



Description Of Divine Images In The Mythology Of Avesta

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ABSTRACT

The article analyzes such issues as the introduction of a mythological layer into the religious system of the Avesta, the sacred source of Zoroastrianism, the image of luminous abstract images of the Supreme God Ahura Mazda and the pantheon surrounding him (a system of divine images).

KEYWORDS

Avesta, Zoroastrianism, Ahura Mazda, Vohu Mana, Asha Vakhishta, Khshastra Varya, Spenta Armaiti, Haurvatat, Ameretot.

INTRODUCTION

The period of origin of Zoroastrianism is the end of the second millennium BC and the beginning of the first millennium, that is, about three thousand years ago. This was between the Bronze and Iron Ages, the period when the first territorial oasis state associations were created. According to the requirements of its time, Zoroastrianism embodied the spiritual, legal, moral and philosophical foundations of certain social relations [1.61-73].

The difficulties associated with understanding the Avesta, which is the embodiment of Zoroastrian ideas, are well known to science. Because the Avesta has nothing to do with

time and space. The statement is not directed at a specific person. Perhaps as if it were directed towards the mind of the “listener” or “reader”, mixed with elements of general appeal. Because of this feature, in order to understand the Avesta, it is necessary to return to the period of its origin, that is, to the “return” to the primitive periods of the development of human creative thinking.

THE MAIN FINDINGS AND RESULTS

If we apply this situation to the mythological world of Greek literature, or rather, the question becomes even clearer. Truly mythical thinking revives the essence of being through

imagination, creating various symbolic images. He tries to understand their relationship through a pattern of everyday real-life landscapes on earth. The principle of this approach is not strange to the Avesta. In particular, in the Avesta, cosmogonic representations form a category. For example, the sky is “the hem of the dress” on Ahura Mazda [2.128], the roundness of the Earth”, and the “front” and “back” sides of the being are symbols of the south and north. We can say that the introduction of the same mythological layer into the religious system was an important historical decision in the understanding of the Avesta. First of all, Zoroaster claimed that the Universe was created by the only Creator [3.19]. Sometimes phrases such as “I stretch my hand to you in prayer in Gohs” sound like a call to the image of God in his mind, to his heavenly place [4.53-56]. However, Geush Urvan in Goh is like a “bull, a bull's spirit” (soul), his cry to God, a verse about “double spirits” and so on, as a deviation from the original unity due to the division of faith. In this sense, an important spiritual event for his time took place, which can be explained by the fact that Zoroaster called not only Ahura Mazda the only creator, but also the divine system of deities mentioned in the Avesta. Clearly, it is believed that Ahura Mazda created all the Gods to facilitate the faith of slaves. In the early stages of Zoroastrianism in Central Asia, before its spread to Iran, Ahura Mazda and the surrounding pantheon (a system of divine images) were luminous abstract figures. In particular, Ahura Mazda himself and the first place of the gods created by him were considered the shining Grano Dmani (“House of Praise, Glory”) behind the Sun. Considering that the first revelation of Zoroaster was in Khorezm, there is no doubt that the first homeland of Zoroastrianism was Central Asia [5.352].

In the mythological tables of the Book of Avesta, anthropomorphic descriptions of this

or that god and goddess are often compared to humans.

Ardivi Sura Anahita, for example, is compared to a young girl with a slender figure, slender breasts, as shown above. Zoroastrianism was Central Asia [6.64].

Of particular interest in the mythology of the Avesta is the world of ideas about cosmogonic existence [7.147]. The layers of the mythology of the Avesta deal with how to interpret the groups of the Zoroastrian theological system, consisting of ahurs (celestial spiritual beings worthy of worship) and yazads (worthy of worship), and their place in religious practice and in socio-moral relations [8.8].

CONCLUSION

Above Fravashi and scribes there are always living saints - Ameshaspenas. They consist of the aforementioned qualities of Ahura Mazda, that is, functional emanations: Vohu Mana, Asha Vakhishta, Hshastra Varya, Spenta Armaiti, Haurvatat, Ameretot. Each of these beings is a system as a patron in their area, and in general it is divided into specific tasks of Ahura Mazda, such as good thoughts, divine order, worthy strength, holy obedience, physical health, and ensuring eternal life physically and spiritually. Although the image of these auxiliary emanations is a series of abstract symbols in the Avesta, signs of patronage of certain areas of nature and society, real aspects of life have been preserved in their historical roots [9.101-110].

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