

THEORETICAL RESEARCH ON THE LITERARY VALUE OF NIZAMI GANJAVI AND WILLIAM SHAKESPEARE'S CREATIONS IN THE RENAISSANCE PERIOD

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ТАҲҚИҚИ НАЗАРИЯВӢ ОИД БА АРЗИШИ АДАБИИ ОСОРИ НИЗОМИИ ГАНҶАВӢ ВА ВИЛЯМ ШЕКСПИР ДАР ДАВРАИ ЭҲӢ

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ТЕОРЕТИЧЕСКОЕ ИССЛЕДОВАНИЕ ЛИТЕРАТУРНОЙ ЦЕННОСТИ ТВОРЧЕСТВА НИЗАМИ ГЯНДЖЕВИ И ВИЛЬЯМА ШЕКСПИРА В ЭПОХУ ВОЗРОЖДЕНИЯ

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Keywords: literary value, Nizami Ganjavi, William Shakespeare, "Renaissance", periods of significant cultural and intellectual revitalization, Eastern and Western traditions

The given article dwells on the literary value of Nizami Ganjavi's and William Shakespeare's creations within the context of the Renaissance, and broadly defined to encompass periods of significant cultural and intellectual revitalization in both Eastern and Western traditions. While the term "Renaissance" is typically associated with Europe, this article considers analogous periods of flourishing in other regions. Nizami and Shakespeare, though separated by time and geography are presented as figures who exemplify Renaissance humanism through their focus on human experience, complex characterization, and engagement with enduring themes of love, justice, and the human condition. The study highlights their contributions into the advancement of humanistic ideals, their innovative use of literary forms, and their lasting impact on their respective literary traditions, showcasing the parallels and divergences in the manifestation of the Renaissance spirit across different cultures.

Калидвожаҳо: арзиши адабӣ, Низомии Ганҷавӣ, Виялм Шекспир, "ЭҳӢ", давраҳои эҳӢи назарраси фарҳангӣ ва фикрӣ, анъанаҳои Шарқу Ғарб.

Дар мақолаи мазкур арзиши адабии эҷодиёти Низомии Ганҷавӣ ва Виялм Шекспир дар заминаи ЭҳӢ баррасӣ шуда, ба таври васеъ ҷиҳати фарогирии давраҳои эҳӢи назарраси фарҳангӣ ва фикрӣ дар анъанаҳои Шарқ ва Ғарб муайян шудааст. Дар ҳоле ки истилоҳи "ЭҳӢ" маъмулан бо Аврупо алоқаманд аст, ин мақола давраҳои шабеҳи шукуфоиро дар минтақаҳои дигар баррасӣ мекунад. Низомӣ ва Шекспир, ҳарчанд аз рӯйи замон ва ҷуғрофӣ аз ҳам тафовут доранд, ҳамчун шахсиятҳои муаррифӣ шудаанд, ки тавассути тамаркуз ба тачрибаи инсонӣ, тавсифи мураккаб ва ҷалби мавзӯҳои пойдори муҳаббат, адолат ва ҳолати инсониро нишон медиҳанд. Тадқиқот саҳми онҳоро дар пешбурди идеалҳои баширдӯстона, истифодаи навоаронаи шаклҳои адабӣ ва таъсири доимии онҳоро ба анъанаҳои адабии дахлдори худ нишон дода, паралелҳо ва тафовутҳоро дар зуҳури рӯҳияи ЭҳӢ дар фарҳангҳои гуногун нишон медиҳад.

Ключевые слова: литературная ценность, Низами Гянджеви, Уильям Шекспир, «Возрождение», периоды значительного культурного и интеллектуального возрождения, восточные и западные традиции.

В данной статье рассматривается литературная ценность произведений Низами Гянджеви и Уильяма Шекспира в контексте эпохи Возрождения, и в широком смысле охватывает периоды значительного культурного и интеллектуального возрождения как в восточных, так и в западных традициях. Хотя термин «Возрождение» обычно ассоциируется с Европой, в данной статье рассматриваются аналогичные периоды расцвета в других регионах. Низами и Шекспир, хотя и разделенные временем и географией, представлены как фигуры, которые олицетворяют гуманизм эпохи Возрождения посредством своего внимания к человеческому опыту, сложной характеристики и вовлеченности в непреходящие темы любви, справедливости и человеческого состояния. В исследовании подчеркивается их вклад в продвижение гуманистических идеалов, их новаторское использование литературных форм и их длительное влияние на соответствующие литературные традиции, демонстрируя параллели и расхождения в проявлении духа эпохи Возрождения в разных культурах.

1. Introduction

The term “Renaissance” typically evokes images of 14th-17th century Europe, a period characterized by a revival of classical learning, artistic innovation, and a growing emphasis on human potential. However, scholars have increasingly recognized that periods of similar cultural flourishing occurred in other parts of the world, prompting discussions of “Eastern Renaissances”. The given article dwells on situates two literary giants, Nizami Ganjavi and William Shakespeare, within these broader renaissance contexts.

Nizami Ganjavi, a 12th-century Persian poet is best known for his “Khamasa” (Quintet), a collection of five narrative poems that explore themes of love, justice, wisdom, and the human condition. His work is considered a cornerstone of Persian literature and reflects the intellectual and cultural vibrancy of the Seljuk period, a time of significant Persian literary, scientific, and philosophical achievement. Some scholars have characterized this period as a “Persian Renaissance”.

William Shakespeare, a 16th -17th century English playwright and poet is widely regarded as the greatest writer in the English language. His plays and sonnets delve into the complexities of human nature, exploring themes of love, ambition, revenge, mortality, and the nature of reality. His work is emblematic of the English Renaissance, a period of intense artistic and intellectual activity.

2. Main results

The worldview and creativity of Nizami Ganjavi and William Shakespeare - poets who are directly related to the Renaissance period in their main aspirations, themes of their work and images can be assessed within the framework of the development and spread of this world phenomenon. Each of them belongs to different spatio-temporal spheres, but both are the greatest representatives of the period of new creativity, who left the framework of antiquity for progressive and humanistic ideals, but at the same time maintaining and showing sensitive respect for traditions. It is impossible to give a simple and unambiguous interpretation to the Renaissance (Renaissance) as a complex and multifaceted phenomenon, a world phenomenon [8, 255; 9, 332; 10, 237].

In the field of literature, the relevant phenomenon is recognized as a large-scale direction and a bearer of new progressive ideas of humanism. In general, development and progress in any culture can be called a renaissance, since this term carries such meanings as renewal, a new look at ancient culture, the revival of high ideals and imitation of them. The Renaissance as a phenomenon cannot be attributed to only one specific area or country, because in each country, in each state it received its own unique flavor and national essence. The Eastern and Western Renaissance have some similarities. These similarities are expressed mainly in the level of cultural development, much higher than in previous historical eras, progress in establishing the socio-economic foundations of society, the emergence of many scientists, writers, historians, whose personalities have forever remained in culture, literature and history.

The question of whether the boundaries of the Renaissance cover only Western countries has always caused discussion and heated debate among scientists-philosophers, writers, historians, cultural scientists, because there are still scientific disputes about what caused the European Renaissance, what awakened it. For example, N.I. Konrad considers the Renaissance to be a global phenomenon, recurring and varying not only in Western countries, but also in the eastern regions [4, 7-8], then other experts, also authoritative, consider the Renaissance as a specific and unique phenomenon of Western European (mainly Italian) culture: “The Italian Renaissance acquired worldwide significance not because it was the most typical and best among all the renaissances that happened, but because there were no other renaissances. The majority of scholars are of the opinion that Italy, the birthplace of antiquity, became the birthplace of the European Renaissance, and as a literary stage it was in this region that it received its main and specific features. European literature as a whole received a unique impetus to its formation and development during the Renaissance. During the Renaissance, the world saw outstanding and beautiful literary masterpieces that constitute the world's heritage and possess enormous historical, social and philosophical value. It can be quoted that “The Renaissance was the era of the beginning of the process of man's spiritual rebirth, the flourishing of earthly desires and feelings, the affirmation of the humanistic idea and the human personality as the highest value” [1, 108].

N.I. Konrad is convinced that “Renaissance humanism consisted in man's confidence in the value of

his personality - in all aspects of the latter - in the general and concrete life, in his mind, in his sensual nature, in his volitional impulses. At the same time, the consciousness of such a value was associated with the idea of the autonomy of the human personality - his freedom and independence. This concept of humanism received its form in the categories no longer of myth or religion, but of philosophy. It is precisely in this content that humanism constitutes, as it seems to me, the first sign of the Renaissance” [2; 4].

In literary criticism, the issues of the Renaissance have always interested researchers in the context of their activities. Many scientists, despite statements about the European Renaissance, defend their opinion about the global scale of this phenomenon. Many scientific works are devoted to the issues of the development of national Renaissances on a par with the European one and increasingly prove the correctness of this belief. In our opinion, the most important contribution to the study of the world Renaissance and the refutation of the opinion about the absence of this movement in the East. It is thanks to his merits that the opinion about the Eastern Renaissance received irrefutable evidence. In a series of his articles, various aspects and issues of Renaissance culture are studied, where, through his efforts, the place of the Renaissance in the history and culture of various peoples is determined. Being a famous orientalist, dealing with issues of Western, Chinese and Japanese literature, he showed with obvious arguments that the Renaissance has long been not a European phenomenon, but a global one. In the books and articles of N.I. Conrad studied and analyzed the culture and literature of the Near and Middle East in the context of the Renaissance development, where in particular he assessed the work of Nizami as a poet who wrote works of the Renaissance era of the East. According to the outstanding researcher of the East N.I. Conrad, the era of the flourishing of Islamic culture, the so-called "Eastern Renaissance", which gave the world outstanding personalities and trends, is undoubtedly the predecessor of the Western Renaissance. The theme of the East already in the Middle Ages became the subject of increasing interest of European writers, educators, scientists and historians. Even in the early centuries, the Western world was interested in Eastern literature, philosophy, science, which gradually began to penetrate into the space of Western countries, experiencing a huge number of transformations, interpretations and adaptations. The East and its eloquence, meaningfulness and elegance, speeches full of allegories and metaphors captivated European minds, astonishing readers with the novelty of the plot, the beauty of the speech, the intricacy of the storyline and the unusual vision of the events of the world around. Eastern literature penetrated into Western literature, conquering more and more space, conquered hearts, inspired many poets and prose writers of the Western world. As Konrad N.I. notes, “For a long time now, the world of literature of modern cultural countries of Europe has consisted of two elements: works that appeared in this country and works transferred to this country from the literature of other countries. It has long been the custom that truly significant works of any literature quickly penetrate the literary world of another country and to some extent become an attribute of the literature of this country” [5, 304].

The Europeans' appeal to Eastern motifs was not spontaneous; this process took place in many stages, since the direct penetration of Eastern literature, thought and science into European countries was impossible at that time due to the language barrier, differences in mental perception, aesthetic taste and worldview. It should be noted that the penetration into literature was a mutual process. In the same way, elements from the literatures of other peoples penetrated into Persian-Tajik literature, in particular, elements of Arabic, Turkic, Greek literature penetrated into Persian-Tajik literature, and the reverse process of penetration of Persian-Tajik literary traditions into other literatures also took place. It follows from this that any literature develops in close mutual influence with other literatures, experiences the relative influence of more developed ones.

The existence of similar traditions and themes in literatures, according to many researchers, is a consequence of historical, geographical and social prerequisites and conditions. When love lyrics, elegies, and laudatory poetry flourished in Arabic poetry, later its influence was felt in European literature and culture, and such similarity is due to direct connections between both poetic streams, born of certain historical conditions. It can also be quite reasonably asserted that Eastern and Western literature harmoniously complement their development processes, generally endowing them with depth, scope, and multifacetedness, with the inherent features of the Eastern and Western mentality. Despite this picture, Eastern and Western literature develop along their own paths. The issues of analogies in typological terms are studied in the scientific works of V.M. Zhirmunsky [3], E.M. Meletinsky [7], and in the studies of N.I. Konrad [5].

The words of A.B. Kudelin are appropriate: “The topic of literary interrelations has long been noted by increased attention of world comparative studies, that is, specialists in the comparative study of literature. Giving priority in their scientific search for solutions to the problems posed, specific issues either to the East-West vector or to the West-East vector, scientists did not immediately realize that

both vectors are important in the East-West opposition. And that only with equal research interest in both vectors, that is, when interpreting connections as interrelations and interactions between the East and the West, can one obtain adequate ideas about the world literary process in a particular era” [6].

It should also be noted that the Renaissance, considered as a cultural and historical era, should not be attributed only to European culture and history. Many ideas and ideals of the era were born in the depths of other cultures and harmoniously transferred to the European Renaissance, and undoubtedly, there is mutual influence of cultures in different periods of the development of world literature. Historically, two types of Renaissances can be distinguished - Eastern and Western (European). The Eastern Renaissance covers a vast area of the Indo-Iranian and Central Asian world of 9th - 12th centuries, where the most important ideological transformations took place, the so-called revolution of minds, which led to the flourishing of philosophical thought, literature, humanitarian and natural sciences, and medicine. The area of the Eastern Renaissance includes India, its borders extend from Egypt and the Arabian Peninsula to the Tien Shan Mountains. Many factors determine the interpenetration of cultures and traditions, which in turn caused the emergence.

3. Discussion

Placing Nizami Ganjavi and William Shakespeare within the context of the Eastern and Western renaissances, respectively, allows for a fruitful comparative analysis. While acknowledging the distinct cultural and historical contexts in which they worked, we can identify significant parallels in their humanistic concerns, their engagement with their respective literary traditions, and their mastery of language and literary form.

Both Nizami and Shakespeare demonstrate a profound interest in exploring the complexities of human nature, the full range of human emotions, and the ethical dilemmas that individuals face. They both create characters that are psychologically nuanced and relatable, even across vast cultural and temporal divides. Their works reflect a deep engagement with philosophical and ethical questions, exploring themes of love, justice, power, and the search for meaning in a complex world.

However, there are also significant differences. Nizami's work is deeply rooted in Persian and Islamic traditions, employing the formal elegance of Persian courtly poetry. Shakespeare's work, while drawing on classical sources, is grounded in the English Renaissance and its emphasis on individualism and dramatic representation.

Framing these authors within a broad understanding of “Renaissance” allows for an understanding of global intellectual history.

4. Conclusion

This study has argued that Nizami Ganjavi and William Shakespeare, despite their vastly different cultural and historical contexts, both embody key characteristics of Renaissance humanism. Their works, while distinct in form and style, share a profound interest in exploring the human condition, engaging with complex ethical questions, and creating enduring works of literary art. By placing these two literary giants within a comparative renaissance framework, we gain a deeper appreciation for the diverse manifestations of humanistic thought and the enduring power of literature to transcend cultural and temporal boundaries. Future research could expand this comparative approach by examining other figures from the Eastern and Western renaissances, further enriching our understanding of the global history of ideas.

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