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THEORETICAL AND IDEAL ORIGINS OF FIRDAUSI'S PHILOSOPHICAL WORLD VIEW

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ABSTRACT

The name of Ferdousi and his heritage, both creative and the legends about him, are a cultural code that plays an important role in the unity of the Persian cultural space, extending far beyond Iran. This article analyzes the theoretical and ideological origins of the poem "Shahnameh" by Abulkasim Firdausi. The basis of this work originates from pre-Islamic ideas, mythological theories, Eastern pre-philosophy.

KEYWORDS

Epic poem, Iranian antiquity, couplet, primitive Indo-Aryan society, era of Arshakids, in Avesta Fragrasyan, the great epic of humanity

INTRODUCTION

“Shahnama” is the longest poem written by one author, but it is difficult to say about its enduring fame. The role of Ferdowsi in shaping the Persian language

and literary culture is similar to that of Goethe for the Germans, Pushkin for the Russians, or Shakespeare for the English-speaking world.

Ferdowsi was not the first to write a history of the Iranian kings, nor was he the first to write poetry in the new Persian language. A generation or two before him, Rudaki (died 940), the great court poet of the Samanid kingdom in Moverannahr, had already elevated Persian poetry to the prestigious level of Arabic. The earliest accounts of Iranian history in prose or verse written in Middle Persian (Pahlavi) date from the Sassanid period (224-642), who ruled Iran until the Arab conquest. Ferdowsi was probably aware of the "Book of Kings" (Khvaday-nomag), compiled during the reign of the Sasanian king Khosrov II Parviz (591-628) and used in the collection of chronicles, completed in 957 at the request of Abu. Mansoor Muhammad b. Abd al-Razzaq, ruler of his native Tus Firdousi. One of the first prose copies of the Shahnameh was compiled in the first half of the 10th century by Abu-I-Moayad al-Balkhi and Ferdowsi's immediate predecessor, the famous poet Abu Mansur Dakiki (c. 935-976). He wrote the first verse copy of the "Shahnoma" in New Persian. But it was Firdousi's Shakhnoma that unforgettably repeated the history of the Persian kings, strengthened the influence of the Persian language as a literary tool, and preserved knowledge of the ancient glory of Iran, its political morality and cultural identity.

THE MAIN FINDINGS AND RESULTS

After the Arab conquest of Iran in the 7th century, the Persian-speaking world was dominated by a language of a different origin—Arabic, a language of Semitic

rather than Indo-European origin. An educated nobleman and Muslim, Ferdowsi knew enough Arabic to read and understand the Qur'an. But his choice of vocabulary for the Shahnameh kept the number of Arabic words to an absolute minimum. The scale he chose is close to the Persian syllabic system motakareb. Each stanza is independent and the meaning usually does not carry over to the next stanza. Ferdowsi's style is deliberately archaic, lacking the elegant language and technical sophistication of his famous contemporaries at the secular court of Sultan Mahmud. The richness of vocabulary, the size, semantics and relative simplicity of Firdavsi's diction corresponded to the epic genre and made it easier to memorize long passages. Ferdowsi's claim to fame lies mainly in his deliberate revival of the Persian language as a literary medium, thereby preserving not only the history of the Iranian people, but also the language in which it was written.

As a classic example of the Persian epic, Shahnameh was imitated by subsequent generations. The stories of Bahram Gur and Azadeh No. 16 and Alexander the Great (No. 10, No. 26, No. 39 and No. 59) were retold by the great Persian poet Nezami of Ganja (1141–1209). He, together with Jami (1414–1492) and Navoi (1441–1501), turned Alexander from an obsessive conqueror and usurper into a just and wise ruler, almost equal to a prophet. A series of poems imitating the "Shahnameh" in style, imagery and size continued the

narrative, filling the stories from the "Sistan cycle" of the Rostam family. The first of these was the Garshasp-name by Asadi Tusi (c. 1010–1070) [No. 74]. Such stories were often included in copies of Ferdowsi's original text. The idioms and inspirations of the Shahnameh have also been used to glorify the heroes of Islamic legends such as Muhammad Ali's cousin and son-in-law.

The purely epic genre gradually went out of fashion by the end of the 15th century, giving way to verse novels. But the Shahnameh contained the germs of various genres, including romantic, ethical, and didactic literature. Figures such as Jamshid, the mythological Iranian king [No. 40] [No. 102], became standard characters in later works, and his magic bowl Jam-e Jam (shid), which revealed the secrets of the world to its owner, became a favorite Sufi symbol in classical poetry. The flavor of the epic à la Ferdowsi was revived under the Qajars (1797–1925) and the Bazgasht ("Return") movement, which aimed to revive the great Persian classical tradition of the Golden Age. Shahanshah-name (circa 1810) of Fath-Ali Khan Saba was dedicated to Fath-Ali Shah Qajar (1771–1834). Georgiame was written for the visit of George V to India in 1911. The king honored the ancient traditions of the Persian rulers in at least one respect - in a matter of weeks, his passion for hunting wiped out Nepal's tiger population.

Despite its title of "The Book of Kings", "Shahnameh" tells the reader or listener stories about the glorious heroes of pre-Islamic Iran. That is why it is called "epopee". There are hundreds of "pakhlavans" (heroes) who fight for their honor and the glory of their kings. Which ones are the most popular in Shahnameh and why?

Rustam, the son of Zal, is by far the most central and popular character in the Shahnameh, especially in its mythical first half. He is a native of Sistan, a prosperous region at that time on the banks of Helmand (on the territory of modern Iran and Afghanistan), which in early historical times was inhabited by the warlike tribes of the Scythians (from about the 2nd century BC).

He is, of course, Ferdowsi's favorite character, although, like all people, he is not without human vices. However, his most outstanding virtues are his superhuman strength, courage, humility, cunning, and, no less important, his not so much philosophical as practical wisdom.

CONCLUSION

Rustam, who himself is of heroic origin, is featured in a number of stories that tell the story of his seven exploits on the way to free Kay Kavus, his other journey to free Kay Kavus from the hands of the king of Yemen, his battle with his son Sohrab, who has a very tragic outcome, his battles with Kamus of Kushan, the

emperor of China, the demon Akwan, etc. In all these stories, he always has the opportunity to show his extraordinary strength. However, he never loses his piety and attributes his accomplishments to the good will of Yazdan (= God).

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