

The Influence of Firdawsi on Ogahi's Work

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Abstract: This article discusses the role of Firdawsi in shaping the artistry of Ogahi's historical and literary works.

Key words: historical-literary work, depiction, language and style, artistry.

Introduction. When discussing the factors and means that shaped the artistry of Ogahi's historical and literary works, it is impossible not to mention Abulqasim Firdawsi, a representative of Persian literature, and his work "Shahnameh."

Relevance of the topic. When considering the style and influence of classical works on the emergence of Ogahi's historical and literary works, one of its fundamental roots can be traced back to Firdawsi's "Shahnameh."

Experimental part. Along with translations from Persian literature, the work "Shahnameh" by Abulqasim Ferdowsi, one of the greatest examples of world literature, played an important role in the development of Ogahi's historiographical skills. In particular, when Ogahi, as a court historian, presented his works to the ruler, he dreamed of them being a "Shahnameh" dedicated to the khan (we present it in chronological order):

Ki to men surub ibtido xomasin,

Raqam aylayin shoh "*Shohnoma*"sin [Riyozi-d-davla, 250^b].

Raqam aylay olib ilgimga xoma,

Shohi davron otig'a "*Shohnoma*" [Jome'u-l-voqe'oti sultoni, 13^b].

Ki, sabt aylay olib ilgimga xoma,

Shahi davron otig'a *shohnoma* [Gulshani davlat, 7^b].

Sabt aylay olib qo'lumg'a xoma,

Bu shoh otig'a *shohnoma* [Shohidi iqbol, 4^b].

In Ogahi's historical and literary works, there are lines that arose under the direct influence of the "Shahnameh." For example, the couplet in "Jami' al-Waqi'at al-Sultani":

"*Yerdin andoq uchti gard andozasiz,*

Kim yer olti bo'ldi-yu gardun –sekiz" " fully corresponds to the meaning of the "Shahnameh" couplet:

ز گرد سواران در آن پهن دشت

[1] زمین شش شد و آسمان گشت هشت that is, "due to the dust from the hooves of horses in the vast steppe, the earth became six layers, and the sky became eight layers."

[1] زمین شش شد و آسمان گشت هشت

that is, it fully corresponds to the meaning of the verse "due to the dust from the hooves of horses in the vast steppe, the earth became six layers, and the sky became eight layers." They differ only in that one is in mutaqarib meter and the other in ramal meter. In this regard, the spirit of the imagery in the excerpt

from which this verse is taken is also manifested in the use of words employed in the "Shahnameh." Therefore, A.O'razboyev's assertion of the "Shahnameh's" influence and its connection to the style of expression with a certain degree of adherence seems justified [2.11]. We can see that in many places of Ogahi's historical and literary works, as in the "Shahnameh," the izafet combination "ro'zi nabard" or "ro'zi masof" - "day of battle" is used. For example, ... "they found the day of battle more pleasurable than the wedding night, and the battlefield more intimately connected than the feast hall" [Jome'u-l-voqe'oti sultoni, 38b]. One of the couplets from the "Shahnameh" featuring nabard (battle) is presented in the section where the above couplet is located.

که افراسیاب آن بد اندیش مرد

کجا جای گیرد به روز نبرد [1]

Meaning: Afrasiab (Alp Er Tunga) is a suspicious man, where will he take his position on the day of battle (ro'zi nabard) Indeed,

Gurdlar raxshin surub maydong 'a tez,

Solibon xayli adug 'a rustaxez.

Na 'rasin to 'qquz falakdin oshurub,

Gardi birla mehr yuzin yoshurub.

Sachrab otlar na 'lidin har sori barq,

O 't aro aylab bori olamni g 'arq [JVS, 69^a], Or:

Nabard ahli har yon surub raxsh tez,

Sitez ila zohir qilib rustaxez.

Xirom aylabon arsa ichra daler,

Chekib na 'ra andoqki, g 'arranda sher [GD, 70^a],

These lines are reminiscent of the legendary battle scenes from the "Shahnameh." Ogahi uses these images to make real battles extremely exciting and impactful. In almost every historical and literary work of Ogahi, the heroes of the "Shahnameh" appear as eponyms. For example, Suhrab, Isfandiyar, Rustam, Zal, and so on. At the same time, without reading the "Shahnameh" or without connecting it to this epic, it is impossible to understand some words, proper names, and expressions used by Ogahi. For example, haftxon (هفت خان) had two meanings for Isfandiyar: first, when Kaykavus was imprisoned in Mazandaran, Isfandiyar, wanting to rescue him, killed several jinns and sorcerers on the way, and in seven days went to Mazandaran and saved Kaykavus. It was also called the Seven Khans of Persia because of the hospitality and gratitude he received in every household where he stayed; the second meaning was related to the pass on the Ruyinadiz road. The king of Turan, Arjasp, imprisoned Isfandiyar's sisters in the Ruyinadij fortress. At that time, Isfandiyar was in his father's custody. Upon finding salvation, Isfandiyar set out on the Haftxon pass and escaped all the calamities that had befallen him. He deceived Arjasp, who was inside the castle, killed him along with his nobles, and freed his sisters. Some believed that these two passes were one and the same, consisting of seven stations between Iran and Turan. No one but Rustam and Isfandiyar had ever traveled on that road [3.195].

In chronicles, the names of Rustam and Isfandiyar are often mentioned together: ... "at every instance of Afrode's work, they disregarded Rustam the battle-breaker and Isfandiyar of the brazen body as if they were insignificant specks of dust..." [RD, 302a] or "The voices of 'Beware!' from the spirits of Rustam and Isfandiyar caused tumult and commotion in the heavens..." [RD, 303b]. Sometimes, by mentioning the names of classical literature heroes, the historian "immerses" into a real-life situation, influencing the reader's mind from a high artistic perspective and giving it a folkloric character:

*Qilg'anin mardona azmi korzor,
Ko'rsa erdi Rustam-u Isfandiyor,
Qo'rqubon tushgay edi jonig'a havl,
Balki aylar erdi ishtonig'a bavl [SHI, 111^a].*

Ogahiy's love for the "Shahnameh" is not without reason. Because Alisher Navoi's extremely warm and uplifting words about the work and its essence in "Shahnameh" were familiar to the historian since childhood

*Bu maydonda Firdavsiy ul gurd erur
Ki, gar kelsa Rustam javobin berur.
Raqam qildi farxunda "Shahnoma"ye
Ki, sindi javobida har xomaye [4.529].*

Continuing his thoughts on this matter, Alisher Navoi focuses on Ferdowsi's contribution to the development of his native language. Of course, in this instance, due to the hardships he himself endured in this regard, a deep understanding of the spirit of the genius epic writer is manifested. That is why Alisher Navoi recalls his following verse

*Dedi o'z tili birla ul koni ganj:
Ki, si sol burdam ba "Shahnoma" ranj [4.529].*

به سی سال بردم به شهنامه رنج
که شاهم ببخشد بسی تاج و گنج [5]

The reason for such thinking is that for Alisher Navoi, the poet's service to his nation was important, so he cites from the "Hajvnoma" part of the "Shahnameh," which is not definitively proven to be written by Ferdowsi. Because for Navoi, who was ready to fight for the prosperity of his native language, it was important to draw inspiration and spirit [in this masnavi, the poet announces this to Sayyid Hasan Ardasher, in fact to the whole nation] from Ferdowsi's pride in reviving the Persian language after thirty years of hardship

I revived the Ajam with this Persian [5]ب

In the historical and literary works of Ogahi, the names of the heroes of "Shahnameh" are frequently encountered, both in comparison and analogy to the heroes of his works, and due to the influence of Alisher Navoi's works. For example, Alisher Navoi, describing the main character in "Farhad and Shirin," writes

*Qilib Ro'yintan o'z ilgini ranja,
Tutub chin panjasi olig'a panja [6.72].*

,Ruyintan - literally: bronze-bodied; According to Ferdowsi's "Shahnameh," it is the title of Isfandiyar one of the Persian kings. It was said that his body could not be harmed. The poet describes Farhad's body and strength as surpassing that of Asfandiyar//Isfandiyar [6.496]

Ruyintan - namely: bronze body; According to Ferdowsi's "Shahnameh," the title of one of the Persian kings, Isfandiyar. It turned out that it was impossible to hit his body. The poet describes Farhad's body and his strength as greater than Asfandiyar//Isfandiyar [6.496]

Ogahi's special attention to the "Shahnameh" is not without reason. It is no coincidence that not only Uzbeks but all Turkic peoples regarded this work with special respect and reverence [7.5,6]. For

example, if we discuss the relatively little-known work "Lugati Shahnameh" written in the Turkic language, we learn that our people are very well acquainted with the heroes of this magnificent epic.

In scientific works and textbooks on Turkic lexicography, little is said about Abdulqadir Baghdadi's work "Lugati Shahnameh." Detailed information about the scholar is provided in the "Islamic Encyclopedia" (authored by Nofiz Khoja) published in Turkey [8.230,231]. Summarizing the information therein, the author of the work was born in Baghdad in 1030 AH (1621 AD) and received his early education there. During this time, he learned Persian and Turkish. At the age of eighteen or nineteen, due to political tensions caused by the Ottoman-Safavid conflicts, he moved to Damascus (Syria) in 1639. There, too, he studied under the most advanced scholars of his time. Later, Abdulqadir Baghdadi, who moved to Cairo, managed to receive education in Islamic sciences, literature, logic, and philosophical disciplines from the leading scholars of Al-Azhar. There he studied under scholars such as Yasin al-Himsi and Nuriddin Ash-Shabromallisi. One of his most beloved teachers, Shihabiddin Al-Khafaji, a prominent figure of his time, passed away in 1069 Hijri (1659 CE), leaving a large portion of his books to his student Abdulqadir. This extensive library, which included rare divans of Arab poets, became one of the richest personal book collections of the era. Abdulqadir Baghdadi traveled to Turkey several times. Husayn Varol [10.145-160] provides detailed information about the scholar's life and work, as well as the works attributed to him. Abdulqadir Baghdadi also gained fame as Rahhol [Traveler] due to his frequent travels [10.158].

His work "Lugat-i Şâhnâme" (Lexicon Şahnâmianum), which provides a Turkic commentary on the Persian words found in Ferdowsi's "Shahnameh," was published in St. Petersburg in 1895 by Carlos Salamon.

Although this work was written by an Arab scholar in Ottoman Turkish, it can serve as an important source for studying the historical lexicon of the Uzbek language. The Iranian scholar Abulfazl Khatibi conducted a general analysis of the dictionaries created for the "Shahnameh," from Muhammad bin Ar-Razi Al-Alawi at-Tusi's "Mujam-i Shahnameh" to the present day [11]. This article provides more comprehensive information about Abdulqadir Baghdadi's "Lugat-i Shahnameh" (as the work specifically focuses on lexicographical sources based on the "Shahnameh") compared to the accounts of Nofiz Khoja and Husayn Varol.

Expected outcome. As Ogahi's historical and literary works are brought into the field of analysis, we witness the result of the high standards required for historiography to accomplish such a responsible task. The influence of the literature of fraternal peoples cannot be excluded in the formation of religious-mystical and philosophical-didactic concepts.

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