

Epic Love in Khavran Nameh and Shahnameh

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Abstract: Love is a reality and falling in love and being lover are human's natural moods. Each human is a lover inevitably. We find farrashband effects of lyrics thoughts in the epic works. In Shahnameh, the love affairs of Zal and Roudabeh, Tahmineh, and Rostam, Soudabeh and Siavash, and Manijeh and Bijan, and the descriptions of beautiful women and beloveds, are the best samples of lyrics and epic verses of Persian. Khavaran Nameh that is composed by the imitation of Ferdowsi's Shahnameh, In both cases (Khavaran Nameh, and Shahnameh), love is the benchmark, and the scale to recognize the internal characteristics of kings, champions, and women; in addition, their real countenances are revealed in the field of love. In these two works, when real and true love is stated, it brings humans to perfection, and causes them to be successful, and brings clear and beautiful future for them.

[Shahrbanoo Haghshenas. **Epic Love in Khavran Nameh and Shahnameh**. *J Am Sci* 2012;8(7):543-546]. (ISSN: 1545-1003). <http://www.jofamericanscience.org>. 83

Keywords: Love, Lust, Khavran Nameh, Shahnameh

1. Introduction

Love is a reality and falling in love and being lover are human's natural moods. Each human is a lover inevitably. Undoubtedly, it can be stated that love flows in the human's texture. Love is actively present in all the issues of life, and if it does not exist for even one moment, life becomes tiring and hard. As the poet believes:

Love is like life, unless

No difference, live or die, in the way you are

In fact, love enters the field of life from the early beginning of childhood. The child starts to love by the parents' affection (especially mother's). This spiritual sapling takes roots in his existence and little by little, it grows, appears each time in some form, and propels the child toward perfection. If this valuable sapling is fed correctly, and considered efficiently, it fructifies such valuable fruits as perfection, sacrifice, honesty etc for human, the highest creature, and if it does not nurture correctly, the result is contrary. It brings human to degeneration, scandal, and disgrace. As Rumi believes:

The Loves that come from appearance,

Are not loves, are shames

When the real love perfects in human, it destroys all the dishonesty in him and brings him to the highest level of humanity, the level where he only sees the right, and he seeks only right.

Regarding this active presence, value, and love credit, we see that all the elite works such as Mantegh-o-teyr Attar, Masnavi Maulana, Nizami, Hafez, Sa'adi, and Ferdowsi's works have especially considered this significant issue, and love is presented in the best way.

One of the literal kinds where love is added to the narratives highly artistically is epic. Epic is not just anger, wrath, wand, and mace, but it includes all the issues of life. Love creates epic in epic, as well. One of the most significant epics around the world is the masterpiece of Shahnameh (the book of kings), and each verse in it should be completely considered. In Khavaran Nameh (the book of Khavaran) that is a religious epic and an artistic imitation from Shahnameh, love has been scrutinized as well. In this article, the researcher has studied the effect of love in epics of Shahnameh, and Khavaran Nameh. The researcher hopes it will be effective.

1.1. Love in the Epics of Khavran Nameh and Shahnameh

No epic work, even if it has achieved the perfection, can be empty of lyrics thoughts. We find effects of lyrics thoughts in the epic works. In Shahnameh, the love affairs of Zal and Roudabeh, Tahmineh, and Rostam, Soudabeh and Siavash, and Manijeh and Bijan, and the descriptions of beautiful women and beloveds, are the best samples of lyrics and epic verses of Persian. The love story of Jamshid and King Korang's daughter, in Garshasp Nameh, and the love story of Sam and Paridokht in Sam Nameh, the love story of Sohrab and Shahro are all regarded as the recent Persian lyrics" (Fromm Erich.1956).

Khavaran Nameh that is composed by the imitation of Ferdowsi's Shahnameh, although is a religious epic and the issue is all war and bloodshed, love enters the battles of field and creates an interesting epic. The first love story is the story of Del Afrooz's falling in love, Navader Shah's daughter with Sa'ad Vaghas, the famous archer of Islam army. When Del Afrooz sees Saad's arch, she falls in love with him unsightly. Although she faces with her

mother's severe oppositions, and knows that Saad is from the opposing army, she insists, and goes to see him who was imprisoned by his father at night:

*When the daughter arrived the prison
She saw Saad, her fortune star
She sought the first sign of archer
She said, is this arch, yours?*

However, Saad Vaghas does not fall in love easily with her because real love does not mean to be affected by others. (Fromm, 2436: 82) But it is a high aim that seeks a high perfection. In order to achieve these logical and political aims, Saad hides his identity, and says that Saad has lent the arch to him:

*He said that in Arab tribe
There's only one august man
The world champion Saad Vaghas
Who won the orb from others
He had lent me this arch
To end the king's life
Where is he, she asked
That I'm highly insisted to visit him
If you show him to me
I'll give you gems and jewelries,
Release you from this dungeon,
Give you a high position in the kingdom
(Khavaran Nameh: 59)*

In furtherance, Saad states his own belief:

*He said, he's Muslim, you're pagan
I have no idea about this issue
She said, if I'm pagan
I'll convert to Islam just for him
He said, if you mean it
You'll be succeeded.
(Khavaran Nameh, 59)*

Then Del Afrooz released Saad, and he killed her father, Navader, by Abolmohjan's help. Del Afrooz fought hard fights with her father's armies in companion with the two champions of Islam army, and killed many of his troops. Her mother blamed her continuously.

*At that dark night, her mother
Came calling down the daughter
She cried and cursed the daughter
Told the daughter, O' ill-fated
You know they killed your father,
incited the sedition?
You won't be fortunate
Cause, you betrayed your father.
(Khavaran Nameh, 62)*

However, Del Afrooz who has converted to Islam, does not believe in her father's religion and belief, any more, and is not regretful of what she did:

*The daughter told her mother "go"
That my day is a new day
Consider the victorious Kings' ethics
What ethics, which one, where?*

*My father dies, I don't care
The future of all of us is dust. (Khavaran Nameh, 62-3)*

Achieving the goals, Imam Ali (PBUH) pronounced them husband and wife based on Islam's regulations and ethics. "That's right, amorist partners will search each other in a delicate but complicated connection" (Thomas, 2005: 112). The story of Del Afrooz's love is the battle between good and evil, and finally love mixes with good and wins over evil. In this issue, it is observable that the love is a pure love. The girl accepted to leave her father's fame and follows a pure reality, and is the same goal Saad is looking for. In Shahnameh, the relationship between men and women have been stated for thirty-six times as the flavor of the stories, that has created great loves only in four cases. Princess' relationships and connections with women are harsh and passionate that is dominated by small-minded political and economical calculations. They won't be lovers. They follow beautiful women wherever they see them passionately to own them (Thomas L, Lewis et al. 2000). From the total number of five love stories that are stated in Khavaran Nameh, three stories are pure and real loves, and as it seems, the other two stories are impure and passionate, that leads to nowhere. Islam champions' loves are pure and sagely. The purest love is that of Gol Andam, Kamkar's daughter, Jamshid Shah's minister to Abolmahjan, the champion of Islam army.

One night Gol Andam dreams of the Prophet (PBUH), he offers Islam to her, she accepts it and converts to Islam, and tells her in dream that tomorrow, a champion will pass this meadow, who is your future husband. At that day, the girl sees Abolmahjan, and tells him the dream. However, Abolmahjan does not accept to enter the field of love out of Islam ethics and regulations. Besides, if he focused on the issue, he wouldn't find Malek who was in there. He makes the sagest decision. He tells Gol Andam that he was looking for Malek. Finding Malek, he goes to the same meadow in accompany with Malek and Imam Ali (PBUH). Imam Ali (PBUH) pronounces them husband and wife based on Islam regulations and ethics.

*Beautiful women danced
They evacuate the marquee from foreigners
Based on the Prophet's law
They were pronounced husband and wife
Ali read the marriage sermon
Gave the fresh, delicate girl to the tall young boy
(Khavaran Nameh: 551)*

The purity of Gol Andam's love proves when she is faced with a crucible. The love of Khavaran Nameh kings are from passion and lust. Wherever they find a beautiful woman, they fall in love with

her, and bring her to their harem by force. Gol Andam, Abolmahjan's wife who is captured by the pagan army in a war, is sent to a land where the king is Ghebt Shah. When he sees this beautiful girl, falls in love with her, but Gol Andam does not surrendered by this impure love at all. "If love was only an emotion, the satiability of the promise to love each other forever, would not find meaning. Emotion comes, and may be eroded automatically" (Fromm Erich.1956). If Gol Andam's love to Abolmahjan was from passion and lust, she could not reject the king's love, affection, and promise. The description of Ghebt Shah and Gol Andam's piety is can be understood through Ibn Hesam's quotation:

*One daughter is brought from Khavar
She was brought as hostage
A young, beautiful tall girl
A girl like spring, all freshness, all good
There's a decisive king in this city
A free man, named Ghebt
He is fallen in love with her
He's bewildered and distracted, like her hair
The girl doesn't want him at all
She doesn't like him
She is so stubborn that she doesn't think about
kingdom
She prefers a ragged dress, to the royal dress
As Ghebt Shah come close to her
She gets black in her moon-like face
She's willing to leave the world
And commit suicide
Ghebt leaves her as soon as possible
Cause, he worries the moon commits suicide
(Khavaran Nameh, 193)*

To save her innocence and chastity, Gol Andam takes refuge in a cave, and Ghebt Shah follows her:

*Ghebt told her, O' you're throne deserved
Don't turn the fortune's from you
You know, I'm into you
I cannot forget you
My heart beats for your magic eyes
My heart's a mess, like your messy hair
If your lips don't call me by name
I'll get crazy and mad
Get along with me, O' belle
Don't let it take as long as your hair
If you accept my order
You'll be the lady of my kingdom
I'll give you a higher position than sun and moon
I'll enthrone you, I'll crown you
You'll be enthroned, I'll be by your throne
Like an immature lad (Khavaran Nameh, 195)*

However, Gol Andam does not accept at all to change her virtue and innocence with throne, and King's crown. She stands out against king bravely:

*The fairy said in response
O' demon, how long you charm
You won't win my heart
Cause, I'm alert, you're drunken
I'm married, O' misfortune man
Shame on you, leave me
One woman can't be with two men
Two swords can't be placed in one scabbard
I'm married O' misfortune man
Two swords can't be placed in one scabbard
Close your lips on these inadmissible words
Don't ride the lust horse by the demon deeds
And she warns that if he be unchaste, he'll be plagued
as well, and the others will violate his privacy.
The man who is married
Has to close his eyes on other women
Don't enter a foreigner in your harem
The foreigner won't stay with you even for a night
Finally, she threatens that, even if he killed her, he
wouldn't be successful.
If you shed the blood of mine
Your wish won't come true
When he got disappointed
He came back and left her (Khavaran Nameh: 197)*

Another sample of impure love of kings is Khavaran Shah's love to Del Afrooz, Saad Vaghas's wife. In this story, Del Afrooz stands against Khavaran Shah bravely. As it was mentioned, there are two kinds of love in Khavaran Nameh, pure and real love such as Del Afrooz's love to Saad Vaghas, and the other Gol Andam's love to Aboulmahjan, and Malek Ashtar's love to Golchehr. The other kind of love is impure and passionate love such as Khavaran Shah's love to Del Afrooz, and Ghebt Shah's love to Gol Andam. In both cases, the real faces of women and men appear in the field of love. However, kings' love in Ferdowsi's Shahnameh is to achieve political points and saber rattling. Fereidoon who became king by the mass uprising, knew him separated by the others as soon as he strengthens his position. When he wants to choose three wives for his three men, sends one of his courtiers named Jandal around the world to find deserved girls for his royal sons:

*Among his famous men
Fereidoon called the best of them
His name was Jandal,
who was the king's sympathetic
Fereidoon told him to search the entire world
To choose the elite girls
Three sisters, one mother, and one father
Beautiful, royal, and virtuous
To be deserved to my sons well*

To be deserved to be the relatives of mine (Laird Elizabeth and Shirin Adl .2012)

In this story, as Fereidoon believes, not only his son's opinions are not important but also Fereidoon doesn't ask the girl's father opinion. Fereidoon threatens the father to submit with this marriage. Love has no role in this story.

Osmanov, M.N.O talks about love in Shahnameh:

Love and woman in Shahnameh are not excluded from the main thought of it –the conflict between justice and injustice. Love stories of Shahnameh are completely at the service of this thought. It is a part of the justice epic. Oppressors' relations with women are different from justice's relations with women, and epic creatures are proud and noble in the field of love (Osmanov, M.N.O.2010).

Blair, Sheila S states about pure love of Shahnameh:

Loves of Shahnameh are highly pure and noble although they are bare (except that of Soudabeh). Roudabeh, Mehrab Kaboli's daughter, falls in love with Zal without seeing him, and Tahmineh the daughter of Samangan king falls in love with Rostam through the same way of descriptions and words. Both of these women mix love audacity with chastity strangely (Blair, Sheila S. 2004).

In Shahnameh kings and champions' loves are different. Kings' love are with political points, sometimes, no love is smelled from marriages; however, champions' love are pure and sagely.

"Lover champions keep their manhood and championship virtues till the last breath. ... Kings' loves are associated with royal glorious, and we only find out official and courtier events in them".

2) Conclusion

In both cases (Khavaran Nameh, and Shahnameh), love is the benchmark, and the scale to recognize the internal characteristics of kings, champions, and women; in addition, their real countenances are revealed in the field of love. Human destroys in the enclosure of imaginary love, and he loses his existential capita, because, inferiority takes the place of superiority, false takes the place of truth, and inexistence takes the place of existence. However, when human falls in rational love, he adds to his existential capital, because in rational love, complete and true existence of the beloved, is taken the place of inferiority and imperfection (Lalani, Farah.2010). In these two works, when real and true

love is stated, it brings humans to perfection, and causes them to be successful, and brings clear and beautiful future for them; such as Roudabeh's and Zal's love in Shahnameh and Def Afrooz's love to Saad Vaghas in Khavaran Nameh. When the inferior and lustful love is stated, it brings humans ugliness, scandal, and failure, such as Soudabeh's love to Siavash in Shahnameh, and Ghebt Shah's love to Gol Andam in Khavaran Nameh.

Regarding the above-mentioned facts, it can be concluded that pure and real love is the champion out of which, kings comes out victoriously in the field of hardest lustful and emotional battles.

Acknowledgements:

Author is grateful to persons for support to carry out this work.

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6/15/2012