

THE MORNING STAR SYMBOL IN EASTERN AND WESTERN LITERATURE

O SÍMBOLO DA ESTRELA DA MANHÃ NA LITERATURA ORIENTAL E OCIDENTAL

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Abstract: The article deals with the study of dialogue and literary and cultural relations between East and West civilizations, particularly the study of the image of the “Morning Star”. The main purpose of this study is to find the constants that make a difference in the process of reducing different creative examples of Eastern and Western literature to the common denominator, that is, features spiritually connecting and distinguishing the literary texts created in different languages. As the study has shown, although the literary and cultural ties between the West and the East are embodied in a variety of images, the image of the “Morning Star” can be a leading factor in studying the processes of literary interaction and enrichment, and research on similarities in philosophical and romantic poetry. The image of the “Morning Star” in the article appears as a link between the romantic components of intercultural integration, mythological thinking, and modern literary and artistic creativity. This article systematizes and compares poets and writers’ views on the image of the “Morning Star” in different countries, from the Renaissance culture of Azerbaijan to global philosophical approaches worldwide. It is determined that the study and promotion of common values are inevitable for East and West’s rapprochement. The motif “Dan Ulduzu”/“Venus” and “Zohre” is a common value for both Western and Eastern literature.

Keywords: Literary bridge, mythology, poetic texts, “Sahandim”, ambassador of the Sun, Morning Star/Venus/Bethlehem/Nahid/Zohra/Ulker, cross-cultural dialogue.

Resumo: O artigo trata do estudo do diálogo e das relações literárias e culturais entre as civilizações do Oriente e do Ocidente, em particular, do estudo da imagem da “Estrela da Manhã”. O principal propósito deste estudo é encontrar constantes que fazem a diferença no processo de redução de diferentes exemplos criativos da literatura oriental e ocidental ao denominador comum, ou seja, características que conectam e distinguem espiritualmente os textos literários criados em línguas diferentes. Como o estudo mostrou, embora os laços literários e culturais entre o Oeste e o Leste estejam incorporados em uma variedade de imagens, a imagem da “Estranha da Manhã” pode ser um fator fundamental nos estudos sobre os processos das interações e enriquecimentos literários, além de pesquisas sobre similaridades na poesia filosófica e romântica. A imagem da “Estranha da Manhã” no artigo aparece como um elo entre os componentes românticos da integração intercultural, do pensamento mitológico, da criatividade artística e da literatura moderna. Este estudo sistematiza e compara as visões de poetas e escritores acerca da imagem da “Estranha da Manhã” em diferentes países, desde a cultura do Renascimento do Azerbaijão às abordagens filosóficas globais ao redor do mundo. É determinado que o estudo e a promoção de valores comuns são inevitáveis para a aproximação do Oriente e do Ocidente. O tema “Dan Ulduzu”/“Vênus” e “Zohre” é um valor comum para ambas as literaturas orientais e ocidentais.

Palavras-chave: Ponte literária; Mitologia; textos poéticos; embaixador do Sol; Estrela da Manhã/Venus/Bethlehem/Nahid/Zohra/Ulker; Diálogo cross-cultural.

Introduction

In the process of finding a common denominator between different creative patterns of Eastern and Western literature, the most important step is to find the constants that create differences, meaning the features that unite or divide (in spirit) literary texts that are created in various languages. We say “unite or divide” because there are essential similarities in differences and differences in similarities. Otherwise, no one would take an interest in spiritually similar phenomena that take all the world’s variation and contrasts in hand at the same moment that they split from each other and bring heaven and Earth together; they would have no significance in formulating certain aesthetic criteria. Attempts to build a bridge between these two cultures and ways of thinking in the 19th century took on a broad scope. But it was certainly a novelty to select and research examples of romantic poetry on the one hand, and on the other hand, to analyze the unified conceptual plane in the creative works of Eastern and Western poets from a comparative perspective. In general, one of the most difficult works in literature and philosophy is bringing examples from differing creative works to a common denominator” (S.Khalilov, 2009, p.26)

In this article, we will attempt to build a bridge between two styles of thought, examining one common motif--the morning star--in Eastern and Western literature from a modern perspective, specifically in the poetic texts of Sappho (615-570 BC), Mevlânâ Jalâl ad-Dîn Rumi (1207-1273), Nizami Ganjavi (1141-1209), Hafez Shirazi (1320-1390), Henri Durand (1818-1842), Afanasy Afanasyevich Fet (1820-1892), Jafar Jabbarly (1899-1934), Mihai Eminescu (1850-1889), Antoine de Saint-Exupéry (1900-1944), Mohammad-Hossein Shahriar (1905-1988), Bernardas Brazdžionis (1907-2002), Czesław Miłosz (1911-2004) and other Western writers.

First, we must note that people, especially poets, have been using the morning star since ancient times in order to symbolize both the planet Venus and the goddess of beauty, Aphrodite. They have referred to it both as a living being and as a representation of the most beloved beauty, considering this goddess of beauty to be a reflection of the feelings of high-level excitement and tension that pass through human hearts. For example, although very few texts from the archaic Greek poet Sappho (615-570 BC) have survived until today, her poems about Aphrodite are commonly known. Sappho, who established a school for young women who could not get married and start families as well as writing poetry and obtaining wide recognition during her lifetime, wrote: “Rainbow-throned immortal one, Aphrodite, /Child of Zeus, spell-weaver, I bow before thee—/Harrow not my spirit with anguish, mighty/”Queen, I implore thee!” (Litterature portes ouvertes).

However, when we jump from antiquity to the 20th century, does the situation change, and if so, from what angle does the process of change occur? In order to precisely solve this problem, we will first look at the context of significant creative works on directly related topics by two great wordsmiths living in the 19th and 20th centuries.

Description of research - Comparative analysis

Although Azerbaijan’s leading writer Mohammad-Hossein Shahriar and the Romanian people’s national poet Mihai Eminescu grew up and developed in different environments, as time went on, their works moved toward one unified idea, taking on the main theme of praise for the national struggle, feelings of freedom, and people’s internal worlds of spirit, emotion and thought. They made themselves known in their works as “heavenly poets” rather than writers of planet Earth because they have not fit within the bounds of earth rather than thinking that they would find their moral and spiritual peace in the endless expanses of the sky and the universe, wishing to become one with divine happiness. Mihai Eminescu, who could teach people how to love with his romantic poems, also wrote: “*I don’t love the earth; there is no one who understands me*” (Mihai Eminescu ,2000, p.70), complaining about the ignorance of the Earth’s inhabitants and their inability to comprehend the meaning of life, good or evil, as he strove to make sense of it all. In his poem “Luceafărul,” or “The Morning Star,” which took a full eight years to be completed and is regarded as a masterwork, these themes are manifested very visibly and handled comprehensively. In this work, a majestic lover created by

the marriage union of sky and sea¹ asks his beloved to give up the world and come with him, become a star in the endless blue sky, take light from the sun's rays, and create the meaning and purpose of life together. The lovers of both the lover and beloved are represented as living beings, people:

-“From my sphere hardly I come to
Follow thy call and thee.
The heaven is my father and
My mother is the sea.
...
-“From my sphere hardly I come to
Follow thy voice, thy sight;
The bright sun is my father and
My mother is the night” (Mihai Eminescu, 2000. p.87)

In his poem “Voice of Truth”, Shahriar portrays the earth as a tight cage where there are injustices, ignorance and fanaticism, and where good and evil continue their eternal struggle. He calls on humans to entertain wise thoughts and thus to transcend negativity and evil and consider their deeds with discernment. The poet reveals deep humanism in this work as he rebelliously expresses his opinion that eternal happiness is found in heaven, in the limitless, boundless freedom of the sky and universe. He wishes that false borders on earth, national and racial discrimination among nations and peoples, and differences among countries would be erased forever:

*The Earth is a tight cage for us,
Enough of living in this cage. Enough!
False borders must be erased,
The world's unity must be known.
Let's rise to the stars, rise to the moons,
Look at the world from a high peak...
The universe is people's airspace
People are the universe's mental hawk
Clouds are our spread wings,
The Milky Way is our power of height... (Shahriar M., 1993,
p.343)*

An observation of the works arising as a manifestation of Mihai Eminescu's spiritual love reveals the degree of depth to this author's thoughts and intellect and gives the impression that he is very familiar with mythological and philosophical sources. The poet's bold creation of angel and insidious devil images including the depiction of immortality as humans' destiny resulted from his deep mystical knowledge. In his poems, “there is not a preference for physical metaphor, but in a word, humans stand in the watershed between spirit and physical things” (Dr. J. Yusifli). At the end of “Luceafărul: The Morning Star”, which is considered his masterpiece and is not far from “Lermontov's “Mephistopheles: The Devil,” Eminescu once more emphasizes this thought, considering it better to turn into the Morning Star, to be immortal and to

¹ According to a mythical legend, there are three seas: the first is heaven or sky, the second is the sea of environments surrounding the earth, and the third is a sea hanging in the air. This sea's waters wash the earth.

burn unquenched and eternally unchanged in the universe, essentially uniting with God, rather than to become ordinary like humans, who are born and live like children of water and children of fire who die out at the end of their lives. Eminescu wants to say that the essence of human existence is not what is inside their bodies, but what is outside them:

*"Fate's persecution, lucky stars,
They only are to own;
Here we know neither time nor space,
Death we have never known." (Mihai Eminescu,2000).*

Passages like this also reveal the Morning Star and sun's light in the poet's heart, who writes about such an eternal theme. By infusing people in his monumental works with mystic characteristics and internal meanings of his own world, Mihai Eminescu created artistic scope in his poetry by means of a sacred process resembling a pilgrimage in which he set his own ceremonial lines (reflecting about the search for an eternal union that was broken at birth, when people were separated from the universe and truly from God's presence) against standard verses. He gave new value to mythological symbols, to legends, to ancient European literary motifs ("old and young," "the Devil and angel," even the miracle of Jesus Christ raising the dead with his own breath), and to the grace and elegance of women, who were the shining witnesses along the protagonist's path to existence. In reality, he considered women to be the embodiment of God's existence, and he depicted them as angels. In general, symbols of real and mystic women stand out in the works of Mihai Eminescu. They "have the bright and strong traces of Venus and Madonna; they often reflect the most intimate characteristics of the main character, the protagonist (Dr. Dan Meneuc)" (Esmira Fuad, 2011, p.166). Thus womanhood and the grace of women have a dual nature in the imagination of M. Eminescu, first revealing drama and then also tragedy, bringing deep meaning to his works. Even though the poet demonstrates a tendency toward worldly compromise in his works, the beauty and grace of women force him to make radical choices. This is the main reason why womanhood is expressed with tension and with a double nature in his writing. At the same time, these women have awareness and brilliant thinking that their counterparts do not possess. For this reason, the poet's works always contain a woman's name, and this onomastic feature sometimes turns natural images into symbolic images.

"Shahriar also, like his predecessor M. Eminescu, sometimes approaches symbols from myths or legends (as well as the narration connected to those symbols) from different angles, depending on his artistic ideals or goals, casting light on some characteristic or other from a legend or on the meaning it holds. This includes the legends of Harut and Zohra, Harut and Marut, Yusif and Zuleikha, Suleiman and Bilgeys, Mahmud and Ayaz, Moses's staff, Jesus's magical breath, Shaggulgamar, Sidrevu-Tuba, Noah the Prophet's crow, the Tur mountain, Kalila and Dimna, Veys and Ramin, Alif Leyla, the crowning of Bahram, the trick of Simurg, and others. The poet touches on these images and events from myths and legends, often using them as background or citations to serve his set purpose or goal in a natural, fresh way" (Esmira Fuad, p.166). Let us look at the image of Zohra (Venus)/the Morning Star in his poem "My Sahand," in definite connection to the theme of this article:

*Zohra's castle was diamond; her gates were pearl and ruby;
The castle bewitched; Harut and Marut its engineers;
Mani stood there, speechless before the images,
With Harut as the doorman (Shahriar M.,1993, p.78).*

According to the legend, the star Zohra (Venus), the wondrous woman that Shahriar depicted in "My Sahand," was a joyful, fortunate woman whose beauty was without comparison. She was also a tambourine player. Two angels, Harut and Marut, were sent to earth by God,

and when they saw Zohra, they fell in love with her. The two angels admired her and taught her magic spells; they also engaged in a love relationship, and as such, they were punished by God. Their wings were taken from them, and the angels were hung upside-down in the legendary well of Babylon. Zohra was also punished for the same reason. She was exiled by God from the earth to the sky with her tambourine in hand, and she became the goddess of beauty, music, happiness, and magic: the planet Venus, or the Zohra star. His Holiness Mevlânâ Jalâl ad-Dîn Rumi wrote the line: "When one woman's face turned pale because of her bad deeds, God made her into another -- Zohra (<https://fa.wikipedia.org>)," which is a very specific poetic discovery that brings clarity to this point. Rumi's heart disagreed with the idea that a delicate woman created by God should stain her reputation by doing bad deeds, so he made her into an angel on the seventh level of heaven instead. Nizami Ganjavi, genius Azerbaijani poet of the 12th century, also highlighted this nuance in his poem "The Book of Alexander" by directly calling Zohra a witch:

The heart and tongue began to say "Write a poem,"
To witchcraft like Harut, like Zohra

The Yakuts know the Zohra star as a beautiful young virgin girl in love with Ulker (Ursa Major). When these two stars approach each other in the sky, they bring storms and rain. In the legends of the Buryats, the Zohra star is named Solbon, and is known as a male. According to their beliefs, Solbon really loves horses, has a herd of horses, and is their guardian spirit (Buluch S. Shamanism).

It would be appropriate to note that Venus is the planet second closest to the sun. Its name was taken from the Roman god of beauty and love. It was thought to be two stars in ancient times: the Morning Star and the Evening Star. This is because it appears close to sunrise and again around sunset

The main hypothesis of research

The hypothesis is that the use of one or another symbol in the literature of different peoples carries out the "energy exchange" between them in two directions: a) it puts this or that idea into a concrete, universally understood framework, and b) destroys it with the help of signs used in the poetic text. The differences that arise in this way in the literary text lead to the complete solution of the same problem in the poetic understanding of the world and reality in the context of it. For this reason, the hypothesis that literary texts created in different languages and styles are in fact close to each other must be applied.

Research methods and methodology

The comparative-historical method was used in the study. In addition to this method's principles, the author used other methods (for example, structural analysis).

In pre-Christian mythology of the Baltic peoples, there are both morning and evening stars. The Venus star is connected to beliefs and traditions in the mythology of the Lithuanians. Their poets also mentioned stars, meteors and comets in their creative works, even using these phenomena as the theme of several works.

In general, mythological images have been woven deeply into literature and have been used to help make a stronger impression on the reader. In classical poetry, Zohra, Harut, Marut, and the Babylonian images Zohra, Harut, Marut, and the Babylonian images have been broadly well used as symbols of magic, spells, or sorcery. Poetry scholar Akram Jafar writes in an exposition of Nizami Ganjavi's works that according to another legend, "apparently this woman used magic that she learned from the angels to rise to the sky, where she turned into the Zohra star" (Ganjavi N., 2001, p.581). Zohra is named "Nahid" in Persian, and in Iranian mythology, it is considered the musician of the sky, a magician, or an enterprising woman/angel. Zohra is lyrically/romantically described as a figure of the heavens' adoration.

From this perspective, the attitude of Farsi poetry's leading figure Khaja Hafez Shirazi

toward the Zohra image is noteworthy. Hafez Shirazi describes Zohra as a beauty with a kingly face and forehead, with a face like the moon, comparing her to a pearl or a single gemstone. In his depiction, Zohra dances with a tambourine across the sky, which inspires even Jesus Christ to dance along. The angels witness this miracle from the sky and the readers witness it from the ground. None of them are surprised to see the Prophet Jesus in this state; on the contrary, they consider it quite natural, because it is impossible to escape the enchanting beauty, magic, and sorcery of Zohra/Venus:

If Zohra's Heavenly dance in the sky

*Brings the Messiah to dancing, it should be no surprise*²
(Ganjavi N.2001, p.591).

"The altar of the high heavens is love. Oh loveless world, what is your worth?" asks humanist poet Nizami Ganjavi, seeming to pose the question to all humanity. Ganjavi also writes about the passion of the lovers Zohra and Merrikh, who were banished from the earth to the sky as a punishment by God. He compares their love to an almond and sugar melting into each other:

The almond and sugar cling to each other,

*Zohra and Merrikh love one another*³

Of course, Shahriar not only brings these legendary images back to literary life in his grand modern poem "My Sahand," but also seizes the literary opportunity to praise Shirvan, the homeland of the genius Sabir, and the land of poets located in the northern part of Azerbaijan, as a unique garden of paradise possessing wondrous beauty where the enchanting woman/angel/star Zohra and even the great Hafiz came to visit. In the poet's description, Shirvan is a land where virgin angels looking like Javanshir line the rooms with pure red wine glasses in their hands, where fish shine like stars in the seas, and where the nights are lit by silver moonlight and the days are graced with the golden rays of the sun. Girls swim in a milky lake like angelic swans; poems rise like a musical cloud; saz music rings out; and the enchanting Zohra/Ulker/Venus in the dress of a goddess smiles down from the veranda of a magic castle covered in diamonds, rubies, onyx, gold and other precious stones which was designed by the angels Harut and Marut (13, p.). Remembering this world with great excitement, the poet creates legends/fairytales of "Alif Leyla" and "1001 Nights."

When Zohra is seen from her veranda in the robe of a goddess,

If you look, you will also see Hafiz there in glory,

And you will love!

Now Hafiz and Shiraz are seen standing on the veranda,

Now they are seen sitting, setting up chess between them.

Now they are seen raising their voices, rejoicing with a saz;

As if they have also been drinking wine

(Shahriar M.,1993, p.79).

Shahriar understood that the greatest happiness was found in spirituality, not in possessing the material or temporary world but in achieving spiritual perfection and reaching the point of God. In his works, he expresses deep feelings based on metaphors, symbols and motifs

2 Literal translation of these lines into Azerbaijani was done by poet Susan Navadeye Rezin.

3 (https://archive.org/stream/Skndrnamrfnam-Nizami-gencevi-Abdullaaiq/Iskendername-Sherefname_djvu.txt).

of Sufism and the Oneness of Being. He thought that the past is a window on the road to the future, which is a simple bridge with granite supports. Poets of the modern era should remember that the collective characteristics of our masters who lived and wrote in the past laid the foundations for eternity and spiritual life even today.

As we emphasized above, the Morning Star in poetic texts combines the earth and sky (or life on earth and the beginning of divinity). The Morning Star image has such a character that authors write on this theme to fulfill their own professional or poetic missions. In his "Venus de Milo," Afanasy Afanasyevich Fet (1820-1892) writes about an antique masterpiece preserved in the Louvre Museum. As he reveals her between the lines of his poem, the poet paints the characteristic curves of this goddess of beauty on the background of contrasts and opposites from the very start. As a result, Venus's likeness both reveals the image of a woman and emphasizes her strength. In his poem, Fet takes words from an archaic lexicon (for example "waist,") bringing their original meaning to the surface from the sources he indicates. The word "чресла" (loins) is used in the poem to connote the background of church literature, giving solemnity and grandeur to the image of Venus.

Fet also broadly uses antonyms, as noted above. For example, he uses the word "нагота" (meaning nudity) in this text, placing the natural human description in direct juxtaposition to the concept of grandeur. In other words, the author inflates the origin of Venus, or we could even say of God, by placing words at regular intervals (sometimes right next to each other and sometimes at a distance from each other) that are opposite one another or that are compatible with one another (we note that in the literature and mythology of the Baltic peoples, Venus is presented as God -- E. F). In all of this, the poet attempts to use words sparingly while creating such a typical scene that Venus would immediately be seen as a living, breathing woman. In later lines, the author returns to his traditions: he connects earth and heaven. If on the one hand, he speaks of Venus's divine face, on the other hand, he also writes of her arrogant flirtation. As a result, the reader who looks into the poet's mirror sees both a breathing woman brushing her hair as she takes care of her beauty and at the same time a woman who attracts everyone with her divine face. This woman is capable of loving with passion and with all the strength of her heart. This motif (traced out along the trajectory of the Morning Star) is not limited to the embodiment of beauty and divinity; it also contains social issues faced by people on the earth, and it suddenly flashes onto the poetic scene almost in a blinding way; this in turn uses the same image as an expression of the meaning of the world, reality, and life, as well as humans' regret over works they should do but always put off. This does not only remain as an expression; serious themes like the fate of the world and responsibility for it are analyzed on the level of literary texts. Fyodor Dostoevski puts forth the most beautiful aspects of Russian women as he compares them to Venus de Milo in *The Brothers Karamazov*, writing "Certainly, she was extremely attractive, with that kind of Russian beauty that is so passionately adored by many men. This body promised to take on the shape of a Venus de Milo..."

Polish poet, translator, and essayist Czesław Miłosz, whose brave and forward-thinking depiction of humans' defenselessness and helplessness in the conflicts tearing apart the world earned him the Nobel Prize in Literature in 1980, dedicated a poem called "Farewell" to his son in which he created so much tension that a reader seems to see the border between mortality and eternity in a moment. Though his memories of a city plundered and destroyed by Fascists are alive, they mingle with the present time, always bringing the reader back to the anxious spirit of people who once lived, breathed, loved, and envied there. For this reason, the stars in the poem are constantly flickering; as the poet writes about tragedies, his sweet memories are enshrouded by a fog of grief and stars like buttons in the sky crumble and fall one by one. Just as the sigh of "ah" rises from within people and shakes their lives in Jafar Jabbarli's poem "Oh Morning Star," in "Farewell" the same sigh comes from outside people and destroys them within:

I speak to you, my son,
after years of silence. Verona is no more.
I crumbled its brickdust in my fingers. That is what remains
Of the great love of native cities.

The complete destruction of a city where people were born, made their lives, and wove their loves and longings erases any values they might have had in connection to a higher being, totally crumbling them:

Children's laughter in the garden. A first clear star
above a foam of buds on the hills
and a light song returns to my lips
and I am young again, as before, in Verona.

To reject. To reject everything. That is not it.

It will neither resurrect the past nor return me to it.

Sleep, Romeo, Juliet, on your headrest of stone feathers.

I won't raise your bound hands from the ashes (Literature
Newspaper, 2019, p.17)

Interpretation of research results

This fine detail changes people's fates, surrounding their living spaces with "moral fog." Of course, "those who see the world in darkness when they open their eyes (Mirza Jalil)" and those who said "In a dark night I waited for you; I grew tired of waiting, oh Morning Star (Jafar Jabbarli)" turned into a certain class in society (20th century) who felt stifled in their spiritual lives by political twilight and moral fog, and their flickering, anxious longings for a "Morning Star" that could bring everlasting light to the dark environment turned into hopeful gazes toward a new epoch, a new era, and the dawn on the horizon of a new century. The dawn's rays of the 20th century were casting light on the thick darkness of the century fading away..." (Yavuz Akhundlu, 2010)

The fact that one light of hope in Azerbaijan's dark environment in the 20th century, the success of the revolution, resembled the "Morning Star" rising on the horizon was not accidental; it was an artistic embodiment of their romantic views of the event. The "Morning Star/Venus/Ulker/Zohra/Nahid," or simply the "star" image, appears or is mentioned in nearly all poetic texts from literature worldwide. That is because in literary texts, this image is a symbol of human fate, human power, tragedy, or in brief, an illumination of humans' internal character with one momentary ray of light. French writer and pilot Antoine de Saint-Exupéry (1900-1944) included this passage in his world-famous story *The Little Prince*: "I know a planet where there is a certain red-faced gentleman. He has never smelled a flower. He has never looked at a star. He has never loved anyone. He has never done anything in his life but add up figures. And all day he says over and over, just like you: 'I am busy with matters of consequence!' And that makes him swell up with pride. But he is not a man-- he is a mushroom!" (Antoine de Saint-Exupéry, 2016, p.73) Careful observation shows that in this passage, the flower makes contact with the image of the star thanks to the strength of poetic thinking and its power to infuse ideas; the nuances of both items intrinsic to them (and doubtless connected to human destinies) take on meaning throughout the entirety of the text. When a person bows his head to his chest, he is not isolated from the world; he finds words for the dreams, wishes and desires within him as they break out of the fog and turn into stars; and the person lifts his head and looks at the moon and stars, which are certainly connected to his fate. The heavens are the most shining example of the internal dreamworlds of earth-dwelling, ground-treading humans. Jafar Jabbarli also tapped into this energy boiling between the lines of his poem "Morning Star." We can also look at another example. Let us look at the poem "Words of Love" by modern French poet Stefen Meysan:

The light of my joy when I am with you

Is like a firework;

It bound us to the Morning Star (Literature Newspaper, 2019).

In this poem, just as in *The Little Prince*, one image combines earth and sky; two beating hearts combine in synchronization, and a new union is not physically described but hinted at with delicate signs. In this passage, light (the light of love) is the heat of passion passing without permission from the Morning Star to hearts. Human destinies are connected to the heavens, the cosmos, and to things humans feel deeply even if they are not aware of them. This concept and the poetic lines that express it can be seen in the following lines of the poem:

A quiet sea of the soul

No one could drown in its depth.

Thus I grieve with a heart full of happiness.

I'm not afraid you'll fly away,

Because love is a wing... (Literature Newspaper, 2019)

The poem "Morning Star" by 19th century French poet Henri Durand is also distinguished for its polysemy. The poem begins with these lines:

This the moment we are called by the sleepiness of dreams,

The wind hides and fades into the evening's shadow.

I am alone, full of grief, I turn around my home:

Yes, all day I didn't see you at all (Literature Newspaper).

In the second stanza, the door is slightly opened to the poet's intention and a hint is given to the reader:

I look at the skies; maybe I can know,

Does the star of my fate burn at night?

Once seeing a burning lamp at the window,

I said to myself: this is my star...

I quietly approached...

(<https://www.poesie-francaise.fr/poemes-henri-dyrand/>)

In this poem, as in tradition, the narrator's glance toward the sky (suddenly in this passage!) is connected to his internal search. A person feels pressure from the inside; he senses the approach of unresolvable problems connected to his destiny and life; the protagonist on the ground discovers his internal "skies" and thus the possible readings for the poem broaden, adding additional meanings to the core of the text which is mainly about love.

Bernardas Brazdžionis (1907-2002), who was recognized as a classic poet, prose writer, playwright and literary critic in Lithuanian literature, introduces the Morning Star as a herald of the sun in his poem "The Fire of Venus (the Morning Star)". In contrast, in Lithuanian literature, the liar Ulker/Caravan Destroyer is the Evening Star:

You are in a strange, distant shadow,

But on the road taking you away, how are you shining light on me?

With what will you light up the forests and swamps and get them to talk? -

way. Shahriar introduces the Morning Star's ancient function in his poem "The Morning Star Has Also Set," although he portrays it as showing the way not to cameleers and their caravans, but to caravans of generations and dynasties. On this point, it is necessary to note several nuances that Shahriar wanted to bring to the reader's attention. As we can see from the following passage, there is a characteristic combination of the prolonged movement dynamic and the delay of feelings expressed in the literary text.

Life flows along as usual, then from out of nowhere comes bitter news, and something that has been forgotten up until now--the existence of the Morning Star--is reminded to a generation. Feelings that it was the cause of the bad news come together with maximum speed and collect at one point, and the value of this thing that had been forgotten is now elevated with normal prolongation and a quiet speed. The magnitude of the loss crushes and shakes the person's entire spirit, and he stands looking down with the world in his eyes:

*My cousins' bad news reached me,
It was as if Ket shook before my eyes and the house fell down.
This must have been the Morning Star's order towards our caravan;
It was also destroyed; don't stop; the caravan has gone away.*
(Shahriar M, 2000, p.106).

Another aspect of the Morning Star in this poem by Shahriar becomes the cause for a storm of emotions: people look at the Morning Star and believe in their immortality, while feeling the tragedy of a sudden piece of bad news, and these feelings mix together. Independently of the poet himself, this feature adds to the stable meaning of the Morning Star in this text.

In the ghazal "Memory of Bahjatabad," the image of the Morning Star again fulfills its traditional function, finding its literary manifestation as the "star of fortune," and again revealing its stable meaning as an ashugh⁴ poet living in horrible fear of losing his love connects the tragedy that has befallen him with the star of fortune's failure to appear:

*My fear is this: coming to my love, then suddenly with my love
at dawn,
My chest splits, my dawn, don't rise, I beg you!
The Morning Star wants to rise; beg it not to!
Even if she doesn't come out, my star won't rise*
(Shahriar M, 2000,p.57).

As we can see, the poet takes a stable meaning, a concept that hasn't changed for thousands of years, and rips it up in this literary text; now the conflict of meanings within the literary text reveals humans in their decided state both at the beginning of the world and at its end.

In Islam Safarli's poem "The Morning Star and Me," the sky is among the clouds that cover the world like a headscarf, and moon sings to the stars which wink at each other while a mother sings a lullaby to a baby in a cradle. The interesting point is that in the poem, the mother introduces the Morning Star as the protector and guardian of her baby. All the fear of "Memory of Bahjatabad" transforms into the instinct to protect an innocent baby from evil in this poem. The protector is also the Morning Star/Venus:

⁴ is traditionally a singer-poet and bard who accompanies his song—be it a dastan (traditional epic story, also known as hikaye) or a shorter original composition—with a long-necked lute (usually a bağlama or saz) in Turkic (primarily Turkish and Azerbaijani cultures, including Iranian Azerbaijanis), as well as non-Turkic cultures of South Caucasus (primarily Armenian and Georgian). In Azerbaijan, the modern ashik is a professional musician who usually serves an apprenticeship, masters playing the bağlama, and builds up a varied but individual repertoire of Turkic folk songs

A headscarf of clouds covers the sky.

The moon seems to sing a lullaby to the stars that wink at each other.

The night is melting away, my lamb; sleep in your cradle.

The Morning Star and I are standing by to watch over you
(Literature,2018).

Although themes like these have been commonly accepted throughout all the ages, certain controversies have also arisen in literary scholarship over time. On this matter, we defer to a quote by Oscar Wilde: “Diversity of opinion about a work of art shows that the work is new, complex and vital” (Oskar Uayld,2013, p.19).

Without a doubt, in the majority of works by Sappho, Rumi, Ganjavi, Shirazi, Shahriar, Jabbarli, Fet, Durand, Miłosz, Saint-Exupéry, Javad, Brazdžionis and Kebir, for those who can see and feel, there is not only something new, complex, and vital but, in fact, many things to be comprehended.

In the poem “Pass Me By the Morning Star” by Ruqayya Kabiri, the poet develops a strange wish. She asks her lover: come with me to the seventh level of heaven and to a remote point of Tabriz, the cultural center, and let’s count out with our breath, second by second, the one thousand four hundred forty minutes you owe me, eighty-six thousand four hundred times, and we can turn back the time. The poem also displays a new approach to the law. The poet who previously held her goals, desires, and wishes in secret now openly expresses what she wants in the following lines. It becomes clear why she considers herself greedy, stingy, and maybe hungry like a wolf... The hunger from being apart from her beloved soulmate has engulfed her soul, and now it would not be enough for the lover to be in the vicinity of her soul for one, five, or ten minutes. The lover must give her one thousand four hundred forty minutes. When the night breaks, she will count the seconds with her eyelashes, and until the Morning Star flows, her eyes will follow the mirage of the path it will take. When it comes, the hour will freeze, and a coil hung from a hot point of the earth’s surface will lift her over the Samburan mountains and by this time the dawn will open its eyes, the Morning Star will surrender its place to the daughter of the sun and skies, and it will abandon the sky. The poet’s wish of “come, pass me by the Morning Star” leans on this point:

Come pass me by the Morning Star,

Let’s visit the seventeenth level of the sky.

Let the time turn back from history to before...

(Southern Literature Anthology of Our Day,2018, p. 129)

Without a doubt, it was not thoughts and imaginations of the Morning Star that caused the poet to write these lines and fill them with strange energy; rather, the “Morning Star” in this poetic text was simply an idea that suddenly dropped into her head, but with its coming, it became a symbol combining the heavens and earth in a poetic fantasy. This expression (the Morning Star) has spun out of mythological texts; even if we don’t see it in new texts and layers of thought, it takes on a thousand forms, winks, and uses poets’ dreams to connect horizons promised by the expression of the Morning Star. In this context, the simultaneous connection and separation openly reveal the full horizon of poetic fantasies. And in this way, this image that has sprung from mythological texts takes on symbolism and then opens up on the plane of poetic fantasy, and, at the same time, it holds the world in one hand and also reveals all its points together. The world, as it is seen from the poet’s heart, takes on an endless and strange form; the stars in the Milky Way bring all the contours of the “map” of poetic thought into one point.

In the poem “Oh Morning Star” by genius Jafar Jabbarli, the Morning Star is mainly understood as the concept of the star of fortune. We note that as a poet, Jafar Jabbarli’s creative works (the poet’s fantasy world!) can continue to be seen and understood to a certain extent for a long time after one reads, they initially influence the symbolic poetic texts and one’s imagination. For example, in his poem “My Country,” the lines “On the mountain’s peaks fighting with clouds/There is ice like the slept herds of my country” and other passages from the poem’s beginning to end, seem to have a high level of influence on the reader from a first glance; these lines can affect the imagination in different ways. As a result, various details and meanings of objects in the description become clear one at a time, opening the poet’s poetic worldview horizons. In the poem “Oh Morning Star,” the narrator lifts his eyes to distant horizons of a dark night and waits for the appearance of the Morning Star almost to the point of blindness. He waits for the herald of a clear morning, the Morning Star, to rise, but it delays, and instead he sees the liar, the false Caravan Destroyer star on the horizon. He relates this to the bitter fate written on the foreheads of orphaned children, and also to the tragic fate of the Azerbaijan Democratic Republic, which was born after a great struggle but smothered while still in its cradle, only living 23 months (May 28, 1918 to April 20, 1920). In actuality, he is complaining about the symbolic “length of the dark night, in which the environment was devoid of scientific intellect and the star of independence was dark; he makes known the worry that the horizons could not be seen (<http://fedai.az/arxiv/www.fedai.az>):”

Why are you late, like the fate of the orphan?

The Caravan Destroyer rose; you were unseen.

I mistook it for you; I was fooled; I gave my heart to it;

I fell in love accidentally, oh Morning Star! (Oh Morning Star, 1979, p.6)

“Even though the Caravan Destroyer looks like the Morning Star, in contrast to it, it rises a little after the evening ends. In ancient times a caravan mistaking it for the Morning Star would set out along the road, lose its way in the desert and come to ruin... In this stanza the poet gives a reminder that Azerbaijan, fighting for its independence, could fall into a similar trap, namely the forming Soviet Empire, but he does not lose his hope; even if “every step runs into a bramble,” at the end he deeply rejoices to find freedom with the creation of the Democratic Republic”

Completely exhausted, my strength ran out,

One star shone on a distant horizon.

What I saw was you; you had already come,

At last I found you, oh Morning Star! (Oh Morning Star, 1979, p.6)

We note one important feature. The poem’s connection to the Azerbaijan People’s Republic’s fate is only one of at least a thousand possible meanings of interpretation. The greatness of J. Jabbarli as a poet, the scope of his talent, is that every person can read this poem from his own perspective and interpret it how he sees it. Even if he was writing about one specific problem, for example, a heartache born of bitter fate, the clash of meanings in the poem allows us to remove the limitations on our imagination and our intentions to project things onto the poem; it gives the opportunity to make interpretations like a ray of light shed on love, destiny, fate, the world’s turning, the mercilessness of the times-- in a word, the secrets of human destiny.

Mammad Amin Rasulzadeh, great political statesman and founder of the Azerbaijan

Democratic Republic, wrote about living through the most exciting days in the Azerbaijani people's history as the National Azerbaijan Republic was formed in 1917-1918; about being a translator for this excitement into literature; about living with zeal and rejoicing as the national revolution approached; and about praising that great hope with all sensitivity: "Now on the distant tundras of cold Siberia, Soviet executioners will not continue their cruel tortures; poet Aliyusif, whose fate was to drink the deadly cup of the patriots of the homeland, wrote these emotive lines to describe the development of the events":

They said that it was autumn in the orchard of the orphaned East,
That roses and jasmine would bloom again,
In the foggy times of this cold, black night,
A diamond star would rise; a star would shine on the horizon.^[1]

They said that in the hands of the Azerbaijani Turks
The ancient flame was reignited and rose up.
Yes, yes, one day this country, Kaaba to the East,
Will be sanctified and become a pilgrimage site again (<https://az.wikisource.org>).

"National poet Ahmad Javad, who reflected the influence of the sensitivity of the Azerbaijani spirit and the National Salvation Movement, wrote his poem "What Was I Made From?" on the occasion of 28 May, Independence Day" (29). This poem's passage is notable for its extreme lyric/poetic spirit and its unique approach to the motif analyzed by this research.

In a time when your power was overflowing
You were made from the laughter of angels!
With the hand of a magical brush,
You were made from the stance of the does!
You were made from the beauty of moonlight
And its virgin kisses to flowers!
With your glance, you brought a breeze to my heart,
You were made from the flight of clouds!
My hope as darkness breaks,
You were made from the circuit of the Morning Star!
You were made from the shadow that flies away from each piece
Of creation at the point of meeting with the dawn! (<https://az.wikisource.org>)

The perspectives and metaphoric usage of the Morning Star image in the poetry of Aliyusif and Ahmad Javad is approximately the same. For both of these authors, the Azerbaijan Democratic Republic takes on the likeness of a Morning Star shining in the darkness. This Morning Star, shimmering like a diamond--the Azerbaijan Democratic Republic, the first democratic republic of the East--made by kisses between flowers and moonlight, the flight of clouds, the circuit of stars, and the shadow that breaks off and flies away from each object existent on the earth aside from God at the point of meeting with the dawn. Days like the happy sun and nights like the Ulker star each shine their own bright light on the horizon.

Great German philosopher Hegel considered Europe to be the end of history and Asia to be its beginning. Today more than ever, there is a need to create cultural and literary bridges between the beginning and end. The philosophy and spiritual strength of the East have long been known to Europe, to the West. Today we are obliged to engage in cross-cultural dialogue, to deeply learn one another's literature and cultures, and come to find common ground in order to awaken that spiritual strength from the deep genetic layers in which it has been lost and return it to its place.

Discussion and conclusions

The research has shown that the literature is an important means by which East and

West can come even closer one to another. From this point of view, it is imperative to learn and promote shared values. Namely, the constants found due to different poetic worldviews referred to in this article show perfectly how the particular image (motive) has evolved over time. Although the two poetic texts considered in the study (“Lucaefărul,” or “The Morning Star” and “Voice of Truth”) are products of different epochs, the constant, that is, the desire to go beyond the boundaries of the earth, means to preserve the spiritual values, which had not disappeared over time. The research confirms, once again, the idea that the essence of human existence is not inside their bodies, but outside them. Thus, the research has shown that the both poets understood that the greatest happiness was found in spirituality, not in possessing the material or temporary world, but in achieving spiritual perfection and reaching the point of God. In the works referred by this article, they express deep feelings based on metaphors, symbols and motifs, and the Oneness of Being. The research proved that the Morning Star in poetic texts combines the earth and sky (or life on earth and the beginning of divinity). The Morning Star image has such a character that authors writing on this theme use it to fulfill their own professional or poetic missions.

The research has shown that the motif of the Morning Star/Venus/Zohra is a shared value and image of both Western and Eastern literature.

The Morning Star fulfills the functions of guide, protector, and star of fortune.

It is a celestial body heralding the morning and the coming of the dawn.

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