

RUBA'IAT OF OMAR KHAYYAM IN THE INTERPRETATION OF THE RUSSIAN SCIENTIST Z.N.VOROJEYKINA



Literature

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Abstract

In this article, Z.N.Vorozejkina, first of all, paid attention to the socio-ethical events that were the focus of the poet's attention, and in this context, analyzed the meaning and ideological essence of the poet's rubai, and in the article "Umar Khayyom and Khayyom's rubai" first Khayyom indicates the sources that informed him as a poet. In particular, he mentions the testimonies of "Khayyam's younger contemporary, historian Abulhasan Bayhaqi", Arabic-speaking historian Kifti, Arabic-speaking jurist Najmuddin Razi about "Khayyam's Arabic poems and his Persian rubai". This scientist singles out Khayyam's poetry in the rubai genre and considers "the main content of his poems to be philosophical and joyous lyrics." In this context, analyzing Khayyam's Rubaiyat based on a mental approach, he comes to the conclusion that it is a "great idea". Taking into account the personality of the poet Khayyam, that is, the confirmation of the right of every person living on earth to live happily, allows us to consider Khayyam the greatest humanist of the past," he says (45, 13). From this point of view, the researcher analyzes samples from Khayyam's Rubaiyat. and shows its essence and main approaches of thought. Segregation of Khayyam's work into the world of topics, identification of ideological directions, recognition and evaluation of Khayyam's work, the merits of this orientalist are very great. Omar Khayyam's biography occupies a special place in Russian oriental studies. In the scientific works devoted to the study of this topic, issues such as his birthplace, social status, date and place of birth, personal and family life, and his relationship with his contemporaries were evaluated from different angles.

INTRODUCTION

After the 1970s, especially in the first decade of the 1980s, the study of the ideological content of Khayyam's **ruba'iat** (a rubai (plural **ruba'iat**) is a verse form first encountered in ancient Persia) acquired a new methodological approach, and a number of valuable works were created in this context. Among the articles in this approach are Z.N.Vorozejkina's article "Umar Khayyam and Khayyom's Ruba'iat", Sh.Sultanov and K.Sultanov's book "Umar Khayyam", V.Zaitsev's pamphlet "Divine Tragicomedy" (Bozhestvennaya tragikomediya), A.Rosenfeld's "Edition of Omar Khayyam's Ruba'iat", N.B.Kondireva's "Problems of Khayyam" (Zagadka Khayyama), I.A.Golubev's "Umar You can refer to "Secrets of Khayyam" (Taynopsis Omar Khayyama) and several other works. These works occupy a special place in the analysis and evaluation of the ideological content of Khayyam's Ruba'iat.

Z.N.Vorozejkina's article entitled "Hayyam and Hayyam's Ruba'iat" has a special place among these researches. Z.N.Vorozejkina clearly understands the requirements of the time and analyzes the poet's rubai from the "real content" [6, p.132]. From this point of view, i.e., firstly, it shows the sources of rubai's, their relevance to society and human life, and secondly, it works on their content and ideas separately, analyzes them and evaluates them properly.

METHODOLOGY

The researcher calls the "greatness of the dignity of the human person" in the poet's Ruba'iat as the "dominant idea" ("dominirushchaya ideya"). It describes Khayyam's ideological views about human destiny and the reality of life and defines the content in this way [3, p.13].

The following opinion summarizes his general conclusion about the concept of the poet's worldview. Z.N.Vorojeykina comes to the following conclusion: "Every person's life has its own value, and it is necessary to find the criteria of happiness. However, these criteria of happiness should be achieved not in the form of a dream of life after death, not in the dream of attaining the truth of God, but in a worldly and domestic way with a healthy mind, a healthy body and happiness" [3, p.13].

According to Z.N.Vorojeykina, Khayyam believed that experiencing the joys of life is finding real life, although "it does not always happen according to our wishes", and for example (in Russian language):

Vstanem utrom i ruki drug drugu pojmem,
Na minutu zabudem o gore svoem.
S naslajdeniem vdoxnem etot utrenniy vozdux,
Polnoy grud'yu, poka yeshyo jivi, vdoxnem [3, p.14].

Based on the recognition of the meaning of "the inspiration of life" ("upoeniyu jiznyu"), the researcher explains that "the landscape of heaven on earth" ("kartinu zemnogo raya") is the "true content" from the poet's point of view in the description and interpretation of Khayyam's poetic rubai. (fakticheskoe sodержanie) [6, p.132] This "real content" consists of paradise on earth ("zemnogo raya") – "a meadow, a river coast, a beautiful lover, the sound of a cup (glass) of wine" [3, p.14], prompted the poet to say: "I da budu ya prezrennee sobaki, esli v etot mig ya vspomnyu o raye!" The researcher grouped the same content in many of the poet's rubai, and these two rubai are examples of them (in Russian language):

Blajen, kto na kovre sverkayushego luga,
Pred koznyami nebes ne vedaya ispuga,
Potyagivaet sok blagoslovennix loz
I glyadit berejno dushistiy lokon druga.

And:

Nejnim jenskim lisom i zelennoy travoy
Budu ya lyubovat'sya, pokuda jivoy.
Pil vino, p'yu vino i, nevernoe, budu
Pit' vino do minuti svoey rokovoy [3, p.14]

Using this method, the researcher revealed the content and ideological content of Khayyam's Ruba'iat and focused on conveying the essence of human messages and life-giving thoughts of the poet to the reader. Extracting scenes of time and enjoyment of life from Rubai's text, interpreting the poet's poems with the images of "ruin-pumpkin", "dear, close friends" – "krujok blizkih lyudey", "balandhimmat soqi" – "shedriy vinocherpiy", the poet is present to the reader. This method of research is based on the poet's Ruba'iat and provides an example to confirm the opinion. In this way, the researcher examines the image of Khayyam as a person and a creator within the framework of his rubai, and notes the poet as a cheerful and religious jurist. He passes Khayyam "one by one with wine" and writes the reader as "a reliable confidant who never betrays, never runs away from him" [3, p.14].

In this article, Z.N.Vorojeykina, first of all, paid attention to the socio-ethical events that were the focus of the poet's attention, and in this context analyzed the meaning and ideological essence of the poet's rubai. He found a record of the truth of life in Khayyam's thoughts and presented it to the reader. With this method, he examines the content and idea of each rubai separately and shows the connection of the poet's thoughts and views with the realities of his life and time.

From this point of view, Z.N.Vorojeykina considers wine to be one of the central objects of Khayyam's poetry, thoroughly analyzes the poet's rubai on this subject and comes to the conclusion that "the image of wine expressed by Khayyam is complex and multifaceted". It is a truly intoxicating drink and a way to escape the worries and sorrows of the world. Light drunkenness is also described as a special state of mental alertness" [3, p.15]. The following stanza is used as an example to support this idea (in Russian language):

Trezviy, ya zamikayus', kak v pansire krab,
Napivayas', ya delayus' razumom slab.
Yest' mgnoven'e i op'yanen'em,
Eto visshaya pravda, i ya- yee rab!

RESULTS

According to this scholar, the image of wine often has a wider meaning in Khayyam's Ruba'iat and "reflects simple and attainable earthly pleasures" [3, p.15]. Behind these "wine" poems, the researcher sees not the glorification of Epicurean indifference and sensual pleasure, but the "philosophical system of the poet and scholar". Discusses the ideological content of Khayyam's "wine poems" based on the idea of determinism and the legitimacy of cause-and-effect relationships. As a result of the analysis and discussion, the following conclusion is reached: "In the conditions of the rule of Islamic superstition, which restricts the needs of people and deprives them of the benefits of the earth, calling to drink wine in tents, which are forbidden for Muslims, is directly and calling for Islamic morals, caused protest against the physical and spiritual slavery of people [3, p.15].

Chasing after pious hypocrites, Khayyam remains aware of the times, brave and eternal until the end, the researcher considers the following lines to be representative of the character and spiritual image of the poet (in Russian language):

Bros' molit'sya, nesi nam vina, bogomol,
Razob'em svoyu dobruyu slavu ob pol.
Vsyo ravno ti sud'bu za podol ne uxvatish'-
Uxvati xot' krasavisu za podol.

And:

V jizni trezvim ya ne bil, i k bogu na sud,
V sudniy den' menya p'yanogo prinesut
Do zari ya lobzayu zazdravnuyu chashu,
Obnivayu za sheyu lyubezniy sosud!

A Russian oriental study under the influence of the cultural-historical school (kulturno-istoricheskaya shkola) in many cases, in the analysis of the ideological content of literary works, is based on the "idea of determinism and the legal relationship of reality" [3, p.113]. Z.N.Vorojeykina's article also comments on the same research approach. For example, he noted a narration given by Najmuddin Razi, according to which Khayyam was a low-ranking and drunkard, an infidel and an apostate, and at the end of his life, happiness was his companion and he found his way to God. " is based on thoughts about. From this point of view, he makes an ideological and artistic analysis of some of the poet's anti-religious rubai and gives them a proper evaluation and "considers Khayyam to be the winner in this debate" [3, p.16].

Many researchers, including Sadiq Hidayat Najmiddin Razi, recognize this narration as a "miracle of music" and consider it an "insult to Khayyam's status". Also, "those fourteen strong philosophical Ruba'iat (Sadiq Hidayat recognized Khayyam's thirteen Rubai's as true and called their author a "philosopher of material and nature"). Who is he who, at the end of his life, shed tears and asked for forgiveness from the God who condemned him in the language of Okhundi dictionary, saying his guilt with a thousand tongue sores, sarcastic sarcasm? Perhaps one of the poet's followers and friends came up with this story so that he could protect this priceless treasure, and if someone criticized his harsh words, he would look at the speaker with a forgiving look and ask for forgiveness! [11, p.131]. Z.N.Vorojeykina's analysis questions the conclusions of Sadiq Hidayat, who "from youth to old age, the poet was a follower of a certain and concrete philosophy, his thoughts did not undergo the slightest decline, the slightest regret, remorse and repentance did not leave his memory, or for that matter his He notes that he had no idea" [11, p.131]. At the bottom of this article, Z.N.Vorojeykina follows the mentioned opinion of Sadiq Hidayat and returns to this opinion again. The influence of Khayyam's lofty thoughts in a superstitious environment is the main source of recognition and evaluation of the ideological content of this work. Based on the Ruba'iat of Khayyam, the researcher emphasizes that his opinion is the same from the beginning to the end and has not changed.

This article notes the poet's thoughts against superstitions about the "blessed month of Ramadan", heaven and hell, today's situation and tomorrow's situation, and shows the content and essence of the creative idea of the rubai. The topic of enjoying the blessings of the mortal world is discussed by this scholar in Khayyam's Ruba'iat, and he considers the poet's views on "disbelief in life after death" [3, p.12] to be "one of the general philosophical principles". From this point of view, exclamations like "Know that time..." i.e. "Understand the value of time" can be heard from the poet's many poetic wisdoms (in Russian language):

Jizn' – miraj. Tem ne menee-radostr'nim bud',
V strasti i v op'yanenii-radostnim bud'.
Ti mgnovenie jil, i tebya uje netu,
No xot'ya i mgnovenie- radostnim bud'!

And:

Day mne vlagi xmel'noy, ukreplyayushey dux,
Pust' ya p'yanim napilsya i vzor moy potux-
Day mne chashu vina! Ibo mir etot-skazka,
Ibo jizn' slovno veter, a mi slovno pux [3, p.18].

Analyzing Khayyam's Ruba'iat, the researcher comes to the following conclusion: "The poet feels the reality of the past and the present. At the heart of this feeling of Khayyam is embodied the tragedy of transitory and irreversible life, the passing of every moment "like sand in the palm of the hand" ("kak mej paltsev pesok"). The poet repeatedly emphasizes the selfishness of this "rented" life" [3, p.18].

According to this researcher, "At the center of Khayyam's philosophical system is a thoughtful person who can be happy in life, an ordinary person who is faced with all the difficulties and conflicts of life" [3, p.18]. In this approach, the arguments of man on this earth with the "forgiving and merciful" God are revealed from the text of the narratives, thereby clarifying the essence of religious persecution in the poet's works, especially in his Ruba'iat. At the same time, it should be said that many researchers considered the issue of victimization to be "extremely specific and sensitive". In other words, "will is not one of the voluntary actions of a person. On the contrary, it voluntarily appears after the accumulation of evil and its prevention is beyond the power of a person" [7, p.207]. According to Z.N.Vorojeykina, in the Ruba'iat of Khayyam, a person has his own character that is great in his verses, the poet states that man is a "creature" that contains oppression and oppression, and it comes from the simple logic of life. To be more specific, "God has no right to punish a person for his sin [3, p.27]. The following example is used to confirm this meaning (in Russian language):

Glinu moyu zamesil moy tvores, chto ya podelat' mogu?
Pryaju on vipryal i tkan' moyu sshil, chto ya podelat' mogu?
Zlo li vershu ya, tvoryu li dobro-vse chto, ni delayu ya,
Vse za menya on davno predreshil- chto ya podelat' mogu?

CONCLUSION

From these and other Ruba'iat of Khayyam, i.e. from [3, p.27] listed in parentheses, Z.N.Vorojeykina understands the meaning "God is a cunning tempter and the cause of the origin of sins" (*Mir – svireniy lovets k zapade i primanke pribeg, Dich poymal v zapadnyu i ee «chelovekom» na rek. V jizni zlo i dobro ot nego odnogo isikhodyat. Pochemu je zovitsya prichinnoyu zla chelovek?*). Not "forgiving and kind" (*O boje! Miloserdiem ty velik! Za chto je iz raya izgnan buntovshik? Net milsi – proshat rabov pokornyx- Prosti menya, chey buntom polon krik*), fighting with God (*Svoda nebesnogo vrashatel- gospod, Jizni i smerti podatel-gospod. Plox ya... no ved moy obladatael gospod! Ya chto li, greshen? Moy sozdatel-gospod*), the absurdity of Islamic rituals (*Blagogoveyno chityat vezde stikhi Korana, No kak chitayut ix? Ne chasto i ne ryano. Tebya je, sverkayushiy vdol kraya kubka stikh, Chitayut vecherom, i dnyom, i utro rano*), to be a spiritual slave of a person (*Dukh rabstvo kroetsya v Kumire i v Kaabe, Trezvon kolokolov-yazik khumanya raby. I rabstvo chyornaya pechat ravno legitimate Na chetkax i kreste, na tserkvi i mikhrabe*), rebellion against the creator and the existing world (*Kogda b ya vlasten byl nad etim nebo zlim, Ya b sokrushil ego i zamenil drugim, Chtob ne bilo peregrad stremleniam blagorodnim I chelovek mog jit, toskoyu ne tomim*), Ruba'iat "representing Khayyam's difficult mental and spiritual life" (*Mir ya sravnil byl s shakmatnoy doskoy; From day to night. A fish? My s toboy. Podvigayut prizynut i pobyut. I v temniy yashchik snut na pokoy*), the mysteries of the transitory world without beginning and end (*Tvorenya okean iz mgly voznik, No kto je do glubin ego postig I jemchugu podonim i slovami izobrazil nepostijimyy lik?*), protest against death (*I tot ,kto molod, i tot kto sed, Iz mira vse uydut drug drugu vsled. A tsarstvo mira vse niche kak prejde! Kto byl-ushol; pridut i vnov ix net*), change and living of generations (*Ty znaesh pochemu v peredrassvetnyy chas Petukh svoj skorbnyy klich brosaet stolko raz? On v zerkale zari uvidet ponujdaet, Chto noch -eshche odna – proshla taykom dlya nas*), Khayyam's sorrows related to the death of man (end) and eternal sorrow about the inseparability of time (*Okean, sostoyashiy iz kapel – velik, Iz pilinok sligaetsya materik, Tvoy prihod i ukhod ne imeet znachenya Prosto mukha v okno zaletela i mig*) and the like, shows Khayyam as a poet of the material world [3, pp.28-42].

Although the researcher Z.N.Vorojeykina took a step forward to recognize the content and ideological content of Khayyam's Ruba'iat in the second half of the eighties, as a result of the decay of the aesthetic style, the scientist could not show the artistic aspect of the Ruba'iat in his research. From this point of view, the researches of this scholar have acquired a general character, and the research did not identify the poet's individual researches in describing this or that topic and idea.

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