



## MYTHOLOGY IN SHAKHNAME

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### ABSTRACT

The Shahnameh is essentially a chronicle of kings, with large sections separated by the coronations and deaths of individual monarchs. It covers the reign of fifty kings, from the first, Kumar, to the unfortunate Yazdegerd, who died fleeing the advancing Arabs. The kings and heroes of Firdousi constantly participate in battles, hunts and court feasts - feasts, battles and festivities - which are the main elements of the military code and entertainment of the ruling. However, they also find time for sports, games, and romance.

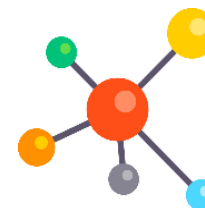
### KEYWORDS

Sports, games, and romance, Siyavosh, Achilles and Agamemnon

### INTRODUCTION

The different roles of women in the Shahnameh point to Ferdowsi's views on social order. A vivid example of this is the story of Bahram Gur, who severely punished his beloved Azod for his insolence]. Azada was a great musician, but

socially inferior - he was a slave, and Bahram Gur must have been the Sasanian king Bahram V, famous in literature and art as one of the last epic heroes. The union of the prince and the slave was as absurd as the name Azode, which according to the public opinion "Shahnameh" means "free,



noble." On the other hand, Ferdowsi argued that women of royal lineage have equal rights with men in matters of the heart. The beautiful daughter of King Samangan Takhmina, who spent the night in her father's fortress, appeared in the presence of Rustam batyr and became the mother of her child.

Similarly, Manizha, the daughter of the ruler of Turan, Iran's nemesis, orders Bijan, the Iranian knight she is in love with, to be drugged and taken to the palace chambers, though their affair eventually leads to her imprisonment. In the hole. In both cases, women achieved their goals regardless of the wishes of their partners and, according to the poet, did not deserve punishment. As one of the last representatives of the ancient Iranian aristocracy, Ferdowsi found himself caught between his traditional values and the new norms of a changing society that combined the relative social equality of Islam with a restrictive attitude towards the freedom of choice and movement of women.

## THE MAIN FINDINGS AND RESULTS

Noble heroes wrongly accused of sexual harassment must prove their innocence by fire. Ethnic and tribal differences stem from the rivalry between siblings.

The formative episode in the Shahnameh legend is the murder of the son of King Faridun Heroj, who divided his kingdom between his three sons. The younger brother, Iraj, took on the most chosen role, Iran, and his jealous brothers killed him. This was the beginning of a cycle of Iranian wars

against the Turans throughout the Shahnameh, reflecting a long historical conflict between the settled civilizations of the Iranian Highlands and the nomadic Turkic people of Inner Asia. The assassination of Iraj had other resonances as well. He was an innocent victim, politically naive and willing to give up the trappings of power for a thoughtful life. Therefore, he is the forerunner of Siyavosh, a conscientious, introspective and spiritual man who passed the test of fire to prove his innocence. Although the spiritual world is not dominant in the Shahnameh, it is always in second place and illuminates the complex relationship between worldly power, religion and morality.

The stories in the legendary part are more difficult than the first stories of the poem. One of the reasons for this is the emergence of two centers of power - Persian kings and favorites of Siistan: Himself, his son Zal and son Zal Rostam. Although the viziers of Siistan are the protectors of the Persian kings, the gradual deterioration of relations between these two ruling houses creates great tension in the legendary stories. Sam is unwaveringly loyal to his kings. Hall is also loyal, but warns his monarchs against bad advice and bad deeds. Rostam is loyal to the wise and just kings, but opposes the ignorant Kavus and the despotic Goshtasp.

The conflict between king and hero is a frequent motif in the Shahnameh and a common theme in Western epics, the most famous of which is the argument between Achilles and Agamemnon at the beginning of the Iliad. Indeed, the Persian Book of Kings is not an obscene glorification of individual rulers or the institution of the



monarchy. Of the fifty kings who bear the name Ferdowsi, only five receive tacit approval, and most of the rest turn out to be stupid or deeply mistaken. At the end of the Shahnameh, the sage asked: "Who is the most hopeless of people?" asks. He replies, "A kind man who serves a heartless king."

In two of the greatest stories of the legendary part, Siyavush and Esfandiyar, a young prince is faced with an insoluble moral dilemma: the king, his father, ordered him to do something wrong. And Siyavush follows his conscience and turns to the enemy, Esfandiyar obeys the order of his father. Both were destroyed. The urgency of their moral dilemma creates a wonderfully moving and human story that illustrates yet another troubled father-son relationship in the heart of the Shahnameh. Ironically, the greatest loyalty to Iran is also in question. Two undeniably noble heroes of the legendary section are Siyavosh and his son Kay Khosrov, who leave Iran for moral reasons. Their sense of the moral imperative in life goes beyond ethnicity and nationality.

The legendary part of the Shahnameh is dominated by the famous champion of Persian folklore, Rostam, whose exploits are based on legends dating back to antiquity. The weapons most closely associated with it are the lariat and club, pre-metal weapons. A complex figure, Rostam embodies the most anarchic and chthonic elements of the poem and is an atavistic type of trickster hero. His father's name Dastan means "cunning". He is associated with the tiger, known for his cunning, and instead of armor he wears an amulet skin, an ancient motif of Indo-Parthian

origin. The feathers of the Simurgh's magical bird protect him during his birth and his last battle. Rostam lives a long time, serves seven kings, and his character undergoes significant changes. In early stories, he is a mythological hero who has supernatural protection and is victorious in all conflicts. But after his participation in gossip and with the birth of their son Sohrab, Rostam leaves the world of heroes and falls into a human trap. His adventures are now marred by longing and a sense of impending tragedy. He inadvertently kills his son Sohrab; the captive whom he loved like a son cannot save Siyavosh; he faces an unsolvable dilemma at his last big meeting with Esfandiyar.

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