

TRANSLATION OF «SHAHNAMEH» BY ABULQASIM FIRDOUSI IN ARABIC

Ochilova Mehriniso Ilhomovna

Doctor of Philological Sciences, Professor, Department of Foreign Languages and Intercultural Relations, Faculty of Humanities and Pedagogical Sciences, International University of Tourism and Entrepreneurship of Tajikistan

Annotation: *«Shahnameh» by Abulqasim Firdousi is one of the eternal stories of Persian-Tajik classical literature, and his stories have been translated by scientists into the languages of different peoples of the world. The translation of her individual stories into Arabic is also a literary and cultural phenomenon of the Arab and non-Ajam people. Samir Molti is a modern Arabic translator who completed the Arabic translation of the Shahnameh.*

Key words: *«Shahnameh» by Abulqasim Firdousi, Arabic translations of «Shohnameh», language of translation, Isfahani Bundori, Abdul Wahhab Azzam, Samir Molti.*

In this vast sky of science and literature, Abulqasim Firdousi is one of those bright stars who, with his lofty thoughts, is in the series of great orators. The poet's fiery and meaningful poems have captivated the hearts of the world with their charm and beauty, grace and sweetness, and charm and delight. «Shahname» has many friends and lovers in all countries, and its individual stories have been translated by scholars into the languages of different peoples of the world and made available to readers everywhere.

Shamsiddin Somibek evaluated «Shahnameh» as follows: «The eloquence of «Shahname» is such that if one were asked to narrate each of its verses in prose, no other words could be found except the words that the master himself used. The master composed poetry with a natural eloquence, as if he were speaking in a simple manner» [9, 17].

Arabic literature, like many other world literatures, is also aware of the profound and valuable concepts of the «Shahnameh» . It seems that the first translation of the «Shahnameh» was completed by Asyari Malik of Nishapuri, but this translation cannot be cited, because the text of this translation has not reached us, so that we can discuss it and its influence on Arabic literature. In the seventh century, the translation of one-third of the content and concepts of the «Shahnameh» was provided by Fath ibn Ali Bundari, which could not have had much influence.

Even before Firdousi's «Shahnameh» , the Arab peoples had become acquainted with the ancient epic of Persian and Tajik literature, the Khudaynama, which is the source of the «Shahnameh» s, through translation. The famous English orientalist Edward Brown, in his book «History of Iranian Literature», provides the following information about the translation of the Pahlavi text of the Khudaynama: «This Pahlavi Chudoynama constantly alluded to by Arab writers such as Hamza, the author of Fihrist was translated into Arabic by Ibn Muqaffa in the eight contently of our era, and so became generally known in the world of Arabic literature». That is, some Arab writers, including Hamza and the author of «al-Fihrast», have stated that the Pahlavi text of «Khudaynama» was translated into Arabic

by Ibn Muqaffa' in the middle of the fourth century AD, and for this reason the translation is a regular and well-known work in Arabic literature [4, 123].

From current domestic and foreign studies and research on applied literature, it is clear that the Arab peoples, both in the past and today, have paid great attention to «Shahnama». The interest of the Arabs or Turks in «Shahnama» is not surprising, as it is known that during the Ottoman Turks' wars, in order to strengthen and raise the morale of Turkish soldiers, they read «Shahnama» or «Jangnama» to them, or with the help of «Shahnama» they encouraged and incited their soldiers to fight. Moreover, representatives of these other ethnic groups were also interested in the «Shahnameh», who chose their names and descendants from it, such as Alauddin Kayqubadi of Seljuk, who was the patron of Mevlana Jalaluddin Rumi. These statements are evidence that although some researchers consider the reason for the Arab and Ottoman hostility towards the «Shahnameh» to be religious, it is known that they believed in the authenticity and influence of this work and sometimes used it in their research for their own purposes, or at least described the «Shahnameh» as an important and great masterpiece [6, 130].

From the testimony of historical sources and the research of researchers, it follows that in the first stage of the translation movement, Jabala ibn Salim was the first to translate the story of «Rustam and Suhrab», that is, a part of the old «Shahnameh» or «Khudaynameh», into Arabic. In the second stage of the translation renaissance, the first translation of Firdausi's «Shahnameh» into Arabic was completed by Asirulmulk of Nishapuri, but as a text or fragment of these translations, it has not survived to this day. Before Firdausi's «Shahnameh», the Arabs were familiar with «Khudaynameh» through the translation of Ibn Muqaffa', and like Firdausi's «Shahnameh», they also had their own «Shahnameh», that is, the «Shahnameh» of Saolibi, at the same time.

After Saolibi's «Shahnameh», Firdousi's «Shahnameh» was translated into Arabic by Bundari Isfahani and appeared on the stage of the history of Arabic literature, which, according to sources, was used by poets and writers of the time. However, after the 13th century, that is, after Bundari's translation, until the second half of the 19th century, the study of this issue in Arabic literary studies was somewhat neglected.

According to the evidence we have, the study and discussion of «Shahnameh» to some extent ceased after the 12th century, that is, after Bundari's translation of «Shahnameh». According to researchers, the study of Persian-Tajik literature began in Europe around the 17th century, but it revived in Arab countries later than the second half of the 20th century. Since then, several famous Arab writers and poets have addressed this topic, including Abdul Wahhab Azzam, Abdul Majid Badawi, Abul Fathi Bundari, Samir Malti, Issaad Abdul Hadi Qandil, Badi Muhammad Juma, and others.

According to the source, in 1932, Abdul Wahhab Azzam's book entitled «الشاھنامه» was published in two volumes in Cairo in Arabic [2, 48]. Abdul Wahhab Azzam is the first researcher to provide detailed information about Firdousi to Arab readers. He writes that Firdousi was born in Tus, gained great fame and prestige among the Persian and Tajik peoples as a poet of heroic tales, and spent half of his life writing his unique «Shahnameh». Abdul Wahhab Azzam notes that Firdousi is a great poet, because it is impossible to find an

equivalent to his epic «Shahnameh» in the world. According to the information provided by al-Fath ibn Ali in his book «al-Bundari», Azzam conducted scientific research on the biography of Bundari and a comparison of his Arabic translation.

After Azzam's work, in the second half of the 1950s, several research works on Firdousi and his works were completed by Arab scholars in the Arab countries, including the collection «ال فارسي الادب في القصة» by the Arab literary scholar Abdul Majid Badawi, as well as the book by the Lebanese scholar Issaad Abdul Hadi al-Qandil entitled «نون في الادب روائع من» and the study by Badi Muhammad Juma entitled «ال فارسي الشعر».

Abdulmajid Badawi has done a great job in this book about Firdousi and his «Shahnameh». He is the first to give a brief overview of the Persian-Tajik literary epic «Khudaynameh» and its translation into Arabic by Ibn Muqaffa', and then to describe Firdousi's «Shahnameh», which is the source of his «Khudaynameh», and then to describe the heroes, rulers, astrologers, healers and magicians.

In his thesis, Dr. Badawi mainly focuses on the educational aspects of the «Shahnameh», concluding that the «Shahnameh» promotes the best human qualities, including honesty, courage, courage and heroism. Therefore, this work is of great importance not only for the Iranian people, but also for all humanity as an educational work [1, 13].

Is'ad Abdulhadi Qandil, in his research, concludes that Firdousi completed the «Shahnameh» in 994 and, on the advice of one of his friends, presented the work to Sultan Mahmud, but the Shah, unfortunately, did not take into account the poet's hard work and gave him a small sum. For this reason, the poet was deeply hurt and wrote a satirical poem about him and left the city. As time passed, Is'ad wrote:

ال تمذنية الهدايا ال يه ارسل وال قردوس مع سلوكك علي ف ترة بد عدنم محمود ال سلطان ان وي قال
دوسي ال فرج نازة ت شديع كاذت ما عند ط بران ال بي و صلت الهدايا ما هذه ول كن [7, 97].

That is, Sultan Mahmud regrets his actions and sends him many gifts, but the gifts do not reach Tabaron until the funeral of Firdousi is being read.

Similarly, Is'ad in his last work tells a passage from the story «Zahhak with his father». He first quotes the story in Persian, and then in the sequel translates each of these verses through a literal translation.

For example:

There was a man in that day
In the plain of the spearmen.
A noble man, both king and noble,
For fear of the worldly man with a cold wind.
Whose name was Mardos,
He was the most noble in giving and receiving.
Mar him from milking cattle
You came to the place for every thousand.
Goats, camels, and sheep were also
Given to the milkers by the pure religion.

The same cow that you milked in obedience,
The same camel that you herded,
The milk of the one you needed,
You gave up on that one, wanting it badly.

Translation by Is'ad:

اب يه مع الضحاك قصة ال ترجمة
رخل ال عصر ذالك في هناك كان-
ال نافذة ال رماح اصحاب ال فرسان ب ادية من
اي ضاط ي بارجلا و ملكا ال قدر علي-
الله خشيته من ب اردة ريه و كانت
مرداس ال عظيم ذالك اسم كان و-
درجة اعلي وال سخاء ال عدل حيث من ب لغ قد و
ال حلوب ال بهاد م من ي ملك كان و-
ان فسان و ع كل من
ال خراف و ال جمال و ال عز من-
ال حلوب بين ال تقى ذالك اعطاها ال تي
ية أ ل ف ال حلوب ال اب قار كانت و-
ك ال جن ال عربي ية ال ذيل و
حاخثة ال بن ال ي له كانت من كل و-
مط لوب به ي أخذ كان [7, 58].

Here, Is'ad chose a literal translation because the features of literal translation, i.e., not changing the position of words, not respecting the grammatical features of the target language, are clearly visible in this translation through poetry and in the form of poetry.

Furthermore, in 1313, Abdul Wahhabi Azzam, Abdul Hamid Ibadi Misri, Ahmad Hamid Sarrafi al-Iraqi, and Jamil Siddiqi al-Iraqi participated in the «Hazrae Firdousi» celebration in Iran, and at this gathering, Jamil Siddiqi al-Iraqi wrote a poem in Persian with the title «Greetings to Firdousi from me. After the greeting, send a message,» and Abdul Wahhab Izam also added an article titled «The Position of the «Shahnameh» in World Literature» and also recited a 35-verse ode in the same vein titled «Ala Qabr al-Firdousi» in front of the tomb of Firdousi.

That is, «O Firdausi! Hear the praise and destiny of the literary messengers who have composed strings of pearls in your praise. O Firdausi! Hear the eternal song that people are reciting with a beautiful voice throughout the world. O Firdausi! The word of life acknowledges your eternity».

Then, Azzam published an article in the magazine «ar-Risola» in 1935, entitled «al-Qahirah and at-Tus,» in which he recounted the results, conclusions, and impressions of his trip to Tehran and Tus and his participation in the «Firdausi Thousand Year» celebration [3, 45].

In the past, many «Shahnameh» researchers have conducted useful research in this area. The critical text of the «Shahnameh», completed in 1070, is considered one of the best and most reliable texts of the «Shahnameh» [2]. Among the important sources that scholars

and researchers have used in compiling the critical text after the British version is the Arabic translation by Bundari.

After the translation by Fath Ali ibn Muhammad Bundari, the «Shahnameh» of Firdousi was translated into Arabic for the second time by Samir Malti, which is very, very different from Bundari's translation. Samir Malti is one of the modern Lebanese translators. Samir Malti's translation, titled «Shahnameh» of Firdousi, was first published in 1977 and the second time in 1979 in Beirut. Samir Malti translated the entire «Shahnameh» in 238 pages. The translator's translation consists of 21 stories, that is, he presented the stories of «Shahnameh» in the form of a story.

The translator's translation consists of 21 stories, that is, he presented the stories of « » in the form of a story. He named the stories as follows.

1. قبل ما .. . الان شقاق في بل ما Before the crisis
2. الان شقاق Crisis period
3. افریدون Faridun
4. الة ثلاثة الابطال Three wrestlers
5. الة ايام مكدسة Busy days
6. قصة رستم وسهراب The story of Rustam and Sohrab
7. الة انتقام Revenge
8. الة موت بطالين موت The death of two wrestlers
9. الة اربعة الملوك Four kings
10. الة اسکندر Iskandar
11. الة ساسانيون Sasanians
12. قصة جورد بهرام The Story of Bahrom Gur
13. كسر واد Kisro's father
14. انوشروان كسري Kisroi Anushervan
15. كسري وال شطرنج بزرجمهر Buzurgmehr and the chess player Kisro
16. الة ظهور بهرام The Appearance of Bahrom Chobin
17. الة عدوان Injustice
18. الة صين ارض في جوبين Chubin in the land of China
19. قصة كسري كسري Parviz The Story of Kisro Parviz
20. الة انهييار Inhiyar
21. الة انا Conclusion

In these translations, content of the «Shahnameh» are expressed very briefly and concisely. According to the comparison of the stories translated by the translator, he mainly expressed letters and sermons, weapons of war, descriptions of the battlefield, and heroes very briefly. Firdousi usually mentioned his conclusions before the beginning of the events of the story. In the translation, the names of some heroes, some small chapters, hunts and games have been deleted. The language of the translation is very simple and understandable, and it is written very close to the modern literary Arabic language. Here it can be said that most medieval works, including Bundari's translation of the «Shahnameh» were also translated using the method of literal translation, and according to the theory of modern

translation science, they are considered to be semantic translations. The translation of Firdausi's «Shahnameh» by Samir Malti, despite its smoothness and beauty, is considered a «communicative» translation according to the theory of modern translation studies.

In general, it can be said that the contribution of Egyptian, Iraqi, Syrian, and Lebanese scholars and artists in presenting the «Shahnameh» in its entirety is quite significant. Among these are the contributions of Yahya Khishob, Abdunaim Muhammad Hasanayn, Muhammad Ghanimi Hilal, Shibl al-Malot, Abdulqadiri Muqaddam, Amin Rayhani, Khalid Muhyiddin Barodhi, Muhammad Zayd Abuhadid, Samir Malti, and dozens of others who, to this day, continue to present this unique work in the Arab world with their research.

LITERATURE:

1. Abdul Majid Badawi, al-Qissa fi-l-adab al-farsi. -Cairo, 1964 p.
2. al-Bundari, al-Fath ibn Ali. «ash-Shahnama». al-Firdousi. Vol.1-2. Translation by al-Fath ibn Ali, qoranaha bi'l-asl al-farsi and akmla tarjamatuha fi mawazi' and qadamalaha ad-duktur Abdul Wahhab Azzam. -Tehran: Asadi, 1970. -344 p.
3. Ahmad Poshzonus and Ali Khaliqi. Abdul Wahhab Azzam's translation service for Persian and Arabic literature// Translation studies in Arabic language and literature, volume 3, issue 8, 1392.- pp. 80-120.
4. Bahram ibn Mardanshahi. «Khudaynoma».- Tehran: Qatra, 1394 p.
5. Jul Mul. Preface to «Shahnameh». Translation by Jahangir Afkari. Pocket Books Organization.- Tehran, p. 1345, (1967), p. 78.
6. Zohidov N. The Perpetuation of Persian and Tajik Arabic from the Arab Conquest to the Samanid Era. - Khujand: Rahim Jalil, 1999.
7. Is'ad Abdulhodi Qandil. Funun ash-sheer al-farsi. Beirut. 1981.
8. The Boysanquri copy of Firdousi's «Shahnameh». Royal Library
9. Samir Malti. ash-Shahnoma. Beirut. 1979.
10. Ulughzoda, Sotim The Poems of «Shahnameh». -Dushanbe: Education and Culture, 2011. 504 p.
11. Firdousi, Abulqasim. Shahnameh. Vol. 1. Creation.- Dushanbe. 2017. p
12. Firdousi, Abulqasim. Shahnameh. Vol. 1-10. Preparation of the text and glossary and explanations by Kamal Aini and Zohir Ahrari, series «Akhtaroni adab» vol. 3-12. - Dushanbe Adib, 2007-2010.