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COMPARATIVE-TYPOLOGY ANALYSIS OF THE EPISTLES "JAMSHID AND KHURSHID" AND "FARKHAD AND SHIRIN"

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ABOUT ARTICLE

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Abstract: The article is devoted to the issue of literary roots of images in the epic poem by Alisher Navoi "Farhad and Shirin". The external influences that prompted Navoi to create an epic with a new theme are analyzed. To clarify this issue, the epic poem "Jamshid and Khurshid" by the 14th - century Persian poet Salman Sovaji was taken as an object. Similar motifs are revealed in both epics. Here are some of them: Farhad is the prince of China, love at a distance, a journey with an artist friend, a dragon, a div, a sea voyage and a flood, advice from a wise old man, the hero's slavery, wandering alone in the mountains and friendship with wild animals, a battle with an enemy.

Introduction

It is not for nothing that Hazrat Alisher Navoi described the second epic poem of "Khamsa" "Farhod and Shirin" as "a poem with a pure history". As Gonul Alpay rightly admitted, while writing this work, the poet used all his creative skills and gave birth to a new masnavi, the subject of which is completely different from the original [4:155]. One of the urgent problems of Navoi studies is to study which of the literary works created before Navoi had a

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strong influence on Navoi and resonated in his creativity. After all, studying the literary foundations and sources of Navoi's creativity, knowing them in depth, helps to see and show from which artistic reference points the poet's poetry and aesthetic ideal drew strength and inspiration; what goals he pursued when using them creatively to create images, and in general, the development of the poet's creativity. The first examples of the Turkic epic, which began to appear in both oral and written form from the 14th century, such as Qutb's "Khusrav and Shirin", Khorezmi's "Muhabbatnama", Heydar Khorezmi's "Mahzan ul-asror", "Gul and Navruz", Khojandi's "Latofatnama", and Durbek's "Yusuf and Zulaykha", undoubtedly served as a national and aesthetic foundation for the creation of Navoi's "Khamsa", a masterpiece created during the Timurid era [6:90].

Materials and methods

Gonul Alpay divides the external influences that inspired and encouraged Navoi to create a work that has "no precedent" to this day into three groups.

I. The influence of masnavis on the theme of Khusrav - Shirin - Farhad created before Navoi: 1) Nizami's epic "Khusrav and Shirin"; 2) Khusrav Dehlavi's epic "Shirin and Khusrav"; 3) "an unknown poet" - Shamsiddin Muhammad Orifi's epic "Farkhodnoma"; 4) "an unknown second poet" Salimi's epic "Shirin and Farhad".

II. Other motifs and masnavis that influenced Navoi:

1) Romantic epics created in Iranian literature before Navoi;

2) Salman Sovaji's epic "Jamshid and Khurshid".

III. The influence of the environment and era in which Navoi lived.

The scholar states that before Navoi, in addition to Nizami, Dehlavi, and Ashraf Maroghi, two other poets wrote the epic poem "Farhod and Shirin" in Persian. Although Navoi did not read Orifi's work, he may have been familiar with its content, but it is likely that he read Salimi's epic poem "Shirin and Farhod", written nine years before his work, and that the "unknown poet" was Salimi, says Gonul Alpay. [4: 155-165]

M.A. Rasulzoda, Y.E. Bertels, and H. Arasli, who studied the genesis of Nizami's "Khamsa", noted that the myths and legends of the Turkic and world peoples, as well as oral epics, played an important role in the creation of the great five. They put forward serious considerations about the literary and spiritual origin and source of Nizami's epics, which are deeply connected

not only with the history, religions, philosophy, mythology and aesthetics of the East, but also with Western culture. Bertels pointed out that the cultural traditions of the East and the West were mixed in Nizami, and that Nizami's "Khamsa" served as a bridge between the two cultures [9:92]. Hamid Arasli's scientific observations about Nizami's close acquaintance with the religious-historical and literary-philosophical sources created in Greece are noteworthy: the poet reflected in his works that the Greek people gave very rich and valuable gifts to the history of mankind, that Greece was the cradle of culture in its time. Nizami was well acquainted with the scientific heritage of Aristotle, Plato and other philosophers. He was familiar with all the works written in Greek on the history of Alexander. The scholar believes that Nizami's epics were written under the influence of "Shahnama", "Kalila and Dimna", Homer's works, and "Kutadgu Bilig". [5: 90]

Like Nizami, Navoi also studied many artistic and historical sources to form the subject of Farhad and Shirin. Navoi openly expresses information about this in his work. Navoi, who carefully studied and compared the works of the master of words Nizami, the Indian magician Khusrav Dehlavi, the poet Ashraf Maroghi, an unknown poet, as well as historical works, was able to see the differences between these works.

Navoi emphasizes that his epic should differ from his predecessors, in particular Nizami's epic, and shows the importance of writing a new epic and its reasons. The first reason is to repeat what others have written, to lag behind the people and ride horses, to overcome the obstacles that people have overcome. The second reason was the scourge of love that had gripped the poet and was forcing his soul. The poet's language was powerless to describe that love, so he decided to express his situation through the language of his pen:

Birov ishq solib jonimg'a anduh,
Mashaqqat toshi yuklab ko'h to ko'h.
Bo'lub zulmi o'tidin xasta jonim,
Qarorib dudi birla xonumonim . [1:35]

Then a call came to him from the unseen, saying that the hatif (the one who gives white blessings from the unseen) inspired him to write a new work, and then he went to Jami, who also prayed for the poet and wished him success in this work.[8: 52]

Nizami and Salimi, in the chapter dedicated to the reasons for writing the epic, also describe how the *hatif* of the heart taught them how to write a work. This similarity, that is, the poet falling in love with a beauty and the *hatif* inspiring him to write a new romantic work, was one of the traditions of writing *masnavi* in Eastern literature.

Result and discussion

In this article, we would like to reflect on Salman Sovaji's epic poem "Jamshid and Khurshid", which is one of the literary sources that inspired Navoi to write a "historically pure epic".

The story "Jamshid and Khurshid" is one of the most beloved works in Persian and Turkish literature, like the story "Khusrav and Shirin"/"Farhad and Shirin". In Persian literature, Salman Sovaji (1309-1376), and in Turkish literature, Ahmadi (1334-1410) were among the first to write this topic.

Salman Sovaji's epic poem "Jamshid and Khurshid" was written in Baghdad in 1361 at the request of Sultan Uwais I. About thirty manuscript copies of this *masnavi*, which was very popular in its time, are kept in libraries in Tehran, Mashhad, Cairo, Paris, Britain and Turkey [13:381]. The work is written in the *mahzuf* meter of the *hazaji musaddas* of *aruz*. The volume is 3113 verses. The main part of the work is called "Og'ozī qissayī Jamshid - u Xurshid" and consists of two parts.

In the traditional introduction, which consists of the chapters "Munajat", "Tawhid", "Na't", "Me'rajiya", Salman emphasizes that no one has written this work before him, and that he was the first to create the love story of Jamshid and Khurshid. However, the reader who carefully reads the work will see that the poet creatively used Firdawsi's "Shahnama", Nizami's "Khusrav and Shirin", "Haft paykar", Unsuri's "Vamiq and Azro" and Khusrav Dehlavi's "Shirin and Khusrav" [3: 342]. Scholars such as Yasimi and Tahsin Yaziji argue that Zahir-i Faryabi's "Manohar and Dunolat" also had a great influence on the creation of "Jamshid and Khurshid" [13:382]. Jan Ripka, on the other hand, considers this *masnavi* to be a new version of the epic poem "Khusrav and Shirin" written under a different name. [7: 11].

Although the first example of the story of two lovers was created in Iranian literature, the work gained greater value in Turkish literature. Starting from the 14th century, Turkish poets began to pay tribute to it. The epic poems "Jamshid and Khurshid" by Ahmadi (1403), Jam

Sultan (1478), Abdi (1558), and Hubbiy Aisha Khotun are among the most widely read epics in Turkish classical literature. Although the Tazkiras state that a poet named Humami also had a work called "Jamshid and Khurshid," this work has not yet been found.

The summary of the epic poem "Jamshid and Khurshid" is as follows: Jamshid, the beautiful and well-educated son of the powerful Chin khan Fag'fur (Shapur), sees a girl sitting in a palace in a flower garden in a dream and falls in love. Forgetting about the crown and throne, he becomes mad. His father Fag'fur and mother Humayun invite all the beauties of Chin to the palace and organize a feast. Understanding his parents' intentions, Jamshid declares that he is not satisfied with any of the beauties. Even the efforts of the doctors do not disappoint the ever-imaginative Jamshid. Jamshid had a friend named Mehrab, a merchant, artist, and an extremely knowledgeable person who had traveled to Egypt, Syria, Mochin, and Rum. Mehrab understands that the fairy Jamshid described is Khurshid, the daughter of the Emperor of Rum, and draws her picture and shows it to the prince. Mehrab wants to send Jamshid back from the dangerous journey to Rum, but Jamshid is stubborn and manages to get permission from his father. A large caravan loaded with pure silks, musk, gold, silver, and jewels sets off before the prince. Khurshid and Mehrab choose the shortest but most dangerous route to Rum. Jamshid and Mehrab become guests at the palace of the Sultan of the Land of Fairies, Javrzod. On Mount Sukila, he kills the giant Ekvan, who came riding a dragon, and in the land of giants, a fierce lion. On the shores of the Sea of Rum, he talks with a monk in a glass temple. On the sea voyage, the prince's ship encounters a storm and is broken apart by the impact of a large wave. Jamshid saves his life by clinging to a piece of wood. On the fourth day, he manages to reach the shore. Seeing a terrible thick forest in front of him, the prince calls on the sultan of fairies for help. Javrzod puts Jamshid on his horse, which resembles Buraq, and carries him across the sea. Finally, Jamshid reaches his caravan. The Emperor of Rum receives Jamshid in merchant clothes and asks him questions. He realizes that the man standing in front of him is not an ordinary merchant, but a nobleman, and offers to stay in the palace. With the help of Mehrab, Jamshid sees Khurshid, and the flame of love in him flares up. Khurshid's mother, Efsar, who finds out about the secret meetings of the two lovers, locks her daughter in a castle on the highest rock. Jamshid, in Khurshid's grief, wanders the mountains and rocks, becoming a companion to wild animals. Mehrab searches for a way to save his friend from this torment and finally finds it:

Jamshid should enter the service of the Caesar of Rome and gain his trust. Jamshid tells the minister of his goal and first becomes the king's accountant, and a year later, his minister. When the prince of Sham, Shadi, comes to ask for Khurshid's hand in marriage, he shows his superiority over him in every way (May festival, horse racing, hunting events). Shadi, who considers Caesar's three conditions an insult to him, returns to his homeland and declares war on Rome. Jamshid kills Shadi and his father in battle, pacifies the land of Sham, and returns to Rome. Caesar gives Jamshid the crown, throne, and daughter on the condition that he stays in Rome. Jamshid begins to miss his parents, his homeland. Knowing that Khurshid's parents will be against his going to China, he asks Caesar for permission to go hunting. Jamshid and Khurshid, seeing the preparations for hunting, go out into the desert, and under the pretext of hunting, flee to Chin. Chin Fag'furi, seeing his son return alive, is very happy and hands over his crown and throne and property to him. Jamshid makes Chin flourish with his fair policy.

It is no coincidence that this epic, whose plot is unlike anyone else's, attracted the attention of Ahmadiy and Alisher Navoi. The study of the epics of Salman Sovaji and Alisher Navoi using the method of comparative-typological analysis showed that there are many similar aspects in the composition of the two works. These are the following:

1. The origin of Farhad. In Sovaji, Jamshid is the son of China Fag'fur. In Navoi, he is the son of China Khagan. Jamshid and Farhad are the princes of China.

2. The motif of a friend. In Sovaji, Jamshid's friend is the merchant and artist Mehrab, while in Navoi, Farhad's friend is the skilled painter and artist Shapur. Mehrab traveled to Egypt, Syria, Rum, China and Mochin due to his merchant profession, while Shapur traveled the world due to his art.

3. Dream motif. Mehrab realizes that the girl Jamshid saw in his dream is Khurshid, the daughter of the Roman Emperor, and says that he saw her when he went to Rum and drew her picture. He shows Jamshid's picture of Khurshid. Farhad tells Shapur about the beautiful country he saw in his "dream" (actually in a mirror), but when he wants to talk about the moon-faced woman, he sighs and faints. Shapur draws a picture of the country Farhad described.

4. The motif of making a friend a guide when embarking on a long journey. Jamshid asks his friend Mehrab to be his guide on the journey to Rum. Shapur, on the other hand, agrees to be his guide if Farhad wants to go to the Armenian land.

5. The dragon motif. Jamshid fights a dragon on Mount Sukila and kills it. Farhad, on the other hand, kills a dragon in the land of Greece by applying Samandar oil given to him by Suhayla and cooking its prey in the fire that comes out of its mouth.

6. The giant motif. Jamshid fights the giant Ekván in the land of the giants and after a long fight, cuts off the giant's head and dismembers his body. Farhad, on the other hand, fights the giant Ahriman in the land of the giants.

7. The motif of the wise man showing the hero the right path. A monk living in a glass temple teaches Jamshid about the existence of the world for 360 thousand years and the games of the heavens. Farhad learns about metaphorical and divine love, as well as his future, from Socrates, who lives in a cave.

8. The motif of a sea voyage and a flood. 180 ships carrying Jamshid's wealth set off. On the fortieth day of the voyage, Jamshid's ship, loaded with silk and gold, encounters a strong storm and breaks apart. Jamshid survives by clinging to a plank. In this state, he swims for four days. In the epic poem "Farhad and Shirin", a father and son who set out on a sea voyage encounter a strong wind that occurs once every hundred years. The waves, each side of which is like a mountain, break the boat in which Farhad falls. Farhad also survives on a piece of plank.

9. The motif of the hero's imprisonment in a castle. Malika Efsar, who came to Khurshid's palace to investigate the rumors, sees a strange young man (Jamshid) hiding behind a tree and imprisons her daughter in a castle on the highest rock. In "Farhad and Shirin", Khusrav, who learned from the rumors that Shirin had a crush on Farhad, cunningly imprisons his rival in the Salosil fortress.

10. The motive of the hero, who is obsessed with love, climbing a mountain and a rock. When Jamshid is deprived of seeing Khurshid, who is imprisoned in the fortress, he wanders in the mountains and rocks, talking to wild animals. When Farhad, who is imprisoned in the Salosil fortress, is deprived of Shirin's companionship, he wanders in the mountains and rocks at night, fighting with wild animals.

10. The motive of fighting with an opponent. Sham prince Shadi, who received a rejection for Khurshid's hand in marriage, declares war on Rum. Jamshid fights the Sham army and emerges victorious. Navoiyda declares war on Iranian king Khusraw Armanzamin, who

received a rejection for Shirin's hand in marriage. Farhad, acting as a stonemason, leads the army alone.

11. Similarities in the compositional structure of the work. Both epics consist of two parts. In the first part of the epic poem "Jamshid and Khurshid", the scenes of Jamshid setting off with Mehrab to Rum in search of a beautiful girl, killing a dragon and a giant on the way, meeting a monk, encountering a storm at sea, and escaping from a terrible forest with the help of Javrzad are very similar to the scenes of Farhad setting off on a journey to Greece in search of Socrates, killing a dragon and a giant on the way, the terrible forest, the storm at sea, and Khizr helping Farhad. In the second part, the Sham prince Shadi, who came to ask for Khurshid's hand, and who, after failing the tests of the Roman Caesar, declares war on Rome, are reminiscent of the behavior of the "lover" Khusraw in the dilemma in "Farhad and Shirin".

Ahmadi, who freely translated Salman Sovaji's epic poem "Jamshid and Khurshid" into Turkish, makes a lyrical digression in two parts of the poem and presents a philosophical-moral discourse devoted to the interpretation of figurative images in it. The first discourse consisting of seventeen verses is called "Dar tamsil", while the second discourse consisting of sixty-two verses, which comes in the conclusion, is called "Fit-tamsil wa't-ta'wil". The author states that Jamshid, the main character of the poem, is the embodiment of reason, a symbol of wise justice. Khurshid, on the other hand, is a manifestation, he represents the beauty of Allah. [12:707]

Bu destānuñ besî vardur rumûzı
Ki oldur ğaybdan aklıñ künûzı
Nedür Cemşîd bir dānā-yı sâlik
Ki dîñ-i şer'dür añā mesâlik
Nedür ol didügüm Hurşîd maḳṣûd
Olur temşîlde âbidle ma'bûd [12: 687]

The son of the Chinese king, Jamshid, sees a beautiful girl in a dream and falls in love with her. From a traveling artist who has traveled to many countries of the world, he learns that the girl he saw in his dream is the daughter of a Greek ruler - Khurshid. Jamshid sets off with a hundred thousand troops towards the land of Rum, a symbol of guidance. He crosses waterless deserts and dense forests, fights with wild animals, and in battle kills a seven-headed dragon and a terrible giant. Ahmadi likens the ego, the worst enemy of man, to a giant:

Nedür ol dîv nefsüñdür yaqîn bil
Yavuz düşmendür anuñ çâresin kıl...

The seven-headed dragon that Jamshid killed is a symbol of the ego, one of whose heads is envy, the second is the pride of the world, the third is arrogance, the fourth is anger, the fifth is greed, the sixth is greed, and the seventh is the world. Therefore, the person who kills the dragon of the ego becomes a mujahid and a person of struggle:

Helâk iderseñ ol nefis ejdehâsın
Mücâhidsin ü hem ehl-i gâzâsın [12: 687-690]

Jamshid's ship is wrecked at sea, and he accidentally clings to a plank and is saved. The board is a symbol of sincerity, and the wind that drove the board to the shore is a symbol of luck. The deserted island, which is so scary that it makes a person regret being born, is Arosat, says the poet.

The lands of Chin and Rum in the epic poem "Jamshid and Khurshid", the land of fairies, the abode of giants, Khurizad, Nozparvard, Yalmogiz, Hakim, Raihan, flowers, the sea and the flood in it, boxes of jewels are also symbolic and figurative images, and their interpretation will undoubtedly help us correctly interpret other epic works created in the figurative language of the XIV-XV centuries.

This style of Sovaji came in handy for Navoi, who intended to make changes to the plot of the epic poems "Khamsa". Changing the plot of the epic poem "Khusrav and Shirin", which is sung about the love of the people, Salman gave mystical meaning to each motif he adopted from Sovaji. As a result, an artistic interpretation of the love metaphor and love divine, which was the eternal desire of the Sufis, was created.

Alisher Navoi's epic poem "Farhod and Shirin" became the most perfect of the works created in the 15th century, combining reality and metaphor, symbolism and vitality. In the second chapter of the epic, Hazrat Navoi points out that Farhod is fate, Shirin is revelation, Mulkoro and Sokrat are intellect, Shapur is fate, Sheruya is death, and Shabdiz is a symbol of night, preparing his reader to read the metaphorical epic poem written by Khoslar Iskh. According to religious and mystical sources, a person is commanded to carry the soul, heart, spirit and intellect from this world to the real world in a pure and clean state. Navoi incorporated his views and conclusions about the soul, heart, spirit, and intellect into the art of

the epic and expressed them with figurative images: The first destination that Farhad passed through is the symbol of the soul, in which he wins over the dragon, the symbol of the soul, the abode of the soul; the second destination is the symbol of the heart, in which Farhad kills the giant and gets rid of arrogance and conceit; the third destination is the symbol of the soul, in which Farhad, having captured the cup of Jamshid, gradually reaches a certain rank; the fourth destination is the symbol of the mind, in which Farhad learns the science of divine and figurative love from the perfect Socrates and becomes the owner of divine power [14: 51-58].

Conclusion

By the 14th-15th centuries, metaphor rose to a leading position in Persian and Turkish literature. Amir Khusraw Dehlavi wrote a response to Nizami's epics in the direction of metaphor, starting the tradition of attaching a *tatabbu'* to Nizami's "Khamsa" and singing metaphorical love in Iran, Central Asia and India. Khojui Kirmani (1281-1352), Salman Sovaji (1300-1376), Kotibi (died in 1436), Ahmadi (1334-1410), Abdurahman Jami (1414-1492), Alisher Navoi (1441 -1501), Lami (1475-1532) created epics by "mixing" the "mystery of truth" with "metaphorical" ones. While passionately embodying the fiery love of metaphorical images, they did not forget to provide a mystical commentary on metaphorical symbols in the introduction or at the end of the work.

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