

The Influence of Style and Mentality in Creating Historical and Literary Works

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Abstract. *This article discusses the influence of the style and spirit of classical works on the creation of artistry in Ogahi's chronicles.*

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

Introduction. It should be noted that the factors and means that contributed to the artistry of Ogahi's historical and literary works are not identical, and there are certain differences between them.

Relevance of the topic. Regardless of the direction of social sciences in which we study Ogahi's historical and literary works, it is impossible to ignore the factor of style and influence of classical works. Even when we look at them as chronicles, we can realistically imagine historical events taking this factor into account. At the same time, it frequently reveals aspects that clearly demonstrate the influence of classical works in terms of imagery, language and style, and artistry.

Experimental part. In Ogahi's historical and literary works, the influence of Alisher Navoi's literary works is stronger than his historical ones. As an example, Navoi describes Farhad's pursuit of knowledge as follows:

*Agar bir qatla ko 'rdi har sabaqni,
Yana ochmoq yo 'q erdi ul varaqni.
Ne so 'znikim, o 'qub ko 'ngliga yozib,
Dema ko 'ngliki, jon lavhiga qozib.
O 'qub o 'tmak, uqub o 'tmak shiori,
Qolib yodida safha-safha bori.
(If he had seen every lesson once,
Again he didn't open that page.
What words, reading and writing in his heart,
Don't speak of his heart, digging into the tablet of his soul.
The motto is to read and understand,
He remembers pages by pages.)*

Naturally, when talking about a romantic hero, a person can be described as a source of such qualities and virtues. However, Ogahi's description of a real person, more precisely, a ruler, as..."exerting immense effort in the calculation of knowledge and virtue, in a short time he perfected his skills in rational and narrative knowledge" [Riyazu-d-davla, 251a] reveals that they

were actually khans of the historian's ideal. The real hero of Ogahi is described at the level of the ideal heroes of Alisher Navoi. For example, the current ruler of the country, in his youth during his studies, "used the fingernail of his attention so skillfully in the art of poetry and anecdotes that he made the intellectuals of the time bite their finger in amazement" [RD, 251b]. Meanwhile, Alisher Navoi's romantic hero:

Natural, mathematical, divine,

"Like 'Alif, be, te' before you in perfection" [1.496].

(Tabiiy-u, riyoziy-u, ilohiy,

"Alif, be, te"dek ollinda kamohi [1.496].)

At first glance, it seems very easy and justified to accuse Ogahi of engaging in excessive praise, concealing the true image of rulers, presenting them as possessors of positive qualities, and hiding all their flaws. However, considering the constraints of the time and place in which the historian lived, we feel with our entire being that it would have been difficult to achieve anything more acceptable than what Ogahi did. Ogahi, not only in his historical and literary works but also in his lyrics, encourages the ruling classes to "memorize all knowledge" and possess angelic virtues:

Ul malaksiymoki borchu ilm bo 'lmish yod anga,

Ro 'z-u shab dars-u saboq takroridur mu 'tod anga.

Ilm tahsili suluki ichra solik bo 'lg 'ali,

Aql piridin damodam yetkusi irshod ang [2.38].

(He is like an angel who has memorized all knowledge,

For whom repeating lessons day and night is customary.

To become a follower on the path of learning,

From the elder of wisdom, guidance constantly reaches him [2.38]).

At the same time, we should not overlook Ogahi's innate contentment, satisfaction with little, and gratitude. For example, Allahquli Khan, compared to other rulers, was a ruler who paid greater attention to history and poetry, while also carrying out serious work towards building a relatively powerful and unified state. The historian, hoping and rejoicing that these qualities would serve the country's prosperity, describes him as ..."organizing paradise-like gatherings and festive assemblies, conversing with eminent scholars and noble intellectuals, poets of wisdom and refined wits, sometimes leading discussions on the intricacies of religious matters and sometimes unraveling complexities in the science of history, demonstrating praiseworthy effort and immeasurable diligence, he would resolve issues before all other intellectuals with his perceptive mind" [RD, 251b]. The content of this excerpt corresponds to the lines written by Alisher Navoi in his description of Iskandar:

Ki, olam olurg 'a bo 'lur muntahi,

Bu so 'z fikrida xotiri ogahi.

Taammul qilur erdi haddin fuzun,

Chekar erdi andisha torin uzun.

Chu adlu shijoat anga yor edi,

Yana roy ila hikmati bor edi [3]

(For the world will come to an end,

His mind is aware of this thought.

He contemplated excessively,

He drew a long thread of thought.

When justice and courage were his companions,

He also possessed wisdom and judgment [3].)

Considering that one of them describes a real, ideal hero, Ogahiy cherishes even the smallest virtue in rulers, encouraging them to embody these virtues fully. In enriching the artistry of Ogahiy's historical works, we can see that the historian's character rich in contentment and gratitude plays a significant role in the elevated tones of passages praising scholarly attention, and in the uniquely vibrant descriptions of people's joyful days [in depictions of holidays and weddings]. This quality is also reflected in the poet's lyrics.

Gar budur xosiyati oning jahon bozorida,

Yuz diram ham bo'lsa bir misqoli arzon o'ldi choy.

Ushbu ta'rif, Ogahiy, bas bo'lg'usidur choyga,

Kim, tarabafzoyi bazmi hazrati xon o'ldi choy [2.290] –

(For example, his tea, which surprises no one today,

Although it was rare due to its scarcity at that time:

If this is its virtue in the world market,

Even at a hundred dirhams, a misqal of tea is cheap.)

This description, Ogahiy, is sufficient for tea. Therefore, it is true that some aspects of the historian's character are clearly reflected in the enhancement of the artistry of Ogahiy's historical works.

For tea became the joy-enhancer of His Majesty the Khan's gathering [2.290] – One of the important points here is that the oasis where Ogahiy matured has long held Nizami's work in high regard.

It is no coincidence that the Persian-language literature and bilingual traditions that formed in Khorezm continued until the early twentieth century. Contemporary Iranian literary scholars have also highly praised Persian literary works from Khorezm. It can be confidently stated that the rubaiyat written in Persian by Sheikh Najmiddin Kubro alone influenced, to a certain extent, his spiritual successors' study of the Persian language, their creative work in it, and their appreciation of the gems of this literature. As Zabihullah Safa correctly noted, among Sheikh Majdiddin Baghdadi Khorezmi, Sheikh Sayfiddin Bokharzi, Sheikh Sa'diddin Hamavi, Sheikh Rezaud din Ali Lolo, and Sheikh Kamoliddin Gili, each of whom held a unique place in the Islamic world, Sultanul-ulama Bahouddin Muhammad bin Husayn Khatibi Balkhi, known as Bahouddin Valad, was also a student of Najmiddin Kubro [5]. "If we consider this, the educational roots of a work such as 'Masnavi Ma'navi,' created by Bahauddin Valad's beloved son, Jalaluddin Rumi Balkhi, are connected in certain aspects to the Persian-language literary environment of Khorezm" [6.24]. The works of Sheikh Majduddin Baghdadi, Imam Fakhruddin Razi, Pahlavon Mahmud [7], Abulvafoyi Khorezmi, Husayn Khorezmi, and Husami Devona, who played important roles in the development of Persian-language literature in Khorezm, can be considered significant factors in increasing the interest of this land's children in Persian literature, including the works of Nizami.

The comprehensive influence of Nizami on Ogahiy's work can be seen in the artistic and historical works created by the poet [8.69]. Indeed, Nizami was considered the most revered leader among predecessors in the environment where Ogahiy matured. That's why it's no coincidence that Munis began his poem enumerating the entire chain of masters with:

Voliyi mulki tariqat gar Nizomiydur manga,

Manzili ma'nig'a Xizri roh Jomiydur manga [9.11]–

(If Nizami is the governor of the spiritual realm for me,

Jami is my Khidr on the path [9.11])

The influence of past predecessors' works on the formation of Ogahi's conclusions about the commonality and contradiction of materiality and spirituality is extremely significant. On the other hand, it is noteworthy that Ogahi's growth under the influence of classical geniuses' ideas played a crucial role in his adaptation to the declining environment and in his ability to create in such circumstances without losing his spirit. Because in Ogahi's time, the majority of people saw the essence and meaning of life only in material wealth and measured human dignity by financial potential, he wrote with bitter irony and sorrow:

...Odam uldur, bu jahon ahli aro,

Qaysi hayvonning esa siym-u zari.

Kirmagay zarsiz kishilik sonig'a,

Sa'diy o'lsun fazl aro Anvari [10.66], – he had written

(...Among the people of this world,

A man is he Who possesses silver and gold like an animal.

Without gold, one enters not the ranks of humanity,

Let Sa'di be like Anvari in virtue)

Without gold, one won't enter the ranks of humanity. In this sense, we must correctly understand Munis's words:

Chu shoirlar ichra solib lutfi shayn,

Tahayyur qilib shoh Sulton Husayn,

Netong, man bo'lub modihi podshoh,

Yetushsa Navoiydin ortuqsi joh [Firdavsu-l-iqbol, 30], –

(Among poets, bestowing gracious favor,

Sultan Husayn, the Shah, pondered in wonder,

No surprise if I became the king's eulogist,

Should Navoi attain even greater status [Firdaws al-Iqbal, 30], –)

No wonder I became the king's eulogist. Similarly, according to Ogahiy, the meaning of life is not in material prosperity achieved through spiritual poverty and baseness. Agahi, who spent his life in poverty and constant material need, undoubtedly deeply understood the role and importance of material goods in life. As we saw above in the example of tea, Ogahi, due to such insight and high sense of gratitude, sings in high tones beyond imagination about sweets that no one surprises today: "with complete honor to the guests, they brought their blessings of scarlet candy and abundant tea in succession, and that day and that night they made all the scholars and dignitaries happy with the wine of kindness and charity, and enjoyed the pleasure of pleasure" [RD, 287a]. However, Ogahiy believed that such prosperity would never come at the expense of spiritual limitations and spiritual decline.

Bizki, bugun jahon aro kishvari faqr shohimiz,

Boshimiz uzra ohimiz shu'lasidur kulohimiz [10.214],

(Today we are the king of poverty in the world,

Above our heads is the light of our sighs, our hats [10.214],)

as the thoughts in the heart of a poet, an individual, and a citizen. Similarly, for Ogahiy, the meaning of life does not lie in material prosperity achieved at the cost of spiritual poverty and degradation.

Ogahiy, who lived his life in poverty and constant material need, undoubtedly understood deeply the role and importance of material goods in life. As we saw earlier in the example of tea, Ogahiy, due to his profound insight and heightened sense of gratitude, sings in lofty tones about sweets that would not surprise anyone today: "with utmost honor to the guests, they served endless varieties of sweets, boundless candy, and abundant tea in succession, and on that day and night, they made all the scholars and dignitaries joyful with the wine of kindness and charity, and delighted with the pleasure of merriment" [RD, 287a]. However, Ogahiy held the belief that such prosperity should never come at the expense of spiritual limitations and moral decline. That is why he writes with pride:

Famous thinkers of the East believed that excessive wealth, beyond a person's needs, negatively affects their spiritual character. Ogahi's thoughts expressed in the above lines echo Nizami's verse "Harki, to'hiy kisatar – osudatar " meaning "

Farovon xazina farovon g'am ast,

Kam ast anduh onroki, dunyo kam ast,

(translation: *excessive wealth brings much sorrow, whoever has little wealth has fewer worries*) - this verse harmonizes with the same idea. Experts trace the source of Nizami's thoughts to oral folk tradition, citing it as an interpretation of the Azerbaijani (Turkic) proverb "Moli cho'h o'lonlarin kunu qaro o'lur" (Those with much wealth have dark days) [11]. Upon deeper reflection, these lines are not a call to turn away from material goods or completely renounce them, but rather an invitation to deeply understand the responsibility that falls on a person with great material means. Those who bear such responsibility must always remain extremely vigilant and conscious of their every action. Therefore, the term "gado" in Sufi terminology is more broadly understood as "a person who does not give their heart to worldly material things." In this regard, Sheikh Saadi:

Nigohboniyi mulk-u davlat balost,

Gado podshoh astu nomash gadost,

that is, "preserving property and state is a calamity (an extremely difficult task), a beggar is truly a king, but only in name is a beggar."

The influence of Nizami on Ogahi's work and his socio-political and educational worldview in general can be seen in lines such as:

Dahr qasrikim haqiqatda kuhan vayronadur,

Oni har kim maskan etmak istadi devonadur.

Saqfida yer sarbasar ondin yog'or gardi xatar,

Amniyatdin yo'q asar, vah, na ajab koshonadur.

Fitna afvoji oning sokinlari qasdi uchun

Tortibon onda jaf o'ldi tiyg'in mudom aylonadur... [10.167]

(The palace of the world is truly an ancient ruin,

Whoever wishes to dwell in it is mad.

From its ceiling, the dust of danger rains everywhere,

There's no trace of security, alas, what a strange abode it is.

The forces of discord, for the sake of its inhabitants,

Constantly whirl the sword of suffering... [10.167])

We also see this in the tone of such lines. The ideas expressed in these verses correspond to the content of the eleventh article of "Maxzanu-l-asror" titled "On the Infidelity of the World" [12]. In particular, the line "there is no trace of security" in this ghazal by Ogahi resonates with the couplet:

Kunji amon nest dar in xokdon,

Mag'zi vafo nest dar in ustixon

(translation: there is no secluded place of safety in this soil, there is no loyal marrow in this bone). The meaning of the first couplet of the ghazal corresponds to the thoughts in the same chapter:

Nest hama sola dar in deh savob,

Fitnayi andesha-u g'avg'oyi xob.

Xilvati xud soz adam xonaro,

Boz guzor in dehi vayronaro

(translation: "In this village - world, there has never been righteousness, in it there is always a conspiracy of thoughts and chaos of sleep. Create a secluded corner for yourself in this house, abandon these ancient ruins").

The idea of the impermanence of the world is revealed in Ogahi's historical and literary works through various means: quotations, admonitions and reproaches, narratives, and colorful poems. For example, it is no coincidence that in the work "Gulshani Davlat" alone, the Quranic quotation "kullu nafs in zā'iqatu-l-mavt," meaning "Every soul shall taste death," is repeated four times [13.123]. This quote appears in verse 185 of Surah "Ali Imran," verse 35 of Surah "Anbiya," and verse 57 of Surah "Ankabut" of the Holy Quran.

In Ogahi's works, most passages interpreted as influenced by Nizami are, of course, lines reflecting universal human ideas. Nevertheless, in the thinker's mindset, there are many instances that align with Nizami's intellectual world. One of these, in our view, is the commonality in the interpretation of the idea of a just ruler in the works of predecessors and successors. It is known that Nizami Ganjavi chose Khosrow as the main character of his epic poem "Khosrow and Shirin": "And those who drank from this cup all became praisers of Khosrow" [14.45]. Through the idealization of the historical figure of Khosrow, Nizami also aimed to create a symbol of a just and exemplary king for the rulers of his time. Like Nizami, Ogahi expressed his ideas about justice to the rulers of his time through various means: sometimes through praise, sometimes through setting examples.

Ogahi, like his predecessors, emphasized the importance of firmly adhering to the tenets of Islam on this path, repeatedly reminding that God, who bestows dominion upon whomever He wills, can also grant it to any other of His servants. However, this method was also implemented within its proper limits and timing. Historians, on the other hand, had the responsibility of choosing the right time and place. The use of such means is often observed in the works of Ogahi's predecessors. For example, in Sheikh Saadi's "Gulistan," there are such lines:

اي ملك چو گرد آمدن خلقى موجب پادشاهيست تو مر خلق را پریشان براي چه مي کنی مگر سر پادشاهي کردن نداری؟

Translation: "O king! If the work of kings is to unite people, why do you allow the people to be scattered? Don't you know the secret of kingship?"

Ogahi's predecessors advanced the idea that "Faith and justice are twins," meaning that one who lacks justice loses faith, and one without faith loses justice. This concept was intended to prevent rulers from transgressing the boundaries of justice. Accordingly, in his historical and literary works, Ogahi, like his predecessors, employed two main methods in this regard, applying them appropriately.

Expected result. Among the factors that contributed to the artistry of Ogahi's chronicles, the influence of the style and spirit of classical works holds a special place. In this context, the historical and literary works that the historian translated and enjoyed reading had a significant impact.

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