

## COMPARATIVE STUDY OF THE IMAGE OF THE LOVER: BASED ON THE WORKS OF ABDURAHMAN JAMI "YUSUF AND ZULAYKHA" AND LORD BYRON "THE GIAOUR"

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### ABSTRACT

This article analyzes the epic "Yusuf and Zulaykha" by Abdurahman Jami, a representative of classical Eastern literature, and the image of the lover in the work "The Giaour" by Lord Byron, a representative of the West, based on a comparative approach. It embodies the features of the love motif, which are similar in form and different in content in Eastern and Western literature. In both works, the concepts of love, romance, anguish, spiritual search, and self-awareness occupy a central place. However, it is important that they differ in the specific features and expression of the love motif, and that this situation is manifested in the image of the lover. In the course of the research, it is analyzed how the concept of divine love, characteristic of classical Eastern art, is expressed in Jami's poem, and how the inner sufferings of the individual, characteristic of Western romanticism, are illuminated in Byron's work. Love has its own spiritual load in both works: one is a path of mystical purification and spiritual elevation, and the other is an inner struggle directed at human conscience and punishment, as well as a storm of complex emotional turmoil. On this basis, during the research, their character traits and qualities are compared. Through this comparative analysis, it is revealed how the image of the lover, expressed in these dastans, is formed differently in cultural and philosophical contexts. At the same time, the article draws conclusions about the commonalities and differences of the concept of love in Eastern and Western literature.

### Introduction

Literature relies on many symbols in forming the artistic reflection of human feelings, spiritual experiences, and thinking, which not only generalize a part of life but also unite different spheres, peoples, and cultures. One of such symbols, which does not choose time and place, is the lover, who has equal importance and scope in Eastern and Western literature as the image of a hero who has entered the path of love. Although love and romance occur in each heart's own rhythm, its values and charm are similar. However, just as the feeling of love is vividly and uniquely expressed in the art of different peoples and cultures, the image of the lover also requires

certain specific aspects and principles. In this regard, comparing didactics and reality, and thereby studying the essence of this symbol on the scale of world literature, makes it possible to study it more deeply. The study of these similarities and peculiarities by comparing the works of the famous representative of Eastern literature Abdurahman Jami "Yusuf and Zulaykha" and the famous Western writer Lord Byron "The Giaour" is of great importance in today's comparative literary studies. The fact that these works have been studied and researched separately, but the image and analysis of the image of the lover as a product of the thinking of the leading representatives of the two poles have not been compared in terms of literature,

religion, and intercultural commonalities and peculiarities, determines the basis of this small study. By analyzing the works in this way, the role, significance, and essence of this symbol in the literature of the two poles are studied and analyzed on a comparative basis.

### Literature review

The issue of analyzing these works, which occupies an important place in literary studies, encompasses many researchers. For example, the epic "Yusuf and Zulaykha" has been studied within the framework of scientific research by modern literary scholars in terms of general epistemology, the system of images, features of meaning and content, and its inextricable connection with religion. In particular, in Uzbek literary studies, the scientific work "Genesis and Artistic Evolution of the Plot of the Epic 'Yusuf and Zulaykha'" by N.Babadjanova, which was studied in the form of a monograph, is called. In this study, the plot of the dastan, its origins, and stages of artistic development are analyzed, and the image of Yusuf is also deeply analyzed. Literary scholar D. Jumayeva, in her article "The System of Images in the Epic Poems 'Yusuf and Zulaykha'," analyzes the images in Jami's "Yusuf and Zulaykha," among other Yusufnoma, and examines the image of Yusuf. Also, A. Khaitmetov, in his monograph about Abdurahman Jami, expressed his views on the literary and aesthetic views in this dastan and its place in the context of Eastern literature, artistic features, and Sufi content. In Persian literary studies, this dastan has also been thoroughly studied in terms of content and essence. For example, the famous Iranian scholar Abdolhossein Zarrinkoob, in his work "Naqd-e adabi" ("Literary Criticism"), analyzes the philosophy of love in Jami's poem. Bahauddin Khorramshahi illuminates the mystical interpretations of this epic. In the research of Mohammad Mohammadi-Malayeri, the literary context of the epic

"Yusuf and Zulayho" is also analyzed. In world literary studies, we also encounter many scientific studies on this topic. For example, Dr. Hina Aziz's article "Zulaykha's Displaced Desire in Jami's Yusuf and Zulaykha" analyzes the transformation of human love into divine love, while Zeinab Azerbadigan's article "Seeing God: The Use of Theories of Vision in Jami's Yusuf and Zulaykha" analyzes the transformation of Zulaykha's metaphorical love into true love and its means. Also, David Beutel's article "Jami's Yusuf and Zulaykha: A study in the Method of Appropriation of Sacred text" examines the issue of the artistic interpretation of the Quranic story in this work, in which the love of Zulaykha is also touched upon.

In the same way, Lord Byron's "Giaour" was analyzed, some of which are as follows: Salih Okumush and Saniha Kraisniqi - "The Mysterious World of Lord Byron's 'The Giaour'" article analyzes this work in a social, religious, and cultural context, and explores the conflicts between characters. In the article "The Byronic Hero: A study of The Giaour," written by Mr. Salem Al-Khadher Haidarah Al-Sadi and Dr. L.V. Padmarani Rao, the image of Giaour is analyzed, and his character traits are investigated. The article "The image of the Oriental Muslim in Lord Byron's The Giaour" (Abdulhafeth Ali Khrisat) analyzes the images of Eastern Muslims in this work and reveals Byron's attitude towards them. In the article "Orientalism in Lord Byron's Turkish Tales: The Giaour (1813), The Bride of Abydos (1813) and The Siege of Corinth (1816)," Abdur Rahim Ridwai analyzes Byron's attitude towards the East from the point of view of Orientalism and emphasizes the depiction of Eastern images.

Scientific novelty of the research.

Although the images in these works have been deeply analyzed in the indicated literature, they have not been studied on a comparative basis, and this article aims to conduct a comparative analysis of the ideological and artistic expression of the

image of the lover in the works of Jami and Byron. In this regard, the research work will be useful in illuminating the comparison of love in the spirit of the East and the West and its peculiarities. This comparativism also analyzes the qualities of creation and destruction in love from the point of view of the character and consequences of lovers.

Research methodology.

The article is based on the methods of comparative analysis, thematic-analytical approach, and historical-cultural contextual approach. In the course of the research, a comparative analysis of the philosophy of love in the East and West, as well as the image of love, is carried out in the aspects of time, space, and content.

### Comparative Analysis

The image of the lover has long been considered the most extensive topic of literary studies, and the fact that it is found in almost all fiction enriches the scope of its research. Regardless of when love entered the human spirit, it occupies an important place in human life and has a great influence on art. The lover's identity is also clear: love exists in his words, eyes, deeds, and heart. The path of love does not attract everyone; it belongs only to the worthy, and only when hearts are illuminated by its warmth do pens begin to write its praises. To illuminate the image of a lover in a work, the heart must also be a lover, but love resonates like a song in the language of every nation, every society, every heart, only the pain in it is the same. Each of them has motifs of suffering, pain, fire, separation, and perhaps hope. In this respect, it would be correct to say that this symbol is universal for all humanity. Only in some cases does this concept have socio-cultural and substantive differences: the East, which loves didactics, and the West, which shows life as it really is, have maintained this line of difference for centuries. In this regard, the Eastern lover expresses love as a means of purifying the soul, leading the soul to perfection, connecting metaphor to divinity, while in the

West, love is built on the basis of human feeling and burns its prisoner with the torment of suffering and separation. In this respect, Abdurahman Jami's epic "Yusuf and Zulaykha" is typical for the analysis of the image of the lover, because in it the author's image is a product of religious and cultural thought and is considered a classic example of Eastern didactics and literature. All the images in it have been deeply analyzed by literary scholars, and its artistic and religious foundations have also been studied within the framework of the system of images. Comparison with the "The Giaour," created under the direct influence of Eastern ideas and motifs, but embodying the emotional and moral elements of the West, allows us to show these differences more deeply and substantially.

### The expression of the motif of love in the works and the role of the image of the lover in the socio-cultural context.

Both works are based on the theme of love, but it is depicted differently by representatives of two worldviews. In the epic of Abdurahman Jami, the illumination of the love of Yusuf and Zulaikha, along with the transformation and development of human love into divine love, also puts forward the concept of the ideal of perfection. Although this series of epics was created on a religious basis, based on the story of the Qur'an, Jami directly reworked it artistically: "Jami's classic text, Yusuf and Zulaykha (1483), is an excellent example of how a religious community takes a story from its sacred text and appropriates it in a religious - socio-cultural setting different from the one in which the original was written" (David Beutel, 1997. 15). The author revises the parable and introduces mystical ideas and ideals into it. Love in Jami's poem surpasses the depiction of human feelings, because in essence, Zulaikha's love for Yusuf is expressed as a means of leading to divine love. This image directly consists of several stages. Each image in it serves to illuminate a

certain meaning and idea. D. Jumayeva emphasizes: "The image of Yusuf is a symbol of patience, purity, and wisdom, while the image of Zulayho reflects the path of spiritual purification through human passions and their conquest" (D. Jumayeva, 2023. 72). First of all, it is important that the flame of the spark of love, unlike other love stories, appears not in Yusuf, but in the image of Zulaikha, and throughout the work, the striving and courage for love is also on the part of Zulaikha. This is because such a situation occurs in this series of works in traditional storytelling, which puts forward a certain mystical meaning (Azerbadigan, 2015. 17). That is, the idea of understanding true love lies at the heart of the love that Jami describes in this work. According to Sufi ideas, the only true love in this world is love for Allah, and everything else is recognized as a means of understanding Him as His shadow. In this regard, Jami says: "There are two types of lovers: one loves the image, the other the meaning," thus glorifying those who are in love in the trade of divine love. Indeed, a person's love for another person can turn them into a humiliated or misguided wanderer, and this can happen to anyone, but if love leads to divinity, it only purifies, illuminates, and brings happiness. The human soul is divine, and its main goal is to merge with the divine realm (Komilov, 2009. 10). For this, he must recognize himself and contemplate. In Zulayho's language, this situation is expressed as:

"I did not believe in God.

"Now forgive my sins and make me happy" (Abdurakhmon Jomiy, 1983. 108). It is understood from the verse that after a number of mistakes and repentance, when Zulayho saw her love as a means to divine love, she began to perceive the importance of the soul in her body. Just as the body cannot exist without a soul, so too is the heart truly dead without love. Zulaikha purifies her metaphorical love with repentance and enters the path of divine love, which is considered an important aspect in Sufism. It is not without reason that Jami chooses Yusuf as

the main character of the work: "The image of Yusuf serves as the ideal of beauty and purity in Eastern literature. Jami embodied in this image not only physical, but also spiritual beauty" (Abdukodir Khaitmetov). The story of Yusuf, which contains many spiritual conclusions and benefits in the Quran itself, is transformed into the ideal of an entire Sufi teaching in Jami's art. Although his heart initially did not resemble Zulayho's love, the command from God settled in his heart, and this love united on the path of divine love. Because, according to Sufi teachings, only true love leads humanity to happiness and well-being. Although Yusuf showed respect and good treatment towards Zulayho, he did not go against Allah's remembrance and piety. Rather, he responds to Zulayho's burning passion with beautiful character and high human qualities. As a result, this path will lead him to the hidden dream - the noble divine love, and at the same time to the union with Zulaykha:

"Yusuf saw perfection in his love.

When he is exhausted by his presence" (Abdurakhman Jami, 1983. 106). That is, when Yusuf saw that his love for Zulaykha had reached perfection, his affection for her increased even more. Love in the work does not harm any image, the burning of hearts does not subject the inner world of the heroes to disorder and transformation, but encourages them to be patient and beautiful in the path of love, like Yusuf, to repent of their sins, like Zulaykha, to find salvation not in beauty, but in the love of God, its creator. In this regard, the fact that the image of passion for love is more clearly manifested in the image of Zulaikha also means that any person will achieve perfection only if he mobilizes love for goodness, expressing that his unstable and wrong actions and goal will ultimately find the good path as a result of strong will, patience and repentance. This love drives the lover and beloved towards the light. The author's lovers in this story illuminate their paths with this light. As depicted in the work, Zulaykha abandons idolatry and immediately chooses the path

initiated by Yusuf, and her affairs begin to prosper:

"It breaks easily, gracefully,  
 Things went well at that moment.  
 He dared to break the idol,

He took ablution from tears and heart"  
 (Abdurakhman Jami, 1983. 100). In the work, Zulayho is embodied as a character who struggles with her desires and enters the path of love (Aziz, 2019. 25), the lover Yusuf, although he possessed the qualities inherent in the prophets, made some mistakes and put forward the idea that every person is, first of all, a human being, that no one is free from flaws and shortcomings, that a person can achieve great status only if he is able to reform himself and purify his spiritual world. The path to being in love like Yusuf is difficult, but noble and joyful.

Lord Byron's work "Giaour" is also based on Eastern stereotypes, and the author reflects his views on Eastern culture in the series "Turkish Tales": "In brief, Lord Byron's *The Giaour* reveals his stereotypical Orientalist's attitude towards the Oriental society" (Ali Khrisat, 2018. 59). The Balkan environment and the collection of Eastern images expressed in it testify to the creator's close acquaintance with the life of society in this regard. This aspect is even more noticeable in the depiction of places and images, dialogues of heroes, and manifestations of certain religious values. Although there were some difficulties in fully understanding language and religion, he tried to describe this culture broadly. Unlike his contemporaries, he sought to write a unique work from the point of view of Orientalism with a deep study of Eastern culture and values: "The comparison between the orientalism of Byron and that of Southey and Moore... makes Byron's Orientalism stand out as the 'finest sample'" (Ridwai, 1995, 18). Although the Eastern environment in the work has a vivid expression and some bright lines, the image of Muslim society in it indicates that some of Byron's stereotypical views about the East are sharp. In the work, the harsh and constant order in the patriarchal

family, the crude, oppressive Muslim, represented by the image of Hasan, or the violation of women's rights, depicted against the background of the image of Leila, leads to a misinterpretation of the general conclusion about this society and its representatives: "Byron, like other Orientalists, adopts an unfair attitude towards the orient. His portrait of Eastern society as patriarchal, where the woman has no freedom at all, a prisoner, and a victim, is embodied in *Giaour's* character Leila, Hassan's wife" (Ali Khrisat, 2018. 60). Through these concepts, the author contrasts the East with the West, trying to show its level as low. The image of love in the work also seems not pure at first glance, in it the sound of revenge and contradiction is stronger than love. *Giaour*, who supposedly loves Leila, who cannot defend her rights, tries to restore justice, he is brought to the center of the work as a figure fighting against injustice. In these images, the idea of promoting a Western worldview is evident. The author's love story is radical, only the Balkan environment and characters in it are Eastern, and the love between Hyavr and Leila in the work, as well as the description of the struggle and suffering for it, are quite different from traditional Eastern romanticism. Inter-character conflicts, images of revenge and suffering show that the Western worldview dominates in it. In the verses of the work, this appears as follows:

"I love her, her love will find its way."

Through paths where wolves would fear to pray" (Byron, 1813, 36). The suffering and internal conflict in this image of love reminds of Western individualism, and although the love in "Yusuf and Zulaykha," which we are comparing to from the classical art of the East, was accompanied by obstacles and difficulties, it does not lead the lover to destruction, but further polishes his virtues. Therefore, Byron seems to extol Eastern love in the following lines:

"The cold in climate are cold in blood,  
 Their love can hardly deserve the name..." (Byron, 1813. 35). But there is no doubt that there are Western romantic views



behind this confession. This shows that the love depicted in the Eastern environment in the work is directly based on Western romanticism and individualism. These concepts are leading in the depiction of the image of the lover Giaour, his lifestyle, attitude towards him and his aggressive-vengeful behavior, as well as disorders in his spiritual world. The path of love chosen by Giaour distances him from humanity and goodness, leading him to selfishness and baseness. This love leads the beloved to death, and the lover to ruin. In the classical literature of the traditional East, the image of the death of the lover and the beloved occupies a significant place, but the predominance of the motif of divine love in them can be seen in the example of the heroes achieving not aggression, but spiritual lightness and spiritual purity. Their outward love is depicted as the first step towards inner love. And the radical lover of the West, Hyavr, blinds the eyes of the soul, linking love to revenge. He cannot control his suffering and pain, cannot show patience and resilience against them. As a result, the hero's inner world undergoes a transformation, and his revenge leads not to the restoration of justice, but to his self-destruction. The depiction of love also takes place against the backdrop of revenge and a seemingly just hero.

### **Character and psychological characteristics of the lover in the works**

The lover depicted by both authors: both Yusuf and Giyavr have entered the path of love, are faithful to their vows, and are not hypocrites in matters of love. Both hope for happiness and union, both burning with separation and parting. In both cases, the lovers are in a situation that is difficult for them to achieve and, at first glance, incorrect. Zulaikha was the wife of Aziz of Egypt, and Leila was the wife of Hassan. This difficulty in the work is the same for both lovers, but the ending of the work is different, that is, in one, Yusuf achieves union with Zulaikha, and

in the other, Giyaur loses Leila and ruins himself. Two lovers, possessing different qualities, choose different paths, passing the test of the same level. The path chosen by one leads to a happy ending, the path chosen by the other leads to ruin. It's interesting which qualities make one happy and one unhappy. It is important that some of their character traits and psychological factors determined the ending of the work. Good manners never fail. Therefore, in the image of Yusuf, Jami embodies the ideal of Sufi perfection. For example, in the epic "Yusuf and Zulaikha," Yusuf is in everyone's attention from birth, his beauty, the light on his face delights everyone's eyes. However, it's not just about outward beauty, the light in Joseph is a manifestation of divine beauty:

"If you set the world on one side,

It will be illuminated by its rays" (Jami, 1983. 13). This situation promotes the idea of understanding the Truth through beauty in Sufism. Because beauty is also a product of the art of Truth, and being passionate about it means being passionate about Truth. However, this wasn't complete love; there were many difficult trials ahead. He faced many difficulties since childhood. He lost his mother, was betrayed by his brothers, became a slave, was slandered, became a prisoner of prison, and then achieved prophethood, noble status, and love. His composed character plays an important role in overcoming difficulties with patience. In reality, such composure is characteristic of all prophets, but the establishment of human virtues in one's heart, overcoming desires and becoming perfect in morality depends on oneself, even in prophethood. Yusuf knows that the difficulty in his life is a test of the Truth for the control of the ego, and his patience encourages him to be steadfast in all difficulties:

"There is no refuge but God.

If it's in difficult times, there's support.

The wise give to their imagination a bright path,

By His grace and grace, God extended His hand" (Jomiy, 1983. 82). Indeed,

patience is the most essential in finding salvation from these hardships. However, patience is not such an easy task; a strong will is needed to endure all the hardships that come to hand. However, if there is faith and piety in the heart towards the Supreme Judge, patience becomes easier. The author explains that the absence of suffering is achieved by keeping one's heart faithful to the path of goodness. Only a good, pure heart strives for goodness, loyalty demands honesty and truthfulness. That is, at the same time, the heart should be honest, the tongue should be truthful, and the qualities of honesty and righteousness occupy an important place in the depiction of the image of Yusuf:

"Let this secret be known to the king.

I haven't betrayed him, let him know, never.

They said it's my fault without thinking,

There is never betrayal in contemplation" (Jami, 1983. Yusuf's habit of being truthful and his constant striving to speak the truth testifies to his high human qualities. In any situation, he tries to remain composed, just as his heart does not think ill of evil, his tongue is far from corruption and backbiting, and his words are free from empty rhetoric and bad behavior. The hero in Jami's portrayal, even in the most difficult situations, does not submit to the will of the ego, does not go against his piety and devotion. Through these images, Jami demonstrates the ideal of a perfect person in classical Eastern literature. He emphasizes that love is composed of pure human feelings: "Jami's epic poem 'Yusuf and Zulayho' shows that true human feelings - love, beauty, and purity - are absolutely superior to evil and baseness" (Qayumov, 1983. 5). Describing the virtues of Yusuf, Jami tries to call every heart towards true love. It shows the reader love that leads not to destruction, but to salvation.

Lord Byron's *Giyavri*, however, shows special qualities in love. The author's expression of complex emotional and volitional turmoil in this image with love in

the Eastern environment increased the work's interest and earned the recognition of researchers: "The most spectacular manifestation of the Byronic Hero is found in Byron's poem *The Giaour*. The poem is a disjointed fragment of a Turkish tale" (Byron). Its first mention at the beginning of the work seems suspicious and mysterious to the reader. Everyone looks at this stranger with suspicion, no one misses him. Throughout the work, the complexities in his character and psyche begin to unfold. Love in him is accompanied by deep emotional anguish and destruction. His striving for his love is not characteristic of the East; he secretly meets Hassan's wife - Leila. They don't choose an honest and steadfast path in love. His power is expressed in such a way that he is unable to control his impulses. Separation from Leila as soon as he finds no peace in his relationship with her, and her becoming a victim of brutal murder again, causes a strong psychological turn in *Giyavr*. In the process of *Giyavr*'s secret love and separation from him, his introverted character is depicted against the background of a storm of revenge and inner turmoil. The anguish from love is further aggravated by Leila's tragic death. He continuously questions the lover's psyche:

"She died... I dare not tell you how..."

But look-it's written on my forehead.

There they read about Cain: the curse and crime

In characters unworn by time." (Byron, 1813. 33). Torture leads to oppression and mental disorder in him. Although his love is pure and his will is strong, he does not use this will in the right way, does not show patience and perseverance. Eventually, his anger breaks free from willpower and comes to the brink of explosion:

"Faithless to him - he gave the blow.

But true to me, I laid him down" (Byron, 1813. 33). The desire for revenge in *Giyavr* turns him into a murderer, he kills Hasan, achieves his goal of "infidel," but the spiritual suffering does not end there. He knew that Hasan's death wouldn't bring Leila

back to him, but the fact that he couldn't go against his evil desires, that he left his decisions to the will of his desires, plunged him into eternal loneliness, isolation from society, regret, and perhaps a curse. In the word *Giyavr*:

"Betoken love - that love was mine,  
And shown by many a bitter sign.

"It's true, I could neither whine nor sigh,  
I knew only to obtain or die..." (Byron, 1813. 36). He admits that he is the cause of the darkness in his soul, that revenge has made him worse. He has a desire for repentance, but for this he needs to release his former hatred and heaviness of heart, but he tries to justify his evil, as if neither society nor people are better than him, he cannot comprehend the boundaries of good and evil:

"I die-but first I have possessed

And come what may, I have been the best..." (Byron, 1813. 36). The whirlpool of tangled thoughts separates him from society, condemning him to loneliness and regret. *Giaour*'s succumbing to temptation, his committing a crime with love, and his lack of willpower lead to his own demise: "*Giaour*-the Byronic figure- has a lonely soul being withdrawn from other men, human communities and human values as well". Although Byron's hero appears as a lover, possessing courage, strength, and justice, he expresses elements of emotional and moral shallowness and lack of control. This is an important proof that love in this Eastern region takes place in the spirit of the West.

### Symbolism and Representation

The abundance of similarities in both works is also repeated in their trials on the path of love. In the epic "*Yusuf and Zulaykha*," *Yusuf* is slandered by *Zulaykha*, imprisoned, and lives there as a prisoner for several years. *Zulaykha* was also persecuted, and they separated from each other. In *The Giaour*, too, when the relationship between *Giaour* and *Leila* is revealed, *Leila* is drowned and perishes. Lovers are separated forever. But the image of *Yusuf* is distinguished by the

fact that he was tempered by these trials and sought goodness in everything. In essence, he does not fall for *Zulaykha*'s temptation, does not allow immorality, does not go against his faith and loyalty. She relies on Allah in the face of temptations and spiritual trials, rejecting *Zulaykha*'s call:

..."Have a moment with me, *Ishrat*,  
He said: "Two things are its cause.

The wrath of the saint and God's wrath.

...On the Day of Judgment, the modest will rejoice,

Harm falls upon those who commit adultery" (Jami, 1983. 65). In any trial, they first rely on God and seek His help. Human nature is inherently weak and fragile, easily deceived and destroyed. The essence of the image of *Yusuf* lies in the fact that a person who relies on the truth feels no need for anyone and fears no one. Even imprisonment doesn't dampen his spirit.

*Giaour*, however, gives free rein to his emotions and passions. Chooses the wrong and immoral attitude. Muslim society does not want to reckon with the rules and regulations. They don't seek a good and honest path, they don't seek solutions to problems. As a result, he compensates for this mistake with *Leila*'s death, his psyche is surrounded by strong emotional conflicts. His love turns into revenge. If mercy were not shown to his love, he too would cease to show mercy, burning with anger and revenge.

*Yusuf* made one mistake in prison: due to trusting a servant in escaping from prison and forgetting Allah's will, his years of imprisonment in this place were prolonged. This was punishment for him, but *Joseph* sincerely repented of his sins, reformed his deeds in prison, and achieved spiritual stability. During this period, she becomes a possessor of beautiful patience. They remain steadfast in obedience and faith. His examination ends with achieving purity. Then his Lord will make his heart generous and his difficulties easy. Due to the divine gift given to *Joseph* and his skill in interpreting dreams, the king frees him from prison and he returns to the palace. The court



welcomed him with great celebration, which manifests itself in Jami's portrayal as a tribute to the hero who patiently overcame great difficulties and reached brighter days. The author emphasizes that this is due to the elevation of his spiritual status. Yusuf's contentment and patience did not go to waste. Even the ruler is amazed by his light and virtue:

"Give him the golden throne,  
He congratulated the future fortune of Egypt.

When he steps upon a golden throne,  
The world lay beneath his feet" (Jomiy, 1983. 89). Yusuf's share was the throne, but his true throne was in the status of prophethood.

The Giaour cannot escape from the state of spiritual transformation. The grip of uncontrolled emotions and the desire for revenge lead to crime. And killing Hasan does not alleviate his suffering. He realizes he made a mistake. But it was too late for him, he had already become a murderer who had lost his beloved and committed a terrible evil. In this situation, Byron depicts Giaour as remorseful and accountable before his conscience and heart. He admits his past mistakes, feels like a sinner who lived in a cursed life, but, knowing all his actions and actions, could not stop them. He was left alone with his sins, and this spiritual torment separated him from society. He decides to spend the rest of his life in a monastery to repent and recover from his illness. But even there he found no solace, his broken soul found no peace, as if there was no salvation for him now. Hyavr began to yearn for death, and only death could free his soul from the captivity of suffering. But the hero thinks that after death he will not find peace, but will be tormented by guilt. He is afraid that he will not be able to find solace even in death:

"I would not, if I might, be brest,  
I don't want paradise, but rest..." (Byron, 1813. 37). The fear of these "dreams" shatters his remaining hopes. His entire life, his past, seems like darkness. His suffering, caused by his own fault, gradually destroys

him, the author expresses the image of this situation through the metaphor of the scorpion;

"The mind that broods your guilty woes,

Is like the scorpion girt by fire" (Byron, 1813. 8). Scorpion burns itself - this is a comparative image corresponding to the soul of a self-destructive person (Robert, 2025). This was the position that Giaour found in love, the reward of which was a whirlpool of lifelong torment and regret. A character condemned to live in an unfaithful world with his own torment, tormented by the torment of the soul in solitude.

Yusuf, however, is free from regret and anguish because he did not make mistakes and did not act contrary to his humanity, faith, and beliefs. He did not succumb to the intoxication of worldly feelings; he carried out all his actions with the command of his heart and faith. His spirit did not fall into a bottomless abyss, but achieved spiritual height. His love did not lead him to ruin, it brought him to union. Understanding divine love, he not only polished his spirit, but also achieved his goals. The original Quranic story of Yusuf is considered the most beautiful of stories, it encourages people not to fall into grief during calamities, to control anger and desires, to be patient with obstacles and overcome them with hope in the love of Truth. Jami also perfected these ideas artistically in the image of Yusuf, and throughout the work, Yusuf's external-spiritual beauty, undying hope, and striving for goodness evoke motivational feelings in the reader.

Giaour, at the end of the work, remains in the grip of fate and heart. He is portrayed as a figure caught between repentance and spiritual torment. Through the depiction of his mental state, the author reveals the spiritual contradictions between complex feelings such as love, revenge, hatred, remorse, and repentance. It is not revealed until the end of the work that Giaour's repentance is accepted and he is freed from suffering or faces death with this pain. The

author leaves the conclusion to the reader. Although Hyavr is depicted as a negative character and with a painful ending, this image is recognized by literature enthusiasts and researchers. Some literary critics compare the negative characteristics of this image with others, noting that it has attractive aspects; "The Byronic Hero, Gothic villain and the Vampire are impulsively negative but undoubtedly fascinating" (Padmarani, 2019).

The comparison of the psyche and character of Yusuf and Giaour testifies to the difference in the moral criteria of the East and West. This feature occupies an important place in the depiction of love and romance in the work, showing that their semantic and typical differences are clearly distinguished from each other. It is important that both works depict cultural and aesthetic aspects as they are and are recognized by the reader.

## Conclusion

Based on this research work, it becomes clear that the conclusion obtained due to the fact that the scientific work poses an important and urgent issue is also significant with several facts and features. While the love depicted in Eastern and Western classical literature has different motifs, the image of the lover in them also manifests itself with different characteristics. Through the research, the following conclusions were drawn regarding the raised issue:

"Yusuf and Zulaykha" is a work in Eastern classical literature that beautifully and vividly depicts human and divine love, and the content of love in it is determined by the fact that it leads from metaphor to divinity. In it, love encourages overcoming the ego and entering the path of perfection.

Although "Giaour" was created in the Eastern environment, it reflects the Western worldview and moral thinking. Love in it is only metaphorical and is expressed through uncontrolled and tangled depiction of human feelings.

In the dastan "Yusuf and Zulaykha" each image carries a special meaning. In the

main character of the work, Zulaykha, the idea of moving from darkness to light, purifying the soul with love, and self-awareness is put forward. He shows more zeal in love, fights, repents, purifies himself, and achieves happiness.

The character of Leila in "Giaour" is also carried away by passions and walks the wrong path, but does not show courage in love, does not put his dignity and respect in its proper place. As a result, he is disgraced and dies.

Although the images of lovers in the works face almost the same trials, they choose different paths, which leads them to a destination corresponding to their chosen path.

In the image of Yusuf, the ideal of the perfect man of the East is manifested. He is embodied as a possessor of external and internal beauty.

Hyavr represents the image of a Western hero who strives for justice, tries to see life realistically, but is powerless in the face of various emotions, spending his strength on evil.

Yusuf relies on good character in all hardships, remains steadfast in patience, honesty, truthfulness, justice, and piety towards Allah. He does not let his spirit sink, shows strong will in trials, and does not take revenge on anyone - neither on Zulaikha, nor on the Aziz of Egypt, nor on his brothers. He forgives them all and helps them all.

Giaour succumbs to passion, exchanging his love for Leila for revenge after her death. Falls into a passive and aggressive state of mind, commits murder. This further complicates his complex mental anguish, isolating him from society and condemning him to solitude.

At the end of the work, Yusuf, as a triumph of patience and love, also receives the throne of Egypt and Zulaykha. He helps his brothers, he treats his father. He also saved his homeland from famine. He becomes a national hero. He met an honorable death as a prophet and ruler. He will immortalize his name.

Giaour, separated from the masses, lives in a monastery amidst regret and confused thoughts. He tries to repent, but it remains unknown whether he achieved it or remained in disbelief until the end of his life. He remains labeled an infidel, and his spiritual decay leads to disorder and ruin in his life.

Comparison of works shows that love and romance in the Eastern and Western world have different foundations and approaches. The motif of divine love, its features and ideas form the basis of classical Eastern literature. The dramatic and realistic depiction of human emotions is considered a leading element in the West. These ideas and elements unite and are essentially generalized in the image of the lover. Through comparative analysis, it is revealed that the philosophy of love and human values are vividly expressed in Eastern and Western literature.

### **The significance of the research for further scientific work in the world community**

The conclusions obtained through comparative analysis in the study will be useful in scientific works devoted to the analysis of Abdurahman Jami's "Yusuf and Zulaykha" and Lord Byron's "The Giaour," as well as in scientific research on the generalization of the genesis, image, and ideology of the image of the lover on a global scale. I believe that this analytical study will be important in analyzing this image taken for study in the context of other works, highlighting its common and different aspects, and revealing the characteristics of the love motif in the masterpieces of world literature. The research results show that this research path is an effective direction in the comparative study of literary and aesthetic thinking. In further scientific research, a comparative analysis of the image of the lover in the works of Alisher Navoi with the works of William Shakespeare can provide useful information for scholars.

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