

49

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ISSUES OF THE USE

OF FOLKLORE TRADITIONS IN THE STYLE OF TURKISH EPIC
THOUGHT IN NIZAMI GANJAVI'S CREATIVITY

CUESTIONES DEL USO DE LAS TRADICIONES FOLCLORE AL ESTILO DEL PENSAMIENTO ÉPICO TURCO EN LA CREATIVIDAD DE NIZAMI GANJAVI

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ABSTRACT

In the 12th century, Nizami Ganjavi's revolutionary work transformed poetic standards of the time by introducing unprecedented humanitarian themes into Eastern literature. His work, "Khamsa," blends Turkish folk traditions and popular epics, incorporating elements from diverse cultures. The article analyzes the use of these traditions in Turkish epic thought, focusing on the comparison between "Khamsa" and Ferdowsi's "Shahnameh." It is noteworthy that Nizami, in distinguishing his heroes from Ferdowsi's, recreates characters like Khosrov and Bahram with new philosophical and artistic ideas. While inspired by "Shahnameh," Nizami's approach is unique, not merely a tribute but a conceptual reinterpretation. While "Shahnameh" emphasizes the Iranian and non-Iranian division, "Khamsa" centers on the dichotomy of Good and Evil from the perspective of nations and peoples. Unlike Ferdowsi, Nizami avoids humiliating other nations and instead emphasizes values such as humanism, philanthropy, and justice, characteristic of Turkish folk tradition. His work not only eliminates the hatred promoted by Ferdowsi in literature but also contributes to the global literary treasure, offering images that illuminate the path toward an inclusive future. Thus, Nizami emerges as a healer of the Turkish national-ethnic identity, uplifting his people without disparaging others, and leaving a lasting humanitarian legacy in Eastern and world literature.

Keywords: Nizami Ganjavi, Turkish, folklore, epic, thought

RESUMEN

En el siglo XII, la obra revolucionaria de Nizami Ganjavi transformó los estándares poéticos de la época al introducir temas humanitarios sin precedentes en la literatura oriental. Su obra, "Khamsa", combina tradiciones populares turcas y epopeyas populares, incorporando elementos de diversas culturas. El artículo analiza el uso de estas tradiciones en el pensamiento épico turco, centrándose en la comparación entre "Khamsa" y "Shahnameh" de Ferdowsi. Es de destacar que Nizami, al distinguir a sus héroes de los de Ferdowsi, recrea personajes como Khosrov y Bahram con nuevas ideas filosóficas y artísticas. Si bien está inspirado en "Shahnameh", el enfoque de Nizami es único, no es simplemente un tributo sino una reinterpretación conceptual. Mientras que "Shahnameh" enfatiza la división iraní y no iraní, "Khamsa" se centra en la dicotomía entre el bien y el mal desde la perspectiva de las naciones y los pueblos. A diferencia de Ferdowsi, Nizami evita humillar a otras naciones y en cambio enfatiza valores como el humanismo, la filantropía y la justicia, característicos de la tradición popular turca. Su obra no sólo elimina el odio promovido por Ferdowsi en la literatura sino que también contribuye al tesoro literario global, ofreciendo imágenes que iluminan el camino hacia un futuro inclusivo. Así, Nizami emerge como un sanador de la identidad nacional-étnica turca, elevando a su pueblo sin menospreciar a los demás y dejando un legado humanitario duradero en la literatura oriental y mundial.

Palabras clave: Nizami Ganjavi, turco, folklore, épica, pensamiento.

INTRODUCTION

The creativity of Nizami Ganjavi, one of the greatest figures of the classical literature of Azerbaijan, the East and the world, is a treasure of artistic-aesthetic, poetic-spiritual values that engages the aesthetic taste and scientific interest of both readers and researchers more and more as the centuries, generations, and epochs pass (Shukurova, 2022). In the twelfth century, Nizami's creative work, which radically changed the poetic standards up to his time, brought completely new themes, images, humanitarian and humanitarian ideas to the literature of the East, starting from his own age, soon overstepped the boundaries of the literary-aesthetic space to which he belonged, and was enjoyed, influenced and read not only by the East, but also by the world.

Just as hundreds of vows have been written on his works in the history of Eastern literature, Western literature has benefited from Nizami's traditions throughout the centuries and has been enriched with new themes, images and ideas. He is a genius who is undisputedly recognized as the highest art by all his readers and researchers with his works (A. Huseynova, 2022). «Behind the existence of the Nizami literary school, along with the acceptance of the genius Nizami, who is a messenger of worldly ideas, as the commander of Eastern poetry, there is the understanding and approval of the Azerbaijani-Turkish culture. Because the name of Nizami, the genius of Nizami, brought the artistic-aesthetic, national, and artistic aspects of Azerbaijani-Turkish poetry (culture in a broad sense) to the East. - whatever was formed around the name of Nizami, included in the type of philosophical wonder, did not go far from the influence of the bearer of the national-spiritual spirit of Azerbaijan (M. Huseynova et al., 2022, p. 29).

It is clearly observed that Nizami uses folklore traditions in his work. Just as «Khamsa» is an epic-lyrical event from the point of view of its genre poetics, in the masnavis included in it, we find a lot of folk stories, legends, and mythic texts. If a certain part of those oral texts is of Eastern origin and entered «Khamsa» based on the epic-literary tradition before Nizami, the source of a large part is directly Azerbaijani folklore (Garayeva, 2023). Nizami grew up in the environment of rich written and oral literary traditions such as Ganja from his childhood in folk traditions and ceremonies, and his first artistic taste was formed on the basis of stales, poems, garaylis, legends, narratives, epics. In addition to the factor of creative approach to folklore in the artist's work, the reason for the genre richness of the folklore texture is related to this - the fact that folklore fertilizes the artist's artistic soul from infancy and childhood (S. Huseynova, 2022).

Nizami and folklore tradition, as well as folk epics, have a complex content as a problem. Because the folklore source of Nizami masnavis is not only the Turkish epic, but also the epic traditions of other nations. Researchers have mentioned the names of monuments such as «One Thousand Nights», «Kalila and Dimna», and talked about the extent to which the motifs of these monuments are reflected in «Khamsa». Along with these, we believe that Nizami's «Khamsa» has two main folklore sources: 1) Ferdowsi's «Shahnameh» and 2) Azerbaijani-Turkish folklore traditions.

When talking about the Turkish epic folklore tradition, that is, the Turkish epic tradition, in Nizami's work, it is impossible to leave Ferdowsi's «Shahnameh» aside, or to give it little importance. Because Nizami's attitude towards Abulqasim Ferdowsi, his «Shahnameh» epic, as well as the Persian-Sasanian epic folklore tradition reflected in «Shahnameh» is the evaluation and evaluation of «Khamsa» from both artistic-aesthetic, philosophical-literary, and ethnic-ideological points of view. It is extremely important in terms of this respect, «Shahnameh» and «Khamsa» are two conceptual monuments of Eastern literary-aesthetic thought. Just as Ferdowsi created «Shahnameh» as a Persian-Sasanian epic in written literature, Nizami created «Khamsa» as a Turkish epic in written literature precisely in response to Ferdowsi. Just as Ferdowsi's «Shahnameh» is a written document and passport of the Persian-Sasanian national-ethnic identity, Nizami's «Khamsa» is also a written document and passport of the Turkish national-ethnic identity. The folk spirit, folklore, «Dada Gorgud» traditions, manifested in Nizami's masnavis, are related to this. All this shows that the study of the Turkish folklore tradition (epos) in Nizami's «Khamsa» is one of the most important problems of the poetics of «Khamsa».

Taking the above into consideration, the objective of this work is to analyze the influence of Turkish folk traditions on the epic thought of Nizami Ganjavi, specifically examining his work «Khamsa» in comparison with Ferdowsi's Persian epic «Shahnameh». It seeks to highlight the uniqueness of Nizami's approach by differentiating his heroes and reinterpreting philosophical and artistic concepts, as well as his contribution to world literature by offering a unique perspective on the dichotomy between Good and Evil from the perspective of nations and peoples. To carry out this analysis, comparative analysis was employed, examining in detail the similarities and differences between «Khamsa» and «Shahnameh».

DEVELOPMENT

The study of folklore tradition in Nizami Ganjavi's work is, as mentioned, related to Ferdowsi's «Shahnameh». This is primarily due to the fact that most of the heroes of the works included in Nizami's «Khamsa» come from «Shahnama». In other words, those images that were glorified as the heroes of the Persian-Sasanian ethnopoetic identity in the «Shahnameh». Nizami referred to those images and identified most of them, for example, Khosrov, Bahram, Iskandar, etc., and made the protagonists of his works. However, the most interesting and conceptual aspect of the matter is that Nizami, while addressing the themes and images of the Shahnameh, did not intend to write a vow to the Shahnameh in any case. «In addition to being based on the well-known research of G. Begdeli, Ibrahimov says that Ferdowsi did not imitate and repeat Nizami's «Khosrov and Shirin», «Seven Beauties», and «Isgandername», as claimed by citing his own scientific judgments. «Khosrov and Shirin» confirms Nizami's originality» (Bakhshiyeva, 2020, p. 29). On the other hand, emphasizing that the Nazira genre is not a simple imitation, Gazanfar Aliyev shows that «the concept of Nazira refers to the works written on the basis of the poetic traditions of the archetypal work and its plot is used.» In other words, the author takes the artistic structure and theme of any work as a basis and creates his own example, i.e. a vow, similar to it (Aliyev, 1985, pp. 9-10).

Emphasizing many times that he took his heroes from Ferdowsi's Shahnameh, Nizami emphasizes that they are completely different from Ferdowsi's heroes in terms of philosophical-artistic, conceptual-poetic ideas. In his works, he called «Tuslu doctor», «Tuslu master», «Old poet», etc., addressing Ferdowsi under the names, and showing that «Shahnameh» and «Khamsa» are different poetic events on the same topic. In this regard, even though tributes were written to Ferdowsi's «Shahnameh» in the history of Eastern literature, Nizami's «Khamsa» is not a vow, and none of the researchers comparing Ferdowsi's and Nizami's creations have had this opinion so far.

The study of the Turkish folklore tradition in Nizami's «Khamsa» requires a comparative approach to the works of Nizami and Ferdowsi. This is mainly due to two factors:

1. Reference to the Persian-Sasanian folklore from the Shahnameh in «Khamsa»;
2. Artistic-aesthetic, philosophical-ideological reasons for Nizami's appeal to «Shahnameh» motifs.

Nizami's appeal to «Shahnameh», the use of its themes and images is a conscious choice of the great Azerbaijani

poet: themes, images, plots have been taken and turned into a means of embodying completely new poetic concepts. However, the issue here is not only limited to the factor of literary influence between the works of two artists, but covers wider levels of meaning. Ferdowsi and Nizami were both Persian-speaking artists. Nizami, who is Turkish in body and soul, created his works based on the patterns of Persian artistic poetics. However, Nizami changed the artistic and aesthetic direction of Farsi-language Eastern poetry, as Azade Rustamova (1975, p. 47) wrote, «he laid the foundations of a new school, different from the previous poetry».

No matter how wide and interesting the tradition of Nizami and Persian-language epic poetry is, the topic of «Shahnameh», which is the main folklore source of «Khamsa», is relevant for us. «Shahnameh» is an epic-epic story about mythical-legendary and real historical kings of Iran. Shahin Fazil shows that the main source of «Shahnameh» consisting of 120 thousand verses was the work called «Shahnamehye-mansure-ibn Mansuri» written by the ruling of Abu Mansur ibn Abdurrazzaq Tusi, judge of Tus. In addition, «while writing his work, the poet benefited from various oral and written narratives and created a very poetic and great heroic epic.» Ferdowsi also included the «Shahnameh» (988 verses) that the famous Iranian poet Daqiqi started but did not finish in his «Shahnameh» (Fazil, 2005, p. 6).

Calling «Shahnameh» a «huge legend», Ojagnejad (2005, p. 13) shows that this work, which consists of fifty parts and 120 thousand verses, reflects a period starting from the period of the primitive community structure and ending in the middle of the 7th century of our era. «In the work, the adventures of 48 rulers of Pishdadi, Kayani, Ashkan and Sasanian dynasties, who were in power in Iran, are followed in the mythical-legendary, and historical-heroic context». Mammad Mubariz Alizadeh, who translated «Shahnameh» into Azerbaijani, notes in his preface to the translation that «the genius Nizami addressed the heroes of Ferdowsi in «Khosrov and Shirin», «Seven Beauties» and «Isgandername» and created patterns that gave them eternal life» and described the immortal artist as «a master poet with ink who decorates the word like a bride» (Alizadeh, 2005, p. 17).

As can be seen, Nizami Ferdowsi used the «Shahnameh» to a great extent, took themes, images and plots. However, while doing all this, he never had the intention or purpose of writing a vow to the Shahnameh. On the contrary, it seems clear that Nizami wanted to create a completely different monument on the subject of «Shahnameh» and succeeded in doing so. It is not in the images, but mainly in the «old» images taken from the «Shahnameh» that it

is embodied as a question. After all, what was the need to re-create and sing the images that Ferdowsi sang in the epic style in a romantic-artistic style? What made Nizami look at the history of Iranian kings with «new eyes»? These are very important questions, and these questions are the basis of Nizami's appeal to the Turkish folklore tradition in «Khamsa». The picture becomes clearer when we look at the images of Ferdowsi and Nizami, although they are apparently the same, but completely different from each other in terms of artistic-aesthetic, literary-philosophical aspects, in the context of «author's intention».

Ferdowsi created the epic history of Iran with his «Shahnameh». However, the history reflected in «Shahama» is not only the history of Iran, to which Ferdowsi is connected with the whole national spirit, but also the history of Turan, to which Nizami's soul, blood, national existence and spirit are connected. Although Ferdowsi left a magnificent monument to the history of Iran with his powerful pen and epic talent, this monument is also an anti-monument to the political and national history of the Turks, Turan, a symbol of the Turkish statehood tradition. Because Ferdowsi, who talks extensively about Iran-Turanian wars and history in his work, failed to take an objective approach to Turkish history and the tradition of Turkish statehood, allowed injustice and presented Turks and their Turanian state to the world as the embodiment of evil.

In the 11th century, when the Turks were in political power in the Islamic East, Ferdowsi, who stamped the history of the Persian epic poem with the Shahnameh, irritated the Turkish statesmen, intellectuals, and ideologues, but not every poet dared to stand up to such a powerful poet as Ferdowsi. Azerbaijani Turk Nizami Ganjavi carried out this historical mission until the 12th century. However, he did not follow the path of Ferdowsi, who elevated Iran's history and national identity to the heavens and belittled the national history of other nations. Nevertheless, Nizami erected a monument to both Turkishness and Humanity by glorifying the national dignity of all peoples and all people along with the Turks in «Khamsa». Although the world is classified from Iranian and non-Iranian points of view in «Shahnameh», in «Khamsa» Good-Evil is the basis of the point of view of nations and people. Therefore, «Shahnameh» entered the history of literature as an epic of the Iranian people, and «Khamsa» as an epic of the world (nations). The reason for this should be sought in the integrity of Nizami's personality, the purity and supremacy of his national identity, and at the same time in the mission of «Nizamilik» that Ilyas Yusif oglu set before himself. As Imamverdi Hamidov wrote, «the pseudonym «Nizami» (belonging to order, bringing to order) chosen

by the talented Azerbaijani poet Ilyas Yusif oglu indicates many things» (Hamidov, 2021, p. 766). Thus, the poet justified his pseudonym «Nizami» with his creativity at such a high level, that pseudonym, as shown by Saadat Shikhiyeva, became a source of poetic imagination of Eastern poets: «Nizami Ganjavi's pseudonym is associated with the word «nazm» in Persian and Turkish is often found in divan poems» (Shikhiyeva, 2021, p. 631).

All this was related to creating an epic history of Iran, glorifying the Iranian national identity and showing that it is the highest and most worthy identity than the identity of other peoples, not letting the traditions of the Iranian-Sasanian statehood, which fell in the 7th century, be erased from memory, disappear. Unlike Ferdowsi, who set himself the goal of keeping Iran's theocratic traditions alive in ethnic thought, Nizami, by pointing out the wrongs committed in the name of humanity, called all his readers, regardless of their national identity, to give up all kinds of evil thoughts and actions, to teach them the right, justice, truth, correctness, in short, he set his goals to show the way of Good. For this purpose, he had to eliminate the chaos - anti-order created in the thoughts of the «Shahnameh», which created a national conflict between the three great ethnos of the Islamic East, Arabs, Persians and Turks, and create space - order. Unlike Ferdowsi, who represented the Turks as representatives of evil, Nizami eliminated the historical injustice of Ferdowsi by glorifying them as an ethnos that created national, political and spiritual order in the world.

«Khamsa» as a whole fulfills the order-making mission set by Nizami. According to S. Rzaso, who noted that the name «Nizami Ganjavi» has become a space-creating element in the national thought of Azerbaijan, the poet took his pseudonym «Nizami» consciously and purposefully. By the power of God, he became such a genius that «he understood that he was born on earth for the mission of creating order/cosmos with his artistic word and named this mission «Nizami» («Space Creator») according to its essence» (Rzasoy, 2021, pp. 15-16).

Both Ferdowsi's and Nizami's goals - the author's intention - acted as the artistic-aesthetic principle of image creation in the works created by both great artists. In this respect, the characters of Ferdowsi entered the history of world literature as epic heroes fighting for Iranian ethno-cultural values, and the characters of Nizami as romantic-epic heroes fighting for universal values. This aspect is also confirmed in the conclusions of the researchers comparing the heroes of Ferdowsi and Nizami. Yevgeny Eduardovich Bertels, one of the main figures of Nizami studies, repeatedly addressed the works of Ferdowsi and Nizami in a comparative context in his research, and wrote a separate article on this topic (Bertels, 1962, 1981). Regarding

Nizami's reference to the «Shahnameh», Bertels shows also that the fame of the «Shahnameh» not only did not die out towards the twelfth century, but apparently became even more widespread. It can be said with absolute certainty that all great Azerbaijani poets of that time were familiar with the poem to one degree or another. «Nizami could not pass by him either. There are countless references to «Shahnameh» in his poems» (Bertels, 1981, p. 130).

The scientist shows that Nizami's first appeal to Ferdowsi is found in the introduction to his second poem, «Khosrov and Shirin» (Bertels, 1981, p. 132). Bertels then exemplifies the following passages from the poem (Ganjavi, 1982, p. 48):

A well-known story is «Khosrov and Shirin»,
 No epic has ever been so sweet.
 Although this beautiful story touches the soul,
 This bride has been in the veil for a long time.
 No one knows this beautiful apple,
 There was a manuscript in Barda.
 From the ancient history of that country
 I have learned this saga completely.
 Old people living there
 He encouraged me, I made the decision.

As it seems, Nizami did not take the theme of «Khosrov and Shirin» from Ferdowsi's «Shahnameh», but from a manuscript text in Barda and studied all the related history. The artist then compares his work with the epic of Khosrov-Shir in the Shahnameh and writes (Ganjavi, 1982, p. 48):

The doctor told this pleasant story
 Take out the love from inside.
 He was sixty years old when he wrote this,
 He could not keep reading in the summer!
 The thrill of love at sixty,
 The tired old man could not shake.
 I didn't pretend to be a connoisseur again,
 Who benefits from stating the obvious?!
 His writings are knightly love,
 My writings are a charmer's love.

Bertels' interpretation of these parts shows that according to Nizami, his predecessor did not use the best parts of the narration about Khosrov and Shirin. The poet explains this by the fact that Ferdowsi was already old and love legends did not attract him (Bertels, 1981, p. 134). In the given excerpts, Nizami clearly points to the old age of Ferdowsi, whom he calls «doctor» and «knowledgeable» with great respect, and writes that he could not recite the story of Khosrov-Shir in the context of love precisely because he was old. But, in our opinion, this is only the external side of the matter. Nizami knows very well why this story works in this way. However, Nizami, who set himself the goal of glorifying great humanitarian ideals, does not declare his intention openly, but in a metaphorical form. From this point of view, Nizami's verses «What he wrote is a knight's love, // What I wrote is a charmer's love» show the artist's great talent and figurative way of expressing his ideas.

Nizami calls Ferdowsi's epic «Khosrov-Shirin» - knight's love, and his own work «enchanted's love». Deep meanings related to each other are expressed in this comparison:

- a) This comparison of Nizami is an approach to both works from the point of view of genre typology. With the expressions (terms) «love of a knight» and «love of a charmer», in fact, he expressed the poetic essence of both works and showed that they are different works in terms of artistic-aesthetic, idea-content, and author's concept (intention).
- b) By calling the poet Ferdowsi's work «knight's love», both in the «Khosrov-Shirin» epic and in the entire «Shahnameh», Ferdowsi did not intend to write the theme of love based on universal values, which does not recognize borders, nations, and states, but the political-nationalism of Iran. He shows that he set the goal of writing the military, theocratic-ideological history.
- c) Nizami, who called his poem «love of a charmer», declared that his goal is the divine love that is above the national identity of people.

Thus, even though the lines of the poet «What he wrote is a knight's love, // What I wrote is a charmer's love» at first glance have the effect of a beautiful analogy and a delicate, elegant aesthetic image, Nizami, in fact, conveys very deep national-political, ideological-philosophical issues. Y. E. Bertels also writes about this comparison that «Nizami, satisfied with the task he set before himself in his poem, does not see the need to explain in detail the political events described by Ferdowsi» (Bertels, 1981, p. 134). Apparently, Bertels very well heard, understood and interpreted Nizami's intention, purpose and talent of placing thought under thought and image under image. Bertels,

who compared the plot, motifs and images common to «Shahnameh» and «Khamsa» in his research, concluded that Nizami did not repeat Ferdowsi in any way, but creatively approached the themes and images he took and turned them into a means of embodying his own new ideas. For example, the scientist writes about the characters of Khosrov and Shirin: «Truly, Nizami did not repeat any details of Ferdowsi's story, he focused all his attention on the mutual love of Khosrov and Shirin» (Bertels, 1962, p. 219).

Y. E. Bertels analyzing the passages expressing Nizami's attitude towards Ferdowsi in «Khamsa» determined that Nizami worked on the basis of different artistic and aesthetic concepts than Ferdowsi. Noting that Alim Nizami approached the sources before him not spontaneously, but critically, he says, what kind of changes did Nizami make in the works of his predecessors? Nizami answers this question as follows:

Everywhere I saw a mistake, erasing,
I have woven it the most correct decoration.
Words that do not follow the path of truth,
Even if it rises as high as the moon, it will fall in price.
Everywhere that old man, that art husband
He said the wrong words.
I hit a decoration wrong again,
Apologizing to that old poet.

Nizami's work would be accepted by all nations, while «Ferdowsi's story defends more limited interests. This partiality of Ferdowsi is the «untruth» that Nizami wants to correct in his poem» (Bertels, 1947, p. 84). As it can be seen, while the prominent Orientalist and Nizami scholar condemned Ferdowsi for his one-sided approach to history, he praised Nizami for his objective approach to history. A phrase used by Bertels about Ferdowsi in the above opinion attracts special attention. He calls Ferdowsi a poet who «defends more limited interests». In our opinion, a deeper meaning is expressed «under» this name of the author Nizami. Bertels, as a scholar of a country like the USSR, where the policy of «friendship of peoples» has become an ideological slogan, did not openly write that Ferdowsi was pursuing narrow nationalistic interests in «Shahnameh», he was Persianizing, Iranism, he used the expression «more limited benefits» as a softening expression, which is different from Ferdowsi's work that serves only Persians as, he specially emphasized that Nizami's work will be accepted with an open heart by all the peoples of the world.

In the chapter called «Ferdowsi and Nizami» of R. Azade Nizami's research about the predecessors of poetry, the author broadly compared the works of these two poets and determined the characteristic and unique aspects of the work of both artists (Rustamova, 1975, pp. 105-153). R. Azade, who considers «Shahnameh» to be one of the rare pearls of human culture, characterized the work as the first great example of an epic poem from Middle Eastern literature that has come down to our time (Rustamova, 1975, p. 107). According to the author, the celebration of heroic traditions is the main leitmotif of «Shahnameh». The development of bloody wars, military and battle scenes overshadows other motives here, and the aesthetic essence of «Shahnameh» as a whole is at its point. Ferdowsi approaches the motifs Nizami will work with from this perspective. The images of Khosrov, Bahram, Iskander, Shirin - the images that gained their second poetic life by Nizami Ganjavi almost two centuries later, and gained immortality in this second artistic life, attract Ferdowsi more in terms of «inside» and «head» themes. When the poet writes these images, the general trend of the work penetrates them in the light of the requirements of the main theme, «as the legal heirs of the invincible Iranian shahs, he mainly follows their history of rule and war» (Rustamova, 1975, pp. 110-111).

R. Azade, who is deeply familiar with the development history and heroic typology of Eastern epic poetry, reflected the following main artistic and aesthetic principles of Ferdowsi's creativity in his ideas:

1. Ferdowsi's main goal in creating «Shahnameh» was to glorify the spirit of Iranian national heroism.
2. The main leitmotif of the depiction of the spirit of national heroism in «Shahnameh» determined the form and content of the work's inspiration:
 - the form and mold of the tahkiyya is based on the Iranian oral epic tahkiyyah.
 - the content of the development includes the description of countless battle scenes.
3. Regardless of his identity, every hero created by Ferdowsi reflects the ideal structure of the king-ruler model of the Iranian state tradition. The poet measures the perfection and artistic-aesthetic beauty of his images by how well they correspond to the «ideal Iranian Shah» model. Therefore, the common aspect that unites all the images of the ruler-hero created by him is loyalty to Iranian theocratic traditions and values.

According to the main conclusions of R. Azade, who analyzed the works of Ferdowsi and Nizami in terms of broad themes, although they mainly use the same sources, in reality each of them constitutes different stages of

literary development that are not similar to each other, and each of them is at the peak of the literary stage to which they belong. Although «Shahnameh» and «Khamsa» are art monuments included in the system of romantic literary type, they essentially represented different types. There is a fundamental difference between them in terms of genre. Ferdowsi's «Shahnameh» was a heroic epic, which contained the main features of these typical oral epics, and Ferdowsi's romanticism can be conditionally evaluated as «folkloric romanticism». Nizami approached the problems and themes he had learned from the literature before him and from Ferdowsi from a completely new artistic and aesthetic angle, brought them new freshness, new weight, created new meaning and artistic wonders, and thus laid the foundation of a new trend and direction in the entire Middle Eastern poetry. «Nizami rose as the founder of philosophical-poetic romanticism in classical Eastern literature» (Rustamova, 1975, p. 153).

In her extensive essay «Nizami Ganjavi and Abulgasm Ferdowsi», Zahra Allahverdiyeva, who comparatively analyzes the themes, motives, plots, and images common to the works of these two poets on the basis of artistic facts, paid attention to the characteristic and unique aspects of their works and the same issues artistic-aesthetic, literary-philosophical, historical-cultural, etc., of different approaches. Z. Allahverdiyeva came to the conclusion that «Persian bigotry» is an artistic and aesthetic criterion in Ferdowsi's images embodying the hero typology. In this regard, according to the scientist, although he made it his goal to revive the old motifs and traditions of Eastern literature, «Ferdowsi's narrow approach to many issues, Persian bigotry in relation to historical facts distanced him from the realities» (Allahverdiyeva, 2021, p. 692).

It should be noted that in order to understand the conceptual nature of the differences between the works of Ferdowsi and Nizami, it is necessary to approach them on the basis of the ideology called «shubiya». Although Shubiism was mentioned in the Soviet-era discipline studies, the ideological conditions of the time did not allow to talk about it openly. Because Shubiism was the ideology of nationalism and national egoism belonging to the Middle Ages, and in the background of the «friendship of peoples» policy of the Soviet ideology, researchers did not want to talk about this «dangerous subject» even if they mentioned it.

Although the concept of Shubiism is encountered more often in modern times, we can find its explanation based on broad facts in Aida Gasimova's extensive article based on Arabic sources about cosmopolitanism and the points that resonate with the Arab anti-Shubiyya movement in Nizami's «Haft Peykar» (Gasimova, 2021, pp. 383-407).

In the part of the article entitled «Shuubilik and anti-Shuubilik: Ferdowsi and Nizami», the historical and political reasons for the emergence of this ideology, its expression in literature, art and social psychology, etc. talked about such issues (Gasimova, 2021, pp. 398-402). As can be seen from the title of the section, A. Gasimova considers Ferdowsi to be the bearer of Shuubi ideology and Nizami to be the bearer of anti-Shuubi ideology.

According to the author's writings, the name of the Shu'ubi movement comes from the word «shu'ub» (peoples), and Shu'ubi as an ideology was a movement directed against Arab bigotry in the history of Islam. The movement spread among non-Arabs who converted to Islam, especially Persians, and went through several stages in its development. during the time of the Prophet Muhammad (PBUH) and during the time of the Rashidi caliphs, because the meaning of religious ummah overshadowed ethnic tendencies, all Muslims considered themselves equal and did not feel ethnic discrimination. But during the Umayyad period, the situation was different. Faced with the influx of non-Arabs to the important cities of the caliphate, and the ever-increasing population of the so-called «mawali» (those who has a master) who converted to Islam and escaped from captivity, the Umayyads took the path of protecting the Arab national identity and encouraged racial discrimination. The opposite front were the representatives of other nations, especially the Persians. The Shuubis, who opposed the Arab bigotry of the Umayyad caliphs, put forward the idea of the equality of all Muslims based on the «Quran-i-Karim» and the hadiths of the Prophet (Gasimova, 2021, p. 399).

As it can be seen, the idea of Shuubiism arose as a result of the rise of the ideology of Arab nationalism as a result of the fact that the ideology of ummatism of the Islamic religion within the Islamic caliphate took a back seat not in the Sharia laws, but in real life. Arab nationalist circles could not tolerate the gradual advancement of other nations in various fields of political, administrative and cultural life in the huge state called the Islamic caliphate, and went against the ideals of national-racial equality of the Islamic religion, and openly expressed their national egoism. This, naturally, resulted in the emergence of political, ideological, cultural, behaviors based on ethnic content among the peoples of the caliphate. Shuubiyyah was not only limited to political and administrative life, but soon found its expression in literature. Among the Arab poets, «those who mock the Persians, who say that nothing is left of their former kingdom, and that they deserve only to graze sheep» (Gasimova, 2021, p. 399). As well as non-Arab poets, in response to this, the poets who wrote the Arabs «investigated the past of the Arabs, mocked

their Bedouin life, described the Arabs as wild, uncivilized people» (Mahmudov, 1983, p. 38).

A. Gasimova writes that «in the later stages of Shuubiism, we are witnessing a strong counterattack by Persian nationalists against the Arabs». According to the author, the Shuubi and anti-Shuubi sentiments have been manifested in Arabic and Persian literature for a long time. This issue was more painful for the Persians, because the Arabs had wiped out their centuries-old state and reduced themselves to the level of an oppressed people. Shuubis of Persian origin constantly remembered their past powerful days, tried to benefit from the revolts against the Arab caliphate, especially the Babek movement, and to weaken the caliphate even more (Gasimova, 2021, p. 400).

Shubism continued for a long time in medieval Islamic countries. The anti-skepticism against him was, in fact, a progressive movement. Because anti-skepticism denies nationalism, it was based on ummatism, which asserts that all people are equal before God. However, at the same time, anti-Shuubiyya did not always have a progressive character, in most cases it turned into Shuubiya itself and took on a reactionary nature. In other words, some of the anti-Shuubi were not based on ummatism when denying Shuubi, but on Shuubi, which expresses their national egoism and superiority. While they were anti-Shuubilik (anti-nationalism), they were speaking from the position of Shuubilik (nationalism). Perhaps the most powerful representative of Persian Shubism in literature was Abulgasim Ferdowsi. His work «Shahnameh» serves to express the ideology of Shuubiism against Arabs and Turks. This is the reason why A. Gasimova calls Ferdowsi a Shuubi, and Nizami an anti-Shuubi.

Although Shuubiyyah appeared as Arab nationalism, Ferdowsi took the position of Shuubiyya not only against Arabs, but equally against Turks. According to A. Gasimova, the reason for this was that the Arabs entered into an alliance with the Turkish military to suppress the growing dissatisfaction in the caliphate. The author shows that a clear example of Persian boasting about its past was the Shahnameh. This work expresses a feeling of nostalgia for the ancient Persian dynasties and shows the inability of the Persian society, which prides itself on the past, to come to terms with its current situation, therefore, «it is a work that shows secret and open hatred against political opponents - Arabs and Turks» (Gasimova, 2021, p. 400).

CONCLUSIONS

At the root of the whole difference between Ferdowsi and Nizami, «Shahnameh» and «Khamsa» is the «hidden

and open hatred against Arabs and Turks» mentioned by Aida Khanum. This «grudge» is a boundary that separates Ferdowsi and Nizami from each other, this grudge is the emotional-affective basis of the character creation of «Shahnameh». The poetics of all the ruler and hero images of Ferdowsi, who are the carriers of Persian-Iranian theocratic traditions, are mixed with this hatred. Nizami opposed this hatred with all his creative talent and poetic genius, and denied Ferdowsi's images, which are carriers of national-ethical hatred, as literary values that create wars, disasters, and misfortunes, not good and peace among peoples, nations, tribes, countries, and people in the world. In the history of Eastern and world literature, it is precisely Ferdowsi's images that have created magnificent images that have given love, love, and peace to the lives, hearts, thoughts, artistic taste, and world of aesthetic thought of nations and people.

The main reason why Nizami turned to his native Turkish folklore tradition in «Khamsa» is Ferdowsi's hostile attitude towards Turks and non-Persian peoples. Thus, «Shahnameh» is based on folklore memory, Iranian-Persian epic folklore tradition. His work embodies the Iranian-Persian folklore memory. The restoration of national memory in «Shahnameh» is the conceptual basis of the work. For Ferdowsi, the source of national memory was folklore.

S. Rzasoya writes that folklore is the memory of the people: individual memory, ethnos memory, national memory and people's memory. The people's existence is reflected in their memory with the codes of words and art. Then, in order to raise his nation and his people to the top among the nations, Ferdowsi returned it to the national folklore memory with «Shahnameh». However, he could not make it to the top because the way to raise one's people to the top is not to humiliate other peoples.

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