü'l-Lugateyn" and "Makhzan al-Asrar" by Amir Alisher Navoiy. Heidar Khwarizmi wrote a copy of Nizami Ganjavi's "Makhzan al-Asrar" and presented it to Sultan Iskandar under the name "Golshan al-Asrar" in Turkish (1409-1414). In terms of design and belief aspect, his work is close to Nizami Ganjavi's epic, and its weight is the same as that written in "Bahr Aruz" (method of poem) and contains six hundred and thirty-nine verses. Unlike Nizami Ganjavi's work, this work is presented first with the story and then with the summary and conclusion chapter and thoughts arising from this story.

Among other famous literary figures of the Transoxiana region, we can mention Amir Alisher Navoiy, whom Nizami Ganjavi's Khamsa also inspired. It is known that Alisher Navoiy wrote one of his self-made stories with a different style and opposite to Nizami Ganjavi's "Laili and Majnoon" and created it in Turkish. Due to his profound mastery of storytelling traditions, he gives new clothes to his stories and breathes the Turkish spirit into him. Muhammad Fuzuli also follows the path of innovation in his fiction writing and presents an attractive Oghouzi in Turkish with comparative analysis. In particular, the introduction to the story of Laili and Majnoon by Alisher Navoiy and Muhammad Fuzuli elevates this love story to a new level.

Khamsa is written in the East with more than 50 examples, and different expressions. But not all the old works have reached us. After Nizami Ganjavi, his Khamsa has been translated and composed in Turkish, Urdu, Pashto, Kurdish, and other languages based on sources. With time, in certain socio-political conditions, they have a theme, composition, images, and definition, which have changed to some extent regarding the content and structure of all written Khamsa. The tradition of Khamsa writing has continued in the Caucasus, Central Asia, Afghanistan, Pakistan, and India, and the interest in writing Khamsa in the Turkish language in folk literature began in the 13th and 14th centuries.

In the above passages, it was mentioned that Qutb Khwarizmi in the story of Khosrow and Shirin and Haider Khwarizmi in Makhzan al-Asrar were able to maintain a poetic format like Nizami Ganjavi despite the translation of the work into Turkish and Uzbek. Of course, in the

meantime, due to a lack of familiarity with the Turkish poetic style, they had made some changes, which was inevitable. Because Turkish poems were often written in syllables. Alisher Navoiy is one of Transoxiana's poet significant poets and writers of the 15th century. He considered writers such as Nizami Ganjavi, Amir Khosrow Dehlavi, and Abdul Rahman Jami as his teachers.

The peak of Alisher Navoiy's work can be seen in his immortal work, "Khamsa," written between 1485 and 1483 AD. This poet was among the first to create a complete "Khamsa" in Turkish and proved that such a great work could be written in Turkish.

In this work, Alisher Navoiy admits that his work called "Khamsa" is a continuation of Nizami Ganjavi's work, which is called "Panj Ganj" or "Khamsa." He writes these verses at the beginning of his book:

Emas oson bu maydon ichra turmoq, Nizomiy panjasig'a panja urmoq.

"It is difficult to stay in this field, and putting a paw in the Nizami paw is difficult."

To some extent, Alisher Navoiy promoted the genre of "Khamsa" in its kind, made it famous in the literature of Turkic-speaking peoples, and considered their creativity. He skillfully developed his ideological and artistic methods and style. Qanuni is one of the other literary figures of the past eras who further developed Khamsa and positively impacted the continuation of Nizami Ganjavi's style in Khamsa's writing. So, different stories were written in the Middle-Asia Turk tribes. Poets like Uzbek Khaja wrote "Maqsood al-Atwar." A Turkish poet named Lemoui from the Uzbek tribe and a Uyghur poet named Nizari adapted the story of "Farhad and Shirin," and Muhammad Fuzuli, an Azerbaijani poet, created "Leili and Majnoon."

The methods of Ferdowsi, Nizami, and Dehlavi were updated through the stories of Alisher Navoiy, and the same process played an essential role in solving the main problems of Turkish classical literature. In this regard, we can mention the works of Ahmad Rizvan, Jalili, Harimi, Bafqi, Urfi Shirazi, the stories of Lemoui, Nizari, and many other stories that were later adapted from Nizami Ganjavi.

Therefore, it can be said that Nizami Ganjavi is one of the poets who, despite his numerous works, his work "Panj Ganj," which is known as

"Khamisa Nizami," has been able to influence Turkish poets more than his other works because the poets of Eastern literature and especially the Transoxiana area have written several examples or adaptations in Turkish from his Khamisa and even separate volumes in the past centuries and imported them into Turkish literature. Some Turkish poets rejected prosaic poetry due to its incompatibility with the poetic structure of Turkish oral literature and tried to use syllabic poems. Still, famous poets such as Nejati Bey, Ahmed Pasha, Sheikhi, Suleiman Chalabi, and Alisher Navoiy have used Nizami Ganjavi's works and started composing lyrical poetry in Turkish classical literature. Writing sonnets was a priority for Turkish poets compared to other poems. Because lyric writing was counted as a kind of superiority and skill in creating a literary work. If the name "Divan literature" is mentioned in the review of classical literature, it is due to the literary influence of Nizami Ganjavi on Turkish classical literature. Because with Ghazal, Divan literature in Turkish has grown and developed. (Uzgor, 2023)

Ghazal has been the leader in the past ages, which has been an influential factor in the influence of Persian literature on Turkish literature. For a work to be called Divan, it was necessary to have a lyric section. A work that consists only of the sonnet section is considered a Divan Poem.

Alisher Navoiy expresses the importance of Ghazal for Divan as follows:

"Dîvân tapılğay kim anda ma'rifet-âmîz gazel tapılmağay ve gazel bolğay kim anda mev'izet-engîz bir beyt bolmağay mundak dîvân bititse hod asru bî-hûde zahmet ve zâyî'i meşakkat tartılğan bolğay."

"With this explanation, he says that: When Diwani is composed, if there is no wise sonnet in it and if there is no instructive couplet in the sonnet; If Diwan is written in this way, the efforts made will be wasted."

In Divan's poetry, the theme of love is generally raised in the content of the sonnet format. About love, which is characterized by all kinds of characters, the lover, the beloved, and the rival, the poet in Divan often takes the lover's side and considers himself one with the beloved. A poet who falls in love in his poem evaluates his position in the field of love. The criteria in these evaluations are great love heroes such as

Majnoon, Farhad, and Karam, who have become part of the public cultural heritage. Especially the claim of the superiority of Majnoon's character is remarkable, which is why the story of Leili and Majnoon has been considered necessary by the poets of Turkish literature and even Shir Navoiy, who resorted to it. (Ustuner, 2007)

The poets of Turkish literature, especially in the Ottoman period, considered Nizami Ganjavi an authentic and imitable literary reference. While expressing their poems' literary value, they appealed to Nizami and pointed to him. For example, Zati, one of the 16th-century poets of the Ottoman period, expressed the following statement to prove the prominence of his sonnets in the court: "If Nizami had seen my poetry, he would have appreciated and approved me as a poet."

Nizâmî görse bu ebyât-ı penci Deye idi Zâti'yâ pençen burılmaz

Or Edirneli Nazmi, another poet of Turkish literature in the same century, says: "Know that if Nazmi's poetry were seen as a Ganjavi style, he would certainly consider you a pearl from the poetry treasures in terms of his poetic ability."

Nazmiyâ Gence Nizâmîsi göreydi nazmun Tab'-ıla genc-i dür-i nazmdurur dirdi sana

When Turkish poets of the Ottoman period were hesitant about their poems and literary compositions or could not make sufficient conclusions about them, they resorted to the Ganjavi method. Especially in translating Persian poems, they benefited from Nizami's thought and interpretation. So, Sunbulzadeh Vehbi, one of the other poets of the Ottoman period, admitted the following in the 18th century. (Yenikale, 2012)

Nizâmî hamsesinde bâ-sarâhat Demîşdir şi'r için cüz'-i nübüvvet

"Nizami has clearly stated in his poetry that poetry is a part of prophecy."

As mentioned above, the poets of Turkish literature, especially in the Ottoman period, considered Nizami Ganjavi a master poet and were influenced by him. The poets of many areas of Turkish literature, including Choghatai, Azerbaijani, and Anatolian, criticized other poets, especially in "Fakhriyeh's poems,"⁴ they never had the courage or the courage to make

⁴ If the poet praised himself in the poem he wrote, that type of poetry was called Fakhriye.

negative comments about Nizami Ganjavi. They always flaunted their superiority by comparing the Nizami poems of Ganjavi. If the poets of Turkish literature were to compare themselves with prominent poets, they would undoubtedly compare themselves with Nizami because they saw him as superior to them. It is as if it was necessary that they used Nizami Ganjavi's spirituality to produce their literary works in terms of the aesthetics of poetry and the greatness of the concept and acknowledged his adaptation. This can also be seen in Alisher Navoiy's Khamsa. (Türkben, 2015)

Although it was a habit among the poets of the Ottoman period to prove their prominence in comparison with the famous and great poets of the past, in no way can you find a work or an example in which the poets of the Ottoman period and other poets of the Turkish world associate themselves with Nizami. In proving their superiority and talent, most Turkish poets always mentioned the greatness of great poets at the beginning of their work, considered them their teachers, and then claimed they were equally talented poets. In other words, they proved their superiority in the clothes of famous old poets like Nizami Ganjavi.

The reason for such an approach by the poets of the past era was Turkish literature derived from the power of words and the literary image of Nizami Ganjavi. One of Nizami's most essential and prominent ideas in his worldview is the views related to the two fields of theology and literature. In a better way, Nizami Ganjavi has presented a vast collection of thoughts with literary views in the connection of these two views, and even from a theological point of view, he has presented an ontological interpretation. By studying Nizami Ganjavi's works, we can conclude that he expressed his intention in all his works, especially in the introduction to the poems, so skillfully and masterfully that it is evident that he is experienced in the science of rhetoric. Nizami Ganjavi makes a man mighty in proving his opinions, beliefs, and morals and makes the necessary proofs capable without being doubtful.

Since the science of theology can be used to determine the state of origin and resurrection according to Islamic law, Nizami's works confirm that he has always sought to discover and interpret the universe and raise awareness about it. In many cases, he also refers to his constant efforts in this field. Also, poetry and poetry relate to religious and theological beliefs in this intellectual system. (Halabi, 1994)

The role of Alisher Navoiy in the development of Nizami Ganjavi's thought:

The Nizami's Khamsa has gained world fame as the endless legacy of Nizami Ganjavi. For the reasons mentioned above, this work contains teachings on theology and ethics that have attracted most Turkish poets and writers. Nizami Ganjavi's works, especially Khamsa, had a significant impact on the artistic thought of Turkish literature through prominent masters, as it is a concrete word and conforms to the traditions of the Eastern poet. Alisher Navoiy is one of the prominent writers of the Eastern world who continued Nizami traditions in the new literary base and gained an excellent reputation, a magnificent position, and a unique position and became different from other writers in the Transoxiana region.

Alisher Navoiy, the writer and master of the genius of the Uzbek people, combined the high human ideals that Nizami Ganjavi brought into the history of Eastern artistic thought with the unique features of Turkish literature. He preserved the moral ideal and the environment of that time and enriched it with supplements from the folk literature of the Turkish people. It is not a coincidence that the followers of Turks, especially Anatolian classical literature, used the Nizami literary school in their works and benefited from the creativity of the great Azerbaijani and Persian poets. The transmission of Nizami Ganjavi's thought and theology penetrated Anatolian and Ottoman classical literature through Navoiy from the 15th century onwards.

Alisher Navoiy, the poet, genius, and thinker of the people of Uzbekistan, is among the prominent wordsmiths who continued Nizami traditions in a new context and achieved great success in this field. He distinguished himself with his position. A poet who was closely familiar with the achievements of the classical poetry of the East until his time he turned to Nizami art with endless love. First, Ganjavi's Nizami art expresses, explains, and understands humanity, loyalty to the nation's cause, respect for hard workers people, respect for women's dignity, human skill, and intelligence. Secondly, the belief in the power of science and other similar qualities was in harmony with Navoiy's creative nature, which made the resonance of Nizami Ganjavi's speech manifest again in Alisher Navoiy's Khamsa with high human ideals in Uzbek literature and the field of Choghatai literature. This process caused a close connection between the rich Persian and Turkish literature.

That is why a poet who worked on the themes written by his predecessor from a new perspective and entered a creative competition with him achieved great success in the world of art and immortalized his name among the rare geniuses of the world.

As mentioned, Khamsa Navoiy is adapted from Ganjavi's timeless work Nizami's Khamsa. However, Alisher Navoiy's Khamsa is among the worthiest or first places among other classical poetry of the East. This work, written in the poet's mother tongue (ancient Uzbek), has been widely published among Turkish-speaking people since its creation and has been loved and studied to this day. The importance of the work is so great that it is not only in the Uzbek language, which has been translated into the world's living languages. This success has doubled the honor and importance of Alisher Navoiy and even Nizami Ganjavi. From this point of view, Navoiy is considered a capable artist who played an exceptional role in expanding the sphere of influence of his predecessor and increasing the worldly fame of Nizami's works. The fact that Khamsa Navoiy has been expanded many times in the literature of Turkic peoples and found new successors is a complex issue that needs extensive research. In this research, an attempt has been made to clarify the critical role of Alisher Navoiy in expanding Nizami traditions in Turkish artistic thought and gaining global love.

Alisher Navoiy took an utterly original path and reviewed the primary sources of the works of his predecessor, Nizami Ganjavi, by adapting examples of oral literature and from colorful narratives and folk tales that have Ganjavi themes as well as the works of the poet in the folk creativity of Turkey was associated with exploitation. In his works, he was able to reflect on the daily life of the Turkish people, the climate governing the environment, and the motivations related to the native land in his works. He was able to present the spirit and feeling of Turkish words in the creativity of his predecessor in a more straightforward way. In all his poems, Alisher Navoiy deals with the incidents and stories that happened, and he is happy to say that by writing his works in the Uzbek language, he acts differently from his predecessors. In his first poem, called "Hairat ul-Abrar," this poet says while talking about the authors of Khamsa before him:

**Форси чу бўлди аларға адо,
Турки ила қилсам ани ибтидо.
Форси эл топти чу хурсандлик
Турк дағи топса барумандлик** (Arasli, 2020)

"The predecessors wrote their works in Persian. I started writing them in Turkish. The people of Fars are happy about this. Let the Turks use it."

In another place, by mentioning this point, he considered the Persian works of Turks to learn and understand the contents. He requested that Turkic peoples should benefit from the content of Khamsa just like Persian languages. He expresses this matter as follows:

**Ул тил била назм бўлди малфуз.
Ким, форси англр ўлди махзуз.
Мен туркча бошлабон ривоят,
Қилдим бу фасонани ҳикоят
Ким, шухрати чун жаҳонға тўлғай,
Турк элига доғи баҳра бўлғай.
Невчунки букун жаҳонда атрок.
Кўптур хуштабъу софи идрок** (Navoi, 1991)

"Those who understood Farsi enjoyed the words read in that language. I started narrating the narration in Turkish. I narrated (said) this legend so that its fame would reach the world and the Turkish people would benefit because there are many well-mannered and pure-minded Turks worldwide."

However, Alisher Navoiy expanded this tradition, prominent in Turkish literary and artistic thought, with his Khamsa in Uzbek. By introducing the works of Nizami Ganjavi, who was considered one of the predecessors of the world of literature, Alisher Navoiy was able not only to translate Persian literature into Turkish and provide a bridge between the two languages and literature but also to express the opinions of the eternal artist of Persian literature, namely Nizami Ganjavi. To introduce Turkish poets and lovers of poetry and art and people who love literature and customs and to strengthen the emotional, human, and literary relationship between Persians and Turks.

Of course, during that period, most of the Turkish poets wrote their texts in Persian, and this caused the ancient tradition of the Turks to be forgotten. Alisher Navoiy, by writing Turkic and authoring Khamsa and Muhâkemetü'l-Lugateyn, made the Turkish-speaking people present their oral literature in written form based on tradition and with reasonable direction. In this way, the literary Turkish language found a special place. Perhaps, if the content of Nizami Ganjavi's works with their translation by Alisher Navoiy did not impact the people, oral literature could not have successfully passed the path of becoming written literature. (Golkarian, 2017)

By translating Nizami Ganjavi's works, Alisher Navoiy made Persian literature clear and understandable for Turkish speakers. She created works translated into Turkish and authored *Khamsa* to explain folk oral literature. The way of life of Turk people revealed their family and ethnic characteristics.

In the end, it can be said that Alisher Navoiy was a pioneer and founder of *Khamsa* writing in Transoxania. Therefore, after him, people like Beheshti, Jalili, Ahmad Rizvani, Hayati, Moeidi, and other "Khamsa" writers benefited from Navoiy's creativity in Turkish literature. Characters such as Farhad, Shirin, Bahram, Khosrow, Iskandar, and other *Khamsa* warriors, under the influence of new motifs and episodes related to the Turkish environment, lifestyle, manners, and traditions, created unique characteristic lines in Turkish epic poetry.

Conclusions

Khamsa Nizami is one of his prominent works that has influenced ancient Persian and Turkish literature. If today, Turkish literature is familiar with his personality and mastery of the science of rhetoric and literature, it is indebted to the poets and writers of the 15th century AD, especially Amir Alisher Navoiy. By translating and adapting Nizami's works, he recognized Nizami Ganjavi in different fields of Turkish literature in other dimensions and aspects. Alisher Navoiy's literary influence continues to influence the literature of the Turkic peoples in Central Asia, especially the Republic of Turkey. With folk creativity, Turkish artists create outstanding and exciting works of art by relying on folk literature and benefiting from Nizami and Navoiy traditions. The poets of Turkish literature from the 16th to the 18th centuries saw numerous examples, which have been mentioned in the research.

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