

Fecha de presentación: enero, 2020, Fecha de Aceptación: marzo, 2020, Fecha de publicación: mayo, 2020

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## INVESTIGATING AND ANALYZING EDUCATIONAL AND ANTHROPOLOGICAL DISCOURSE OF THE EPIC OF KINGS (FERDOWSI) IN HIGH SCHOOL IN THE PERSIAN LANGUAGE AND LITERATURE TEXTBOOK

INVESTIGACIÓN Y ANÁLISIS DEL DISCURSO EDUCATIVO Y ANTROPOLÓGICO DE LA EPOPEYA DE LOS REYES (FERDOWSI) EN EL LIBRO DE TEXTO DE LITERATURA Y LENGUA PERSA DE LA ESCUELA SECUNDARIA

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### Cita sugerida (APA, séptima edición)

Mousavi, S. M., Nourozi, T., & Zirak, N. (2020). Investigating and analyzing educational and anthropological discourse of The Epic of Kings (Ferdowsi) In high school Persian language and literature textbook. *Revista Conrado*, 16(76), 142-149.

### ABSTRACT

The Epic of Kings by Ferdowsi is a literary superscript that presents the identity of the Iranian man from pre-Islamic to the 5th century, and due to ancient knowledge of Iranian anthropology in the Epic of Kings, the authors were led to begin an educational and descriptive-analytical approach in the The Epic of Kings by Ferdowsi in high school Persian language and literature textbook. And by collecting data and information in the field of anthropology and by discourse analysis was shown that The Epic of Kings by Ferdowsi in high school Persian language and literature textbook in the field of anthropology has a multidisciplinary capacity and can provide scientific and literary community with information on the nature of Iranian and Islamic humanity. In Ferdowsi's anthropological discourse, the elements of godliness, religion, ethics, freedom, patriotism, justice, truth, love, respect to each other etc, are considered to be a definite human principle and have a special place. This article is a discourse-based research in the field of anthropology of The Epic of Kings by Ferdowsi in high school Persian language and literature textbook that deals with research and cognition in the field of Ferdowsi's anthropology.

**Keywords:** Anthropology, Ferdowsi, the epic of kings, discourse analysis, persian language and literature textbook.

### RESUMEN

La epopeya de los reyes de Ferdowsi es un superíndice literario que presenta la identidad del hombre iraní desde el preislámico hasta el siglo V, y debido al antiguo conocimiento de la antropología iraní en la epopeya de los reyes, los autores fueron guiados a comenzar una descripción educativa y descriptiva. -enfoque analítico en la epopeya de los reyes de Ferdowsi en el libro de texto de literatura y lengua persa de la escuela secundaria. Y mediante la recopilación de datos e información en el campo de la antropología y el análisis del discurso muestran que The Epic of Kings In high school en el libro de texto de literatura y lengua persa en el campo de la antropología tiene una capacidad multidisciplinaria y puede proporcionar a la comunidad científica y literaria información sobre el tema. naturaleza de la humanidad iraní e islámica. En el discurso antropológico de Ferdowsi, los elementos de piedad, religión, ética, libertad, patriotismo, justicia, verdad, amor, respeto mutuo, etc. se consideran un principio humano definido y tienen un lugar especial. Este artículo es una investigación basada en el discurso en el campo de la antropología de La epopeya de los reyes de Ferdowsi.

**Palabras clave:** Antropología, Ferdowsi, la epopeya de los reyes, análisis del discurso, libro de texto de lengua y literatura persa.

## INTRODUCTION

It is an interdisciplinary term that is most commonly used in the discourse of anthropology, philosophy, and has its domain, meaning, role and function in each domain (Shokrani, 2010). Discourse is a set of elements that create insights and are institutionalized through vocabulary and speech, affecting the minds and sometimes even affecting historical epochal consciousness and people behave that way without being aware of it. Discourse as an Equation for Discourse made by Ashoori & Hamouea (1999), he first identified this equation in an article applicable to Iranian society. The most widely discussed discourse today is the critical movement of literature, linguistics, Cadaver hermeneutics, and Michel Foucault's genealogy and paleontology (Yahyaee Ileai, 2011).

In general, the main purpose of the discourse is to understand social phenomena as social construction, i.e. the elements and components of society such as religion, politics, culture, etc. constitute a social worldview. In other words, elements such as specific geography, history, Institutional structure, economics, religion, politics, etc. act in the discursive sense (Naqibzadeh & Hamouea, 2013). With these components in mind, our discourse is the framework of social relations that constitutes the identity of individuals.

In Foucault's view, the concept of discourse is a set of sentences that induces a particular meaning and constitutes a view. *"Discourse is the result of the interaction of linguistic and non-linguistic, intellectual, cultural practices of thought and expression and the crystallization of the ruling ideology"* (Naqibzadeh & Hamouea, 2013). *"Discourse is about the need for human action that is driven by social mobility and change. The discourse ultimately seeks change, social and cultural change. Therefore, discourse is part of the perception of critical human intelligence and its mirror of social conflict that seeks change and evolution"* (Mirzaeei & Nasihat, 2005).

Discourse, therefore, aims at the components that mark a view in constructing or presenting a human identity. The discourse seeks to present an identity based on a particular view. *"Discourse analysis show how occur crystallization and formation and message of linguistic units and examines the intra-linguistic factors (context) and the immediate linguistic environment concerned as well as the whole linguistic system and extrinsic factors (social, cultural and situational contexts)"* (Fairclough, 2000). The discourse analysis approach seeks to understand the identity that is the product of this collection by understanding the historical context, the relationships of power, the understanding of social cultural institutions, and the

periodical worldviews. In a discourse analysis, Shaaeri (2005), points to a particular point, that is, the discourse expresses or reproduces its discourse in spoken or written texts. He regards discourse as a mental presence that acts as a macro meaning in a macro sign Spoken or written text is revealed and represented.

Generally speaking, discourse has a specific framework by which one can reach the intellectual, ideological, and cultural lines of a period, and in other words, discourse is a period of communication and interaction in a particular socio-cultural context. The set of actions, behaviors, attitudes, and attitudes that come from a particular discourse which is the discourse of a text, discourse knowledge of a text is the expression of the will, purpose, and social perspective of a person by the name of the author or poet who created the text. Discovering and identifying the relation of text to the intellectual, social, and natural functions that emerge from the general and collective perspectives of a community and is crystallized in the author's worldview, is discourse of the author.

## DEVELOPMENT

Ferdowsi's The Epic of Kings In the textbook of Persian language and literature is a unique and linguistic achievement in the history of Iranian and world literature whose poetry, through the use of language and words, has enabled the interplay of the events, actions, perceptions, feelings and emotions and thoughts that came from Iranian culture and has been Islamic and existed in the social and cultural cognitive domains of his day in a collection called text. Ferdowsi has created a hypertext by the linguistic, verbal, and semantic possibilities that the authors of the article have targeted.

This linguistic-literary myth is the product of Ferdowsi's disciplinary system and its day, and features a particular intellectual and human face whose identity is of interest of Ferdowsi's anthropology. The question of the article is how Ferdowsi believed that human beings had an influential role in the quality of the collective spirit and cultural potential of Iranian society. What is Ferdowsi's ontology in The Epic of Kings? Can Rustem be an exemplary example of a human identity that plays a role in the collective spirit and cultural potential of Iranian society, or is this human identity manifested in The Epic of Kings's community of people?

In this article, we intend to use Ferdowsi's anthropological discourse in the textbook of Persian language and literature in order to use the Epic of Kings text as a document. Therefore, the descriptive-analytical method will collect, classify, evaluate and analyze the data obtained from the Epic of Kings text. Finally, we evaluate our hypothesis

based on the results. To get the right result, we will use the articles and written material in this regard.

The characters selected and analyzed in The Epic of Kings for understanding Ferdowsi's anthropological discourse are the characters we read as Ferdowsi's discourse-oriented characters. We believe that it can be considered as a component of Ferdowsi's anthropological discourse, which can enhance the collective spirit of society and build the intellectual capacity of Iranian society.

Ferdowsi's The Epic of Kings In the textbook of Persian language and literature is one of the greatest myths of Iranian and world texts and superscripts that have been translated into many living languages of the world. This great work is known as the Iranian identity. Ferdowsi have benefited of variety sources to song writ and order of Pre-Islamic Iran stories.

This work, in various versions ranging from about fifty to sixty thousand bits, is divided into fifty stories, and there are several versions of it (Riahi, 2: 1993). Although the Epic of Kings appears to describe the challenges and struggles of the Iranians with other nations and peoples such as the Divan of Mazandaran, the Turanians, etc., one can essentially trace the myths, events and history of Iran from the beginning of the Arab invasion of Iran to the seventh century. There are fifty kings in the Epic of Kings, three of whom are women who ruled Iran (Noldeke, 2000).

The Epic of Kings, in addition to showing the Iranian view of the world and humanity, is derived from pre-Islamic textual collectors as well as influenced by his own erotic discourse and Islam. In reading The Epic of Kings, the reader achieves some of the components of Ferdowsi's cognitive discourse in which can be seen parts of Ferdowsi's worldview. The feelings, which seem to belong to Ferdowsi includes of patriotism, the form of the Rustem creation, the religion that expresses his interest to Shi'ism by describing Prophet Ali (AS), the words that are attributed to him and written in Mahmud's Sultanate and etc. Arabic words of the Epic of Kings approximate six hundred and forty-two (Khaleghi, 2002).

The Epic of Kings, although written in the fourth century, the century of wisdom, thought, culture, and freedom of thought, has continued to grow its popularity to this day. Ferdowsi cleverly defeated the language and thought of sword, he succeeded in his discourse when Mahmud Ghaznawi tried to destroy many components of our national culture with the sword of the Arabs. The Epic of Kings should be regarded as the ancestry of an ancient nation who always sought to conquer the light of darkness and good. It may not be a shame if we put the two great and

superhuman books together and praise both the literary type of the Epic of Kings and spiritual Mathnawi.

In describing characters and expressing their behavior, Ferdowsi refers to or points to transcendent human traits such as Fereydoon, Rustem, Kaykhosrow, or attributes that emphasize human malice, such as Zahak, Salim, and Tour.

Ferdowsi's Anthropological Discourse in Ferdowsi's The Epic of Kings, uses every opportunity to present his ideal human identity by influence of his intellectual, cultural, and political discourse, and presents the components of his favored and undesirable discourse to human beings in the conduct, speech, and imagination of his characters. In a general division of Ferdowsi's anthropology discourse there are two types of positive and negative characters. Negative attributes are either represented in the symbolic face of the Divan, such as Akhawan Daemon, White Daemon, etc. which are considered to be evil ideas or characters who are in some way linked to evil spirits and dragons such as Afrasiab, Zahak, etc. On the other hand, there are positive personalities and human beings who by aim of patriotism, liberation help to oppressed and the ruthless like, Siavash, Rustem and etc.

Ferdowsi, in the footsteps of stories, wherever he finds an opportunity (in prayers, conversations, during wars, in ruling, in mourning, etc) to list features and components in religion, ethics, society, and culture, thereby expresses and induces the paradigm of anthropological discourse directly and indirectly to his reader and audience.

Ferdowsi establishes the framework of his cultural-intellectual discourse at the intersection of the various discourses that existed in his day, that is the most prominent being Islamic discourse and ancient religious discourse.

In Ferdowsi's anthropological discourse, both Islamic and Iranian discourses take precedence over other discourses of his day. But why is Ferdowsi trying to present a new human identity in the Epic of Kings? Perhaps the answer to this question is that his day is the day of the caliphate of Arab thought - not Islamic thought. Rulers and Caliphs ruling Iran rather than spreading Islamic principles and teachings were more pan-Arabism, meaning them paid to racial discrimination and ignorance. Against these unbelievable non-Islamic cultural prejudices were humiliated other nations, including the rich Iranian culture, while in principle of Islam religion is the supremacy of the human beings.

At such a time when the challenges, contradictions and conflicts were pervasive in society, Ferdowsi was determined to adopt a new version of the human image that

emerged from the Islamic culture and had embraced and utilized Iran's ancient culture and identity. From the Islamic-Iranian discourse, the authors of the article believe that, despite Ferdowsi's usage of ancient sources in storytelling, a new voice is heard in the language of stories characters, not just in Ferdowsi's *The Epic of Kings*. It makes a sound, but this new sound is not about the writers of those stories but comes from Ferdowsi's anthropological discourse. The discourse of Ferdowsi (2009), anthropology is a combination of Islamic-cultural principles and Iranian identity, which is why he shouts aloud: build a tall palace of the order that could not bite the wind and the rain.

Ferdowsi, with his unique ability, succeeds in combining his fundamental ideas of positive and good man and what is characteristic of the stories, that is, between the ancient texts, and wherever necessary, with his own speech, behavior, and personality imagination. For example, where he speaks of the Prophet Ali (PBUH) and the Prophet's (PBUH) family, he argues that the oppression and inhumanity of the caliphs in Baghdad and their puppet rulers such as Mahmud Ghaznawi, their self-interest and individualistic policies. Like Rustem or kings like Fereidoun and Siavash, they symbolize the endurance and the effort to keep Iran safe and away from alien invaders.

Therefore, *The Epic of Kings* emerged as one of the narrowest moments in Iranian history to guard Iran and human. *The Epic of Kings* should not be considered merely a literary masterpiece that is a collection of wisdom, history, religion, and ethics, and perhaps this important fact has made Ferdowsi Tusi's *The Epic of Kings* one of the epic works of the world nations as a superscript. The supreme thing of Thought is The name of God who is the lord of soul and wisdom, God is the Commandments, God of name and place, Son of the moon and Venus, God of Satan and the battalion of Sepehr, The author is a cut out body, he is great and is creature of body (Ferdowsi, 2009).

From the beginning he prioritizes Islamic discourse over everything and indirectly reminds the arrogant caliphs and their mercenaries that it is God who is the Creator of all things and the creator of heaven, earth and the creator of man. He has arrogance. It is as if one wants to remind the audience that what makes one superior is neither the sovereignty of the world, nor the ruler of the world, nor the ruler of man. We will now proceed with the title of the discussion in order to make the discussion more regular. And, as a final point of this section, we have an important role in Ferdowsi's anthropological discourse: historical, political, social, cultural and religious elements, and finds the human in the context of these elements.

## Religion

One of the most important features of Ferdowsi's anthropological discourse is religion. Fourth-century Iran has an ecological and geographical environment in which this Iranian cultural-biological convergence is linked to Islamic culture. On the other hand, ancient Iranian religions are still influential in this period. The geographical and cultural domain of Iran is very important in the human identity that Ferdowsi presents, that is, in addition to what has become a religious heritage from ancient Iran to post-Islamic Iran, the presence of Islamic religion in the Iranian environment is also an important component of human identity. An Iranian who lives in such an environment cannot be depicted out of the culture.

As we have said before, the beginning of Ferdowsi's verses in the *Epic of Kings* indicates an Islamic discourse; in addition, the Ferdowsi's discourse influence seen in the form and manner of characters chosen in the *Epic of Kings* for prayer. One of the most beautiful prayers is the prayer of Kio mars, the first mythical king of Iran. This prayer is a combination of the religious discourse of ancient Iran and the discourse of Islamic religion. As if he is united: The famous king looks up and called God and cried.

In Ferdowsi's anthropological discourse, the king, who is a human being, must be monotheistic - Islamic discourse - because the king's sign is that - the religious discourse of ancient Iran - and must attain divine approval. "As a result, he does not praise the wise man other than God. Houshang, as the second king of foresight, praises God for giving divine fire: He prayed and sang a present (Houshang) to the world You should worship if you say it is a gift.

Houshang, who regards fire as a blessing from God, states that this fire is worthy of holiness and reminiscent of Qiblah, he reminds the role of light in the Qur'an. And perhaps the discourse of Zoroastrianism is also unaffected by Ferdowsi's attention to fire in these verses. Other praises in which the Persian king and man praise the Lord of the world in his prayer are Timor son of Houshang. In his praise: He said Pray the Creator of the Universe Praise us for letting you know the way he did this.

Timor is also depicted in these two monotheistic bits. He views the world as the creation of God and also the power that he has in dominating the world. He says, I praise the one who led us on the path. Thus, in this verse, Timor considers himself the king of divine approval - the god of the gods.

The remarkable thing is that we do not worship Zahak's mother because Zahak is a shrewd person, and the

dragon, the selfish. Ferdowsi says that anyone who turns away from God achieves such poisonous traits. When he goes to war with Zahak, Fereidun asks his mother to pray to God and commands him to worship the Creator in the universe and to know everything from him: "Mother, I go to the wars, and it remained for Thee to pray God for my safety".

The mother, who is a monotheistic woman, responds as follows: She called her referee's with the blood of heart –while the water fell down of his mother's eyelashes she said I have entrusted you, O my Almighty he is everything Keep him away from bad and stupid one to eternal.

The mother also cries out in pain as she cries out to God and calls God as my refuge, saying, "O God, I have bestowed on you my soul, remove from eternal evil her life, and rid the world of foolishness - Zahak and his companions who are not devoutly minded.

### **Wisdom**

Perhaps after religion and monotheism, the most important component of Ferdowsi's anthropology is wisdom and rationality, because wherever divine worship are raised, Ferdowsi states that the owner of wisdom pays homage to God and takes a stand against God. . Wisdom, on the other hand, is a keyword in cognition in Ferdowsi's mind.

Just as wisdom has a special place in Khosravani's ancient rituals, reason is also very important in the Qur'an and Islamic culture. Religion begins the first bit of the Epic of Kings as if it was the greatest creation of God for humankind. Superior did not accept the thought - in the name of God, soul and wisdom.

He considers wisdom as the forgiveness of God through which it departs him from selfishness, and sin. The place of wisdom in the discourse of epistemology, ontology, theology, and Ferdowsi's anthropology is well known, giving it a title in its unique poem: I thanks God – wisdom is better than anything, Wisdom is useful in both worlds, It gives happiness and sadness, He is shame of his deeds ... one has no wisdom before, First recognize the wisdom that its body guards.

Ferdowsi considers wisdom to be a prisoner in two worlds, and one of the most important elements in his anthropology is wisdom. At the outset of the war, Rustem speaks with Akhawan Daemon, who not only emphasizes wisdom that must accept and believe in the one God, but also emphasizes the oneness of God and his true being: There is no path to wisdom... -Give what is and is one , To say and say it is one thing ... not to say monotheism ,Remember the Founder First of all, Worship the creator of world, He is guide to the good and the bad ... he turn around the

world ,Wise person who hear the story have to interested to Knowledge. In these verses, Ferdowsi emphasizes the oneness of God and advises him to worship God as the caretaker of the constellation and that heresy and evil are in his hands.

### *Culture and identity*

Another component of Ferdowsi's anthropological discourse is his attention to culture and identity. He imagines a human being who respects his own culture and upholds his Iranian identity. The two components - Iranian culture and identity – he pays more attention. For him, identity and culture are two sides of the same coin, manifested in the behavior, and speech of characters and heroes. To create a true image of himself that is not the product of his selfish individuality but a result of the recognition of cultural propositions and Cheney. The human being is gradually mingled with the Islamic component and turns to God Almighty.

Ferdowsi, show in the language and practice the bravery, gives a clerical, conscientious task, and therefore in his anthropology, there are well-known bravery, wisdom heroes. He commands them to abstain from sin and to obey God and to adhere to moral values. These are the same Islamic and Quranic cultures that are linked to Iranian wisdom and ethics of Ferdowsi's thought.He was set free from killing heads - now the day of the prosecution has gone Take out the penis, all seal and charm

We see how Ferdowsi sees the end of tyranny and calls it a time of justice when he has abandoned the bravery of killing and revenge, abandoning the tools of war, and turning to peace and kindness:He said good things - opened the door to the nostrils Do not ignore the rage that the world has to give.

It is worth noting the effort along with the components mentioned above: It was a name given to hard work - a dear prince Keep your soul in the wisdom -your Lord is wisdom Always be warm and kind –be full of energy, full of soft lips Not grudgingly hanging lest you shed blood. Keikhosro also fears that he tends toward malice and toxic traits, and refuses to say what qualities a positive person should avoid: My soul should not be follow evil and evil-deeds.

In the kingdom of Darab, Ferdowsi expresses a verse that fully supports his anthropological components: Don't give you shortcomings – the goodness and truth. The elders and the awakening of the heart - so with the masters and the gentles I was offered the crown of God by suffered That we should be happy after us, that we should be rewarded Too much of our treasure should not be wrapped up in

others suffering The hearts of our subordinates rejoice that I am prospered. The wisdom of the heroes can be clearly seen in every place of the Epic of Kings. In the beginning of Keikhosro kingdom, these poems show identity, art and moving toward Islamic thoughts; There are three things, and all three are bound by the clause - art is by race and by essence Art is in a gentle one You needed to hear his hand and body ... it is God willing Try and twist learning the art of everyone All three of these gems were yeast and beautiful.

In Ferdowsi's Anthropological Discourse, Ethnic Identity Becomes National Identity and Human Identity, and this is the same distinction as Ferdowsi's anthropological discourse over other epics' anthropological discourses. Characteristics and heroes of the Epic of Kings are wise men who they know their wisdom and power from God. In their prayers it is clear that they ask and know God for their power and victory: He should not get in the way of wisdom - whatever the saddle of the giants is You have to stand idle for idle talk Warmly command the worshiper and seek the way.

In Ferdowsi's anthropological discourse, which has transformed ethnic and national identity into human, human traits such as purity, the natural man, faithfulness to the vow, the differentiation of civilization and culture, radiance and conscientiousness are highlighted.

### Wisdom

Ferdowsi, in the section that Bozorgmehr is present in The Epic of Kings, elaborates the components of his anthropology. The wisdom in Bozorgmehr's speech as Ferdowsi's anthropological discourse is both sound and modern with the discourse of anthropology of the Qur'an and Islamic traditions Bozorgmehr is a wise, privileged and wise person in Epic of Kings. He is always a man of wisdom, privilege and wisdom in the Epic of Kings. His stories are always based on ethics, wisdom, guidance, truth, giving, and goodness: the same principles that Islam and the Qur'an regard for human perfection.] Ferdowsi emphasizes the ethical components of Bozorgmehr's language, which derive from his anthropological discourse, which are as follows and emphasized To speak well as Qur'an: Many are saying the brain was rapid and wrong When the talk was humiliated by the people, the speech was in vain Follow the art and be patient the world is unstable All clarity is for you if you go away of bad and wrong.

- -Also somewhere else he says:

The call of fire is no profit but smoke - but that is not Conner's profit.

He was heartbreaking - he was silent on the man's association.

Ferdowsi emphasizes that human beings must act on his watch and, as today is called, "be a man of action" and express what he says in his actions and speeches:

To a hidden treasure, not a stable one - the rich man is a forgiving prince Finding Deeds you really want a good talk. One of the components of Ferdowsi's anthropological discourse expressed in Bozorgmehr is that one must ultimately think about one's actions, behavior, speech, and thoughts and consider them:

Who is the guardian of self- Ask the other didn't get out of Kindness and goodness said so. Avarice, patience, contentment, effort, attention to the family, attention to the needy, etc. are other components of Ferdowsi's anthropological discourse that flows from Bozorgmehr: He was great and capable of knowledge and wise forgive the bad things He needs to avoid what is invulnerable.

One said, what a good thing and what deserves good "Goodness and competence gave such a response a wise man. Don't be a wise, a painless person what can we do at the beginning to have good end and good name? In The world, all you want to do, be away from sin as you prefer it, prefer for others.

And elsewhere he responds to the wisdom of Bozorgmehr: That's what the rest of the world is about to do - ask another smart one In pure God, he answered, and you sought such an answer from him Thank God for the day and the night and the moon and the sun Surrender to the King of the World ... Reveal your heart To break away from the suffering of the poor, to keep his people To entrust to the culture of the little child that one should not give it to the ignorant.

In these verses we see how Ferdowsi speaks in the language of Bozorgmehr about the life of the wise and patient, as well as about how to treat the poor and the relatives, as well as the emphasis on the growing a good child and what the right of such a child to do and what is the child rights.

### Love in the Epic of Kings

In spite of the fact that The Epic of Kings is an epic work, and reader expects in this epic work to read "Me, Mace and Afrasiab", we face with scenes and moments of human emotion that are most sacred and the purest and most expensive of human feeling, and that is the component of love.

Love stories like Bijan and Manijee, Zal and Roodabeh, Gashtasb and Katayoun, Farangis and Siavash etc.

are full of pure, sweet and pure words; as if in Ferdowsi anthropology love has a special place. A lover should have pure and noble heart, shame, affliction, and loyalty. In Ferdowsi's anthropological discourse, love emerges with a religious outlook, and her achievement is a noble child, such as Sohrab, Esfandiar. And love is often the result of marriage. And Ferdowsi epic sonnet about love straightens the hair, Ferdowsi describes Zal fallen in love as follow:

The Wisdom of Patient Love Wandered - Once upon a time get mad (Ibid. C. 1: 93)

And on the other hand, when the cable's girl wants to express her love for Zal, she starts off her words with her slave girl as follow:

Wave up to the sky - I love you, too asleep, my thoughts are full of Sam's clear heart son Night and day I think of his face. My heart is always in his sadness. In the story of Rustem and Tahmineh, Tahmineh speaks about purity of her love:

Don't see me except this chicken and fish I have killed wisdom in the air put one boy beside you and the other one save you. The critics of lovers in Ferdowsi's anthropological discourse are epic and grand components, which are somehow linked to humanity:

I hear your whole story - a fabulous act by anyone you do not be afraid and you are such a harpoon of lions, demons, whales and leopards I afraid a lot because I heard these stories from you.

To avoid prolonging the word and as said famous Rumi' "I need Seventy paper to write about it", here only referred to large topics, I avoided expressing many that could help us to understand Ferdowsi's anthropological discourse in a negative way as well as topics such as philosophical beliefs, personalities, critical thinking of characters, mourners, nature's place in Ferdowsi's anthropology, Ferdowsi's political thought, the moral teachings of the rulers and the king, etc.

## CONCLUSIONS

This essay is written by drawing on Ferdowsi's anthropological discourse in The Epic of Kings In the textbook of Persian language and literature based on different discourse perspectives with regard to the behavioral, speech, and imaginative actions of The Epic of Kings's characters and the authors attempted through the discourses of Ferdowsi's period - Islamic discourse- Arabic Discourse and Iranian Discourse - achieve Ferdowsi's eclectic discourse about anthropology.

We came to the conclusion that Ferdowsi's discourse in the textbook of Persian language and literature, first and foremost, despite its peasantry, is not a one-dimensional, single-face discourse that only introduces the Iranian man but that Ferdowsi's discourse is an achievement of three discourses. He tried to transform the ethnic face into the national face and the national face into an Islamic-human face and to introduce a human being who is generally accepted in the field of speech, behavior and intellectual ethics. Many of his ethical propositions, though expressed in the language of Bozorgmehr or other national figures, appear to be translations of Qur'anic verses and Islamic hadith.

Like all humanitarian gods, Ferdowsi respects purity, justice, truthfulness, avoidance of sin and lies, love, humanity, culture, human identity, religion, self-sacrifice, freedom, rituals, patriotism, bravery and courage. And he speaks of them as human components.

In Ferdowsi's anthropological discourse, the ideal and chosen man is a man adorned with said components, and these are the people who submit to God and love the nation, the homeland, and man, and always Purity encourages and endorses friendship. Although The Epic of Kings is a letter of kings and warriors and war, as it is well known about The Epic of Kings is its happy ending, good point of The Epic of Kings is its peace and humanity, and Ferdowsi has addressed all human beings and says in an expressive voice: He wasn't of musk and amber - Fereydoon Farrokh wasn't an angel You give it to Fereydoon and you find it good.

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