



ARTISTIC CONCEPT THE IMAGE OF "RUSTAM AND SOKHRAB"
IN THE "SHAHNAME" FERDOWSI (MYTHOLOGICAL AND
HISTORICAL ASPECTS)

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Abstract: The article reveals the Ferdowsi's Shahnameh, which one of the the greatest works of not only the Persian-Tajik, but also the world literature. It was created in the conditions when the Farsi language, Persian literature, Iranian religion and culture went through a difficult period its history. The relevance of the research "Shahnameh" in any aspect is significant because Ferdowsi, several centuries after the Arab invasion, revived killed Iranian spirit, immortalized national history, as it is written about many works by both Iranian and foreign scientists. The Chosen One our topic, first of all, is devoted to determining the value of those aspects Ferdowsi's Shahnameh, which until now have attracted less attention researchers. Also, we made an attempt to establish a person Rustam - the main character of the main poems "Shahnameh" - taking into account her historical and mythical roots.

Keywords: "Shahnameh", Rustam and Sokhrab, traditional values, cohesion, prosperity, Sassanid era, tragedy, legends, personalities, mythological.

INTRODUCTION.

Everyone who undertakes research "Shahnameh", especially the poems about the

exploits of Rustam, involuntarily arise such questions like "what percentage of what is written in the "Shahnama", connected with history and has a real basis? was the goal pursued by Ferdowsi when he created his epic? "Iranian commanders a man named Rustam with those properties about which Ferdowsi tells in "Shahnama"? ", "How and how is it different Rustam and Sokhrab "Shahnameh" from Rustams of other works of Persian or Arabic literature? " etc. None of the many Iranian and foreign scholars who wrote about Ferdowsi and his "Shahnama" did not seek

answer the above questions. At best, some of the scientists in certain sections of their works made assumptions about historical roots of the legends about Rustam and his identity with real personalities.

Main part.

In our work, for the first time in Iranian literary criticism and European oriental studies a more complete and such issues as social and political basis for the creation of "Shahnameh", mythological and historical the roots of the formation of the main character of the heroic part of "Shahnameh" Rustam, the ratio of the legendary and the real in the image of Rustam in

"Shahnameh" by Ferdowsi, coverage of the ideals of the author of "Shahnameh" related to creation of legendary and heroic images. All this made it possible establish that the socio-political impulse that prompted Ferdowsi to the creation of "Shahnameh", was the desire of the poet to revive the former greatness of Iran, awaken in the minds and hearts of various Iranian

tribes love and respect for their history, for historical traditional values, through the creation of heroic artistic images, in features of the image of Rustam, to illustrate how important unity is, cohesion and prudence for the protection and prosperity of the state and people. The author also managed to trace the formation process artistic image of Rustam, starting from the definition the ratio of the legendary, fabulous, real, historical in its personalities in Ferdowsi's "Shahnama".

The name and heroic deeds of Rustam in no other works are not described as described in the "Shahnama" by Ferdowsi. However, sources indicate that this name was not foreign

Iranians and before the Ferdowsi era. It is not found in the Avesta among the names

heroes of Iran, and was not popular in the Sassanid era. Rustam Farrukhzod was only one of the Sassanid commanders who fought against the Arabs, and before that he was the ruler of Khorasan. This fact, along with other arguments given in the dissertation, once again confirms

that Rustam comes from eastern Iranians, most likely from of the Sak tribe.[1] Legends about Rustam in "Shahnama" are not limited to one during the reign of the Sakas in the east of Iran. If by the time of Rustam add the time of the Hall, this covers the period from the reign of Manuchehr Peshdodid before the reign of Bahman Kayanid. Rustam, being the main character

"Shahnameh" in this entire era, ousted Garshosp, the main character and the hero Avesta, as well as the

hero Dorob Shah. Many researchers (Markoret, Stegelberg, Gasing, Herzfeld, Vikandr, Mule, etc.) identified the identities of Rustam and Garshosp, some of them (for example, Markoret) considered "Garshosp" as the pseudonym of Rustam. But this the point of view was not recognized by Christensen, Gening and the Iranian scholar of Armenian origin by Alishan Leopard.

As a result of comparing various, sometimes contradictory, views on these issues, the dissertation candidate comes to the conclusion that myths about Rustam are not the product of one particular historical era. They were born in different periods of Iranian history, have undergone evolution and modified under the rule of different dynasties, replenished

almost all tribes living in the territory of ancient Iran, and Ferdowsi collected all these legends, traditions, legends and from them he created an image folk hero. There are different opinions regarding the genealogy of Rustam. Analyzing them, the author concludes that most scientists agree that Rustam's paternal roots go back to Garshosp, and on maternal - to Zahhak.

The author establishes the presence of Rustam and Zal in the epics of others peoples. Rustam's personality is similar to the Indo-Iranian Indra and the ancient Bahram (Brahma), his feats are similar to those of Indra, they are also similar birth. Rustam is a Saka-Kushan hero, Indo-Iranian

a deity who, in the Iranian-Saka branch, was transformed into a hero. Many similarities are found in the legends of Krishna, on the one hand, Rustam and Zal - on the other. As a result of the typological analysis, the author comes to the conclusion that the era of the creation of epics in Iran and India coincides in time: in India in the Sind gorge, in Iran - in the east of the country.

The dissertation makes a typological comparison between tragic poems "Shahnameh" and tragedies of

ancient Greek literature, images Agamemnun and Gushtasp, Achilles and Isfandiyar, Hector and Rustam, Zala and Paris, etc.[1]

The "Shahnama" also contains the folk etymology of the name of Rustam, according to which Rudoba suffered greatly from the severity of womb and when she gave birth, she cried out: "Rastam" ("freed"), and as if hence the name of her son.

So in the rest of Ferdowsi's exploits, in the person of Rustam, he creates an image a true Iranian, brave, strong and at the same time reasonable, faithful to the religious and moral traditions of their ancestors. He wanted, so that the Iranians in the person of Rustam find their ideal. Rustam in "Shahnama" is not only he himself becomes such an ideal, but also brings up the same ideal pupils like Siyavush and Bachman. He is the hero who committed seven feats and won all their battles. The seven labors of Rustam are also associated with the seven stages of the divine love and philosophy, according to which a person must go through them in order become perfect. Therefore, Ferdowsi, like all thinkers-philosophers, believes that a person gains spiritual perfection only when will go through the stages of self-denial and self-sacrifice. Rustam defended the padishahs in every possible way, even those of them who were lacking talent and ability to govern the country. And Ferdowsi himself admits the protection of the padishahs, even if they are mediocre, is a very important factor for sixteen protecting the borders of Iran, for the unity of the people and the integrity of the Motherland, for he sees in the face of the ruler a symbol of national unity.

Since ancient times, the horse and love for the horse has a special place in heroic epic, often acts as an important element adventure. In the oldest cuneiform in the ancient Persian language (Golden Ariyaman plate ...) it says: "This country of Pars, which belongs to me, has good horses and men, the great god Ahuramazda gave them to me...". This saying is

repeated in the cuneiform of Arshom Achaemenides. The word "asp" (horse) is found in the names of many ancient heroes (for example, Arjasp is the owner of a horse, Lohrasp is a fast horse, Vishtasp is a stubborn horse, etc.).

Since in the "Shahnama" spiritual, material and everyday culture ancient Iranians are portrayed through historical, semi-historical and mythological subjects, a horse for riders and heroes are an inseparable companion. It also happened that the horses defended their heroes and masters, and sometimes helped them. Shiny Rustam's victories in the battles in Mazandaran and Hamovaron are largely connected precisely with this circumstance. Rakhsh is presented to such devotees and faithful, who for throughout his life he helped Rustam.[2] The logical conclusion of creating an image Rakhsha in "Shahnama" is that there was a good tradition, according to which the heroes chose the best and most reliable horses for themselves. The first in this plan was Rustam, who from a large number of Kabul stallions chose Rakhsh. In all the battles and travels of Rustam Rakhsh was with him, while together with his master was not treacherously killed by Rustam's stepbrother Step-by-step.

The plot of the battle of Rustam with Akgvondiv in "Shahnama" by Ferdowsi migrated from "Khudoiname" and, according to the poet himself, is an allegorical tale. However, during this battle, the such character traits of Rustam as determination, ingenuity, resourcefulness and determination. The same qualities of the hero's character are even more vividly represented by the poet in the poem "Bijan and Manizha", which apparently also entered the "Shahnama"

from the outside. Ferdowsi himself says that on one of his sleepless nights the poem "Bijan and Manizha" was read to him by "his caring fairy" from the "Pahlavskaya notebooks" and asked to translate it into poetic form. This poem, also like the poem

about the Hall and Rudab,[3] sings the love of two lovers of two countries. The human traits of Rustam are most clearly manifested in his vengeful battles. Such is his revenge for the death of Siyavush, when he, having learned about this tragedy, arrives in the capital, slanders Shah Kavus, cuts off Sudabe's head. Then he leads the Iranian army and advances on Turan. His first revenge for the murder of Siyavush was that he kills Sorkhe, the son of Afrasiyab, expels him from Turan and sits on the throne himself.

Rustam's rule in Turan was accompanied by the destruction of cities and mass extermination of people, which he committed in the name of revenge for the murder of Siyavush.

Rustam overcomes the first test thanks to his faithful companion Rakhsh, who, during a sound sleep of his master, kills a ferocious lion. The second test for Rustam and his Rakhsh was sultry

waterless desert, which they will overcome with the help of Yazdan, who by means of the sheep shows them the way to the spring. The third trial of Rustam passes also with the help of Rakhsh, who notifies him of the approach dragon. The fourth test for Rustam was a trap set up

the old witch, whom he overcomes, turning to the Almighty, hearing the name of which the witch's spell disappears and she dies from the sword of Rustam. The fifth test for Rustam was the battle with Avlod and his army, in which he takes prisoner Avlod. In the sixth trial, Rustam wins

Arzhang Diva. In the seventh, Rustam, with the help of the Almighty, overcomes the white diva, pulls his liver out of his chest, gives it to Avlod to carry it Kavus, so that he and his warriors anoint their eyes with it and thus restored vision. In a heavy battle, Rustam defeats the army

Shah of Mazandaran, he himself is taken prisoner and given to Kavus, on the throne Mazandaran puts

in prison and returns to Sistan. These seven tests known as the seven labors of Rustam.

Analyzing the poem "Rustam and Sukhrob", the duel between Rustam and his son Sukhrob was the first defeat in life of this great hero. Rustam, accustomed to always win and be proud of their victories, feels helpless in a fight with a young bogatyr, with entreaty and cunning saves his life. To him, like to anyone mortal, human weaknesses are not alien, and therefore life confronts him face to face with his son. According to Ferdowsi's plan, with the greatest a hero can be compared and even surpassed him only by those who could be of his own blood and flesh. Sukhrob, who was the first to put Rustam on shovels, is his son. This moment shows the significance of the genus and genealogy in "Shahnama".[5]

It also briefly describes the love story of Rustam and Takhmina, birth and maturity of Sukhrob. Sukhrob learns from his mother about his father, then gathers an army from the Turks to attack Iran, overthrow Kavus and put your father on the throne. Afrasiyab, having learned about the intentions of Sukhrob, supports him in every possible way. According to Afrasiyab's plan, Sukhrob, without knowing himself, had to kill his father, then Afrasiyab would secretly remove himself Sukhroba and would have cleared the way to the Iranian throne. There are many collisions, while Rustam and Sukhrob meet face to face on the battlefield and the fight will end with Rustam failing to defeat Sukhrob in a fair battle, resorts to deceit and kills his son.

The tragedy of Rustam and Sukhrob is the tragedy of ignorance. Fate used all possible factors so that father and son do not recognize each other. Turanians did not reveal the secret to Sukhrob because they wanted death Rustam from his hands. Iranian Hajir did not reveal the secret to Sukhrob because thought that if Sukhrob kills Rustam and the Turanians find out about this, then the army Iran will

be seized with panic, and the Turanians, on the contrary, will take courage and will defeat the Iranians. During a long fight, Sukhrob several times asks Rustam to give his name and open up to him, but in vain. In this case, Firodusi puts the power of fate above human

opportunities. The poem "Rustam and Sukhrob" in its tragedy is one of the best works of world literature, a vivid reflection of that ideas that a person, no matter how powerful, is powerless before rock.[6]

Rustam is endowed with the features of a folk hero: he is cheerful, fair, always faithful to duty, patient, prudent, but cannot bear humiliation and insults. Rustam's thoughts and feelings during the fight against the second hero of Iran - Isfandiyar, [7] whom he did not want

kill, but was forced to do it, although he knew that after that, soon will die himself. Analyzing the poem "Rustam and Isfandiyar" comes to the conclusion that Ferdowsi's god is the creator of the world, and fate of people is ruled by fate, predestination. The poet is constantly

reminds that the one who is destined to be hanged will not drown: Rustam does not must die in battle, so he overcomes all his opponents even when the conqueror incurs the wrath of God. Isfandiyar it was destined to die only from an arrow from a tamarisk that fell in the eye, and he

really perishes from it..

CONCLUSION.

I would like to note that "Shah-name" in the history of literature Iran became the source of inspiration for other poets, striving to glorify their homeland, to raise people to fight the enemies, reveal a person as a thinking and feeling creature. "Shah-name" overshadowed all previous processing of the Persian historical code and made it impossible for the appearance of its treatments in full. Ferdowsi turned out to be not only a collector and versifier

Iranian epic, but also by the bridge that connected with his creation epic genres of the 10th and subsequent centuries. In matters of the relationship between fathers and children, Rustam is represented a completely different personality. His spiritual world is depicted in the "Shahnama" rich and multifaceted, he forgives Caicavus for not giving elixir to save Sukhrob, does not take revenge on him. He put into the epic something new that gave impetus for the further development of revival trends in the nearest future.

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