
INTERPRETATION OF RELIGIOUS DOCTRINES IN SHAKHNAM

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ABSTRACT: Ferdowsi, having revived the history, culture, language, customs, moral values, worldview of the Ajamov traditions of state administration, gave a message to the representatives of the Samanid dynasty, whom he considered worthy after the Sassanids, to learn from the mistakes of the Sassanids and so that Iran would not become a “city of the free”, wisdom, kindness and truth, the land of Ahura Mazda and Rustam Dostan.

KEYWORDS: Shahnameh, Lograsp, Kishmer cypress, political influence, Cordoba, Zerdushtu, Zoroastrian.

INTRODUCTION

The origin of the Zoroastrian religion in the Shahnameh occupies a special place. According to the Shahnameh, Lograsp (Aurvatashtpa) reigned for a short time; the throne was succeeded by his son Gustasp (Vistashpa, “owner of horses”), in which the victory of the worshipers of the gods over the forces of darkness ends with the revelation of a new purified religion of light to Zerdushtu (Zarathustra, Zoroaster). Firdousi narrates how the new Zoroastrian creed is accepted everywhere, altars for serving fire are erected everywhere, and in memory of the establishment of the true faith, Zerdusht plants the sacred Kishmer cypress.

The Book of Kings was written at a time when Islam, one of the world's most popular religions, was at the height of its cultural and political influence. Indeed, the Caliphate was no longer the mighty superpower that it was 200 years ago, but various Islamic rulers with their states exercised their power from Cordoba to the borders of India and Chinese Turkestan. This was the golden age of Islamic culture, which was destined to end amid the destruction and brutal wars brought by the Turkic and Mongol warlords.

THE MAIN FINDINGS AND RESULTS

However, if we read the Shahnameh, one thing in particular draws our attention. Ferdowsi is not a very devoted Muslim. One subject he chose for his book is enough to convince us of this. However, it would be an exaggeration to say that Ferdowsi is an apostate.

There are two things that strike us about the Shahnameh. One of them is the complete manifestation of pious humility before God, which, according to him, is the most important virtue of his favorite hero Rustam.

The other is his fatalism. Everything is predetermined and decided. We are all just pawns of a cruel and unpredictable universe that plays chess with our suffering souls. It would be amazing to see the same philosophy pervading the ancient stories of the Iliad and Odyssey, written just under 2,000 years before the Shahnameh, in a completely different environment and society.

Ferdowsi's general indifference to any particular religion and especially to any kind of religious dogma is well attested in the fictional story of Alexander of Rome (i.e. the Macedonian).

In one scene, when Qaid, a fictional Indian king, wants to interpret his dreams, a dream comes up in which four people are depicted, and each of them is trying to pull the canvas, which they all hold in their hands. The explanation given to this dream is fascinating. These four are the founders of the four world religions of that time: Christianity, Islam, Zoroastrianism and Judaism. While three of these four are generally highly revered as prophets in Islam, none of them are in any way singled out or praised. Most strikingly, this also applies to the founder of Islam, the Prophet Muhammad, who does not differ from the rest of the company by any special title or blessing.

I think this testifies to the universality of the religious worldview of Ferdowsi himself. Although he is forced, for the sake of formality, to briefly praise the Prophet in the introduction, this passage shows the devotion of the author of the Shahnameh to the God of the universe, regardless of religious dogma.

It tells the reader the mythical and glorious history of the Iranian kings up until the Arab conquest of Iran in the middle of the seventh century AD. However, it should rather be seen as a collection of stories about love and wisdom, piety and fidelity, tyranny and pride, divine retribution and fate.

Shahnameh is not just a book about the glorious kings and heroes of antiquity. This is a religious, historical and cultural canvas, in which different layers of ancient and medieval Iranian culture are intertwined. The material included in the Book of Kings by Ferdowsi, who used much older written and oral sources in compiling his book, dates back to Proto-Iranian and even Proto-Indo-European times. They contain references to the ancient religion of Iran: Zoroastrianism and its mythology.

CONCLUSION

Thus, Shahnameh is a rich repository of pre-Islamic Iranian knowledge, as well as an epic work of epic volume, which has preserved for us the legends of ancient Iran. The Shahnameh is usually divided into three parts: legend, narrative and history. The legendary part is opened by the creation of the world. The line between mythical and religious parts is thin. The historical part begins with the fall of the Achaemenid dynasty after the conquest of Iran by Alexander the Great in 330 BC. and ends with the fall of the Sasanian Empire as a result of the Arab invasions at the beginning of the 7th century.

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