

# The Investigation and Analysis on Character Four Effective Female in Firdausi's Shahnameh of Iran

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## ABSTRACT

The position and personality of women in any society represents people's attitudes and beliefs and this in turn signifies the culture of that community regarding this topic. Cultural view of a society has been constantly a pessimistic and defaming attitude toward women over the history and a woman has been manifested as a disparate, feeble, disable, and unreliable symbol, when as The females in Shahnameh are virile and mannish; they never doubt to deal with high risky adventure. If they tend to battle they act like *Gordafarid* and if they fall in love are like *Roodabeh*. They behave like *Sindokht* in making decision and wisdom and in releasing the life from the hand of *Ahriman* and in children bringing- up they are similar to *Farangis*. The exploration into the characteristics of females in Shahnameh indicates that they have been affected by familial climate and structure and economic and social class position rather than the governing spirit over social, political, and cultural climate in the community.

**KEYWORDS:** Firdausi, Shahnameh, Woman, Character

## 1. INTRODUCTION

The female in Shahnameh is not like a woman in *Leili and Majnoon* Story from Nezami Ganjavi (poet), [who could alone] reach to the frontier of love, but she seeks for power and splendor, is involved in campaign and activity; the women have unbelievable power and they possess repute following to the men and the most excellent women are with the most masculine appearance [1].

"Rather than acting as brave lovers, the women in Shahnameh are so pure, chaste, and magnificent, who do not let even the least point for any fault finding opportunity to others. Sindokht represents a society in which the woman is never not only man's subordinate and servant, but also she is a head and neck above the men" [2].

And of course, this is a sign of munificence and glory which Firdausi attaches for women; namely, the women for which she was pious and pure with chastity and innocence so they might seem superior and higher than intelligent and wise men and or the fact that female participation in the society has caused to influence in cultural and public opinion of the community and of course at the same time the women are sometimes criticized and blamed in Firdausi's Shahnameh as well. If we accept this assumption so we should look at personality of women in Shahnameh comprehensively and accurately thereby we can prove that Firdausi's attitude has predominated over community's view due to mature personality of effective women in this work.

One of very interesting point which could be perceived in verses of *Toos Wiseman* (Firdausi) is the expression of full loyalty by the woman. The woman has been introduced as a loyal and altruist human in such a way that on many occasions she sacrificed her existence for men in order to guarantee for their protection and maintenance. Thus, the discussed woman by Firdausi is a guide for male warriors; she may be wiser than men and more alert than rulers and more cunning than them. For this reason, men genuflect before her and deem their own more inferior than her so it is not imagined that Firdausi intends to exaggerate in this regard and like the style of epic- versifiers tend to exaggerate every trivial matter to draw more attention. There are also many pleasant and bitter events in the history behind of which the presence of woman or women may pose. Similarly, Firdausi attaches no difference among woman, man, daughter, and son. Often Firdausi's equal view toward females' personality in Shahnameh possesses contemplative psychological themes so that at first step, it emphasizes and notices behavior of a person irrespective of his/ her gender and at second phase, he gives gender disposition and color to this conduct. When he mentions the battlefield, he considers woman as an individual (a human regardless of gender) and when he refers to her coquetry and or witty plots to attain to political goals and warfare, he play up her feminine personality.

## 2. EXPLORATION AND DISCUSSION

### Woman and Shahnameh:

There is some magnum opus in literature of any nation that is considered as a symbol of honor and pride for the given country. *Shahnameh* is a national epic work, which has been adorned by blood and spirit of this nation (Iran) and it is deemed as a symbol of Iranian munificence, glory, and prosperity. Shahnameh, as a

masterpiece in our literature, is not only considered as an epic work, but it has revived Persian language and eternalized mother tongue of Iranian people as it was at the ancient time.”

If we page the annals of history and review the biography of Iranian salient figures, we will see that their warp and weft have been knitted with chivalry and coherence and the major knights have been embellished with these nice characteristics. *Shahnameh* is not only a manly epic, but the woman plays essential role in its heroine trends. Although, within combating events, the men have played the prime role, it is not possible to consider the men as the only active characters in battle since we can see in stories and myths about the fate of those women for whom the battle occurred or they are filled with story of women, who have dealt with fighting in warfare outfit such as *Gordafarid*. Therefore, (woman in *Shahnameh*) has been explored and illustrated from different viewpoints and aspects.

The stories of the women, which have been implied in *Shahnameh*, in fact is to study on women from the prehistory period to extinction of Sassanid so that it is inferred from the historical manuscripts and results of the wide studies done by researchers that after the end of matriarchic age and beginning of males' dominance over the family and other affairs, the women have seemingly played the second level role compared to their husbands and children but in some cases the same destined and subservient women have taken the outstanding measures by which not only played as role of leaders for the men but also guided human communities as well [3].

Woman is this fascinating and weak creature, who has created for being as mother and giving birth and children and she causes the survival of human generation; she spares no effort from any sacrifice and altruism. Sometimes, for the sake of national high expediencies and in order to tackle with individual hegemonic interests, she presents and leaves her lovely child over the pitiless waves of a turbulent river and at the same time on some occasions, this woman, who might not be subjected to reliance and act as insider for man's secrets, shows her robust view and resolute speech that she is admired and praised by men of *Shahnameh* most strongly [4].

Rather than being a literary, historical, cultural and political work, at the same time *Shahnameh* frequently deals with the relevant issues and relations among woman and man and it essentially includes a few romances ... [of course] the ties among woman and man in *Shahnameh* are not separated from group of events; they in fact are a mirror that reflected unknown and less-known aspects of heroes' appearance while it has directed us more perfectly to recognize them and the internal features of men might be shown better in relation to women. Epic characters of *Shahnameh* are magnificent and prosperous in the field of love as well and love is a type of artistic and romantic epic expression [5].

The important point which should mentioned here is that loves in *Shahnameh* are epic and flourishing and they are completely different what can be seen in lyric verses from other poets. The post- lyric poems are usually full of lover's sigh and moaning to draw the beloved's attention. They moan from the beloved's disloyalty and pain of separation and they deem attainment to the woman as the end of love. But in *Shahnameh*, loves are full of hilarity, self-reliance, and confidence; they are types of loves to display human's glory not his inferiority. The famous women in *Shahnameh* including *Roodabeh*, *Sindokht*, *Gordafarid*, *Jarireh*, and *Tahmineh* etc, each of them is the outstanding exemplar for beauty, wisdom, manliness, and chastity [6].

Occasionally, Firdausi has commented regarding “woman” duly proportional to the subject and or uttered with tongue of hero of the story. When women come to power and kingdom in *Shahnameh*, they are subjected to prayer, praising, respect, and obedience like male kings. The other point is that veiled figure, piety, and shame of women are noticeable in *Shahnameh* and everywhere in *Shahnameh* the women are loyal, chaste, and interested in their husbands and they are adaptable and partners for their sorrow and happiness. Another point, which observed in *Shahnameh*, is that whenever a man, with any position and degree, encounters a problem, the first person with whom he consults about his difficulty is his wife.

Approximately 20 women (heroines) play role in Firdausi's *Shahnameh*. It may be certainly implied that in no book from ancient Persian literature, one could find wise and praised women to this extent and no orator has yet praised women in this way [7].

In *Shahnameh*, the women have no position lower than men in terms of bravery, altruism, and warfare. Among the existing women in *Shahnameh*, some come from abroad and alien land and they have got married with Iranian champions like *Roodabeh*, as daughter of Kabul King, who got married with *Zal* father of *Rostam*. *Soodabeh*, as daughter of *Hamavaran* King, is wife of *Kavoos* King. *Jarireh* and *Farangis*, as wives of *Siyavosh*, who both came from Tooran Land, and at the same time *Siyavosh* deems unfavorable marriage with foreign and enemies' women [3].

### **The philosophy of women's outstanding presence in *Shahnameh***

From Firdausi's view, woman has high position. The greatest appearance and manifestation of woman in *Shahnameh* is in that woman has been mentioned as a wise, artistic, alert human and loyal to her husband and in some cases as riot-monger. Even woman's emotional and feeling dimension is exactly adaptable to and consistent with championship mood of men namely the character balance, which has not been observed in some great literary works, was entirely addressed in Firdausi's work. It should be noted that balance here does not mean equiponderance in terms of influence but it refers to balance of harmony. Balance does not necessarily mean equality and sameness [4]. And the most basic point is that in any story from *Shahnameh*, no one could claim that the story comes to an end with woman's role, influence, and presence [8].

### Definition of women's personality in Shahnameh

The character is a group of features, which comes from the exposure of human's latent instincts and interests to his/ her acquired knowledge in various social fields. In literature, character is a self-made person, who possesses several traits like natural persons so based on these attributes in other words story of character is one of the main analytical elements in Shahnameh. Character lexically stands for specific mood of a person and it appears as a general concept and presentation [9].

In a narrative or dramatic work, character is a person whose mental and moral quality is found in his/ her action and what s/he says and does. Anyway, there are many examples in eastern and western literature in which the characters or historical events are subjected to themes of story collections and Firdausi's Shahnameh is like those historical stories [10].

In order to be able to present live and reasonable characters, the writer should take three factors into consideration: First, the characters should be consistent and stable in their behavior and moods. They should not show different behavior and actions under various situations and conditions unless there is a reason for such a behavioral change. Secondly, the characters should have rational motive for what they do, particularly when some change appears in their behavior and conduct, we should comprehend the reason for this change. It is possible in some part of a story, we do not recognize the reason for change in character or characters' behavior, but in any case we should know the reason for such a change when we complete reading of the story. At third place, characters should seem reasonable and real. They should not be either the absolute exemplars for piety and goodness and or mischievous and devil monster, but they should be composed of paradoxical and disharmonious attributes [10].

Some of female avaricious characters are static and stable in Shahnameh such as Soodabeh, whose static mood is stemmed from their Ahriman (devil) – centered nature and they are unchanged up to the end of life while the others are dynamic whether they are limited to certain period or transformed to the end of life [11].

This transformation may be deep or superficial with full range or limited. It may act in the course of making a character and or its destruction namely it may move toward its excellence or prepare the ground for its ruining [12].

As an example, *Shirin* is a character, who was sacrificed for her own avarice. After formation of motive, the female avaricious characters in Shahnameh tend to some actions under the influence of existing conditions, which create events in stories and elements for many tragedies. With undermining wisdom as the paramount element of forbearance, avarice achieves the most influential weapon and strongest stimulus for doing its behaviors. As we observe in story of *Shirin* and *Soodabeh*, this movement against the stream is prevalent that time.

Although, these characters might imagine that they become strong by achieving their own favorite subject and for this reason the major axis for this hunger for lust also might lead to power, sometimes this eagerness of lusty avaricious characters is power i.e. achieving kingdom. Firdausi also enjoys indirect characterization as well and he strongly emphasizes on intrinsic features and this may contribute to comprehensive nature of characters per se and cause the presence of persons with different characteristic point of views and several human aspects and create more tangible and realistic characters. This category can be called as minor characters. The minor characters may affect on relations of main characters and provide the ground for some actions and cause moving events and trend of story [13].

At this point, we analyze and explore four effective female characters in Shahnameh:

**1) Roodabeh :** We may find some cases in Shahnameh in which despite of father's primary opposition for his daughter's marriage with her favorable man, the father finally stop his opposition because of race, authenticated family, and champion personality of that man and her father is satisfied with wedlock among his daughter with her favorable person; for example, *Mehrab*, father of *Roodabeh*, is aware of her daughter's expression of love and interest in *Zal* so he becomes extremely furious and angry and expresses his opposition. The interesting point is that in this story, *Sindokht*, mother of Roodabeh goes before *Sam* (father of *Zal*) for marriage of her daughter and on the other hand; she encourages her husband (*Mehrab*) for this marriage. Of course, the story of marriage of *Zal* and *Soodabeh* is slightly more complicated than others because of white hair (literally *albino*) of *Zal* from the beginning of his birth for which according to people's view at that time, it was a symbol of ill-omen nature and misfortune as well. Several come and go and dialogues have taken place among *Sam's* family and *Manoochehr* (King of Persia) and *Mehrab* concerning to this wedlock and marriage even *Sam* announces to wage a war with *Mehrab* (father of *Roodabeh*). *Mehrab* becomes angry with his wife (*Sindokht*) but anyway this marriage takes place.

In some cases, the criteria for marriages and their *raison d'être* are based on political and social expediencies and or they have taken place in the course of link and amity between two tribes and ethnicities and groups and or to prevent from battle and bloodshed and massacre. Often the environmental conditions affect on females' decision making in Shahnameh so a political and or social expediency might avoid from a great war and this is one of the foremost roles of women in Shahnameh. Story of *Zal* and *Roodabeh* is one of the independent romantic tales in first chapter of Shahnameh. *Roodabeh* falls in love with *Zal* unseen and consults this subject with her five maids but they initially blame her and then when they see anger in *Roodabeh*, they confederate to prepare the ground for their visit. To pick up some flowers in springtide, the maids go to hunting place to meet *Zal*

there and after receiving some gifts from *Zal*; they ask him to visit *Roodabeh* at night. *Roodabeh* makes her domicile for coming *Zal* and the visit occurs so they promise to be only for the sake of each other. *Zal* worries about opposition by *Sam* and King *Manoochehr* so he consults with magi and based on their comment he writes a letter to *Sam* and in this letter he interprets the story of his own love to daughter of Kabul King. With receiving the letter from *Zal* and expressing his concerns, *Sam* asks Magi (Zoroastrian priests) to foretell the end of this measure and in response to this request, Magi state a famous champion will be born from this marriage from Iranian generation and as a product of wedlock of both of them. *Sam* replies to letter of *Zal* after listening to Magi's utterance. *Zal* send the news of *Sam's* consent to *Roodabeh* by a letter carrier. *Sindokht* (mother of *Roodabeh*) thinks about recourse and quoted this subject to *Mehrab* as a story. Being agitated from her talks, *Mehrab* intends to kill *Roodabeh* but *Sindokht* prevents him from it. According to a command from *Manoochehr* King, *Sam* decides to fight with Kabul. After hearing the news of *Sam's* attack to Kabul, *Mehrab* becomes furious so this time he intends to kill both *Roodabeh* and *Sindokht* but *Sindokht* thinks about it again at this time and she asks *Mehrab* to send her with some gifts to *Sam*. With *Mehrab's* agreement, *Sindokht* goes before *Sam* and after introducing her own as *Roodabeh*, she invites him to *Mehrab's* abode. On the other hand, *Zal* brings *Sam's* letter, in which he asked the king to agree with marriage of *Zal* and *Roodabeh*, to *Manoochehr*. *Manoochehr* announces his agreement with this marriage after reading *Sam's* letter and being aware of the future of this wedlock based on astrologists' comment (Magi) and its good omen. Like *Mehrab*, *Roodabeh* praises *Sindokht* after hearing the news of agreement of *Manoochehr* to this marriage and she addresses her as a praiseworthy female king. The marriage of *Zal* and *Roodabeh* daughter of Kabul *Mehrab* is followed by asking for consultation and prospective suspicion. All this concern and worry is for the sake of *Rostam*.

This story moves beyond the person and his family so it is concerned with the expediencies of the nation. In this story, suspicion and consultation move up to prejudice and these are Magi, wise men and astrologists, who resolve the conflict of story and indicate the continuance of this way. This doubt may be found even in *Zal*. He is afraid both of *Sam* and King *Manoochehr*. *Zal* has personally predicted the good end of this wedlock through wise men and astrologists in this way the monarchy of King *Manoochehr* is summarized with birth of *Zal*, marriage of *Zal* and *Roodabeh*, and eventually birth of *Rostam*.

The loves in *Shahnameh* are intermingled with chastity and dignity and at the same time with romantic bravery. *Roodabeh* never commits any indecent action. Story of *Zal* and *Roodabeh* is doubtlessly one of the most aesthetic and finest lyric tales in *Shahnameh*. *Roodabeh* expresses her love bravely and innocently. She bear this situation to the extent that the worldly Iranian champion i.e. *Sam-E- Nariman* and *Manoochehr* King of Persia, and *Mehrab* as Kabul King agree with this marriage and at last she got married with her husband before her father and with the presence of Iranian famous champions, *Sam* and others through wedlock pronouncement so in this way *Roodabeh* becomes the most prosperous mother in Iran's history and epic.

The most beautiful wedlock tie, which founded based on love not on reasoning in *Shahnameh*, is marriage of *Zal and Roodabeh* in which sympathy, chastity, prosperity, and effort can be perceived and felt well to achieve the goal of loyalty. The environmental factors and usual reasoning are much downplayed in this marriage. From psychoanalytical view, while after hearing braveries of *Zal* and despite of some opposition from others, *Roodabeh* still tries to fulfill this marriage she typically seeks for completion of her personality features; namely, on the one hand she tries to achieve her father's consent and on the other hand she tends to flirt for *Zal* by observance of chastity perfectly. When *Roodabeh* wants only to have a chivalric son from *Zal*, she typically intends to compensate for what she has not and at the same time thereby to bear a brave son and strong combatant. According to humanist attitude, anyone tends to compensate for his/ her deficiencies and to display his/ her defects wrapped with values and this is the same event, which has occurred behind the scene of goals in this marriage.

**2) Soodabeh:** In *Shahnameh*, *Firdausi* mentioned the names of several women but he introduces *Soodabeh* as the only bas character and deserving for blaming since he considers her as the origin for disaster of death of *Siyavosh*. *Bahar* has guessed the meaning of word "*Soodabeh*" as abundant or profitable water [14].

She is the sole daughter of *Hamavaran* King and by hearing from her coquetry and beauty; *Kavoos* falls in love with her and makes her as sweetheart for his court. In order to get married with *Kavoos*, *Soodabeh* acts unlike her father's idea. She deems *Kavoos* as king of world while *Kavoos* has never been her favorable man. Based on this selection, it can be surmised that *Soodabeh* loves kingdom not the king since she always intends to strengthen social values in her own at that time. She is so dear in father's court that others give up her desire despite of knowing her improper choice and currently she wants to become higher than anyone in court of *Kavoos* and to make everybody to obey her commands. Therefore, the feeble, reckless, imprudent *Kavoos* may not be her favorable husband so mental readiness and living in king's court are an introduction for her amour and falling in love with *Siyavosh* (son of *Kavoos*) as a result she is enamored with him at first glance. *Soodabeh* furtively sends someone to invite *Siyavosh* to her domicile but *Siyavosh* found her devil intention from the beginning and he avoids from going there. She resorts to deception and mischief once more and with thinking about deceiving *Kavoos*, he goes before him to make King to agree for sending *Siyavosh* to her abode. This time *Soodabeh* is disappointed from *Siyavosh* to go to her domicile. Therefore she holds another happiness party and wears gilt and beautiful dress and puts a golden crown on her head and sits on throne and invites *Siyavosh* to her session and hugs him tightly and kisses him as a maternal romantic pretext. In order to get his own rid of this *Ahriman* trap, *Siyavosh* agrees to get married with one of daughters of *Soodabeh*, but she prevents him from this measure. At

last, *Soodabeh* clearly expresses the desire of her own sinful heart to *Siyavosh* and warns him about the ill-omen end of this action. But, *Siyavosh* avoids from treason to his father at the utmost level of piety and chastity. The vengeance fire is flamed in heart of *Soodabeh* so that she tears her dress and scratches her face in order to smear young prince by insulting to treason to king's wife. After seeing unkindness from *Siyavosh*, *Soodabeh* invites furiously and regretfully to her cozy abode. When *Kavoos* sees these scenarios from *Soodabeh*, he invites a group for consultation and intends to examine the sinful person by passing *Soodabeh* among two mounts of fire (At that time, passing through pile of fire was considered as a type of exam and test for check up and fact finding and someone who could pass healthily and soundly through the fire was identified as sinless person). But *Soodabeh* still ask the king to compel *Siyavosh* to pass through the fire because of her misbehavior and revenge. Passing of *Siyavosh* through the fire healthily reveals *Soodabeh's* sin. Thus, in order to get free from the heavy punishment she is exposed to, in her conversation with the king, *Soodabeh* announces *Siyavosh's* release as a result of *Zal's* witchcraft. To punish her for all these fakes and frauds which have led to wandering and killing of *Siyavosh* and outbreak the great battle among Iran and Tooran, Rostam, the worldly champion, raids to court of *Kavoos* and draws *Soodabeh's* hair to the field of vengeance and cut her body asunder by knife. And *Kavoos*, who has been shocked under the influence of Rostam's awe and his feeling toward *Siyavosh*, do not react versus this measure. Theme of a woman, who was captivated by love of her stepson is not so new and it has been implied in religious, Iranian, and western literature with more or less identical narrations. *Zalikhah*, *Soodabeh*, and *Feder* are all three wealthy and salient women, who fall in love with their stepson and eventually become scandalized. It can be easily found by study on biography of each of these women that *Soodabeh* is more fraudster and swindler than two others and her deceptions are so high that some people have considered her as one of *Diwan* (monsters) [15].

We are faced with two completely different types of *Soodabeh* in *Shahnameh*, one is daughter of *Hamavaran King*, who is intelligent, expert, altruist, and brave and she leave away her father, homeland, and freedom for the sake of her husband and accept to sacrifice her own and being captivated and the latter type is abominable, authoritarian, and lusty *Soodabeh*. The second aspects of *Soodabeh's* character are mainly discussed in *Shahnameh* and in public opinions to the extent that the other aspect of her personality is entirely diminished. She is introduced as the main factor for dastardly martyrdom of *Siyavosh* in all historical stories, which have been written after Islamic period. Although, *Siyavosh* goes to Tooran land based on his own choice and is entrapped by jealousy and spite of *Garsivaz* (son of *Pashang*), the narrow climate, which has been created by *Soodabeh* in Iran and in court of *Kavoos*, can be considered as the main reason for this roaming. *Soodabeh's* love to *Siyavosh* may not be deemed as type of normal loves which exist in wide climate of *Shahnameh* since she thinks about vengeance as soon as *Siyavosh's* resistance and focuses all her *Ahriman* thought and tries to enjoy forbidden love by ignoring maternal dignity. *Siyavosh*, who is ancient model or male eternal type, is well aware of her impurity and lust so he never gives up *Soodabeh's* caprice and asks God to make her leave it away.

But *Soodabeh's* behaviors may be summarized in this way: Treason/ infringement (against *Kavoos*)/ lust/ whimsical play (with *Siyavosh*)/ fraud (invitation to her abode)/ anger/ spite/ lie/ insult and as a result killing of *Siyavosh* so that all these steps are taken to achieve a insatiable desire , which appears in various forms on any scene and in first episode of this scenario, with her presentation to *Siyavosh* and upon her failure and emerging of anxiety and anger signs in her, she abuses her defensive mechanisms of fault- finding and pretext, and banishment for this purpose.

She uses her energy so high in the course of achieving her lusty desires and primary needs that she could not be loyal even to her attachment to others (commitment to husband). From theorists' view, *Soodabeh* could never evaluated her own surrounding conditions comprehensively and properly at all; if this issue was revealed it might be followed by scandal for her and her husband. A general outlook requires deep vision and dominance that is seen at least less seen in her with respect to characteristics of *Soodabeh*. Although, it is a natural subject to satisfy sexual desire in *Shahnameh*, *Firdausi* has criticized treason, tyranny, and oppression by mentioning lust and extreme caprice and satisfaction of sexual desire and blamed them with disloyalty. *Eskandar* and *Bahram-E-Goor* are the greatest philanderers in *Shahnameh* and *Shirin* and *Soodabeh* are the whimsical women in this book wherever they have been criticized by their contemporary wise men [16].

As a result, the king causes directly or indirectly his son to dispatch him to take trip for a battle. In classic model of mythical- epic stories, the main character moves toward a destined and predetermined fate and all elements of story are accompanied with this character in path toward a painful goal and unpleasant death. The only expressed love by the female, which does not lead to marriage, is the forbidden love by *Soodabeh*. Her sinful love has caused the battle among Iran and Tooran. Of course, *Soodabeh* is not really Iranian national. The chaste women in *Shahnameh* are loyal to their own matrimonial ties with their husbands. At last, *Soodabeh* is punished for treason against her husband. Except for *Soodabeh*, no other woman is chaotic and riot-monger in *Shahnameh*. The chaste women do not utter nonsense and they have not abominable behavior. With respect to her sexual desires and insatiable interest, personality of *Soodabeh* possesses a dichotomy in desires as well since the subject of her husband and loyalty to him is mentioned on the one hand and her desire and to stepson on the other hand; as a result, the challenge and conflict between these two requests may embarrass her so that despite of sexual desire to *Siyavosh*, she has to oust him and finally this measure leads to death of *Siyavosh*.

**3) Gordafarid:** The great woman, who bears the attack by *Sohrab*, is *Gordafarid*. She hides her hair behind armor and like men blocks the way against *Sohrab* by riding on a swift horse. After *Sohrab* accepts her

fighting style he moves hastily toward her and during this battle the helmet falls from head of Gordafarid so when Gordafarid is exposed to this scene she hatches a plot and this plot acts well as a result Sohrab falls extremely in love with her. All the wisdom to this level deserves to a daughter, who was born from generation of champions. Here we observe again that symbol of hair refers to females' fraud. *Gordafarid* deceives *Sohrab* with this action to the extent that he inevitably surrenders. Beauty is a veil over wisdom of *Sohrab* and *Gordafarid* is a perfect sample of a woman as an idol in certain epic climate. In Firdausi's *Shahnameh*, warfare and corps leadership of chaste women has its own special position. Depiction of *Gordafarid* in battle with *Sohrab* is a distinct sample of championship of chaste women in *Shahnameh*. The chaste and dignified *Gordafarid* goes for fighting with brave *Sohrab* and she defends so fearlessly that this point never strikes in mind of *Sohrab* that he is fighting with a woman and during the battle, after opening the lace of *Gordafarid*'s armor, *Sohrab* finds his pair warrior is a woman. *Gordafarid* draws *Sohrab* toward *Gajdeham Dej* (fortress). When *Sohrab* expresses his love to her, despite of this fact the fearless *Sohrab* has drawn her attention but she prudently and free of her own feminine emotions prefers the expediencies of the people and her country.

According to psychoanalytical perspective, a healthy personality may be seen in *Gordafarid* since *Gordafarid* needs to hatch a plot with the unsatisfied internal complexes as cornerstone in order to introduce her own. Her real character is transparent in interaction with *Sohrab* and others as well and away from any defensive mechanism. From humanist approach, character of *Gordafarid* also takes the growth phases for perfection and self-actualization. Anyway, our discussed female character is totally affected by cultural and contextual conditions. He does not take any measure that leads to criticism by her other surrounding persons.

**4) Farangis:** *Piran* recommends *Siyavosh* to get married with *Farangis* daughter of *Afrasiab* in order to achieve political goals. *Siyavosh* is ashamed of this proposal but at last he agrees this marriage. As a result, *Farangis* got married to *Siyavosh* and live with him in *Gang Dej* (fortress). *Farangis* is wholly composed of beauty, discretion, and culture and she is one of the exemplar women in *Shahnameh* in terms of defending from goodness, justice, and loyalty to husband and family. After killing of *Siyavosh*, she criticizes her oppressor father fearlessly and rigidly and condemns his devilish behaviors. Lest his daughter to give birth from *Siyavosh* who may bother him, the king orders his brother to beat *Farangis* so harshly that she aborts her child (contraception). With the intermediacy of *Piran*, *Farangis* is rescued from father's punishment and she gives birth (*Keikhosro*) in his home and delivers her son to a shepherd to forget his own race. When *Giw* secretly goes to find *Keikhosro* to *Tooran* land, *Farangis* is also accompanied to her son to reach Iran. *Fariborz*, uncle of *Keikhosro*, betroths *Farangis* and she also gets married to *Fariborz* by persistence of *Rostam* and *Keikhosro* based on political considerations. The Iranian epic presents character of *Farangis* as a typical wife and mother. She remains loyal to *Siyavosh* and his family up to the last moment and is accompanied to her son all the times.

Among all the women who make every part of *Siyavosh*'s regretful fate in this story, *Farangis* has special position since he loses his wife due to his uncle's fraud (*Garsivaz*) and insanity of his father (*Afrasiab*). In fact, *Siyavosh* is victimized by oppression and jealousy of those ones that *Farangis* is their relative. After death of *Siyavosh*, *Farangis* undergoes a lot of stress since she witnesses the bloody wars in land of her father and husband. He lost her father, brothers and uncle in these battles. Thus, she always suffers from a fatigable spiritual torment. From humanist view, it seems that *Farangis* devotes all her efforts and powers to serve her husband. Need to sense of belonging is one of the deficiency requirements and so far she has not yet taken the higher phases of growth. When *Farangis* is ready to tolerate all problems but not to lose her repute and belonging she has a type of need to compensate for defect. Based on psychoanalytical viewpoint, due to her request for confirmation, *Farangis* tries to bear the problems in order to satisfy the others' feeling regarding her own.

### 3. CONCLUSION

Often the frequent companionship of women has been criticized in some part of *Shahnameh* stories and sometimes it also attacks to women with malicious, insane, foul-mouthed, and shameless tone and announces unwise to consult and or get married with them and occasionally in this outstanding work (*Shahnameh*), the women are introduced as symbol of wisdom, as thoughtful and patient, contriver and thinker, with resolute will, and an affectionate and loyal wife, and forgiving mother. It seems this dual outlines toward woman may not be completely affected by environmental and social conditions with respect to time of versification of *Shahnameh* since even though character of women in *Shahnameh* has occurred within two short time intervals and or at the same time, but it has a dichotomous and opposite perspective in this work, which may be both due to female's personality and her behavioral style. Therefore, both social conditions and social class (which represent individual behavior style and typically show individual's personality) have affected on type of his characterization and introducing the character in *Shahnameh*. It can be generally concluded that *Firdausi*'s view toward women is not in terms of their gender, but it is based in their personality (character). The interesting point that may be inferred from content of verses from *Toos Wise Man* (*Hakim-E-Toos*) in that there are several behavioral styles and types in that time and community in such a way that the activities and behaviors and decision makings of well-known royal families have been monitored by insightful eye and curious outlook of the society and they made them abided by and committed to observe the current principles, customs, and traditions, which were certainly value-driven. In general, the women play active and essential role in *Shahnameh* and in some vents the extremely affect

on this trend. Some characteristics like discretion, bravery, altruism, and motherhood have been praised in them but what has more draw all people's attention toward Firdausi is devotion of warfare and bravery features to women. The governing social, cultural, and political conditions over women in Shahnameh have affected on their behavior caused by the mutual self- determination among the environment, women's personality and at the same time individual behavior; a behavior that is affected by positive feedback and it varies at any part of the time and this behavior is displayed reasonable and praiseworthy under those conditions. Praising of (*Sindokht*) for wisdom and or (*Soodabeh*) for coquetry, and (*Roodabeh*) as an altruist mother in turn shows the impact of social role. In description of women in Shahnameh and at least the effective women in Shahnameh, we could not consider only the role of social class and or deem the personality of the women as character of the story only affected by social class since we can see that among the women in royal court with an identical social climate, type of confrontation to problem may differ and each of them looks at the issues based on their own outlook and character type and decode them. Although, one could not ignore the role of social class in expressing women's characteristics in Shahnameh but it seems that personality characteristics are more effective hence behavior of any person is a function of her thoughts, environment and the same person and all these three are placed at the vertex of a triangle. Women's outlook in Shahnameh depends more on source of internal control than an external control source. The effective persons in this society are usually neither too affected by the surrounding environment and nor do they need to moving lever or external inhibitor. These characters formulate their own plans based on an internal background. As we saw in biography of women in Shahnameh, what seen more than anything was difference in style of dealing with problems, so one of them may be patient and keep her desires while the other one hatches plot to achieve her desires and interests.

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