

# Exploring the Symbol of Gavaevodata and the Essence of Siavash in Shāhnāmeḥ and its Replication on the Embossments of Persepolis

## Introduction

The mythology of each ethnic group is rooted in their initial attitudes and thoughts about creation and the universe. When human science, knowledge and research had not yet begun, and the first man had to calm his troubled mind for his own reasons. The only way he could escape the horror of death was to turn to a supernatural and mythical power. Many words have been said about the meaning and roots of myths. Arab lexicographers consider the term myth in Persian (Ostoreh) as an Arabic word on the weight of "Ofoleh" meaning objects connoting unfounded and wonderful myths and words that have been written (Kazazi , 1993: 1). Myth is a narrative that revives the original reality and satisfies the deep religious need and is a basic element of human civilization; moreover, mythology and storytelling are not in vain in any way (Masoumi, 2009: 19). It is an art, creative and poetic that over time, with the creative power of their imagination, have turned every aspect of human life into a poetic symbol; The aspirations of human beings throughout history have found poetic interpretations during these myths and have been narrated from generation to generation, and over time, have crystallized in the aura of poetic imagination of different generations. In between, myth and epic have a close and fundamental connection with each other. The epic is the product of a myth, and the myth is left to the nurturing mother who breeds the epic and nurtures it on her lap. The true and fundamental epic can only come from the heart of myth. It appears only in the culture and literature of people who have ancient history and ancient myths (Ekzazi, 1994: 58 ). Therefore, myth is the origin and womb of epic, and to understand epic, one must first be familiar with myth. Some ideas of love and the ritual of love of ancient Iran have also penetrated in Shahnameh. Most of the natural and supernatural totems and cases that exist in the national myths of Iran and the world, take on an objective appearance and human and tangible personalities in Shahnameh (Shaleh, 1346: 12). The unique cow has been mentioned as the fifth creature of Ormazd (Farnbagh Dadgi, 1990: 40). This cow was killed in a devilish attack on the world of Ormazdi and its semen went to the moon and after being refined in the moonlight, different species of animals emerged from it (Sarkhosh Curtis, 1373: 20). The first unique creature cow is one of the other cases mentioned that when it enters the Iranian texts and Shahnameh, it assumes a human and real personality, but retains its original essence and principles, and in the form of Siavash Appears. He, just like the one created cow, still carries with him the properties of vegetation and the creation of the plant world. In addition, in the ancient mythological world, the unique cow created was actually the first creature created by Ahuramazda. One of the main rituals of the Avestan seal was the sacrifice of a unique cow, which was cruelly sacrificed in the crypt of the seal by the command of the sun. This symbolic effect of the unique cow created can also be seen in the story of Siavash Shahnameh. As Siavash, despite his chivalry and goodness, is an oppressed victim.

Iran is one of the mythological countries that has many ancient monuments, including Persepolis. The mythical and symbolic culture of the ancient Iranians, in addition to historical and archaeological works, is also reflected in their works of art and literature, including Ferdowsi's Shahnameh (Brosius, 2006: 23). Numerous books, magazines, articles, and dissertations have been written about myth and its archetypes, both theoretically and practically. The principles presented in this approach are linked to the interests of scholars around the world, and as a result, an increasing number of these studies on mythological issues

are published. This research includes academic dissertations, special journals of this approach and research collections in this field. We will now review the articles and dissertations that have been written about this. The articles that have been written analytically on the myth of the unique cow and other myths of Ferdowsi's Shahnameh are as follows: An article on "Study of the pattern of prowess and the first man in the character of Siavash" by Ebrahim Kanani, in which he focuses more on the character Siavash has been noticed. In this research, the author refers to most of the backgrounds that have been done about Siavash. Researchers who have done research on Siavash's character and story have often paid little or no attention to his character in general and in passing. In the report of Siavash's story from Ferdowsi's Shahnameh (Haghi, 1375), the author is content to report his story and make it prose. In the art of Ferdowsi storytelling in the story of Siavash (Jafari, 1999), the author has studied it from the perspective of fictional elements. In "Siavash in Persian Literature up to the Seventh Century" by (Alami and Shakibi Mumtaz, 107: 2007-2007), the collectors have explained his place in Persian history and literature. In "The Human Psyche in Iranian Epics" (Akbari Mafakher (A), 2005) and "Siavash and Shah: Shahriar Armani and Armanshahr" (Akbari Mafakher, 42: 1385-34), the author examines the aspect of Shahriari and some of his personality manifestations. And in "Iranian Soodabeh with two fronts of Ahura and demonic against Siavash" (Akbari-Mafakher (A), 1384) the author has painted the face of Soodabeh against Siavash. Other scholars in "Shahnameh and the subject of the first man" (Khaleghi Motlagh, 99: 1372-104) and hypotheses about Siavash's mother (Aidenloo, 46: 1384-27) have made hypotheses about Siavash and his mother (Kanani, 1392, 218).

## **Conclusion**

Considering what has happened, it seems that the first sacrificial cow with an approach to the beliefs that have been supposed about this mythical animal and its mythological and historical background in the lives of human peoples and its totemic role as a symbol of life, blessing and abundance. It has been mentioned in various cultures, it is almost the same with Siavash as the most oppressed and beloved hero of Shahnameh. Perhaps, in order to keep a good tree from drying out, the blood of one of the most oppressed and innocent creatures of Ahura and goodness must be spelt from time to time. Siavash, although in the worldly life his right is lost and in appearance he is oppressed, although in Siavash's life the gifts and virtues of the individual in the face of the world and society are trampled, but in his death the same gifts and virtues change the course of time, and here death is more powerful than life.

Although Ferdowsi introduces Siavash in the form of a love story with Soodabeh, but if it is well observed in most of the mythological and historical texts of the past, except for the ancient text of Bandheshan, he mentions Soudabeh, the wife of Kikavous, who is the main source of Siavash in Shahnameh. It is not possible until Soodabeh's image is gradually formed from 840 AD and appears in Ferdowsi's Shahnameh and the history of Gharr al-Sir Tha'labi, which shows that the story of Siavash, in addition to the adventures of Sodabeh and his love for Siavash, Cosmology has a history in ancient national mythology, and this is why it is considered a high value and position in most ancient texts, because it is associated with the growth and transformation and evolution of human life. Siavash's character can be considered in the mythological sense, a creature of Minoan who has a divine spirit and has entered the realm of the universe for certain tasks. He is also presented as a divine figure who is a symbol of ancient Boghan, and from another aspect, in the mythological view, he is a symbol of the god of grains and plants, which from this point of view, according to what has passed, his character can be tamed. God compared the martyred

Mesopotamia. The origins of Siavash's death and the shedding of his blood on the ground and the growth of a plant from his blood can be traced back to the Iranian ideology of the first plant or the first human pair, and in an older, ancient belief, the sacrifice of a unique cow. In other words, Siavash and his bloodshed are related to the plant world, and in this case, Siavash himself is a kind of symbol and tangible totem of the ancient myth of the sacrificial cow, which follows the creation of the plant and animal world. In general, it can be said that the common themes of the myths of the first man among the various tribes, in fact, pay attention to the principle of sacrifice, which is one of the strongest reasons that Siavash is the first human being and the transformed role of the unique cow confirms the first creation in the form of Siavash's character.

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