



AESTHETICS IN THE WORK OF ABULKASIM FIRDAVSI

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ABOUT ARTICLE

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Abstract: In this article, the author presented his research results on the function of existentialism. Existentialism has become a significant phenomenon in Western culture. This philosophy greatly influenced the work of artists Alberto Giacometti and Jackson Pollock, as well as film directors Jean-Luc Godard and Ingmar Bergman. This concept still plays a significant role in the intellectual world today.

INTRODUCTION

Speaking about the aesthetic consciousness of the Middle Ages, we must state that it did not exist as a certain independent phenomenon, different from other forms of social consciousness, was not expressed abstractly, that is, in scientific and theoretical constructs, but was concretely embodied in this or that material of art, in practical activities of people, in religious and philosophical sermons, books, treatises. The aesthetic consciousness of the Middle Ages acts as an integral part of social consciousness and, in a certain sense, prevails over other forms of consciousness with its emotional and sensory side, acting as a necessary condition for people's life.

The beauty of the aesthetic consciousness of the Middle Ages lies in its direct connection with nature and society. It is close and understandable to us, people of a different era, precisely because of this property. Otherwise, it would be an inaccessible "planet" for us, the flickering of which would be barely noticeable against the endless dark background of history. The specificity of the aesthetic consciousness of the Middle Ages is not only in its syncretism (to a certain extent, consciousness is syncretistic in our time), but in its direct and immediate connection with the cosmos, nature, and human labor practice. Medieval man organized his activities in accordance with his ideas about nature, expressing his aesthetic attitude towards the world as a whole. In many of its parameters, aesthetic consciousness was formed and functioned within the framework of a natural relationship to the world. The rational perception of the world was inferior to the emotional one, preference was given to the sensual, as we see in the Middle Ages as a whole. Preference was given more to wisdom than to reason. The aesthetic consciousness of the Middle Ages directly grew out of the practical activities of people.

Hence the medieval idea of life includes mainly a life of prosperity, tranquility, joy and cheerfulness. In Persian-Tajik culture, the praise of a normal, prosperous life, admiration for the cosmos, the sun, the earth, and labor occupy an important place. As the work of the poets who preceded Rudaki, Firdavsi and their contemporaries shows, this attitude is decisive in their poetry and acts as their creative credo. This does not mean that aesthetic consciousness did not reflect the negative aspects in the life of society, did not reflect negative phenomena and always represented a panegyric of its time. No, in its own way it condemned a way of life that did not correspond to human nature.

If we take a mental look at the lives and destinies of people according to the historical and artistic works of those times, we will see that the people, despite their suffering from the invasions of foreign tribes, revenge, strife, poverty, savagery, sincerely rejoiced in the beauty of life and nature. He strove for a wonderful life, as if forgetting at these moments about his poverty and suffering. The desire for beauty is inherent in man from the moment of his birth. It made a person the "master" of his Fate, helped to get rid of the dullness of a monotonous life, from poverty and suffering.

Firdavsi wrote not only about the grief and suffering of his people, but also about what was beautiful and heroic in his life. The search for beauty in life aroused his interest in the history of Iran, in recreating a new life. "Shahname" is truly an inexhaustible storehouse of folk wisdom, from which one can constantly draw spiritual strength and hope for the future. No one before Firdavsi proved so convincingly that life is beautiful and worth fighting for.

More than a millennium has passed since the creation of the Shahnameh, however, the aesthetic ideas scattered throughout all its treasures and having universal human value have not lost their significance in our time. It is paradoxical but true that until now Firdavsi's aesthetic ideas have not attracted the attention of researchers. Iranianists and philosophers sometimes look for the origins of aesthetic ideas in the depths of another culture, another social community, but the priceless aesthetic treasure lying nearby remains unnoticed. Aesthetic ideas were not subject to serious deformation during the Middle Ages in the Near and Middle East and always served as the cornerstone for the construction of aesthetic concepts for a number of poets and thinkers of traditional Iranian culture.

For Firdavsi, beauty is the highest standard of human morality. What makes a person beautiful is not external attractiveness, not wealth. A person of base motives cannot be considered beautiful, no matter how rich he may be "Ki badkhoh zebo naboshad baganch" (8, 461).

According to Firdavsi's idea of the beauty of an individual person, and indeed of an entire nation, one cannot judge by material well-being or random successes. It is illuminated by divine radiance (Farri Ezidi), and represents the ideal of Good and Truth. After all, the true beauty of a person is manifested in such qualities as nobility, generosity (rodmardi), conscientiousness. Human beauty is a gift from God that gives a person vitality, determines his moral and spiritual properties, helps him overcome base principles and elevate him to the level of the human race.

Firdavsi considers man in a broad aesthetic sense, closely related to the ideal of "mardumi", that is, humanity, patriotism, piety, spiritual greatness, hard work, acquisition of knowledge, etc. According to Firdavsi, a person equally needs both physical, external beauty and internal, spiritual beauty. The harmonious unity of these two types of beauty constitutes the content of Firdavsi's aesthetic ideal. In the process of aesthetic education of young people, we often refer to the statements of A.P. Chekhov that everything in a person should be beautiful: soul, body, face, and clothes. But Firdavsi back in the 10th century. deeply realized such harmonious unity in man.

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