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## A LOOK AT THE THEMES, STAGES AND DIRECTIONS OF SHAH ISMAIL KHATAI'S LITERARY HERITAGE THROUGH THE PRISM OF ABDULBAGI GOLPINARLI

*The high ideological, artistic quality of the works of powerful representatives of the native Azerbaijani literature, such as Shah Ismail Khatai, is once again confirmed by the research of Abdulbagi Golpinarli. It is noted that the principles of humanism formed in the literature and socio-political thought are most reflected in the works of Shah Ismail Khatai after Imadeddin Nasimi, and had a significant impact on the spread of secularism and democracy not only in Azerbaijan but also in the literature of the Middle East. He tried to analyze the lyrical-philosophical poems, as well as the works written at a time when hurufism and Sufism were formed, to give valuable opinions about their possibilities of artistic expression, to describe the literary-aesthetic perception of reality, the artistic reflection of universal problems. He skillfully used the creativity of his predecessors in the field. Abdulbagi Golpinarli seriously analyzes all issues related to historical sources, ancient sources and literary events in the sources he researches. One of the most important forms of scientific cognition is the problem-solving and the practical application of the theory, which expresses the system of knowledge manifested by explaining events related to a certain area of reality.*

*The study of the literature of the Turkic peoples on the level of historical parallels opens up new opportunities for understanding the essence of literary events that reveal the author's scientific worldview with deep meanings. These scientific and philosophical points, which penetrate the content of his research, significantly contribute to the formation of literary imagination, aesthetic and philosophical understanding of artistic thinking.*

*In the works of Abdulbagi Golpinarli, the intellectual attitude to objective historical reality and a deep philosophical view prevail in the poetic heritage of the Turkic peoples. The researcher wrote his works in a didactic style, preferring as clear, accurate and precise an explanation as he did when analyzing literary events. His comprehensive description of events and facts is due to his rich knowledge of the topics he addresses. The analysis shows that as the researcher continues his scientific research, he has improved, his perspective on literary events has changed, and his ability to express his talents and abilities in a new context has increased. Strengthening his literary position in this context, Abdulbagi Golpinarli skillfully conveyed large issues in his small works, enriched it with ideas, form and content components and formed new traditions.*

**Key words:** Shah Ismail Khatai, literary personality, native Azerbaijani literature, literature of Turkic peoples, literacy, Sufism, literary event and process.

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## ПОГЛЯД НА ТЕМИ, ЕТАПИ ТА НАПРЯМКИ ЛІТЕРАТУРНОЇ СПАДЩИНИ ШАХА ІСМАЇЛА ХАТАІ ЗА ПРИЗМУ АБДУЛЬБАГІ ГОЛЬПІНАРЛІ

*Висока ідейна, художня якість творчості могутніх представників вітчизняної азербайджанської літератури, таких як шах Ісмаїл Хатаї, ще раз підтверджується дослідженнями Абдулбагі Голпінарлі. Зазначається, що принципи гуманізму, що сформувалися в літературі та суспільно-політичній думці, найбільше відображені в творчості шаха Ісмаїла Хатаї після Імадеддіна Насімі, і справили значний вплив на поширення секуляризму та демократії не лише в Азербайджані, а й у Росії. літературу Близького Сходу. Він намагався проаналізувати лірико-філософські вірші, а також твори, написані за часів формування хуруфізму та суфізму, дати цінні думки про їх можливості художнього вираження, описати літературно-естетичне сприйняття дійсності, художнє відображення загальнолюдських проблем. Він уміло використав творчість своїх попередників у цій галузі. Абдулбагі Голпінарлі серйозно аналізує всі питання, пов'язані з історичними джерелами, стародавніми джерелами та літературними подіями в джерелах, які він досліджує. Однією з найважливіших форм наукового пізнання є розв'язання проблем і практичне застосування теорії, яка виражає систему знань, що виявляється шляхом пояснення подій, пов'язаних з певною сферою дійсності.*

*Вивчення літератури тюркських народів на рівні історичних паралелей відкриває нові можливості для розуміння сутності літературних подій, які глибоко смислово розкривають науковий світогляд автора. Ці науково-філософські моменти, які проникають у зміст його дослідження, суттєво сприяють формуванню літературної уяви, естетичного та філософського осмислення художнього мислення.*

*У творчості Абдулбагі Голпінарлі в поетичній спадщині тюркських народів переважає інтелектуальне ставлення до об'єктивної історичної дійсності, глибокий філософський погляд. Свої твори дослідник писав у дидактичній манері, віддаючи перевагу таким же чітким, точним і точним поясненням, як і при аналізі літературних подій. Його вичерпний опис подій і фактів пояснюється його багатим знанням тем, які він розглядає. Аналіз показує, що в міру того, як дослідник продовжує свої наукові дослідження, він покращується, його погляд на літературні події змінюється, збільшується його здатність виявляти свої таланти та здібності в новому контексті. Зміцнюючи в цьому контексті свої літературні позиції, Абдулбагі Голпінарлі майстерно передав велику проблематику у своїх невеликих творах, збагачував її ідеями, формою та змістовими складовими, формувал нові традиції.*

**Ключові слова:** шах Ісмаїл Хатай, літературна особистість, рідна азербайджанська література, література тюркських народів, писемність, суфізм, літературна подія і процес.

**Introduction.** In the 16th century, the literature of the Turkic peoples spread over a wide area in the Ottoman Empire, the Safavid Empire, and the Turkic-Indian Empire founded by Babur. Ottoman kings Bayazid II, Yavuz Sultan Selim, Qanuni Sultan Suleyman, Sultan Selim II and Sultan Murad III, Shah Ismail Khatai, the founder of the Safavid state, and Babur Shah, the founder of the Turkish-Indian Empire, not only patronized scholars and artists, but also wrote works of literature. contributed to the development. Despite the political struggles, literary and cultural ties developed in the cities of this region, especially in Tabriz, Istanbul and Herat.

The Azerbaijani poet Khatai, who gained great fame at that time, has a special place in the context of all-Turkic literature. Based on historical sources, we can say that the renaissance of Turkish literature began in the XIV century. The rise of this language to the level of a literary language as a result of the synthesis of different branches of the Turkish language also belongs to that period. Turkish literature, on the one hand, gained the depth of ideas and content with the literary values of Islam, on the other hand, gained richness of form and language as a result of contact with Arabic and Persian literature. Many researchers, including Ali Asgar Sheirdust, link the division of Turkish literature into Ottoman, Jigatai and Azerbaijani literature due to dialectal differences due to geographical differences (Sheirdust, 1996, p.28). But it is also true that it is not easy to distinguish these three literatures from each other ideologically and artistically until recent centuries, without taking into account a number of linguistic and stylistic features.

A branch of the literature of the Turkic peoples formed in Azerbaijan, Iran and Iraq is known as Azerbaijani literature. The main reason why Azerbaijani literature is closer to Ottoman literature in terms of language and style than Jigatai literature is that it is closer to geographical space. However, the heavy fighting between the Ottoman sultans and

the Safavid shahs was not limited to the severance of economic and political ties, but also to the disruption of cultural ties. Therefore, Azerbaijani literature gained new features and entered a new stage of development under the name of Sufi-Shia literature.

**Discussion.** It is known that the first written examples of Azerbaijani literature, except for Kitabı-Dada Gorgud, date back to the XIII century. If we look at the development of our literature in historical stages, we can mention the ghazals of Hasanoglu, Gul Ali's "Gisseyi Yusif" and "Dastani-Ahmad Harami", the author of which is unknown. The most powerful Azerbaijani poets of the 14th century were Gazi Burhanaddin and Imadeddin Nasimi, and the greatest representative of our poetry in the 15th century was Habibi. He was greatly influenced by Nasimi's poetry, converted to Shiism after the death of Sultan Yagub, and took refuge in the Safavid state and received the title of "Malikush-slogan" from Khatai. This trend accelerated in the 16th century, and Azerbaijani literature entered a new phase. Although the most powerful figures of Turkic poetry of that time were Mohammad Fuzuli and Shah Ismail Khatai, Nematullah Kishvari, Sururi, Shahi, Matami, Tufeyli, Qasimi and others, who wrote under the auspices of the Safavid palace, also had many merits. The adoption of the 16th century as a period of development of our literature is due to the fact that the Safavid Palace was a meeting of poets and artists, and Shah Ismail's patronage of poets. He has great merits in the development of Turkic poetry. He not only paid great attention and care to poets in the Safavid palace, created ample opportunities to write works in the Turkish language, wrote poems and rendered unparalleled services in the development of our native language literature, expanding the literary process of the time.

Khatai, one of the most prominent representatives of the 16th century of Azerbaijani literature, is a historical figure who has achieved great success in

the field of literature, as well as in politics. From the end of the 14th century to the beginning of the 15th century, Azerbaijani literature, famous for the works of such great artists as Khalili, Habibi and Nasimi, entered a new period of evolution with the work of Khatai. The poet's *divan* in Azerbaijani and Persian languages is also known (Ergun, 1956). In his work "Tohfeyi Sami" written by his son Sam Mirza, he states that his father used the pseudonym Khatai in his poems written in both Azerbaijani and Persian. Shah Ismail, who wrote poems under the pseudonym Khatai and was called "Sahibi-saf wal-qalam" (sword and pen owner) in Azerbaijani literature, made great contributions to the development of our literature. It is known that he read Azerbaijani poets such as Nizami, Avhadi, Kishvari, Tabrizi, Habibi and Nasimi and grew up under their influence.

Although Khatai, the most important representative of Azerbaijani literature after Fuzuli in the 16th century, also wrote poetry, his poetry became a kind of secondary, especially in medieval sources, as more research was done on his political personality. None of the Ottoman commentators, except Kafzadeh Faizi, who lived in the late 16th and early 17th centuries, spoke of Khatai's work. Undoubtedly, this can be connected with the poet's political and religious views. Faizi, who wrote and created in the Ottoman literary environment, seems to have been influenced by the fact that his maternal grandfather, Malulzadeh Muhammad, was a Sheikh-ul-Islam during the reign of Sultan Murad III.

The reason for such a superficial approach of the Ottoman commentators to Khatai's legacy, as mentioned above, can be attributed to his political views. The indifference of the Safavid commentators on this issue is unacceptable. The fact that his own son, the author of "Tohfeyi-Sami" Sam Mirza, quoted only one verse written in Persian from his father's rich heritage, gives reason to think so. However, Khatai has always preferred his mother tongue in his work, and has written most of his works in his native language.

Abdulbagi Golpinarli put an end to Shah Ismail Khatai's literary personality in the Ottoman state, and later in Turkey, his successor, with his research on indifference. The researcher wrote in Arabic in the biographical encyclopedia "Kashfuz-Zunun an Esamil-Kutub wal-Funun" written by a prominent seventeenth-century Ottoman scholar, historian, writer and geographer Katib Chalabi in Arabic, which introduced about fifteen thousand books and about ten thousand authors. On the basis of their information about Khatai in "Alam", Nail Tuma, one of the last representatives of the Turkish tradition of tazkirism

in the XX century, quoted two verses of the poet in Turkish and Mahammadali Tarbiyet wrote poems in Persian and Turkish, gave examples of Persian verses. He wrote that the author of the first informative article on Shah Ismail's poetry was Vladimir Fyodorovich Minorisky, an Russian orientalist and honorary doctor of the Universities of Brussels and Cambridge. However, he does not give information about which of these works (Anil, 2010a, p. 256).

VF Minoriski is also known to the scientific community of Azerbaijan as the author of the book "History of Shirvan and Derbent", published in England in 1958. The history of writing this work is as follows: The great Azerbaijani poet Samad Vurgun met with Minorsky in London in 1947 when he visited London with prominent literary and cultural figures of the time, and asked the scientist to send his research on Shirvan and Derbent to Azerbaijan. Minoriski later sent the materials to Samad Vurgun, who published them about ten years later.

Khatai correctly assessed the literary and aesthetic experience of the environment in which he lived. It is also known from the books in the tomb of Safiaddin Ardabili, the great-grandfather of Shah Ismail, the founder of the Safavid dynasty, that the Safavid sheikhs were interested in his poetic work. During the reign of Garagoyunlu Jahanshah and Aghgoyunlu Yagub, the city of Tabriz became a cultural center under the auspices of Shah Ismail, The sincere attitude of Habibi in the Safavid palace during the reign of Aghgoyunlu Yagub, the respect of Kishvari, one of the most talented poets who grew up in that environment.

Khatai's use of Navai's poetic experience, his admiration for him, and even his choice of a pseudonym in accordance with his pseudonym (Anil, 2010b, p. 256), Ahmad Pasha's emphasis on poetry is evident not only from the ghazals he recited on a common ground, but also from the discovery of two copies of Ahmad Pasha's *Divan* in his treasury, which was transported from the Hasht-Behisht palace to the Topkapi palace. (Golpinarli, 2014). These poets enriched the language and style of poetry, which came to life with Nasimi and originated from tradition. Shah Ismayil, who correctly assessed this event in Azerbaijani literature, created a portrait of the *Divan* poet, which did not differ much from his contemporaries and followers, especially in his ghazals, "Dahname" and "Nasihatname". He influenced not only his compatriots, who formed the main ethnic element of the Safavids, but also the Alavi-Bektashi in the Ottoman territory, and by protecting those who accepted Nasimi's views, allowing the Hurufs to express themselves freely in

the Safavid environment. The fame of the Azerbaijani language as a literary language in the Safavid palaces is also connected with the name of Shah Ismayil.

According to Golpinarli, Khatai considers everything to be a part of a whole, and God calls everything a whole. Batini speaks in order to understand this truth. There are four important values that make a person human. The first is the Way of Truth; the second is worship, and it is done to reach the Truth; the third is semah (a rite of passage according to the Alevi faith); and the fourth is the guests, and the main thing here is to raise the people to perfection.

On the subject of moving away from tradition, Golpinarli said, "Thoughts have changed, feelings and perceptions have changed, tastes and lives have changed. While it is necessary to educate the teenagers of the twentieth century for the twenty-first century, how can we push them to the sixteenth and fifteenth centuries?" (Golpinarli, 1945).

On the one hand, Khatai continues his political struggle, on the other hand, he is a poet who was able to spread his ideology to a wide audience with his poems. Although he was inspired by Nasimi and used literal metaphors and allusions, he was not as successful in this field as Nasimi. In his poems, literacy is more of a symbolic language than a ideal.

While many poets of Turkish descent wrote in Persian during Khatai's time, it is a great event that he wrote poems in his native language. The Khatai Divan is important in terms of demonstrating the ability of the Azerbaijani language to express itself in the 16th century and the skill of a ruling poet in writing lyrical poems. He played a great role in the development of Azerbaijani literature by protecting people of culture and art as well as poetry. Ottoman center

Poets and dervishes who migrated from Anatolia to the Safavid territories at a time when the authority of the government was shaken were greeted with respect in the Safavid palace during the reign of Shah Ismail.

Khatai, who gained mobility with Nasimi and successfully developed the language of poetry, which was strengthened by tradition, served to ideologically change the religious-mystical thought with his works and played a great role in spreading this idea among the Turkmen living in the Ottoman territory. This reached such a level that the works of those who wrote poems under the pseudonym Khatai with the desire to deny their existence, especially in Anatolia, and to "disappear in the presence of the shah" later mistakenly interfered with Shah Ismail's collection (Birdogan, 2001a; Ergun, 2011). Turkish researcher Ibrahim Arslanoglu writes that it is controversial whether the poems under the pseudonym Khatai,

written in syllables, belong to Shah Ismail: "The differences between the copy of Khatai Divan copied by Mahmud Nishapuri in 1535 and the copy kept in the Istanbul National Library and published by Sadaddin Nuzhat Ergun prove that the authors were completely different poets." (Arslanoglu, 1992a).

Khatai is also a master of Masnavi poetry. In particular, the Masnavi called "Dahnama" is very strong in terms of subject and expression. This work is the first example in Azerbaijani literature of dramas with examples in Persian and Jigatai literature. However, most researchers are of the opinion that the most important work of the poet is the divan (Arslanoglu, 1992b). We do not know whether he made a Divan during his lifetime. The oldest known copy of the Divan is kept in the library of the Institute of Oriental Studies of the Tashkent Academy of Sciences. Eleven years after Khatai's death, in 1535, a copy of Shah Tahmasib was written by Mahmud Nishapuri, one of the palace calligraphers. It is said that the copy contains 248 ghazals, 14 verses, 10 rubai and his work "Dahnama". In addition, copies of the Khatai Divan are available in Paris, London, the Vatican, Tehran, Afghanistan, Berlin and Tabriz.

Abdulbagi Golpinarli notes that in addition to these copies, a perfect copy made in the 16th century is in the Ardabil library, and the others are in F. Koprulu's personal library and the National Library. None of these copies is the same as the other. For example, the copy of the divan in the Ali Amiri library contains 935 verses and 87 verses. Of these, 41 are written in syllables and 46 in eruz. However, this copy cannot be considered complete. Because there is no hymn about Hazrat Ali, who composed his first ghazal, in the copy in the London library (Golpinarli, 2014). Recently, it became known that the Arthur M. Sackler Gallery in Washington has a single sofa of 104 pages, dating from 1520. Although this divan was not designed by Shah Ismail himself, there is no doubt that its content was directly or indirectly confirmed (Thackston, 1988, pp. 37–63). This fact gives us reason to say that the copy made by the court calligrapher Shah Mahmud Nishapuri by the order of his son Shah Tahmasib eleven years after the poet's death is not the first, but the second. However, until recently, this copy was considered the first. Golpinarli therefore emphasizes the importance of a comparative study of all the above-mentioned copies in order to prepare a perfect version of the Khatai divan.

Well-known scientists from Azerbaijan, Iran and Turkey have studied the written copies of the Khatai Divan. In 1935, Salman Mumtaz published the Khatai Divan based on the Ardabil copy. Later, Hamid Arasli published selections from the Khatai

Divan (Arasli, 1946). Azizaga Mammadov published the comparative text first in Arabic (1966) and then in Cyrillic (1973), fixing copies of this Divan. Well-known poems of the poet are given in the work of Aliyar Safarli and Khalil Yusifov based on the publication of Azizaga Mammadov "Shah Ismail Khatai – Don't cross the betrayer bridge" (Safarli, Yusifov, 1988).

Nejat Birdogan added the poems published by Sadaddin Nuzhat Ergun to the poems published by Azizaga Mammadov and achieved a more perfect edition of the Khatai Divan (Birdogan, 1991b). Ibrahim Arslanoglu, after carefully reviewing the differences between the Tashkent version and other copies and other poems under the pseudonym Khatai, spoke about the Khatai in his work "Shah Ismail Khatai and Anatolian "Khatai"s" (2010).

Although the researcher considers it inadmissible to attribute some of Fuzuli's poems to Khatai in the collections published by some Bektashis who were not deeply acquainted with Khatai's work in the 19th century, he does not substantiate his opinion with concrete examples. Therefore, it is difficult to say whether this opinion is true or not.

Abdulbagi Golpinarli divides the poet's poems into 4 parts in terms of spirit and meaning:

1. Those who contain Sufi beliefs
2. Those who glorify Alawism
3. Those that contain literacy
4. Those who are in love

Indeed, Khatai is, above all, a Sufi poet, and in some of his poems he has sung Sufi views. There is no possibility for a Sufi-educated poet to have any other taste. His grandfather, Sheikh Safiaddin, accepted Qalandari in the sect. Shah Ismail also praised this group in one of his poems, and in another poem he stated that he was a Qalandar dervish. In his works, he shows the ways to become a perfect human being. Human virtues such as not gossiping, refraining from evil and evil deeds, communicating with the wise, and possessing good character and self-control are among the main conditions of this path. Although a limited number of his poems contain letters, this does not mean that he is a poet.

Khatai also has passionate works. Some of them glorify divine love, while others are figurative. He mainly respected Divan poets such as Sehi and Sururi, and had the opportunity to write works in many genres of Azerbaijani literature. Khatai, one

of the most powerful figures of Alavi-Bektashiism, a master of didactic and lyrical poems, a Sufi poet, wrote poems in both eruz and syllable scripts. In his poems, he preferred love, love, twelve imams, Hadrat Ali, the Ahl al-Bayt, Shiite rituals, literacy, and other values related to life, and benefited from his predecessors, such as Mevlana, Yunus Emre, Hallaj Mansur, Fazlullah Naimi, and Sayyid Nasimi. He is a wise person who influences the murshids, pir, ozans, and religious leaders who came after him with a very strong knowledge of Sufism.

Khatai considers Hadrat Ali, Hadrat Hussein, and his family as his piri, and declares that he is a servant, slave, and servant of Hadrat Ali. He relied on the power of words to influence people and expressed his feelings in poetry. For this, he tried to express his belief in God, his understanding of Sufism, his view of historical events, and his social and political views in the language of poetry.

Conclusion. Based on our analysis, we can say that Abdulbagi Golpinarli was able to correctly assess the development trend of the creativity of Azerbaijani poets, who conquered the peak of artistic mastery in the XV–XVI centuries, during the heyday of native language poetry, against the background of complex historical and cultural events. It is known that in the medieval period of Azerbaijani literature, accompanied by complex contradictions, especially in the XIII–XVI centuries, despite the very difficult socio-political conditions, the art of expression in the XIV century Izzeddin Hasanoglu, Gazi Burhanaddin, in the XV century Imadeddin Nasimi, Jahanshah Haqiqi, in the XVI century Habibi, Shah Ismail Khatai and Mohammad Fuzuli created the path of development. In the native language literary process of that time, the art of speech, including poetry, was required to respond to the challenges of the time, a different poetic thinking, a new perspective. Realizing the responsibility of this important mission, Abdulbagi Golpinarli, using the advanced methods of the leading artistic and aesthetic concepts of Eastern literary thought, brought a serious revival to the literary process by enriching the content of the poem with new ideas, themes, original styles and forms. Abdulbagi Golpinarli correctly assessed this literary process, managed to give a scientific analysis of the works of prominent poets, reflecting the artistic landscape of the period in his works.

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