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ANTHROPOLOGY ANALYSIS OF HEROIC RITUAL AND CHIVALRY IN IRAN

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(Ferdowsi's Shahnameh case study)

ABSTRACT

Ferdowsi's Shahnameh is product of centuries of evolution of thought and culture and literature of people of this land and the essence of ancient Iran culture and extract of poet's peasant (Dehghan) subculture. In fact the main theme of Shahnameh is reviving Iranian history and beginning the wars between Iran and Turan. Also the Shahnameh is the essence of life that has a particular manifest in heroic (Pahlavani) ritual. From examining the heroic and chivalry ritual one can understand that belief of ancient Iranians is influential on hero's behavior. From viewpoint of Ferdowsi the religion and morale is bonded with hero and the king and it is the product of the life style of Iranians in a land that its maintenance requires a heroism and chivalry. This paper is a descriptive and qualitative one and its objective is examination of heroism and chivalry through anthropologic analysis (Ferdowsi's Shahnameh case study).

Keyword: chivalry, heroic (Pahlavani) ritual, Ferdowsi, Shahnameh

INTRODUCTION

Cultural heritage of old civilization like Iran society can be considered as immune system of human body when the illness attacks. As this system ensures the health, cultural heritage and spiritual beliefs

protect the society from damage when crises come. Specifically when a society is transiting from an era to another and a set of past value system such as enacted laws governing among people have lost its

validity and the new value system is not yet established, these cultural heritages existing in the society as common traditions and old rituals will surface again and thereby social and human damages are mitigated. Heroic rituals and chivalry is one of issues of Iran history, culture and civilization. The first inscription of Darius the great carries some implications to this ritual since Achaemenid time. People of Parthians were one of the founders of Iran history heroic ritual. Ferdowsi implications in the Shahnameh suggests the endurance of heroic issues back to ancient myths, and he shows the description of braveness, heroic rituals together with holding feasts, mourning, and other heroic traditions throughout of Iran history in its Shahnameh. By this token, our goal in this article is recognizing and identification of a wide set of all ceremonies and ritual of heroism in the Ferdowsi's Shahnameh.

1.1.1. Chivalry

The beginning of chivalry in Iran can be considered as particular knights of ancient era and Achaemenid era. These knight were scattered across Iran and seven family among them were the most famous and

each family in a state used to undertake the directorship of that state. From other side, these knight should be characterized by some traits including having family, registering its name in the governmental office, being brave, honest, artist and rider of horse and the most important was to be chivalrous (Bahar, 1983).

The beginning of this flow dates back to pre-Islam Iran according to Iran social history. Appearance of Manichean beliefs to this flow is a sign of this claim and at the same time at the midst of ninth century that Iranians all around the country in particular in the east of Iran and further in Sistan and Khorasan lands revolted against tyranny and racism of Umayyad, the guide of this national movement were rather chivalrous men. The greatest leader of this people was Abu Muslim Khorasani that was killed by Abbasid caliph (Natal Khanlari, 1969).

Another reason of attributing the origin of heroism to Iranians one argues that they used to put on a particular trousers known as Sarval for showing their respect to heroic rituals, that this type of clothes was specific to Iranians and warriors of Asia, in particular to Iranians and this type of garment was not prevalent among Arabs.

European researchers such as Franses Tishner have considered the origin of

heroisms the meetings and syndicates of late of Old Testament and cities of Eastern Roman Empire.

Attributing the Iran heroic ritual to Jacob and Adam who were Semitic and Jewish personalities is quite illogical. The mercury-like and slippery quality of myths and rituals have resulted in that myths and different traces of celestial and terrestrial and Zoroastrian personality to assume Islamic color and name and some Iran historical monuments assume the name of tomb of mother of Solomon or name of its throne and hence it is not irrelevant that the Zoorkhaneh rituals in the Islamic era has associated with semi-myth –semi historical personalities of Judaism and Islam. Therefore the origin of chivalry should be sought in heroism background of Iran and myths relating to chivalrous and Ayyars (vagabonds), not the resources of Old Testament and Roman and Greek myths.

In ancient Iran knighthood was dedicated to a certain class and everybody could not belong to this class. Knights were sons of tribes. There were some families to Iran that their descent were originated back to old age and Pahlavani era or farther namely, Achaemenid time. Within the Bahram Chubineh it has been narrated that Bahram considered himself as the descendent of dynasty of Arash, Archer of

Iranian story contemporary to Menuchehr and also he had the zeal of Parthian dynasty too and it can be obvious that Bahram's family known as family of Bahram Goshtasb and were among old Iranian family originated back to Parthian era and had kinship to Arash.

Chivalry and Ayyari (vagabondage) have a close and inseparable relation with heroism in Iran culture and history. In other term, if the hero is not chivalrous he is not hero, this is one of underlying features that separate hero from the champion in Iranian teachings. The hero is inevitably Ayyar and chivalrous, but this is not the case for the champion (Kazazi,1984). The chivalrous man means that he says the right and sits on the horse right and shoots the arrow right. He should defend its compatriot, if someone seeks shelter, he should give it shelter and grant its life for protecting the refugees. He should be open-handed and great-hearted. He should not encroach on someone's chastity, in contrast he should be of clean hand and heart and eye and tongue. He should keep its promise. In Zoroastrian one of the greatest sin that can be equivalent to murder is the lie, i.e. acting against the promise and agreement.

1.1.2. Ferdowsi's Biography

For Ferdowsi being from Tus is definitely the most important determinant and it is

sign of his birthplace and living place. According to Nöldeke Ferdowsi was borne in 935. Ferdowsi called himself Tusi as well. Oruzi Samarghandi, one of poets after Ferdowsi who wrote the book of four article, mentioned the "Baz" as his homeland residing in Tabran region. According to remark of Moghaddasi this region that is written as Tabaran too was under dominance of Tus. According to remark of Oruzi, Ferdowsi was a poet from Tus. T. Noldke (1990) writes in the book of Iran epic literature realm: with the signs existing throughout of Shahnameh, birth time of Ferdowsi varies from 329 through 330 Hijri, though some considered 324 true as well.

What can be drawn from past scripts, Ferdowsi belonged to Peasant (Dehghan) class. Dehghan is Arabized term of Dehgan, has been referred in the past time in Iran to noble and original Iranians holding farms in rural regions having deep interest in ancient history and adventure of heroes and kings of their country. This class like Mobed (Zoroastrian priests) used to protect and transfer the narrations and old traditions of their ancestors. According to verbal narrations Iranian epic stories used to transfer chest to chest by this group as well as by Mobeds (Ramzjou, 2002). But about the lifetime of Ferdowsi in the

Shahnameh he says he had lived near 80 years. The Shahnameh Book finished in 1005, he after writing Shahnameh lived until 1016 in Tus and after death is buried in Tus.

1.1.3 Ferdowsi's works

According to history the most important work of Ferdowsi is its eternal book Shahnameh. But some believes that he has composed some stories in the form of poems before Daqiqi. But Noldke writes that: Ferdowsi started his great book at the age of perfection. However, it is not impossible that before it he had been dedicated to compose another epic work, like story of Bijan and boars (Mortazavi, 1997). Among books that some believe that Ferdowsi has written is the book of Joseph and Zuleika that by opinion of some historians this book belong to a poet from Malek-shah Saljughy era and from counsellors of Toghan Shah ibn Albarsalan and Ferdowsi has no book except Shahnameh.

1.1.4 Shahnameh name

There are various viewpoints regarding the name of Shahnameh and the reason by which Ferdowsi chose this title for his great work. But since reciting Shahnameh had been prevalent before Ferdowsi and many poets recited their own books for kings and in praising their victories and their war and

feast rituals, whereas in any history the time division and order is based on sequence of kings and dynasties, Shahnameh complies with the same order and therefore its name by itself indicates the same division. As a result Ferdowsi has chosen the term of Shahnameh for his book. It means the book of kings (Shah means king, and nameh means book) and its Pahlavi language equivalent is "Khutay Namag" that has the same meaning (Hamidian, 1999). Some presume that because Ferdowsi wanted to grant this masterpiece to the Sultan Mahmud Ghaznavi, as a result he could not choose another name like Pahlavan-nameh (Book of heroes) and so on. A book with another titles had not possibility to be granted to kings. Although Shahnameh in its content can be considered as a political work too, but it is obvious that this content can brings about some repercussions with another name triggering suspicion in kings, that not only may overshadow the core of the meaning, but also it should be labeled as stimulating and provoking and this considering the power and personality of such kings like Mahmud may result in annihilating the masterpiece and its author and against such tragedy as Ferdowsi himself said "speeches are like a play".

1.1.5 Shahnameh theme

Shahnameh theme is depiction of the old history from appearance of Iranian descent civilization until its extinction by Arab invasion. this continuous era of Iranian history is divided into fifty royal eras that are different from each other in terms of time and details and theme so that the Zahak 1000-year era in Shahnameh is quite shorter than the Key-Khosro sixty-year era and the Ashkani dynasty era is reported astonishingly brief and because the Sage of Tus was not well-informed in this regard unwillingly had to not attend this part. The duration of kingdom of each king is mentioned in the Shahnameh. Three distinct periods can be recognized within the Shahnameh: 1- Mythic era, 2- Heroic era, 3- historical era (Safa, 1977).

1- Mythic era: it is from Kyomarth, Hushang, Tahmurath, Jamshid and Zahak era with appearance of Freydun. This era is the time of emergence of governance with human finding food and garment and house and detecting fire and learning agriculture and industries. within this era battle of human with demons (Div) forms the base of kings stories, this battle finally ends in favor of human, and by power of Tahmurath and Jamshid the demons became obedient of human and they made them familiar with secrets of civilization in particular with handwriting and

constructing houses. But since the time of Freydun the battle between people and Divs is not any more basis of Shahnameh history and there are some hint of battle with Divs only in the Menuchehr era and then at the kingdom of Kavus, and at the time of Kavus a great war arises between them for seizing Mazandaran land.

In the Avesta and Pahlavi source these battles go on intensely and such that the great trace of Freydun was to vanquish demons of Mazandaran land and Lie-worshippers of Gilan and Deylaman.

In some epic histories such as Garshasnameh and Shahnameh the domain of this battle is extended to the era of Zahak and Menuchehr. The materials of this part of Shahnameh are extremely brief and shorter than what has been available within religious narrations. The story of Kyomarth the first Avestan man and Moshiaq and Moshiang and their descendants to Hushang is highly summarized in brief and there is nothing except a brief section.

Exactly it is the case for time of Tahmureth and Jamshid too. But the history of Zahak is narrated with more details and its main shape has been changed in a particular manner. So that the dangerous Dragon with three muzzles and with six eyes in the Avesta is the Zahak with snakes on his

shoulders in the Shahnameh that is the son of Arab Mardass holding a thousand years kingdom.

In this era kings were not only the dominant of the world but also they were leader of people toward civilization and creator of means toward it such as: social classes, garment, house, fire, weapon and handwriting too. There is no sign of great heroes in this era and in total until end of Zahak era the Shahnameh has no epic value and in contrary its mythical value is greater. If we consider this era as the battle between good and evil, we should imagine that this battle ends up with the overcome of evil and defeat of the good by rise of Zahak and the world were suffering from damage of evil and manifest of vice for a long while.

2- Heroic era: this era begins with a new battle between good and evil and it is the revolt of Kaveh the blacksmith and Freydun the son of Abtin against the tyranny of Zahak. The heroic era begins since Kaveh revolt and it finishes by killing Rostam and kingdom of Bahman son of Esfandiyar. This part is the most important and best part of Shahnameh and it is the actual part of Iran national epic and includes the most excellent Farsi poem examples. After wane of Zahak's kingdom the first important issue of this era is division of the world among Iraj, Salm and

Tur and emerging Kingdom of Rome, Iran and Turan. The obvious outcome of this division is outbreak of numerous wars between Iran and Turan and the resent between Rome and Iran. Within this time, Great heroes and champions of our epic stories emerge in the scene of Shahnameh. The first time, Kaveh revolts for helping Freyduin for battle with snake-shouldered Zahak, and great battles set about by him but to that day kings usually used to take part directly in wars and the actual era of appearance of heroes was Menuchehr era revenging for Iraj. At the end of Freyduin era where the time of revenge of Menuchehr set about the name of great heroes such as Kaveh and his son Gharen, Garshasp, Sam and Nariman can be observed and Menuchehr by help of these heroes can revenge for Iraj and punish Salm and Tur for their deeds. The beautiful and glorious story of Zal the son of Sam is attributed to this Menuchehr's Era and this is the first epic and adventurous and at the same time amorous story of Shahnameh in which epic and serenade are conflated in the best manner. The story of birth of Rostam and its heroism at the beginning of the life, that is killing the white elephant and opening the holy stronghold is assigned to Menuchehr's era.

Over Nozar's era Iranians and Turanians battle broke out again and Nozar is killed and this revive the Iranians and Turanians resent and drastic wars break out for revenging Nozar. In Nozar's war the first great heroes of Turan comes to field including: Afrasiab, Garsivaz, Eqrirath sons of Pashang, Viseh commander-in-chief of Pashang, Arjasep and Kelbad and Barman. In this war the Nozar is caught by Turanian and is killed by command of Afrasyab and Keshvad the father of Gudarz went to release brave men caught in Amol and made them free by help of Eqrirath and took them to Iran. Afrasiab for retaliating this succumbed Eqrirath and it was his second great sin. The kingdom of Zu and Garshasp after Nozar had no prosperity and after death of Garshasp and repeated invasion of Afrasyab to Iran, Zal sent Rostam for seeking Keyqobad in Mountain of Alborz and thereby the era of Kian kings began.

The most heroic time of Iran history in the Shahnameh is the Kian era until the end of kingdom of Gashtasp and the reason of this distinction is contribution of Rostam in wars. Rostam is the greatest hero of Iran and is the most famous figure of the Kian era. Over this era the number of Iranian heroes in Shahnameh increases and among them except Zal and Rostam one should

mention these names: Gudarz, Giv, Bijan, Bahram, Zangeh, Framarz, Sohrab, Zavareh, Gorazeh, Ashkesh, Zarir, Esfandiyar and other heroes. Most important and glorious heroic stories belong to this era including, story of battle of Rostam with Afrasyab, Battle of Mazandaran, Rostam's Seven Labours, Battle of Hamavaran, Rostam hunting with heroes in hunting place of Afrasyab, Story of Rostam and Sohrab, Story of Siavush, Story of Key-Khosro, Revenge of Rostam in Turan, Wars of Key-khosro for revenging for Siavush, Story of Frud, Battle of Kamus, Story of Rostam with Khaqan of China, Battle of Rostam with Akwan-e Div, Battle of Bijan with boars, Battle of Gudarz and Piran, Battle of Keykhosro and killing Afrasyab, withdrawing Keykhosro from world and its disappearing, Story of Gashtasp and Katayun, Battle of Gashtasp and Arjasp, Esfandiar's seven labours, Story of Rostam and Esfandiar, Battle of Bahman with Framarz and dynasty of Zal.

The heroic era is full of revenge of heroes and kings. Hushang revenged Siamak, and Freyduun revenged Jamshid, Menuchehr revenged for Iraj and Keykhosro and Rostam revenged for Siavush and Esfandiar revenged for Lohrasp and Framarz revenged for Rostam and Bahman revenged Esfandiar. By succumbing the Rostam's

dynasty and curse of Rudabeh on Esfandiar dynasty:

May nobody see such days and conditions

May the world becomes without the descent of Esfandiar (Shahnameh).

The dynasty of Gashtasp came to an end and by general massacre of Garshasp patriot dynasty by Bahman the Kian kingdom came to an end and it annihilated by Alexander, and thereby the heroism era finished. The heroism era should be considered as the prolonged and tremendous wars era and this part of the Shahnameh includes all epical traits. In this part everything is extraordinary and out of normal extent, whether the time of kingdom and lifetimes or events and accidents and figures. Heroes of this time emerge gradually for conquer of Iran against foreign invaders. When this conquer takes place, the old heroes disappear since their existence does not serve anymore. And as soon as a danger arises, some new heroes emerge. By this token, one should say that the oneness of thought and action within heroic part of Shahnameh is greater than its historical part (Safa, Same reference).

3- Historical era: the third part of Shahnameh is the historical part, that is, an era in which heroic and fictional images and extraordinary figures and unusual

actions are gradually almost waned and historical figures and actions are replaced by them and Iran national epic finds a historical path.

Since Bahman era the preliminary preparations of conflating heroic and historical era set about. Bahman is title of Ardeshir and the designation of long-handed. (long-handed Ardeshir , the Achaemenid king) is the name of Darab the sign of memories of Iranians from kingdom of Darius I or II of Achaemenid and Dara of Darayan is very last third Achaemenid king that has been conquered by Alexander. Therefore the actual history era of Shahnameh starts from Dara of Darayan era, but after Alexander, Seleucids have been forgotten at once and Ferdowsi hadn't heard except a name from Ashkanian (Parthian) the revivers of Iran kingdom and so he didn't included it in book of kings. Because by conquest of Sasanids the historians refrained to mention their history and considered it as a nonsense.

The first important story of this part of Shahnameh is the story of Alexander that lacks Iranian basis and then the story of Ardeshir Babakan and as it has been said it has no proper historical basis and then the Story of Shapur II and the detailed and adventurous and amazing story of Bahram Gur (Bahram V) and Nushiravan's seven

feasts with Bozorgmehr and the battle of Khaghan with Nushiravan and the book of advices of Bozorgmehr and Chess and Backgammon and the narrator and Talhand and bringing about the chess and the story of Panchatantara and questions of Nushiravan from Mobeds and the story of the shoemaker with Nushiravan and the great story of Bahram Chobin and the story of Khosro and Shirin and some other small stories. These stories usually have historical aspects or their great heroes are selected among historical figures, hence within historical era of Shahnameh there is very few extraordinary events except in story of Ardeshir and Bahram that in imitation of old epic stories, the worm of Haftvad and killing dragon is posed. With invasion of Arabs and the will of God the Iran epic history came to an end and the historical part of Shahnameh finished as well .

The base and core of Shahnameh is reviving the Iran past history. When Ferdowsi composed Shahnameh, Iran was dominated under shadow of Baghdad Caliphs. However in any place local kings used to govern.

Shahnameh has various themes. Beside heroic narrations it has romantic descriptions such as Bijan and Manijeh story, hortative or amazing narrations that directly stems from Persian morale. Idea

and premise observed in this book and kept the poems integrated and consistent belongs to this Sasanid era (historical era). Shahnameh is live and brief history of all kind of ancient Iran heritages. In tenth century this memorial was still alive among Dehghan class that Ferdowsi belonged to it and for them Shahnameh was not a simple story with serious and hortative essence that usually could be seen in old books, but it was essence of their past and it was the main protector of their national awareness .

But the main theme of Shahnameh is reviving the history of Iran. Maybe the main theme of Shahnameh is outbreak of battles between Iran and Turan that in the day of Ferdowsi Turanians have been considered as descent of Turks. But when Ferdowsi wrote Shahnameh, Qaznavi Turks had adopted Islam and were a part of Islamic society .

Notwithstanding from viewpoint of Ferdowsi the theme addressed by him was the real history of ancient Iran and his work was not only a poetic work but also a scientific essay. Ferdowsi as a knowledgeable man did not write a legend, but he gathered sources fastidiously and he created his great masterwork .

Ferdowsi was free in selecting themes and he considered epic, heroic, festal and matrimonial themes too. The sources of

Shahnameh themes are consisted of Iranians history, rituals and beliefs with attitude of justice and wisdom. He preaches justice within his poems. A definite truth throughout Shahnameh is that Ferdowsi looks even history of its people and land from standpoint of battle of freemen with enemy of freedom and in a word from viewpoint of heroes like Rostam. Freedom and liberality for him is the essence of life and creator of name from shame. As the core of speech in the story of Rostam and Esfandiar and the difference of these two respectable hero is the same trait. Basically the major part of Shahnameh i.e. mythical and heroic part the core is ideal and non-ideal governance .

The motivation of creation of Ferdowsi's Shahnameh is the Nostalgia of Ferdowsi. Nostalgia for the time of honor and elevation of Human, for age of prevalence of culture of heroism, chivalry, name and any kind of human high ideal (Hamidian, same reference).

1.1.5. Ferdowsi's Shahnameh

Shahnameh is product of evolution of thought and culture and literature of people of this land and is essence of ancient Iran culture and abstract of poet's Dehghani (farmer) subculture. If Ferdowsi was able to see the society and social life of people of different eras clearly in the area of work

and battle of ancient people in spite of dust of elapse of time and he could turn back from a long journey to furthest and darkest ages of his land history with a lap full of epic and poem to his own time is due to the fact that he relied on historical and cultural findings realistically and artfully and with wisdom and intelligence and he answered with respect to the ask and demand of the society as a deep researcher and not just as a skillful poet.

Ferdowsi's Shahnameh itself shows that the efforts in creating culture within previous generations all have been some steps for Ferdowsi to clime and elevate and achieve a new horizon. Effort of anonymous authors of history of legends and public tales like Yadgar-e Zariran (a Parthian epic poem) and Khoday-namak (the diary of Ardeshir) are among scattered works of anonymous people to known and organized work of Abu-mansur and Daqiqi poems. Finally Ferdowsi has praised his own creative and persistent work.

Ferdowsi itself reminds the history of ancient Iran with a particular honesty dedicated to researchers and mentions the quantity of work (including 60 thousands verses) and date of its accomplishment (in 1009 A.C) and the importance of art creation as follows:

There was a book from ancient time

There was a lot of stories within it.
 It was scattered among hands of Mobeds
 (Zoroastrian priests)
 Every wise man has a part of that.
 There was a Hero from descent of Dehghan
 (farmers)
 He was brave, great, wise and chivalrous.
 He was seeking the First Day events
 He explored again all past speeches.
 He brought an old Mobed from every land
 For gathering this book together.
 (Shahnameh, Volume VI)
 In my city there was a kind friend
 As if he was with me in one skin
 He said me that it is a good idea
 I hope you be successful in this path
 I wrote this book in Sasanid language
 I bring it to you and be alert
 You are eloquent and Young
 You can speak in Sasanid language
 This book of Khosrows (kings) will be
 repeated again
 And so you can find honor to nobles
 When he brought this book to me
 My dark soul become bright and delightful
 (Shahnameh, Volume VII)
 Ferdowsi finished the task of creating
 Shahnameh in an effort over 30 years and
 he created such an artistic and immortal
 masterwork of poem and wisdom from his
 history and culture with spending the best
 years of his life and youth that its durable

influence in thoughts and minds of generations resulted in oneness of society and cultural elevation of subsequent centuries and finally he fittingly assumes the name of "national protector".

1.1.6 Khodaynameh

Khodaynameh (the book of rulers) include: character of kings, Character of Persian kings, character of Persians, story of alexander, the book of chests, book of rituals, book of time, story of Bahram Chobin, Story of Rostam and Sfandiar, Story of sons of Viser, story of Dara and the golden idle, the book of Zadanfarrokh in training his son Shapur, book of Mobedan Mobed in society and rituals, book of Mazdak, the Book of throne in Character of Anushiravan, the Book of Character of Ardeshir, the Book of Bonyandokht, the Book of Bahramdokht, the Book of agony of Persians, the Book of Omen, the manner of arching from Bahram Gur or Bahram Chobin, Polo instruction, medical instruction, astronomical table of Shahriar, the Diary of Anushiravan, Stor of Shahrbranz and Apravij, Lohrasb-Nahmeh, the book of Jamasp in alchemy, the report of Chess, the letter of Tafsar , Story of Khosrow and Shirin (Safa, same reference).

1.1.7 The first people who recited Shahnameh:

1.1.7.1 Massudi Marvazi

He was one of poets of ninth century. He was the first one who started to composing historical and epic narrations in the form of poem and composed a poetic Shahnameh. There is not many information about his Shahnameh. In the book of "the beginning and History" written by Muttahar ibn Tahir Muqaddassi one has mentioned it twice. Once it points out to kingdom of Kyumarth:

At first Kyumarth came to kingdom

He became lord of the world

When he was the king for 30 years

His commands were valid in everywhere

And somewhere else he states regarding the end of Sasanid kingdom:

The time of Kingdom came to an end

When they indulged in pleasure in the world.

1.1.7.2 Daqiqi(935/942-976/980)

Abu Mansur Muhammad Ibn Ahmad Daqiqi Tusi was one of Samani era poets and is the second poet who composed the Shahnameh in the form of poem. The outset of the composing Shahnameh in the form of poem took place after writing the Abu-Mansuri Shahnameh in 956 A.D. In other term, apparently this Shahnameh was the third Shahnameh that has been written in prose and it san more valid and comprehensive than all and it became gradually known in Khorasan and became

center of attention of Palace of Samanids and one thought about composing it in poetry until finally at the time of Noah ibn Mansur crowned in 975 A.D. Daqiqi has undertaken bringing it to poetry and he didn't still composed thousand verses that he was killed by hand of his servant.

Ferdowsi in the narration of his dream according to Daqiqi has stated:

If you address this book

You can find a lot of things

I talked about some subjects from the past

You should use them and must not refrain from using them

I spoke about Gashtasp and Arjasp almost thousand verses

I said about them but the life didn't allowed me to finish it.

Ferdowsi after finishing the speech of Daqiqi after quoting his thousand verses states:

Daqiqi brought the speech to here

But the fortune put an end to his life

The fortune stole its soul from this fleeting world

This brought about a lot of pain

There is no sign for him in the world as a memorial

Unless some unstable remarks from him .

1.1.8 Beginning of poetry of Ferdowsi's Shahnameh

When Ferdowsi began to bring the Shahnameh in poetry, the conditions of Khorassan was distressed and adverse and there were some wars here and there. Ferdowsi has stated that his Shahnameh was composed in 1009 and at the same time he talks about its thirty-year pain and therefore one should consider the beginning of composing Shahnameh in 979. When Ferdowsi set about to bring the Shahnameh in poetry, he was apparently under protection of one of princes of Tus. Besides, two other famous patriots helped him in the work of Shahnameh composition and Ferdowsi mentioned them in the Shahnameh such:

In this book, some famous men of the city Ali Deylam and Budalf Rastfard .

1.1.9 Features of Shahnameh

Among important issue that its mention is necessary about the composer of Shahnameh is as follow:

1- Ferdowsi in composing this great work in poetry does not refrain from trustworthiness and maintaining old narrations and he quoted the references thoroughly in poetry.

2- in describing natural images, battle fields, heroes and man to man wars, deployments and so on he adopted the climax of skill and proportion and he observed all conditions and descriptions in

different cases in particular he did his best in describing heroes and showing their power and agility.

3- In Shahnameh like all epic poetries the reader comes across with extraordinary events, exaggerations, reminding revenge and pride and love and so on and particularly the amorous stories in Shahnameh that is mixed with epic have a particular amusement and magnificence.

4- Ferdowsi in the introduction of Shahnameh and beginning of stories has added some parts in wisdom and sermon and admonition and besides composing stories at the same time observed trustworthiness and mentioning references, yet he made some hints and changes for making the word more eloquent and so he made his work more magnificent.

5- The language and writing style of Ferdowsi is noticeable too. The Sage of Tus had such power and skill in stating ideas and transferring meanings from prose to poetry and observing simplicity of language and thought and precision and clearance of speech and integration and gentleness of word that his word is always referred as easy yet difficult to imitate among literary men and can be considered as high example of eloquence. In the speech of this poet least scientific and philosophic terms are used. Phrases of

Shahnameh are extremely simple and are interrelated without any ambiguity and complexity.

2.1 CONCLUSION

Ferdowsi's Shahnameh is a treasure containing the most origin ideas about heroism and chivalry. What can be found in the process of the paper about Shahnameh is deep ideology from which heroism and chivalry stem. Shahnameh begins with youth and youth character, because for being chivalrous one should be young, for the same reason Jamshid made people young. Shahnameh begins with the image of young man. Young god (Soroush) with Young human (Siamak) are a couple that make the first heroic event. One of points that by examining the heroic rituals can be noticed is importance of human willpower and its influence on ancient Iranians life. Throughout of Shahnameh there is emphasis on wisdom and name and refraining from shame that is not possible without human willpower and effort. the basis of this willpower and effort should be sought in Zoroastrian beliefs, because in his teachings human has free will because in Avesta the happiness or misfortune of human is its task that everyone should undertake it and one should accomplish it, and this fortune is not based on fate, because within creation two element of

good and evil or Ahura and devil are in conflict with each other and human with its own free will chooses one of these paths. The follower of Ahura will be happy and the follower of devil will be unfortunate. Shahnameh hero chooses one of this path by its own free will, Shahnameh Iranian heroes' existence is tied with good and evil i.e. defense from principles of goodness and refraining from badness and one can determine their ideology by this basis. Ferdowsi's Shahnameh ideology is defense of goodness against badness. This defense and battle is not anything except the very battle of darkness and light or Ahura and Ahriman (devil). Chivalry in Iran culture and history has a close tie with heroism. In other term, the hero if is not a chivalrous, cannot be a hero. One of underlying features that separate hero from champion in Iranian thought and character is the same issue. The hero is definitely a chivalrous too. But champion is not so. Shahnameh has the greatest tie with heroic culture and disposition. Shahnameh is truly the book of heroes. In Shahnameh always the heroism has dominance over kingdom. Rostam who is world-hero of Shahnameh always was able to topple any king from the throne and he sits in his place but never do so. Because in the world of Shahnameh that is the same Iranian world, the heroism not only is not

lower than kingdom but also can go beyond it. Because heroism does not need the king. But the king always need hero. If the king is holder of the crown, the hero is granter of the crown. The crown is granted to him by the hero. Thus if we consider each one of Shahnameh heroes, we will see a pure example of chivalrous and heroic trait and disposition in them.

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