



ON THE ARTISTIC INTERPRETATIONS OF ABULKASIM FIRDAVSI'S PIECE IN GERMAN LITERATURE

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Annotation

The article is devoted to Eastern poetry, especially to German romantic literature of Persian classic literature, to open effective influence to Goyte and Hayne creative works as well as it shows different treats about destiny of Abulkasim Firdausi in great German creative works.

Keywords and expressions: Eastern literature, creative, poet, outstanding, dreams and expectations of people,

Persian poem, King, fume of trust, nationality, generosityТасаввуфий ру*, ило^ий тш билан XVIII-XIX

He attracted the attention of great European thinkers and writers, especially great German philosophers such as Immanuel Kant and Hegel. Even A.S. Pushkin, in his poem "Fazilkhanga", said about the height of Eastern poetry: "Oriental poetry is as delicate as a groom, it melts the ice of the north without a single drop", Persian classical literature that embodies the wisdom of confession, on the other hand, the advanced achievements of the art of elegant words. , a close acquaintance with the culture and history of Goethe and Heine awakened a strong love and admiration for Eastern literature.

The well-known literary critic Gaybulla Salomov said that unlike the European wordsmiths, Goethe had special respect for Eastern poetry, he was closely acquainted with the works of Firdawsi, Saadi, Nizami, Rumi, Khafiz, Jami. He considered Khafiz as a teacher. Goethe wrote his "West-East divan" inspired by Khafiz's ghazals, inspired by it and followed by it [2.126].

Even as a child, Goethe had a "passionate love for the Eastern world." As long as it was possible, he tried to get information about the East" [1.196]. As a result of such aspiration, he produced important works and beautiful meaningful poems.

"Goethe was impressed and impressed by the number of well-known and famous thinkers in the West and East" [3.5]. Goethe, recognized as a great classic of Japanese literature: "In fact, we can read things that we admire. In particular, the great German poet was able to show his respect and trust in the East, his love for Firdausi, Saadi, Hafiz, Khayyam, Jami, Navoi not only in his prolific work, but also in his multifaceted work. "Goethe was a world leader like Saadi, a piri murshid like Jami, a statesman like Navoi, and a dervish like Khayyam" [3.5].

If Goethe had not enjoyed the literature of the peoples of the world, he would not have been able to create a great work as deep in content and perfect in form as "Faust" [3.25].

Like Goethe, Heine mentioned the name of Saadi many times in his letters and poems. Information about this is also highlighted in the preface of the book "Bir kiz koylar"[4]. He

praised the author of "Buston" and "Gulistan" and said: "O khafiz, seeing yourself as your equal is an impossible dream. He wrote himself until you. And in one of his letters:

O Firdausi! O Nizami! O Saadi! ... There are many great poets of Germany ... Peking Nizami and Hafiz were nothing compared to Heine, who was well acquainted with Goethe's "The Western Shark's Cabinet", enjoyed the work of Heine Hafiz through the translation of Hammer Purgsthal, and was passionately fond of the works of Persian classical poets. He compared their poems to the sweet song of a nightingale. The poet wrote wonderful poems under the influence of these navos.

In his poem "Poets of the East" (1826), Heine praises the name of Saadi and the "bostons and nightingales" of Shiraz. His devotion to Abulqasim Firdausi was very high: he was fascinated by the romantic section of "Shahnoma". The work "Rustam and Sohrob" was popular among German romantics. In 1848, Heine wrote the poem "The Poet Firdausi" ("Der Dichter Firdusi").

It has been more than two hundred years since the world-famous Abul Qasim Firdawsii took a place in the hearts of European readers. His "Shahnoma" ("The King's work" on the ideal of kings) is recognized as a "royal work" and the poet's name is honored to this day. That is why he gained great fame not only among Persian speakers, but throughout Central Asia, the Middle East and the whole world[6].

Musical works, dramas and librettos were written dedicated to the work of the great thinker and poet "Shahnoma", films and works of visual art were created[6].

"Shahnoma", dedicated to the courage of legendary and historical figures, describes 700 years of historical events covering a period of almost four thousand years with great accuracy, consistency and high skill. Firdavsi, who worked hard on this work for thirty-five years, relied on many sources. He also notes this. In the preface of "Shahnoma":

It is noted that the owner of such a large number of documents is the owner of a genius talent [6]. The great German poet Goethe, in his comments to "Garbu Sharq Divan", notes that after Firdausi wrote the legendary and historical past of Iran, nothing was left to the next generations except a general ran and some interpretations[4]. ^

The poet has set himself the goal of covering the huge legendary and real history of Iran and Central Asia in one epic. The political situation in the country was unstable when Firdausi finished this great work. The most precious period of the poet's life, he spent twenty years waiting to present it to a worthy ruler after finishing this work, to which he devoted all his talent.

Poyonsiz chekib ranj bisyor yil,
Bu ishni tugatgan kamon shod dil,
Vale baxsh etarga munosib odam
Yigirma zimiston, yigirma bakor
Qidirdim bu ganjga лойиқтождор[6.8].

Finally, the poet decided to appeal to Mahmud Ghaznavi, who gathers and patronizes scientists and writers in his palace: unfortunately, the poet was mistaken.

In a poem written by Hayne in Paris, Firdausi says that Shahnoma was written by the order of Shah Makhmud:

Ulkan shohning amri bilan u kuy boshladi mardlar haqida.

Deb shoirga shoh berdi ваъда[5.156].

In the German version, it is indicated that seven springs have passed since the poet began his work:

Siebzehnmal die Rose bluhte, Siebzehnmal ist sie verwelket,

Und die NachtigaM besang sie Und verstummte siebzehnmal[7.233].

In the Russian translation it is (V.) six

Отцвело шестнадцать весен.

Соловей прославил розу И умолк шестнадцать раз[9.283].

into Uzbek language (Khayriddin Salakh)

Chiroy ochdi un olti bahor,

Kuzdan qochdi un olti bahor.

Qizil gulning ishqida bulbul

Qushiq aytdi nakun olti баҳор[5.157].

What do the numbers seventeen and sixteen mean? V. It is natural why Levik used the number seventeen sixteen, six, because he translated from V. Levik (from Russian). Why is it seventeen spring in German, and sixteen spring in the Russian translation? The question has to be answered. In our opinion, it has been seventeen years since Firdausi began his work, and he has crushed half of his book. It takes another seventeen years to write the other half, making thirty-four years. In total, if one more year passes, it will be thirty-five years. The period when "Shahnama" was written. If this period is thirty-two years in V. Levik, then sixteen is also correct.

Now Hayne compares "Shahnoma" to the world-famous Iranian carpet, beautiful, beautiful, flowery and with various patterns. Indeed, carpet weaving is as hard work as writing.

Three wings weaved a patterned carpet with dreams and heroic kisses.

To'qidi bir naqshinkor gilam,

Gilam ichra etdi jam:

Forsistonning afsonalarin,

Qadim qoqim taronalarin.

O'z xalqining sharafi bo'lgan dovqalb, jasur botirlarin.

Afsonaviy gullarga to'lgan afsunlaru, sehrlarini.

O'lganlar ham qayta tirildi,

Nafas oldi, kuyladi, kuldi!

G'am Eronning kuk osmonidan Yorug' nurlar yoqqandek бўлди[5.157].

Asar yetdi nihoya si ga,

Uni shohga yo'lladi shoir.

Zur qo'shiqlar jamuljam bo'lgan.157].

It seems that the size of the work is displayed differently. One thousand verses in German, "Dvesti tisyach strok stikhov" in Russian [9.284]. Two hundred thousand lines of poems, translated into Uzbek as "Two hundred thousand lines in the manuscript"[5.158]. Actually, "Shahnoma" consists of 60,000 verses, that is, 120,000 verses.

Suv emas, bersalar sharbat asal, Yetilgach, kosil beradi axir,

Va lekin mevasi bo'ladi taxir...

Zoti pastlarga hech umid bog'lama,

Qaro tun oqarmas dilin dog'lama.
Jahongirning nomi bo'lganida pok,
Bilimdonlar dili bo'lmas edi choq. Ranjigan shoir hajv yaratsa arap,[6.9,10].

According to the narration, Mahmud ordered the owner of these verses to be thrown under the feet of an elephant. Because of this, Firdausi is forced to hide in other countries.

Hayne describes how upset A. Firdausi was with Mahmud Ghaznavi in the following verses:

U qilmadi va'daga vafo,
Yolg'on so'zlash ko'plarga udum,
Mayliga men kechirar edim Faqat ko'rsa yolg'onni ravo.
Va lekin u etib umidvor Meni mazax va masxara qildi.
Sokin turib kalbimni tildi,
Aldoqchilik qildi ikki 6op[5.159]

One day when Shah Mahmud was returning from a campaign in India, a fort encountered resistance on the way. Mahmud Shah sent a letter to the khan of the castle and called to hand over the castle peacefully. He turns to his minister and asks what will happen. The minister recites a verse from this poet:

If not, an answer worthy of our opinion, Menu gurzi, field Afrosiyab [6.10]! Mahmud asks who is the author of the verses recited by the minister. When he found out that its author was Firdausi, he remembered that he was wronged and [6] in Hayne's poem, he asked who the words of the song belonged to, when Shah Mahmud was reclining by the fountain in a good mood after the party held after his trip to India [5].

When the caravan sent by Mahmud entered with gifts from one gate of Tus city, the poet's coffin was taken out from the other gate. The old and tired poet, who was forced to live in poverty and hardship, over 80 years old, and his illness worsened, returned to his homeland and died in Tus in 1025. However, the bigoted priests do not allow his body to be buried in the Muslim cemetery. Ferdavsi's body is buried in the sand at one end of the garden left by his father.

Hayne's poem describes in detail and interestingly what Shah Mahmud did to Firdausi. Mahmud ordered the poet Ansari to buy one hundred donkeys and fifty camels (five hundred camels in the Uzbek translation) and to give them the most expensive and eye-catching fabrics, sea amber, duru lapis lazuli, embroidered dishes, golden zirkida flowers, gilded porcelain, ivory fists and scepters, tiger skin, jom, maikosa, Iranian carpet, quiet velvet, expensive gauze, other fine gifts, various drinks, somsa, salt and various other gifts equal to the income of a large province were sent.

Could he manage to accept and place so much, poet? Did a person like Firdausi need so many things? An old and modest poet did not need these things, it would have been too much for him to worry about.

Anyway, we are interested in the fact that Sultan Mahmud sent a great poet. we come to different conclusions and the answer from one source seems correct. Presents to Sultan Mahmud according to Firdausi rules. Mahmud had to reward the poet for this great work and put his respect in his place. But he didn't. Firdausi praises the country of Iran and the people of Iran as his people and singer, and in this he contrasts them with Turanlikpar in highlighting the history and positive qualities of Iranians. It was natural that Mahmud could not accept it as a Turkiynasab ruler, which ruler was written in the spirit against his own people [8].

"Shahnoma", the masterpiece of world literature, has been loved by the people of the world for thousands of years. The reason for this is his honesty and the fact that he glorified the hopes of his dreams.

M. Umarmkhujaev, an honorary professor of the University of Leipzig, a German scholar, writes about this: "Firdavsi's "Shahnoma", Dante's "Divine Comedy", Navoi's "Khamsa" have reached us without being left behind in the centuries, why should we still be surprised and excited? ? Universal ideas in them? Perfect and perfect artistry? Yes, all of these, the unity of all of them, and the longevity of "Shahnoma" is the beautiful glorification of the people and truth in it.

Ko'p oliy qasrlar bo'lurlar xarob,
Urub qor-u, yong'ir, shamol, oftob.
Vale sha'rdan bu binoyi jahon,
Suxan tuxmin ekdim chekib mehnatim,

I am immortal, my horse lives forever [6.6]! As Professor E.E. Bartels, one of the researchers of Shahnoma, showed, "no matter how brilliant the poetry of the X-early XI centuries is, it pales in front of the genius poet Firdausi's epic "Shohnoma" [6]. This opinion confirms that "Shahnoma" is an original and perfect work.

Thus, Eastern poetry had a strong positive influence on the development of German romantic literature of the 18th-19th centuries. Famous writers of German literature such as Goethe and Heine consistently developed the artistic aesthetic ideals and ideas of Persian classical literature figures such as Firdavsi, Sa'di, Jami, Navoi-Foni. In their works, they interpreted the history of the creation of Abulqasim Firdavsi's "Shahnoma" and the sad fate of the creator in their own way. With By, they specially praised that goodness, beauty and truth will be settled on Earth.

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