



# REFLECTION OF HUMANISTIC IDEAS IN THE VIEWS OF ABU ABDULLA RUDAKI, ABULQASIM FIRDAUSI, AND SAADI SHIRAZI

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## ABSTRACT

*In this article, opinions that Rudaki made nature the object of poetry for the first time in the new Persian literature, that he showed man and his spiritual world as a part of living nature, that the poet drew unique pictures of the lively, ever-renewing nature in his spring poems, in which he created the poetry of the past eras in describing the glorious beauty of nature. All the best aspects created by the poetry of the past periods are clearly expressed in the description, and opinions are asked about the fact that this love is joyful and luminous like a gentle and bright spring at first. Thus, in the article, the courage and bravery of women in Abulqasim Firdausi's "Shahnama" are manifested in all moments of life, the great poet describes women first of all as the basis of life, teaches them the best qualities and skills of life, raising children, raising the family system, and their heroism in marching, reflecting the effectiveness. In this work, love, kindness, beauty, chastity and femininity, mother's natural attitude to family life, mother's role in raising children are revealed. In Saadi Shirazy's pedagogical views, among the problems of moral education, the issue of humanitarian education takes one of the first places. A humanist, he considers all people as equal members of a single human society, opposes inequality and oppression are studied from a pedagogical point of view.*

**KEY WORDS:** *Moral education, humanitarian education, life and work, love, kindness, beauty and chastity, chastity and femininity, mother's natural attitude to family life, mother's role in child upbringing, mother's work as a hero and wrestler, brought up in a harmonious family and environment. child rearing, brave woman and child rearing, period of love, religion, wealth, poverty, ego, rearing in the spirit of respect for parents, poor and sick, elderly and orphans, feelings of respect and kindness, being kind to orphans.*

It should be noted that the first prose in the Persian language was mainly an explanatory translation of the Qur'an and Tabari's historical codex developed after Rudaki's death. The prose work "The History of Prophets and Kings" (Tarikh, 2003), which contains the universal history from the creation of the world to 302 (915) years and is the first example of a chronicle in Muslim literature, has gained a well-deserved reputation. The main advantage of this monument is that there is a wide variety of information about each event, with a chain of names of authoritative narrators (isnad) consistently displayed. After the Iranian scientist Mohammad Roushan published the scientific-critical text of the oldest lists of the Persian version of Tabari's History, it can be determined that there are some news about the ancient history and culture of Persia. Tabari, an author of Persian origin, who had a great reputation in the scientific circles of the capital of the Caliphate, had mythological, historical, theological and narrative, allegorical, moral sources. He is a mature scholar and exegete of Qur'anic verses and hadiths, and he quoted them in his native language in his work. This information could not escape

the attention of "Father of Poets" Abu Abdullah Rudaki [1].

The poet knew the Qur'an by heart, studied primary sources and the works of Arabic authors in the original, but the range of literary perception was limited to the field of his native language. The transfer of the interesting material of the Qur'an to explanatory prose gave rise to the consciousness of a new genre within the framework of elegant poetry. At the same time, the respect for the values of the new religion and the increased interest in promoting national traditions are reflected in Rudaki's work, and "comparison of one religion with another is done only for application. It is created the basis of the scientific comparative method to show more clearly the essence of faith and the idea on which it is based." Prose works on religious and historical themes, passing into living national languages, become the object of countless poetic transcriptions and imitations.

The urban culture of Bukhara and Samarkand showed a rare tendency to synthesise the advanced ideas of different peoples, "skillfully reworked them in a qualitatively new form and content, and developed a literary language." Poetry in the New Persian language



confidently competed with Arabic poetry, which later became a model for all the peoples of the Muslim East. A national school of poetry was established in the palace of the Samanid rulers, where cultural Arabic, Greco-Byzantine, Indian and Turkish traditions, a unique phenomenon of medieval culture flourished.

Love poetry found its expression in the environment of court literature. In the course of the development of new literature, there was a transition from a social direction to a dominant moral direction. Poems on the theme of love also adopted satirical, didactic and political elements. It was closely related to the new interpretation of love established in the field of dissemination of medieval Muslim culture. In the context of Arabic poetry of that time, "travels in the desert, camels, weeping over the remnants of nomadic life, and other attributes of nomadic life of the Bedouin became ridiculous at the beginning of the Baghdad period"[2].

The figurative structure of love lyrics absorbed religious symbolism. The religiosity of love poetry was also conducive to the emergence of a literary movement in non-Arabic environments. The Qur'an remained an important source of plot and motifs. Many poets wrote poetic exercises on the themes of the Qur'an. The collision of ancient and Qur'anic traditions opened up opportunities for different poetic experiences. The theme of Rudaki's poetry is "allegorical interpretation of the Qur'an" and becomes deeply religious. The subject of Rudaki's poetry gives great importance to the "allegorical interpretation of the Qur'an" and remains deeply religious. The subject of Rudaki's poetry gives great importance to the "allegorical interpretation of the Qur'an" and remains deeply religious. Rudaki's lyrical poetry can be divided into three main directions - love, scenery and didactic direction. In the poet's romantic poems, the characters are clearly divided into positive and negative: those who help the heroes are kind and noble, and those who conspire against them are perfect villains. If in Arabic poetry, the descriptive part of the ode "Wasf" is connected with the uniqueness of the life of the Bedouin tribe, then in Rudaki's table, the adventures of joy and love are depicted against the background of the beautiful nature of his native land. The poet strives to create the image of a living, earthly woman as a standard of ideal beauty. Such an image later began to dominate the entire Persian-Tajik medieval lyric.

Rudaki usually did not refer to religious motifs, mystical images, and did not quote verses from the Qur'an. He contrasts "Love" and "Intelligence" in his poems based on folklore traditions, vivid perception of nature, joys of life. Using the resources of the New Persian language, Rudaki boldly competed with the possibilities of the Arabic language, thereby establishing the Persian language and giving it its rightful place in the interpretation of the Word of God [3].

Rudaki was the first in the new Persian literature to turn nature into an object of poetry. He showed man and his spiritual world as a part of living nature. In his poems - "spring", the poet painted unique pictures of the lively, ever-renewing nature, in which all the best aspects created by the poetry of the past eras in describing the glorious beauty of nature are clearly expressed. At first, this love was joyful and bright, like a gentle and bright spring. The theme of awakening nature is combined with the motif of young triumphant love and its transformative magical power. The description of the spring morning, chirping of birds, rustling of leaves becomes a symbol and sign of psychological state, not only a picture of awakened nature. Flowers and trees, animals and birds, countries of the world and hours of the day acquired a symbolic and situational meaning in the lyrics.

The poet's legacy once again states that "the theme of human vices has been one of the most relevant themes in the artistic works of writers and poets of all nations, all generations and, unfortunately, will remain so." Muslim literature seems to have been dominated by traditional themes, plots and images, leaving little room for the poet to express himself. However, fans of Rudakii's poetry expected not something new and unexpected, but something familiar. He managed to find a good balance between the familiar and the new. But he was subjected to literary processing, to the lyric of love and reason, to the earth-poetic description of the heavenly nature of mother earth "using the tested weapon of allegorical didactic" [4].

Rudakii was also an innovative poet in the field of understanding the norms of behavior, wisdom and moral greatness. The didactic motifs of the poet clearly express the understanding of religious and national identity. An autobiographical ode is not a sad story about old age, but a hymn to youth, eternal beauty and joy of life. It is this contradiction, internal inconsistency, sudden transitions from the intoxication of youth and happy memories to



sadness and despair that constitute the essence of Rudaki's tragic optimism.

The poet consciously uses contrasts in describing the place of action, in building an image, in the experiences of the hero. But in these contradictions, as we see, there is no contradiction, the different manifestations of external life and internal life do not negate each other, but merge into a multifaceted unity. Language proficiency often depends on ease of expression and ease of understanding rather than verbal fluency.

Rudaki's use of images from everyday life is noteworthy. No matter who he writes about, the poet always reveals new aspects of the ordinary human personality. Many new motifs and ideas in his poems are simple in form and humorous in content.

In Rudaki's poetry, in addition to court odes, there are contemporary poets Murodi, Shahid Balkhi's ascetic lyrics, elegy about death, with whom the author had a close friendly relationship. In the lyrics of love, he sang about wine and love as ways to know the joys of existence on earth, as a support among the changing world of "wind and clouds", he clearly emphasized the philosophical side of the great feeling. At the same time, within one poem, he combined motifs of different genres, with clear boundaries of genre categories, which are not typical for Persian poetry.

In general, the genius of Rudaki, the founder of Tajik-Persian literature, is that he abandoned the Arabic language and began to create in the current mother tongue, bringing this literature closer to the people. If al-Tabari's "Tafsir" and "Tarikh" translations served as a powerful tool in strengthening the position and expanding the role of the Persian language in Muslim culture, then Rudaki's poetry fulfilled this unique mission in the field of artistic expression [5].

As a symbol of beauty, courage, wisdom and charm, the artistic image of a woman occupies an important place in the literature of all nations, aiming to realize the ideals of beauty, dreams and physical beauty. There are many writings and wisdom of the great heroes of the East and the West about the hero of the battlefield, and the bravery and courage of the women in "Shahnama" by Abulqasim Firdaws are shown in all moments of life.

The great poet describes women first of all as the basis of life, they are impressed by the best qualities and skills of life, raising children, raising the family system,

and their heroism in marching. From this point of view, these masterpieces of female creativity can be named on several grounds:

- stage of youth, love, marriage;
- family relations and their stability;
- mother's birth, upbringing and contribution;
- the mother's attitude to the child's work;
- death and mourning of a child;
- the opinion of the poet about the status of women.

In this work, love, kindness, beauty and chastity, chastity and femininity, mother's natural attitude to family life, mother's role in raising children are expressed. Love in the image of Firdausi is not connected with avarice, wealth and poverty, but with love and affection. Through the images of Rustam and Suhrob, Zolu Rudoba, Rustam and Tahmina, the poet was able to build a palace of love for his heroes, and show a woman as the keeper of the hearth of love and family.

Every hero and wrestler in "Shahnoma" was brought up in a mother's creativity, close-knit family and environment. All this determines the fate and future actions of the hero. The poet always prioritizes a woman's work, skills, and abilities [6].

The poet pays special attention to child upbringing and family relations. Suhrob was brought up by his mother as a great wrestler Rustam with a special status and his best guide was Hikmat.

During the time when the poet lived, women and mothers were considered weak and subservient to men, and their life and creativity did not go beyond the family circle. The woman was a perfect person. Firdausi drew all these lines and created the image of a brave woman and the goddess of child rearing. The poet broke the existing ideology of that time and put women on the same level as men.

Literary critic J. Bobokalonova studied the outer and inner world of the heroes of "Shahnoma" in different historical periods, especially in the period of love, regardless of their religion, wealth, poverty, ego, alienation. According to him, the period of love of young people and their love for girls from hostile families shows the glory of Firdausi in the hymn of pure love. From the same point of view, it is noted that the transition of this moment (phase of love) from Eastern to Western literature can be seen. That is, some poets and writers of the Western countries have studied this great work and finished their works, a clear example of this is the fate of



the characters in “Zol and Rudoba” by Firdavsi, and “Romeo and Juliet” by Shakespeare.

One of the good qualities of women in Shahnoma is that they cannot imagine their happiness without the happiness of their spouses. The image of women in “Shahnoma” is interesting, positive and negative sides, their actions are shown in this great work. As for the role of Kovushshah’s wife Sudoba, she is one of the most prominent characters in Shahnoma. The poet described the stone heart and passion of this woman in such a way that no other woman in “Shahnoma” can be compared to her. In other words, Sudoba is a loyal woman and has pure human love. Her devotion to her husband was evident when she was held captive by the king of the Hamavars. Or the exceedingly beautiful goddess Afrosiyab gathers for Bezhon, the king’s daughter, unhappy for her lover, fleeing from all possessions and ruined by increasing hardship.

Shahnoma describes women and family issues, a woman’s position in the family and raising children, her heroism and bravery in the march. The poet showed one of the main social forces that constantly shakes the society with his work in the form of a woman and a family. In fact, as the well-known researcher Muhammadnuri Usmanov wrote, “Firdausi created an image of strong-willed, wise and faithful women in Persian and Tajik poetry that was unprecedented.”

The concept of motherhood is very broad in Shahnoma, where wisdom and purity, protection of family and land, selflessness, bravery, and patriotic struggles are emphasized. In Shahnoma, the poet glorifies the intelligence and courage of a woman in the image of the first Gurdwara woman and says that she was brave in the battle with Sohrab:

Бир аёл миниб юрар буйрак устида,  
Доим жанг-чўзилган машхур.  
Қаерда эди номи Гурдфарид,  
Ким борди жангга ким.  
A woman rides on a kidney,  
Always famous for fighting.  
Where was the name Gurdfarid,  
Who went to battle?

So, we can say that Firdausi shows the spirit of Eastern women with high artistic skill in “Shahnoma” and considers them as the basis of society, the human race and the producer of household light [7].

Saadi Sherazi was a teacher and thinker of Persian and Tajik languages in the 13th century, he belonged to the intellectuals, and his ancestors were religious scholars. His father's contribution to his spiritual development is great. His father taught the young Muslihiddin that he should respect his teacher and mentors because they had the authority of spiritual fatherhood. That is why, under the influence of his father, Muslihiddin continued to look at the environment and life with a serious, instructive eye, and took a decisive step in the search for enlightenment. Saadi Sherazi left behind a rich and colorful work, the most important of which are the books “Gulistan” and “Bustan”. The content of Saadi Shirazi’s works is a solution to the problems of education and morality. He does not doubt the power of education and considers it important in the formation of a person’s personality. But at the same time, he emphasizes that a really bad person cannot be corrected by education, because education is not able to change the nature and essence of a person, and a dull child cannot be made wise and educated.

Saadi Shirazi placed humanitarianism at the center of moral education. Such a point of view, regardless of its explanation and origin, ensures respect for the worthy person, equality in relations between people [8].

Humanist ideas have been promoted by representatives of progressive democratic forces who fought against the reactionary system and promoted equality among people in all eras. At all stages of the historical development of society, humanitarian conversion took different forms and manifested itself in certain conditions. And in a class society, it did not go beyond the existing society.

No philanthropy was shown towards the poor peasants (and they were the majority in the community). Their ideology was born on the basis of religion. Although they said: “We must respect every person, respect women, help the poor, pay attention to the suffering”, such words have become empty words. The humanity of the man, the dignity of the poor, the honor of the woman - all these were mercilessly trampled.

As we mentioned above, the fate of the common people was particularly bitter during the Mongol invasion of Central Asia and Iran. The people suffered double oppression: they were destroyed, exploited, humiliated by the Mongol invaders and local feudal lords. Therefore, the issue of educating the young generation in the spirit





of humanitarianism attracted the special attention of advanced scientists and poets of that time. One of them was Saadi Shirazi.

In Saadi Shirazy's pedagogical views, among the problems of moral education, the issue of humanitarian education occupies one of the first places. A great humanist, he opposed inequality and oppression, considering all people as equal members of a single human society. Saadi Shirozi wrote: "People should treat each other with kindness, regardless of their nationality, religion and belief." Everyone should know: life and work, someone's anxiety and sorrow; people should always help each other to overcome life's difficulties. This idea is clearly expressed in *Gulistan* [9].

In the dark ages of reactionary, religious ideology, it was considered a sin to talk about equality. It was during this period that advanced thinking was of great importance. Saadi Shirozi considered the struggle for people's happiness, equality, respect for human dignity to be the main goal of humanitarian education. In an era of oppression and ignorance, selfishness and greed, Saadi Shirazi fought for universal equality and openly expressed his hatred for those who do not appreciate the work of others and do not sympathize with the sorrows of others. Therefore, the ideal person for him was a hard worker - a craftsman and a farmer. These advanced ideas had a beneficial effect on the education of young people, instilling humanitarian feelings in them.

Saadi Shirozi actively fought against those who believe that national or religious superiority gives a person an advantage, makes him superior to people belonging to another nation and other faiths. Analyzing the stories "Gulistan" and "Bustan", we see the writer's kind attitude towards representatives of working people of different nationalities. The great humanist Saadi Shirozi observed his life, hardships and sufferings and sympathized with him with all his heart. This also indicates the real personality inherent in this thinker. So, Saadi Shirazy was one of the people of his time who continued the humanitarian traditions of his great ancestors and lived for the welfare of his country and people. He advocated careful, caring treatment of all people, regardless of their rank and status; called people to help each other. Saadi Shirazi considered humane attitude towards people as the main human value. He could not imagine how to live without doing good.

Taking care of a person, giving him sympathy and help, says Saadi Shirozi, is the basis of life. Yes, in his opinion, caring for a person and showing him respect is one of the signs of humanity. Therefore, these characteristics should be instilled in people from childhood.

Humanity, Saadi Shirozi said, begins with respect for parents and other close people. Therefore, first of all, the child should be brought up in the spirit of respect for parents, and on this basis, he should instill in his heart the feelings of respect and kindness for the poor and sick, the elderly and orphans. A kind person always acts wisely, knowing that it is his duty to take care of the poor and the elderly. Saadi Shirozi considered it his first duty in this field to be kind to the poor and orphans.

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