

BINARY OPPOSITIONS IN THE STORY OF KAIKHOSROW'S KINGSHIP IN SHAH NAMEH BASED ON STRUCTURALISM SCHOOL

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ABSTRACT

Besides playing an important and constructive role in the formation of this great epic, the narrations and stories in Ferdowsi's Shah Nameh are also of great importance in terms of their narrative aspects considering the structuralistic criticism. Binary opposition is the most essential concept of structuralism, particularly narratologist structuralism, and, because such an splendid epic as Ferdowsi's Shah Nameh is a set of oppositions in its essence, the present study authors take advantage of a descriptive method to analyze the content of Kaikhosrow's story thereby to investigate the story's structure based on the binary oppositions' theory; it was figured out according to the storytelling nature of Shah Nameh that hatred and vengeance in this story have been transformed into a narration deploying every element of the story before the other. These confrontations were studied in two lexical and narrative areas and it was made clear that the opposition between Kaikhosrow and Afrasiab for revenging the blood of Siavash, Kaikhosrow's father, is more accentuated in the narration and words of the story and this is per se a cause of the formation of more contrasts between Turan and Iran and the confrontations of the heroes of the two foresaid countries' heroes. These oppositions exert a considerable effect on the narrative process of the story and construction of the events and behavior of the characters amongst which the confrontation between such characters as Rostam and Piran and murdering of Forud and Kaikhosrow's final way of treating Afrasiab and others can be pointed out that serve the advancing of the narration and application of the words in such a way that the effect of the binary oppositions on the story's narrative level was found more prevalent than on the lexical level.

Keywords: Structuralism, Binary Oppositions, Narration, Lexical Opposition, Ferdowsi's Shah Nameh, Kaikhosrow's Story

INTRODUCTION

Ferdowsi's Shah Nameh is undoubtedly one of the biggest and most influential epical works of Iran and the world and it has always drawn the attentions of the experts from various aspects of form and content. Many of Shah Nameh's stories, besides being epical, are replete of the complicated human beings' relations and the rules governing their interactions and contrasts. Many of the human beings' preliminary recognitions have been formed by means of the contrast between the objects. There are many opposites intrinsic in the objects and things and many others exist transversally. The notable point is that although the two opposite poles repel one another, they are, in the meanwhile, dependent on one another and definable in respect to one another. The scopes of the contrasts, plus the words, incorporate both objects and concepts in such a way that the readers can refer to the synonym besides the antonym of a word for understanding it.

It has to be asserted that contrast is rooted in the primitive mindsets. Such contrasts as victory/defeat, protagonist/antagonist and so forth have been existent in the course of history. Almost all nations and cultures have dipolar contrasts. In Iranian culture, these contrasts take a dual form and they exist in the form of the God/Satan contrast in Islam. In western thoughts, as well, a set of dipolar contrasts have been existent since Plato. The German Friedrich expressed the binary Apollonian-Dionysian contrast in the Greece's myth. He believed that art has been formed by way of these contrasts. Nietzsche gave these two elements contrastive traits; he knew apollonian characteristics as intellect, culture, coordination and limitation and the Dionysian properties as the lack of wisdom, primitiveness, disorder and unlimited excitement. Nietzsche conjectured the contrast between these two as being expressive of a latent conflict in the human nature that depend on one another while being simultaneously in opposition and conflict and that art has come about by this conflict between them. The apollonian pole pertains to sculpturing and the Dionysian pole is employed in music and the other arts that cannot be depicted. Apollonian/Dionysian opposition was an important binary contrast that was figured out by Nietzsche before the structuralists and he could use it to pay his debt to the knowledge of aesthetics (Meghdadi, 2000, 15-19).

Contrast is well accentuated in all the literary genres including epic and it is considered as one of the important and key subjects in the area of epical literature; the primitive mankind used to divide the world's phenomena into two poles of the good and the bad. Shah Nameh is the narration of the battle between the good and the bad and the heroes are the warriors of this constant combat in the universe. On the other hand, the speakers seek assistance from such instruments as imagination, affection and language for creating their own mental concepts. Exercising their creativities in making use of these instruments, they can attain the artworks that reflect them. One of these instruments of the binary contrast or conflicting pairs occurs in the lexical level as a valuable semantic unit; in the story of Kaikhosrow's kingship, Ferdowsi has beautifully and eloquently taken advantage of such a contrast.

The present study aims at investigating Kaikhosrow's kingship story based on the theory of binary oppositions and showing the conflicts and oppositions between the personalities, behaviors and events and the other writers' influence by the oppositions existent in the narration of the story and application of the words.

DISCUSSION AND INVESTIGATION:

Binary Oppositions:

The binary oppositions is made of two words with the first one being a sign of duality in English and referring to the stars at one another's side (binary stars) (Abidiniya, 2010, 2). "The mankind, especially Aryans, has divided the world's phenomena into two poles of the "good" and the "bad" and has considered himself as the scale and axis of recognition" (Nazerianfar, 2009, 120). Dualism or, in other words, the Iranian duality has been amongst the fundamental thoughts in ancient Iran and its perception dates back to pre-Islam era before the structuralism (Christof Bala'ei; Mitchel Kubi Press, 2000, 267)¹ school in the contemporary literature and it

¹ Structuralism is a school that deals with the systematic study of the phenomena and the researchers "do not study the various phenomena of a scientific field independently and separately rather they always try to explore the relationships inside a collection of constituent phenomena". Structuralism is the result of the thoughts by Rolan Bart, Tsutan Theodorov and Gerard Janet who appeared in 1960s.

has also been posited in the ideas and notions by Plato and Aristotle. “This expression, as held by some ancient Greek scholars and some European philosophers, includes the duality of the soul-body, or the soul essence and body essence or soul and matter” (Ibid). In Avesta, Asha and Druj; Dargahan: Angra Mainyu (Kazazi, ancient letter, 2009, 239)² and Sepant Mainyu; in Zoroastrianism beliefs: Hormozd or Ormozd and Ahriman; Manichaeism followers believe in light and darkness and the opposition of the soul with body and the heaven with the universe and Mazdakian’s dualism is a little different from Manichaeism. Shahrestani states that “dualism is specific to magus. They believe in two principles of thoughtful and old and divide good and badm loss and profit and correction and corruption between themselves. One of them is called light and the other one is called darkness which have been transformed in Persian to the God and the Satan [Yazdan and Ahreman]” (Ibid, 121). Shah Nameh is the reflection of the ancient Iran’s and Mazda rituals’ mindsets and, in fact, it is the world of dualism and the battlefield of Ahura vs. Ahriman, ogres; human beings: Iran vs. Turan; darkness vs. light; avarice vs. wisdom and generally the good and the evil. The material and spiritual worlds are also in opposition and it is indeed these conflicts that give them meaning and concept: night/day; bad/good; bitter/sweet; hell/heaven; Satan/God; truthfulness/dishonesty and so forth. Since long ago, opposition has been the foundation of the people’s beliefs, opinions and actions and it is also seen amongst many ethnicities and in many religions and such a dualist perspective in Shah Nameh has been “largely influenced by the duality spirits of the ancient Iran” (Hinle, 2001, 166). Dualism is one of the most fundamental beliefs of Zoroastrianism. This teaching is a pre-Zoroastrian belief and it is a principle inserted in Zoroastrianism by the Magi. They believed in two good and bad psyches that are in conflict with one another (Mo’ayyeiri, 2003, 65-68). These contrasts can be found in the ancient Persian literature, as well: “as the manifestation of the Iranians’ mythical beliefs, Shah Nameh is based on the theory of the creation’s paradoxes and dualism. This epic work that features subtle mythical aspects portrays the paradoxes of the universe and the battle between them including the fight between the good and the evil or the light and the darkness. In Iranian myths, Ahura Mazda and his creatures are in contention and battle with Ahriman and his creations and each of them also has creatures in the material world that either support Ahura Mazda or Ahriman” (Moharrami and Mamizadeh, 2012, 128).

From the perspective of Shah Nameh, the Creator of the world has created all the creatures and things essentially in contrast and this has divided the world into two parties of good and evil that are in a constant contention (Serami, 1990, 673) and “the main core and the central pivot of Shah Nameh revolves about the axis of opposition and fight between these two groups or the good and evil thoughts” (Eslami Nadushan, 2003, 12).

The first battle in Shah Nameh is between the good and the evil, the fight between a child ogre and Siamak, son of Kiumarsh that ends in the murdering of Siamak. Finally, Hushang, his son, punishes the child ogre for what he has done. The glory of the power makes Jamshid boastful and he falsely calls himself the god and, in retaliation for this lie, the divine charisma turns its face away from him and the serpent-shoulder Zahhak becomes the king of Iran. Ahriman uses all its force through Zahhak to destroy the mankind but Fereydun, assisted by Kaveh, enchains



² Ahriman in Avesta, Angra Mainyu, means bad and impure manners and nature. It is used against Sepant Mainyu meaning good and pure manners and nature. In the realm of the human thoughts and nature, battle, contention and fight always occur between these two entwined essences.

him and Fereydun's kingship era is the period during which the good and the righteous rule the world and Ahriman and the ogres live a solitary life.

Two sons of Fereydun, Salm and Tour, are chained in anger, avarice, envy and hatred and nastily kill their brother, Iraj, who is a symbol of peace-seeking, quietude and kindness. It is right here that the devilish Afrasiab who is a symbol of idiocy, greed, envy, hatred, mutiny and inferiority reveals his devilish face; he is the enemy of all the pleasant human characteristics and attributes and, in this case, he cares neither for himself nor the others for he unjustly kills his own brother, Aqrith. Siavash, son of Kaikavus, is the symbol of purity and sagacity and he is also killed by Afrasiab who is a symbol of meanness and mischievousness.

Kaikhosrow, son of Siavash, is the king of purities and nobilities. He is the sum of all the praised sovereigns' characteristics. Due to the same reason, he stands with all his power against the perfect embodiment of the evil and heinousness, Afrasiab, and cause the instigation of the great war during which he stands alongside with the good and righteous individuals, headed by Kaikhosrow, against the devilish insurgents, headed by Afrasiab, and, eventually, it is with the killing of the head of the heinous-mannered insurgents, Afrasiab, that the good gain victory.

If the oppositions are not so much tangible and sensible in the rest of the stories in Shah Nameh, it is for the reason that Ferdowsi has accomplished his prophecy in the great war and the victory of Kaikhosrow and perish of Afrasiab (Mokhtari, 1989, 112&323).

As an independent and particular theory, the expression "binary oppositions" was first proposed in structuralism school. The discussions on binary oppositions are amongst the essential foundations and concepts in structuralism criticism and they are amongst the primary solutions for recognizing the periphery, as well, and the traces of the binary oppositions can also be found in the majority of the theories by structuralists, especially the narratologist structuralists to the extent that Rolan Bart states that "binary opposition is the most essential concept of structuralism" (Bart, 1992, 15).

During the 20th century, structuralists following Prop sought offering an overall pattern in the construction of various kinds of narrations. "Binary oppositions" is "an expression in the structuralism enacted by Roman Jakobson" (Shafi'ei Kadkani, 2013, p.353). It is also one of the most important concepts in the investigation of the works based on structuralism that can open new horizons in the analysis of the literary texts. "Binary oppositions extend beyond the concept of paradox and serve religious, philosophical, lingual, cultural and other functions. The pervasive oppositions existent in the structure of the mind and language are neither deniable nor removable but the realm of power and domain of the oppositions differ and vary with the awareness of the audience, originality of its perspective and ideology" (Nasr Azadani et al, 2018, 2).

There are many stories in Shah Nameh and they have to be investigated with this perspective. Then, we will notice that the oppositions take place in two lingual and narrative levels constituting the stories' structure.

Binary Oppositions in Shah Nameh:

From structuralists' viewpoint, binary oppositions are indeed the essence of human recognition. "Since our common sense is binary, it seems that the simplest and most effective way for processing an experience is dividing it into two halves and then doing the same to each half. In other words, it is the rephrasing of every question in such a way that it can be left with only two possible answers, yes and no" (Khosravi, 1998, p.14). The binary oppositions



existing in nature (like night/day) guide the human mind towards a sort of recognition through a process of perceiving the system of the contrastive parts. In binary oppositions, “the first part is always considered as preferred and the second part as not preferred ... put it another way, the presence of one denies the other’s. This thought has also found its way into art. It is by the aid of this theory that a different approach can be adopted to text amongst which Shah Nameh can be pointed out; based on this theory, the story of Kaikhosrow’s kingship features various contrasts in the form of fights between the characters and their behaviors in various situations. These are the contrasts and oppositions revealed in the course of story with the opposition of the characters with one another. According to this theory, in the story of Kaikhosrow’s kingship, the first party, i.e. Kaikhosrow as the avenger of his father’s blood and Iran’s king, is always preferred and Afrasiab, the murderer of Siavash and Turan’s king, is always not preferred and the enmity and, consequently, the binary oppositions between the characters and behaviors and even the territories can be easily recognized.

“Since the appearance of Sam in Shah Nameh during Fereidun’s time to the disappearance of Rostam during Goshtasp’s time, the most original controversies of Shah Nameh, i.e. the human-human conflict, occur. These disputes are predominantly of physical aspect and they are sometimes dragged to the mental and ethical fights in the human being. Amongst these disputes, the fight between Kaveh and Zahhak, Afrasib and Nowzar, Zahhak and Fereydu, Siavash and Sudabeh, Rostam and Sohrab, Siavash and Garciose, Aqrith and Garsivaz, Aqriras and Afrasiab, Forud and Rivniz, Forud and Zarasb, Forud and Tus, Bijan and Human, Bijan and Nastihan, Piran and Giv, Lahak and Giv, Farshidverd and Giv, Piran and Gudarz, Giv and Garoy, Fariborz Kavus and Golbad Viseh, Roham Gudarz and Barman, Gorazeh and Siamak, Gorgin and Andriman, Foruhel and Ro’ein, Hajir and Sepehrom, Berneh and Kahrom, Gostaham and Lahak and Rostam and Shagad can be pointed out” (Hanif, 2005, p.58).

The Story of Kaikhosrow’s Kingship:

As soon as leaning back on the throne, Kaikhosrow dispatches Tus, an Iranian hero, along with a large army to Turan to revenge the blood of Siavash, Kaikhosrow’s father, who had been killed by the order of Afrasiab. This deployment of army was firstly followed by the death of Forud, Siavash’s son and Kaikhosrow’s brother, and demise of Jarireh, Forud’s mother and Siavash’s son, and, subsequently, the defeat of Rus. In a second deployment of the army, Tus is again very close to defeat at which time Rostam comes to help Iranians; it is in the opposition of Rostam and Piran Viseh, a proponent and hero of Turan territory, that the contrast between two heroes from Iran and Turan can be witnessed; after killing Piran Viseh, Rostam personally goes to fight Afrasiab that leads to the arresting of Afrasiab. Finally, Rostam, the Iranian hero, arrests and downgrades Afrasiab, the king of Turan, and Kaikhosrow himself kills him. After sixty years of kingship, Kaikhosrow, fearing his fall into haughtiness trap, decides to abdicate the throne and crown and disappears from amongst the people after granting the throne and crown to Lohrasp.

- ***Binary Oppositions in Kaikhosrow’s Story of Kingship:***

“Kaikhosrow’s kingship” story is the twelfth story of the kings and the third kingship of Kian in Ferdowsi’s Shah Nameh and it narrates the story of Kaikhosrow’s 60-year kingship.

It is stated in Shah Nameh that Gudarz, an Iranian hero, dreamt one night that Siavash has a son named Kaikhosrow in the country of Turan. So, he sends his son, Giv, who was also an Iranian hero to Turan. Kaikhosrow returns to Iran and his kingship was decided but Tus becomes angry and asserts that Kavus’s son, Fariborz, is more qualified than Kaikhosrow. Hence, the two heroes engage in a competition and they are supposed to open Bahman fortress



in Ardabil that belonged to evils and ogres so as to become the king. Fariborz fails and Kaikhosrow victoriously opens the fortress. Finally, Kaikhosrow enters a fight with Afrasiab, as a repetitive example of the battle between the good and the bad, to revenge his father's blood" (Gha'emi, 2011, 83) and kills him.

In the investigation of the story, two types of binary oppositions can be seen:

✓ *Narrative Level Binary Oppositions*

✓ *Lingual Level Binary Oppositions*

The lingual binary oppositions are the ones like the sun-the moon, dark/light and chained-free and others of the like. These oppositions play roles that are predominantly beyond the level of the lexical arrangement of the words but they are not involved in the narration level.

There are numerous narrative level binary oppositions. These oppositions give branches to the epic. Here, the structure of the story is developed based on the opposition between Iran and Turan. On two extremes of this opposition, to wit Iran and Turan, micro-level binary oppositions take place. Kaikhosrow and Rostam from Iran are in binary oppositions to Afrasiab and Piran in Turan. The opposition between heroism and kingship can also be seen in some places in the story and each of them is going to be dealt with in separate below.

• *Iran-Turan Opposition:*

Turanians were the eastern neighbors of Iran. These two countries have been in constant wars in the majority of their relationships. The sample of verses indicating the opposition between Iran and Turan in the story of Kaikhosrow's kingship has been given in the following table:

Considering Turan as a possession of Afrasiab	Considering Iran and Turan as a possession of Kaikhosrow
Kasrud is a border near Turan	Iran intending the elimination of the borders between itself and Turan
Taking tributes and ransom to Turan	Negligence and paying no taxes to Iran
Turan is a place for enemies and attacks and revenge	Iran is a place for benevolent Iranians thoughtful of the expedencies

The first row refers to the verse "he wished it that this place could not be passed by anyone and nobody could go to Iran from Turan" (Ferdowsi, 1993, third book, 16/219); Afrasiab had made a mountain of firewood in Turan's entrance thereby to make Turan only his but Kaikhosrow knew both Iran and Turan as his own property. Giv, a member of his army, volunteers to go and set on fire the heap of firewood that had separated Iran and Turan from one another.

The second row points to the verse "a courageous man from Iran should go and set the whole Kasrud on fire" (Ibid, 16/220); Kaikhosrow asks his army troopers to prepare a chivalrous man to remove Kasrud that is the border between Iran and Turan so that both of them can become the belongings of Kaikhosrow with no border and limit.

The third row of the verse "they take the tribute and Siavash to Turan and they have their eyes on Iran's king" (Ibid, 17/246) refers to the talks between Rostam and Kaikhosrow who says that the time has come to an end for sending tribute, ransom and tax to Turan and disregarding Iran and its kingship and that it is now time for Kaikhosrow's kingship and the whole country's subjugation under the kingship flag of such a competent king as Kaikhosrow.

The fourth row of the verse “the army of your brother will move from Iran towards Turan in vengeance” (Ibid, 31/61) points to Forud’s getting aware of the coming of the army of his brother, Kaikhosrow, for revenging the blood of their father, Siavash. The army moves to Kalat on its way to Turan and Forud finds out about the arrival of Iran’s army and their revengeful attack on Turan.

- *The Oppositions between Kaikhosrow and Afrasiab:*

Afrasiab is the symbol of all darkness and tyrannies.	Kaikhosrow is the symbol of light and sun and freedom.
Afrasiab is a deceitful magician.	Kaikhosrow announces goodness and is all kindness.
Afrasiab is a criminal and a cunning enemy and destructor	Kaikhosrow seeks vengeance and is a cause of prosperity and generosity

The first row: in semiotics of the colors based on the Iranian beliefs and myths, “black is a symbol of evil, poverty and misery and reminder of the devilish world” (Chonakowa and Askari, 1998, 65&68). Due to the same reason, the hell is the dwelling place of Ahriman and the devilish creatures like ogres and dragons are associated with the color black. Based on his mythical devilish essence in Shah Nameh, Afrasiab carries a black flag and wears black caftan: “Upon watching the black flag, Rostam rose up like a roaring lion” (Ferdowsi, 1991, second book, 304/402)

But, Kaikhosrow is a brilliant and shining sovereign from the very beginning. His face has been described very much bright as if he has overtaken the sun in irradiation. In his first meeting with the champion Giv, he has been portrayed as a handsome and brilliant youth with a beaker in his hand a bunch of flower on his hair at the side of a shining spring (Hamidiyan, 1994, 312).

The second row: in Shah Nameh, as well, the traits magician and sorcerer have been ascribed to Afrasiab several times; for example:

“You know that he is essentially evil; he is of a wicked race and a magician” (Ferdowsi, 1993, third book, 9/109)

“He knows nothing other than laziness and magic, deceit, malevolence and bad-temperedness” (Shah Nameh, 1995, the fourth book, 201/505)

The following verses are said by Kaikhosrow who states that Afrasiab has spelled the war instruments of his son, Shideh:

“His weapons have been spelled by his father out of his deviation, darkness and bad tempers”

“Your weapons cannot do any harm to that armor and the steel helmet” (Ibid, 205-206/545 and 546).

“The mythical Kaikhosrow is truly the annunciator of a huge change that has to come about based on the Aryan beliefs and, especially, according to Zoroastrian myths in the end of the world. This wonderful change is the very final victory of the light over the darkness. The crystallization of this symbolic opposition is in the great wars headed by Kaikhosrow for avenging the blood of Siavash between Iran and Turan” (Gha’emi, 2011, 83). Since Siavash was cowardly killed till the emergence and pubescence of Kaikhosrow, the time is superbly weird and full of corruption, wastage, murder, city burning and destruction. All of these bad and devilish signs remind of the period of the good’s mixing with the bad or the infusion of the light into the darkness; the devilish phenomena peak at Kaikhosrow’s time. Upon taking over



the power, unlike Afrasiab, Kaikhosrow invites to kindness and lenience in lieu of murder, suppression and plunder:

“Drive out all hatred from your heart; enchant this country with kindness”

“Make efforts and put goodness into work; bring spring wherever you see cold”

“Stop shedding blood; do not cut the head of the innocent persons”

“It is not manlike to heedlessly become angry and hit a person who has been knocked out” (Ferdowsi, 1995, fourth book, 263/1452-1455-1457-1458)

The third row: it is based on these same features and signs that Afrasiab has been repeatedly resembled metaphorically to dragon, white ogre and Ahriman and a negative and devilish meaning is intended in most of them. As an example:

“Farangis and Kaikhosrow could free themselves of the dragon by his words” (Ferdowsi, 1993, third book, 217/1841)

“And, it was on the ground that they were saved of the maleficence of the dragon by the sword of Kaikhosrow” (Ferdowsi, 1995, fourth book, 324/2935)

This last verse is notable in terms of the perspective that embeds the fight between Kaikhosrow and Afrasiab into a “dragon-slaying” cast. The world’s sovereign went to the hunting zone along with Rostam and, then, they searched every corner of Iran accompanied by an army along with Tus, Gudarz and Giv; they reconstructed the ruins and worshipped in Azargoshsp in a fire temple. Next, they went to Kavus Shah and he told them about Afrasiab’s treacherous actions against Siavash and his destructions and perishing of the heroes, women and children of Iran and it was there that Kaikhosrow swore that he will kill Afrasiab without it being interfered by their kinship relationship:

“In revenging for my father, I will tie up my belt tight to repel this bad omen from Iranians” (Ferdowsi, 1993, third book, 7/120)

“He reconstructed the ruins everywhere and gladdened the sad hearts”

“The land became decorated as heaven and full of pleas of justice and donation” (Ibid, 4/16-19)

Kaikhosrow intended to avenge Afrasiab. He seeks consultation from Iranians about his decision and underlines that he will harshly revenge Turanians if they help him:

“If all of you agree to enter the fight with me and do your best to attack like tiger”

“Spread these words of mine that the mountain will be transformed into Prairie by the fight of the heroes” (Ibid, 10/121-122)

In section 19 (Zamiad Yasht), paragraph 17, the following words have been stated about Kaikhosrow: “... in such a way that Kaikhosrow could defeat the maleficent enemy and he was not forced to escape to the safe place in the course of the battle-when the criminal enemy was cunningly fighting with him on a horse. Kaikhosrow, the victorious cedar, the blood-seeking son of the Chivalrous Siavash, who was timidly killed, and avenger of the courageous Aqrirath, chained the criminal Afrasiab and his brother, Garciose (Doostkhah, 1992, p.499).

• *Heroism and Kingship Opposition:*

Rostam’s confrontation with Afrasiab is the opposition of Iran’s hero with the king of the army invading Iran’s soil, i.e. Afrasiab. He is the king that frequently heads the opposition with Iran in various situations. In contrast to Iran, Turan is an imperfect and incomplete element; due to the same reason it is always defeated.

When Iran’s army becomes frustrated for its several times of being defeated by Turanians and Kaikhosrow dispatches Rostam for fighting Turanians, Afrasiab who intensively fears Rostam



sends the famous commanders and heroes of his army one after another to Rostam so as to make him satisfied through speaking with him and cooling him down to give up fighting and avenging the Turanians.

The followings are Piran Viseh's words about Rostam during the fight with the famous fighters in Turan's army:

"You can see him like an erect cedar that appeared beautiful and splendid in the eyes"

"There were many battlefields that Afrasiab tried evading him with eyes full of tears"

"He is a man of fight and worshipper of Khosrow; he was the first person who placed his hand on the sword"

"He fights in avenging Siavash's blood; how can he respect him on his side" (Ferdowsi, 1993, third book: 187/1349-1352)

Afrasiab was so afraid of Rostam that he was crying and twisting to himself because Rostam cannot give up the vengeance for the blood of Siavash.

Rostam's answer to the mutiny of Kamus Keshani, a well-known person, in Turan's army:

"Rostam answered that a lion will roar upon reaching the hunting zone"

"It was you who fastened your belt for hatred and killed a well-known person from Iranians"

"You may find my lasso a thread and you may see me holding you tight and in chain"

"The time will send you away from Keshani; your soil will not remain anywhere else for your presence here" (Ibid, 193/1445-1448)

Here, Rostam, as well, points to the murdering of Siavash, an Iranian hero. Rostam's answer to Human Viseh, a famous person from Khaghan-e-Chin, who was seeking for fighting Rostam:

"See who has shed the blood of Siavash and inflamed the fire of hatred between us?"

"It was the very precious blood of Gudarziyan and this added damage to damage"

"Weren't the elders with Siavash; did they not enter the fight and were they silent?"

"Find the sinful for the blood of the innocent head so that you can save Turan's army" (Ibid, 200/1565-1568)

"Siavash was tyrannically treated by them; this lock of hatred was opened by him"

"Tell others that it was the heart and brain of Afrasiab that perpetrated mischief and wished his blood be shed in the stream of water"

"And, it was after that all the Iranians felt hatred and made their minds for revenge"

"The elders who are descendants of Viseh are double-faced and treat everybody hypocritically"

"Like Human and Lahak and Farshidvard; like Golbad and Nastihen in fight" (Ibid, 201/1579-1853)

And, all the hatred and enmity of Rostam towards Turanians and Afrasiab is for the mission to which he was assigned by Kaikhosrow for defeating Turanians and revenging the blood of Siavash; Tahamtan, the hero, used to always and everywhere speak about this with everyone fearlessly and prudently.

"That, this brave-heart is Rostam from Zavol; you should now cry for your army"

"For Satan cannot stand a fight with him; he is a tiger on the land and a whale on the sea"

"He said and heard many words and reminded of the bad characteristics of everyone"

"O brother! I was the first person whose name was spoken by him and he talked a lot about the vengeance for Siavash" (Ibid, 203/1616-1619)

Lingual Oppositions in Kaikhosrow's Story:

In this story, there are also lingual oppositions that can be divided into several sets. The following sections deal with the expression of the verses and explanations related to each:



• ***The Natural Elements' Oppositions:***

such natural elements as the sun, the moon, the sky, the earth, water and fire are not applied in one place at one another's side unless in cases of depicting their oppositions. In this story, several natural elements have been contrastively applied and it is indicative of the smooth flowing of the story's course.

The sun and the moon's oppositions	The water and fire's oppositions
The oppositions of the sun and Mithra (with Mithra meaning the moon)	The opposition of the night and the sun
The opposition of the fire and the rain	The opposition of the sky and the earth

"The countenance of the sun and the moon have become like bitumen for the noises of the horses and the dust of the army" (Ferdowsi, 1993, third book, 28/14)

"The sun and the moon became dark out of the massiveness of the army in which there were seen many armor and Turks and blades and helmets" (Ibid, 7/59)

"That, Afrasiab, you have filled your heart with hatred; you cannot bring water near the fire" (Ibid, 8/82)

"To the sun and the sword and the treasure and the helmet; to the Mithra and the throne and the crown and the royal court" (Ibid, 8/92)

"He was still roaring with eyes full of tears when the dark night came and the sun set" (Ibid, 9/101)

"He tyrannically shed the blood of Siavash; by doing so, he poured a rain of fire on this territory" (Ibid, 9/106)

"He told him: Bahram tell me now; you are in the sky and I am on the ground" (Ibid, 38/168)

"Be afraid of the God of the sun and the moon; be ashamed in your heart when looking at the face of the king" (Ibid, 42/238)

"Otherwise, an army would come from Iran; then, we will not see bright neither the sun nor the moon" (Ibid, 63/580)

The Opposition of the Spatial Elements:

Since the important matter here is the fight between Turan, ruled by Afrasiab, and Iran, ruled by Kaikhosrow, and considering the fact that the attack by Iran's army to Turan has been done for arresting and humiliating Afrasiab and, as it was mentioned, Ferdowsi takes literary advantage of spatial oppositions between two places, i.e. Iran and Turan, in this story, the following verses are also noteworthy:

"There could be seen a mountain of firewood and it reaches to a height over one hundred lasso"

"He wanted it not to be passed by anyone and nobody can go from Turan to Iran" (Ibid, 16/218/219)

"He could not even figure out the breadth and the height of the heap of firewood even when he went to the top thereof"

"He fired an arrow and shot it to the mountain and it started burning" (Ibid, 65/614-615)

The above verses point to Giv's setting on fire of a mountain of firewood that had been piled up by Afrasiab in the entrance to Turan so that Iranians cannot enter it; Kaikhosrow orders his assistants to set on fire the heap of firewood between Iran and Turan.



The Opposition of the Lexical Elements:

There are pairs contrasted lexically in the story. Some oppositions have been formed based on the use of negative-making suffixes and prefixes (like no, non, un-, -less and so forth) and some of them have brought to existence by single negative-making morphemes and, additionally, some of the antonyms are deployed before one another and exert wonderful effects in the course of advancing the story's narration and showcasing the events.

1	Opposition of art and artless	16	Opposition of dark and like
2	Opposition of good and bad	17	Opposition of fight and celebration
3	Opposition of prosperity and destruction	18	Opposition of one and two hundred
4	Opposition of righteousness and unrighteousness	19	Opposition of chained and free
5	Opposition of safe and devilish	20	Opposition of pain and effortless
6	Opposition of before and after	21	Opposition of happy and unhappy
7	Opposition of happiness and sadness	22	Opposition of wisdom and heart (intellect and heart)
8	Opposition of destroyed and reconstructed	23	Opposition of moor and mountain
9	Opposition of soul and body	24	Opposition of head and foot
10	Opposition of man and woman	25	Opposition of generosity and meagerness
11	Opposition of riding on a horse and walking on foot	26	Opposition of climbing down and climbing up
12	Opposition of the slave and free man	27	Opposition of becoming angry and remaining calm
13	Opposition of Prairie and mountain	28	Opposition of telling and leaving untold
14	Opposition of sadness and happiness/body and soul	29	Opposition of fostered and non-fostered
15	Opposition of being awake and slept	30	Opposition of revealing and hiding



- 1) "How can there be art while there is no gem; have you not seen many artless races" (Ibid, 3/5)
- 2) "If you want to recognize all three of them, you should have wisdom; a power to distinguish the right from the wrong" (Ibid, 4/10)
- 3) "He reconstructed the ruins everywhere and relieved their hearts of sadness" (Ibid, 4/16)
- 4) "The world was filled with goodness and safety"

And,

- 5) "The hands of the devil were tied from evildoing" (Ibid, 5/21)
- 6) "In the interior section of the place where Zal was surrounded by a group of persons, there was a purple flag behind the hero with a body as big as an elephant" (Ibid, 5/26)
- 7) "That ... you are the man well known in the whole world; may you be always free of sadness and pain" (Ibid, 10/128)
- 8) "His curse can be found in the prosperous and destroyed lands; the hearts of the innocent persons are full of his hatred" (Ibid, 9/105)
 "Every land and territory that was not prosperous but destroyed and ruined had become so by his tyranny" (Ibid, 7/61)

- 9) "I am the first person who has become tired in heart by him; my body and soul are full of his pains" (Ibid, 10/116)
- 10) "In Iran, all the men and women are roaring for his many of murders, plunders, wars and mutinies" (Ibid, 10/118)
- 11) "All the warriors who were riding their horses or moving on foot had swords fastened on their golden waists and they were all carrying spears" (Ibid, 34/116)
- 12) "That we are all born warriors from our mothers; we are all servants though free" (Ibid, 10/130)
- 13) "There was no moor or a place for fighting; the horses had become haughty because of the mountains and stones" (Ibid, 55/449)
- 14) "Our bodies and souls are all at your service; we all are sad and happy more or less for your happiness and sadness" (Ibid, 10/129)
- 15) "Where Afrasiab can be called a hero; it is by his wakefulness that the sleep will be satiated" (Ibid, 13/176)
- 16) "We will spend the dark night by the glass of wine; when it becomes bright, the day will start counting our steps one after the other" (Ibid, 24/362)
- 17) "I am not afraid of the fight if the army comes; I will be celebrating with vultures in the battle" (Ibid, 16/223)
- "He taught him fight and celebration and sagacity; and, demanded cheerfulness from the day" (Ibid, 23/353)
- 18) "If one person from our army is just one; he can hit two hundred laces on his head" (Ibid, 36/142)
- 19) "His head is as if it is seven like that of a dragon; you would imagine that he has been relieved of the chain" (Ibid, 22/332)
- 20) "Do not buy pain in your youth; do not put pain on the painless others" (Ibid, 23/343)
- 21) "If I am to be frustrated in the heart; then, I had better make stories about the others' success" (Ibid, 27/6)
- 22) "The army commander's heart is not consistent with wisdom for calling him his friend" (Ibid, 27/5)
- 23) "He gathered all the herd and left none on the plain and mountain" (Ibid, 31/65)
- 24) "I will do whatever the bad thing you ask me; I will climb up to the top of the mountain on foot" (Ibid, 37/148)
- 25) "Decorate it with an act of generosity and do not speak about it tomorrow; for tomorrow may brought you constriction" (Ibid, 23/341)
- 26) "The army commander climbed down the drunken elephant and sat on the back of a fast-moving horse" (Ibid, 24/355)
- 27) "The army commander, Tus, became angry at them and his anger caused the elephants and drums to stop moving" (Ibid, 36/139)
- 28) "He did not say anything more and left the rest untold" (Ibid, 46/300)
- 29) "You do not possess brain, notion and wisdom; your instructor has not reared you adequately" (Ibid, 49/364)
- 30) "The army commander told the elder commanders that Khosrow has started speaking of the untold" (Ibid, 63/578)



Literary Oppositions:

In some of the verses, there are literary oppositions exhibiting the conflicts between the actions, and/or similes that deploy hemistiches in contrast to one another and there are also concepts in paradox to one another such as in the following verse:

“A flag full of star with a figure of the moon and a body of ruby and a hair-lock of black silk” (Ibid, 35/129).

Meanwhile describing the appearance of Tus’s companions who had gone to Kalat to meet Forud, Kaikhosrow’s brother, Ferdowsi also makes use of an opposition within the format of the simile he has introduced in his poem: “a figure like a bright moon and a curl of hair like black silk”. As it is seen, Ferdowsi has used these oppositions in both simile and the other literary figures of speech artistically.

“The ground became in its behavior like the sea of Nile out of the wind of the monsters and the hoofs of the elephants” (Ibid, 31/60)

As it is observed, there is again seen an opposition between the soil and water in resembling the ground to the Nile.

Opposition is also seen in the concepts of some verses, as well:

“That the moor and the plain and the mountain are crawling with army troopers as if the sun has been chained” (Ibid, 34/106)

In the above verse, one hemistich is beautifully showcasing multiplicity and numerosity of the crowd and the next one exhibits the loneliness and enchainment of the sun.

“If Tus happened to once show up his sword, it was by Forud’s murder that the whole period of time became annoying” (Ibid, 47/326)

The above verse refers to the anger and abrupt decision by Tus for killing Forud and the second hemistich points to the whole world’s being struck by sorrow for the murder of Forud and the sadness of the whole country.

“The time sometimes gives one treasure, throne and crown and it gives sadness, contempt, chain and abyss at some other occasions” (Ibid, 56/477)

As it is observed, treasure and crown and contempt and chain have been vividly used in opposition to one another.

CONCLUSION:

Linguists, semiotics’ experts, critics and others paid a great deal of attention to the investigation of the binary oppositions and conflicting pairs during their studies in 20th century and various literary schools took this issue into account in their studies and researches. The investigation of the binary oppositions in epical texts tries figuring out a sort of paradox so as to maximally clarify the structure of a narration.

The story of Kaikhosrow’s kingship introduces a setting of various conflicts between opposing characters, places and events and this is well evident in the heart of the story; on the one side, there is a benevolent and blood-revenging party with its expediency-contemplating assistants and, on the other side, there is a criminal, bullying and bloody enemy. Reference was made in the investigation of the story to the opposition in two narrative and lingual levels with the former surely being more subtle and clearer and beyond the lexical level and the latter one can be perceived from the verses Ferdowsi has artistically showcased.


The other point is that the opposition between Kaikhosrow and Afrasiab for avenging the blood of the former’s father is more accentuated in the narration and words of this story and,



subsequently, their opposition is followed by the conflict between Turan and Iran and the confrontation of the heroes from both of the countries' armies. This opposition has a considerable effect on the advancing of the story's process and construction of the events and behaviors of the characters amongst which reference can be made to the opposition of such characters as Rostam and Piran and the murdering of Forud and the final way of Kaikhosrow's treating Afrasiab.

It has to be pointed out in the investigation of the story based on the theory of binary oppositions that hatred and revenge and enmity in the story gradually turn into a narration the whole parts of which are deployed in opposite positions to one another from the characters to the incidents and places; from the conflict between avenger Kaikhosrow and blood-shedding Afrasiab to the confrontation between Rostam and Piran Visch; the opposition between the champion Rostam and the king Afrasiab to the confrontation between Iran and Turan. All these oppositions assist the advancing of the narration and application of words. As it can be seen, the binary oppositions have been more influential in the narrative level of the story than the lexical level thereof.

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