

## THE INFLUENCE OF THE WORK "SHAKHNAMA" ON SOCIO-CULTURAL AND POLITICAL PROCESSES IN THE MUSLIM EAST

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### Abstract

This article analyzes the history of the creation, content, and ideological and spiritual significance of the great Persian-Tajik poet Abulqasim Firdausi and his rare work, the "Shahnama". The Samanid era, in which the poet lived, was a period of high science, literature, and religious tolerance, and this environment had a strong influence on the creative formation of Firdausi. The work "Shahnama" glorifies such ideas as the history of the peoples of Iran and Turan, national identity, justice, and love for the Motherland. The article also examines the conflict between Firdausi and Sultan Mahmud, and the views of Eastern and Western researchers who assessed the historical and cultural role of the "Shahnama". The work is analyzed as an epic that occupies a special place in the Uzbek and world literary heritage.

**Keywords:** "Shahnama", Baytul Hikmat, historical, socio-cultural, political processes in the Muslim East, ontology, epistemology, social existence, human existence, evolution of the universe and man, scientific problem, imagination, metaphysics, synergetics, intuition.

### Introduction

The President of the Republic of Uzbekistan Sh.M. Mirziyoyev expressed the following remarks: "The names of Imam Bukhari, Burkhaniddin Marginoni, Hakim Termizi, Abulkasim Firdavsi, Mahmud Zamakhshari, Muhammad Qaffol Shoshi, Bahauddin Naqshband, Khoja Ahrar Vali, Muhammad Khorezmi, Ahmad Ferghani, Abu Rayhan Beruni, Abu Ali ibn Sino, Mirzo Ulugbek, Alisher Navoi and many other geniuses are rightfully inscribed in golden letters not only in the history of Islam, but also in the history of world civilization"[1;28].

The poet, nicknamed "Firdausi", which means "Heavenly", lived and worked in Eastern Iran, which was part of the Samanid state, which united the lands inhabited by the ancestors of modern Tajiks and Persians. This territorial unity of the two peoples lasted for many centuries, and until the 16th century, the Persian and Tajik cultural heritage was shared. In the Samanid state, with the political and cultural centers of Bukhara and Samarkand, in the 10th century, with the development of productive forces, urban life, and the rise of national identity, science and literature flourished. At that time, the famous mathematicians Khorezm (9th century), Khojand (15th century), the great philosophers and scientists Al-Farabi (9th century), Ibn Sina (10th-11th centuries) and Beruni (10th-11th centuries) lived in Khorasan and Central Asia. In the 10th century, the periodical literature, also known as Persian, also developed rapidly in the capital of the Samanid state, Bukhara, and other cities. It served as the basis for the further development of classical Persian-Tajik poetry: in the 10th century, the Persian literary language developed and improved, the main genres of Persian-Tajik poetry, a system of images with a developed poetic vocabulary were formed. and the richness of speech means, all poetic measures and their



modifications were created. During this period, a galaxy of great poets was created in the Samanid state. . In poetry, lyrics, both philosophical, moral, and romantic in nature, flourished; the lyrical poems of the poets were imbued with deep thoughts about the fate of man, the universe, and social injustice. Persian-Tajik poetry of the 10th century is distinguished by a lively perception of being, a call to life full of all its joys, and an appeal to an unbearable fate. In the 7th century, Iran and Central Asia were conquered by the Arab Caliphate, which incorporated them into the economic, political, cultural and spiritual life of this vast state. However, a century later, a "shuubiyya" movement began among the educated circles of Iran, reflecting their dissatisfaction with the spiritual enslavement of the enslaved peoples. For example, Iranian Shiites collected ancient legends, translated ancient Iranian books into Arabic, and used ideas, images and motifs from the Avesta and other Zoroastrian religious writings in their poetry. Especially in the 10th century, the reduction of ancient Iranian legends and heroic legends into special collections called the Shahnameh (Book of Kings) became widespread. These works are widely used in Middle Persian, as well as in the official court chronicles of the Sasanian dynasty (3rd-6th centuries AD), as well as the legends of the Iranian peoples. The main features of the era in which Abulqasim Firdausi lived include the principle of tolerance, which was formed during the reign of the Samanids. During this period, we can witness the coexistence of Islam, Christianity and Zoroastrianism in the spiritual life of society. During this period, the most advanced stage of intellectual knowledge and philosophy was reflected in real reality. The teachings of such representatives and movements of ancient Greek philosophy as Plato, Aristotle, Neoplatonism, Stoics and Neopythagoreanism were widely spread in the Arab-Muslim world. During this period, one could observe the philosophical systems of Ibn Rawandi, the teachings of the "Ikhwan as-Safa" school, the activities of thinkers such as Al-Farabi, Ibn Sina, Al-Biruni, Abu Bakr al-Razi.

Firdausi emphasizes monotheism in the very first lines of his work "Shahnama" and confirms monotheism by mentioning the name of Allah. Therefore, it is worth noting that the main theme of the work "Shahnama" is the belief and faith in the creation of the world by Allah. When it comes to the issue of the structure of existence, it is worth noting that Firdausi emphasizes that plants were created by Allah before animals. Based on this approach of Firdausi, we must emphasize that in any creature created by the Creator, there is a question of gradual change and genesis. Firdausi draws attention to the fact that the Creator created plants earlier so that animals could feed and develop [2;63].

## LITERATURE ANALYSIS

Studies on the legacy of Abulkasim Firdawsī can be divided into groups based on research conducted by Eastern, in particular Persian-Tajik researchers, Western researchers, former Soviet and Russian, Uzbek researchers. Iranian researchers Said Nafisi, Doctor Khalil Rakhbar, Muhammad Sadiq Humayunfar, Zabihullo Sofiy, Badiuzzaman Foruzanfar, Professor Zarrinkub have contributed to the consistent study of Firdawsī's legacy. Russian and Tajik researchers such as Bertels Ye. E., Talman R. O., Braginsky I. S., Yunusova A., Mirzoyev A. M., Sadriddin Ayni, Shomuhamedov Sh. Uzbek researchers such as Tagirdzhanov A. T., E. Ochilov, Homidiy H., Ulug'zoda S., Bobo Tohir actively participated in the study of Firdawsī's legacy. The first researcher to study Firdawsī in Europe was the French orientalist Jourdain. Western researchers



such as Edward Brown, William Jackson, Denison Ross, Ruben Levi, Alex Nicholson, Paul Horn, German Ete, Charles Pickering, Joseph Hammer conducted research. One of the important reasons for our study of Eastern philosophy and politics is that in certain periods, from the time of the Arab Caliphate to the time of the Timurids, and even before the Common Era, it was part of the same political structure with countries such as Central Asia, the Near East, the Middle East, and Northern India. Also, the unity of the Islamic religion and culture for the peoples of this region is of great importance.

In the 10th century, three (four, according to some sources) prose collections of the Shahnameh were compiled in the Dari language, which were semi-historical and semi-artistic in nature and did not have the corresponding aesthetic effect. Consequently, at that time there was a need to create truly poetic works about the heroic past. All this was connected, on the one hand, with the need for self-awareness of the people, spiritual self-expression in the ancestors of the Tajiks and Persians, that is, the creation of epic poetry in their native language; on the other hand, with the need to unite the country's internal forces in the face of the threat of foreign invasion by nomadic tribes, who were forced to wage constant wars with the Samanids. This social system was keenly felt by all the leading writers and public figures of the Samanid state, and the poet Dakiki, who was the first to try to satisfy this urgent need of society, died very young (977) and managed to write only a few thousand couplets. To complete Dakiki's unfinished work, Abulkasim Firdausi undertook to create the Shah-nama epic, which is the crown jewel of all Persian and Tajik poetry. Very little is known about Ferdowsi's life in historical and historical-literary sources. It is known that he was born in 934, in a poor peasant family - a representative of the semi-patriarchal-semi-feudal aristocracy, under the influence of the new feudal landowners. The final part of the Shah-nama states that in 994 Firdausi completed the first, incomplete edition of his work. For many years he wrote the king's letter, he experienced hunger, cold and severe need. According to primary sources and the text of the Shahnameh, the poet worked on the first edition for about twenty years and received a reward for his truly Titanic work only in old age. At that time, the rulers paid poets for writing works. However, this was not the case with Firdaws: in 992 (that is, two years before the first edition of the Shahnameh was completed), Bukhara was the capital of the Samanids, and the ideological meaning of the epic corresponded to his policy and. There was every reason to believe in the patronage of the poet, who was conquered by the Karakhanids - the leaders of the nomadic tribes of Semirechye. Firdaws's hopes were dashed, but he did not give up and in 1010 he began a second edition, almost twice as large as the original. By this time, the Samanids had succeeded Sultan Mahmud (997-1030), who had gained fame as the powerful ruler of Ghazni, the ruler of Khorasan and parts of Central Asia, and as a ruthless conqueror of Northern India. He rejected Ferdowsi's work[3]. There are many legends about the reasons for the conflict between the brilliant poet and the terrible tyrant. One of them was poetically edited by the great German romantic Heinrich Heine. According to this legend, the Sultan promised the poet a gold coin for each verse. But Mahmud cruelly deceived him. When the caravan arrived from the Sultan and the packages were unpacked, it was discovered that the gold had been exchanged for silver. According to legend, the offended poet in the bath divided the money into three parts: one for the servant, the second for the caravan, and the third to buy cool drinks. This was a clear and direct appeal to the tyrant. The Sultan ordered the poet to be punished - to be thrown at the feet of an elephant. Firdausi fled his homeland and spent many years in exile. He



decided to return to his homeland when he was old.

## DISCUSSION AND RESULTS

One day he read a verse from a great poem in the presence of Prime Minister Mahmud. The Sultan decided to replace his anger with mercy and reward the poet. When the gift caravan entered the city gates, a mattress with the body of the deceased Firdausi was lifted from the opposite gate. This is how he ends his ballad dedicated to the great Persian-Tajik poet Heinrich Heine. Soviet scholars have identified the true reasons for the Sultan's negative attitude towards the Shah-nameh. Mahmud, on the one hand, spoke as a great poet who ruthlessly suppressed popular uprisings and carried out his barbaric campaigns under the banner of holy Islam, and on the other hand, as a great poet who sang the struggle for the Motherland, but condemned cruelty and unjustified bloodshed. glorifies the just rulers and the common people, "who earn their daily bread with difficulty"[4]. The Sultan did not recognize any laws other than his own, and Ferdowsi proclaimed the anthem of law and order. Mahmud did not put a penny on human life and encouraged Ferdowsi to value life as the greatest blessing. In short, the entire ideological basis, the entire line of thought of the Shahnameh was categorically opposed to the policy of Mahmud, and, of course, there could be no talk of the Sultan's recognition of the Great Creation. Results "Shahnameh" is a great poetic epic. The poem has been rewritten many times over the millennia, and medieval scholars have done with the text as they please, with serious problems related to copyright, so the number of pages in different versions of the Shahnameh is more than forty-one hundred and twenty thousand. The critical text, originally prepared on the basis of ancient manuscripts by employees of the Institute of Oriental Studies of the USSR Academy of Sciences, contains fifty-five thousand verses takes and this figure should be considered close to reality. The composition of the "Shahnama" is as follows: the poem consists of fifty kingdoms, from legendary kings to historical figures. Some episodes, such as the chapters about the Sasanian kings, contain only a few dozen verses, while others have more than 5,000 verses. There are also sections in which the author includes independent poems of a heroic or romantic plan, often poems of very large volume. It is they who have gained the greatest fame due to their artistic power. For example, "Rustam and Suhrab" and "Siyavush" are included in the story about the Kalikh-Kavus Kingdom. Researchers divide the king's letter into three parts: 1) mythological (before the appearance of the Sistani heroes); 2) heroic (before Alexander); 3) historical. Although the author himself does not have such a division, it is quite justified and has a real basis. The speech from the throne before each chapter is based on the speech of Bahram Gur The reigning ruler, in his appeal to the great and ordinary people of the world, announces his future political program [5]. In the final part of each chapter, the poet gives his will through the mouth of the dying king, instructions to the heir. Along with pessimistic remarks about the fragility of the world, this publication contains calls to be fair, not to offend citizens, and to care for the development of the country.

## CONCLUSION

Thus, the main idea of the "Shahnama" is to glorify the Motherland, sing hymns to Iran, call for unity of scattered forces, centralize power to repel foreign invasions, and do good to the country. The rulers of Iran - the heroes of the Shah name - never start an unjust war, whether their enemies





are the Turanians, Byzantines or other peoples, they are always on the right side. Abulqasim Tusi Firdawsi is a Persian-Tajik poet and thinker. Firdawsi was born in 941 in the city of Tus. He studied in the madrasas of Tus and Nishapur. Having mastered all the basic sciences of his time, he deeply studied the Arabic and Pahlavi languages. He was also glorified as Hakim for becoming an encyclopedist of his time. He was well acquainted with the works of Iranian, Turanian, Greek and Indian scholars in various fields.

Firdausi began to practice poetry from a young age. Although there is information about this, his poems themselves have not survived. Whether he wrote the epic poem "Yusuf and Zulaykha" is still controversial. Firdausi made a living as a farmer on the land left by his father. Some sources also say that he served in the military for many years.

Firdausi's youth coincided with the heyday of the Samanid state. During this period, there was an upsurge not only in the socio-political, but also in the cultural and spiritual life of the peoples of Iran and Turan. In order to understand their identity and show it to others, they sought to restore the glorious history of Iran and Turan. For this purpose, ancient legends and tales, the history of great kings and heroes were collected and written. The Samanid rulers supported these aspirations and asked Abu Mansur Daqiqi to put the collected vast material into poetry. However, when the poet had only composed a thousand verses, he was tragically killed. The emir of Bukhara, Nuh ibn Mansur Samani, summoned Firdausi to his presence and ordered him to complete the unfinished "Shahnama"[5].

The purpose of this was to show that the Persian peoples, in terms of their glorious history and great glory, were not inferior to the Arabs, but rather superior, and to use them in the fight against them. Raised in the spirit of love for the homeland and its great history, and growing up listening to ancient legends and tales, heroic stories, and war stories with all his heart, Firdausi himself traveled among the people and wrote them down, collecting a lot of oral and written materials. Firdawsi worked for more than 30 years on the "Shahnama", which skillfully captures the nearly 4,000-year history of the peoples of Iran and Turan.

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