

RUDAKI'S PHILOSOPHICAL VIEWS IN HIS WORKS

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ABSTRACT

The article analyzes the philosophical and ethical views of the great poet Abu Abdullah Rudakiy Samarkandiy, Rudakiy's worldview was formed during the period of the power of the Samanid state, when, thanks to peace and relative calm, agriculture, crafts, trade, literature, science and philosophy rapidly developed. Rudaki constantly calls for action, work, acquisition of knowledge, life experience: In life we gain experience - life teaches us, gives advice, To avoid accidental troubles on the road of life.

Keywords: Philosophical thought, Worldview of Rudaki, Maverannahr, Khorasan - Samarkand, Merv, Balkh, Nishapur, Termez, ancient Greek philosophy, Koran, King, Ancient Greece, Islam, Adam.

The philosophical thought of the Central Asian people has a rich history and its roots go back centuries; this thought is expressed not only in explicit (in the form of philosophical treatises and scientific works), but also in implicit (i.e. in poetic, artistic and figurative) form. The most prominent exponent of philosophical ideas in this (implicit) sense was the great poet and thinker, founder of Central Asian classical literature, Abu Abdullah Jafar Muhammad Rudaki (858-941). With the power of his imagination and poetic genius in the conditions of medieval reality, Rudaki managed to embrace the world as a whole, give it a philosophical explanation in an ethical form, and in his poetry create a bright, shining, beautiful world: a world of harmony and poetry, a world of wisdom and humanism. Assessing Rudaki's poetry, Russian orientalist I. Braginsky writes: "We recognize Rudaki by his deep humanity, which has miraculously made its way through the centuries, by his unique emotional expressiveness, by the wonderful cutting of the word and the unexpected turn of the image and mood". It is not without reason that Rudaki's contemporaries, fascinated by the poetic genius of the great poet, awarded him the honorary title of not only "Adam of Poets", but also "King of Poets." The personality, worldview, scientific and religious views of any person are formed under the influence of the sociocultural environment in which he is born and develops. Rudaki's worldview was formed during the period of power of the Samanid state, when, thanks to peace and relative calm, agriculture,

crafts, trade, literature, science and philosophy rapidly developed. “The capital of the Samanids, Bukhara, became the center of scientific thought and literary creativity, which, according to contemporaries, surpassed even the then famous Baghdad in beauty and amenities. Along with Bukhara, the ancient cultural centers of Maverannahr and Khorasan flourished - Samarkand, Merv, Balkh, Nishapur, Termez, where exact and natural sciences, poetry, as well as philosophy rapidly developed”. It was the socio-cultural environment of the Samanid era that created the conditions for the formation of the worldview of Rudaki and development of his poetic talent. Information about Rudaki’s life and work was collected bit by bit by scientists from different countries. The authors of various historical chronicles spoke about the life and work of this great poet. The most reliable, according to researchers, is considered to be the information provided by the author of the encyclopedic dictionary “Kitab-ul-ansab” (“Book of Genealogy”) Samani (1113-1167), and the author of the poetic anthology “Lubab-ul-albab” Muhammad Afi (died 1237). As Tajik researcher Rasul Khadi-zade emphasizes, – what Muhammad Afi says about Rudaki’s extraordinary talents, which manifested itself in his early youth, is beyond doubt. He began composing poetry, in all likelihood, back in his native village. Even then, he was distinguished not only by his talent as a poet, but also by his musical abilities. However, he began his studies, apparently, later, already in Samarkand, where he studied secular and religious sciences. The poems that have reached us make it possible to judge both the life circumstances and the extensive knowledge of the young man. He was familiar with Muslim theology, history, philosophy of the East and Ancient Greece (known in the East from Arabic translations), studied cosmogony, mathematics and natural sciences, the poet was fluent in the Pahlavi language, which at that time was highly revered as the language of pre-Islamic Iranian culture. In one of the beits he says: If you do not speak the Pahlavi language, then know that “Maverannahr” is called “Varzarud”!” In addition, Rudaki was fluent in Arabic, knew not only the Koran perfectly, but was also familiar with the sacred books of the Zoroastrians “Avesta” and “Zand”, which he writes about in the following beyta: The depth of his knowledge can be compared with the “Avesta”, And his character is like the book “Zand”, where the wise will find a treasure of knowledge. Thus, Rudaki was not only a great poet and thinker, but also an encyclopedic educated, knowledgeable person, which is characteristic of all thinkers of the Samanid era. The culturological face of the Rudaki era was determined by Islam and its philosophy – Kalam, the philosophy of the “friends of the first matter” of Abubakr al-Razi, Islamism, Sufism, the philosophy of Eastern Peripatetism, ancient Greek philosophy, elements of pre-Muslim views, etc. Islam was the dominant religion and ideology of this era. Based on Rudaki’s surviving heritage, it is impossible to say which of these movements he prefers, although it is certain that he was a devout

Muslim (in his era it was impossible to be different), and, as a widely educated person, he was familiar with all these movements. All these teachings and philosophical movements left a certain mark on the formation of Rudaki's worldview. Therefore, certain contradictions can be observed in his worldview. For example, in Rudaki's worldview one can find, on the one hand, elements of pre-Muslim views and worldview, such as, for example, a purely pagan view of heaven and earth as the father and mother of people: Has Muradi really died, fallen asleep in his last sleep? Death took the noble, with an exalted mind. He entrusted his immortal spirit to the heavenly father. Mother Earth sheltered the ashes, taking care of earthly things. On the other hand, in his worldview one can find a naive materialistic understanding of the world, which coexists with idealistic, religious elements. Hence, in his poetry there are often phenomena that, interpreted as if in a materialistic sense, suddenly receive an idealistic explanation. For example, in the qasida "Marsia on the death of Abulhasan Muradi" Rudaki writes: No, on earth he shone like a precious treasure, He was a full-fledged, golden, barley grain. Threw away the flesh like husks, and dust fell to dust, And the mind soared to the sky in an unknown way. His most pure spirit appeared before the Lord himself, united with him in a golden radiance. Here Rudaki, precisely in the spirit of his time, speaks of Muradi as a priceless person, compares him with a precious treasure, with a full-weight golden grain of barley, which, after purification, divided, cast off the flesh, and his ashes fell into dust, that is, he was one, material, bodily phenomenon. And when he died, he was divided: his body returned to the earth, and his immortal spirit soared to heaven and, in an unknown way, returned to the Lord God, united with God. Here we can talk about the unity of the physical and spiritual in Rudaki's worldview: while a person is alive, his body and soul are in inextricable unity, and at the moment of death there is a separation of body and soul. "In matters of the relationship between soul and body, Rudaki takes an idealistic position. The poet calls the primary source of everything spiritual "father," and the primary source of everything material "mother," writes A.M. Mirzoev in his essay "Rudaki". According to Rudaki, the soul is eternal and can exist outside the body. Here, in this passage from "Marsia on the Death of Abulhasan Muradi," Rudaki's point of view reminds us of the Sufi concept according to which a person after death returns to his original home through "merger, dissolution in God" (fana fillah). Of course, in this passage there is no problem of resurrection (heaven or hell); here the poet speaks in the spirit of the Sufis about spiritual, in this case, posthumous merging with God. Rudaki understands God as an infinite, eternal, uncreated, perfect reality. He, the Creator, is transcendental in relation to all things, but retains an effective presence in the world, no matter what happens in the world. Earth, this is His providence. According to the teachings of the Koran, God created with the help of the word "be", created something out of nothing:

“He is the Creator of heaven and earth, and when He decides some matter, He only says to it: “Be” - and it happens.” But Rudaki’s views differ somewhat from the Koranic text. This is what the great poet writes in the qasida “Mother of Wine”: No one is equal to that king, let’s face it – Of those who exist and who were born from Adam! He is the shadow of the Almighty, he was chosen by the Lord, the Koran commanded us to be submissive to Him. We are air and water, fire and trembling dust, He is the son of the sun, ascending to Sasan. According to Rudaki, here in this passage, God created the world and people from four elements (air, water, fire and dust), and the king, unlike others, like an angel, was created from a sun ray. Here this point of view about creation reminds us of Ar-Razi’s opinion that God, with all his power, cannot create something out of nothing, so here we encounter the doctrine of “the four elements.” It is noteworthy that Rudaki’s worldview had a greater bias towards the naively materialistic side than towards the religious one. It is no coincidence that in his artistic explanation of natural phenomena and social life the poet did not turn to God, but to the real phenomena of contemporary reality. Thus, the concepts of “life” (ruzgor), “experience” (takhrilai ruzgor), “knowledge” (donish), etc. form the basis of not only his figurative and artistic, but also philosophical thinking. The poet wrote: “Life told me,” “Gain experience in life,” “Learn from life,” etc. If Rudaki, on the one hand, emphasized that man consists of a material principle, then on the other, experiencing the influence of his time, he sincerely believed in God (yazdon, bad), in fate (takdir), in fate (qismat), etc. d. Such a contradiction can be seen in the works of many Muslim thinkers of the Middle Ages, and this position should not be absolutized and viewed one-sidedly. Such an understanding would lead to the denial of everything rational, progressive, and universal in their multifaceted ideological heritage. The attention of Rudaki, like many other poets of his time, was also occupied by problems of the relationship between God and the world, God and man, faith and knowledge, soul and body, etc. He, of course, did not go beyond the theocentric picture of the world that dominated in the Middle Ages, but at the same time, in poetic form, he put forward a number of ideas that had universal human content. Based on everyday experience, centuries-old folk wisdom and life practice, Rudaki was able to express in figurative form the idea of the variability of all things, about the presence of opposite principles in the world. This idea can be clearly seen in the “Kasida on Old Age”: The world is spherical, like an eye, it must rotate, The law of times has closed it in a circular orbit. What heals illness now is called poison, Medicine is called poison again, in despair, by the sick person. What seemed new to us becomes obsolete in an instant. Now the old again captivates us with its novelty. Where the green garden rustled, now the sand rustles, Time passes - in the desert the gardens again stand like a wall. The very process of the emergence of an image in Rudaki is essentially dialectical. Revealing certain

aspects of a phenomenon through its relationship to other phenomena of the surrounding world, the lyrical image Rudaki acquires dynamism and mobility, which testifies to his highly developed philosophical thinking, the poet's ability to artistically comprehend the universal interconnection of objects and phenomena. "The world is spherical and constantly in motion", the poet writes, but this is not the fruit of the scientific conclusions of his time and not his brilliant scientific guess; in our opinion, this idea is brought from the cosmology of Zoroastrianism, where the prophet Zarathushtra ("The Trial of Zarathushtra") prays Ahura-Mazda: "Wherever you support this land, wide, round, with far borders, bow down in support of the house of Porushaspov". According to researchers, Rudaki's cosmology is given in his poem "The Cycle of the Sun", of which only eight lines have survived to this day. This poem talks about the movement of the Sun from east to west, according to the signs of the zodiac. The poem was dedicated to the poetic depiction of the celestial sphere and celestial bodies; it contained cosmological ideas of the Rudaki era and testified to the poet's fairly good knowledge in the field of astronomy. Without directly raising the question of the knowability of the world, Rudaki spoke in his poems about the mighty power of the human mind. From his poems we can conclude that the world is knowable, and a person can know the world, he recognizes both sensory and rational knowledge of the world. In his lyrics and poems, where he sings of love and spring, preference is given to the sensory perception of the world. For example: Look, the cloud is rumbling into the drum, the blade is sparkling with lightning. Thunder groans like a lover, exhausted in agony. Sometimes, having parted the clouds, the sun instantly flashes, But the cloud, like a prison guard, does not allow the ray to cross the threshold. The world, like a suffering patient, was immersed in hopelessness, The scent of jasmine helped him cure his illness. As can be seen from these lines, to perceive the beauty of a loved one and perceive the beauty of spring, Rudaki turns to the senses; a person experiences the world only through the senses. The sensory perception of the world comes first, the rational comes after, a person accumulates knowledge, acquires new knowledge only with the help of reason (hirad). Rudaki looks at knowledge ("donish") as the source of all benefits, joy and happiness. He believes that as long as the world existed and exists, man has always needed, needs and will continue to need knowledge. He encourages people to constantly accumulate knowledge and constantly strive for knowledge; it is not for nothing that he teaches young people: You must overcome laziness, don't waste time, get busy and don't give your soul peace. Consider knowledge as a priceless treasure. Keep it, save it, multiply it. In Rudaki's philosophical views, special attention is paid to the problem of pleasure. Rudaki was not a hedonist in the spirit of the Cyrenaics, who considered pleasure the only goal of life. For the poet, pleasure is, first of all, spiritual pleasure, which not only gives a person joy, but also elevates and

ennobles him: The temptations of the body are money, land, idle rest, Science, knowledge, reason are the temptations of my soul. The flesh values the triumph of life, the ringing of coins is dear to it, And the pride of my spirit is the pure light of learning. Rudaki's poems contain epicurean motifs, i.e. the idea of the need to enjoy life is accompanied by philosophical ideas of transience, the constant fluidity of life. Rudaki's philosophy of pleasure calls for seizing the moment, not wasting time, appreciating time and doing good deeds. The ethical and aesthetic ideas of the poet-thinker logically follow from philosophical views. Rudaki's own ethical and aesthetic views are closely interconnected and complement each other. Hence, for the poet, the beautiful and the good appear as a single, fused phenomenon. Rudaki puts forward the ideal of a moral and aesthetically perfect person (he was captured by the subsequent generation of poets and thinkers of Persian-Central Asian culture). It combines goodness and beauty, the richness of the inner world with its external qualities. The inseparability of the ethical and aesthetic assessment of a person, as is known, is a distinctive feature of folk aesthetics. In Tajik folk tales, epics, rubai, etc. The concept of "beautiful" means not only the physical beauty of a person, but also spiritual and moral beauty. Rudaki accepted this idea of folk aesthetics and clothed it in a perfect poetic form, connecting it with his humanistic teaching. From the point of view of the humanistic concept, according to Rudaki, what is beautiful in a person is that which is highly moral and elevates a person.

Rudaki, who was looking for the source of beauty in nature and in life itself, many times expressed the idea that beauty and kindness always stand side by side, only a kind person is the true bearer of beauty and beauty: The original basis: beauty and kindness, Without which even at noon comes darkness. The poet's ethical and aesthetic ideal also includes such moral norms of his era as kindness, responsiveness, justice, etc. The main components of true beauty in a person, according to Rudaki, are: a healthy body, good character, good name, mind. These four components of beauty in a person run like a red thread through all of his poetic work. This definition of human beauty was established and became traditional in the era of the Medieval East. Rudaki writes in one of his rubai: Four things save a noble man from sorrow: a healthy body, a good disposition, a good name and a mind. Rudaki believed that the basis of a person's happiness was not power and wealth, but health, good character, intelligence and knowledge, and life experience. Only a person who possesses all these qualities can be considered a wonderful, perfect person. Such a truly humanistic assessment of man flowed from a realistic, rather than dogmatic, approach to man and constituted the most essential aspects of what is desired and proper in man. Such a peculiar harmony in man contradicted the religious-aesthetic concept.

Summarizing our article, we can say that Rudakiy is a person who was like a bee who collected nectar from leaf to leaf and created his own immortality.

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