

ANALYTICAL STUDY OF MYTHOLOGICAL MANIFESTATIONS IN FERDOWSI'S SHAHNAMEH (CASE STUDY: ANGRA MAINYU AND SPENTÄ MAINYU)

Somayeh BALAGHAT NIA

Department of Art research, Faculty of Art and Architecture, Central Tehran Branch, Islamic Azad University, Tehran, Iran.

ABSTRACT

Ahuraii and the Demonic manifestations are demonstrations of aesthetic beauty against the ugliness of kings, heroes and Ahuraii, divine and libertarian women and human beings against the demonic, oppressive, bullying and greedy people. In fact, it represents the alignment of right against falsehood and goodness and beneficence against ugliness and abomination. In this research, the identification of Ahuraii and Demonic figures in Ferdowsi's Shahnameh has been specifically addressed and clear reasons and evidences for their Ahuraii characters have been stated. The simultaneous combination of poetry and prose and the simplicity and precision of this design have given it a special elegance. Ahuraii and the Demonic manifestations actually depicts the suffering of devout, liberal, brave, and righteous people and it unveils the ugliness, lies and deceit, betrayal, impurity and ruthlessness, and the power and ambitions of the Tauranian kings and commanders. The performance, behavior, and temperament of the individuals in the course of the research are quite evident, so that any reader can understand significant concepts by reading the manifestations. Iran and Iranians who have always been well-known for their purity and nobility were situated against the greed, tyranny and ambitions of the Turanians and in fact, the Shahnameh is the scene of a full-scale war of justice and fairness against cruelty and tyranny. With this design, the faces and demonstrations are completely differentiated. It can be stated that it is a reflection of the lifestyle and ethics, behavior, speech, and thought of individuals in the Shahnameh. Its good displays can serve as a role model for free and righteous people. Its concepts represent historical lessons in the course of history arising from the innate and free-spirited minds of those who have risen up against the storms of tyranny and oppression like a towering and firm mountain, to stand up assisting the divine and the truth.

Keywords: Ferdowsi's Shahnameh, Angra Mainyu, Spentä Mainyu, Demon.

INTRODUCTION

The manifestations of Spentä Mainyu and Angra Mainyu in Shahnameh's characters actually represent the alignment of the righteousness against falsehood and goodness and beneficence against ugliness and abominations. The purpose of this study was to identify the displays of Spentä Mainyu and Angra Mainyu in the Shahnameh and the poetic reasons and evidences of the details for their being Ahuraii and Demonic so that every reader studying it would understand noticeable concepts.

Spentä Mainyu or Spentä Spirit or the wisdom of Spentä in Persian mythology of ancient Iran is a force of life and visualization of goodness and light. He is the doppelganger of Angra Mainyu (the Demon), the force of darkness, and is in an eternal battle with him. Spentä Mainyu, the protector of things and creatures from heaven, water, earth, plants, and children, has not yet been born.

Ahura Mazda was inspired by this Spentä, which grants life to the followers of purity and truth path. Ahura Mazda is actually the father and the master, creator and supporter of the Spentä Mainyu.

"The Demon in Avesta is made up of two components: the first part of the word 'angra' means evil and wicked, and the second part is identical with the word 'minoo' or 'manesh' (conduct) in Persian which in combination with this word means "malevolent of paradise" or "malicious and wicked wisdom." This word has been used in Dari Farsi as 'Ahriman, Ahremman, Ahraman, Aheraman, Aherman, A'heriman, Ahren, A'hren, Ahrimah and Heriman'. But in Shahnameh, there are only three forms of 'Aherman, Ahriman and Ahreman'. "In Zoroastrianism, it is the source of evil, wickedness, abomination, darkness of ignorance and oppression, and in Islam, it is an equivalent to Satan and 'Eblis' " (Moein, 1978, 3-202) and (Rastegar Fasa'i, 2009: 135).

"The Demon (from the Avestaii view point of Angra Mainyu) is an evil hearted creature. The devil is evil and he tries to destroy the good but because he is contemptible and dishonorable, and Ahuramazda is aware of everything, then at the end of the work, the Demon is destroyed and Ormazd overpowers it and the exertion of the world will turn into good. In the meantime, human beings and Amshaspandan and other gods (angels) and good creatures (created by Mazda) that are all created by Ahuramazda, in the fight against the Demons who are Demonic creatures and phenomena, are in a cosmic quest for the victory of good over evil. Ahriman (the Demon) in Persian is also called the 'Ahreman'. He can be considered the counterpart of the devil in Sami beliefs. In Zoroastrianism, it is believed that in nature, there are two opposing forces of good (Spentä Mainyu - the light effect) and evil (the Angra Mainyu - the effect of darkness) that are always at war with one another. Neither of these two essences are worth to be the good or the bad, in other words, whatever Ahuramazda has created is good and has no evil features. But when the divergence existing in the cosmos grows and flourishes in human thought, good and bad are created." (Khanjari, 2001: 8-25).

In Mazdyasna, it is believed that in nature, there are two opposing forces of good (Spentä Mainyu - light effect) and evil (Angra Mainyu- dark effect) that are always at war with one another.

The doppelganger forces that appear in human thought are not opposed, they are all good in human existence and commendable. It is this human being who, with his own thought, transforms this cosmos. As Azar Goshasb knows these two essences, i.e., the good and the bad, as celestial, he considers it harmonious with human thought because the assessment of good and bad is with human thought and it is not an external existence. That is to say, goodness is nothing else but a thought assessment.

Or elsewhere, Rustam Shahzadi does not consider these two forces as good or bad in the God deliberation, but considers them as mutually exclusive to one another, and when the Zoroastrians compared these two forces with the extent of our thinking, we think of one as good and the other as evil, and even the good and evil are not widespread and absolute. According to the environment and the time and place of every group of people, this belief is different, because somewhere they think of something good or bad as opposed to others, and in the book of the Gathas report of 'Aurang', he also considers the roots of good and bad in human nature and thought. In all the books, these two forces are called the doppelganger and opposite forces that have emerged at the beginning of creation, and all the authors call them



mutually exclusive to one another, but in 'Zoroastrian Insight' book written by Khanjari, I came up with a point saying that:

Neither these two essences are worth to be the good or the bad, in other words, whatever Ahura Mazda has created is good and has not let the evil enter. But the divergence existing in the cosmos is good and bad when it grows and flourishes in human thought (Khanjari, 2001, 8-25).

In Shahnameh, the Demon is the symbol of anger, jealousy, hatred, greed, bloodshed and oppression. In the kingdom of Kiomars, it was the vicious and disgusting enemy who attacked him and it was a great obstacle to his path and his goals that eventually threw his son to the ground and defeated and made him bereaved. Being covetous, Kiomars attacked again but failed and could not cope with Ahura and Ahurairi and Houshang overcame and shattered him. The Demon has always been existing from Adam until the end of time. His work is deception, deceitfulness and viciousness. Cruelty, corruption, and bloodshed are his most privileged attributes that he sometimes displays with lies and sometimes with ridicule, sometimes with hypocrisy, sometimes with dissention and conspiracy, and he is at war with God and is accursed and always disgraced and humiliated and helpless. With faith, trust, worship, and humans' being dependent on God, he is vulnerable and perishable. Ahriman has not and will not be able to confront Ahura. In the end, by the divine forces, it is defeated, and Ahura will spread the brightness, beauty, light and love onto the earth and time and the heavens and the devil will be destroyed and will perish.

RESEARCH METHODOLOGY

The present study has been a descriptive research that has been conducted in order to describe quantitatively, qualitatively and objectively the content of the concepts in a systematic and detailed manner. For this purpose, first of all, the prose and poetry of the Shahnameh were studied and researched. Positive and negative points were identified through note-taking during the study, and then they were written in a classified form. Initially, the prose and its stories were compiled, and recorded along with the poetry, sources and references. At the end, also the resources and references were written. The origins of the names and titles of the personalities have been explained first, then the discussion was followed through prose and poetry, and at the end of each issue conclusion part was presented.

The available evidence related to the present subject was collected through a library method. After studying all the credited works that have been used in this research on ethics and the process of researching and documenting, from the beginning to the end, were based on library research data as well as online databases.

RESEARCH FINDINGS

Ethics and Moral Codes

'Akhlagh' (Ethics) is the plural word form of 'Kholgh' and is used as the meanings for temperament, character, nature, and so on. Ethics: It is the science of the living manner, according to which, its rules of human behavior is being justified to attain perfection and happiness. The beneficence, the bad, the good, and the evil are known as the dos and don'ts,



and the individual and social duties of the human being are introduced as responsible and accountable and their actions, and behaviors are based on the free will.

The important point in the ethics debate is that unfortunately some people do not have a logical understanding of the concept of morality and do not believe in its effective role. In this regard, most intellectuals and thinkers in the world have explicitly stated that all the catastrophes that have occurred to man, have been the effect of the disregard for the moral principles, and if human being is interested in his future, he must reinforce the foundation of morality and virtue.

The Relationship between Ethics and Art

Understanding the relationship between ethics and art requires the knowledge of the originality of ethics and art, each of which is a valuable essence in the period of one's personal and social personality. Art literally means "fine technique" and its formal meanings are: technique, industry, science, subtle techniques, virtue, chastity and sophistication and intelligence, as well as the natural and enlightened competencies that have emerged in the field of efficiency and utility, such as the art of speech, the art of music, the art of poetry, and the art of writing.

But the idiomatic term of art, and whatever it is in the realm of aesthetics and the field of fine arts, is favored by philosophers and writers and art critics, although different forms of definitions and interpretations have been used in terms of the way in which artists work in artistic creations, the inferred meanings are essentially the same.

Art is an endeavor to create pleasing forms that satisfies our sense of beauty, and we maintain some form of harmony in formal relationships in our sensual, chimerical and imaginary feelings.

The relationship between art and ethics is not outside the scope of art's definitions and missions. From one standpoint, art is nothing but a manifestation of the artist's feelings and thoughts stylized and cherished by his imagination and taste and because his feelings, thoughts, imaginations, and passions are closely linked to his worldview, which are derived from ethical and religious beliefs and thoughts, works of art mirror the panorama of every artist's individual and social aspirations and desires and the ethics of every artist and those interested in art.

Epic Literature

Epic is a kind of descriptive poetry based on descriptions of heroic bravery and masculinity and ethnic or individual, tribal honors and greatness in a way that includes different aspects of their lives. It is a great and important matter to speak about in an epic that all nation individuals in different periods of time are involved and benefited. For example, important national problems and needs, the formation of ethnicity, nationality and education, acquiring independence and defense against the main enemies and the like, as seen in the Shahnameh and the epics of the world or the philosophical problems such as the question of good and evil in some parts of the "Avesta", Milton's "Paradise Lost" and "Paradise Rejected" poetries that all the world cherish. In an epic poetry, a bunch of heroic acts, whether from a nation or from a person, turn into stories or tales where discipline and order are evident everywhere of it (Safa, 2010: 16).



The epic poet may have traced his subject from the history back to the days of an ancient nation that was in a time of intense fighting with natural barriers and big enemies and big invaders (the epic poem Ramayana and Mahabharata and a large part of the Shahnameh), or one of the most important historical moments of a nation that, while having civilization, has suffered tremendous events and massive religious and social revolutions and these great incidents and events for them is to create the same situation that they encountered in the beginning of national life (Periodical written by Inus and Free Jerusalem by Tace and Zafarnama by Hamdollah Mostofi).

The Battle of Good with Evil in Epic and Myth

Ancient manuscripts and letters, from the very beginning, are based on human nature and essence and respond positively to the call of one who is God-given and good-natured, righteous in deed and in speech.

As in any good deed, Satan ultimately seeks to infiltrate and tries to deprive it of its credibility. At the beginning of the world, according to the myths, the Demon, symbolizing the powers, thoughts, and Demonic people, is envious of the creatures of the world, including those who represent the truth and tries to distract them from the right path to the awry way. According to the myth, at the end of the world, the Demon also would attack the forces of goodness and manifestation of beneficence and helper of God, but he would not advance, and the earth eventually would become the blessed and the good legacy. It is stated in Islamic narratives that the 'Dajjal' and the evil forces are eventually destroyed by the helpers of God who inherit the earth, and have the righteous rule over the earth.

The rituals, customs and dignity of human beings and the privacy of the great human values are all in harmony with the primordial examples of beneficence and goodness that are celestial and of Mainyu: Evaluated, understood and realized. Unification takes place with the beginning of time through unity with eternal and ongoing behaviors and practices in our time and at any other time becoming heavenly and sacrificial by imitating and repeating old and ancient forms and manners based on the beauty and goodness of nature. It is for this reason that clashes, battles, and wars have a ritual and religious cause. Such conflicts may be an exciting confrontation between two groups from one tribe, or clashes between two groups that represent the good and the bad, and always are reminiscent of the triumph of good over evil.

The evolution and spread of the epic poetry to great heavenly poetries and eventually the great national epic poetry, draws the heroic virtue from the confined tribal and ethnic realms to the national realm and extends the heroic virtues of a secular society to the virtues of a national hero. The merits of generalizing these virtues and internalization of these ethical virtues and great national and heroic human values and conducts, in the later periods, according to the new needs and requirements, leads to the "Abardad" symbol being installed on the forehead of the tribal tent and the head of the tribal stable, which make it holy and heavenly.

Ferdowsi begins the ancient Shahnameh or letter with "The Name of God of Soul and Wisdom". Why he has used the God of Soul and Wisdom? Because the best gifts of God to a person are soul and wisdom. The two precious essences that are together and, according to our righteous and beneficent ancestors' beliefs, the two, the soul and the wisdom, will never be separated as long as garō-nmāna i.e., celestial world. The soul without wisdom loses its value and worth. The soul along with wisdom makes him pursuit the moral properties and superior teachings of



religion and wisdom. The combination of "conscious soul" and "wise soul" in the Shahnameh leads us to the awareness and knowledge of life and the moral upbringing of the soul. So, we can have both a conscious and an unconscious soul, according to the ancient Iranian true thought. The soul is aware that he has attained the moral virtues and teachings of good manners with the help of wisdom. Then Ferdowsi, in the second bit of the first verse, teaches the lesson of monotheism, saying: The thought of man only knows and can consider God to be the creator of soul and wisdom, and above all, that is to say, thinking that God owns soul and wisdom, he cannot know anything higher about God's existence. God possesses the attributes of perfection, and human being can contemplate of the attributes of God, and Hakim is the one who recognizes the traits, that is, he knows the attributes of the perfection of God very well. But in the essence of God, he cannot think; we are commanded to think in the attribute of God, not in the essence of God. Then, in the second verse, Hakim Toos identifies God with the glory names of the God (The owner of the 'Name') and the Creator of the world (The owner of the 'place').

Then, in the third verse, at the very beginning of this work, God is described and praised in the most beautiful humble way. He knows him superior to the qualitative description we have for material things, and calls him "Unmarked", that is to say, he does not know God as what can be referred to or to be shown, and then he says that God does not fit into "speculation". God is above and beyond our imagination. One can bring everything into his self-conceiving domain, but God is dominant over us and we are "inscribed". The inscribed cannot fit the surroundings into the sphere of its speculation and understand it: It is far superior in the speculation, regarding the name and place.

Then, on the basis of a long-held belief that the sky is "The Polished Gem," a sublime and superior phenomenon, regards God as the artist - the illustrator and ornamentor of the sky - The Polished Gem.

Then in the next verses, with a negative syllogism interrogating style, he considers human as being unable in praising God. Ferdowsi Hakim says: "Who can praise the creator of creativity?" That is, when is it possible to praise the Creator with this means of cognition, that is, thought (opinion), and soul, and the power of thought? That is, it is not possible. Thereafter, he recommends the reader to worship God and to seek his way and to look deeply into his commandments and to act. And in the beginning of last verse of the introduction and the preamble of the Shahnameh, he does not consider the threshold of speech (speech time) higher than the praise of God: From this premier scene, the speech time is not superior. And then he admits that one cannot understand the essence of God.

Individual and Collective Ethics from the Perspective of the Iranian Epic Writer

Ethics teachers have long believed that the way to stay away from evil and reform society is to purify one's ethics from evil. Even though the audience of hadiths and narratives in the decent and the indecent are sometimes all human beings, most of the time, the audience is given instructions and advice and sometimes the absolute good and bad work is the criterion. Most of the time, Ferdowsi addresses the individual audience, as in the story of Kaveh the Blacksmith and the Fall of Zahak and the throne of Fereydoun:

Let's not leave the world to the evil/ The good and evil will not last for ever

Victorious Fereydoun was not an angel/ By his judgement, he was given this virtue



Let us strive all for the beneficence / it is better for the beneficence to last in memory
 He was not from Musk perfume, it was not just and liberal in his nature / It is you who has
 chosen this, you are Fereidoun (Shahnameh, 1/93)

As we can see, he first recommends everyone to the doctrine of decent behavior and says that
 we should all take action to do good: we should all strive to do good. Then he remembers the
 world of unfaithfulness, and then says that Fereidoun was neither an angel nor he was made of
 musk and amber, that is, he had a human nature and essence, but he chose goodness and
 justice and liberality, and if you work like Fereidoun, you can be Fereidoon of your time.

Another evidence of the chapters of the Shahnameh is that the ethical theory of reforming the
 individual is antecedent to the collective amendments, and if each individual in the community
 listens to moral training, the whole community will prosper.

Advising Bozorgmehr or Bozorgjomehr as Crystallization of Ethical Teachings

In the days of Noushin Rawan, by his command, all intellectuals and wise men came together
 to give life guidance, and each spoke according to his wisdom and knowledge:

They, intellectual priests, attended to tell the aware king's wise philosophers/Anyone of them
 who has knowledge, will know whoever they know

They started talking in the presence of the prince from all knowledge they could find a way/
 To open the knowledge of the secret to tell me, so as to make me peaceful

They were brave and the mighty to talk /Since he was the one who asked for knowledge from
 the wise (Shahnameh, 1968: 6/6)

What Ferdowsi calls "knowledge" in the above verses is nothing but wisdom and behavioral
 training. Bozorgmehr, as such, draws from the tree of his wisdom to add to the sum of the
 knowledge:

Someone would praise and stand up if Freidoun the Ruler commands me/ I will tell you even if
 I am not so knowledgeable

Kasra looked at the wise and told as such:

You, the judge of the justice, and the right that can release the speaker from the bound/My
 knowledge is of lowest foundation, why knowledge should be kept hidden (Ibid: 4-1110)

Bozorgmehr, after paying his respects, said: I do not have much wisdom and ethics, but I will
 tell you. First, he praises the God that Ferdowsi reminds his praise as of the art of speech. And
 then he follows talking about individual moral teachings:

The Victorious of time has a knowledgeable and bright soul, the one who speaks less and
 selective.

Because in an association, a talkative person reduces the very man's honor by his speech,
 (Shahnameh, 1968: 7/259)

Of all the individual doctrines, preserving the language from the language degradation, and
 benefiting from the word and speech, that is, the use of the virtues of the word or the decent
 discourse, is one of the important ethical issues of the Shahnameh. Ferdowsi at many parts of
 the discourse has a message of both, the degradation of the speech, and the products and the
 results of the decent speech. So, if one wants to study and research the individual doctrines or
 individual behavioral backgrounds in the Shahnameh, one of its productive sources would be
 speaking and it can be said that among the works that are exported and emanated from human
 beings, none is as effective as the speech. That is to say, the speech is the full reflection of the



human perfection and weakness. From anyone's speech point of view, and from this very perspective, one can see the quality of his personality and the status of training and the effectiveness of his behavioral training.

Since in a person's heart, the scars of the lambaste remain affected for many years, and from the speaker of that speech, may a grudge grow in the heart and he may be right. For this reason, the first point that one should consider in his decency of speech is the avoidance of rigor, malevolence and offensive behavior. We have always been recommended to speak softly and kindly. Today in our so-called Persian language, "greasy language" has both positive and sometimes negative uses. But the use of this combination in the Shahnameh, more than a thousand years ago, was a well-meaning one, meaning "fairly-spoken language" of today. Ferdowsi elsewhere states: Such a response of knowledgeable speech was given with the soft voice in a warm speech (Shahnameh, 1989: 518/8)

Here he plants an ethical seed in the reader's mind. Because it's not clear how the speaker was talking, however it was he who responded softly with "soft voice" to mean a warm and mesmeric tone, then, doubled its beneficence with "warm speech". In the second verse, the point should be borne in mind that in the face of adversarial speech, one must not depart from human nature and essence, and must not lose the softness and kindness of speech. But if the mistrustful speaker considers your soft and kind speech as a sign of your fear and weakness, then:

From then on, when a drunken suspected likewise, respond him the way as he deserves/If his speech goes beyond the balance, present with eloquent, voluble and refreshing words (Shahnameh, 1989: 614/8)

Perhaps, since Shahnameh is an epic book of courage and masculinity, the bravery and warriorship are to be considered as the best human traits in the Shahnameh from our faulty view points, but Ferdowsi does not think so. He is well aware of the value and basis of the decent speech, and equally like wisdom, considers speech dear as a valuable gem: what is better than good speech in the world in front of the knowledgeable victorious king, (Shahnameh, 1989: 132/1).

'Sokhan Sanj' means the orator, which is an eloquent and pleasant combination that Ferdowsi has used for any wise speaker.

Ferdowsi considers not only the art of speech as the only art but also the principle of rationality, saying that if wisdom dictates that one should choose silence, that silence is far better than speech:

Don't you notice what the priest has said to Khosrow, he said that the untold is a gem

As soon as it is unleashed and released, the secret hidden is revealed

Where the rough stone is untouched, it would shine like a priceless seal (Shahnameh, 1989: 217/2).

Ferdowsi's greatest ethical doctrine in oratory speech is the application of wisdom. Wisdom is the soul of speech, and instead of remorse, it brings peace to the speaker:

When speech equalizes with the wisdom, the mind of the speaker remains at peace (Ibid: 6/3)

It is very difficult for anyone to speak that is the reason why the good speech never gets old (Shahnameh, 1989: 202/7).



The Speech is Pre-eminent of All Beneficence

If we continue to talk about the moral teachings of the Shahnameh, we have not done an exorbitant job.

Adorn your heart with words and wisdom, the pudency of good speech and soft voice (Ibid: 7/8)

The above verse is a spectrum of art that manifests itself in the presence of a speaking artist. You can't talk any better! He is both a soother to the heart, a famous, a thinker and a prudent that has worthy and soft word. Among the highlights that stood out as a doctrine and pointed for the speaker, being prudent and shameful in some people's minds may be considered as a flaw, and prudence and shame for the speaker who must teach dignity and competence. This demonstrates his inefficiency, but it is not so! The conception of shame is to proceed a dignified path and avoid lightness and haste. Shame along with hesitation and dignity, not self-loathing and the kind of shame that does not lead to serve its purpose. It even teaches that if the enemy or the audience speaks in profane, you do not use profane rather not pay attention to his speech:

You should not talk indecent and even if the audience speaks profane, you pretend you don't hear (Shahnameh, 1989: 7/202)

And he emphasizes this doctrine:

Your soul is wise with two commandments of shame, good speech and soft voice (Ibid, 203/7) Indeed, there is so much worth and value in speech, and people, without realizing it, exchange it being thoughtless with the petty and cowrie. Thoughtfully spoken discourse, all beneficence arises as if they were a common overflow of Paradise springs.

Told him, the priest that you should think since with thought, your speech would be adorned (Shahnameh, 1989: 406/7).

Indeed, if one works with and applies the moral doctrine of the Shahnameh, how much regret will turn away from him or how much joy will come upon him.

Do not measure the worth of the eloquent speech with money / Because for a knowledgeable person the treasure is unworthy (same: 140/8)

How many have obtained treasure for their eloquence of speech in the presence of the kings: It is axiomatic for when 'the hundred' comes, there is already 'ninety' before us.

If one hears the wise words of the elders, much of his suffering as a result of irrationality of untimely speech and inappropriate speech, and abnormal behavior will be eradicated. Mankind has not come to the world to suffer. All the trouble and burden of not knowing or rejecting the words of the wise men and the elders, would affect human life over time.

The best cure and natural remedy of medications is advice. The advice is actually provisions toward disease prevention. Mental health depends on advice nurturing and applying it. We are not accustomed to think of the provision measures of the error, but we seek compensation after inappropriate speech and improper work or unseemly work. "The advice of a physician", this sentence is from Bozorgmehr, the Wise. There is a maxim in Pahlavi language written by Bozorgmehr, which Ferdowsi mentioned it partially and included in Shahnameh.

Epic and Ethical Teachings

Epic, as a word, means courage and chivalry, and it means a collection of bravery and heroism of the individual or people in very old and ancient times. The word epic stands on the highest



level of human excellence above courage, forgiveness and even knowledge. It is the climax of greatness, the grandeur, the liberality and the heroism and the championship both in the realm of physics and material power and in the modesty and freedom of the demonic self and the evil dragon of selfishness.

The epic is, therefore, the attribute of a superior and supreme human being, and it emerges from someone whose ability, heroism, purity, and wisdom come together. The same applies to a tribe from the same point of view. Epic, from a perspective, is beyond moral teachings, so that love and infatuation cannot be measured by the scales of behavioral education.

If we want to know and recognize the epic cornerstones, we have to look at these sublimes and retrieve each from the perspective of the mind and taste of the epic master, Ferdowsi Toosi, and find them in his Shahnameh literature. The first stepping stone in this path is the knowledge of the One God. Since without it, there is essentially no perfection in the existence of the seeker and the hero of the path of truth.

Ferdowsi's theology is truly perfect. He presents to the reader the best epistemic teachings in the path of knowing God, which have been briefly review in the Shahnameh:

God the Creator, the Creator of the Heavenly Worlds

At the beginning of the Shahnameh he says:

The God of the Universe and the manager of the cosmos, the luminous of the Moon, Venus and the Sun (Shahnameh, 1968: 1/1)

The God of the Sun, the Moon and the Saturn / The one who acknowledges the king Manouchehr (Ibid: 202/1)

The God of the Venus, Mars and the Sun, the God of this vast cosmos (Shahnameh, 1968: 1/270)

The God of the Soothing, the Earth

The Lord as the director of universe, the God of the low, rough dust

The word "Armandeh" stands for "Armandeh" and "Najand" here meaning rough, bare, numb, and dark, as it is the feature of the soil.

Burning Fire from the Soil

Always said, you who have the superior pure soul / The retriever of the fire from Underworld (Shahnameh, 1968: 5/381).

In Zend and Pazend rock, or in the so-called upper living rock and Pazend, in the volcanic rocks' attributes are granted by the power of God, which is ignited by their friction and disruption.

The Artist and The Writer

He is the Mighty, the Wise, Owner and the Wisdom, and the Soul author is Him (Ibid: 203/3)

The God of the World, it is the Ruler and Skillful

Also, keep the same distance from the evil and the way of the demon, fear the world and the cosmos God (same: 203/8)

'Haman' means 'Also'. 'Demon' is a translation of 'Satan', which is not an accurate report and translation because Satan is true and real in our belief who believe in the Qur'an, but 'Demon'



has been first introduced in the belief of ancient Iranians and was the goddess of beneficence, but after the advent of Zoroastrian, the identity of Demon "Dive" which was called 'daeva', changed one hundred and eighty degrees in nature, and Iranians over the centuries considered the 'Demon' as we do now with a negative view point, deprived of the good. "Dive" in the Shahnameh is also a commentary and interpretation of the bad "people" [= human]: you should consider bad people as Demonic people / Anyone who is not thankful to God

The God of the Soul and the Provider and the Merciful

You admire the God of soul and the wisdom / You should choose admiration as much as it is suited (Shahnameh, 1968: 401/4)

"Kerdgar" and "Daddar" both mean creator:

With his judgment, the man has no vote/ There is no one except him who grants souls and the countenance (Ibid:393/9)

God is in Control of Everything

Wherever reaching the argument / The universe can't be managed unless under His commandment (Shahnameh, 1968: 1/149)

From the small bur to the lion and the elephant all are under the commandment of God/ From the dust under the feet of an ant to the Nile River and everything under the rock and anvil (same: 8.99)

The Primordial and Eternal God

The opening of the Letter of Creation / that it was and it will always be at its place (Shahnameh, 1968: 1/201)

'Where' at the beginning of the sentence means 'that' in the Shahnameh which is a link of dependency, as it is in the above verse.

When says 'Be', what he says is right, and will be, as it was (Ibid., 288/8)

His command exclusively is that when he wills the being of something, he states 'Be', then its existence starts.

God of Justice

The cosmos is established and flourished by Him and also the justice and the judge of both worlds belongs to Him (Shahnameh, 1968: 1/175)

First, he praised the creator from whom to the world and the Art is created (Ibid: 2/110)

The art of creation, painting, diversity from all over the world, manifests and bears witness to the power of the undisputed God:

First as answer praised the creator, by whom the Judgement on the Earth is widespread (Shahnameh, 1968: 7/45)

God the Rectifier and the Helper

Praise be to the God, the rectifier, no one would redress any one from grievance but Him. (Ibid:124/1)

To God finds the refugee who is the only Refuge / The lost representative of the way (Shahnameh, 1968: 7/302)



Thou shalt be the supporter for the helpless / You are mightier than the Fire and the Sun (Ibid: 4/138).

The God of Glory and Victory

Thanks to the Owner of the world, the Victorious / From whom there is power and Art (Shahnameh, 1968: 1/264)

God runs the sun and the moon / From whom there is victory and the System (Ibid: 79/8)

The existence and the victory are from God, what all the kings have is from Him.

"System" in the Shahnameh language means absolute power and infinite divine power. Only God is able to rule from the bottom of the earth to the height of heaven, from the soil to the farthest star. His reign system is endless and enormous. Ownership and kingdom, commandment and creation, Jabarout (the kingdom of light) and Lahout (the world of divine essence) and Nassut (the world of bodily forms), this world and other world and all the worlds belong to him and are under his sovereign:

God of the Sun and Saturn and the Moon / From whom there is the victory and the system (Shahnameh, 1968: 203/3).

While the Shahnameh is an epic, war, and warlike combats, it is the glory, and grandeur of the kingdom, it is the reign of the elders and their worship of the God and the constant appeal to the unique God, it has constant sayings and narratives and teachings. It is as if human beings cannot be educated without continuous moral teachings. One must continually convey to the wisdom of the receptive man, the guiding words, to turn his rebellion into humility and obedience, and here is an example of the bow and supplication of the heroes and elders to God: He put his face to the dark soil / Worshiping before pure God (Shahnameh, 1968: 2/155).

Prayer as the Secret of Obedience and Victory

Along with the saber-rattling of heroes and splendor of the armies and rulers who have the power and praying to God and to prostrate on the earth to worship, to pray, to supplicate and to cry out to the Almighty God, all have a marvelous presentation.

For the universe Praise Him/ When comes the night Pray to Him (Ibid., 286/5)

Came to the praying place at night/ Started worshiping the glorified God (Shahnameh, 1968: 5/384)

'Opening mouth' is a metaphor for praying before the almighty God. The ancient Iranians used to pray at the divine threshold at night and part of the day.

Fear Him, Praise Him, Pray before him at the dark night (Ibid: 439/7).

Ferdowsi's View points on Merits

Merits means "value" and demerits means "anti-value". In the Pahlavi language, good and bad temperaments were divided as such, and the "Merit and Demerit" book is also a reminiscent of the Pahlavi language which followed the same theoretical trend. Ferdowsi is a rationalist and has not been called as Hakim, the Wise, unsubstantiated. Few numbers of our poets have this title. One should start by briefly discussing Ferdowsi's ethics with his tendency for wisdom. The poet has not valued any human ability as much as wisdom. He considers wisdom to be superior to all doctrine and advice given to human beings.



Whatever the valuable words are said of the wise, He will only measure the soul and the wisdom / The thought and wisdom will not find their way near him, how would it fit in with an unwise thought? (Ibid: 12/1).

The importance of wisdom is quite obvious when it is the same as soul's counterpart, and so far, this counterpart has been discussed.

Philosophical Stories and their Educational Teachings

The rule of fate over all events in the Shahnameh has made this epic a philosophical work, and in this sense, almost all of the stories in this poetry are of a philosophical value and there is no need to mention each one of them. The variety of forms of thought contained in the Shahnameh stories is one of the reasons for the success of this eternal masterpiece. In ancient letter, affection and hatred, poetry and wisdom, politics and people, ethics and philosophy and manners of all humans have all fused together and rendered the Shahnameh as a rainbow of various behavioral meanings and reflections. Authentic stories, mystery stories and sad stories like Rostam and Sohrab, Esfandiar and the Fall of Siavash, Hormuz and Bahram Chobin, in all, man has been defeated by Fate and the battle between forgiveness and striving has ended with the victory of forgiveness and the failure of striving. All these events and stories are reminiscent of the tragedy of Ferdowsi's life that on the eve of his death, at the age of eighty, while he felt hopeless, he knew that he must believe in the mercy of God. In the Seven Challenges, it is also aggression, evasion, and abstinence and presentation of power of the hero with the physical and inner strength and power over the great obstacles that in this great challenge and battle, the champion comes out of the battle with proud and being success in the Seven Challenges.



The Manifestation of Wisdom and Moral Teachings in the Speech and Words of the Heroes

Repetition in some of the climaxes of the Shahnameh is one of the essential features of the Shahnameh and if some homogeneities and similarities are found in this great work, it is not a flaw but one of the salience features and advantages of this epic book. Especially when we consider that these multiple repetitions of narratives are so intertwined with the narrator's linguistic overtones that they are graphically illustrated by the colorful ability to display similarities and concordance.

In fact, part of the eloquence and oratory of the Shahnameh is in the very ethical and wise words. The repetitive deeds, sayings, and behaviors of Shahnameh have given it a surprising power of induction. Any man in any status and position and with any identity and personality while reading Shahnameh, finds himself enchanted. Of course, Ferdowsi could have avoided telling seemingly similar narratives and speeches, but he knew that the philosophers and the thinkers had already quoted the sayings and the advice:

Whatever I say, everyone has said / To the garden of knowledge, all have gone (Shahnameh, 1968: 93/3).

The objective of ethical words used in the Shahnameh is the words that Ferdowsi quotes from the heroes of the stories. We are dealing with the words of the heroes. Speeches that are intertwined with deeds, thoughts, hearings, questions and answers, prayers, and finally mournings. One of Ferdowsi's techniques in transforming simple narratives has been to ornament the events with wise and proportionate and worthy of situation and status.

According to an approximate estimate, perhaps twenty thousand bits of Shahnameh are devoted to these life-giving speeches. And this is an exemplary, illustrating the importance of Shahnameh's wise, ethical and moral discourses and teachings in realizing the growth of the personality of its readers.

Attention to the Supernatural World (the unseen)

In Shahnameh, apart from the actual trends, we confront the trends of metaphysics and the supernatural, all of which are examples of the events of this great epic with the realm of the unseen world. Being aware of the future and the unavailable to the present time conducts, from metaphysical sources, it is one of the most important transcendental trends in the Shahnameh. The sources of realization of these divine and celestial connections in the Shahnameh include the occult voice, the message of Soroush, the speech of Ahura and divine beings, the speech of Simorgh as a symbol of wisdom and intellect, the past books of Advice, the mystery research, the illustration and display of behaviors in the 'Jam-e Jam' or magical World Cup which is the crystallization of the conscious and intelligent world itself.

Chastity and Avoidance of Abominable Discourse

One of the ethical and moral characteristics mentioned in the Qur'an for believers is the abstinence from abolition and vain and void of chastity talk. Chastity in speech, from a psychological and psychoanalysis point of view, is a sign of self-health and self-decorum, and detraction and misconduct and vicious words in speech, which demonstrate the sickness of mind and dark and shaking personality, and sometimes it is a sign that the person being away rambles and a babbles. Therefore, decent words and oratory words are the signs of the perfection of the individual and the moderation of the personality and abundance of the speaker's knowledge and art.

The Shahnameh is a supreme and exemplary example in terms of the morality of the great and wise ethics of the human creatures, and in terms of the avoidance of verbal slips and the avoidance of affronting and abomination. The wise Philosopher may have quoted an untruthful saying from a few people, but it should be borne in mind that he in those few and rare cases, has quoted others' speech. Neither has he been demonstrating anything of himself, nor was it a pleasant formal way to transform or alter what others have said. So, in some discourse sections that truly counts as nothing in Shahnameh because of the high breadth and frequency of the verses, Ferdowsi has included in his poetries an inappropriate and abusive speech, which is only an orator of speech, and he will not be guilty of any sin.

In Shahnameh, Ferdowsi has even maintained his patriotic and nationalist sentiments with wisdom and has not spent much time aggressively on other nations and tribes.

The Independence and Richness of Ferdowsi's Spirit

In the history of Iranian literature, the stories of poets and writers are very instructive and remarkable. In the past, most poets were captives of the kings' money and they have sacrificed the spirit of their poetry and culture for gold and money, and have said it for the praise of the kings, and in doing so, they have thrown away their poetry splendor.

According to the History testimony, Ferdowsi had started writing the Shahnameh years before the reign of King Mahmoud Ghaznavi. He had written a few thousand bits of Shahnameh that



the reward was offered to him from the Sultan's court. Naturally, Ferdowsi was happy with such a proposal, since he had not begun the masterpiece on the condition of that reward. He was instrumental in the survival of the culture of this country, the myth and the noble race, making the history, the civilization, and the culture that he endured dearly the suffering of the thirty-five-year-old of Shahnameh poetry writing to himself. From his point of view, poetry was an epic that promised the survival of a nation and, as he guessed, it kept 'Ajam' alive with this Persian work i.e., the Shahnameh:

Graceful buildings would be abandoned and demolished/ I built a great palace of poetry
I will not die because I'm alive and untouched from the rain and the Sun

It will not be damaged by the wind and rain since I have scattered the seeds of speech
(Shahnameh, 1968).

Therefore, the richness and excellence of Ferdowsi's soul is an axiomatic matter, and the exaltation of Ferdowsi's spirit and transcendent opinion is something that does not need to be explained.

Predestination and Free will in the Shahnameh and Ferdowsi's Judicial Options

For a long time, the inevitability and autonomy of one's life has been one of the issues that have occupied the mind of the seeker and the questioning mind of human being. Some scholars and explorers consider man predestined, some as autonomous and some as in between of these two circles (predestination and freewill). We now seek Ferdowsi's views on this human and philosophical subject:

There is nothing but for the will of God/ It has been like this and it would be as old world exists (ibid., 118/9).

The God of the universe created it so / As he directs us, we should remain so

It cannot be said that Ferdowsi considers everything a divine fate; for example good and bad, pain and healing, inferiority and superiority, humiliation and honor can be mentioned. Rather, it should be said that it is the person that his determination and hesitations lead to doing or not doing something. With the power that God has granted into his existence, that is, man is created in a way that he is capable of being honorable, and if he does not wish to be so, he would not be benefited.

CONCLUSION

Research in the Shahnameh from the perspective of the moral and judgmental doctrines has led us to the following options and points:

Shahnameh is a collection of mythological, fictional, epic and historical narratives that in every narrative and chapter, the culture of ancient Iran and Islamic culture, with the talent of Ferdowsi's great art and creativity, has emerged and has been created.

All the options and doctrines of ethics and wisdom, whether theoretical or practical, the point of Shahnameh's teachings and wisdom can be viewed at various parts and chapters and be benefited from the unassuming wisdom and its moral teachings.

In the thrilling sunshine of the Shahnameh, the seeds of all goodness, beneficence and beauty can be searched and found so as to get access to a superior and better life and get benefited for the prosperity of the world and the hereafter.



Studying the Shahnameh from the point of view of achieving and nurturing ethics in ancient Iran, educates and nurtures a person with a culture with an enjoyment of the highest human knowledge. There are also plenty of highlights to choose for those interested in ethics and wisdom.

By studying, examining, and deep survey of the various sections of the great Persian epic, we find Ferdowsi's Shahnameh as the teachings and ethical doctrines and tips and advice. The great epic of Hakim Toos, from the point of view of providing ethical and wise guidance in the language of poetry, is highly calculated, profound, productive, fruitful and beautiful. Incorporating all of the wisdom and moral teachings into the book of myth and history is a wonderful, grand and epic work along with epic oriented eloquence and rhetoric. All places of the Shahnameh are evidence of what was said. Ferdowsi either in his own language or in the eyes of others, bestows the wisdom and ethics of ancient Iranian culture, in the language of poetry for his compatriots and beyond that for the people of the world and mentions it in the best way with the most beautiful and elegant compositions that could be provided for the mind, taste, emotion, national and religious feeling of the mankind. The world has benefited from the wise talk of Iran's great epic writer for over a thousand years.

Recovering, reviewing, evaluating and criticizing the ethical teachings of the Shahnameh is so difficult and valuable that it is not included in the scale of criticism of this thesis and yet it calls upon the pens, tastes, and thoughts with great enthusiasm to dive into the raging and deep sea of this precious and valuable book. It is hoped that this feature will be taken care of by the courteous friends and enthusiasts of the Shahnameh philosophical issues.

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