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REFLECTION OF PHILOSOPHICAL TEACHINGS IN THE WORKS OF FIRDAUSI SHAKHNAME

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ABSTRACT

In Shah-name, the final triumph is always on the side of good. In this regard, the end of the epic is interesting: the Iranian state collapsed under the crushing blow of the Arab troops, the greatness of Iran was cast into dust. But the ideological meaning of “Shahnameh”, all the calls of the author, the thoughts of the heroes depicted by him are aimed at glorifying their country. And since the fall of Iran is depicted in retrospect, as a fact that happened several centuries ago, Ferdowsi's work itself serves as a warning against repeating the same mistakes that led to defeat.

KEYWORDS

“Shahnameh”, Mazdak, human needs, worries, hopes and aspirations, poeticism.

INTRODUCTION

Thus, the main idea of “Shahnameh” is the glorification of the native country, an enthusiastic hymn to Iran, a call for the unity of disparate forces, for the

centralization of power in the name of repelling foreign invasions, for the good of the country. Iranian rulers - the heroes of “Shah-name” never start an

unjust war, they are always the right side, whether their enemies are Turanians, Byzantines or other nationalities.

The authors of historical chronicles and court poets sought to brand and denigrate the rebellious peasants and their leaders. For comparison, we can cite the words of the 10th-century historian Saalibi: “The mob and the poor flocked to Mazdak in disorderly crowds, they fell in love with him and believed in his prophetic mission. He kept speaking false words.” Another historian, Tabari, calls the rebels “robbers, rapists, adulterers,” and Mazdak is a greedy and instigator.

The “robbers” of medieval chronicles for the author of "Shah-name" were hungry, desperate people who were forced to take bread from the royal barns;

Firdowsi depicts armed clashes as the greatest disasters for the population, who suffered not only from the enemy invasion, but also from the soldiers of their country, who robbed civilians during campaigns and trampled down their crops. The poet deeply worries about the fate of the workers, he mourns for their lot, and his attitude to this is reflected in the "Shah-name" in the form of orders issued by the rulers before campaigns.

THE MAIN FINDINGS AND RESULTS

This is also evidenced by another example: during a campaign in Asia Minor, Shah Khosrov Anushirvan

ordered the execution of a warrior who dared to take a bag of straw from a farmer. And the poet-humanist sees in such an act of the ruler the fact of the greatest justice.

In his social utopia, Firdousi calls on the rulers to take care of disabled members of society, orphans and widows, the elderly and the disabled. And again, such scenes, where the shahs show concern for their subjects, should be taken not as a reflection of the actual state of affairs, but only as an expression of the views of the author himself.

Such is Firdousi, the great philanthropist who, while remaining the son of his harsh era, managed to create lines full of noble indignation, sincere compassion, genuine kindness and understanding of human needs, worries, hopes and aspirations.

The heroes and characters of "Shah-name" later became the banner of the revolutionary struggle and liberation wars. After all, it was not for nothing that the Gilan revolutionaries of Iran in 1921 depicted the blacksmith Kava on their banners, and it was not by chance that the poet of Tajikistan, laureate of the Lenin Prize Mirzo Tursunzade, read poems from Shahnameh at an anti-fascist rally of the peoples of Central Asia.

Firdousi's “Shahnameh” among the creations of the world literature of the Middle Ages stands as an unattainable bulk. This fruit of the tireless 35-year work of the great poet surpasses everything created at that

time by the extraordinary breadth of conception, the depth of the philosophical and ethical concept and the perfection of artistic performance. The canonical formulas of the epic style are organically combined here with individual author's characteristics.

The author does not at all strive for self-valuable "poeticism" of presentation, since he puts the thoroughness of recreating a huge historical chronicle at the forefront. Nevertheless, from time to time, as if by chance, he allows himself pearls of metaphor.

So, in approaching the denouement of the dramatic events of the book "Rustam and Sukhrab", the awakening of the day on the eve of the last fight between the two giants is indicated by an exquisite allegory: "Only, tearing the throat of the night's vulture, // The sun spread its wings over the world ...".

Just as occasionally, the poet allows himself to sketch a landscape picture, showing amazing mastery and every time filling it with psychological overtones.

Firdousi is more generous with colorful descriptions, and the diversity of this colorfulness attracts attention. Perhaps, we find the culmination of this quality in a large episode of the book "Rustam and Sukhrab", where the young hero asks about the headquarters of the leaders of the Iranian army stretching in the distance, observing luxurious tents of different colors: black, crimson, emerald, white, yellow, green.

In the final lines of his epic, the greatest poet of Iran, knowing that it is read everywhere and its author is already honored, confidently says:

"I will never die! I will live again

In the seedlings of the word sown by me.

CONCLUSION

Indeed, his grandiose work, having absorbed all the main layers of the national epic of the Persians and Tajiks, gained immortality, had a huge impact on the literature of the East, including causing numerous imitations. The universe of "Shahnameh" is complex and mysterious. And only a consistent explanation of the ideas of the confrontation between the two principles, Firdowsi's views on the nature of man and the nature of power can give an understanding of what an ideal ruler should be and determine his main characteristic features in the Shahnameh. In the part of the epic dedicated to Kay-Khosrow, Ferdowsi identifies the following characteristics that an ideal ruler should have: the ability to distinguish between good and evil, virtue.

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