

CREATIVITY PARALLELISM

OF NIZAMI GANJAVI IN FARHAD AND SHIRIN BY ALISHIR NAVAI

PARALELISMO DE CREATIVIDAD DE NIZAMI GANJAVI EN FARHAD Y SHIRIN POR ALISHIR NAVAIFarida Hijran Valiyeva¹E-mail: feridehicran60@mail.ruORCID: <https://orcid.org/0000-0003-4562-9438>¹Literary Institute Nizami Ganjavi.

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ABSTRACT

The aim of the article is to make a brief comparison between the poets Nizami Ganjavi and Alishir Navai to reveal the essence of multicultural emotions, rooted in their thoughts and moral and ethical views. For this, during the investigation the comparative and hermeneutic methods were used, and creative samples and popular knowledge of both geniuses of thought were comparatively explored. Although there are four centuries of difference between both poets, Nizami Ganjavi and Alishir Navai, the creativity of, the objective, the goals, the practical visions of the world, the closeness of the desires and the dreams of both thinkers present similarities and parallels. These are considered and searched using examples from their literary works which leads to analyze the Khamsa characters of both poets. Thus, it should be noted that although the Azerbaijani poet Nizami Ganjavi was the first to bring the form of "Khamsa" consisting of five great poems to Eastern poetry, four centuries later Navai enriched this tradition by writing new ideas in an original style.

Keywords: Khamsa, sufism, heritage, parallelisms

RESUMEN

El objetivo del artículo es realizar una breve comparación entre los poetas Nizami Ganjavi y Alishir Navai para revelar la esencia de las emociones multiculturales, enraizadas en sus pensamientos y puntos de vista morales y éticos. Para ello, durante la investigación se utilizaron los métodos comparativo y hermenéutico, y se exploraron comparativamente muestras creativas y saberes populares de ambos genios del pensamiento. Aunque hay cuatro siglos de diferencia entre ambos poetas, Nizami Ganjavi y Alishir Navai, la creatividad de, el objetivo, las metas, las visiones prácticas del mundo, la cercanía de los deseos y los sueños de ambos pensadores presentan similitudes y paralelismos. Estas se consideran y buscan utilizando ejemplos de sus obras literarias lo que conduce a analizar los personajes del Khamsa de ambos poetas. Así, hay que destacar que, aunque el poeta azerbaiyano Nizami Ganjavi fue el primero que trajo la forma de "Khamsa" que consta de cinco grandes poemas a la poesía oriental, cuatro siglos más tarde Navai enriqueció esta tradición al escribir nuevas ideas en un estilo original.

Palabras clave: Khamsa, sufismo, herencia, paralelismos

INTRODUCTION

The creativity of two great geniuses, Nizami Ganjavi and Alishir Navai, who with their splendor and poetic wisdom nest the history of humanity, is today an irreplaceable treasure for its readers. Both thinkers knew how to elevate the legendary oral tradition to higher levels, and in both we find extremely similar traits, desires, and actions, which were associated only with the mission of charity. The first and most noticeable difference in the comparative analysis of both creators, who occupied a special place in the history of world literature, was that they created their mysteries in different periods and in different historical conditions.

Nizamiddin Mir Alishir Navayi (9 February 1441 –3 January 1501) was a poet, politician, linguist, scientist, author, calligrapher, art-patron, intellectual, painter, builder, ..., of Uyghur origin who was born and lived in Herat. He is generally known by his pen name Navoi ('the weeper'). He belonged to the Chagatay class of the Timurid elite (Juma, 2020). Born into an aristocratic military family, he studied in Herāt and in Meshed. After his school companion, the sultan Husayn Bayqarah, succeeded to the throne of Herāt, Navā'i held a number of offices at court. He was also a member of the Naqshbandī dervish order, and under his master, the renowned Persian poet Jāmī, he read and studied the works of the great mystics. As a philanthropist, he was responsible for much construction in the city (Editors of Encyclopaedia Britannica, 2023).

According to Kholmurodov Kholyigit (2021) Alisher Nava'i's poetry is an astonishing phenomenon in terms of artistic scale, aesthetic appeal and philosophical content. From experience, it can be said that classical poetry is distinguished by its unique art. The history of images and symbols in the poet's poetry is very deep from the artistic and philosophical point of view, every word is an expression of truth and goodness, which has become a symbol. In it, both the vocabulary layer of the poem and the figurative expression itself require separate research. In this sense, his greatness is beyond his time, because despite some influences that served as inspiration, he created a whole style and presented it to world literature as the new pearl being admired and studied to this day (Abdovakhitovna, 2022).

Alishir Navai- who was Turk-Uygur, lived in the golden age of Jagatai literature in Khorasan, in XV century. His first literary work "Heyrat ul-Abrar" was written under the influence of the work "Makhzan ul-Asrar" by the great Azerbaijani poet Nizami Ganjavi. In other words, it is imitative poem to the "Treasury of Secrets". However, in the preface to the work "Farhad and Shirin", he used the name "Heiratul Abra". But he not only mentions himself,

but brought forward all the creators who wrote poetry under the influence of Nizami since he was obliged to note the miraculous of creativity of Nizami, and on the beginning of literary work "Farhad and Shirin" the poet says:

Sleeping genius Nizami in Ganja

Even if his place in Ganja

His time is his treasure

Without sounding his lips even

Made his heart field of treasure (Navai, 2004, p. 15).

Almost all of author's masnavi (combined form of poetic lines connected by linking rhymes) in "Khamsa" although taking attention as literary works of creative reflecting the same themes, written under the influence of Nizami, "Heyrat ul-Abrar", "Farhad and Shirin", "Leyla and Majnun", "Seddi Isgander", "Sabba and Seiyare", which took place among the 'Khamsa'; all these were created with the strength as original literary works of Alishir Navai's pen, by the addition of new events in a unique style. Though, among the opinions exploring by many researchers about the Navai's creation "Farkhad and Shirin" although emphasized as the third literary work among the "Khamsa", in Mine Mengin's book "History of Ancient Turkish Literature" this masnavi is noted as the second literary work of the poet (Mengi, 1999, p. 100). Both poems "Khosrov and Shirin" by Nizami Ganjavi or "Farhad and Shirin" by Alishir Navain were occupied the special position.

As it is known, the first "Khamsa" was written by Nizami Ganjavi, a great poet (gizi Shukurova, 2022) whose heroic-romantic poetry during the several centuries inspired many poets that tried to imitate him. Moreover, "Khamsa" of Nizami Ganjavi was always accepted as the summit of poetry, recognized as the highest standard and therefore established a tradition of creating "Khamsa" by other poets with the aim of checking their talent and skills. It was very complex task, sometimes even impossible to perform due to several reasons. Firstly, the poet should follow the same line of traditions almost in all: in the subject matter, in treatments of images, in metres, in naming poems. Secondly, in spite of strict following of the traditions established by Nizami, the newly created poems should be sufficiently original. For these reasons, despite the abundance of tries, only few authors can be ranked with great Nizami. These are Amir Khusraw Dekhlavi, Abdurakhman Jami and Alishir Navai (Kurbanov Abdulhamid, 2019).

Considering this, the aim of the article is to carry out a brief comparison of these two world famous poets to

reveal the essence of multicultural emotions, rooted in their moral and ethical thoughts and views, closely related in the essence of their works embodying mystical values allowing to identify more clearly the specific characteristics of these authors. For this, during the investigation the comparative and hermeneutic methods were used, and creative samples and popular knowledge of both thinking geniuses were explored comparatively.

DEVELOPMENT

According to Navai, although classical creators praised Khosrow, he chose as the working image - Farhad (a master mining in folk mythology) as the main hero (Binnetova, 2020, p. 31). As Binnetova (2020) pointed, although Nizami Ganjavi called his masnavi(couple) as "Khosrov and Shirin", and Amir Khosrov Dahlavi as "Shirin and Khosrov", Alishir Navai approached from the different range, addressing people's thinking more sincerely in this work. He preferred Farhad, calling him Farhad and Shirin, because he had given priority without arrogance to the humble of love. Researches clarify that in Azerbaijani literature, this literary work was known as "Khosrov and Shirin" were actually a heroic epic about the life of Farhad, a great Turk, who lived far back in the past, especially, on the territory in Azerbaijan. As many researchers confirm on the basis of evidence, there was the heroic "epos" which connected with Farhad's life story, who lived in the territory of Azerbaijan long ago. Dara's writings on Bisutun mountain (the abode of Bārestān-Alakhlār) clearly explain that this "epos" appeared from the life story of a great character. It was written on the fifth dam of II chapter of this famous inscription: "King Darius says: Fravartsh (Midiyan) rebelled in Media. ... on the IV part of the epos, X and XI dams were said: King Darius says: now come and write down what I said... Tell to the people... So it had been written on Bisutun mountain the great epic about the leaders of the rebellion of nine large countries, including Fravartsha-Fraorte-Farhad (Aliyev, 1960, p. 34).

Pointing that, this plot has more ancient roots, the folklorist Mirali Seyidov shows, that this epos had been in the form of a legend even before this epic, and Shirin was the first wife of Oghuz, who existed before, and in any way hadn't lost the character of fire and light. Let us remember Khatun, the second wife of Oguz: Oguz found her on a tree in the middle of the lake. This beautiful girl is the Harpy Angel of plants and trees, which some Turkic-speaking peoples call Olang. This angel protects the plants and trees. This mythological feature is more preserved in the legendary Shirin. In the legend, Shirin asked from Aznavor to grow a garden, kitchen-garden, and even says that after eating the fruits of the garden, this endearing feeling of love for

Azman, will be felt. It is no coincidence that the girl asked Azman to prepare buckwheat... This is due to the fact, that Shirin, planted a garden in stone and protected her plant and tree in the legend. And this is connected with protecting plants and trees. Both, Shirin in the epos, or in the poem of Nizami Ganjavi weren't broke stones for milk stream as Shirin (Seyidov, 1983, pp. 287–288). As a fact, the roots of this legend go back to ancient times, as all researchers think, not only because peoples didn't form separately, and even when tribe and families weren't yet formed fully, different people considered that this legend was their own, and that is why everyone looks for signs of the legend in their oral literature, which causes great dispute in science.

This legend entered the folklore and having reached our time seeped through the searching of folk thinking into the epic genre, absorbed various plots to itself. Farhadnama, Khosrow and Shirin, Farhad and Shirin were translated into a collection of great works. This epos, which connecting with the name of Farhad in written literature, were found among the works of Katran Tabrizi, who began literary work in his native language in XI century:

As Farhad, who always would envy of Shah,

As Shirin, who always gives him advice...

(Aliyev, 1960, p. 33)

It is clear from the content of lines, that Farhad, who was famous since ancient times, is a symbol of well-behaved heroism, and the poet didn't create this image incidentally. Later, we meet with these lines by Khagani Shirvani (1956, p. 409), one of the Azerbaijani poets:

If Farhad would have honor

Wouldn't let to passerby to look to Shirin

Unfaithfull wouldn't carved his lover to stone

It needed to engrave to the wall of heart.

These lines once again confirm that the image of Farhad in the literary work of oral literature, took the attention of poets, who long before the time when Nizami Ganjavi created Khosrov and Shirin. However, according to the tradition of oral literature, everyone about the hero had been able to use the power of his imagination to color the characters with different shades. Then Farhad's image is presented with characteristics in the other literary works.

As for the image of Farhad in the literature of the great Nizami, it can be thought that the requirements of the time

for literature were the reason for presenting “Farkhad and Shirin” and building a love triangle in this way. However, the image of Farkhad, and the love of Farkhad and Shirin involved many poets, who worked on this theme and published many literary works in the Turkish world, making it impossible to deny what was related to the name of Farkhad. The affirmation of the theoretical ideas they propose are found in Dara’s writings on Bisutun Mountain (Aliyev, 1960, p. 33).

As these writings illuminated many dark aspirations, they also make it clear that Farhad is the hero of Turkish origin. Even Arif Ardabili, who enjoys a special authority among the poets of the 14th century, noted that Farhad was an Azerbaijani, and he did not know the crypt in the cemetery of writings that was written by Farkhad and the poet wrote his “Farkhad’s name” “to honor him (Aliyev, 1960, pp. 2–33). It is no coincidence that Alishir Navai also thought so, when he decided to work on the literary work of “Farhad and Shirin”. However, it should be mentioned that the work is very different from Nizami Ganjavi’s “Khosrov and Shirin” in several aspects. First of all, the main character of the literary work is Farhad, not Khosrow. And although the influence of the literary work of Nizami Ganjavi is clearly felt at every moment in the literary work of Alishir Navai, the author chose a completely different plot in his work.

Alishir Navai adored “Farkhadname” and created the precious love epic dedicated to the praise of pure love with a colorful description of nature. Alishir Navai Nizami characterized Farhad Khosrov at the highest level differently from Nizami Ganjavi. Farhad is also the son of Khaqan (the title of the head of state among the Turkic peoples in the Middle Ages), he is more determined, he does not even easily accept his father’s throne, he has scientific thoughts, he wants to know the secret of the mirror, which he created Alexander. He slays the dragon and Ahriman and is able to open the castle’s unopened lock. He finds the treasure of Firudin, receives training from Khizir, breaks the spell, finds the Jamshid Mosque and is able to catch up with Socrates. Socrates teaches her the virtues of love and reveals the secrets of Alexander’s mirror.

Sufi meetings of Alishir Navai are also widely imagined in this literary work, written with a completely different composition than Nizami Ganjavi’s poem. Nizami Ganjavi is a mystic poet, and his mystical tendencies are stronger than Sufism. Both poets are full of folklore motifs, but Nizami Ganjavi’s with narratives, and Alishir Navai to legends and tales, and epics. There is lyricism in the creativity of Nizami Ganjavi, and imagery in the literary work of Alishir Navai. He gives Farkhad no wide place, although the literary work shows him very quickly and leaves him

quickly, but it characterizes this character with a special dimension. Farhad has the dignity of a creator, he isn’t the image of a simple worker image, but the embodiment of pure spirituality and pure love. Genius Nizami described this image of a skilled hero, selflessly in love, against Khosrow, the hero of the literary work. Even in one place of the work, he can bring them face to face and distinguish between two spiritualities. Khosrow shrinks before the logic, mind and intellect of Farhad:

Khosrow first asked, “Where are you from, young?” “

Farhad replied: “From the land of Friend.”

He said, “What kind of workmanship in this country?” “

He said, “Sell griev, buy soul”

He said, “Selling soul no polite”

He said, “For lovers, is no strange”

(Rza, 1962, p. 194)

With this dialogue, Nizami Ganjavi shows that Farhad as a love genius, but according to the social and political events of that time, he gives more place to Khosrov and portrays him as a conflict image. Alishir Navai divines Farkhad’s love and himself. Farhad’s love is rising to the peak of divine love. Pointing, that for Farhad love is life and being, the author clearly expresses the power, that captured his heart and will. Then Alishir Nava’i created Farhad as a denial of Khosrow’s love.

The literary works of both thinkers reflect the philosophy of divine love. However, it is important to note regretfully that the heroes of the literary works of both authors quickly leave the world and can’t fulfill their dreams. This is, of course, an approach to divine love connected from coming the theory philosophy of the body. It is well-known reality, that medieval Turkic literature is the main manifestation and expression of not only literary thought, but also philosophical thought. They expressed what they couldn’t say directly and openly through images and poetry. Sometimes, they even tried in this way to raise their voice of protest against injustice and unfairness and to reflect their desires and intentions through folk wisdom contained in oral folk literature.

The world thought of these two poets and the world of poetry are also presented to the reader through a didactic prism, mystical philosophical feelings, poetry and advice in its creations find their manifestation in unity. In addition, negative human qualities such as envy are taken seriously as theoretical considerations and also criticized through

a series of stories, fables, and legends that develop one by one. Even one of his researchers notes that one of the aspects of Hazrat Nizami's style is that he presents an idea based on rich information (Valiyeva, 2012, p. 269). These qualities can be seen also in the works of Alishir Navai. Considering all these features, many researchers single out the great Azerbaijani poet Nizami as the mentor of Alishir Navai:

"Especially, the reason why he tested himself on the theme of "Khamsa" 300 years after his favorite mentor, the "Ganja poet" Nizami, was to sound this theme by important political events of his time (Valiyeva, 2012, p. 139).

Even researchers who call the poet's creative period the golden period pointed specially his portion to this period. One of its researchers, Doctor of Philology Almaz Ulvi, writes: "The years written and created by the great thinker, genius poet Alishir Navai are considered the golden age of Jaghatai literature in general, the period of its growth and revival (Ulvi, 2009, p. 309). Sufi views in Alishir Navai's creativity are also clearly visible in his works. Finally, both poets called on people to cultivate divine qualities in themselves at all stages of their work, instilling the highest human qualities, such as kindness, mercy, justice, and modesty.

CONCLUSIONS

Nizami Ganjavi and Alishir Navai are two prominent poets in world literature who left a legacy for which they continue to be widely studied and admired to this day. Although they belong to different periods, there are parallels that can be found in their works such as: 1) the treatment of similar poetic themes such as love, beauty, nature, the spiritual search and philosophical questions, 2) the use of allegory and symbolism to convey deeper and more universal meanings, and 3) the exaltation of culture and national identity. While Nizami Ganjavi and Alishir Navai have significant differences due to their distinct historical and cultural backgrounds, these parallels demonstrate the thematic and stylistic similarities that can be found in their literary works.

Both poets have become rare figures in world literature as outstanding thinkers, not indifferent to the fate of the people, cherishing their nation, striving to digest justice and tolerance as carriers of genetic memory by extracting justice and tolerance from national creativity. Manifestations of divine love are reflected in the literary works of both authors, ending with a Sufi sense of unity reaching the body. However, the main aim for both poets is to create a divine peace between peoples, restore the principle of justice and promote the ideas of friendship and brotherhood among all peoples of the world. Although their literary work has different themes, in their

hearts purpose, desire and action are parallels, stemming from the divine love that the great people Turk can share with the peoples of the world.

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