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WOMEN'S REBELLION IN FERDOWSI'S SHAHNAMEH

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ABSTRACT

Rebellion is one of the founding principles of Iranian myths and epics arising from the struggles between eternal dualities and conflicts of good and evil. This article aims to review the rebellion of women in the Ferdowsi's Shahnameh. The research method is descriptive-analytical. The article concludes that human rebellion requires some means and components to justify it. The components widely used in epics include avenge, ambition, and love, each initiating rebellion by men and women.

INTRODUCTION

Like Iran, the myths of different nations are founded on the struggle between duality of good and evil which result from the rebellion of evil forces and their revolt. The good frontier in this battle grapple with the evil to defeat their revolt.

Most thinkers even before Socrates, including Hesiod, saw the world as a battleground between opposing forces; however, this war of foes, according to Hesiod, will end with the victory of Zeus and the dominance of justice over oppression. According to Anaximander, justice regulates the material opposing relations originating from an indefinite state (Gaiman, 2002: 132).

In a Jewish myth, both principles of the "Creator" are implicitly inherent. In the "Journey of Creation", the voice that forbids Adam, the symbol of humanity and generation, from eating the fruit of the tree of knowledge (symbol of rationality), represents the "soul-creator"; and the deposed angel, i.e., Satan, who stirs the self-informed man, still living in an animal paradise, to revolt over the call of the soul to meet his desire (i.e., eating the apple), is a symbol of rebellious reason. Thus, this rebellious reason "creates" man as a creature grappling with incapacity and impotence. "Both myths recount punishment, i.e., fall and reconciliation in the end" (Jung, D. Roje, K., 2005: 44).

The Babylonian worldview (e.g., Marduk, Tiamat) also establishes the significance of a conflict between the good and evil forces (Chaos

against order) and the Greek worldview (e.g., Zeus, the Titans) signify this truth as the Egyptian religion with a cosmic worldview demonstrates this duality struggle in politics and wars; i.e., the wars erupting between the Ra or Re, the god of the sun or "Apophis" and "Isis" with Set, the god of a small land that succumbed to the empire, just as Pharaoh fought rebels, revolts, mutiny, disorder and evil (Gaiman, 2002: 106).

The Egyptian Syriac mysticism tells of Satan, one created by God, who falls and separates himself from his Creator and takes away the world from Him; this move takes place from top to bottom, the evil spirit wages war against God and captures light and darkness (Gaiman, 2006: 128).

Rebellion arises from confrontation with ignorance in an unjust and incomprehensible state; however, its unmeasured zeal vanishes in the midst of the turmoil as it seeks unity, cries, insists, demands this scandal come to an end; what seems to have been written on water, gets finally engraved on a fixed tablet; it has a hunger for change; however, change means action, and action is tomorrow and killing. This is while rebellion does not know if a perpetration is rightful or not, for rebellion stirs exactly the actions required of it to be rightful (Kamiua, 2008: 21).

Rebellion is a reality pertaining to a human cognizant of his rights; because "consciousness surfaces with rebellion" (Ibid: 33).

The Shahnameh owes all of its grandeur to the heroes and heroines who have somehow rebelled, e.g., Kaveh, who revolted against Zahhak (Zahhāk or Zahāk also known as Zahhak the Snake Shoulder is an evil figure in Persian mythology, evident in ancient Persian folklore as Azhi Dahāka, the name by which he also appears in the texts of the Avesta); Iraj, who sided with his brave and bold brothers to fight oppression; Esfandiar, who grappled rebelliously with his steel cage and broke it down; Zal, who trampled the advice of respecting lineage and love; Manijeh, who broke away from his parents by taking care of her sick lover; Sam, who overcome the fear of all his countrymen by wrestling with the dragon; the so-called world-hero who, at the end of his embryonic life, comes to life from Rudabeh side contrary to natural birth, and again he who has turned his back on the public convenience and comfort living while going through the Haftkhan. He is the one who rebelliously killed Esfandiar, the symbol of religion and government as well as Mazdak¹, who dismantled the norms of the country (Sarami, 2007: 6).

The emergence of tyranny and despotism led the heroes and heroines to rebel against governments and kingdoms of lands. All the disputes found in the Shahnameh have occurred because "justice" has been forgotten, causing destruction of governments and ousting of kings such as Jamshid, Zahhak, and even Fereydoun who assigned his children to control the three-part kingdom. The conflict between "justice" and "oppression", which are sources of "reason and ignorance", is a conceptual string connecting all the stories of the Shahnameh, where heroes and heroines are seen to have fought against the perversions of oppression and cruelty. The present article aims to examine women's rebellion in Iranian epics and delves into the roots of rebellion in the mentioned works.

¹ Mazdak was a Zoroastrian mobad, Iranian reformer, prophet and religious reformer who gained influence during the reign of the Sasanian emperor Kavadh I. He claimed to be a prophet of Ahura Mazda and instituted social welfare programs

Duality and Rebellion in Iranian Myths

Since rebellion is comprised of duality, the rebellions found in Iranian myths are also the product of two opposing elements representing the figures of Ahura Mazda and the Devil. Although Zoroastrians maintain that two sources of generation are necessary; one cannot believe that the whole creation needs two creators.

The Zoroastrian religion is characterized by duality and it refers to two fundamentally conflicting beings that interfere with the world affairs. The ancient Aryans believed in the two opposing forces of "truth" or "order" (Asha) and "falsehood" or "disorder", and this is the same train of thought the Zoroastrianism adopted and expanded. In this religion, the followers of "truth" are called Ashavan and the evildoers, i.e., the followers of "falsehood", Draugwæn. (Hinles, 1998: 67)

Iran is the main origin of religious dualism. In fact, all religions across the world have addressed the issue of evil to some degrees, and such evil creatures as demons, anti-gods, and primitive monsters, with whom the gods must fight, have acted at their own will, and all the myths involve schisms and confrontations between opposing forces. The truth is the conflicting forces can be found across the world between good and evil; however, this issue is more salient in Iran mythologies (Satari, 2006: 35).

Ahura Mazda and the Devil (Good and Evil)

According to Zoroastrians, Ahura Mazda is the highest spirit worshipped in Zoroastrianism, the old Mede and ancient Persian mythology which spread across Asia predating Christianity. Ahura Mazda is the origin of all goodness which is free from all sorts of evil for it never wants its servants to suffer; on the other hand, Angra-Mainyu, the leader of demons and the satanic forces, has no goal but to destroy the world and the creatures of Ahura; it does all its best to drag the good creation into an abyss, encouraging suffering, death and corruption for humans as the supreme creatures of Ahura Mazda. Thus, all the evil within the human being comes from the demon.

In the Gathas, Ahura Mazda is the unparalleled creator of the material and spiritual worlds which bring about goodness and beneficence. No evil creator or demonic being stands against him. Angra-Mainyu or the evil reason, later turned into the devil over time culminating in the world obscenity, does not stand against Ahura Mazda; it is rather against the Sepenta-Mainyu that is the sacred reason. The mundane world is intermingled with good and evil, black and white, darkness and light. Because this holds true, the holy essence of Ahura Mazda is seen relieved from dragging human beings into the abyss of suffering, torture, sickness, persecution, for it is nothing but purity and goodness and what is ugly in the world is evil reason. On the other hand, Angra-Mainyu is the evil reason or the force of flagrance. In fact, the conflict has erupted between the forces of good and evil (Zoroastrianism, 2007: 41-42).

The reason why there is evil in a world created by Ahura Mazda for the creatures to suffer and the world to be affected by negative consequences is that the creator cannot prevent the demonic corruption on earth, until the final battle that leads to the victory of good over evil. According to Zurvanism, (Zurvanism is a hypothetical religious movement of Zoroastrianism in which the divinity Zurvan is a First Principle who

engendered equal-but-opposite twins, Ahura Mazda and Angra Mainyu) the war between good and evil is aimed at reconstructing the unity of that "absolute" being, which was already lost because of doubts about the Ahura Mazda.

Concerning the two mainyus as the twins of Zoroaster, one can implicitly refer to a destructive mainyu by God; however, it disagrees with blasphemy of the Sassanid era in that "the destructive mainyu was not a bad substance; rather, turned bad at its choice. Like Lucifer, "it chooses the worst affairs," and neither God nor any of the other inner pressures originating from its nature compels it to. It bears the guilt of the misery it has brought over itself and its followers, inevitably leading to its annihilation (Zanner, 2008: 68).

For Zoroastrians, God is absolute good, who is essentially opposed to evil, and cannot have any relation with it either as he has fought with evil in the struggle between life and death throughout history. God is the source of all beneficence, the Creator of the heavens, the world and man, the light of life and well-being, beauty and happiness. Evil is real, albeit a completely negative force that seeks destruction and corruption, death, disease, poverty, and sin; it also acts to engender the demise of the divine world. God created the world to help Him in the fight against evil. God is a reasoning being who has a reason for everything He does.

He did not create the world out of caprice just as some offshoots of Hinduism think, and does not regret its creation as the Old Testament testifies. The world can be a place between good and evil; however, it is inherently good, and if evil fails to corrupt it, it'll reveal the characteristics of its creator, which include order and harmony. The denial of the good foundation of the material world is one of the greatest sins a follower of Zoroastrianism can perpetrate. Zoroastrians oppose the ideas that the body is evil and is the prison of the soul or it is the prison of original sin, considering them as nonsensical; Zoroastrians therefore do not believe that the body or substance will eventually be subjugated; rather, they have faith in the ideal unity of substance and soul; they do not wait for the end of the world, but for the "reconstruction of the world" at the hand of the God (Hinles, 1998: 191-192).

Rebellion by Women

It is true that women account for a much smaller portion of the Shahnameh as compared to men; however, women's salient role in many stories of the Shahnameh is quite obvious.

Most Shahnameh women represent examples of great women. These women enjoy reason, magnanimity and even bravery, as they benefit from a rich substance of femininity. Women such as Sindokht, Rudabeh, Tahmineh, Farangis, Jarireh, Manijeh, Gordafarid, Katayoun, Gordiya, and Shirin are symbols of both love and respect. They have both inward and outward beauty.

Gordafarid and Gordiya are unparalleled examples of brave and fearless women. Faranak raises her son, Fereydoun away from the eyes of Zahhak and its men cleverly and selflessly, and it is he [Fereydoun] who dethroned Zahhak to finally liberate Iran from his oppressive rule. While Iraj is killed by his brothers Salam and Tour, the royal generation of Iran

gets his daughter, Mahafarid to pass through power to his grandson Manouchehr, Pashang's son (Khatibi, 2006: 32).

Gordafarid

While honoring women as mothers, wives, and as politicians, Ferdowsi portrays a heroine woman at the beginning of the Sohrab's military expedition to Iran, who is a combatant siding by the Iranian lion-hearted men to defend the White Fortress, and upon imprisoning Sohrab Hojir, the fortress holder, this woman becomes a symbol of a bravery. She shows that Iranian ardor is in the blood of every Iranian, man or woman (Charmzadeh, 2013: 96-97).

Gordafarid is one of the bold and courageous women of Shahnameh. This lady is the daughter of Gaždaham, the renowned Iranian warrior and the sister of Hojir, both of whom were the guardians of the White Fortress (castellan of Dež-e Sapid) in Iran and Turan (Gol-Karam, 2009: 12). She is one of the perfect examples of women of Iran who, in addition to feminine grace, was brought up as a heroine and learned bravery, riding, archery, shooting and war skills (Alborz, 1988: 250). She is a symbol of beauty (Rastegar, 1974: 298). Gordafarid as represented by the Shahnameh is no less than men and such women are worthy of living in a land Rostam constructed (Mohammadi, 2002: 121).

She is a heroine admired for her courage, outstanding achievements, or noble qualities. Her intercourse with Sohrab is unforgettable. She is characterized by some traits not all men have managed to achieve. On the other hand, Gordafarid excels the society in terms of values. She is very beautiful, has a great reasoning, a dynamic mind, is intellectual and tactful, and she is so perfect that she can make appropriate decisions and adapt to different settings. She stands on the same footing with men while being a woman, and takes on bold responsibility where men reach intellectual and practical deadlock. She is free and independent who has made Iranian have their heads held high.

Gordafarid is an embodiment of female ideals. She is the one who has actualized all women desires. Gordafarid has a dynamic intellect, acts independently and is not afraid of any danger. She evokes the spirit of courage in the hearts of other women, and Ferdowsi makes an admirable example out of her. She is a woman with a great mission resembling that of men, to save herself and her fellow human beings in the White Fortress (Talkhabi, 2005: 178).

Morally speaking, Gordafarid has a sense of self-confidence and is fearless; she is also a very prudent and far-sighted woman. When Sohrab tears apart her armor shield with an arrow, Gordafarid realizes that she cannot fight him and escapes the scene, but when Sohrab closes in on her, she uses her heroine skills and throws an arrow that splits the Sohrab's spear in half (Alborz, 1989: 252)

The whole story of her with Sohrab constitutes a very short episode; however, when she deceives Sohrab after being caught by him and the fact that she ridicules him after entering the fortress and shutting the door on the naive young man by saying "get lost" suggests the fascination of this appealing figure. She saves her life by separating Sohrab from the army and leading him to the fortress, avenging him for her defeat, and kills him (Hamidian, 1993: 215).

It is as though Gordafarid had understood Sohrab's desire well; the question is: can we ignore the avenges and hostilities of war between two groups and two nations? Gordafarid's smile is not a mockery, maybe she resembles a lioness who has escaped from the claws of a lion, while feeling pitiful for Sohrab as her ridicule is mixed with Alas.

The girl, as apt and mature as of other girls, knows very well that the boy will regret her separation. Thus, she told Sohrab not to be despaired for she was not destined for him.

She enjoyed military training and was entitled to use weapons like men and learned combat skills. She was also a housewife familiar with fine arts including gentle speech and eloquence. She values herself as being an Iranian and clings to her cultural, social and national norms. She is neither boastful of her courage nor charmed by her cozening beauty and long hair. Gordafarid considers her grace in freedom and pure race (Motamedi, 2009: 101).

Regarding this brave and heroine lady, Ferdowsi states: when Sohrab, the son of Rostam, one of the commanders of the Turan army, invaded Iran at the instigation of Afrasiab, he reaches the White Fortress, and Hojir is captured in the battle (Gol-Karam, 2009: 12). Gordafarid, a heroine soldier of the fort, is so saddened by the capture of Hojir that her face turns black, not being able to accept such a disgrace (Reza', 2005: 532). She wears the battle dress and gets armed, hides her hair under the helmet, and engages with the adversary as fierce as a lion (Gol-Karam, 2009: 12).

Gordafarid's battle with Sohrab marks a sensational scene. This is the first time Ferdowsi juxtaposes a brave heroine with a brave hero in the Shahnameh. Here, one can easily see how pleasant and novel it is to see a subject affecting the poet's mind (Reza', 2005: 532); here, we have a lion-hearted woman who defends her country, when the leader of the fortress is subjugated. That Gordafarid voluntarily engages in a heroic battle with Sohrab tells of a great vision of supreme women in the Iranian culture.

Gordafarid is a heroine and is the daughter of a famous Iranian warrior - Gaždaham- who guards the White Fortress on the border between Iran and Turan. Upon witnessing her brother, Hojir, failing in the battle with Sohrab:

Thinking the Hojir's capture as disgrace

Turning her face as black as tar

Wore the combat armor

For no delay was accepted

Hid the hairs under the helmet

Knotted a Roman knot on the head

Rushed to the scene of the war like a lioness

Acted like a thunderbolt

Came to the army like a man

Glared like a bolt on them

Called on the battalions and asked for competitors

Sought to fight the combatants

(Ferdowsi, 2005:184-185)

Gordafarid stepped into the battlefield and fought with Sohrab as a man. While fighting him, she lost the helmet and exposed the long hairs, revealing the secret of being a girl (Yousefi, 2007: 45).

*Sohrab found it was a girl
With all the long hairs coming out of the helmet
Became impressed at seeing this
How come a girl was fighting*
(Ferdowsi, 2005: 2/185)

Sohrab ties up Gordafarid; but she deceives him with her cozening charm, promising him in vain to surrender the fortress to him. When arriving at the fort, Gordafarid closed the door and went upstairs and said to Sohrab:

*Why so saddened, O' you return
Come back from the fortress
Laughing at him, she said
The Turanians won't capture Iran*
(Ferdowsi, 2005: 2/189)

She is characterized by some traits that not all men have managed to achieve. On the other hand, Gordafarid excels the society in terms of values. She is very beautiful, has a great reasoning, a dynamic mind, is intellectual and tactful, and she is so perfect that she can make appropriate decisions and adapt different settings. She stands on the same footing with men while being a woman, and takes on bold responsibility where men reach intellectual and practical deadlock. She is free and independent who has made Iranian have their heads held high.

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Jarireh, mother of Siavash

This woman's rebellion against her father's revolt led her to Iran. Once again, another Turanian woman rebels to plant a sapling in the land of Iran to irrigate the blood of men and women, as it constitutes one of the most tragic episodes of the Shahnameh.

The Siavash's mother is an oppressed woman. She and her child share the same fate, she also ran from her father and friends to seek a safe haven, she is bewildered and confused, and like all women, she does not find a safe place as she is not so strong to stand firm independent of others and she needs others. On the other hand, Siavash's mother is so bold that she does not succumb to life humiliation; she escapes at least at some point in time - and her escape is a kind of rebellion; she escapes from sexuality, a notable issue taken into account by feminists. The Siavash's mother, however, has not gained the necessary awareness in her own rebellion for she has not yet realized that wolves are lurking and the sky is dark everywhere she goes" (Talkhabi, 2005: 136-137).

Gordiya

Gordiya was an influential Iranian noblewoman from the House of Mihran, who was first the sister-wife of the distinguished military leader Bahram Chobin, then the wife of the Ispahbudhan dynast Vistahm, and ultimately the wife of the last prominent Sasanian emperor, Khosrow II.

*Laying behind the renowned hero
Was his sister, a bright-sighted woman
The prudent was named Gordiya
Served as a companion of Bahram
(Ferdowsi, 2006/8:409).*

When Bahram revolted to be the next king, Gordiya was the first to rebuke him and make him aware of the dire consequences of this revolt. She went to the convention Bahram had arranged for kingdom, finally criticizing the individual audience, saying to Bahram:

*This throne is a disgrace for you
You shall set foot in an abyss
The kingdom wants an idle one
No inferior shall look down at you
(Ferdowsi, 2006:8/413).*

And since Gordiya's advice proved to be futile in Bahram, she blasted him and said:

*No servant sought throne from the king
For they knew it was disgrace
Do not prefer greed over reason
For the wise do not call you a pious
As a woman, I advise you
Though I am smaller than the brother
Do not waste the deeds of the predecessors
For you may remember of my warnings
(Ferdowsi: 2005:418/8).*

Gordiya blasted the companions of her brother who instigated Bahram for coronation.

When Bahram was killed by Gholun after going through all the adventures and battles, Gordiya hurriedly arrived at the scene, crying and scratching her face, she said to the brother: "O' you lion, who killed you? O' proud mountain, who broke you down? My Brother, this is the punishment for the one who disgruntles his advocates, and gets into fight the ruler and the kings!" (Christine Sen, 2006: 154)

When Khagan² learned of Bahram's death, he was shocked and his eyes filled with blood, and then wrote a letter asking for the hand of Gardiyeh:

*To Gordiya, he sent a letter
O' you pious woman, listen
You are filled with honesty and popularity
You are rich in good traits
I thought of your deeds
Come to me and tell of secrets with me
No one do I see better than you*

² Khagan or Qaghan is a title of imperial rank in the Turkic, Mongolic and some other languages, equal to the status of emperor and someone who rules a khaganate.

*Bring your grace for us
I protect you as my soul and body
I shall strive to keep your covenant
From now on, the city is ruled by you
I hold my heart a hostage of your desires
(Ferdowsi, 2005:170).*

Khagan's brother secretly delivered the letter to Gordiya. She replied: "Khaqan has brought to us nothing except for dire consequences; but our clan is now mourning the death of Bahram. After four months, we will sit down with the elders and consult them, then we shall obey your order". Gordiya then consulted with the elders and wrote a letter to his brother Gordwiya, asking him to accept her and her followers (Yaghmaei, 1991: 632).

Gordiya chose one thousand one hundred and sixty fighters and told them "Do not turn away from the war and not be afraid of the Chinese murderers. This is because we are strangers in this land. We have decided to invade Iran as night falls. I ask you to fight to the death when the adversary begins fighting us; remain here if you do not have the strength to fight".

*They shouted "we are inferior to you"
We shall obey your rule
They arranged the war and stood firm
Coming to the fight with the Chinese
(Ferdowsi, 2006:174/9).*

Gordiya arranged the companions for the battle and marched towards Iran; she dressed battle clothes and carried with her a bludgeon. Khagan's brother delivered the Gordiya's letter to Khaqan. He immediately ordered a military division led by Toborg to follow them and bring them back. Toborg found them on the fourth day and barricaded the way on Gordiya; saying: "I want to speak with a chaste woman, Bahram's sister". Gordiya, wearing his brother's clothes, went to him, remarking:

*Gordiya told him, it's me now
Like a fierce lion, I invade you (Ibid, 176).*

Toborg replied: "Khagan chose you out of this kingdom to remind him of Bahram, promising you great rewards". Khagah ordered me to inform you: "If you disagree with what I said before and do not think of marriage; it's not a problem, suppose as if nothing has been said of this for if you do not abandon the campaign and fail to heed our warning, I shall capture you" (Hamidi, 2006: 355).

Gordiya called on him to the battlefield. She took off the helmet and said: "I am Bahram's sister, have you ever seen his riding and fighting skills?":

*Now, I shall try you out
I display my fighting skills
If you want to become a husband of me
If you want to ask for my hand
Come closer and fight
Then, she rode the horse to him
Tore apart his leash*

*Making him fall down to death
(Ferdowsi, 20006:176-177/9).*

When Toborg was killed at the hand of Gordiya, the Chinese army was dealt a blow. The Iranians then chased them for two miles. After the victory, Gordiya wrote a letter to his brother Gordavi and explained how she managed to suppress the Chinese, describing some of the accompanying commanders as fearless and brave:

*I sit down to get news of my king
To bring me a glowing omen
(Ibid:176)*

While Gordiya and her followers were waiting for the Khosrow's reply, Gostaham, who had been summoned by Khosrow and knew that he would be killed by him like Bendoy, hurried towards to Gordiyah and expressed his sadness over Bahram's death to the extent that Gordiya accepted his companionship. Then, he called on Yelan Sineh and Izadgashasb and reminded them of the Khosrow's weak covenant and his maternal uncle's death only to make them accompany him. Upon aligning them, he said to Yelan Sineh:

*He called on Yelan Sineh to demand marriage
between Gordiya and Gostaham
To provide her with whatever she desires
(Ibid:181).*

Yelan Sineh asked Gordiya to marry Gostaham, and Gordiya accepted, saying:

*He said to Gordiya
This is a man from Iran
For his seed has not devastated Iran
Yelan Sineh gave Gordiya to Gostaham
For he was a hero with a bright future
(Ibid: 180).*

Upon hearing from the news, Khosrow became angry and said: "Gordiya began to support us when Bahram was killed. Now, I have to write a letter to her and remind her of my interest and wish to share a long-standing secret of my love with her." Khosrow wrote to Gordiya: If you kill your husband,

*You will ascend to the golden throne
And remove all the hatred in me
(Ibid:183).*

Gordiya obeyed the king's order and killed her husband while he was asleep and immediately marched to Iran; upon arriving at the royal court:

*A missionary was sent to her brother
To order the marriage arrangement
To bring of nice clothes and gold
To grant her the kingdom
(Ibid: 187).*

After a while, Gordiya was granted the rule of the Rey city rule. Because Gordiya was not doomed to the sinister fate of Malekeh for killing her husband, it can be due to her social status, for she was not as a

dangerous creature. The Shahnameh praises Gordiya as the most fearless, most graceful woman, who had a heart of a lion (Yousefi, 2007: 92).

"Gordiya is the only woman the male warriors choose as a commander. This is a risky test of war that undermines the roots of feminine emotions; feelings that cause her to kill her husband, Gostaham in order to responded to the King's order (Serami, 2004: 844)

If we look at the killing of Gostaham at the hand of Gordiya from the perspective of "If you plant hard work, You will reap success", no blame or guilt is pointed at that lioness. To be clearer, Gostaham, following the murder of Hormizd, had deceived Gordiya to marry him, going after the destruction of her excellence and grace. Ferdowsi avenges Gostaham for shedding the blood of Hormizd by entrusting the power of revenge to Gordiya.

Gordiya's criticism of her Bahram's aspiration to become the next king, and Khosrow's love for her, are all indicative of the removal of the obstacles on the way of her becoming a queen, and the bigger challenge was the presence of the killer of Khosrow's father, which created horror in Gordiya.

Gordiya is the greatest woman of Shahnameh from a feminism perspective. She managed to stand on an equal footing with men of her time. She is not indolent. She is not a source of corruption, nor an unknown being separated from the society. Gordiya has many other weapons besides gender (Talkhabi, 2005: 213)

She takes bold steps, protests, rebels and turns her back on incomplete definitions of women in earnest. She is saliently characterized by her courage to objectify her ambitions. Unlike other women, Gordiya does not care much about being liked by others. If so, she would not have killed her husband, Gostaham to gain higher status in the royal court. He has gentility and novelty when expressing emotions, and she is so powerful no one dared to imprison him (Ibid: 214).

Gordiya's unique personality and her economic independence made her be also socially independent. Her personal independence helped her develop intellectual and logical maturity like men and even a step beyond them. This independence made her adjust her behaviors with her husband, her brother, and other men not on the basis of mere emotional feelings, but on the basis of rational and accurate calculations; the issue women, in general, has taken away from their lives. She was free from social and familial constraints and sought to have a real life to enjoy comfort and to have a sound wisdom. She never allowed her emotions to prevent her from actualizing success (Ibid: 215)

CONCLUSION

Rebellion is one of the main pillars of humans which, if removed from their being, the universe and mythological and epic stories, they will have no history whatsoever; it is because of these rebellions and internal conflicts in myths and epic stories that we see so much suffering and agonies around the world, without which we could witness a passive and peaceful world in which any dynamism, innovation and effort to survive cease to be nonsensical. Thus, epic adventures owe all their glory to the rebellion of their heroes, where the heroes owe all their grace to their spirit

of rebelliousness. Human rebellion requires tools and elements to justify it. The components widely used in epics include avenge, ambition, and love, each initiates rebellion by men and women.

It is widely accepted that no law can tame the rebellious spirit of all members of the society, because the tastes, desires, wishes of all individuals are different, and these differences cause some people to be obedient and others to be rebellious and disobedient. Therefore, as long as man seeks to substantiate his existence rebelliously, no power will be able to imagine him as a robot whose developers give him existence; a dependent being not able to work independently of them. He marches towards the end of time rebelliously, just as he came to this world rebelliously, though, not all rebellions may produce positive results.

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