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Research Article

STATE OF STUDY OF THE PROBLEM AND THE METHODOLOGICAL BASIS OF THE RESEARCH

Submission Date: April 20, 2023, Accepted Date: April 25, 2023,

Published Date: April 30, 2023 |

Crossref doi: <https://doi.org/10.37547/tajpslc/Volume05Issue04-14>

Madina A. Chorieva

Researcher Department of Social Sciences BSMI, Uzbekistan

ABSTRACT

This article reflects philosophical ideas in the Shahnameh poem. Analysis of philosophical teachings, the study of the place of knowledge in philosophy, the place of man and culture. Firdousi's Shakhnoma memorably repeated the history of the Persian kings, strengthened the influence of the Persian language as a literary medium, and preserved knowledge of Iran's ancient glory, its political ethics and cultural identity.

KEYWORDS

Philosophical world, theoretical and ideological origin, greatness.

INTRODUCTION

“Shahnameh” - translated as “The Book of Kings” - is a huge poetic epic, which describes fifty reigns, a four-thousand-year history, starting from legendary kings such as Jamshid and Zakhak, and ending with historical personalities - the rulers of the Sassanid era. But the creation of Firdavsi is not only a collection of Iranian myths and a detailed historical picture of one of the oldest civilizations on Earth [1].

The court poets, probably encouraged by the Sultan himself, were hostile to Firdavsi's poem. But parts of this wonderful work quickly began to penetrate beyond the court circles, and all those who cherished the freedom and independence of their native country quickly realized what great significance the Shahnameh could have.

The history of the text of the poem is closely connected with the attitude of the ruling circles towards the

Shahnameh. As interest in the Shahnameh increased in court circles, the demand for the manuscripts of the poem increased, understandably. Several manuscripts of the Mongol period have survived to our time, and this fact alone indicates that at that time there were probably already quite a few of them. The great popularity of "Shahnameh" is indicated by the 12th-14th centuries preserved on tiles and various ceramic products. separate bayts and even entire passages of the poem.

The increased correspondence of the poem, of course, entailed the appearance of numerous distortions and, even sadder, significant interpretations. This is clear from the fact that even in the oldest manuscripts known to us (thirteenth and fourteenth centuries) interpolations certainly already exist.

THE MAIN FINDINGS AND RESULTS

It is generally accepted that the first attempt to create some kind of "canonical", as we would say now, text of the poem, to prepare a critical edition of it, was made in 1425 at the court of Timurid Baysunkar Shokhrukh [2], glorified by the lover of the handwritten book. On the orders of Shokhrukh, the experts on Shahname sat down to check the numerous manuscripts collected in the Herat library, and in 1425-1426 prepared the text of the poem, providing it with an extensive preface [3].

Many free translations, usually prose, were made from the Shahnameh text in the East, of which Arabic (XIII century) and Georgian (XV century) translations are of particular interest. There is also a large number of different prose retellings of the poem, mostly quite late, intended primarily for the broadest masses. It is these retellings, both Tajik and Uzbek, until recently served as a favorite material for readers in the

teahouses of Samarkand, Tashkent and other cities of Central Asia.

In Europe, small fragments of the Shahnameh text were first published in the 18th century. English orientalist William Jones, British philologist-translator, orientalist, one of the founders of the science of Indology. After the article by Jones, the grandiose epic "Shahnameh" by Firdavsi became relevant among Western European researchers [4]. Western Orientalists considered the Shahnameh as a masterpiece of world literature and appreciated its philosophical significance and devoted many works to Firdavsi and his poem. All works related to the history and culture of Iran necessarily included references to Firdavsi and his epos. Colossal and fruitful work was carried out to translate the epic "Shahnameh" into many languages of the world (English [5], Italian [6], Georgian [7], Turkish, Azerbaijani, Tajik, Uzbek, French [8], Russian [9], German [10], Ukrainian [11]) [12].

The first European scholar to attempt a critical approach to the text was M. Lumsden, who in 1808 began work on the text of the Shahnameh based on twenty-seven manuscripts. This matter, of course, is completely beyond the power of one person, for this reason only one first volume saw the light (Calcutta, 1811) [13], which, however, seemed far from critical.

Ten years later, the interpreter under the British commander-in-chief in India, T. Makan, took up the implementation of this complex matter. T. Makan used seventeen manuscripts of the 15th century. (the older ones were not available to him) and in 1829 published in Calcutta a complete edition of the text in four volumes [14]. His good knowledge of the language allowed him to eliminate many obvious interpolations, including three very large episodes, which he published in an appendix to the text. T. Makan's edition aroused great interest in India, and since at that time in the East

the printed text was still not loved and it was believed that a good book must necessarily be rewritten in a beautiful handwriting, some enterprising publishers took advantage of this text and put it on the basis of numerous lithographed editions, usually issued in very large format to cover the entire poem in one volume. The reader, for whom it does not matter whether the text corresponds in all details to Firdavsi's work, can still use T. Makan's edition, but this edition cannot be called critical. T. Makan did not bother to give at least the briefest descriptions of the manuscripts he used, did not show what work has been done on them. The method of compiling the text remained unknown to the reader. In fact, the text published by T. Makan differed from any oriental lithography only in greater literacy. It cannot serve as a support in scientific work.

While T. Makan was working on the preparation of his text, the French orientalist J. Mol undertook the same work in 1826 in Paris, having received a special order from the government to carry out this work. Mol already had thirty manuscripts from the Parisian collections at his disposal, and therefore he managed to identify some interpolations that T. Makan had not noticed. Unlike T. Makan, he published not only the text of Shahnameh itself, but also a complete French (prose) translation of it, printed with the text. However, this scientist was not able to successfully solve the difficult task that confronted him. He had little regard for rhyme and therefore made a number of obvious mistakes. The main drawback of J. Mol's text is the same as that of T. Makan: both of these texts leave the reader in the dark about the materials used and the methods of work of the publishers on them. Therefore, Molev's text cannot be relied upon in scientific work either. As for translation, it is extremely typical of the work of many French orientalist translators of the last century. The language of the translation is very bright and brilliant; in all places that

cannot raise any particular doubts in the reader familiar with the original language, the translation is quite accurate and correct. The work of J. Mol was published in Paris in eight volumes (1830-1878)[15]. At the end of the 70s of the XIX century. the text of "Shahnameh" was undertaken by the Dutch Iranian scholar I. A. Vullers[16], who published two volumes of his edition in Leiden (1877 and 1879). The third volume was completed after the death of Vullers by his student S. Landauer (1884)[17]. This scientist was going to complete the work of his teacher and prepare the last, fourth volume. However, shortly after the publication of the third volume, he died.

One of the best connoisseurs of Shahnameh in Russia F.A. Rozenberg undertook to complete this work[18]. The text prepared by him on the sharpness of critical work far leaves behind all the works of Western European scientists. Manuscript F.A. Rozenberg was almost entirely reviewed by a small commission consisting of the most prominent Soviet orientalist chaired by S.F. Oldenburg. However, the work of F.A. Rosenberg was never published.

In eastern languages - Arabic, Turkish, Georgian Hindustani, Gujarati - "Shahnameh" was translated more than once, but for the most part these were not translations in the literal sense of the word, but abbreviated prose retellings.

A number of articles on certain issues related to the study of the Firdavsi poem were published by the Indian scholar J. Koyaji [19]. Of the studies contained in this book, the first one is of the greatest interest - "Theology and Philosophy at Firdavsi", where the author very convincingly proves that Firdavsi was perfectly familiar with the old Middle Persian literature. Less interesting are the sketches in which various parallels are drawn between the Shahnameh and the legend of the Grail, between ancient Iranian mythology

and chivalric romances, of the Round Table. This part, which, unfortunately, occupies a very significant place in Koyadzhi's book, was written in the spirit of comparativeism, according to the methods of A.N. Veselovsky, to whom the Indian scientist refers. The last two studies are of considerable interest. One of them points to significant differences in the interpretation of the image of Isfandiyar by Firdavsi and in the Zoroastrian tradition, and in the other - to the ratio of the ancient heroic epic and the Zamyadyasht Avesta - a hymn,

The first study of "Shahnameh" in Russian was written by S. Nazariyants. This is a small work bearing a lengthy title - Abulkasim Firdavsi, the creator of the "Book of Kings", known as "Shahnameh." With the addition of a brief survey of the history of Persian poetry up to the end of the 15th century A.D. S. Nazariyants[20] used a number of sources in oriental languages, while the text of "Shahnameh" was used in the edition of T. Makan. He set himself the task of giving the Russian reader a general outline of Persian-Tajik literature from the 10th to the 15th centuries. and against this background to show the exceptional significance of Firdavsi's poem. At present, the book, of course, is outdated, but then it met the requirements of science and was at the level of knowledge about the literatures of the East.

Consideration of the epic legends of the Eastern Iranian tribes, containing a description of "Shahname" Firdavsi, was given by I. Zinoviev[21]. The works on the sources of Firdavsi V.R. have not lost their significance. Rosen[22] and V. Bartold[23] The elements of the material culture described in the Shahnameh are studied in the work of F.A. Rosenberg "On wine and feasts in the Persian national epic"[24].

Many scientists wrote about Firdavsi and the importance of the epic in the history of philosophy, such as V.V. Barthold[25], E.E. Bertels[26], I.C.

Braginsky[27]. In their works, scientists touched upon the importance of the epic in the study of the history of Central Asia and some of the ethical concepts of the poet in the work "Shahnameh". E.E. Bertels in his work "History of Persian-Tajik Literature"[28] noted the importance of studying the Firdavsi epic to create a complete picture of Persian-Tajik literature. According to E.E. Bertels, several manuscripts of the Mongolian period have survived to our time, and this fact alone indicates that at that time there were probably quite a few of them[29]. The great popularity of "Shahnameh" is indicated by the 12th-14th centuries preserved on tiles and various ceramic products. individual bayts and even entire passages of the poem[30]. I.C. Braginsky in his work "From the history of Persian and Tajik literature"[31] notes the history of the theoretical and methodological origins of the creation of the poem "Shahnameh" and its influence on the generality of Eastern literature. In addition to the above, researchers I. Orbeli[32] A.A. Romaskevich[33], K.V. Traver[34] M.N. Osmanova[35] not only analyzed the place of the poem in world literature, but also these scientists analyzed the main aspects of the epic, the historical significance of the poem, the study of mythology in the poem "Shahnameh". Of the Persian-speaking researchers who studied the "Shahnameh" of Firdavsi, we can note the works of 3. Sappho[36], C. Nafisi[37] and J. Misgar-Najoda[38] who dealt specifically with ethical issues in the poem "Shahnameh". Iranian scholars studying the subject of Firdavsi mark him as a "verifier" - One who easily composes poetry, but is deprived of a poetic gift) and a representative of the religion of Shiite Islam, which meets the requirements for their worldview. Abulkasim Firdavsi was a religious, believing person, but not a fanatic. The poet-thinker Firdavsi determined the elevation of his Motherland and the popularization of the history of his people, and not the idealization of the religion of Islam, as the main task for himself. It is

impossible not to pay attention to the work of Tajik scientists dedicated to this era and various aspects of the philosophical ideas of Firdavsi, especially the work can be given to: A. Bogoutdinov[39], G. Ashurov[40], M. Dinorshoev[41], A. Muhammadkhojaev[42], A. Shamolov[43], M. Khazratkulov[44], X. Mumindzhanov[45], S. Rakhimova[46], A. Kurbonmamadov[47], F. Tursunzad[48]. The studies of the listed Tajik writers can be considered a certain contribution to the study of the formation of the rationalistic nature of Firdavsi's worldview. Tursunzade paid more attention to the moral message of the great Firdavsi and tried to investigate the praise of good qualities and criticism of bad qualities from the actions and words of the heroes of Shahnameh. One of the modern scholars of the poem "Shahnameh" is A. Ataev[49]. In his works "Problems of morality in the "Shahname" by Abulkasym Firdavsi", special attention is paid to the study of the moral and practical aspects of Firdavsi's philosophy, such ideas of the poet as good and evil, about morality, about strength and courage, about patriotism and humanism, about the morality of rulers, are analyzed, about love and friendship, etc.

The work of the Tajik researcher M. Radjabov "Firdavsi and Modernity", where, along with philosophy, the scientist M. Radjabov studied the ethical ideas of Firdavsi[50]. In his work, the scientist noted that, in his poem, Firdavsi considers the principles of good and evil, reason and knowledge in Shahname to be the main categories of ethics, and he did not pay due attention to other categories of ethics. Another important place in the study of Firdavsi and his poem "Shahnameh" should be given to the work of the famous Tajik playwright Satym Ulugzade, whose works are devoted to the life and work of Abulkasym Firdavsi and his "Shahnameh". The first work of the playwright Satym Ulugzade "Dostonkhoi" Shokhnoma" [51] ("Tales of "Shahnameh"), where the author sets out

the main content of "Shahnameh" in prose and with additional comments. The second work of the writer, entitled "Firdavsi" is dedicated to the biography of Firdavsi.[52] This work of the thinker is a historical novel, despite this, when writing it, the author used data only from historical sources.

Of great interest to readers is also the work of I. Bashiri "The Turk and the tour in the "Shahname" of Firdavsi" in three languages (English, Tajik, Persian), where the content of the "Shahname" by the author Bashiri is presented in prosaic form.[53]

It is impossible not to mention the works of the outstanding Tajik writer and scientist S. Aini "On Firdavsi and his "Shahnama"". Aini, an incomparable connoisseur of many literatures of the Near and Middle East, begins his work with the following remark: "To clarify the life of Firdavsi and the circumstances under which his Shah Nama was written, it is not enough to know the Persian language and literature and be able to use oriental sources. In addition, it is also necessary to know European languages and be able to use everything that European Orientalists have written about Firdavsi and his Shahnama. I personally do not know any European language, not even Russian. Therefore, having taken up the work on Firdavsi, I faced very great difficulties," said S. Aini. Overcoming enormous difficulties and using almost exclusively oriental materials, S. Aini quotes from "Shahnam" convincingly proves the complete non-historicity of the widespread legends about the creation of the poem, which are widely used in the countries of the East to this day. Of particular interest is the section devoted to the Shah-nama language and its relation to living Tajik dialects [54].

Among domestic researchers, it should be noted the contribution of Hamijon Khomidiy, who is one of the first who translated the poem into Uzbek, and the

author also wrote several works dedicated to the epic “Shahnameh” where the author analyzed the poem from a literary point of view. The pen of this author includes such works as “The Glory of Shokhnoma”[55] In this work, Khamidjon Khomidiy speaks about the cultural space of the poem and its influence on the Muslim East. The next work of Hamjon Khomidiy “From Avesta to Shahnameh where the author analyzes the Zoroastrian teachings given in the poem, the connection between the Avesta and the Shahnameh and about the Zoroastrian traditions and rituals given in the poem. The next domestic scholar who studied the epic “Shahnameh” Abulkasym Firdavsi - Mukhitdinova Firuza Abdurashidovna Doctor of Law, Professor of the Tashkent Law Institute is the author of the textbook “History of Political and Legal Doctrines” where the author analyzed the political systems described in the poem “Shahnameh”, the author made a comparative analysis of the administrative and political system given in Avesto and in the poem “Shahnameh”. Also in the textbook there is an analysis of Mazdak's system of government Umed Karaev - Head of the Department of "Advanced Practice and International Cooperation of Scientific and Information Research" of the Regional Center for Retraining and Advanced Training of Public Education Workers of the Surkhandarya Region, in his article "On Some Samples of Ancient Literary Monuments" considers some samples of literary characters from the Shahnameh poem and history Persian-Tajik and Uzbek literary connections.

One of the next local scholars who contributed to the study of Firdavsi's work is Ph.D. A. D. Choriev. He was one of the first to study the dramaturgy of Sotim Ulugzod, analyzed his book “Dostonkhoy Shahnameh” (“Traditions of Shahnameh”) and his works “Firdavsi”.

The poem "Shahnameh" by Abulkasim Firdavsi consists of three volumes. The first book into Uzbek was translated in 1975 by Shoislam Shomukhamedov. The second volume of the book was translated and published in 1976 by Hamid Ghulam, Nazarmat and Jumaniyaz Jabbarov. Finally, the third volume of Shahnameh was published in 1977 under the editorship of Shoislam Shomukhamedov.

The mentioned studies reflect on some issues related to the scientific heritage of Eastern thinkers, including Abulkasim Firdavsi. However, the significance of the philosophical teachings of Abulkasym Firdavsi on human perfection in the upbringing of the younger generation, the problems of man and his life, perfection based on deep humanistic principles, has not been specifically philosophically studied.

Only a few important works devoted to the study of the Shahnameh are listed here. However, even this brief review can show that although the scientific literature on Firdavsi is quite large, there is still neither a reliable edition of the text of the poem (and, consequently, an absolutely accurate translation of it), nor a study summing up all the work done.

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