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"DUALITY IN EPIC BASED ON FIRDAUSI'S SHAHNAMEH"

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ABSTRACT

The epic, as one of the literary styles, possesses several characteristics and fields. Duality means dichotomy and belief in bipolar world that is assumed as one of infrastructures in natural epics. Many differences are observed in epics from various ethnicities and peopled. There are duality symbols within several points of natural epic works in different forms. These symbols include disposition of epic characters whose speech and behavior introduced their good or evil nature and or the ceremonies, which are performed by epic characters including prayers and or resorting to their God as well as color of their garbs and flag that indicates their taste and mood and puts them, albeit physically, into the dark or enlightened half of this field. By considering their cultural background, description of the place and location for ay character may be supposed as a distinctive symbol of the good or evil nature of that character. In plan of duality of epic, human is a creature with free will and option that s/he selects it voluntarily whether to stand in queue of goodness or in evil group. The balance between two good and evil forces leads courage and braveries to arise.

Keywords: Epic, Duality, Firdausi's Shahnameh, Duality Symbols, Diversity of Good and Evil

INTRODUCTION

Epic is deemed as one of the salient literary styles with a lot of audiences in the field of world literature ad among all nations. Manifestation of ideals and wishes of a

nation within the framework of expression of their courage and braveries is one of the most interesting literary subjects, which have been more fascinated by means of aesthetic language and fluent expression of some epic- versifiers such as Firdausi and Homer.

And however no independent study has been so far carried out as a book regarding duality in epic and even it has not been implied clearly as well. Among the multiplicity of articles written about epic and or Firdausi's Shahnameh, there are few essays in which some implications about duality may be seen including 'The development trend of Iranian myths based on Pishdadian ad Kayanian Dynasties' written by Mohammad Taghi Rashed Mohasel and Morteza Tahami that it has been published in Quarterly of 'Research in Persian Language and Literature'. Some implications are visible about subject of duality in myths in the present article [3].

The importance and necessity for this study is to acquire better and more perfect recognition about epic fields. Whereas the epic originates from culture of ethnicities and nations (folklore) thus recognition of its fields is subjected to find structure of group beliefs of human communities. Due to multiple numbers of epic works in the world and the wide range of discussion about each of these works in this study, Firdausi's Shahnameh has been studied and explored as one of the most salient ad perfect epic works of the world as the basis for this purpose. But, it has been often referred to some other samples from other epic works as well.

-A brief discussion about duality

One of intellectual infrastructures of ancient communities and including Persian community is to believe in presence of good and evil forces over human forces in administration of the activities of world people and lead them to the paths governed by their will.

Duality denotes dichotomy or dual theism [7] and according to terminology of Islamic scholars and methodologists, the general paradigm of dualists or dualism followers is that they believed the world had two creators, the former or good agent that is light and the latter as evil agent or darkness and both of them are also eternal and ever-lasting [1].

In Zoroastrian belief, origin of universe comprises of two essences of darkness and light where these two factors are in conflict with each other and they may acquire victory or failure frequently in turn. Urmazd (*Ahura Mazda*) is the head of

goodness part and Ahriman (*Angra Mainyu*) is the commander of evils. Urmazd created life and Ahriman created death. Reign of Ahriman is monarchy of darkness [2].

Effect of duality in formation of epic

Epic is the narration from heroisms of a nation and its heroes are the brave people, who assume their own ad people as right and also their enemies as evil. The conflict exists among good and evil in epic as two forces in balance status where sometime one of them wins. And if this equilibrium is disrupted between good and evil forces and or if human as the main hero (antagonist) of epic field loses his/ her will and human is imagined as a captive at the hand of determinism and destiny, the epic will fail and be senseless.

The voluntary presence of human in battle among good and will is that paradigm visible in Avesta. In *New Version of Avesta*, Urmazd is the symbol of goodness and Ahriman as symbol of evil. Genesis and life also originate from these two factors and the war is continued among them up to *perfection of world*. The believer of Urmazd should try to eliminate Ahriman and evil forces and acquire salvation… Duality has been mentioned as two conflicting groups and races in ancient and epic texts. In Avesta and texts of middle era, good and evil were introduced as '*Iran and Aneran* (non- Iran)' and in Shahnameh book as '*Iran and Turan*' [3].

The enemies of community vary from age of Fereidoon to Goshtasp and they are transfigured from demon (*Div*) and fairy (*Pari*) into human. These enemies are called '*Turanian*' or '*Aneran*'. In this era, demons (*Divan*) and fairies (*Parian*) are assumed as indirect foes. Since the era of Goshtasp when the *Zoroastrian Religion* became prevalent, the enemies of Iranian community i.e. Turanian also followed another objective and that was to undermine this religion [3].

-Duality symbols in epic

This point should be considered in some epic works that the comprehensive epic collection is one that represents their ideas, votes, and civilization in addition to description of heroism and valiances of an ethnicity and this feature exists in all of significant world epic masterpieces… it is not only implied about the battles between Iranians with Turanian and war and conflict between humans and demons (Divan) and similar issues in Shahnameh, but this epic collection includes all of civil, ethical, and cultural characteristics of ancient Iranians as well and at the same

time with reading Shahnameh we can be informed about the battles of Iranians for conquest of Iranian lands and their establishment in this land and acquisition of independence and nationality versus the new invasive nations and the like and also we are familiar with social ceremonies, civilization and its manifestations, ethics of Iranians, their religion, and even love-makings and drinking and joys and happiness of champions and their philosophical and religious discussions and similar subjects [5]. Duality is one of the major infrastructural paradigms appear in epics, which are manifested with several symbols in epic climate so that some of these manifestations are mentioned in the following:

4-1- Disposition of epic characters

Characterization is presented in epic in such a way that any character has specific behavior and speech and thereby s/he characterizes his/ her nature and is placed in queue of good or evil and such behaviors are often very prominent and clear. For example, one of them is when *Afrasiab* come across his cunning brother *Aghraeratha* to advise him:

As came to Amol of Rey Aghraeratha
Being concerned of affairs of prince
Said him what it thee wreaked a havoc
Thou stirred nectar with colocynth
As I told you bother to kill
There is no place for pity and grace [6]

In these words, which are typically assumed as his manifest of his ideology, Afrasiab blamed two things: Wisdom and face-saving (repute).

The wisdom (sagacity) is deemed as one of the main and essential values in paradigm of ancient Iranians and one of the infrastructural principles always emphasized and praised in Shahnameh:

The nous is clue and intellect as delight
The wisdom assists us both abodes of the life [6]

This wisdom was criticized and denied by Afrasiab and also Afrasiab disagrees face-saving (repute) while face-saving (repute and disgrace) is also deemed as one of the important moral values for Iranians ad protection from good repute and avoidance from defamation is assumed as requisite for heroism and championship and it has been emphasized for several times.

4-2- Ceremonial (ritual) symbols

Presence of some ceremonial symbols in epic may further reveal diversity of good and evil. In ancient Iranian ceremonies, death and drought are both products of Ahriman. After Ahriman succeeded to kill *Kyomars* as the first human and creature of

Urmazd, rhubarb branch grew from his sperm that poured on the ground that is symbol of verdancy and life. The same pattern is visible in story of Siavash when Siavash was killed by the order of Afrasiab and his blood poured on the ground and some plant grew from that blood where this growth is symbol for continuance of life and rejection of death and dry-up of Ahriman [3] and such diversity with Ahriman and its creatures denotes placement in queue of good creatures of Ahura, life, verdancy, and cultivation.

4-3- Creation of positive or negative setting

Creation of settings in a fictional work is responsible for presentation of the major part of concepts. Such setting creation may generate positive or negative effect in audience's mind. The color of cloth and flag (banner) of the characters and their related descriptions and even sometimes the feature of their locations may efficiently affect where the major part of this impact is due to intellectual and cultural infrastructures of the communities.

In intellectual texture of Iranians, light and brightness is of Ahura and darkness and gloominess is attributed to Ahriman: The high- ranking Urmazd was finally the awareness and goodness through the brightness within everlasting time while Ahriman was behind the knowledge and spent at limitless darkness and the vacuity was the borderline among Urmazd and Ahriman… Urmazd created the body of its creatures from physical light. Also, Ahriman generated its creature from physical darkness. It created primarily demons (*Divan*) and the physical darkness from limitless darkness and falsity from unbounded darkness. Urmazd created veracity from physical brightness and generated the creature from unbounded body as well. Religion was also created along with genesis [4]. But, banner of Iranians in epic texture of Ahuraic corps is always illustrated with the effect of enlightenment and brilliancy:

As it night has gone Karen a combatant
He hoisted a banner like disk of the moon [5].

CONCLUSION

Duality means dichotomy and it is one of the most original infrastructures to form epic. In epic, the presence of paradoxical elements and conflict and involvement between two good and evil forces is so contemplative and deep that the protagonists of epic and thus all characters are located in both good and evil queues or in other words Ahuraic and Ahriman

groups and stand against each other to fight. The resort and support of goodness and evil- oriented forces beyond human may be visible in all epics despite of some existing differences. Discordance and dichotomy between goddesses and deities may form duality in epics of nations in which they believed in polytheisms and presence of numerous goddesses in their religions. In such epics, the intervention of deities in humans' affairs is more evident.

Duality shows its symbols in epic where these symbols may typically introduce good and evil forces. Duality symbols may be recognized and explored at any point of epic stories. Disposition of characters is one of these manifestations, which form well by integrated and accurate characterization that is deemed as art of epic versification.

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