

Heroism in Aeschylus's *Prometheus Bound* and Ferdowsi's *Shahnameh*; Kawa the Blacksmith

Baroj Hashim Abdi

College of Basic Education- University of Zakho-Kurdistan Region \ Iraq

Abstract

The Greeks possess numerous myths that deal with conflicts between contrasting powers; usually, between people and gods. While the Kurdish myths, though they are not so many, can share similar struggles and conflicts. Prometheus, the revolutionary and rebellious Greek Titan god comes in combat with Zeus to bring fire and several artistic other skills to people who live in abject darkness and misery, similarly, Kawa, appears to be a mutinous hero facing the omnipotent dragon called Zahhak, the serpent king who is infected with a chronic illness, to cure his illness he victimizes his people for his disease. Kawa, combats with him and ends his long-lasting oppressing system and allows his people to live in peace and prosperity afterwards.

Ostensibly; in mythical stories heroes never cease to achieve certain goals, they undergo hardships and venture into dangerous predicaments. As a consequent; such heroes remain symbolic for nations, and their names remains in the history. Thus, the research hinges on the act of 'Heroism' in both myths and how each mythical character possess heroic traits. Besides, the study applies the notion of Heroism developed Joseph Campbell. Furthermore, the research attempts to compare the two characters, their heroic deeds, their struggles and the punishment they receive after their achievements. The researcher, likewise, sheds light on the personality of Zeus and Zahhak who seem to wield absolute power over people. Obviously, gods in Greek mythology used to exploit their power to manipulate people who seemed powerless in the face of the gods. Albeit, the Kurdish myth falls into such category of fighting against the power of evil that is represented by Zahhak.

Key Words: *Heroism, Rebellion, Oppression, Love for Humanity.*

Prometheus Bond by Aeschylus:

The myth of Prometheus has been adapted as a stage play written by the Greek playwright Aeschylus. The play begins with Prometheus who is being taken away by the two powers of Zeus Power and Force. Already knowing the guilt and the flaw of him, the powers chain him and hang him on the heap of the mountain in Scythia. Early in the play the powers of Zeus aggressively treat him and hang him on the top of the mountain all by himself to suffer the error he committed against Zeus. The mistake of stealing fire and giving it to mankind. When Prometheus is strictly fettered to the mountain, like every tragic hero he begins to unleash extreme sense of torment and punishment he received, he commences sadly and plaintively calling the elements of nature to be aware of the agony he is undergoing, the river, the sea, and the sky to

witness how immense and unfair his punishment is. Interestingly the chorus appears to subside his suffering.

The Chorus continues to sympathies with Prometheus, still in vain as they could not alter his fate or make him change the direction of his life therefore they remain passive and stagnant as sympathizers not saviors. After the failure and submitting nature of the Chorus the god sea Oceanus appears to show intense power to fight against Zeus instead of Prometheus himself, nonetheless he refuses her help and confirms that once Zeus realizes that he has a formidable and threatening foe he will destroy him with his thunderbolt. To give himself some sort of hope to survive and to be saved he fantasizes that one-day Zeus is going to repent his decision for having punishing him, once he realizes his fault, he will compensate what he has done to him. Io, is a mortal woman who comes to Prometheus to recount her tragic story to him, she claims that Zeus has been smitten by her beauty and started to seduce her, she is also a wanderer after Hera has punished her out of jealousy. Here, Prometheus shows her sympathy, nonetheless she is not released of the pain and the punishment she received from Zeus. Eventually she exits without being able to do anything for him or to free him from the bondage he has been entangled in.

At the end of the play Zeus sends his son Hermes to inform Prometheus again that Prometheus has deserved the punishment because he has transgressed against the errand of the Zeus, his appearance is meant to make Prometheus feel regretful and make him feel that he truly deserves such severe punishment; nonetheless Prometheus remain determined and tenacious to keep his will power intact in the face of the omnipotent Zeus. Disappointed and helpless, Hermes feels that he must not be arguing with Prometheus as he is impetuous and convinced to have helped humanity to obtain the fire and to learn other needed skills and crafts that Zeus out of jealousy never granted man with such skills and bliss. (Aeschylus, trans. Johnston, 2012).

Kawa; the Blacksmith; Synopsis:

The story of Kawa the blacksmith is first mentioned by the Persian poet Ferdowsi in his book 'Shahnameh' or 'The Persian Book of Kings'. The story of Kawa the blacksmith begins with Zahhak the son of the king Merdas. Zahhak at an early age showed insatiable desire for self-recognition and power. Intrinsically his ancestors hail from Arabic origin. He was turbulent, ferocious and diabolic. His nickname was Bivarasp that means ten thousand horses, The nickname implies that he used to keep ten thousand horses and riding them all to show how outstanding and great he is. One day the devil appeared to him and illy advised him to murder his father so that he could take the throne. Being hesitant for some time, eventually he agreed to take away the life of his father mercilessly. Having done this, he seized the throne of his father and governed the whole world. Regaled with the success, the devil congratulated him for his act of victory.

The devil appeared as a cook in his court and served him for some time; approaching him he continued to affect him; he asked for a request and Zuhhak accepted it, he only kissed him on the shoulders. After that, two venomous snakes grew on his shoulders. Terrified, the king asked for treatment from the devil who appear to

him like a wise doctor; eating the brains of his people would be the sole solution for his treatment to calm down the snakes the devil suggested to him. Agreeing upon his advice, the king continued to bring people by force into his court to decapitate them in order to satisfy the two snakes. The king lived in distress and fear for days and nights, he had nightmares that his throne would be overturn. No soothsayers could console him ever since until Feraydoun whose father was abducted by the king was born, he also came out of the exile to revenge upon his father with the king.

With time whoever tried to cease the serpent king was unsuccessful, unless Kawa the blacksmith whose two sons were abducted by the king for the purpose of feeding the snakes stood outrageously against the king for his long-lasting oppression and subjugation. Unlike other civilians, Kaveh collected city people to rail and start the resurgence against the despotic ruling system of Zahhak. He stands against the king and unleashes his deepest sense of aversion toward his oppression, and clinches his fists in as an act of defying him. The king feels that Kaveh is determined to achieve justice. Therefore, he condescends to free his sons who were about to be killed. Kaveh bravely confronts Zahhak calling him sinner and demon, his gallant act enabled the rest of the oppressed people to be fearless and rebellious to no longer accept the wrongdoings of the serpent king, with his insurgence, people began to feel free and liberated from the yoke of subjugation and terrorization. After the brave intervention of Kaveh, Feraydoun felt reassured and empowered to struggle and battle with Zahhak with all his might. Henceforth, along with the army, and Kaveh altogether they arrest Zahhak. Zahhak remained helpless and defenseless, thus he a severe punished was issued for him to be sent to exile and imprisoned in the Mount Damavand for good and his hands and feet were tightly bound so that he would not be able to escape the prison as his due punishment. (Ferdowsi 977, trans, Davis, 2006).

The Notion of Heroism in Literature :

Needham (2018) clarifies that within mythical stories tens of heroes appear who show outstanding and gallant deeds. Starting from the Gilgamesh for instance, he is seen as one of the most crucial heroes in epic and mythical stories. He possesses extraordinary and strenuous mental and physical features to resist the supernatural and metaphysical powers he faced with Enkidu who is living in the jungle and behaves exactly like an animal, for King Gilgamesh it is a huge challenge to tame him, as well as combatting with the demi-god Humbaba the king has to slay entirely. Apart from the Mesopotamian epics even early English literature celebrate heroic deeds of Beowulf who has a duty to save Hrothgar's men from the incessant attacks of Grendel, in so doing Beowulf succeeds in saving people, but he eventually lost his life. As for the Greek myths, the heroes that appear in them often own heroic features such as Hercules and odyssey. It is interesting to notice that the tales of these adventurous heroes are written by the poets and playwrights.

Carl Gustav Jung (1968) emphasizes that heroes do not only have physical power, their outlandish features and actions could be metaphorical, his viewpoint is evidently clear as he states:

Heroes are constructions: They are not real. All societies have similar hero stories not because they coincidentally made them up on their own, but because heroes express a deep aspect of human existence. They can be seen as a metaphor for the human search of self-knowledge (Davis, 1997, cited in Needham, 2018, p. 208).

For Jung it is not important whether the heroes really lived or not, the most pivotal point is that such heroes used to give the readers a didactic or moral lesson to make them conscious and aware of certain issues or theosophical values (Needham 208).

Blau et al. (2011) explicates that heroism is often regarded as the highest and most proper trait of human conduct. It is intrinsically a concept that is simple at its surface. A suitable and reasonable definition of heroism could be "to act in a prosocial manner despite personal risk." However, such a definition implies that heroism in the study of human psychology is a complicated human behavior. Heroes differ from age to age; each historical age could celebrate certain attributes for a hero. A hero in an age could have villainous traits others could imbue noble characteristics.

Needham (2018) further illustrates that one of the most remarkable features the heroes have is the ability to encounter fear and facing it. Odysseus and Gilgamesh possesses such traits. The heroes also are able to accept fear, then they embark on confronting it. Paradoxically despite their struggles against oppressive tyrants, whether these tyrants are demons or kings or gods, they have fear in their hearts but they contrive to dispel it. The mission or the goal that the heroes pursue seem to be too colossal and challenging, therefore they seem too be powerful in the face of the goals they wish to accomplish, they have strong spirits, a strong sense of fighting greater than others. Heroes tend to possess two attributes, mortal and immortal, both features enable them to fight against immense powers represented by gods and demons. In such a case, with the power they have they have to pursue a perilous quest, a fatal quest that every spectator watches in awe waiting for him to end up his quest successfully. For instance; both heroes Odysseus and Gilgamesh contrived to fight against callous powers presented by Zeus and Humbaba, the demon (Needham 2018).

In *The Power of Myth* (1991) Campbell further explicates that fear is one of the first emotions that an unborn and born child senses, and in the same token a grandeur or mythical hero, no matter how abnormal or eccentric he or she may look like, experiences the fear as "someone who has given his or her life to something bigger than oneself. In so doing, facing fear, no matter how gigantic it would be; they are ready to sacrifice their lives for to pursue their missions. These traits characters them as heroes and differentiate them from the laymen. Furthermore; heroes feel that they have a responsibility to handle at an early stage, it is a significant point in the life of the hero to feel that he is responsible to make amendments, to fix, to repel, to protest and to create order and to end havoc and commotion, as Joseph Campbell names such attribute as 'phase of the hero's journey'(cited in Needham 2018. P.212).

As far as the formation and the personality of the hero, Campbell stresses upon several attributes each protagonist has to handle during their quest for achieving a magnificent goal. He is apt to venture into danger even having the choice to refuse it,

they are ready to risk their lives willingly. The greatness of the heroes appears when they are encountering trying hardships and adventures, it is the eny they face that emanate their physical and mental powers mutually. Heroes also possess past experiences that enable to take further actions. Despite the supernatural powers they have they could be vulnerable and fragile in facing the hindrances, sometimes they lack confidence or they are lost because their joinery is not well-prepared therefore the unprepared harsh path enables them to be heroes. Interestingly; heroes have a sense of self-discovery after they achieve their goals, in so doing they also overcome their weak points and develop further to be more mighty and powerful. The hero eventually brings prosperity and enlightens and victory to the society, they have the duty to improve the life conditions of the people, they also contrive to stand against evil and wrongdoings (Campbell, 2008, cited in Shang, 2018, p. 18-19). In myths, the heroic attributes belong to both feminine and masculine, (Campbell 2004).

Rebellion against Oppression:

Rebellion is put into action as a result of unfair conditions. It is meant to establish order amid commotion and havoc. The rebellious process proceeds to end and annihilate violence. The ulterior motive for waging rebellion is to achieve equality in an oppressive ruling system. The rebel in provoking rebellion and resistance in the face of oppression often demand self-appreciation and respect from the people whom he has rescued from the yoke of subjugation. (Camus 1991). Kumaraswamy, (2017) elaborates that, human beings have the proclivity to protest and to differentiate between what is just and what is unjust unconsciously. The roots of rebellion attitude religious related to the story of Adam and Eve in which the first disobedience is committed by Adam who has enticed to disobey and defy God's will. Moreover, the term rebellion is political it refers to the insurgence against governmental authorities, the term claims and puts into question long-lasting violence and aims to eradicate it. As it is noted that rebellious deeds do not come out of nothing, it is the reaction to oppression, herby oppression comes in five forms, and it is liable to commit ghastly and unjust acts in many social situations, It involves acting out of racism, subjugating women because of her gender, establishing deep-rooted belief to marginalize classes, to show a low and inhume attitude toward the decrepitude and elderly people. (Young 1980). Simone Weil (nd) considers oppression as one of the most terrifying human acts as he states 'rape is a terrible caricature of love from which consent is absent. After rape, oppression is the second horror of human existence. It is a terrible caricature of obedience. (Cited in Young 1980. p 54)

In the battle of the Titans Zeus defeated the Titan gods, he took the throne on the Olympus and spread his enormous and poignant power. The rest of the gods and humans become merely his subjects. Whatever he wished to do, no matter what it might be he would do it. Among Titan gods who resisted the oppression of Zeus is Prometheus; with no fear he shows invincible power in the face of Zeus who seem to be controlling human life and is liable to destroy human race. Knowing about such ghastly fact Prometheus takes the risk to face Zeus. Prometheus ostensibly illustrates how vicious Zeus turned out after he had all powers in his hands:

He quickly set about assigning gods their various honors and organizing how he meant to rule. But for those sad wretched human beings, he showed no concern at all. He wanted to wipe out the entire race and grow a new one in its place (Aeschylus, trans. Johnston, 2012, p.9).

He knows to what degree Zeus is able to shed blood and to ruin human life entirely. He lays down his life in order to save humanity from his oppression and misdeeds that come out of no reason. Knowing about the temperaments of Zeus Prometheus goes against him even though he is aware that other gods like Atlas and Tartarus had already been persecuted by him. In so doing he is indirectly telling the rest of the people and gods to show no regard and homage to those who perpetuate injustice and suffering on the people. The mere sample is Zeus who is unbeatable and savage. Therefore, he unleashes his utter sense of rebellion against him ostensible in the following confronting statement:

Yes, I know. Zeus is a harsh god and holds the reins of justice in his hands. But nonetheless, I can see the day approaching when his mind will soften, once that secret, I described has led to his collapse. Then he will abate his stubborn rage and enter eagerly into a bond of friendship with me. By then I will be eager for that, too. (Aeschylus, trans. Johnston, 2012, p.8).

Prometheus resembles other numerous Greek mythical heroes who are determined to disregard death and torture. To overcome death is what makes them heroes. Albert Camus (1983) in his *The Myth of Sisyphus and Other Three Essays* affirms that Sisyphus could be a ridiculous hero who is condemned by the gods to spend the rest of his life in the Hades for stealing the secrets of the gods. The gods punished him to hold a huge rock on his shoulders and to carry it to the heap of a mountain and to drop it back and then to come back to hold it up to the mountains ceaselessly. Such absurd punishment makes him look victorious. One can even discern that Sisyphus to be delighted. Much like him Prometheus is severely tortured for his heroic deed. He realizes that a time will come that Zeus is going to realize his flaw to have decided to chain him onto the heap of a mountain forever. When he comes to realize what a dreadful resolution, he had made he will release him and compensate for the loss.

Yes, and even though I am being tortured, bound in these strong chains, the day is coming when that ruler of those sacred beings will truly need me to reveal to him a new intrigue by which he will be stripped of all his honors and his scepter, too. He will not charm that secret out of me with sweet honeyed phrases of persuasion, nor, for all his savage threats, will I ever cringe down in front of him and let him know the answer—no!—not until he frees me from these cruel shackles and is willing to pay me compensation for his crime! (Aeschylus, trans. Johnston, 2012, p.8).

Prometheus resists the pain to the bones. He does not show any sense of begging or submission for Zeus therefore he seems stubborn and will-powered hero. He is fully aware of the honorable and heroic deed he had accomplished proudly and fearlessly. To realize one's pain is much more painful than not realizing it, his pain is twice painful:

...what I, a god, am suffering at the hands of gods. Look here and witness how I am being worn down with torments which I will undergo for countless years. This is the kind of shameful punishment the new ruler of the gods imposed on me. Alas! Alas! I groan under the pain of present torments and those yet to come. Who will deliver me from such harsh pain?... (Aeschylus, trans. Johnston, 2012, p.6).

Similarly, Kawa has the temerity and valour to protest and rebel against Zahhak who had long persecuted his subjects. The oppression that Zahhak had perpetuated on the people had feared people not to question his ruling system nor to confront him. Having known about his despotic system he rose up to his feet and stood before him to end topple him down. Kawa's two sons had already been abducted to be sacrificed to cure the serpent's illness:

I am Kaveh, and a blacksmith, sire," he said, And as he spoke his clenched fists struck his head. "It's you whom I accuse, you are the one Whose fire's destroyed all that I've ever done. A king then, or a monster? Which are you? (Ferdowsi 977, trans, Davis, 2006.p.19).

Kaveh's direct confrontation shows how heroic and gallant he is. He is ceaseless and impatient to take revenge of his people. To perpetuate the act of uprising against oppression, Kaveh creates union and stability for the people, he also with his brave act urges on his people to do likewise in trying and hapless situations. Kaveh's victory is achieved through the destruction of the evil force represented by the serpent king (Taheri and Kafi 675).

Taheri and Kafi (2017) state that just the same as what we find in the story of Zahhak. Iranians accept Zahhak just for the oppression of previous rulers but unfortunately, they oppressed by the Zahhak too; awareness, conscious, and xenophobia of Kaveh brought them freedom; Kaveh could create unity between the people to uprise against invaders and defeat them. As an Iranian, Ferdowsi was also xenophobic. He creates brave heroes who are xenophobic and believe in the resistance rules. Moreover Asiye and Hossein (2013) assets:

Kaveh is the symbol of unity and integration. In fact, once he saw the oppression of Zahhak "finding Zahhak weak point, Kaveh uprises against him and become the leader of people He knew that Zahhak success is dependent on the people disunity. Therefore, he chose a flag as the symbol of unity, and gathered people (cited in Taheri & Kafi, 2017, p. 676).

The British historian David McDowall (2004) in his 'A Modern History of the Kurds' comments that the origin of the Kurds is deeply related to the myth of Kaveh, the people who used to run away from the oppressing ruling system of Zahhak and fled to find shelter in the mountains are the first Kurds in the history of the Kurds. It is clear that both legendary heroes have their own vies on the power of fate, for Prometheus his fate is unshakeable and while for Kawa, fate is liable to be evitable. Kawa legend is tried to be kept alive through Nowruz and Nowruz as an ideological myth becomes the mobilizer for the reason behind the resistance of Kurdish people. Nowruz is one of the construction entities of the Kurdish identity and through the celebrations; mobilization

of the people is achieved. By this way, Kawa becomes the symbolic mobilizer for the resistance understanding of the Kurdish people (Güven, 2021. 96).

Much like Prometheus, Kaveh believes in fate and its inevitable forces, for the former fate is unbeatable while for the later it could be changed with courage and heroic acts and determination. Therefore, in the face of the serpent king who is much like Zeus to oppress his people he acts out of courage to not allow fate defeat him personally and his subjects. Kaveh's way of challenging the king shows how brave and gallant he is, showing no fear and apprehension made him disregard the yoke of fate. 'Tell us, your majesty, which of the two? If you reign over seven kingdoms, why Must our fate be to suffer and to die? Acquit yourself then, let me weigh your worth' (Ferdosi 977, trans, Davis, 2006.p19).

And let your words astonish all the earth; And when we've heard you out we'll see The evils that the world has done to me, And why it is my son's brains have to feed Your snakes' insatiable and monstrous greed. (Ferdowsi 977, trans, Davis, 2006.p.19)

Sui (2023) explains that word fate is Latin originally, intrinsically it denotes 'Something that has been uttered' It is debatably related to divine powers and forces that drive human lives. It has numerous related words such as fatality, lethal or ruin. However. These related words decry catastrophes and plaques and natural calamities that can hardly be avoided. In old Greek literature and art, it carries the meaning of 'moira' it means 'portion' or 'share'. Humans are unable to alter their fates or to controlled as it has already been prepared to take effect without being capable of changing its course of action. As for the Greeks, fate could bring unpredicted and dire consequences no matter how much humans had free will to overcome its forces. Greek historians believed that fate does not have to be eschewed by man.

Furthermore, it is intriguing to note that the notion of fate has been prevailing in Greek literature to a great extent. Plays of Sophocles is brimmed with the idea of unbeatable and severe fate. The fate of King Oedipus was unavoidable and the fate of Antigone was also beyond change and repairing. Likewise, Prometheus Bond bears the same features, mentioning force of fate frequently is what the hero repeatedly alludes to show how helpless and miserable his situation is, to be chained for countless years:

I must endure, as best I can, the fate I have been given, for I know well that no one can prevail against the strength of harsh Necessity. And yet it is not possible for me to speak or not to speak about my fate. I have been compelled to bear the yoke of punishment because I gave a gift to mortal beings—I searched out and stole the source of fire concealed in fennel stalks, and that taught men the use of all the arts and gave them ways to make amazing things. ((Aeschylus, trans. Johnston, 2012, p.6).

Henceforth Agard (1993) affirms that 'Prometheus realized the superior power of Zeus and the inevitable penalty but none the less defied the orders of a jealous and pitiless god; accepting his punishment, he refused to call it just' (p.124). Prometheus is found guilty for his act of heroism this view is presented by the son of Zeus Hermes who appears at the end of the play to accuse Prometheus of a sin he committed against the father Zeus. For Hermes Prometheus has dishonored and humiliated gods for his

blasphemous deed to have acted as if he was superior to Zeus and other gods. Therefore, his speech is replete with derogatory and raging words to weaken the will-power of Prometheus. His deep wrath and hoarding manner are evidently clear in the following declaration:

You devious, hot-tempered schemer, who sinned against the gods by giving their honors to creatures of a day, you thief of fire, I am here to speak to you. Father Zeus is ordering you to make known this marriage you keep boasting of and to provide the name of who will bring on Zeus' fall from power. Do not speak in enigmatic riddles, but set down clearly each and every fact. And do not make me come a second time, Prometheus. What you are doing here, as you well know, will not make Zeus relent. (Aeschylus, trans. Johnston, 2012, p.32).

It is apparent that both heroes confront their oppressors: Kawa does not cease to seek justice and a fair ruling system governed by Zahhak, when he realizes how bloodthirsty Zahhak is he fearlessly confronts him 'You're in the demons' clutches now," he roared, Your evil hearts no longer fear the Lord, And all your faces are set fair for hell; Your hearts believe Zahhak, you wish him well, But I will never sign, or give a thought To this corrupted tyrant and his court. (Ferdowsi 977, trans, Davis, 2006.p.19)

Campbell further asserts (2004) If the hero, instead of submitting to all of the initiatory tests, has, like Prometheus, simply darted to his goal (by violence, quick device, or luck) and plucked the boon for the world that he intended, then the powers that he has unbalanced may react so sharply that he will be blasted from within and without— crucified, like Prometheus, on the rock of his own violated unconscious. Or if the hero, in the third place, makes his safe and willing return, he may meet with such a blank misunderstanding and disregard from those whom he has come to help that his career will collapse. In addition to that Pourmokhtar and Afshari (2018) comments "Kaveh Resurrection," depicts the story of a revolutionary man named Kaveh Asangar who stood up against Zahhak Mardoush's oppression. People have been paid special attention in this work, and Kaveh is all the more prominent. The group that has fallen is those who have disappeared from Zahhak, but Kaveh, who has risen from them and with his courage and science, have called for opposition to Zahhak and has given fear and terror on the face of Zahhak Mardoush. There is no text in this textbook and it only by knowing the story and narration of Shahnameh that one can notice its content. There is no mention of the details of the old type of painting, and the theme of the subject and its people are considered. Pourmokhtar and Afshari, 2018.p 348).

Love for Humanity:

Throughout centuries holy men and prophets contrived to preach one single notion called love for humanity as a universal and greatest language and religion. (Sethi 2017). Albeit intense love for mankind could be defined as stance that includes showing a caring heart, and offering help based on what humanity lacks, fulfilling their needs and caring about their lives. It could also mean understanding their difficulties and showing willingness to assist them in hard times without showing prejudice or ostracization regardless who these people could be, even strangers who undergo dire circumstances (Sprecher, S. & Fehr, B. 2005). David Velleman (1999) asserts that love

for humanity is considered as one of the fairest and purest sorts of love. Her further claims that giving love comes from the idea that we often value people whom we give love. He also thinks love is a moral duty that a human give to another human being.

Love for humanity made Prometheus lay sacrifice his life. He is seen as a merciful, flexible, friendly and amicable god who must help his creators. Therefore, he realizes to what extend humans need divine help and support in harsh times. Prometheus is aware that Zeus had long oppressed minor gods and subjugated humans by no stretch of imagination. With no apprehension or awe, he declares his life for the humankind; this is truly apparent in his exchange with Lo in the play:

I will clarify for you all those things you wish to know—not by weaving riddles, but by using simple speech. For with friends our mouths should tell the truth quite openly. You are looking at the one who offered men the gift of fire. I am Prometheus. (Aeschylus, trans. Johnston, 2012, p.21).

Shocking; as Prometheus has to offer his entire life in the service of the gods, he has entirely and paradoxically defied the laws prescribed by the Zeus. Prometheus does not care even if he is accused of having hubris in front of the gods. Hence, power who is the embodiment of Zeus charges him with such a flaw. Nonetheless, he does not cease to give man love and protection. The Power declares evidently the indictment of Prometheus in the below statement: against these high, steep cliffs, shackling him in adamantine chains that will not break. For he in secret stole your pride and joy and handed it to men—the sacred fire which fosters all the arts. For such a crime, he must pay retribution to the gods, so he will learn to bear the rule of Zeus and end that love he has for humankind. Prometheus was aware of the hardships he would undergo and he had the insight that Zeus's punishment could be beyond imagination, nevertheless the love he had for mankind let him choose pain and punishment over living under the reins of Zeus 'I was well aware of all these matters, and those mistakes I made quite willingly— I freely chose to do the things I did. I will not deny that. By offering help to mortal beings, I brought on myself this suffering. But still, I did not think I would receive this kind of punishment'. For the mortal being's god is sacrificing himself rather than allowing himself and other mortals to sacrifice themselves. His perspective on the function of mortals and immortals hurt the ego and the superiority and the pride of Zeus for that reason he is being fiercely and severely punished for endless years.

Prometheus, the fire bringer and the heroic Titan, is an illuminated god who granted mankind not only illumination and light, but taken from the gods, craftsmanship, art of living, enabled mortals the skill of wording and penning along with numerous other skills needed to be know and entertained by the mortals. He also decerns that it is the attribute of the gods to be envious and covetous of the mortals, to defeat them and to make them feel that mortals even need basic needs for living, he steals the fire from Zeus which is the most valuable gift, only gods could find glory and pride in it:

Then I invented arithmetic for them, the most ingenious acquired skill, and joining letters to write down words, so they could store all things in Memory, the working mother of the Muses' arts. I was the first to set wild animals beneath the yoke,

and I made them submit to collars and to packs, so mortal men would find relief from bearing heavy loads. I took horses trained to obey the reins and harnessed them to chariots, a sign of luxurious wealth and opulence. (Aeschylus, trans. Johnston, 2012, p 17)

Albeit: the generous hero inoculated in man the science of astronomy and construction; a huge and most meritorious attribute of the mighty gods. He with no sense of hesitancy donated such quality and craft to the mortals so that they can no longer live in gloomy conditions and darkness. This generous and heroic act of Prometheus is ostensibly visible in his gallant declaration:

In the introduction of *the Prometheus theme in English and French Literature: A Study of Literary Influences*, Awad (1963) relates the myth of Prometheus, with its alterations he is seen as the father of humankind, an image of Lucifer, the friend of man, the founder for civilization, the problem of the original sin, and the picture of the redeemer.

They knew nothing of brick-built houses turned towards the sun or making things with wood. Instead, they dug their dwelling places underneath the earth, like airy ants in cracks of sunless caves. They had no signs on which they could rely to show when winter came or flowery spring or fruitful summer. Everything they did betrayed their total lack of understanding, until I taught them all about the stars and pointed out the way they rise and set, which is not something easy to discern. Till the very end of the play, Prometheus remains changed in on the mountain, without knowing when will he be released from the punishment. He does not beg Zeus to free him, to beg would mean that he is regretting his choice to have helped mankind. Hence his love for mankind is staunch and strong, even pain and suffering could not make him give up his decision. For this reason he is a hero who has endured much excruciating pain.

Lovric (2017) opines that the myth of Prometheus tells a story of how Prometheus tricked Zeus, and afterwards stole fire from the Olympians. Even though Hesiod writes that Prometheus stole fire, it can be interpreted that Prometheus helped make a difference between mankind and animals. When Zeus hid fire from humans, he made them equal to animals. Humans did not have fire to cook their meat, having to eat it raw, just like animals. They also did not have a source of heat and had to rely on finding shelter to stay warm, a behavior seen in animals. Because Prometheus was very fond of humans, and in some stories, also accredited with creating the human race, him stealing the fire from Zeus and giving it to humans, separated them from the animals and made it possible for them to develop further and rise above animals. For this, Prometheus had to endure a severe punishment. He sacrificed himself for the humans and rose above other titans, because of the sacrifice he took, just because he preferred humans over the gods. In a way, he, as a representative of humans, rebelled against gods and won twice using his wisdom. Due to this he was a hero of people. On the other hand, one must not forget that, because of Prometheus, the humans would never have to endure Pandora's punishment. Humans already had fire and were using it, and only after Prometheus tricks Zeus, does Zeus hide the fire from humans. In retribution, he also sends Pandora to earth, and infests the earth with diseases and plagues.

Humans were living their lives to the fullest even before Prometheus decided to anger Zeus. Hamarat (2017) refers to Percy Shelly's *Prometheus Unbound*, he states that in the play Hercules, who is a symbol of power, unfetters Prometheus therefore Prometheus starts to be wedded again to his wife partner in exile. After his release he spreads the news of his victory over oppression.

Likewise Kawa endangers his life to confront the serpent king along with his victory of Kaveh, both Persians and Kurdish celebrate the achievement that Kaveh had brought to the people. Newroz is the Kurdish national day in the history of the Kurds, it is intrinsically related to the victory of the legendary figure, Kaveh, whereas the Persians relate the event to the myth of Jamshid. They two folks believe that the celebration of Newroz is deeply connected with the ancient religion of Zoroastrianism, and building fire during the Newroz days is an important act as in Zoroastrianism fire is an embodiment of sacredness. (Khalid 128). Indeed, Kurds relate the story of Kaveh to the appearance of the Median Empire around 700BC. People celebrate such victory every day on the 21, 22, and 23 of March. They build fire on the top of mountains to remind themselves of their historical victory over oppression. While for the Persians they do not relate Newroz with the myth of Kaveh. (Khalid 2020).

Conclusion:

The current study deals with the two distinguishing mythical stories from two different continents; the first one is *Prometheus Bound* by Achillis and the second one is *Kawa the Blacksmith* by Ferdowsi. In the two stories the two heroes and show different heroic attitude toward oppression represented by Zeus and the Zahhak. The former hero, Prometheus, is bound by his fate nonetheless he has contrived to face fearlessly his formidable foe, Zeus, for his heroic achievement he brought humanity light, civilization and justice as he is the one who saved people to no longer stay in abject Darkness. Zeus punished him for his gallant deed. Differently later hero has also saved people from the yoke of oppression perpetuated by Zahhak is not punished for his valor adventure to topple down the cruel Zahhak. Likewise, Kawa, brought justice and uplifted his dignity to those above him. Namely, both legendary figures remain symbolic for their brave acts against oppression no matter if they have gone under deep suffering and pain because of their noble qualities and achievements for the people who live in misery and penury. The research asserts that the heroes never vanish from history as their marvelous accomplishments bespeak of them even if they are no longer breathing the same air as we. Additionally, compassionate and altruistic aspect of love has been graciously and freely granted to mankind so that they could live in prosperity and peace. Both legendary figures Prometheus and Kawa endangered their lives for humanity so that they could lead a prosperous and free lives. Their unconditional love for humanity led to the spread of love, harmony and peace. Indeed, what they both brought to humanity could not be destroyed, neither Zeus nor Zahhak had the power to destroy the peace they created for their people.

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قههره‌مانی د رۆمانا پرۆمیتێۆس باوند و شاهنامه‌یا فییردموسی : کاوايێ ئاسنگەر

پوخته

یونانیان گه له ک ئه فسانه‌یه‌ی هه یه ل سه‌ر ناکوکیه‌ی دناقیه را خودومندا و مروغاندا. به ئێ با کوردان هه له‌بته ئه فسانه د ئه ده بیاتا کوردیدا نه گه له‌کن هه ر‌دیسان ناکوکیه‌ی ب هێژ تیدا دیاردین. خوداوه ندێ تیتان پرۆمیسێۆس دگه ل زیۆسی دکه هیهته ناکوکیاکا بهێژ و دژوار ده مێ ئه و ئاگری ژ زیۆسی د‌دزیت و پێشکێشی مروغان دکت و‌ه‌کو دیاری و هاوکاری دا‌کو مروغان ژ تاریتیی قورتالبکت. هه‌روه‌سان کاوه یێ ئاسینگه‌ر ژێ دکه‌قیه د‌ناف هه فرکییدا دگه‌ل پاشایێ سه‌رمار زاهاک ئه‌و پاشایێ ئیشه‌کا گرانگرتی کو پیتقیه ئه‌و ئیشا خو چاره‌سه‌ربکت ب قوربانیکرنا خه‌کلکیئ خو. کاوه ل هه‌مه‌به‌ری وی راده‌ستیت و دوماهیکی ب زورداریا وی د‌ئینیت دگه‌ل له‌شکه‌رێ میر جه مشیدی. هه‌روه‌کو دیار د چیرۆکی ئه‌فسانه‌یدا قه‌هره‌مان ناراه‌ستن هه‌تا ئارمانج و د‌سته‌که‌ه‌تین مه‌زن ب د‌سته‌قه نه ئین. ژبه‌روان ئارمانجین مه‌زن قه‌هره‌مان هه‌می ده‌مان دکاودان و سه‌ریووه‌ین ترسانکرا ده‌رباسدین و گه له‌ک جاران ژێ د‌بن قوربانی ژ بو ب د‌سته‌نێ‌خستنا ئارمانجین خوه یێن مه‌زن. هه‌له‌به‌ت نا‌قین قه‌هره‌مانان و‌ه‌کو هێمایین وێره‌کی و چا‌ه‌نه‌ترسی د‌مێژویدا د‌مین. هه‌روه‌کو هه‌ردوو قه‌هره‌مان پرۆمیسێۆس و کاوه چه ند سالو‌خه‌تیین قه‌هرمانی یێن و‌ه‌ک هه‌ف و جوودا هه‌نه ئه‌ف قه‌کولینه بیردو‌زا 'قه‌هره‌مانی' یا ره‌خنه گر جوزیف کامپبیلی ب کار‌د‌ئینیت. هه‌روه‌سان قه‌کولین سالو‌خه‌تیین هه‌ردوو قه‌هره‌مانان به‌راورد و شلو‌قه‌دکت. هه‌ردیسان قه‌کولین که‌سایه‌تیا خوداومند زیۆس دگه‌ل پاشا زاهاک به‌راوردکت کو چاوان هه‌ردوو حا‌کمان سته‌م و زور‌داری ل مروغان د‌کرن. قه‌کوله‌ر هه‌ول‌د‌ت باب‌ه‌تین راوستان د‌ژی زور‌داری و حه‌ز ژێک‌رنا مروغان و‌ه‌ک دوو ره‌فا‌ترین وێره‌کانه یێن هه‌ردوو قه‌هره‌مانان شلو‌قه‌دکت.

په‌یقین سه‌ره‌کی: قه‌هره‌مانی، زور‌داری، یا‌خییوون، حه‌زێک‌رنا مروغان.

البطولة في إسكيلوس بروميثيوس باوند والشاهنامة فردوسي: كاوا الحداد

الملخص

يملك اليونانيون العديد من الأساطير التي تتناول الصراعات بين قوى متناقضة: عادةً بين البشر والآلهة. بينما الأساطير الكردية، على الرغم من قلة عددها، يمكن أن تشارك في نضالات وصراعات مشابهة. يظهر بروميثيوس، الإله اليوناني الثوري والمتمرد، في مواجهة مع زيوس لإحضار النار ومهارات أخرى للبشر الذين يعيشون في ظلام بائس وبؤس شديد. وبالمثل، يظهر كاوا كبطل متمرد يواجه التنين الجبار المسمى زهاك، الملك الأفعى الذي يعاني من مرض مزمن، حيث يضحي بشعبه لعلاج مرضه. يقاتل كاوا زهاك وينهي نظامه القمعي الطويل الأمد، مما يتيح لشعبه العيش بسلام وازدهار فيما بعد.

من الواضح أن الأبطال في القصص الأسطورية لا يتوقفون عن تحقيق أهداف معينة، حيث يتحملون المشقات ويخوضون مغامرات خطيرة. ونتيجة لذلك، يبقى هؤلاء الأبطال رموزاً للأمل، وتظل أسماؤهم محفورة في التاريخ. بناءً على ذلك، تركز هذه الدراسة على فعل "البطولة" في كلتا الأسطورتين وكيف تمتلك كل شخصية أسطورية صفات بطولية. بالإضافة إلى ذلك، تطبق الدراسة مفهوم البطولة الذي طوره جوزيف كامبل. كما تحاول الدراسة مقارنة الشخصيتين، أعمالهما البطولية، نضالاتهما، والعقوبات التي يتلقونها بعد إنجازاتهم. كذلك، يسلط الباحث الضوء على شخصيتي زيوس وزهاك، اللذين يبدو أنهما يتمتعان بسلطة مطلقة على الناس. من الواضح أن الآلهة في الأساطير اليونانية كانت تستغل قوتها للتلاعب بالبشر الذين بدوا بلا حول ولا قوة في مواجهة الآلهة. ومع ذلك، تقع الأسطورة الكردية ضمن فئة النضال ضد قوى الشر التي يمثلها زهاك.

الكلمات المفتاحية: البطولة، التمرد، الاضطهاد، حب الإنسانية.