Deception and Disguise from the Viewpoint of Ferdowsi's Shahnameh and Homer's Odyssey; (with Emphasis on the Preserved Shahnameh in the Kurkijan Foundation, New York)

Abstract

The two great epics of world literature, the Shahnameh and the Odyssey, have many differences and commonalities. One of the notable topics is the category of "deceit and painting". Deception and fraud is one of the categories that existed in diverse cultures of the world. In the stories of the mentioned works, this phenomenon has manifested many times in various forms and has become a means for writing stories. Circumstances of trickery and deception, impersonation and disguise are evident in these works. The current research is accomplished via a comparative and analytical method and relies on data from library sources. The findings of the research indicate that from this point of view, deception and disguise in the Shahnameh is completed through changing the clothes and face, becoming anonymous, denying the identity, playing a role, hiding the name and impersonation; meanwhile, in the Odyssey, the phenomenon is carried out by changing the clothes and face, becoming anonymous, role-playing and masking the identity by the gods. Although structural similarities of this type are rarely seen in both works; many differences in terms of the type of exploitation exist. Hence, regarding trickery and deception, there are similarities and differences in the two mentioned literary works.

Research aims:

1- Investigation and analysis of deception and disguise without considering the difference of historical period, geographical environment, cultural and historical structure of Iran and Greece.

2- Comparison and analogy, similarities and differences, deception and scheme from the point of view of disguise.

Research questions:

1- What are the types of deception and disguises in Shahnameh and Odyssey? How are they reflected and applied?

2- What are the similarities and differences between this type of deception and misrepresentation in the Shahnameh and Odyssey?

Keywords: trickery, deception, epic, Shahnameh, Odyssey

Introduction

Iranian and Greek art and epics have been influenced by the culture of these two countries and originated from myths, literature, religion and ancient rites. Hence, it preserves the symbolic nature taken from literary and epic texts such as Homer's Odyssey and Ferdowsi's Shahnameh. The Shahnameh and the Odyssey are a collection of historical experiences of Iranians and Greeks in the correct management of society and that ensures people's wellbeing and submission to morals. Ancient works illustrate heroic events and courageous performances of those who fight against enemies and succeed in achieving their goals and protecting their presence. Yet, the arena of their occurrence appears to be not the same and this difference in growth has triggered contradictions. Deception and trickery in the Shahnameh and the Odyssey show that humans, despite different cultures, have the same nature and essence throughout the past times, and when faced with hardship and difficulties, in order to reach their goals and possibly unreachable desires, seek the help of supernatural forces. Deceit is one of the phenomena that can be seen throughout the Shahnameh, and despite the constant condemnation of all varieties of insincere behavior and notwithstanding the constant praise of honesty, truth and righteousness in this book, dishonesties and deception are among the familiar weapons of heroes and anti-heroes.

The Shahnameh and the Odyssey have a distinct place in the epic literature of the world, and in addition to screening the historical and ethnic culture, as well as the morphology of concepts and words in relation to deception and dishonesty, it also provides information about the culture of the time of the mentioned poets. Little research has been compiled regarding the subject of the current research; however, articles have been written on the subject of compatibility between the Shahnameh and the Odyssey in various fields, articles in this field include: "Comparative view of Ferdowsi's Shahnameh and Homer's Iliad and Odyssey" (Arabic title: Al-Qur'anic Parables and

Manifestations in Diwan Faiz Kashani) by Motahan (2009); "The Status and Face of Women in the Shahnameh and Iliad" by Ebrahimian et al. (2013); "A Comparative Study of the Use of Artistic Adjectives" In Homer's Iliad and Odyssey and Ferdowsi's Shahnameh"by Mahmoudi Larijani and Amiri (2013); "Comparative Review of the Functions of Prophecy in the Great Epics of the World (Shahnameh, Iliad, Odyssey)" by Pusht-dar Ali and Gholampour Dehki (2015) are among the available literature. However, no article has been written and discussed in the field of trickery and deception from the point of view of disguise and alterity in the two literary masterpieces. With these interpretations, the present research aims to investigate this issue by an analytical and comparative method and by relying on the data of library resources.

Conclusion

Although Ferdowsi and Homer have no similarity with each other in terms of time period and geographical environment; both have stunningly and eloquently applied the technique of trickery and coloring of disguise and disguise in their stories and have added a hundredfold to the beauty of their narratives. The similarity of using this technique to advance the stories shows that humans continually use trickery and deception to achieve their goals in being prosperous and content even if the fate of time forces them to do so; the hero will consider it to be reprehensible and inacceptable; however, he still takes advantage of its benefits regarding it being unethical and this happens whether it is a hero of truthful speech and action or ugly and bad-tempered witchcraft. By examining the nine volumes of the Shahnameh, it was found that trickery was not used at all by the poet in the fourth and eighth volumes. In other volumes, with the shifting of attire and appearance, being anonymous, denying identity, playing a role, hiding the name, the identity is protected; moreover, in all three mythological, epic and historical sections, the story is shaped through the personal, human and epic features of the hero. Its implementation was carried out in times of vulnerability and when no solution remained; this execution was either accompanied with damage or remained not hurtful. The results of analyzing the Odyssey presented that deception and trickery in the eleventh, twelfth, fourteenth, and fifteenth hymns are not applied and in the other remaining hymns, deception is seen through the shifting of attire and appearance, being anonymous, role-playing, and despising identity.

This is encouraged by the gods with the aim of help and cooperation with the intention of saving and benevolence and finding a solution and untying the knots and problems of the heroes. In

general, the burden has a positive meaning for the hero. Although in the similarities that were discussed, the similarity of the shift of appearance and attire was the most similar in these works; however, regarding differences, it can be said that they were almost similar as both functioned the same in terms of the structure of use and productivity. The biggest dissimilarity between these two works can be found in the use of characters. In the Shahnameh, the characters of stories plan and execute trickery and deception through intellectuality, nonetheless, in the Odyssey, the gods were the executors of the deception as they sympathized and thought of solutions for the heroes. Also, concealing the name, introducing oneself as someone else and denying their identity are merely seen the Shahnameh as these techniques were not applied in the Odyssey.

References

Ajake, Ali Akbar; Shamisa, Siros and Modareszadeh, Abdolreza. (2018). "Symbolic Themes of the Shahnameh in Mazandaran Art Works". Islamic Art, 15(34), 1-28. doi: 10.22034/ias.2019.93925[In Persian].

Bahar, Fatima; Shukri, Yadullah. (2018). "Metaphor and dialogism in Shahnameh's characters based on Bakhtin's theory". Linguistic essays. 2018; 10 (2), 271-294. [In Persian].

Clinton, Jerome. (2006), "deception and trickery in the Shahnameh, translated by Abbas Imam", Anjuman Letter, No. 23, pp. 155-172. [In Persian].

Dabir Siagi, Mohammad. (1986). Ferdowsi, Woman and Tragedy, articles by Abdul Hossein Zarin-koob, Islami Nadushan, Nasrallah Filasfi, Debirsiaghi, Mohin Tadjed, Reza Brahni, by Nasser Hariri, Tehran: Babylon Press. [In Persian].

Ferdowsi, Abulqasem. (2003). Shahnameh, by Saeed Hamidian, 1st edition, Tehran: Drops Publishing. [In Persian].

Gholampur Dehki, Sakineh; Rezaei, Ihram. (2001). "Investigation and analysis of intellectual style and content of the three rituals of Homer's Shahnameh". History of literature magazine No. 3/80. [In Persian].

Ghanchei, Alireza et al. (2019). "Investigation of management styles in the Shahnameh of Shah Tahmasabi based on mythological, epic and historical perspectives". Islamic Art, 17(39), 264-287. doi: 10,22034/ias.2020.254546,1426[In Persian].

Ghabol, Ehsan. (2009). "Characteristics of Shaghad in Shahnameh", Journal of Literary Studies, No. 164, pp. 65-81. [In Persian].

Haqparast, Leila. (2011). "Methods of portraying social agents in the story of Bahman from Shahnameh and Bahmannameh (based on sociological-semantic components in discourse analysis)". Linguistic essays. 1391; 3 (2): 1-27. [In Persian].

Hassan Zadeh Mir Ali, Abdullah; Ghanbari Abdulmaleki, Reza. (2011). "Morphological analysis of the mythological narrative "Inscription" based on the theory of Vladimir Propp". Linguistic essays; 3 (3), 81-100. [In Persian].

Homer (2006). Odyssey, translated by Saeed Nafisi, first edition, Tehran: Behzad Publications.

Khosravi Shakib, Mohammad; Aziz Mohammadi, Fatemeh and Qobadi Hossein Ali. (2011). "The foundation of two texts; Comparative criticism of the story of "Feridon" in Shahnameh and "King Lear" by Shakespeare. Linguistic essays, 3 (2): 1-22. [In Persian].

Lek, Iran; Tamim Dari, Ahmed. (2015). "Comparative study of the archetypal "journey" and "return" of the hero in the Shahnameh and the Odyssey", Comparative Literature of Persian Language and Literature Academy, No. 13, pp. 161-184. [In Persian].

Majidi Karai, Nurmohammed. (2008). Abar women of Iran, Tehran: Aron Publications. [In Persian].

Merayi, Mansour; Jadid al-Islami, Habib and Rumiani, Behrouz. (2018). "Illustration and depiction of deception in Ferdowsi's Shahnameh and Kalila and Demne Nasrallah Menshi (Mongol and Timurid)". Islamic Art, 15(35), 347-367. doi: 10.22034/ias.2019.101891. [In Persian].

Mehdipour, Mohammad. (2014). Color and deception in Iran's national epic, two quarterly epic literatures, Lorestan University, No. 1, pp. 156-127. [In Persian].

Nisari Tabrizi, Roqyah. (2005). "Similarities and dissimilarities in Ferdowsi's Shahnameh and Homer's Iliad and Odyssey", Journal of Mystical Literature and Mythology. No. 3, pp. 117-133. [In Persian].

Razmjo, Hossein. (2002). The Realm of Iranian Epic Literature, Tehran: Research Institute of Humanities and Cultural Studies. [In Persian].

Refahi, Samaneh. (2020). "Comparison of Thamidiyyah Shahnameh and Gershasabnameh based on the intellectual role of Halidi's systematized-role-oriented order". Linguistic essays; 12 (2): 449-480. [In Persian].

Sarami, Gadhamali. (2012). From the color of the flower to the pain of the thorn, the morphology of Shahnameh stories, Tehran: Scientific and Cultural Publications. [In Persian].

Taheri, Mohammad; Aghajani, Hamid. (2012). "Explaining the archetype of the hero's journey based on the opinions of Jung and Campbell in Rostam's Seven Readers", a quarterly of mystic literature and myth-cognition. Q9. Sh 32, 45-35. [In Persian].

Yazdani, Zainab. (1999). Women in Persian Poetry, Tehran: Ferdous Publications. [In Persian].