



## Interpretation of the character of Ahmad Farghani in the drama

**Xudayberganov Yodgorbek Sotimbayevich**

Urganch State University 1<sup>st</sup> stage graduate student

Phone: +998(94)0440066

[yodgor\\_alishon17@mail.ru](mailto:yodgor_alishon17@mail.ru)

**Abstract:** This article analyzes the dramatic work of the character of Ahmad Farghani. The drama "Ahmed Farghani" by Ibrahim Rahim was analyzed. The object of research is a historical figure, that is, Ahmad Farghani. In the article, the ideas put forward through the artistic image of Ahmad Farghani were revealed

**Keywords:** Historical person, drama, dramatic character, historical drama, conflict, Ahmad Farghani.

Drama is distinguished from other literary genres by its vivid expression of actions, as well as by the fact that the image is presented in situations and images similar to real life. Especially if the character in the drama is a real, historical person, it comes out more alive. Based on the specific characteristics of a historical person, some kind of idea is put forward. "The image of historical figures of the past plays an important role in his work. Even when he writes about the historical past or travel impressions, he, first of all, tries to say something serious and instructive that is necessary, interesting, and exciting for his contemporary compatriots."<sup>1</sup>

In today's literature, many historical figures are depicted as artistic images in various guises. In particular, many artistic works have been created about Ahmad Farghani, who dedicated his life to science. Through these works, we will have the opportunity to learn about his character and mentality, even if only partially. One such work is Ibrahim Rahim's drama "Ahmed Farghani". Uzbek and foreign scientists have conducted a lot of research on the life and scientific activity of Ahmad Farghani. For example, "In 1669, after the famous Dutch mathematician and Arabic scholar Jacob Golius published the Arabic text of al-Farghani's work with a new Latin translation, the fame of al-Farghani and his work in Europe increased even more. The famous scientist Regiomontane, one of the great figures of the European Renaissance, gave lectures on astronomy from the books of al-Farghani at Austrian and Italian universities in the 15<sup>th</sup> century. Al-Farghani's name was mentioned by Dante (15<sup>th</sup> century) and Schiller (18<sup>th</sup> century). Among European scientists, Dalambre, Brokelman, H. Zuter, I. Yu. Krachkovskii, A.P. Yushkevich and B.A. Rosenfeld highly appreciated Al-Farghani's work. Currently, eight works of al-Farghani are known, all of them related to astronomy, and none of them have been translated into modern languages. They are as follows: the above-mentioned work, commonly known as "Book on the Fundamentals of Astronomy" - the manuscripts of which are in almost all the libraries of the world. "Book on Making Asturlob" -

<sup>1</sup> U. Normatov. Yonib, o'zgalarni uyg'otmoq ne baxt. "Adabiyot va san'at", Toshkent – 1994, 372-bet.



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manuscripts in the libraries of Berlin, London, Mashhad, Paris, and Tehran, "Book on Practice with Asturlab" - a single manuscript in Rampur (India), "Al-Farghani Tables" - manuscript in Patna (India), "The Moon" "Treatise on Determining the Times of Being Under and Above the Earth" - manuscript in Cairo, "On Calculation of Seven Climates" - manuscripts in Gotha and Cairo, "Book on Making a Sundial" - manuscripts are kept in Aleppo and Cairo. "Al-Khwarazmi's Basing the Theoretical Views of Zij" is mentioned by Beruni, but the manuscript has not been found.<sup>2</sup>

About twenty characters participated in the drama "Ahmed Farghani". The events take place at the beginning of the 9<sup>th</sup> century in the city of Baghdad, the capital of the Arab Caliphate. The drama consists of two acts. In addition to Farghani, historical figures such as Al-Khorazmi, and Ma'mun (Arab caliph) participated in the work. The drama begins directly with a conversation between Abdulmalik, Ahmad Farghani, and Al-Khorazmi from "Baytul Hikma". It was not an ordinary conversation, but a conversation that informed about the socio-political situation of that time, the struggle of the brothers Ma'mun and Amin for the throne. Ahmad Farghani is relatively younger than these two scientists, and he is embodied as an image that does not stop studying and researching. For example, Al-Khorazmi's words about Ahmad Farghani are an example of our opinion: "- Even if you are young, you are extremely modest and a humble scholar, Maulana. Your work "Heavenly Actions and Science of Junun" is also the fruit of "Baytul Hikma"! Even when it has fruit, it tastes like a fragrance to the world!" (p. 46). The author uses the above image to emphasize the work and achievements of Ahmad Farghani during this period. That is, he tries to illuminate the spiritual world of the main character using the speech of other characters. It can also be observed in the speech of Abdumalik's character: "Abdumalik: - Don't you tell me that you created a single table by predicting the eclipse of the sun in advance? How about your world's only Earth map? Sailors from Italy, Denmark, and the Netherlands are buyers of that map" (p. 46).

It was very difficult for scientists to conduct their activities in the 9<sup>th</sup> century. Because their research and discoveries in the path of science were propagated as magic by a group of fanatics who consider themselves to be defenders of religion. They accused them of various black affairs. In the work, we can see exactly such images in the example of the image of Ahmad Farghani. We witness this situation in the controversial conversation between the characters of Al-Fazl and Shaykhulislam:

"Shayxulislam - O'shal Loklanmagon's secret is standing in your bed. Al-Farghani wants to transfer to us the belief of pagan Btolymus, which is against Islam.

Al-fall - Are you not mistaken, Mr. Shaikhulislam? Although Ahmad Farghani is young, he contributes more to our science than all Arab scientists. The observatory that he is building and the practice in it is a mirror of exact sciences, and it will awaken our science from the sleep of ignorance, just like the discovery of al-Khwarizmi" (p. 48).

As you read the work, the spiritual world of Ahmad Farghani and his specific features as an artistic image will be revealed more and more. In this, the author effectively used artistic texture in the speech of the characters.

After all, "It does not hinder the historical truth, on the contrary, it summarizes it and helps to identify the existing important sign."<sup>3</sup> The images of this character, who devoted his life to science,

<sup>2</sup> "Ma'naviyat yulduzlari". Abdulla Qodiriy nomidagi xalq merosi nashriyoti, Toshkent – 1999.

<sup>3</sup> Смирнова В. О некоторых типах исторических преданий. История, культура, фольклор и этнография



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did not go to his homeland because he did not have enough time, or refused to rest for a while. For example, the following sentence of Al-Khorazmiyn is a proof of our opinion: "Mawlana (Farghani) said that if one day in the field is equal to spring and summer, and if the working hours at night are long in autumn and winter, the roosters if they don't scream and the clocks don't strike and the Sufis don't call to prayer. If time stands still like a pile! Then Maulana agreed" (p. 50). Ahmad Farghani's answer to him about time is important for every person in every era. For example, "Time is the happiness of a thinking person." A waste of time is a waste of happiness. Some scientists and fuzalos left in a dream without being able to finish the idea of existence. He was a florist, and the teachers passed away before they had time to pass on their craft to their heirs. That's why time is valuable. I know that it is faith to appreciate the value of the total spoils" (p. 51).

Events take a sharp turn from the second curtain of Daram. A group of angry people who are burning with envy, including characters like Shaykhulislam, Qaziyl Kuzzot, and Fella, bring many evils to the people of science. It is in the presence of these images that the murder of the minister Al-Fazl, who supported Ahmad Farghani every step of the way, and the discovery of the skull of a stranger digging for him, prompts the protagonist to think about humanity, goodness, and consequences. For example. The following words of Ahmad Farghani are an example of this: "Ahmed Farghani - (calls towards the qibla). The end of man is Shulman! Who needs a bull-kalla who has carried goosebumps on his shoulders for so many years, who has thought about things, served people, and has gifted some people with intelligence? (Puza). No kind hands caress this dear head freely... Perhaps, this dear one is free without any hardships or bargains. Perhaps, ar-Rashid is thinking of killing and hurting someone, maybe he is doing good to someone like al-Fazl. It's like a rock-hard skull. Who knows, it is not surprising that widows, orphans, and orphans are full of grief. Perhaps, in the mind of these dry bones, like this blind head of yours, the dream of making the earth and the sky fruitful for human life is crushed and broken into a thousand pieces. God knows, maybe he's trying to steal like a rival. Everyone knows, what is the need for this bone. (Pause). Is it possible that al-Fazl's great head will also fall on this day? Wow!" (p. 71). Ahmad Farghani believes that the victory of this good is inevitable. He will bury the found skull at his own expense.

Up to this point, there is no sharp movement in the image of Ahmad Farghani. He is embodied as Basik, a hard worker. When you read the descriptions given to the state of this image, you will not feel that the spirit in it is directly transferred to you. At the same time, you will be surprised how the energy, hard work, gentleness, modesty, and similar feelings reflected in the image are embodied in one person, and you will directly compare the image with yourself. This indicates that the dramatic structure of the work was created consistently, that the development of events grew uniformly, and most importantly, that the character of the main character Ahmad Farghani was expressed in connection with each event and character lines of the entire work. The specific characteristics of such a dramatic character mainly move from individuality to generality.

At the end of the work, Ahmad Farghani realizes more clearly that it is his destiny to devote his life to science. The last and main reason that keeps him alive in this mortal world is science. Thinking about this, Farghani says the following sentences to himself: "- Your work in this place has come to an end. The last pamphlet of your great book was also an idol. What else is left? It is both a duty and



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a duty to put the theory into practice! Science without practice is old fashioned. Don't turn your joy in labor and hardship into pride, use it and give your existence to the nations!" (p. 83).

Nowadays, there is probably no nation or state that does not know the name of Ahmad Farghani, has not read his works, and has not implemented them. When we study his science, we begin to know him as a person through the artistic works created about him. The drama "Ahmed Farghani" is also one of the works that closely familiarize us with the personality of our great-grandfather.

## List of used literature

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