

RELIGIOUS IN SHAKHNAM

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ABSTRACT: The shortest part of the Shahnameh legend is primarily cosmogonic. Ferdowsi viewed the work from a Sharia perspective and, unlike his contemporaries, did not attempt to integrate the Islamic version of the work into the Qur'an. Most of the worldview of the Shahnameh reflects ancient sources of Indo-Iranian (Orion) origin, preserved in the Avesta, and partly modern Zoroastrian writings with the prophet Zarathushtra (1000 BC). For example, "Zamiad Yasht" refers to the divine grace or charisma (farr, khvarna) possessed by Iranian mythological gods, prophets and great heroes, which is an important element of royal power in the Shahnameh.

KEYWORDS: Priests, warriors, spring equinox, Indra and Krishna, Zoroastrians,

INTRODUCTION

The supernatural is omnipresent in myths, often in the form of animals, dragons or demons, threatening humanity's attempts to build an orderly society. The first battles of the poem show the gradual subjugation of Ahriman, the evil principle of the universe, by the first kings of demonic agents.

The reign of King Jamshid IV, engaged in crafts and was distinguished by social organization. He divided mankind into four classes - priests, warriors, peasants and workers, which became an axiom of later theories of political organization and coexisted with the Indian caste system. Jamshid introduced Navruz, the New Year's holiday celebrated in Iran during the spring equinox, to reflect the glory of the sun. However, encouraged by his success, he forgot about God and lost his divine mind (farr), which led to his downfall and submission to the despotic king of Iran, Zahok.

THE MAIN FINDINGS AND RESULTS

The Arab origin of Zahok is an example of a long and complicated relationship between Persians and Arabs. His reign is a transition into the legendary section, which contains the most famous stories. Some of them are Homeric in tone and theme. Others find similarities with the great

Indian epics Mahabharata and Ramayana: the exploits of Rustam, the hero of the Shahnameh, are similar to the exploits of Indra and Krishna.

With the exception of the dedication, there is almost no Islamic influence in Ferdowsi's Shahnameh. However, in the Shahnameh, written after him, it is clearly seen that the authors are Muslims, and in some epics the bakhadirs are even described as fighters for Islam. In "Khavaronnam", written during the Safavid period, the fight for the Shiites takes the main place, and Hazrat Ali even takes the place of the main character. In addition, a characteristic feature of all these epics is the predominance of a propaganda motive in them. A third of Gershaspnom is propaganda. None of these works could rise to the level of Ferdowsi's Shahnameh in ideological and artistic terms, and did not play a significant role in the development of literature.

CONCLUSION

Firdowsi himself was a Muslim, more precisely a Shiite, and, consequently, not an orthodox Muslim, but the content and mood of the entire poem is purely Zoroastrian, except for the dedications to Allah, the Prophet Muhammad and the local sultan that were obligatory for that time. And for all Zoroastrians, the Shahnameh poem will always remain an integral part of the Zoroastrian heritage.

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