



The Study of Events in Shahnameh tales due to the Intellectual and Signal aspects

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ABSTRACT

Shahnameh is a comprehensive collection containing sixty thousand lines due to mystical, heroic, and historical careers. The mystical career includes the kingdom of Kaumars to Fereidun concerning with Kaveh's revolution until Rostam's death. The historical career is based upon the end of Kian's kingdom and after mingling with heroic tales. One of the most important sources of Shahnameh is Aboomansuri's Shahnameh. Furthermore, there are some tales about Rostam and Garshasp's tribes, while the narrator is Azadsarr. Ferdusi has considered the ancestor's plot very much, he said, he has made a big palace which was untouched by rain and wind, and it would not be disturbed by passing years.

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Introduction

Shahnameh tales and some mystical tales are not limited to tales, instead they reveal some prime facts. Mysteries are some examples of trifle and general events in the actual world. The language of mystical tales abounds with symbols. If we do not consider the mystical secrets, Shahnameh will be degraded; he says, "you should not take it lie and mystery/ it is not the same in the different careers/ it contains wisdom/ it concerns the signs and meaning". Shahnameh is the fighting of evil and goodness. The heroes continuously fight in the world life. The war of Fereidun and Kaveh with cruel Zahak, Manoochehr's avenging of Tur, Seyavash's death due to Sudeh's plan all and all show the different war. Ferdusi's thought and the reflection of Shahnameh usually defends the goodness against cruelty. Iran is free land where is usually disturbed by the neighbors.

Iran's beauty has been usually disturbed by different misery, therefore, the heroes have defended Iran's sublimity, human's values due to religious aspects.

Discussion

Some of Shahnameh's heroes are sublime human being who have lived like common people, the heroes such as Fereidun, Seyavash, Key Khosrov, Rostam, Goodarz, and Toos.

Other heroes like Zahak, Salam, and Tur abound with evil, as if they are agents of evil who try to destroy the world. Shahnameh heroes usually challenge with death, it does not mean to avoid death, or to take refuge, they instead fight with death to access life in the bosom of death. The language of Shahnameh is lyrical. Whereas the tales abound with advices, the poet concerns the world in valuable of the end. He narrates the clear, simple lovely sentences which are appropriate to the sublimity of heroes.

After comparing Nezami and Shahnameh, it shows this fact that the mystical poet has lyrical thought, as well as fanciful language in the heroic genre.

Ferdusi has used the lyrical description in the heroic imagination. He avoids the odd expressions in the heroic language. The expression accompanies association of events. The heroic pact associates events and stories in the reader's view; it seems as if the story is on the scene. Expression, the

structure of imagination is cohesive in Ferdusi's work containing the natural description of dawn, sunset, night and day which has mingled the heroic pictures in the poem.

He is very eloquent in composing Shahnameh has the relative rhythm including long and small lines that increase the music of Ferdusi's Shahnameh.

The Concept of Secret in Shahnameh

Sign does not mean allusion, or secret, which should not be revealed by other. Some of deep meanings have not increased in the format of common language. Whereas mystical language refers to mythology recently, because they relate to something that does not exit, they have also other interpretation.

It is Iliad and Odyssey that the hero's destiny is recognized by gods. The wars between Troy and Acay originate from god's contraries. Zeus is god of gods who is involved in his relative's plan. He appears in Agamenon's dream. Insisting him to fight with Greek military. It is in the fourth song that the counsel of gods decided to agitate palace, god of was.

Homer has composed these reports three thousands and three hundred years ago, are they true? Can we take them as the reports of facts? On the other hand, we notice, the god's roles in Homer's songs resemble to what Jung believes in unconsciousness in the ancient examples, therefore we notice a fact in these tales which not only relate to collective unconscious but also the tales of thousand years ago. It seems the real place of gods is not in the sky, but they are in collective unconscious, it is why gods are immortal, hence they cope with each other in a council which usually is held in our unconsciousness, and the people's destiny reveals in that council, and the heroes are devoted to god's plans like the hero in Homer's drama.

Here, Minro is the god of wisdom, it is the laziest god. The mystery of Odip King has composed thousand years after Iliad, the story of Odip's escaping from destiny which has been assigned for him. There were some gods who were victory, but if some human reaches to the same level, the gods play with human's life which is sign of their complete. It is supervising that the golden career of Greek history was in the fourth and fifth centuries. B. C. while people do not believe in gods. There

were some intellectuals like Socrates, Plato, Sophocles, Aristotle were living in the same career. According to what was said before, one of the features of myths is to show some complex events of gods and human.

The events which are semi-visible for human and the hidden is gods which assign destiny, the gods who are afraid of wisdom. It is only one of the features of myths to show the place of wisdom which comes to the fore while some mystical heroes avoid gods, it is here that human uses the light of wisdom. Rustam is original picture of ideal wisdom in *Shahnameh*. Shahrokh Maskoob says, "Neither Rustam's age is actual nor inaccessible Isfandiar, nor phoenix, but they are fact, they are crystallization of ideal human being in the form of fabulous hero. Rustam's life is not real, his birth, his oldness and his death are meta-humanity, but there is no more actual man than Rustam in life, and death (Maskoob, 1988: 5).

Maskoob has differentiated between fact and truth. Fact exists the same, it is like while human is entangled in seven levels by trick, but truth is something that people wish to be. Sharyati believes that myths are return of history lockage, they are return of history lack, and they are some history which should be. Myths are expression of complete men in the sublime world (Sharyati, 1979: 26). He adds; Myths are a collection of sublime examples of every feeling, physical and spiritual beauty, therefore Myths are a collection of sublime examples of every feeling, physical and spiritual beauty, therefore Myths are expression of doomed human's destiny in Homer's *Iliad*, but it is expression of human's pre-assigned destiny.

There are some suitable cause and effect in the tales of *Shahnameh*, there is no ignorance for failure. The good heroes are not religious, even the hero man commits mistaken, but he considers his life, in order to overcome failures, isn't it the story of human in the history? If myths are dead, they do not answer emotional, political and economical needs of a nation, it is better to leave the heroes of myths in the grave of history, in order to avoid the infection of mess-up dead. The expression of dead tales is from the world of death, but Rustam has not finished yet (Tahmasebi, 1986: 47).

It is clear that Rustam is miserable in thousands years before to a young soldier who carries a gun, but Rustam's power is not limited to his hoarse, sword etc. if Ferdusi was only limited to brevity in war, in this sense, Mahmood Ghaznavi says, *Shahnameh* is nothing but Rustam's tale, there are thousands of heroes like Rustam, but there is no human like Rustam whom God has created (Ghaznavi, 1968: 3). Rustam is an intellectual man, he is Seyavash's teacher, there is no comparison between Mahmood's policy and Rustam, Rustam is void of lie, trick, he knows what is human's value and it is human's soul, therefore Rustam defends human's soul. While fighting with Isfandeyar, Rustam says; "I'm unique in fighting/ I defend my army/ everybody should be pleased/ while he concerns people's right (*Shahnameh*, 1993: 1017). Rustam is confident to his success, while he advises Isfandeyar. Rustam knows that Isfandeyar has deceived by Gashtaseb. While Isfandeyar fights for thrown, but he is a religious king's son.

Gashtaseb is example of messenger, he should be obeyed, it is why, he tells Rustam in a letter; "while king Gashtaseb is well-known/ in fighting, in hunting/ he accepted religion explicitly/ he is like a sun, he follows God./ the devil's way becomes hidden (Ibid, 989).

Rustam knows he should not be deceived by Gashtaseb who is virtually religious, while he faces Isfandeyar, he says, you should be afraid of great God./ you should not mingle wisdom and feeling./ Today, I do not try to fight/ minus any pretext/ you

are cruel./ you have caused to close eyes to the wisdom (*Shahnameh*, 1993: 989). Rustam accompanies wisdom in Turanian wars. He has no intention other than to take revenge of Seyavash, in order to respect soul. He consults with the old men, and they concluded to punish murderer.

It is clear that Rustam does not try to destroy thing in whole of *Shahnameh* tales, his destructive power is limited by wisdom. He fights cruelty, in order to limit king's evil minus any claiming for kingdom. He adds, "everybody said excellent to the heroes/ the land is fertilized by Rustam (Ibid: 1029).

As matter of fact, who is this great hero, Rustam?

Originally, the word Rustam has combined from Rus means to grow and tam which is origin. There is tale in *Shahnameh* that a mother bears a son called him Rustam, she may mean to show to avoid the suffering. (Dehkoda, 1969: 1200).

The other meaning of Rustam is a river (Bahar, 1998: 157). It seems, these meanings are different, but their origin is the same which means to grow, to pour, to go out.

River is alive river which passes from past to the future, like a growing seed.

In other words, river combines from several small rivers, hidden springs, like a great river of people which gather from different tribes or generations in passing time. They gather together in a unique form while they feel danger. The great events of thousands people feature a unique person which is an ideal man in the history of nations. It is surprising that Rustam doesn't wish the thrown, he doesn't believe himself to be religiously sublime.

Ferdusi's ideal is that Rustam accompanies his soul with wisdom, he does not follow kings, or cruelty. It is clear to find Rustam signs in plants, rivers and mountains in the different places in Iran especially Khorasan, and Sistan. He follows wisdom out of pride. He does not close his eyes to fact for sake of his friends. Therefore, *Shahnameh* is the wisdom – letter of a nation which plays their destiny.

If we mean myths like this, it can be said that the myths of Rustam is to find some secrets that identify a nation against the events. Ferdusi himself knows his tales are mysterious, he knows the names of heroes well, he says, "Everything that comes from his has mingled with wisdom,/ while it is mysterious too". The poet asks the hero to fight with wisdom, passing the different events which are purifying like fire.

Every person passes his way to complete in *Shahnameh*, in order to grow from ignorance to wisdom. The play finishes while a person becomes complete, therefore he leaves life. People are raw, while they are not wise.

The last parts of *Shahnameh* are clear examples of history which has the special secrets. A adores – Stranger fellow like Khosrov Parviz follows Rome Emperor, while Christianity spreads in the government. He became captured in his son's prison, in order to be cautious about his doomed destiny. This consciousness turns him into a religious man who even knows about death messenger in advance, hence he wears the clean clothes in the semi-dark prison. He wears a golden bowl on his head and a branch of pomegranate on his hand waiting for his death (*Shahnameh*, 1993: 1846).

Shirin who is witches kills Maryam by poison. She refused to become Shiruyeh's wife to be a queen. She informs everybody about her sins and those of Shiruyeh. At the end, she suicides beside Khosrov's grave by poison (Ibid, 1847).

It is not clear that how Khosro Paviz faces death, there is also no document of Shirin's lecture to people about her sins, but they are in the poet's ideal, while the criminal persons accept they are sinful at the end.

Phoenix in the light of Secret of Reality?

Phoenix is Arabian word which is natural element in Persian literature; it has the different, potential meanings (Poornamdarian, 1993: 65).

This mystical bird has appeared in Iranian culture before Islam. It has a nest on a tree, while its eggs contain the different seeds of plants. It is a religious, metaphysical bird, it intermediates in the hero's destiny. It has two faces, one is spiritual and the other is devilish, the former appears in Zal Story and the later appears in Isfandeyar's tale.

The devilish bird is dragon minus spirituality.

The Devilish Face of Phoenix

The devilish face of phoenix appears in the fifth level of Isfandeyar's seven levels. It has a nest on a mountain: There is big mountain/ there is a bird dominating on/ It is war like phoenix/ If it sees an elephant, it will bring a whale out of sea". We notice the devilish aspect, while he faces Isfandeyar, the bad deed of it leads to Isfandeyar's death.

Conclusion in this discussion

Phoenix is metaphysical bird, because,

- 1- It is big and inaccessible.
- 2- It lives on Albourz Mountain.
- 3- It is wise, it know the secrets.
- 4- It knows the cure for every death.
- 5- It is an expert doctor.
- 6- It supported Zal.

Symbols and Secret

Myths and dream are symbols, they speak in the mysterious ways, the symbols of dream refer to the individual unconsciousness. The mystical symbols are unique, and cohesive, they refer to collective unconsciousness. Due to the meaning of symbol, Kazazi says," symbols are sublime, they are expressed secret. In other words, symbols are something contains every person mysteriously. It is in Shahnameh that the hero changes in the immortal world of myths. This symbol is Rustam which is prime for being hero as a symbol.

The other heroes are Giv, Bijan, Bahram and other Goodarzian, Tus, Gustahem, other Nuzarian, Govan Garshashi that all are from Sistan, they are symbol of goodness in Iran land. On the contrary, there are symbols of badness that are Zahak who carries some snakes on his shoulders, he contain whole of badness. Besides, there are Turanian heroes like Afrasiab, Garsiou, Grav Zereh that are devil characters, because they are anti-symbol (Kazazi, 1993: 163).

The values of Myths and secrets

Are the mystical tales affective or valuable or Not?

In the first glance, it may be contradictory, how is it possible that mythology refreshes history?

The old historian believe that past is meaningful while it is an example to be imitated, therefore, the whole of instruction belongs to humanity, but it is repeated that history is reparation of happy and sad events. It is the life of human, while their goals are the manifestation of human. Myths are closely related with dure'e, they are defendant shield against corruption. Myths

make history religious, but it is contrary with it. In this sense, Mircha Ilyade says, "the role of myths is to awake us, and to break the crust which abandons us from seeing the facts. Myths inform us about the world wild facts. The history was absolutely rejected in the traditional societies. The myths have been saved in the passing years.

Actual Tales and Mysterious Tales

We should not limit ourselves to the sayings, because Ferdusi's language is clear in the literature, heroic tales and mystery. The poet's saying should be deep, because it shows a fact, as well as symbol.

Shahnameh is a cultural letter in Iran, Iranian tales have been compassed well. But where is secret?

Mir Jalal Al Din Kazazi has considered these secrets in his essay, he says, Shahnameh's secrets are hidden. The language of myths is mysterious, and symbolic. The symbol is the best, to recognize the past ancestors in passing time, it uses traditionalism, linguistics, history as well as mythology, and Shahnameh is a book on mythological, heroic structure, therefore it is in avoidable to know symbols in myths, in order to access the depth of thought. It is a window to Iranian culture in the history.

Every myth is a combination of most unconscious refraction. It tells secret to the future people.

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