

Nizami and Shakespeare: Typology of Formation of Literary Phenomenon

Teymur Karimli

Academician, Institute of Manuscripts, Azerbaijan National Academy of Sciences, Azerbaijan
manuscriptolog@gmail.com

Doi:10.5901/mjss.2015.v6n3s1p465

Abstract

If we imagine the world literature as a single intellectual and emotional process and don't divide it into the component parts such as Nakhchivan literary environment, Yasamal literary environment etc. we will be able to reveal an organic relationship among a number of phenomenal events generated by human culture. Indeed, more developed humanoids which observe people from Space and conduct investigations over us, carry out their studies keeping our nose up and without taking into account our nationality which we belong regardless of our wish as well as incomprehensible dialect differences and do well. Perhaps, while learning the world literature, they do not make a big difference between Turks and English as we conceive and deem that Shakespeare is an uncle's grandson of cousin of Nizami.

Keywords: Nizami, Shakespeare, literary phenomenon, comparative literature

1. Introduction

Aught, all of these are the problems of humanoids and since they are satisfied with taking a contemplative position as an outside observer without interfering in the internal affairs we shouldn't meddle with their internal matters and care for our problems which bother us in every circumstance.

Whatever the case, the days in eyes irritating, smoky and frowzy, cough-inducing but warm cave of Adam and Eve when we lived pleasant and carefree days by playing "besdash" game and painting a mammoth on the wall worth to remember. Neither Great Armenia nor the wee world existed at that time.

Then we grew up, got on in year, disfavored each other and moreover as Kabil brother, we even deprived our Habil brother of sweet life which is the most vital gift from God.

But, fortunately the majority of people didn't applaud and turned against that bloody event; overall, a Kabil syndrome could not become a way of life for humanity. Great wordsmiths and humanists stood and presently stand in the front ranks of those who played acritical role in occurrence of this event. Undoubtedly, names of Nizami Ganjavi and William Shakespeare who enriched the human culture in this respect should be mentioned in the top ten. Immediate predecessor-successor relationships do not exist between two geniuses Nizami and Shakespeare who were brought up by poetic and philosophical thinking of humanity. However, when chasing the formation process of two geniuses it is possible to reveal the astonishing similarities which shows that the Earth is much more smaller than we imagine.

Such a question may be asked: But why just Nizami and Shakespeare? Why not, for example Nizami and Dante, or Mevlana and Dostoyevsky, just Nizami and Shakespeare? Hence, in Medieval literature we can not find out other master who is less dependent on mysticism as these two geniuses. Due to the fact that, compared with the period of faith and beliefs of that time, no one is able to demonstrate healthier thinking than the two masters.

It is better or worse? Perhaps, be it for good or for bad; because, as two sides of the coin (I wonder how this analogy has been drawn without a medal?), each case has a bad or good points. Let us start from the bad point:

A human being (in this case Nizami and Shakespeare are understood under the term of "human") asked that why this outlook seemed strange to you when everyone lived with mystics?

The good point is that, even the majority of minds, including the world's leading (possibly well-known) literary and philosophical thinkings couldn't display greater determination than a straw before mystic flood in the XX century and at the beginning of the XXI century, of course, the efforts made by Nizami and Shakespeare in this regard are at least commendable.

At the time when mysticism in a triad of Blake-Borges Coelho endeavours to bring the closed community values into our public life with a new force, we are bound to refer to Nizami and Shakespeare as rocks stood equally in the middle and hold on right progressive tools which carry forward human thinking. Otherwise, dervish philosophy can take

away our pranic energy and in return, to bestow keshkul (a religious dervish bag) and double axe.

"Yo will die if you become Shah!"

In this situation, the great kindness would be to arrange a special service group to instantly deprive all babies born of life by standing sentry over the maternity hospitals so that a reign which could lead to suffering from losing a great and unique gift wouldn't fall to the lot of him.

Why is such contribution made to mysticism which, to put it mildly, Nizami and Shakespeare approach ironically and why is mysticism promoted so much?

The reason is apparently clear; however, most of the time it disappears behind the smoke-screen emitted deliberately. What is the purpose of it?

Don't tell of being unaware!

His majesty's stomach!

His majesty's stomach mobilizes human brains and human heads in search of food!

His majesty's stomach mentioned above respectfully and which turns an innocent infant into a ravenous wolf and make them attack their homogenous members and be out for blood of those poor is the struggle for life and existence.

And the most important thing is that all of these are the natural events are derived from the character of creation and there is no need to look for romance since a person who creates someone out of himself is deemed selfish. However, all of these are the laws which the organic world subject to and therefore the humanity stands on the highest level of the organic world, sometimes does not obey the rules and devises "new laws". (When writing these words I heard news on TV: eight persons died as a result of collision of two cars on certain km of Baku-Pirshagi highway. In the meantime, I was invited to Pirshagi and by coincidence I could have been one of the eight persons...). One of these laws is a mad dedication law.

In short, you know that you are going to die; but due to decease you can save the life of or make happy someone you love. If you don't believe in mysticism- afterlife, perhaps you will hesitate. Whereas the hope of meeting in the other world give you great courage for selflessness and you sacrifice yourself for the beloved person.

And who is chosen? Someone who is more cautious and takes the waiting position. Just his genes stimulate the further development. Hence, instead of your braver and warmer genes (it seems that, in this case I conduct an interview with someone who has already passed away) more dishonest and cautious genes will be dominant. Prudence means that, think as soberminded persons, but if mysticism is a trend, be mystic!

When approaching from this point of view, we see that Nizami and Shakespeare are forcibly mystic. Although adopting the mysticism conditionally, it has not been found in the genes of geniuses and in their works we can observe that they cannot stand before the seduction of "overstepping the limit".

2. Comparative Study

Generally, in literary criticism a comparative study of literary works draws attention as one of the problems which always maintain its relevance. Taking into account this feature, a Russian literary critic Y.B.Vipper writes: "The work carried out over the multivolume history of World Literature" reinforces the conclusion that one of the pressing tasks set forth before the literary science comprises the application of a comparative approach during the study of development path of the art of writing. The same task stands before human science: neither the complex history of art (at least within the frameworks of one period) nor the complex moral and cultural history can be made as a whole without improving the comparative analysis method." (Vipper, 1990)

Of course it is clear that, one of the most significant problems of the comparative literary criticism should include the detection the formation process of literary phenomenon and literary genius with all the details and determination of universal features in this regard.

When putting forward the problem of "History of Theoretical Literary" at one time, D.S. Likhachov intended to reveal the general development methods of the world literature (Likhachov, 1978). Surely, the idea of creating theoretical literature is very attractive: but, I wonder what favor it will make for His Majesty's Stomach- for humanity?

While looking for alternative to this idea, we will probably have to bring forward a notion of practical literature.

So, the further development of literary criticism should be directed to such a course in order to make this science give society a head start as much as a rotten nut! In other words, society should need a literary scholar or rather his works as professionals growing a corn, building a house and providing the people's liveability by inventing new technologies.

3. Philosophical View

While thinking and trying to understand the essence of creation for thousands of years, the people have mixed the cause and effect. It seemed that although the absence of the whole universe, at least the Earth and the Sun were made for man and provided for his (her) convenience. All harmonies in life were created and arranged for that matter.

I remembered such an analogy: When my son Orkhan who is an adult man now was 2-3 years old, he looked at trees swaying in the wind and said: "Father, tell the tree not to sway because it becomes windy."

Yes, it seemed to the child that the wather is windy due to the tree sways; but he didn't understand that on the contrary- the tree sways as the wind blows.

In "childhood" of mankind, in other words, in Ancient times and the Middle Agesç it didn't come to mind that favourable conditions were created on the Earth in order to make the human life feasible; otherwise, favourable conditions for the organic world were not created on the Earth to make it feasible.

Indeed, accelerators also existed among people who thought like a child; however, no one treated respectfully towards a man who didn't think like the majority and therefore, most of the time the wise men who grew up and got experienced early in life were called upon to black out their views, accurate outcomes.

"Geniuses are the orphans of their time..."

Nizami and Shakespeare were prematurely grown accelerators-geniuses of their time and hunting out as well as uncovering the typological aspects of formation of these geniuses as literary identity can support us in terms of understanding a number of points. (Perhaps, it will not support...).

Today, such a discussion is going among the Shakespeareans whether Shakespeare had creative development, method, style selected and followed consciously by him.

Addressing this issue, the prominent Shakespearean scholar, Russian scientist R.M.Samarin wrote nearly forty years ago:

"The scientists who suppose that it is too early to speak of a creative method and consciously applied style of Shakespeare existed during the Soviet period and still exist: at that time-namely, four hundred years ago, a representative of the XVI century Shakespeare was supposedly a very spontaneous and impulsive poet to put foward such issues." (Samarin, 1964).

The Russian Shakespearian disagrees with this point of view and produces evidence against it: "Those Shakespearean scholars are completely right in thinking that Shakespeari likely had certain systematic reviews towards the method and style problems. Another fact which makes it substantial is that both terms were familiar to Shakespeare in their indirect meanings: the notion of "method" is found during the talks of Hamlet with the actors; for once the princess proves "the honest method" ("This honest method" – II, 2) and prejudices it against artificial, false methods. Poetic styles are discussed in the sonnets of Shakespeare. But it is not the only event in which Shakespeareare deals with theoretical views on art." (*Ibidem*, p. 5.)

Sufficient materials regarding the art view and creative style can also be found in the works by Nizami and in this respect, the comparison of the two masters brings very ample and exciting facts.

First of all, performing certain parallels between the life and period of Nizami and Shakespeare provokes interest and as mentioned above, brings out once agains that a human being is a human everywhere- in the East, West, South, North.

"I was a hidden treasure..."

Hidden treasure- is a human brain which all the wealth has not been appeared completely.

According to the scientists' estimates, human brain's potential uses only five percent of the mental abilities. In my opinion and if no one condemns me, it does not use 0,5 per cent at all. It can be compared in the case when the most advanced computer is used only as a calculator... Anyway, let's admit that the majority of humanity benefits from their brain's potential only to that extent.

In Ancient Rome it was said that "history repeats itself". They also said- everything new is actually well-forgotten old. Referring to these sayings, the new mystics want to apply a "moth-eaten mysticism" which belongs to the old centuries.

Besides muddle-headed persons, the intelligent ones praise Sufism and irfan, that is to say, mysticism in such a manner even a watermelon is not commended in Halab market (when writing these lines I was in ceremony held in Halab for Nasimi).

Fo example, in the Foreword of a short monography called "The roots of Anā I-Haqq (I am absolute the truth) of

Nasimi one of our outstanding philologists Rustam Kamal writes (the monography does not belong to R.Kamal, but as a specialist he only presents the work): "

"Today, in the mystical paradigm of knowledge of Hurufism, the restoration of symbolic codes such as Allah, Anā l-Haqq, Me, Fazi, Nasimi, Jahan, Leyli as well as divine, sacred words showing the mutuality of Universe, Space, Absolute, Harmony, paradise with fairy and bellboy, material and spiritual worlds is one of the important issues faced by science. (?! – T.K.)" (*Preface*: R.Kamal. "No one can surmise the word of Nasimi...") (Hasanoglu, 2004)

Yuri's Day for you, Grandmother!

Hence, one of the key challenges faced not only by us, but also by science as a whole is not the solution of economic, social and psychological problem, but the restoration of "divine and holy words-the symbols"!

By God! it is impossible to overcome an enlightened nation with opportunity of solving "important issues"! Armenian commits a blunder, cries over spilled milk!

If he dares let him restore "Ana-al-Haqq" word-symbol but how will he manage to do it!

Eight hundred years ago Nizami alluded to such "restorers". But we don't know whether laughing at or crying for "restorers" who raise the restoration of divine symbols to the level of high-priority scientific problems at the time when the "foreigners walk in the sky with the balloons"?

Eight hundred years ago Nizami glorified human beauty, enthusiasm for life, creative labor.

Six hundred years ago Nasimi praised human beauty, love of life, creative labor.

After six hundred years the author of the above mentioned short monography A.Hasanoglu suggests that Nasimi glorified the death, but not life, as he writes below: (written by A.Hasanoglu, not Nasimi):

"Since living in torment the lover of truth knows the "taste" of the bodily, pain and therefore long time ago he sacrificed to the love his body which death can snatch away. The only thing that he expects from the mortal life is the death that leads him to meet his darling." (Hasanoglu, 2004)

Like so! Neither more, nor less!

It turns out that Nasimi has to be grateful to those who stripped off his skin alive and joined him to the "only think that he expected from life"- sweet death!

Seventy years ago the great Jafar Jabbarly turned his face to the people with the words of Ogtay Eloglu and said: "Create if you can and die if you cannot!!"

After seventy years new mystics say: "Anyhow, you'll not manage to create; in this case you should die!"

This "philosophy" is well-known to us: In Torah the human body deserves respect and love; On the contrary, it becomes the object of hate in Gospel and agonizing the body as a lair of evil and malice and taking vengeance on profanity which separates a human from divine realm in this way amuses the brains as mania. Over again, human beings misplace the causes and results. Intensive trade occurs between the Christian apologists and people. Heaven and eternal comfort becomes the object of trade.

Paradise dealers masterly use those who are greedy for tale and legend. Details on the legends of the other world and heaven incredibly thrive, advertising network is enhanced to get clients, spending large amounts of money for advertising agents –chaplains justifies itself.

"Not a child, each understands everything..." Sabir mentioned it on the other occasion, but I made such a quote since it matches with our situation to some extent.

Really when seeing the adult men to fall into the trap of mysticism and prejudice only these words come to mind: "Not a child, each understands everything..."

But it turns out that although growing up as a camel, a human's brain always remains as a camel's calf.... "You have grown up as a camel but you do not have the brain like a camel's calf!" One of the heroes of Dede Korkut said these words to his infantile father...

Why wine and drunkenness are dealt more in Sufi works? It is an analogy of similar events. Wine besots a person and at first drinking derives pleasure, eases, inspires a human being, but as the effect of doping passes, a person suffers to the extent of pleasure that he derived.

Certainly, we are talking about physical punishment such as headache, discomfort, nausea, general weakness etc.

At first the love besots a person just the same, and he does not feel a wing to fly, reaches the summit of happiness. When the time of getting down (it is not possible to remain at the top all the time!) comes, "headaches" start.

What can you do to remain at the top all the time and to make the feeling of pleasure endless and eternal?

Zoologists have conducted such an experiment: they inserted an electrode into the pleasure centre of the rat's

brain and connected it to the weak electric current. In the cage they installed a current key in such a place which allows the rat to touch and activate. Suddenly the rat pressed the button and pleasure centre of the brain got an impulse. After seeing a taste of pleasure our hero turned into a drug addict within a few hours, ignored the food and water and enjoyed of pressing the button all day. Eventually by gathering the strength at the end of the day and pressing the button the rat reunited with "the only happiness which expected from the mortal world"-the death. (Like our new mystics!)

It is evident that as an excessive torment, the extreme pleasure is also fatal and therefore our ancestors didn't say vainly: "Let's throw caution to the wind".

When choosing between the two deaths Spartacus said: "It was better to die by iron than starvation!"

Of course these are simply jokes and the cause of death does not matter to a horse or person;

It makes no difference to die from earthquake or panic if you are ill-fated.

By the way, I want to single out an example from Molla Nasraddin:

"A satisfied man should look like the deceased one."

But in this case contradicting ourselves we should bring to attention one principal difference: torment and enjoyment. Let us have look at the proverbs and set such a saying as an example: "Death as death or death as torment."

Here, the issue on the character of the death process arises. Painful death or conventional death. Certainly, if life consists of sufferings from beginning to the end, then the death is really a way of great salvation and rescue. But what if the life consists of enjoyment from beginning to the end? In this case a rat syndrome manifests itself and the death again brings off a human being. In ancient times, the princes and rich youth went the way of all flesh frequently due to revelry.

But what all of these got to do with love?

Platonic love also deals with admiration, torment, pleasure and finally death.

Hence, it will not be a mistake to call the platonic love as a "native child" of secular love from this point of view. But as a hero of Dede Korkut epics this child also does not appreciate his native father and considers him a madman. Therefore, they separate ways- the first sees the happiness in adherence to real life whereas the second in the dream, mysticism and tale.

A little mysticism can also be found in the works of Nizami who lived four hundred years before Shakespeare; in my opinion, I will not make a mistake in saying that there are enough seekers of mysticism in the works of Shakespeare. Anyway, R.M.Samarin proves it in his work: "Many bourgeois literary critics (50-60s of the XX century T.K..) vigorously deny the realism of Shakespeare and try to find out mystical aesthetic concept traces in his works which are completely alien to Shakespeare. They attribute the hopeless pessimism features to the sharp tragic element of the great poet in order to "build a bridge" to the tale and dream aesthetics set against a sad truth which Shakespeare was likely to turn away from." (Samarin, 1964).

Of course it must not be forgotten that Samarin lived in the period when the Soviet ideology dominated everywhere and appreciated Shakespeare from the communist point of view.

But when crying for Imam, it would be fair to be moved to tears for Yezid, it should be brought to the attention that, seeking for and "founding" mystics in classical literature is an old profession of bourgeois scholars and since being awarded the honorary title as a "bourgeois scholar" by making a step to a bright path, in the first instance we should certainly "nose for" mystics during the investigation of classical literature and aptly inveigh Soviet scholars who ignored such a beautiful mystics and involved our classics in the disformity of realism.

Otherwise would be the difference between independent scientists and communist scholars?!

Since achieving an honourable name such as bourgeois scholar we try to restore a historical justice by writing the "works" which today describes the classics who were almost declared as an atheist and revolutioner in the Soviet period as a violent believer and mystic.

May god strengthen you!

Whereas the infidel Soviet scholar Samarin finds out realism in Shakespeare who is beautiful mystic but violent pessimist and considers it a "step taken forward in the artistic development of humanity". (Samarin, 1964)

I have nothing more to say.

When a person is boldfaced, everything can be expected from him.

Yet Shakespeare is a Christian; may it do you no good! What a trick they played with our sacred Sheikh Nizami!

Thank God for making a "devil regime" precipitate in time (as Nostradamus predicted precisely and geniusly!) and consequently we achieved to fairly appreciate the honourable service of sacred Ganjali sheikh by rescuing him from Satan's claw.

Thank goodness for that!

While comparing Nizami and Fizuli one interesting detail should not be neglected. It is a great role of translated literature in enriching the literary environment of both masters.

According to the estimations carried out by the English literary critics, all the literary monuments of ancient literature in the XVI literature as well as the most famous works by the European writers and poets were translated in English.

The same situation is seen during the time of Nizami: but apart from England which prefer the literary works of the classical period in the East where Nizami lived, the famous works of the world's leading philosophers were translated and delivered to the intellectual torch and this arises from a strong interest in philosophy rather than literary works in this region. The richness of a literary language is one of the features which bring Nizami and Shakespeare closer from typological point of view.

By getting maximum benefit from lexical and semantic language capabilities both Nizami and Shakespeare achieved to create unique paradigm not only for their times but also for the next centuries. I re-address to the Russian Shakespearian which is one of the the world's most advanced philological area- to the work of V.Kamarova:

"So we can say that the synthesis of the culture, science and art of that era was created in the language of Shakespeare and this synthesis was enriched by authentic creativity of genius. Shakespeare's language- is a unique event and history does not recognize anything like that." (Komarova, 1989)

Thus, some parallels carried out sightlessly between the creativity of two great personalities who represent the East and West in the world literature and who actually belong to all mankind-reproves that the cultures are not hermetic (O. Spengler-A.Toynbee) but open to each other and benefit from each other's success.

If fortune favors we shall continue interesting comparisons between the creativity and literary personality of genius Nizami and genius Shakespeare in the next articles.

References

- Hasanoglu, A. (2004) *"The roots of Anā I-Haqq (I am absolute the truth) of Nasimi*. Baku: Nurlan.
Komarova, V.P. (1989) *Metaphors and allegories in Shakespeare's works*. Leningrad: LSU.
Likhachov, D.S. (1978). *The development of Russian literature in the X-XVIII centuries*. Moscow: Nauka.
Samarin, R.M. (1964). *Shakespeare's realism*. Moscow: Nauka.
Vipper, Y. B. (1990). *Creative destiny and history. (On the Western European literature XVI - first half of XIX century*. Moscow: Xudojestvennaya literatura.