



ABU ABDULLAH RUDAKI AND THE DEVELOPMENT OF EASTERN POETRY

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Abstract:

This article analyzes the poetry of the great poet-thinker Abu Abdullah Rudakiy; only a small part of his enormous work has reached us. Moreover, the meaning of a number of words in Rudaki's poetry has changed over time, and in view of this, there is no other way than to explore the true meaning of such words, after which the true meaning of his heritage is revealed, we have tried to comment on his heritage.

Keywords: Poetry, Rudaki, Nizami, “Haft Paykar”, Isfahani, Muhammad Husayn Tabrizi, Masud Sa'di Salman, Persian poetry, Encyclopedist, “Lubob-ul-albob”, Masud Sa'di Salman, beit, misra.

Introduction

If you want to know a poet, go to the country of the poet, wrote Goethe, travel in time and space. The poet's homeland is the Samanid state, which gained independence. It was at this time that the great poet and mystic Abu Abdulloh Jafar binni Muhammad Rudaki Samarkandi lived and worked.

Despite the fact that Rudaki's poetry does not abound in literary beauties, and there are no serious difficulties in understanding it, in some cases, the comprehension of its individual moments is associated with precise scientific data and poetic expressions. Moreover, the meaning of a number of words in Rudaki's poetry has changed over time, and in view of this, there is no other way than to explore the true meaning of such words, after which the true meaning of the poem is revealed.

The examples given in this article demonstrate what has been said and contribute to the disclosure of this issue:

His workshop is kept in the home

The sound of the buzzards and the wildcats of the jinn and the devil.

Why did you call me Sazash, Khiz, and Faraz R

This is why you are so confused

Rudaki here says that even if, for example, two hundred angels, peris, jinn and evil ones are at your disposal, you will not be able to pronounce a praise worthy of him (that is, the praised (mamduh) Rudaki). If you do not agree with this, then present all the words that you spoke to check their truth.





Of course, this is only an external meaning. However, in fact, there is a subtle allusion here to the belief of Rudaki and his predecessors, according to which each poet is accompanied by a guardian from the genus of angels and the world of jinn and dictates poetry to him. This idea can be observed in the poetry of other writers. In particular, Nizami in the poem “Haft Paykar” says:

Gabriel was the genie of Qalam
In the newspaper of Chenin, no
You can't go back to this place
The beginning of the season of Nowruz
Can be used as a duet

That's what happened to Suleimanesh

The famous author of qasidas in Persian literature, Jamaliddin Abdurazzak Isfahani, in the following poem points out the legend that poetry is dictated by angels:

This is followed by indoctrination

A poet is a poem, any type of composition
From the point of view of praise to everyone

The Holy Spirit is my concern as hope

The existence of such a belief in the worldview of Rudaki and his predecessors is evidenced by the interpretations of this word given by the authors of dictionaries and commentaries. For example, Abdulfutuh Razi in his commentary, citing a beit from the work of the Arab poet Abunnajm Ajali, writes that “the Arabs call him tobea and say that every poet has a subordinate from among the jinn who dictates poetry to him” (“Ravzu-l-jinan”, volume 1, p. 51).

According to the commentary of Muhammad Husayn Tabrizi, the author of “Burkhan-i Kote’,” the subordinate and the subordinate exist not only among poets and writers, but also among every person. On this occasion, he notes: “It is known that with the birth of a child, a genie appears with him and accompanies him. This genie is also called hamzad (twin).”

Mas'ud Sa'di Salman in the following beyt uses the word "hamzad" to mean "subordinate":

Malak Hamzad Tu Amad Tu Beh Naz

When you are there, you will have to go to Hamzad Bash

Dr. Hasan Anvari, when interpreting the meaning of the word tobea (subordinates), writes: “According to the belief of the ancients, a female peri or genie dictates poetry to the poet”:

This is followed by indoctrination

A poet is a poem, any type of composition





Jamaliddin Abdurazzak

This is what is going on in your mind

Imroz Kurd is a follower of indoctrination

Nasir Khusrav, the author of the book "Farhangi buzurgi sukhan" (Big Explanatory Dictionary), when interpreting the meaning of the word "hamzad", also writes: "Invisible creatures, such as genies, appear at the same time as someone is born and are his companions all his life..."

It is said that everyone has a peri twin or spirit... who is born with him (Shams Tabrizi). From these comments it appears that the concept of "tobea" found in Rudaki's poetry has deep roots in folk beliefs and culture.

It should be noted that this concept was commented on by Jalaluddin Khumai in the notes to the diwan of Usman Mukhtari, and by Dr. Shafe'i Kadkani in the notes to the Toziyanahoi Suluk in connection with the poetry of Usman Mukhtari and Sanai Ghazni. Here is another beit from Rudaki's poems, which also poses difficulties in understanding:

That is, he left his clothes alone and separated

You need to contact me here

The meaning of the second misra' bayt remains unclear. It is known that in the Persian language there are and are used such metaphorical expressions as kabo bastan, kabo ba komati kasse dehta shudan, bo kasse kabo peshidan, kabo tang omadan, kabo cholok bastan, kabo bar hash daridan, kabo cardan, kabo gardonidan, kabo kushodan. Along with this, in Persian poetry there are expressions and phrases, part of which are the words "kabo" (kabo is a type of long outer clothing for men) or "pirokhan" (shirt, dress).

For example, in the following beit of Haqani:

It's a good place to go.

Camroz is gone

However, the expression "kabo pirahan omadan" in Misra' Rudaki is meaningless and does not appear in the poetry of his predecessors and contemporaries. Of course, the expression "Pirahan kabo cardan" is known in Persian poetry, for example in this beyt of Hafiz:

Please tell me what you want from Joseph

Baradran Gyoreshe draws Qaba Kanand

This expression means chok cardan (tear), daridan (tear), which in terms of meaning is not related to misra' Rudaki. The encyclopedist Dehhuda explains the meaning of the word "kabo" as "a generally known garment, open at the front, which, after being put on, is fastened with a button." It is important to emphasize here that in the distant





past, the two sides of the robe were connected using special laces. So, what does Misra' Rudaki "geyand kaboi tu maro pirahan oyad" (they say that your kaboi has become my dress) mean?

Apparently, in the second misra' of the beyta in question, one of the words is inaccurate. Of course, this word is "geyand" (they say), which in all likelihood is a corrupted version of "k-az gang" (from the lace). Rudaki says "hey Turks kamarbasta az hajru firoki tu chunon abgoru nazor gastaam, ki meshavad az bandi kaboi tu baroyam pirahane biduzand" (Oh, girded beauty, because of separation from you I suffered to such an extent that you can sew clothes for me from lace (belt) of your robe). Another example of the use of such an image, based on the figure of mubaliga (exaggeration, hyperbole), is the following bayt from another poem by Rudaki:

My heart is a seed, your love is a mountain,
How can you grind grain with a mountain?!

Thus, for the grain, clothing can be sewn from the lace of a symbolic robe.

Another aspect related to the poem in question is that it was first featured in Lubob-ul-albob.

Muhammad Afi Bukhoroi, as belonging to Rudaki:

What is the use of you performing namaz?

Direct your heart towards Bukhara and the beauties of Taraz.

Our Lord will accept love madness from you,

But he does not accept prayer from you.

It should be noted that the correct understanding of Rudaki's poems is associated with the study of the sources of thoughts and the foundations of the poetic imagination of the founder of Persian poetry. Nowadays, it is common knowledge that the main sources of Rudaki's thoughts and worldview were:

1. The Holy Quran and Islamic culture, as evidenced by the statements of Shahid Balkhi and Afi about the connection of Rudaki and his poetry with the Quran.
2. Iranian history and culture, as evidenced by the poet's mention of historical events and national holidays of the Iranian peoples.
3. Events from the life of the poet associated with the emirs and viziers of the Samanid dynasty, with the life of statesmen, as well as famous representatives of science and education.
4. Literary heritage and works translated from Hindi (Kalila wa Dimna), Sinbadname (from Pahlavi), works of famous Arab poets - Hassan ibn Thabit, Sahban ibn Wail, Tayi, Jarira.
5. Folk legends, stories and beliefs, as evidenced by individual mentions by the poet of the named sources.



6. The scientific heritage of the Rudaki era and the widespread use of terms in astronomy, philosophy, medicine, confirming the stated fact.

The author of this article also adds Irfan to the list. Undoubtedly, this statement is controversial and, as far as we know, it is generally accepted that the following bayt of Ammar Marwazi is the first example of Persian poetry on the topic

Irfana:

I'll hide in my gazelles like this,
To kiss your lips when you read them.

In this regard, E.E. Bertels quotes a comment from Asroru-t-tawhid: "The sheikh asked the narrator who owns the beit?"

Answered: Ammara. The sheikh got up and, together with the Sufis, headed to the tomb of Ammara. Persian-Tajik literature in the 12th-14th centuries. Part 1, D., 1976, p. 221).

However, the meaning of the poem "Ruy ba mehrob nihodan chi sud" (What is the use of turning to the mihrab...), the central theme of which is love lust, that is, love for the Creator of the world, proves that Rudaki was to a certain extent involved in the teachings of the Sufis. It is known that the thoughts and views of Hasan Basri, Junayd Baghdadi, Zunnun Misri, Abubakr Shibli were widespread during the time of Rudaki, especially the Sufis of Khorasan had many followers, and in view of this, their influence on the worldview of Rudaki, as well as other poets and scientists, is natural. In addition to the above poem in rubaiyat "Hoe, ki guzargohi dili makhzun ast," "Nomat shunavam, dil zi farah zinda shavad," "Bar ishki tuam na sabr paidost, na dil," "Ey nolai piri honakah az gami tu," "Chun kori dilam zi zulfi e mond girekh", "Az Kaba kalisyonishinam kardi" the theme of irfan can be traced. The influence of Irfan on Rudaki's poetry is also evidenced by the fact that famous arifs such as Abusaid Abulkhair, Ainulkuzzot Hamadani, Abdullah Ansari, Abulfazl Maybudi repeatedly used Rudaki's poems in their works. Let's consider another aspect using the example of the following poem:

Is this a dish that is cooked?

John Melhem wrote burgundy poetry

I will discuss it like Joe helped Houra

What do you do with it, like what you do with Margabi

The oldest source in which the above kyt'a is mentioned as belonging to Rudaki is "Lubobu-l-albob" by Muhammad Afi Bukharay (vol. 2, p. 9). This kyt'a is lugz. Here Rudaki is referring to the object on the platter that corresponds to what the poet is describing. Perhaps due to the hidden meaning of this poem, it remained out of sight in the scientific works of researchers of Rudaki's poetry. An examination of Russian



translations leads to the conclusion that the meaning of the poem for some translators remained

completely unclear:

What is this, tell me, under her curls

Like silk sparkles, like silk flows?

Her figure is similar to that of a paradise maiden,

Here she goes, light as a bird.

The main reason for the inaccurate translation must be sought in the fact that the translator interpreted the poem differently and attributed to the beloved qualities inherent in another subject. If from this point of view we consider the translations of Rudaki's poems into Russian, carried out by the best Russian Iranian scholars, or under their editorship, it becomes obvious that in our time there are many gaps in the understanding of Rudaki's poetry. In view of this, in order to eliminate the gaps and correctly comprehend Rudaki's poetry, it seems necessary to write the most reliable comments. According to some literary scholars, the following poem is one of Rudaki's satirical poems:

On the bank of the river I see an almond tree and an apple tree,

You would really think that there was a caravan of mangy camels coming.

In our opinion, the above couplet from kyt'a has nothing to do with satire, since this beit, from a logical point of view, does not correspond to the intended satirical meaning. In our opinion-

In my opinion, this kyt'a is also a lugz, which requires a definite answer. Said Nafisi indicates the dictionaries "Lugati furs", "Sikhokh-ul-furs" and "Majma'-ul-furs" as the source of this poem. However, in these books, this poem is given as belonging to the poet Gavvas, and one beit is given to interpret the word "so'k", another beit to interpret the word "anbura". Perhaps in one of the versions used by Said Nafisi, these two bayts were given together. In our opinion, Said Nafisi was the first to identify Rudaki as the author of the kyt'a, and subsequently it is also cited in other publications as belonging to the poet. Another aspect that is significant in understanding Rudaki's poetry is the poet's use of scientific terms of that era in his poems.

One of the ways of creating images in the poetry of the Samanid and Ghaznavid era is the use of astronomy terms by poets, and in particular, the mention of planets and stars - moss, oftob, atorud, zukhra, mirrikh, mushtari and Zuhul. In view of this, understanding Rudaki's poetry is also connected with knowledge in the field of astronomy, since the terms and concepts of this science are used in the poet's surviving poems. Including, in the qasida hamriyya, Rudaki mentions celestial bodies and astronomy terms 14 times. For example, in the following beat, the poet considers the





power of the influence of the words of mamduha to be so powerful that thanks to it the misfortune brought

planet Zuhal (i.e. Kayvan), turns into happiness:

He was stabbed or hit with something, so he could not take it..

I'll be back soon

Another difficulty that arises when comprehending poetry

Rudaki, is that in dictionaries and other sources the words of the poet's poems are given in different versions. Some words from Rudaki's poems, for example, hanbez (hontez), nafom (nagom), kezh (kehl), abrakha (anbura), bushtur (bukhtur yo bashtar), tabatk (tabk yo tabat), pesher (pisyor), firin (fizin), gunud (funud), baloda (balozha e baloya), odyanda (odiyada, odinida), derboz (derez), kalosang (phalosang, kolosang), nakhchesidan (bakhkhezidan, nakhkhezidan, pakhchesidan), navkhaba (tuvkhaba, tukhaba, nuvkhaba) and dozens of others are given in dictionaries and sources in various versions, which causes many difficulties.

This type of difficulty especially arises when understanding the scattered beits of Rudaki, the reason for which is the separation of these beits from the original text of the poems. Moreover, the ambiguity of the motives for composing these beits also prevents their correct understanding. Thus, understanding Rudaki's disparate poems requires special research, as well as insight and careful consideration.

Let us summarize some of the results of the study. Summarizing the results of our analysis of Rudaki's poetry, we can confidently say that his work served as a new direction in the poetry of the peoples of not only Central Asia but also All of humanity.

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