



Research Article

FIRDAWSIS WISE CRITIQUE TO THE DAQIQIEPOS

Submission Date: February 28, 2022, **Accepted Date:** March 20, 2022,

Published Date: March 31, 2022 |

Crossref doi: <https://doi.org/10.37547/tajssei/Volume04Issue03-06>

Journal Website:
<https://theamericanjournals.com/index.php/tajssei>

Copyright: Original content from this work may be used under the terms of the creative commons attributes 4.0 licence.

Anzurati Malikzod

Senior Researcher of Tajik history literature Department of the Institute of Languages and Literature by name Abuabdullo Rudaki of the National Academy of Sciences of Tajikistan

ABSTRACT

The author of the article first pays attention to the sincere attitude of Firdousi to Daqiqi Balkhi and his legacy from a new position and point of view. The author based on the statements of Firdousi and highlights of Daqiqi's death. He argues that Daqiqi's death in the period of his young age, his talent shows the results of slander and opposite side of orthodox Islam. The author for the first time analyzed the fictitious slander about Daqiqi, relying on the statements of Firdousi, offers the new scientific conclusions about the true causes of Daqiqi's death, as well as worthy assessment of Firdousi and as a creative personality and the legacy of Daqiqi.

KEYWORDS

Epic, skill, reasonable, allegory, tragedy, ancient, legacy, thought, Hakim, Tajik-Persian, devan, literature.

INTRODUCTION

Although Abulqasim Firdousi was associated with many geniuses, he mentioned only Ustad Rudaki and Hakim Daqiqi in his "Shahnameh". His mention of Tajik-Persian poetry's father Rudaki has written in the chapter "Barzuya's Quote from Kalila and Dimna from India", which is no more than a few verses long and reads:

Гузорандае пеш биншонданд,

Њама нома бар Рўдакӣ хонданд.

Бипайваст гӯё парокандаро,

Бисуфт инчунин дурри огандаро [5, 675].

A passer-by sat down,

Everyone read the letter to Rudaki.

Connect as if scattered,

Fund also a far cry

گذارندهای پیش بنشانند،

همه نامه بر رودکی خواندند.

بپیوست گویا پراکنده را،

بسوخت اینچنین دُرّ آکنده را [5، 675].

However, he mentioned twice in detail and specifically about the personality and art of Daqiqi Balkhi. The first time, at the beginning of “Shahnameh”, and the second time, where the story of “Gushtospnoma” had mentioned, he spoke in detail about Daqiqi and his story. The mentions of Daqiqi’s name in Shahnameh are not accidental and does not correspond to Ferdousi’s artistic ideals. Daqiqi’s ingenuity and high poetic skill led to the recording of his name and story in the infamous "Shahnameh". If the great Ferdousi had not included these thousand verses of Daqiqi in “Shahnameh”, perhaps this heartbreaking story would have disappeared along with the complete devon of his poetry, and we would have been forever deprived of Gushtospnoma, as one of the refiners of Persian sweets.

From the sincere Ferdousi’s memory, it is clear from this poet that the sage of Tus had a special will for Daqiqi. He was recognized as the pioneer of the epic path and respected Daqiqi’s poetic talent. However, Ferdowsi’s high sincerity and sincerity in relation to Daqiqi Balkhi has not been recognized in literary criticism to this day. And Ferdowsi’s objective and impartial views on accuracy are always unrealistic, biased and far from the essence of what he said and debated, which today requires an objective scientific review.

Ferdowsi’s benevolent attitude towards Daqiqi is a perfect example of Ferdowsi’s eloquence and honesty, as well as his inquisitiveness and artistry.

Ferdowsi's special respect and belief in this poet led him to dedicate a chapter entitled "The Story of the Poet" at the beginning of "Shahnameh". The recognition of Daqiqi as a poet by Ferdowsi is not an easy and simple assessment, but a very high assessment and a kind of concise and wise critique that reflects all his talents. The beginning of this chapter is as follows:

Чу аз дафтар ин дostonъо бaсе,
Њамехонд хонанда бар њар касе.
Љањон дил нињода бад - ин дoston,
Њама бихрадон низу њам ростон [5, 5].

چو از دفتر این داستانها بسی،
همیخاند خواننده بر هر کسی.
جهان دل نهاده بدین داستان،
همه بخردان نیز و هم راستان [5, 5].

According to Ferdowsi, in his time, people loved the stories of kings and warriors. And these lovers, according to the sage Tus, were among the wise and truthful Aryans. It is clear that Balkhi also grew out of this category, and Ferdowsi praised his poetry as follows:

Љавоне биёмад кушодазабон,
Сухан гуфтани хубу табъи равон.
Ба назм орам ин номаро гуфт ман,
Аз ў шодмон шуд дили анљуман [5, 5].

جوانی بیامد گشادهزبان،
سخن گفتن خوب و طبع روان.
به نظم آرم این نامه را گفت من،
از او شادمان شد دل انجمن [5,5].

Clearly, the sage Ferdowsi called Daqiqi an open-minded and good-natured person.

He praised his innate talent. Calling him a joy to the hearts of lovers of Pahlavi legends, Ferdowsi is a testament to the sincerity and recognition of Daqiqi's poetry and sympathy, and secondly, it shows the great love of the people of that time for the stories of kings and wrestlers of the past.

In the following verses of the preface, Ferdowsi mentions the tragic and untimely death of Daqiqi with deep regret and explains the reason for his death as follows:

Лавонешро хӯи бад ёр буд,
Або бад ӯамеша ба пайкор буд.
Бар ӯ тохтан кард ногоъ марг,
Ба сар барниӯодаш яке тира тарг.
Бад-ин хӯи бад ӯони ширин бидод,
Набуд аз ӯаъон дил-ш як рӯз шод.
Якояк аз ӯ бахт баргашта шуд,
Ба дасти яке банда баркушта шуд [5, 5].

جوانيش را خوى بد يار بود،
ابا بد هميشه به پيكار بود.
بر او تاختن كرد نگاه مرگ،
به سر برنهادش يكي تيره ترگ.
بدين خوى بد جان شيرين بداد،
نيود از جهان دل-ش يك روز شاد.
يكايك از او بخت برگشته شد،
به دست يكي بنده برگشته شد [5, 5].

This statement of Ferdowsi is an important document in the identification of Daqiqi's personality and character, and has a special significance, which determines several key points related to his personality and heritage. If these words of the sage Ferdowsi were not about Daqiqi, today we would be unaware of some details of this poet's life, and the chapter of the biography of this Armenian poet would be unwritten and even worse.

The wise Ferdowsi explains the cause of the poet's death so delicately and carefully that, in fact, after reading it, the reader apparently concludes that he is an evil and vicious person. But when we look closely at the symbolic words of Ferdowsi, it becomes clear that he was really optimistic and kind about this unfortunate poet and never spoke insultingly, but spoke cautiously, sarcastically and bluntly.

According to Ferdowsi, Daqiqi was helped by a “bad guy” who was always fighting with the bad guy, that is, he could not reconcile with the bad guys. It turns out that Daqiqi is a free-spirited and open-minded person, and he has always been in conflict with the hypocrites. Freedom, honesty and sincerity are clearly expressed in these verses of his own:

Дақиқӣ чор хислат баргузидаст

Ба гетӣ аз ӯма хубию зиштӣ:

Лаби ёқутрангу нолаи чанг,

Маи чун зангу кешӣ зардуњишти [2, 108]

دقیقی چار خصلت برگزیدست

به گیتی از همه خوبی و زشتی:

لب یاقوترنگ و ناله چنگ،

می چون زنگ و کیش زردوهیشتی [2، 108].

In our opinion, Daqiqi's sarcasm, courage, liberty and honesty were interpreted by Ferdowsi in a sarcastic, very conscious and deliberate way. According to Ferdowsi, it seems that in his time the opinion of the new authorities about the accuracy of the question was not very good. It is safe to assume that the Ghaznavid authorities did not like his engineering zeal and zealous nature, especially against foreign elements, and the poet himself, one of the most active figures in the revival of the Shu'biyyah.

Therefore, deliberately accusing him of immorality, the assassination attempt on the young soul of this poet and their struggle is linked to his “bad temper”. This meaning is evident from the eloquent, careful and symbolic words of Ferdowsi:

Бар ӯ тохтан кард ногоъ марг,

Ба сар барниӯдаш яке тира тарг.

Бад ин хӯи бад ӯони ширин бидод,

Набуд аз ӯаъон дил-ш як рӯз шод.

Якояк аз ў бахт баргашта шуд,

Ба дасти яке банда баркушта шуд [5, 5].

بر او تاختن کرد ناگاه مرگ،

به سر برنهادش یکی نیره ترگ.

بد این خوی بد جان شیرین بداد،

نیود از جهان دل-ش یک روز شاد.

یکایک از او بخت برگشته شد،

به دست یکی بنده برگشته شد [5، 5].

Ferdowsi wanted to erase the truth of the truth from the past, at least to record the truth of his life and the description of his tragic life in any way he could for the future, and thus to perpetuate his name. Therefore, Ferdowsi, sarcastically calling Daqiqi “bad”, seems to have put himself in the same position as the fanatical rulers of the time, to show his solidarity with them, to use his eloquence and to place Daqiqi's name in this unique masterpiece. Because it seems that even after the assassination of the poet, the fanatical authorities of the time did not extinguish their hatred for him and insulted Daqiqi as the Aryan national poet. Therefore, Ferdowsi defended the name and legacy of Daqiqi. Unfortunately, the vast majority of commentators, with the exception of Muhammad Awfi, understood Ferdowsi's prudence and prudence towards Daqiqi and his sarcastic reference to the owner of the "bad mood" in the true sense of the word, without any great ambiguity and fabricated slanders. And this mistake then spread to all books on the history of literature and continues to this day.

Apparently, Avfi was well aware of the subtleties of Ferdowsi's remarks about Daqiqi and his tragic death, which remained silent over the cause of his death.

It is unfortunate that the great Indian literary critic, Ustad Shibli Nu'mani, made the same mistake, misunderstood Ferdowsi's views, accused Daqiqi of immorality and said with deep regret about him: “What a pity, what a pity. one such person is tainted with moral lacquer. He had a good-natured slave who was in the throes of love, a slave who was extremely zealous and fanatical, and finally put an end to Daqiqi's life” [4, 38].

Unfortunately, Shibli Nu'mani came to this erroneous conclusion as a result of deviating from the essence of Ferdowsi's words and ignoring the tone of his wise words, as well as ignoring the difficult political and social events of the time of Daqiqi.

Thus, this idea became so prevalent in literary criticism that many scholars approached Daqiqi's poetry from this point of view, calling him a vicious and immoral poet, and misinterpreting the cause of his tragic death. In recognition of this great and zealous poet.

The well-known Iranian literary critic Ustad Abdul Hussein Zarrinkoub is also think that when Ferdowsi narrates in the chapter "malice and inclination to sin" [1, 21], he calls Daqiqi a poet of modesty.

Such conclusions about Daqiqi and his personality, in our opinion, are far from the essence of the words of the sage Ferdowsi. On the contrary, Firdausi's mention of Daqiqi at the beginning of the Shahnameh is a testament to his faith and respect for this infamous poet.

As can be seen from Ferdowsi's account, the sensitive and militant Daqiqi did not have a single moment of joy in his inhuman battle with guilt and evil, and was apparently always under pressure and torture from his ideological enemies.

In the end, the unfamiliar, free-spirited and truth-seeking nature of Daqiqi destroys his green head at a young age at the hands of a mercenary and mercenary slave, leaving him with the task of composing a royal letter:

Бирафт ўву ин нома ногуфта монд,

Чунон бахти бедори ў хуфта монд [5, 5].

برفت او و این نامه ناگفته ماند،

چنان بخت بیدار او خفته ماند [5, 5].

According to Ferdowsi Daqiqi, he was a happy poet who was able to compose the stories of kings from his contemporaries. The proud history of his ancestors is considered to be a source of pride and joy for the poet Ferdowsi. In other words, according to Ferdowsi, the talent and reputation of a true poet is determined by his ability to recite epic poetry and praise the heroism of the past.

Therefore, it is gratifying to mention in detail only the sage Ferdowsi from his contemporaries. The sage Tus Daqiqi is highly regarded as a master poet, the founder of epic poetry.

In fact, the personality and the legacy of the beautiful and ideal Daqiqi are of special importance to the sage Ferdowsi in several respects.

First of all, Daqiqi is an example and a source of prestige for Ferdowsi in terms of personality and human dignity.

Secondly, Ferdowsi is a real perfectionist of this free-thinking poet from the point of view of thinking and understanding of Aryan national values. Ferdowsi's position on the recognition of national interests, love of labor and the preservation of the borders of the ancestors is the same from the point of view of Daqiqi.

Therefore, it can be said that Daqiqi is respected not only as the initiator of the glorious work of Ferdowsi, but also as a prominent figure in the protection of borders and the original values of the Aryan people.

Thirdly, the tragic and untimely death of Daqiqi, which, in our opinion, was deliberately perpetrated by his ideological enemies in order to complete the poem of the Kayani kings, could not help but think of Ferdowsi, the successor of Daqiqi's unfinished path. Ferdowsi's deep thought was that the work of writing the Shahnameh would not be completed, and that he, like Daqiqi, would be slandered and slandered by the fanatics and traitors of the Tajik national state, and that he would be killed or otherwise exaggerated. to make.

This thought apparently frightened Ferdowsi, who said:

Бипурсидам аз њар касе бешумор,

Битарсидам аз гардиши рӯзгор.

Магар худ дирангам набошад басе,

Бибояд сунурдан ба дигар касе [5, 5].

بپرسيدم از هر کسی بيشمار،

بترسيدم از گردش روزگار.

مگر خود ديرنگم نباشد بسي،

ببايد سپردن به ديگر کسی [5، 5].

It was not accidental that Ferdowsi was afraid of the “turn of events” and thought deeply. This wise fear had a real basis. It was not difficult to see from the unfavorable socio-political situation that, along with the coming to power of foreign rulers in place of the Samanid dynasty, there was a serious threat to the lives of free and well-informed individuals. Therefore, it was this concern and “fear of the turn of events” that led Ferdowsi to work tirelessly to immortalize the history of statehood, customs, culture and civilization of the free people for his descendants.

Ferdowsi considered Daqiqi's tragic story and unfinished story to be a part of the rich history of his people, and by not including it in the Shahnameh, a part of the history of evolution and political and social changes in his life would be invisible to the future.

Then Ferdowsi finished writing the “Shohnoma”, and the establishment of the Samanid state, which was the supporter and buyer of the nationalist ideas of the “Shohnoma”, collapsed.

And, as it is known, from the point of view of ideas and content, this unsung masterpiece did not hurt any of the new rulers of the time. Therefore, Ferdowsi had to adapt the Shahnameh to the tastes of the new rulers of the time,

especially Sultan Mahmud. For five years he edited and corrected some parts of the royal letter. Today it is not clear to us which parts of Ferdowsi edited and modified the Shahnameh. In any case, in our opinion, the part he wrote about Daqiqi is one of the later edited parts of the “Shohnoma”, which is very masterfully and skillfully done.

It is possible that this part was written by Ferdowsi in a different way before, and it is certain that it was later edited and improved. Ferdowsi's aim in designing this chapter was, on the one hand, to include Daqiqi's unfinished work in this masterpiece and to appreciate his efforts, and, on the other hand, to suppress the contradiction between the current rulers of the time and Daqiqi's "backwardness".

On the other hand, it was a mysterious reflection of the historical truth of the Iranian people for the future, which, as a result of Turkism and the rise of bigotry and xenophobia, broke the foundations of a powerful state like the Samanid state.

In any case, it is clear from this section that Daqiqi has always been a supporter and source of inspiration for Ferdowsi in his work on royal poetry.

Especially in the section “Dreaming of Ferdowsi Daqiqi” it is clear that Daqiqi is important for this epic poet. Daqiqi serves as a saver for Ferdowsi and gives him advice and counsel. According to Ferdowsi's dream, the royal letter was written according to Daqiqi's instructions and advice. The beginning of this story is as follows:

Чунин дид гўянда як шаб ба хоб,
Ки як љоми май дошти чун гулоб.
Даќиќи зи љое падид омади,
Бар он љоми май достонњо задї.
Ба Фирдавси овоз доди, ки май,
Махур љуз ба ойини Ковусу Кай [5, 403].

چنين ديد گوينده يك شب به خواب،
که يك جام می داشتی چون گلاب.
دقیقی ز جایی پدید آمدی،
بر آن جام می داستانها زدی.
به فردوسی آواز دادی، که می،
مخور جز به آیین کاووس و کی [5، 403].

As we can see, the wise Ferdowsi dreamed of a glass of pink wine in his hand. Daqiqi also tells a story about the kings of Kayani and advises Ferdowsi to always say no to the sake of the stability of the “ritual of Kovusu Kai”. And this idea is a kind of rhetoric and a reference to the new ruler of the time, Mahmud of Ghazni, who must continue the tradition of the Kayan government and make the tradition of their statehood his guide. Muhammadali Islami of Nadushan considers the cup of May in this story as an allusion to the Iranian national anthem [3, 277].

But from the Zoroastrian point of view, it is permissible to drink wine, the juice of the sacred plant “haoma”. (4) In our opinion, a glass of wine is like a rose, a sign or a symbol of freedom, purity, heroism, courage and purity.

On the other hand, this picture is a kind of expression of Daqiqi's consent and satisfaction, both from the writing of the Shahnameh and from the coming to power of Mahmud of Ghaznavi:

Ки шоње гузиді ба геті, ки бахт

Бад-ў нозад тољу дайњиму тахт.

Шањаншоњ Мањмуди гирандашањр,

Зи ганљаш ба њар кас расонида бањр [5, 403].

که شاهی گزیدی به گیتی، که بخت

بدو نازد و تاج و دیهیم و تخت .

شهنشاه محمود گیرندشهر،

ز گنجش به هر کس رسانیده بهر [5، 403].

It is known that Ferdowsi narrated these verses in accordance with his artistic style on behalf of Daqiqi. It is clear that Ferdowsi did not agree with the coming to power of Sultan Mahmud, and Daqiqi was not happy.

However, praising the king and offering him a royal letter in exchange for treasures was incompatible with the nature of the great poet, because Ferdowsi was not a poet of praise. Until then, Sultan Mahmud, on the other hand, did not deserve his praise, but now he really wanted his “Shohnoma” to be accepted. to the memory of the new king of the time, whose ideas of statehood were completely opposed to the ideas of his timeless work. Ferdowsi needed to create such a scene, and it was easier for him to express this dream in the language of Daqiqi. Therefore, according to Daqiqi, calling Ferdowsi generous and open-minded to Mahmud could be nothing more than inclining him to the Shahnameh and thus incorporating Daqiqi's unfinished work. This is because Daqiqi considered it his main goal to admonish the emirs and rulers of the time in his hymns.

Thus, Ferdowsi praised the wealth and generosity of Sultan Mahmud on behalf of Daqiqi, on the one hand, he wanted to draw the attention of the king of the time to the "Shohnoma" and, on the other hand, he wanted to get the king's negative opinion of the former master of the Iranian national epic. change.

In the case of Ferdowsi's dream, the true purpose of Daqiqi's poetry and hymns, which was to admonish him, is observed. According to Daqiqi, the king was told not to be harsh or abusive to his subordinates:

Набояд-ш гуфтан касеро дурушт,

Њама тољи шоњон-ш ояд ба мушт [5, 403].

نباید-ش گفتن کسی را درشت،

همه تاج شاهان-ش آید به مشت [5, 403].

According to Daqiqi's thoughts, the praise of the "Shohnoma" was quite natural, and its purpose was to convince the rebellious and stubborn Mahmud of the great ideals of this masterpiece:

Бад ин нома арчанд биштофтї,

Кунун њар чи љустї, њама ёфтї [5, 403].

بد این نامه ارچند بشتافتی،

کنون هر چه جستی، همه یافتی [5, 403].

Ferdowsi's dreaming of fitting scene that easily overcomes a number of the complexities of its narrator and the contradictions between the new king and the two epic poets.

In particular, the fate of the first poet of the royal letter, whose life was quickly extinguished by accusations and slanders, and which was now likely to befall the second-century poet, could not help but reflect on Ferdowsi. In such a situation, the creation of such a fitting scene by the author of the "Shohnoma" with a high level of literary intelligence testifies to the fact that he is a master of poetry and very well aware of the political situation of the time.

Ferdowsi's dream scene is a fascinating and short show in which two epic poets take part, both of whom are kind, optimistic and sympathetic to each other. Ferdowsi, in particular, was kind to Daqiqi, honoring Daqiqi's name by including Gushtospnoma in his infamous work. According to Ferdowsi, the inclusion of Gushtospnoma in Shohnoma is also in line with Daqiqi's wishes:

Дар ин бора ман пеш гуфтам сухун,

Агар бозёбі, бахилї макун.

Зи Гуштоспу Арљосп байте њазор

Бигуфтам, сар омад маро рўзгор [5, 5].

در این باره من پیش گفتم سُخُن،

اگر بازیابی، بخیلی مکن.

ز گشتاسپ و ارجاسپ بیٹی هزار

بگفتم، سر آمد مرا روزگار [5، 5].

The wise Ferdowsi also remembers the death of Mahmud of Ghazni and reminds him to be kind and benevolent. He conveys Daqiqi's will to the king, whose inclusion in the Shahnameh is the author's dream to become a king in this way, and it is as if Daqiqi considers Mahmud worthy of this masterpiece:

Гар он моя назди шањаншањ расад,

Равони ман аз хок бар мањ расад.

Кунун ман бигўям сухан, к-ў бигуфт,

Манам зинда ў гашта бо хок љуфт [5, 5].

گر آن مایه نزد شهنشاه رسد،

روان من از خاک بر مه رسد.

کنون من بگویم سخن، ک-او بگفت،

[منم زنده او گشته با خاک جفت [5، 5].

In this interesting scene, the lasting role was created by the artist Ferdowsi. With words and dreams, as a skilled psychologist tries to subdue a stubborn and arrogant king, as if to prove his validity in the eyes of a short-lived Daqiqi. The tone of the speech is so captivating that it makes even the most skeptical person believe. And on the other hand, the role of dreams in the life of our people proves it.

At the end of the dream scene, Ferdowsi admits that he has accepted Daqiqi's words and will not delay:

Пазируфтам он гуфти ўро ба хоб,

Ба хубиву нармиш додам љавоб:

Ки ман ӯам ба неши ту хоҷам расид,

Аз ин шарбатам мебибояд чашид [5, 5].

پذیرفتم آن گفت او را به خواب،

به خوبی و نرمش دادم جواب:

که من هم به پیش تو خواهم رسید،

از این شربت میبیباید چشید [5، 5].

It is clear from Ferdowsi's dream that he made Daqiqi's work the masterpiece of his art in several ways. Ferdowsi's dream is real or it doesn't matter if it's a fictional scene. It is important to note that for the sage Ferdowsi, Daqiqi is an exceptional personality with a unique artistic potential, which is a source of inspiration and inspiration even after death.

Hakim Ferdowsi, with his ingenuity and wisdom, creates a scene in which the reader correctly understands the position and status of Daqiqi. Although there were poets and writers before Daqiqi who wrote the Shahnameh in both prose and verse, the fact that Ferdowsi justly admired Daqiqi and admired his poetry testifies to the fact that he was an enterprising poet in every way. close to him. And on the other hand, as we have said, his tragic fate caused Ferdowsi deep regret.

Thus, in the “Shohnoma” after the story of the “Gushtospnoma” it is really strange that Ferdowsi praised King Mahmud and Daqiqi at the same time. Here, too, Ferdowsi's art of staging and psychology is evident. In this part, the combination of praise for Sultan Mahmud and criticism of Daqiqi in our opinion shows that Daqiqi was not at all compatible with Mahmud's government in terms of ideas and worldviews, and on the other hand, this situation greatly hinders the entry of Gushtospnoma into Shohnoma.

Therefore, Ferdowsi's meticulous and metaphorical critique of Gushtospnoma in this section appears to be due to the authorities' misconceptions about Daqiqi and his work. Tus's eloquence and eloquence are also evident in this section. The beginning of this seemingly critical section, but in essence, begins with an honest, realistic, artistic and fair critique of Ferdowsi himself:

Кунун, эй сухангӯи бедормард,

Яке сӯи гуфтори худ бозгард.

Дақиқӣ расонид ин ӯо сухун,

Замона баровард умраш ба бун [5, 419].

کنون، ای سخنگوی بیدارمرد،

یکی سوی گفتار خود بازگرد.

دقیقی رسانید این جا سخن،

زمانه برآورد عمرش به بن [5، 5].

The author of the Shahnameh also speaks of Daqiqi's imminent departure, and in his very brief life in this palace he always suffered because of his "malice", which was undoubtedly due to his free and innocent nature and the poet of degeneration and, on the other hand, his personality. He is an engineer, a patriot, and a supporter of the revolutionary movement.

Рабудаш равон аз сарои сипанъ,

Аз он пас, ки бинмуд бисёр ранъ [5, 419].

ربودش روان از سرای سپنج،

از آن پس، که بنمود بسیار رنج [5، 419].

He then begins by criticizing Daqiqi's speech and decides on a thousand verses of his story:

Ба геті намондаст аз ў ёдгор,

Магар ин суханҳои нопойдор.

به گیتی نامندست از او یادگار،

مگر این سخنهای ناپایدار.

In this verse, which, according to many scholars, including Muhammadali Islami Nadushan [3, 277-298] and Muhammad Dabiri Siyaki [2,18-19], as well as Ferdowsi's harsh and unequivocal criticism of Daqiqi, there is also a kind of deep regret. The sudden death and the miserable life of Daqiqi are revealed. The phrase "unsustainable words" used by the eloquent and inquisitive Ferdowsi in relation to "Gushtospnoma" has a hidden meaning in the world, as in his other statements.

At the beginning of the Shahnameh, Ferdowsi emphasizes to the reader that he should not read this masterpiece falsely, but should consciously, with the help of wisdom and knowledge, correctly and deeply understand the meanings of the throne and its symbolism:

Ту инро дурӯғу фасона мадон,

Ба яксон равиш дар замона мадон.

Аз ў њар чи андар хурад бо хирад,

Дигар бар рањи рамзу мағни барад [5, 5].

تو این را دروغ و فسانه مدان،

به یکسان روش در زمانه مدان .

از او هر چه اندر خرد با خرد،

دیگر بر ره رمز و معنی برد [5، 5].

In light of this, his description of Daqiqi's "Gustospnoma" as "unstable words" means that death struck him quickly and did not allow him to finish his speech and lay the foundation for the building of the Shahnameh. he set out to build this stable. This idea is confirmed by another verse of Ferdowsi:

Намонд ў, ки бурдї ба сар номаро,

Бирондї бар ў сар ба сар хомаро [5, 419].

نماند او ، که بردی به سر نامه را،

براندی بر او سر به سر خامه را [5، 419].

He then praises his eloquence in a proud verse:

Зи Фирдавсі акнун сухан ёд гир,

Суханҳои покизаву дилпазир [5, 419].

ز فردوسی اکنون سخن یاد گیر،

سخنهای پاکیزه و دلپذیر [5، 419].

As mentioned at the beginning of this article, this section may have been later edited by Ferdowsi. After writing all the parts of the Shahnameh, the wise Tus said with all his heart, "Learn to speak now, O Ferdowsi," to save himself from the dangers of life and the "cycle of life" and to bring it to an end. looks.

There is no doubt that the “Shohnoma” is a “pure and kind word”. The fact is that Ferdowsi never exceeded the limits of justice in assessing the work of his predecessor. Rather, as a skilled critic, he discovered the essence of its art and took everything that, in his opinion, caused him to follow Daqiqi, and rightly considered him the leader of his work. According to Ferdowsi, Gushtospnoma was the main reason for his inclination to compose pahlavi stories:

Чун ин нома афтод дар дасти ман,

Ба моъи гароянда шуд шастии ман [5, 419].

چون این نامه افتاد در دست من،

به ماهی گراینده شد شصت من [5، 419].

Ferdowsi's criticism of Daqiqi is meticulous, meticulous and professional. It is a fact that Daqiqi's art is embodied in all its subtlety, both in the poetry of the Tawheed and in the hymn. As it is known from this verse of Ferdowsi, he was surprised after reading “Gushtospnoma”:

Нигаъ кардам ин назму суст омадам,

Басе байти нотандуруст омадам [5, 419].

نگه کردم این نظم و سست آدم،

بسی بیت ناتندوروست آدم [5، 419].

The question arises as to why Ferdowsi was “slow” after reading Daqiqi's Gustospnoma.

It is well known that Daqiqi is a passionate poet. And this freedom and innocence is clearly seen in the story “Gushtospnoma”. The speech is often metaphorical and allegorical, as a common historical event. And this is especially noticeable in the chapter on the "Appearance of Zoroaster." It is obvious that such an outspoken, impatient and free expression of historical events does not fit into the style of Ferdowsi's careful, thoughtful and symbolic symphony. On the other hand, Daqiqi Shuubi praised the Aryan customs and traditions, which were completely alien to the Ghaznavid government.

A sense of pride in the homeland and its great people, as well as in the native Aryan traditions and thoughts, has always been in the spirit of Daqiqi. And this noble feeling of his is beautifully expressed in the beginning of “Gushtospnoma”:

Чу Гуштоспро дод Луъросп тахт,

Фуруд омад аз тахту барбаст рахт.

Ба Балхи гузин шуд бад-он Навбањор,

Ки Яздонпарастон бад-он рӯзгор.

Мар он хонаро доштанди чунон,

Ки мар Каъбаро тозиён ин замон [2, 26].

چو گشتاسپ را داد لوهراسپ تخت،

فروید آمد از تخت و بر بست رخت.

به بلخ گزین شد بدان نوبهار،

که یزدانپرستان بدان روزگار.

مر آن خانه را داشتندی چنان،

که مر کعبه را تازیان این زمان [5، 26].

Such a free and careless approach, that is, comparing the fire of Navbahor Balkh to the Ka'bah, could not fail to make Ferdowsi "slow down" and astonished. Throughout the Shahnameh, Ferdowsi cultivates such a noble sense of patriotism and engineering in the mind of the reader, but he often speaks in a symbolic, exaggerated, sarcastic and literary style, and the nuance of words also contributes to the safety of his soul. .

Thus, in Ferdowsi's honest criticism, there is not a single inappropriate or untested statement about Daqiqi. On the contrary, Ferdowsi's very thoughtful remarks about Daqiqi can be interpreted as his recognition of his leadership.

"Base bayti notandurust" is told along with the health verses of the story "Gushtospnoma". It turns out that the health verses of this story are not infrequent.

As we saw in the first part of the Shahnameh in the case of Ferdowsi Daqiqi's dream, Ferdowsi very conservatively and veiledly stated the truth about the cause of Daqiqi's death. Therefore:

Нигањ кардам ин назму суст омадам,

Басе байти нотандуруст омадам [5]

نگه کردم این نظم و سست آدم،

بسی بیت ناتندوروست آدم [5].

Ferdowsi's statement refers to the same passage about Zoroaster, which we no doubt did not like at all in the Ghaznavid government. Ferdowsi Shuubi, although he agrees with Daqiqi, needed strong evidence to persuade the country's leaders to accept the Shahnameh and to include the Gushtospnoma in it. Ferdowsi had to be sharply critical of Daqiqi's work and his "wrong verses," which were undoubtedly part of Zoroaster's manifestation. And even, in our opinion, it is possible that the wise Ferdowsi, while editing and reviewing the "Shohnoma", included the "Gushtospnoma" in his masterpiece.

In any case, Ferdowsi explained the main reason for including "Gushtospnoma" in "Shohnoma" as follows:

Ман инро навиштам, ки то шаъриёр

Бидонад сухан гуфтани нобакор.

Ду гавъар бад-ин бо ду гавъарфурӯш

Кунун шоъ дорад ба гуфтор гӯш [5, 19].

من این را نوشتم، که تا شهریار

بداند سخن گفتن نابکار.

دو گوهر بدین با دو گوهرفروش

کنون شاه دارد به گفتار گوش [5، 19].

It turns out that the sage Ferdowsi brought these two letters together to test the king in comparison. Until the king of time finds an opportunity to compare these two letters, to appreciate the best of them, and to understand that, like Daqiqi, he did not compose weak and unnecessary words (such as the appearance of Zoroaster and Gushtosp's acceptance of his religion). This scene also demonstrates a kind of Ferdowsi's creativity. Because Ferdowsi was afraid not to include "Gushtospnoma" in "Shohnoma".

Ferdowsi's critique is not limited to Gushtospnoma, but analyzes all the poetic and prose stories of Shahnama that were written before him. According to him, his criticism is mostly related to prose. At the same time, Ferdowsi's artistic motives in singing the national anthem are vividly embodied in this comprehensive critique.

According to Ferdowsi, epic poetry is the highest peak of the poet's art, which requires a strong mind and spirit, a strong body and peace of mind. Such a person is likened to a miner who is far-fetched:

Сухан чун бад-ин гуна бояд-т гуфт,

Магъю макун ранлъ бо табъ љуфт.

Чу банди равон бинию ранљи тан,

Ба коне, ки гавњар наёби макан [5, 419].

سخن چون بدين گونه بايد-ت گفت،

مگوى و مکن رنج با طبع جفت.

چو بند روان بينى و رنج تن،

به كانى، كه گوهر نيابى مکن [5، 419].

Here also in our opinion, there seems to be a subtle hint of Daqiqi's mental anguish. In other words, Daqiqi was physically and mentally tormented due to his pro-Iranianism, engineering, and royal writing, and he was tormented by the ideological enemies of the Aryan state.

Hakim Firdausi advised the poet to have a good mood:

Чу табъе надорї чу оби равон,

Мабар даст зи номаи хусравон.

Дањон гар бимонад зи хурдан тињї,

Аз он бењ, ки носоз хоне нињї [5, 419].

چو طبعى ندارى چو آب روان،

مير دست ز نامه خسروان.

دهان گر بماند ز خوردن تهى،

از آن به، كه ناساز خانى نهى [5، 419].

In these verses, Ferdowsi refers not only to Daqiqi, but also to Ferdowsi's recognition in general in epic poetry. As can be seen from the following verses, he was not very satisfied with the “Shohnama” of prose:

Яке нома дидам пур аз дoston,

Суханњои он пурманиш ростон.

Фасона куњан буду мансур буд,

Табоеъ зи пайванди ў дур буд.

Набурдї ба пайванди ў кас гумон,

Пурандеша гашт ин дили шодмон.

Гузашта бар ў солиён ду њазор,

Гар эдун, ки бартар наёяд шумор [5, 419].

یکی نامه دیدم پُر از داستان،

سخنهای آن پرمنش راستان.

فسانه کهن بود و منثور بود،

تبايع ز پیوند او دور بود.

نبردی به پیوند او کس گمان،

پراندیشه گشت این دل شادمان.

گذشته بر او سالیان دو هزار،

گر ایدون، که برتر نیاید شمار [5، 419].

It is easy to understand from the tone and logic of Ferdowsi's speech that his criticism is mainly related to Mansur's Shahnameh. From the general critical report of Ferdowsi, it is clear from the situation of the previous Shahnamehs that none of them met the requirements of this great orator and this type of epic poetry in a systematic way, expressing the essence of history and, most importantly, the art of speech. Therefore, there was a serious historical need for Ferdowsi to rewrite the Shahnameh on the basis of all those earlier writings.

Yes, in spite of the fact that the previous “Shohnoma” is incomplete, Ferdowsi praises Daqiqi's work with admiration:

Гирифтам ба гўянда бар офарин,

Ки пайвандро роњ дод андар ин.

Агарчи напайваст њуз андаке,

Зи базму зи разм аз њазорон яке [5, 419].

گرفتم به گوینده بر آفرین،

که پیوند را راه داد اندر این.

اگر چه نیبوست جز اندکی،

ز بزم و ز رزم از هزاران یکی [5، 419].

As it is clear from Ferdowsi's critique of the previous verses of Shahnameh, from the point of view of the eloquence and precision of this wise poet, none of them was left out of the royal letter, and each received a worthy assessment. But his view of Gushtospnoma is unique, which realistically defines the artistic and historical significance of this story. And this story was praised by Ferdowsi, because it was Daqiqi who was the first to “make a connection” in the kings' stories, that is, to create the design and tone of the “Shohnoma”. Therefore, he deserved to be praised:

Гурифтам ба гўянда бар офарин,

Ки пайвандро роњ дод андар ин [5, 419].

گرفتم به گوینده بر آفرین،

که پیوند را راه داد اندر این [5، 419].

He was not only to be commended, but also Ferdowsi's leader and guide in the field of epic work. Ferdowsi rightly acknowledged this point:

Њам ў буд гўяндаро роњбар,

Ки шоњї нишонид бар гоњи бар [5, 419].

هم او بود گوینده را راهبر،

که شاهی نشانید بر گاه بر [5، 419].

According to Ferdowsi's idea Daqiqi was recognized as a poet of hymns and poems:

Ситояндаи шањриёрон будї,

Ба мадњ афсари номдорон будї [5].

سیتایندة شهریاران بودی،

به مدح افسر نامداران بودی [5، 5].

Daqiqi, as a powerful poetic and romantic poet, has very beautiful verses and illustrations in “Gushtospnoma” that will impress the reader. Here are some examples:

Чу Гуштоспро дод Луњросп тахт,
Фуруд омад аз тахту барбаст рахт [2, 26].

چو گشتاسپ را داد لوهراسپ تخت،

فرود آمد از تخت و بر بست رخت [5، 26].

Чу якчанд гоње баромад бар ин,
Дарахте падид омад андар замин.
Аз айвони Гуштосп то пеши кох
Дарахти гашанбеҳу бисёршоҳ.
Њама барги ӯ панду бораш хирад,
Касе, к-аз чун ӯ бархурад, кай мурад.
Њуљаस्ताпаю номи ӯ Зардуњушт,
Ки Оњармани бадкунишро бикушт... [2, 27].

چو یکچند گاهی برآمد بر این،

درختی پدید آمد اندر زمین .

از ایوان گشتاسپ تا پیش کاخ

درخت گشنیخ و بسیارشاخ .

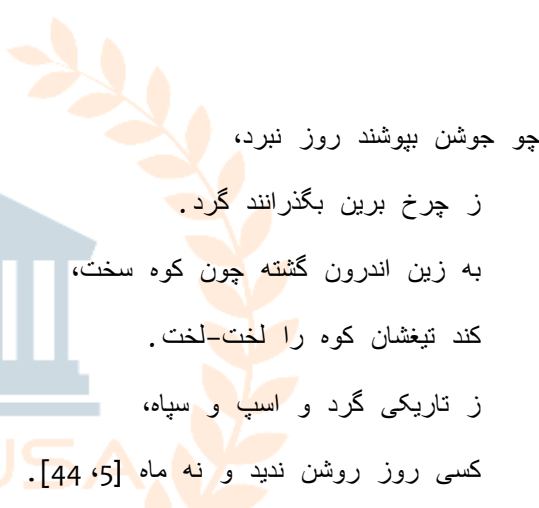
همه برگ او پند و بارش خرد،

کسی، کز چون او بر خورد، کی مورد .

هوجسته و نام او زردوهوشت،

که آهرمن بدکنش را بگشت . . . [27، 5].

Чу љавшан бипўшанд рўзи набард,
Зи чархи барин бигзаронанд гард.
Ба зин андарун гашта чун кўњ сахт,
Кунад теѓашон кўњро лахт-лахт.
Зи торикии гарду аспу сипоњ,
Касе рўзи равшан надиду на моњ [2, 44].



چو جوشن بپوشند روز نبرد،
ز چرخ برين بگذرانند گرد.
به زين اندرون گشته چون کوه سخت،
کند تيغشان کوه را لخت-لخت.
ز تاريخی گرد و اسپ و سپاه،
کسی روز روشن نديد و نه ماه [44، 5].

There are many such poems in “Gushtospnoma” with analogies and artistic descriptions.

As Ferdowsi has repeatedly mentioned, the life did not depend on Daqiqi. He did not have much time to edit and improve Gushtospnoma. However, his story is so sweet and simple that it was not seen in pre-Daqiqi stories. The truth is on the side of Muhammadali Nadushan, who said: "Daqiqi was the first who wrote in Pahlavi language, as in the mood of someone like Ferdowsi, the flow of speech and blood in the veins of poetry" [3, 277-298].

REFERENCES

1. Абдулњусайни Зарринкўб. Бо корвони њулла / Абдулњусайн, Зарринкўб. – Душанбе: Пайванд, 2004. –332 сањ.
2. Даќиќи ва ашњори ў. Гирдовардаи Муњаммад Дабири Сиёќи. Тењрон. 1242. 146 сањ.



3. Муњамадалі Исломи Надушан. Дақикіі ва Фирдавсі. Дар кит. «Имоњо ва овоњо» / Муњамадалі Исломи Надушан. – Тењрон, 1358.- 210 сањ.
4. Муњамади Муин. Маздаясно ва адаби порсі. Тењрон, соли ? 433 сањ.
5. Шиблии Нуњмоні. Шеърулањам. Љ.1. / Нуњмоні, Шиблі. –Тењрон, 1368. - 300 сањ.
6. «Шоњнома»-и Фирдавсі. Матни комил. Ба тасњењи Жул Мул. Тењрон. Интишороти Бењзод. – 824 сањ.

