

Nizami və Rustaveli: Eşq anlayışında mədəniyyətlərarası paralellər

Maka Elbakidze

Filologiya elmləri doktoru, professor
Şota Rustaveli adına Gürcü Ədəbiyyatı İnstitutu
E-mail: makael2004@yahoo.com
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Annotasiya. Nizami və Rustavelinin bədii-fəlsəfi düşüncələri, dünyagörüşü, əsərlərinin estetik və poetik xüsusiyyətləri arasındakı paralellərin öyrənilməsi tarixi təkcə Gürcüstanda deyil, həm də onun hüdudlarından kənarda möhtəşəm bir ənənəyə çevrilmişdir. Bu əlaqə, xüsusən də eşq anlayışında, Nizami və Rustavelinin etik baxışlarında daha aydın görünür. Rustavelinin eşq anlayışının xüsusi detalları bir tərəfdən Şərq mədəniyyətinin açıq izini daşıyır, digər tərəfdən isə Avropa saray sevgisi mövzuları ilə qidalanır. Bununla belə, hər iki anlayış üçün xarakterik olan ənənəvi motivlərə Rustavelinin əsərlərində yalnız hazır formullar kimi rast gəlinir və ədəbi redaktə nəticəsində fərqli şərhlər verilir.

Nizaminin “Leyli və Məcnun” poeması qeyri-adi üzri eşqi tərənnüm edir; bu, maddi dünyada çiçəklənməsi mümkün olmayan və qələbə üçün aşıqın öz məninə tamamilə boğaraq məhv etməsi lazım gələn bir sevginin himnidir. Nizami “Leyli və Məcnun”u yazarkən artıq sadıq bir sufi idi.

Təqdim olunan məqalədə Nizami və Rustaveli yaradıcılığında ilahi eşqi bildirən üzri məhəbbət ideyası araşdırılır.

Açar sözlər: Nizami Gəncəvi, “Leyli və Məcnun”, Rustaveli, üzri eşq

Nizami and Rustaveli: intercultural parallels in the concept of love

Maka Elbakidze

Doctor of Philological Sciences, Professor
Shota Rustaveli Institute of Georgian Literature
E-mail: makael2004@yahoo.com

Abstract. The history of studying the parallels between the artistic thinking, worldview, aesthetics and poetics of Nizami and Rustaveli has a splendid tradition not only in Georgia, but also outside its boundaries. This relationship is most evident in the ethical views of Rustaveli, especially in his concept of love. The particular details of Rustaveli's concept of love on the one hand bears the obvious imprint of Eastern culture and on the other hand nourished by the themes of European Courtly love. Yet, the conventional motifs, which are typical for both concepts, are encountered in Rustaveli's work only as

readymade formulae, which are given a different interpretation as a result of literary revision.

This poem by Nizami constitutes an unearthly pure love; it is the hymn to that love which is not destined to flourish in this world, and for the victory of which one has to suppress and destroy one's own ego completely. Nizami was already a committed Sufi when he was writing Layla and Majnun.

The presented article examines the ideas expressing Divine love in the works of Nizami and Rustaveli.

Keywords: Nizami Ganjavi, Layla and Majnun, Rustaveli, pure love

Introduction / Giriş

The history of studying the parallels between the artistic thinking, worldview, aesthetics and poetics of Nizami and Rustaveli has a splendid tradition not only in Georgia, but also outside its boundaries. This relationship is most evident in the ethical views of Rustaveli, especially in his concept of love.

The particular details of Rustaveli's concept of love on the one hand bears the obvious imprint of Eastern culture and on the other hand nourished by the themes of European Courtly love. Yet, the conventional motifs, which are typical for both concepts, are encountered in Rustaveli's work only as readymade formulae, which are given a different interpretation as a result of literary revision.

Main part / Əsas hissə

Amorous torments, seen as a malady and an affliction, are among the most important conventional motifs that determine both the structural and conceptual features of the *Knight in the Panther's Skin*. In general, the malady of love was known in all times and in all countries, but presenting the suffering from love as an incurable malady obtained a special literary and aesthetic meaning in the poetry of the Bedouin tribes of Central Arabia in the 7th and 8th centuries, which praised the Platonic love between two tragic lovers separated by fortune. In this respect the most distinguished was the Udhrah tribe, which was a nomadic tribe travelling from Medina towards the North around the Wadi al-Qura area. The poets of this tribe wrote verses on a fatal and almost mystic love that could bring only ordeal, with death being the only possible way out of it. Correspondingly, Udhri poetry was full of fatalism, endless melancholy, and impending doom. All these poets had only one beloved woman, who was an ideal. They tried to free themselves of the captivity of sexual desires, give their feelings the force of divine inspiration, and set them forth as an ideal [2, p.201-

215]. As it was Allah who gave the poet this fatal feeling, it was impossible to get rid of it. The following words of a Bedouin poet are well known: "I belong to the tribe, whose men die as soon as they fall in love". It is clear that the poet implies the Udhri tribe. The poets and men of the tribe believed that love was not only an all-encompassing feeling, but life itself. (Cf. Nizami Ganjavi: The beauty of life is in sacrificing one's own life, as a lover deems it impossible to be separated from his beloved. Love is neither passion nor malady. It is the reason for man's existence) [9, p.65].

The main motifs of the *Udhri* lyrics acquired greater meaning and depth in Sufi poetry. The follower of Sufism could not experience divine love until he was tempted by God through carnal love. Therefore, the Sufis in their sermons used the examples of those *Udhri* lovers who loved their chosen ones selflessly. Among the *Udhri* poets the Sufis still accorded a special honour to Majnun, who was named as the ideal lover, and his madness was considered as the symbol of his blessed divine vision [3, pp.85-87].

Arabic sources described the person of Majnun differently. Some Arab theoreticians believed he was a historical person, a poet, whose poems have reached us in our time. They think that these poems were created by one of the members of the Umayyad Dynasty who chose to hide his identity. Other scholars think he is a fictional character. According to the traditional reports, the real name of Majnun was Qays ibn Al-Mulawwah and the story of his tragic love was passed on from generation to generation.

According to *The Book of Songs* by Abu al-Faraj al-Isfahani, the story of Majnun can be attributed to the end of the 8th C., and his poems to the fine examples of *Udhri* poetry. Although the adventure of *Layla and Majnun* enjoyed an enormous popularity among people, within the Arabic literary tradition it developed in a somewhat fragmented manner. These romantic adventures were first collected, put in a literary form and presented as a complete piece of work by Nizami – the greatest poet of the East.

This poem by Nizami constitutes an apology of an unearthly love; it is the hymn to that love which is not destined to flourish in this world, and for the victory of which one has to suppress and destroy one's own ego completely. Nizami was already a committed Sufi when he was writing *Layla and Majnun*. He built his other poem *Treasury of Mysteries* on the principles of Sufism, while in *Khosrow and Shirin* he portrayed one of the main characters, Farhad, as one who is madly in love with Shirin (Farhad tells Khosrow: "I can share Shirin's bed only after I shall no longer be alive" [12, p.8]). Yet, in *Layla and Majnun* Nizami chooses an extremely original way: "Nizami utilizes the Sufi concept of love as a symbol, whenever needed. However, he predominantly draws upon the Udhri doctrine of love. It is the main root, the indispensable source from which he draws the expression of his social,

philosophical, Sufi, artistic and aesthetic thoughts. It also helps to solve the problems of time and humans, humans and fate” [10, p.359]. Consequently, “the passion of Layla and Majnun, which has not found its fulfilment in this life, is not an unlucky love, but an ideal romance, through which a human being achieves perfection by rejecting his own being, his own ego [12, p.8].

The poem shows, in sequence, how Majnun’s love gradually turns into all-encompassing passion from which he cannot free himself; only death can be its finale. Here is presented that same general and principle contour for the development of love which generally characterizes medieval lyrics. The basic steps in the development of love, which are based on the theoretical and philosophical thought and the ethical belief of that time, are presented distinctly and tangibly. The love of Qays grows from the soil of daily life (Qays and Layla meet each other at school; love sparks in their hearts there. Their classmates are continually gossiping about them, and soon the story of their love “extends to heaven and earth, seized upon by the gossips in the square – the tender secret...revealed” [7, p.20], gradually the flame of love arises, (Qays “appeared now here, now there” , intensifies (“Qays was called *Majnun* “When he passed by, people around him shouted: “Look, the Madman, Majnun is coming, Majnun!”. Later their love passes beyond earthly understanding, and manifests itself beyond the real. According to Eastern mysticism, an insane person is closer to truth and closer to God than a reasonable one, or than a wise man who is concerned with the troubles of this world. Truth (God) cannot be conceived through one’s mind. It requires a great feeling, which will embed into one’s “I” and conquer it completely. Therefore, this is the stage of love, when this all-encompassing feeling that took over a person has to defeat the cold mind [5, p.105]. “Layla – the beloved is the manifestation of God. Here, Majnun sees God in Layla's image and expresses his love for God through her. The character of Layla and the love for her are a metaphor here, and function as a bridge to reach both truth and God” [10, p.359].

If we imagine these steps (stages) of the development of love in relation to the state of the lover, it will become obvious that falling in love causes contamination by the malady of love, the expressions of which are found in the following symptoms: fainting, loss of consciousness, moaning, sighing, melancholy, paleness, trembling, fear, and the like. Tariel, while telling the story of his falling in love, says: “I saw the maiden (Nestan) and a lance pierced my mind and heart”. It is obvious, that the occasional fainting of Tariel when he was recounting his adventure or when he saw Nestan for the first time, and also when he saw the letter of his loved one wrapped in the edge of her veil, were nothing but a representation of a normal condition of a roaming knight (compare it with Qays’ falling in love - He tried, but his heart was no longer at one with his reason. If reason asked him to avoid his love, his heart fell ill with

longing for her. Away from her, Qays found no peace, yet searching her out was to imperil both [7, s.21].

Getting sick with love is followed by amorous torments, madness and roaming the wilderness. The ordeal is so all-encompassing and unbearable that people in love are unable to remain locked within the prescribed boundaries, so they go beyond the limits of the locale and soar closer to the highest point of madness. A person who is the prisoner of his own feelings and is roaming in the wilderness, cuts off his ties with the world. His worldly existence is limited to his physical presence alone. He is ready to make spiritual contact with the heavenly realm. The clear example of this is Majnun, who after his separation with Layla flees into the wilderness, weeps, cries, avoids people and communicates only with animals. His madness reaches its climax when he asks an elderly beggar to carry him from door to door with a rope tied around his neck. This episode symbolizes the fact that the link between Majnun and human society is already broken and his adventure will no longer reach a happy ending [1, p.269]. From now love is supposed not to simply make him mad, but also eliminate and destroy his personal identity. Love is going to burn him into ashes. At this stage of the development of love the individual differences between the lovers should be abolished, they need to become a unified individual and become the general “I”. This is well documented in the episode when Majnun sees a paper hanging on the wall, where the names of he and Layla are written, and tears off that piece of the paper where Layla's name is written. When Majnun is asked about the reason for such an act, his answer is: “One name is enough for both...One can see the shell, but not the kernel...The name is only the outer shell and I am this shell, I am the veil” [7,p.132]. Therefore, Majnun's love reaches this level of perfection. His soul merges with Layla's soul and thus they unite. Here Nizami comes very close to the Sufi ideal of “merging”. From now on Majnun is no longer Qays, he is only a “shell”, in which lives his ideal – and she is even more dazzling and beautiful than the Layla who exists in everyday reality.

At the end of the poem Majnun goes to Layla's grave, falls down on it and gives up his soul while whispering the name of his beloved. The tragic death of the main characters is the final stage of the development of love in Eastern literature – lovers leave this world, their souls are certainly going to meet in the kingdom of absolute beauty [5, p.108-109].

The motif of roaming in the wilderness is the key not only in the Eastern but also in Medieval Western European, as well as in the Georgian secular literature of the classical period. In *The Knight in the Panther's Skin* fleeing from men and merging with the “wild” environment have three major functional meanings: 1. It is linked with love and identified with “roaming the wilderness” – “If the lover weeps for his beloved, tears are his due. Wandering

and solitude befit him, and must be esteemed as roaming [11, p.31]; “Since a true lover is destined to suffer alone, I leave you, to roam like a madman weeping my heart out in anguish. Lovers must boldly go forth and seek brave quests for their loved ones” [11, p.775]. Correspondingly, for a desperate and maddened lover the forest, a wild environment, represents a kind of refuge where he can live in solitude plunging into his thoughts – “Maddened I roam in the forests, worn out and faint from weeping” [11, p.638] ; 2. As in chivalric romances the forest (the antithetic environment of the court) appears as that lineal space on which the knight-errant’s “path” on his quest for adventures progresses and in the depth of which the process of forming his personality is to be fulfilled. The notion of the “roam” which corresponds to the word [gach’ra] in *The Knight in the Panther’s Skin* is connected either with the fulfillment of a lover’s errand “When a lover would roam the fields, alone he must wander” or danger ,“Better is it to roam forth to seek her” [11, p.568]. Both in the first and second case a strange space which is neutral, uninhabited and homeless “He arrived in a certain dreadful country, exceeding rough,/ For a month he saw no man, no son of Adam” acquires a significant symbolic connotation because it is just here that the story of the knight’s quest is to be developed. 3. Just as in European chivalric romances, the forest is a space between centers of civilization (the court /fortress) and its function is to show vividly the contrast which is necessary for differentiation of the structural unit of the “quest” or adventure from those other structural units such as the feast, hospitality, etc...

Like Majnun, Tariel "roams the wilderness" after he loses Nestan, but this state is not yet the madness that would motivate the knight to turn his back against human society and race among the wild beasts. Despite the misfortune that befell him, he is still able to suppress the painful emotions that torment him, mobilise his forces, and bear the difficulties of his life without batting an eyelid. Only after he loses hope he leaves the "community of men", starts wandering in the fields, and clad in the panther's skin, finds shelter in a remote cave. From now on, Tariel is driven by only one desire – to leave this world as soon as possible, so that he could unite with his separated beloved at least in the other world – with the woman, who was the meaning of his life and who, he thinks, is now dead. The difference between Tariel’s and Majnun’s madness and quest for death is that it is enough for Tariel to see Nestan's letter wrapped up in her veil, to believe that his lover is alive; the lost hope revives in the person, who "loses consciousness" from unexpected joy and receives the impetus to live and act. From that moment, Tariel relies again on his courage and power in reaching his goal. Together with his sworn brothers, Tariel heads to the fortress of Kajeti in order to regain Nestan and, together with her, the love and spiritual peace he lost. The knight, who returns victorious from Kajeti becomes invincible again. After he unites with the woman he loves, his

madness disappears and the motif of roaming the wilderness is no longer necessary.

Thus, we can see that enduring pain in amorous relations is equally regarded as obligatory in *The Knight in the Panther's Skin* and in Nizami's poem. The pain is mostly regarded as a poetic decoration and it is defeated and replaced by joy in *The Knight in the Panther's Skin*. Love is victorious. Rustaveli closely links amorous torments and joys of love. They are not separated. The poet concentrates not on the strength of pain and death, but on overcoming painful emotions and the ability to cope with them, which leads to the perfection of the lover and the perception of high ideals in this world.

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Низами и Руставели: межкультурные параллели в концепции любви

Мака Элбакидзе

Доктор филологических наук, профессор
Институт грузинской литературы им. Шота Руставели
E-mail: makael2004@yahoo.com

Анотация. История изучения параллелей между художественно-философскими идеями, мировоззрениями, эстетико-поэтическими особенностями произведений Низами и Руставели стала великолепной традицией не только в Грузии, но и за её пределами. Эта связь особенно ярко проявляется, особенно в концепции любви, в этических воззрениях Низами и Руставели. Специфические детали концепции любви, с одной стороны, несут в себе явный след восточной культуры, а с другой – питаются темами европейской куртуазной любви. Однако традиционные мотивы, характерные для обеих концепций, встречаются у Руставели лишь в виде готовых формул и получают иную интерпретацию в результате литературной правки.

Поэма Низами «Лейли и Меджнун» воспеваает необыкновенно искреннюю любовь; это гимн любви, которая не может расцвести в материальном мире, и для её победы влюблённый должен полностью поглотить себя. К моменту написания «Лейли и Меджнуна» Низами уже был убеждённым суфием.

В представленной статье рассматривается идея апологетической любви, выражающей Божественную любовь, в произведениях Низами и Руставели.

Ключевые слова: Низами Гянджеви, «Лейли и Меджнуна», Шота Руставели, концепции любви