

The Adaptation of the Ghadir Khom Event with the narrations of Ibn Shahr Ashob Mazandarani and its Reflection on Iranian Painting

Abstract

In this article, by examining a number of the hadiths of the Infallibles and Imamate, it has been determined that the most imperative document of the event of Ghadir Khom and infallibility and Imamate of Imams (AS) is the existence of Quranic texts and narrations in which there is a consensus among the Imams. By observing, in general, it can be said that the situation of the narrators was examined based on the opinions of the Shiite men that is found in most of the series of documents of the narrations of the infallibility and Imamate and is of a reliable source. Of course, a few of them are not authentic according to the sayings of the pious men, but in terms of transcript, these narrations are deliberated. Among these narrations, most of them are of the meaningful hadiths, which include authentic, good and genuine hadiths. In the following research, by examining the interpretation of a number of the authentic verses describing the event of Ghadir Khom and the attributes of Imamate and guardianship of Imam Ali (pbuh) in the view of Ibn Shahr Ashob Mazandarani, this event will be manifested in the illustrated copies of the Ilkhanid and Safavid eras. Verses and hadiths are virtues and attributes that an innocent person needs to have; Among these attributes: being innocent of sins, being trustworthy to God, purifying oneself from sins and defects, and giving alms in all cases are indispensable. According to the accomplished studies in Iranian painting, which have always been the focus of religious themes, a unique attitude is seen. In the paintings, with the help of visual elements, the dignity of the province and the Imamate of Imam Ali (pbuh) is shown and generally this event is shown in an open and wide space, as if witnesses of this event are also present to attest this occurrence.

Research aims:

- 1- Investigating the narration of Ghadir Khom by Ibn Shahr Ashob and its comparison with available documents.
- 2 Studying the reflection of the narrations of Ghadir Khom event in Iranian painting.

Research questions:

- 1- Has Ibn Shahr Ashob considered the necessary documentations when mentioning and interpreting the verses and narrations of Ghadir Khom?
- 2- How is the narration of Ghadir Khom reflected in Iranian painting?

Keywords: Ghadir Khom, Imamate, Ibn Shahr Ashob, Painting

Introduction

There are several sources and works about the Ghadir incident, one of the most authoritative of which is the work of Ibn Shahr Ashob. Ibn Shahr Ashob in his work named "Similar to the Qur'an and different" has been mentioned in 10 chapters and each chapter in several chapters and about 200 interpretive narrations. There are 37 chapters in Al-Nabawat chapter of this collection and 24 chapters in Bab Al-Imamah, the narrations of which are as follows. The main feature of similar and different interpretations of the Qur'an is the use of the Qur'an as the main source of interpretation. In this commentary, the verses have been interpreted according to the contexts that exist in different chapters as well as its chapters, and after that, in order to create harmony between the verses and the interpretive narrations, it is stated that Ibn Shahr Ashob's serious attention to it is a matter of tradition. A study of the themes in Iranian painting shows that part of it is a reflection of the Ghadir event as one of the important events in Shiite culture. The necessity of completing this research is evident from the fact that Ibn Shahr Ashob is one of the most chief personalities who has mentioned this event in his work, so a comparative study of these narrations with Iranian painting can clarify important points regarding this event in Iranian culture.

A review of the research background shows that no independent work with this title has been written so far. However, some works have specifically addressed the discussion of Shiism in Iranian painting. Mehdizadeh in an article entitled: "Study of the manifestation of Shiite themes in Iranian painting" has examined the position of Shiite themes in Iranian painting. He has come to the conclusion that the emergence of concepts and themes of interest to Shiites in Iranian painting has not been the same, and the most significant aspect of these paintings should be considered in the type of narrative and perspective hidden in them. In this work, the author has studied the course of Shiite concepts in Iranian painting (Mahdi Zadeh, 1396: 31). Of course, there is no emphasis on the Ghadir incident in this work, and most of the Shiite themes are considered by the author.

In this research, a documentary and textual study of a number of narrations related to the incident of Ghadir Khom in the book Mishbash-al-Quran and various Ibn Shahr Ashob has been mentioned. This article specifically refers to these cases and the reflection of this event in Iranian painting has been studied. Many Iranian manuscripts have always contained Shiite and religious themes, including images dedicated to the Ghadir Khom event.

Conclusion

By examining the four selected verses of the Holy Quran, which are specifically related to the incident of Ghadir Khumm and the characteristics of the successor of the Prophet (PBUH), the views of Ibn Shahr Ashob Mazandarani were studied and in accordance with the incident of Ghadir Khumm with narrations and interpretations Verses from Ibn Shahr-e-Ashob's point of view The following results were obtained that Ibn Shahr-e-Ashob quotes the document in its entirety in a number of cases, but there are a number of cases in which he has considered only the last part of the narrations. Ibn Shahr-e-Ashob, in some cases, due to the importance of the subject, although he has not mentioned the chain of transmission, other people besides his religious orientation and titles are named. Ibn Shahr-e-Ashob refers to some of his narrations. According to the narration with the correct intention, he had from the Imams of the Infallibles (pbuh). It considers the special attributes of Imamate and Velayat. The attributes mentioned in the verses and their interpretation are the righteous believer and the virtue of charity in all cases and the infallibility of the guardian and the Imam, as well as the matter of propagating the religion and the divine message. Always in the description of proven hadiths and narrations, these

attributes are specific to the infallible Imams (Ahl al-Bayt) and the Prophet (PBUH) who are infallible from God. However, there are other verses that can be mentioned that are exclusively related to the guardianship of Imam Ali (PBUH) is comparable to the verse of guardianship and completion in Surah Ma'idah. Looking at the illustrated copies and pictures of the Ghadir Khom event, it can be seen that Shiite painters generally depicted the original event, namely the introduction of Imam Ali (PBUH) as the successor of the Prophet (PBUH) and tried to emphasize a religious event and to find a connection between form and content. The painter uses magnification in the statue and position of the Prophet (PBUH) and Ali (PBUH) to point to their position, and also having a halo of light on their heads indicates the sanctity and infallibility of these two characters. What is clear is that the artist undoubtedly demonstrated his perception of the content of the event in a measured way and used visual elements to express the relationship between the content and image.

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