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Examining customs of warriors of heroine in three works "Shahnameh", "BanuGoshaspNama" and "Samak-e Ayyar"

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Abstract

Any type of activity or action that humanity has learned follows some principles called the principles or etiquette of it such as hospitality, customs, education, marriage rituals and so on; in this article warrior customs are mentioned. Warrior customs are skills, costumes, and combat tools and so on and about the heroines, some marginal cases like falling in love or woo rituals enters warrior the battlefield. In this study, epic novels of Shahnameh, BanuGoshaspNama, and Samak-e Ayyar were studied. Heroines who have played a role in these three texts are introduced and their warrior customs were analyzed.
Maybe at the beginning of this thing comes to mind that there are no differences between men and women fighting tools or techniques. However, the purpose of this study is to check the use of defensive tool by heroine: for example a heroine is not interested in wrestling with a hero, as well as in the use of a tool like arrow, she has more elegance. Research method is based on content analysis. First, the mentioned three works are introduced, and then heroines are introduced. Then the warrior tradition that involves skill, clothing, tools, etc., is discussed. Moreover, in the end, we conclude that gender of the Paladin calls for specific tools to use, and sometimes the atmosphere of battlefield combat mode changes and enters other issues.

Keywords: Shahnameh heroines, BanuGoshaspNama, Samak-e Ayyar, heroine

1. Introduction

Human existence has never been associated with war and battle, but the indomitable spirit of man has sometimes forced him to meddle and have practical involvement in what others have and has caused them to prepare their defense. Thus, to protect themselves, people have provided tools like mace, spears, swords, and so on and little by little has learned he must also learn skills to defend themselves better. Skills such as horsemanship, bragging, battlefield holding, and so on are seen among heroic women that

in addition to the above mentioned skills and equipment, they use other appliances for self-defense, whether in formal combat or in non-official campaign. First, these Paladin women are introduced and then their warrior traditions are examined.

1.1. Research Background

On the topic of this article, research has been done in the past, for example, an article by Houranejad entitled "Clothing and instruments of war in Shahnameh" where written the name of tools that have been used by heroes in the battlefield like caparison, spear, mace and then cites are given from the text of Shahnameh for it.
Another article has recently been conducted whose title is reviewing and comparisons of male and female Paladins in three epic narration (by looking at the view of "Gérard Genette)." The aim of this study is to evaluate and compare the battle between men and women, in three different epic narratives: battle of Sohrab and Gordafarid in Shahnameh, Homay and Homayoun in a Masnavi with the same name by KhajooKermani and Rostam and BanuGoshasp in GoshaspNama from an anonymous writer.
Next article is clothing and combat tools in Shahnameh written by Ahmed Zia Pour that is a primary and illustrated article published in the Journal of Arts & Humanities.
Now, a brief explanation of the women characters in the three mentioned stories is provided:

2. Heroines in Shahnameh

In Shahnameh we see only two female paladins and warriors: one Gordafarid daughter of Gazhdaham whose battle with Sohrab in and the other is Gordiyeh sister of BahrāmChōbin that fights Tobrag and troops of Khagan who chase her to take her back to China. Later, upon the entering Shabestan of King KhosrowParviz and upon his request shows her fight scenes with Khagan and his soldiers in the presence of two hundred servant maidens and Shirin (Cerami, 1989; 843-844).

2.1. Gordiyeh

Gordiyeh sister of BahrāmChōbin is of famous women in Shahnameh. If the black mark of husband-killing was not in her life, we could count her as the greatest women of epic. This woman is so brave and hero that while returning from China to Iran, she is selected as generalissimo. He uses all his efforts to save her brother from opposing Hormoz and Pervez. Her addressed words of advice to her brother, BahrāmChōbin are of the finest hand full of such statement. Besides a warrior, she is a woman of rejoicing feast. Upon request of King KhosrowParviz, she shows her fight scenes with Khagan and his soldiers in the presence of two hundred servant maidens and Shirin exhibits and then shows performance in drinking. A big part of her life is with dignity and honor and chivalry. The name of this woman comes in a report of Jupiter King and until the end of the report by King KhosrowParviz, this woman is seen in the relationship with her brother, BahrāmChōbin and the two kings (Cerami, 1989; 706).

2.2. Gordafarid

In the story of Rostam and Sohrab, we see chivalry of a girl that enters the battle with Sohrab to defend the fortress. After Hajir, daughter of Gazhdaham in the garb of men comes to fight Sohrab and eventually Sohrab picks up her helmet and finds a girl. Then Gordafarid promises Sohrab to surrender the fort. Sohrab accepts and leaves her free to return to the fort. Gordafarid goes to the top of the castle and announces to Sohrab that she is fooled (Cerami 1989; 389).

3. BanuGoshaspNama

Moein Dictionary in definition of BanuGoshaspNama has certain words "it is an epic poem in the history Goshasp daughter of Rustam that in heroism and agility there were few men like her among men and

many suitors such as Faghfour, Kaiser, Khagan of China, elders and relatives of Kay Kāvus went to Rustam for courting or sent men, but Rostam chose Giv son of GudarzKeshvadgan and gave his daughter to him. This work at hand is of the late fifth century (Moin, vol 5; 241).

3.1 BanuGoshasp

Of the heroine and warrior women of the Kayanids period is Goshasp and in other books apart from the Shahnameh power and heroic warrior and brave and wonderful works have gone in stories. Goshasp daughter of Rostam is so much paladin and warrior that no man deserves her as wife. This is because this lioness was willing to marry a man superior in these regards. However, because such a man was not found, she married Giv that after Rostam was the greatest hero and a warrior's of Iran married her (Ensafpour, 1967; 61-62).

4. Samak-e Ayyar

Samak-e Ayyar is one of the best novels of Persian language in the sixth century. The compiler of this story is Framarzibn Abdullah al-KatibAlarjani (Safa, 2007; 988).

This book should be seen as novelties of Persian books, and of the best ones at our study time. All fiction books usually have the advantage that speak a common language and show it, especially stories narrated by storytellers and raconteurs in mind of people. Samak-e Ayyar story is one of them and this is why they are lexically and grammatically simple and clear, but have certainty and strength and is a detailed story about different critical issues and in terms of words is very rich, and many of the New Persian language combinations that appear less in other books can be see there (Ibid: 991)

4.1 Heroine women in Samak-e Ayyar

During the story of Samak-e Ayyar, we see some hero women who are responsible for duties. These heroines like Gordafarid in Shahnameh wear war gown and go to battle and fight off heroes and as they have vowed of loyalty and chivalry they do whatever they can in this way. These women wear men clothing and do their responsibilities in any direction, and sometimes wear their own clothing and start sweethearts and sophistication and start singing to deceive their opponent seeking their company and get their lives. Ruzafzun is one of these women who has her father and brother killed and in all incidents is the companion of Samak-e Ayyar. The other is MardanDokht that shows craft in the battlefield and eventually marries to Farrukhrouz and even at this time, she does not give up battle. Sorkhvard is one of the same women that marries Samak-e Ayyar and works with him in various stages (Khanlari, 1985; 33-34).

4.1.1 Sorkhvard

Sorkhvard is the first heroic woman that plays a role the story of Samak-e Ayyar. She initially hides her being a girl and accidentally meets with Samak-e Ayyar and his companions. After her gender's being revealed to Samak-e Ayyar and his companions, she accepts the marriage proposal and marries him.

4.1.2. Ruzafzun

The second hero woman is Ruzafzun that enters the story About the character of Ruzafzun, the story itself has useful and fulfilled explanation that we resort to, “God willed Kanun to have a daughter Mastureh called Ruzafzun, the sister of Behzad and Razmyar but was agile in chivalry. He learned night and day secretly and openly in art that men do. While hearing what Samak does at all times praised him "(Alarjani, 1983, vol 1; 255).

4.1.3. Chegelmah

The third heroine who will be the commander of the story is Chegelmah. In the story, she is presented as sister of Tuti Shah who is a very brave and strong woman. Battle scene of Chegelmah with Farrokhruz is of the most exciting battle scenes in Samak-e Ayyar. She is one of the five wives of Farrukhruz, who is not a warrior after marriage.

4.1.4 Nikkeijahesh

Nikkeijahesh daughter of Shah Simab is the fourth hero who comes to the scene of the story. Nikkeijahesh, except in one or two scenes of battle, is not involved in the story, and soon gets out of the game. She is and innocent hero who continues to fight until the last **moment, but brutally killed.**

4.1.5. Shervanbeshan

The fifth hero woman is Shervanbeshan. Shervanbeshan is of hero women who has hidden her sexuality like Sorkhvard and everyone sees her as a man. She is presented in the story of brave child of Qatous. Like Chegelmah, she marries Farokhruz and no more goes to the battlefield.

4.1.6 Mardandokht

Mardandokht is the sixth and final hero girl that plays a fundamental role in the story of Samak-e Ayyar. This Paladin woman plays a more prominent role in the story than the other women. She is the child of Goorab and is hiding her gender like other heroines. She is very virtuous girl because as far as she can she shies away from battle and wrestle with Farrokhruz and rejects his suggestion to fight man to man. She is the fifth wife of Farrukhruz. She is the only female that does not give up fighting after marriage.

5. Heroine women fighting rituals

In epic works, it can clearly be seen that in battles between heroes, some principles have been adhered to. One of these principles is skills and the right tools for the battle. The first skill in the field is having the skill of riding. We should not forget that knowing strategic weapons and the provision of high quality ones are of the important issues that leaders should consider because new weapons in wars always have many advantages" Tezu, 2008; 49).

5.1. Challenging on the battlefield

"When the fighter goes out from the heart of the troops and passes from the right part of them, he starts to show off and roam and attack to stand between two rows living up to everyone to know that this fighter is very brave. Therefore, when the fighter of the enemy comes to the field, he starts shooting at the approaching enemy, and if the shot misses uses spear and if missed goes to the horse and if fell short uses sword and a hand on his neck and hands. Moreover, if he can use mace, it is even better and has his foot firmer in the stirrup to slam and struck and has a hand over neck and knee, and if the sword is lost, he uses broadsword and large knife and not be distracted of the enemy any time of the snare of the enemy. When he wants to return, he should refuse horse and return triumphantly to the army battalions and brigades and their queue, and should return to the right track that will defeat the enemy."(Daneshpajouh, 2001; 35-36)

After asking for permission (Dastouri), he goes to the battlefield. In the book of Sama-e Ayyar, about contending in the battle it goes "heroes take turn to show off in the order of superiority then go to the troops of the enemy and brag. If he is a famous hero, he says his name and praises himself and challenges. The opponent comes to the battlefield. A few sentences are exchanged between the two opponents. War of the hero begins with a spear, spear breaks in their hands. Then they use blade (sword), while the bumpers on their heads, and hit so hard that swords change into saws different from each other in the head and the blades in their hands as they saw it. They drop swords and pick the arrows and the bows break, and get the horses leashes to catch each other and take to their troops. (Khanlari, 1985; 19-20)

5.2. Combat skills

5.2.1 Horse riding

Heroes should be skilled cavaliers to be able to throw spear on horseback, use mince, do fencing, and so on. Thus, the hero must choose a proper horse for battle.

5.2.1.1. Describing a good horse

"The master of horses has said that the horse selected for the war must be single color, broad and brave and strong on the back and wide forehead and broad shoulders, wide on the (side) and short back." (Daneshpajouh, 2001; 11)

5.2.1.2. Properties of Iranian horses

According to Herodotus, Strabo, the Geographer of the early AD, and according to the citations by Professor V. Rijvay, US cavalry officer in the last century, Achaemenid kings saw horses as holy and sacrificed them in Eid al-Adha. Researchers also believe that Parthian horses were of race of Nisa horses and usually used white horses in combat. It should be noted that due to geographical location of Iran and large pastures, ranges of Zagros, Alborz and Sahand and Sabalan were good places for horses to live in herds and Nisa horses enjoyed international fame. These horses in Asian continent are without counterparts and are in various colors gray, white and dark and in terms of speed and endurance and beauty they are unique."(Aglmand, 2001; 51).

As mentioned previously, BanuGoshasb has always been riding everywhere, and there is compelling evidence that he has special skills in rodeo.

In the midst of spring wind round BanuGoshasb
She rode horse like breeze
(BanuGoshasbNama, 2014; 68).

Riding skill of Gordiyeh is also clearly evident from this verse of Shahnameh:

Gordiyeh told him this is me that like a horse fight a lion
(Ferdowsi, 2005; 1278).

About Ruzafzun's riding skill, it goes "She rode horse in the field, and challenged components." (Alarjani, 1983, vol 1; 329)

About riding skill of Paladin Chegelmah in Samak-e Ayyar, it is stated “Chegelmah wore battle clothing and took weapons of combat and mounted on a horse adorned with caparison, and the rider entered the field like an elephant." (Alarjani, 1984, vol 3; 329)

Horse riding skill of Nikijahesh is stated as “From the troops of Khorshid Shah came Nikijahesh the daughter of Shah Simab with a fast hors with weapons and shields of iron, nimble and agile on the field."(Ibid., 1983, vol. 4; 201).

ShervanBeshan's horse riding is also described as “The horse rule on the earth. She was on a fast horse with fourteen weapons and everybody adorned her for her agility, and ShervanBeshanentered the field, and showed off and hour to warm up."(Ibid., 1984, vol. 4; 277)

About the the rodeo of Mardandokht, it is said, "When queues were right the first one with the horse in the field was Mardandokht. On horseback, with fourteen weapons she entered the field. She challenged for some time and wanted an opponent. "(Ibid., 1984, vol 5; 70)

5.2.2. Bragging

The second skill when comes into play a good champion is bragging to undermine the morale of the opponent before getting into fight.

BanuGoshasb before the battle with Kuhzad (Rostam)s starts to brag and praise her race.

As my race is such I am better than any other one
I assume you fought off the white demon but I will beat you like a weak branch

Do not get proud of your power or to this body or race
If you are like a mountain, I will make you a hill and will raze you to the ground with this mace
If you are a wolf or a dragon you cannot escape my sword
Unless you listen to what I say and get off your horse
Bow to my horse and thus get away from my harm
Do not be proud of his arms and force Brin high culture
(BanuGoshasbNama, 2014; 80-81)

When Tabarg courts Gordiyeh for Khagan the Emperor of China on the battlefield, she does not give the negative response explicitly but with bragging before the battle, explains it to him:

When she saw her alone she started to talk to him
Asked him if he had seen Bahram if he had admired his rodeo and fight
He was both my mother and father now his time is gone
Now I test you and show you my fight
If you are talking of courting I am a good husband for myself
Ferdowsi, 2005; 1287)

When Ruzafzun starts to downgrade, Niko starts to brag and answers her. "Ruzafzun said O, hero if I killed my brother and father, they deserved it, as anyone doing something wrong is killed. I did it because they were unfair. Not a condition. Better a good name in the world of notoriety. Other you say that I saw what was forbidden. Why? I am the girl that men in the world should be ashamed like women to do something nefarious. I am so ashamed that I kill any man doing wrong, and if I can take his liver. You said you were a hero women and sitting behind the wheel and order. A woman should be chaste and pious whether hiding amongst a hundred thousand men, or behind the curtain. I then count all the heroes of his wife and the commandment to IqbalKhorshid Shah, who has accepted me as a sister. And you want me as your woman? The men are not scarce that you take me. Have you had enough of it? It was hard. Think of marrying someone else. If you are to fight, do not talk more and come to fight it is late." (Alarjani, 11983, vol 1; 319)

It is the time for Chegelmah to brag that praises herself against Farokhruz "Chegelmah went to Farokhruz and said Prince, you think that there is no man in the world to answer you.Farokhruz said, Paladin, be slow and I may fear: I am a child. Tell me what your name is so that I know how to fight. Chegelmah said Prince, humor me you cannot put the sun plated. I am Chegelmah sister of Tuti Shah and the king of several corps." Alarjani, 1984, vol 3; 330)

Nikijahesh also boasts against Roein "Roein came shouting to Nikijahesh, and said What is this all. What is your name and lineage? and what do they call you? Nikijahesh
Said the names of the men at the head men's razor. My sword now calls your name. Show what you have. Roein disturbed. "(Alarjany, 1984, cvol 4; 202)

Mardandokt to provoke Farokhruz to battle her began to brag "So Mardandokht killed who entered the fight and cried who is the person whose mace is much bigger than I? Why is he behind the veil like a woman? Tell your man has come forth. Said where did you go, Farokhruz? You blamed me to act like a woman and said I should go behind the veil, but you were telling yourself, as I am here, but you sit behind the scenes. Come to the filed. Farokhruz was hearing and wanted to go to the field. His father Khorshid Shah would not let go of him. Mardandokht saw that his father does not let. She took advantage of this came to the field and said now you are a woman and I am a man" (Ibid: 401 and 402)

5.3. Fight clothes

5.3.1. Armor

"The old warrior to protect their body against attacks and beatings of weapons used a type of corrugated special coating made of sturdy leather and for the front cover, metal was used, but the device due to being expensive and the type of construction, which requires certain skills could be used only by special people. This cover protected human fully against attacks and strokes. "(Aglmand, 2001k 37)

About Gordafarid wearing the armor in the Shahnameh, it goes:

She wore armor of cavaliers and had no hesitation in it

(Ferdowsi, 2005; 178)

And also about Gordiyeh, it says that after death of her brother Bahram, she wore fight clothes and goes to battle with Tabarg:

She wore her brother's armor and sat on the horse

(Ferdowsi, 2005; 1286)

In BanuGoshtasbNama, when she wants to go to fight three Indian princes, dresses in her fight clothes:

The reverent woman wore armor and covered her whole face
She wore queens' belt and her nice face was covered in it
She wore queens' belt and had a heroine spear in hand

(BanuGoshaspNama, 2014; 148)

5.3.2 Helmet

It seems that the first device that is used by the military as a means of defense is a helmet. It is also used by the attackers. Copper plates were used to build it and after tempering on the grill, artists and experts shaped it like a bowl. Gradually, helmet was made of iron and changes were created in it. As early as the first century AD in the Roman Empire, making this the first of bronze and iron was common (Aglmand, 2001; 36)

To stop opponent of knowing her gender, heroine were hiding their hair under armor or helmet, like this verse about Gordafarid:

The tress was hidden under the armor, and tied her hair on the top under roman helmet

(Ferdowsi, 2005; 178)

When Gordiyeh want to describe her battle with Tabarg to Khosrow and the others and others asks Khosrow for clothes of war. It is interesting that she asks for a Roman helmet. Hereinafter it was referred that the best and most beautiful type of helmet was built by the Roman Empire.

Gordiyeh went close to the king wanted armor and Roman helemt

(Ferdowsi, 2005; 1292)

In BanuGoshaspNama, it is mentioned that whenever she used to go hunting, she wore helmet to cover her hair:

Whenever she wanted to go to hunt That heroine woman
Like men she wore a helmet and hid her hair

(BanuGoshaspNama, 2014; 61)

5.4. Combat tools

5.4.1. Spear

The first combat tool with most heroes was spear. It can be clearly seen in all the battles of heroes. Javelin make time is attributed to the time of primitive man and said "Probably Neanderthals using the temperature of the wood fire, shaped metal as spear and gradually gave it a special mode. Making a sharp spearhead was first of bronze metal and then the other alloys were commonly used. "(Aglmand, 2001; 39)

5.4.1.1. Launching harpoon or lance

"These spears that were used to propel were shorter and lighter than conventional lance because this weapon was used to strike at short distances and until the classical period no changes were made in these weapons. Spears were made of wrought iron and their length was 150 cm, of which one third was the head that was broader and heavier. The weapon was thrown from the back to the opponent. "(Aglmand, 2001; 39)

In the story of Rostam and Sohrab, it is said that Gordafarid after using a bow and arrow, gets spear to cope with Sohrab.

He took arrow to bow and his arm was stretched fully
Took the spearhead towards the Sohrab and gave it a full propel

(Ferdowsi, 2006; 178)

The only weapon Gordiyeh uses in war with Tabarg is spears:

She threw a spear to his belt that fell apart his life

(Ferdowsi, 2005; 1287)

In BanuGoshaspNama it is also noted that she used spear in a battle with three Indian princes:

Jaipur struggle the famous women and started to fight
She threw a hard spear at him he lost life and fell off horse

(BanuGoshaspNama, 2014; 150)

About throwing spear in Ruzafzun fight with Niko, it goes "Niko took a spear and threw it to Ruzafzun. He seized it and fought with the spears and fight together. The spears broke in their hands and they threw them" (Alarjani, 1983, vol 1; 319)

About Chegelmah throwing spear in her battle with Farokhruz it is said "They threw spears at each other so that the spear broke in their hands and tore the armor, and they did not find victory. They dropped them" (Alarjani, 1984, vol 3; 330)

Nikijahesh uses a spear in her battle with Roein as the first device "Roein disturbed and threw a spear at her spear. They tried a lot with them and they broke, so they dropped them."(Alarjani, 1984, vol 4; 202) in describing the throwing of spear by ShervanBeshan, it goes "They threw spear at each other. They fought so fiercely that ShervanBeshan got angry and dropped the spear" (Ibid, 277)

Mardandokht's first defensive tool against Farokhruz is spearing "They threw spear at each other, tried a lot, but no one succeeded." (Ibid, 382)

5.4.2. Blades (swords)

When two heroes' spear broke, their hands went to turn sharp sword and a moment of negligence would cause death. Therefore, they wear helmets to protect their heads. About making sword, it is said, "In the first phase, with curving metal and sharping curvature, they took the first step in the construction of their swords. At first, the made swords were of hard bronze heavy and 90 cm." (Aglmand, 2001; 40) Jamshid attributed to the sword, it was his adequacy and perspicacity, and he is in favor of all the peoples of the world. It took a hundred years to get iron out the mountain and mine, and he commanded of making sword. Fear and awe of sword is over other weapons and other weapons, and it is the weapon of the brave.

Types of sword: Chinese, Russian, Caspian, Roman, tomatoes, Yamani, Soleimani, watercress, Alaei, India and Kashmir, all these swords are famous, but of all blades, Indians swords are better and sharper." (Daneshpajouh, 2001; 15)

5.4.3. Shield

"It was already being used by Neanderthals before being used as a military weapon: from the period of the Stone Age to Shield to defend or evade the scrutiny and by hunters or herders. The combination of wood, bronze shield found that people kept it on the left arm and could keep all the body blows. "(Aglmand, 2001; 36)

When Gordafarid sees that Sohrab has taken her spears and wants to throw her to the ground from horse, she drop uses his sword.

As gordafarid turn over the saddle drew a sharp blade
Knocked him and split his spear stopped riding and dust took up

(Ferdowsi, 2005; 178)

In BanuGoshaspNama, after spear and mace, sword is used:

He wanted to twist her arm when the lady cam like a lion
She had a cutting sword in her hand that even monsters were afraid of
Rostam was no match to that as he was fed up with her sword

(BanuGoshaspNama, 2014; 91)

It also becomes clear in the following couplet where BanuGoshasp used her shield to protect yourself:

As she threw her mace up the lady hid under the shield

(Ibid: 86)

Crossing sword by Ruzafzun and Niko on the battlefield: "They took the blades of the pair was separated and wore helmets in their head and hit each other with razors and the two armies were surprised of their manhood. The blades because the blades were in their hands."(Alarjani, 1983, cvol 1; 321)

Chegelmah drawing sword in battle: "Swords killing people took blood from the scabbard. They took blades such that they took helmet from heads and hit so hard each other that the blades broke and fell off their hands, but there was no victory, and they dropped blades "(Ibid., 1983, vol.3; 330)

Nikijahesh drawing sword on the battlefield, "They took swords and meet tight ink color diamond blade rock emerged from the pair. They took helmets to their hands taken and wore them and the swords broke, but there was no victory."(Ibid, vol 4; 202)

Mardandokht drawing sword in her battle with Farokhruz "They took the blades and covered their heads in helmets and hit each other's head until the blades were ripped, but there was no victory." (Ibid: 382)

5.4.4. Mace

When the two heroes cannot afford win with swords and their instruments shatter and destroy, they took their maces out of the saddle, so to beat each other. In using mace, arm power is very important. It is thought the first period before the human had knowledge and technology with the iron, making weapon was acquired as a primitive means. The best proof is stonewalls of ancient city of Jericho whose building belongs to 8,000 years BC.

Of the remainder of this city, it is obvious that the defenders of the city and military garrison in the town used hewn and polished stone rather sharp daggers and axes and sticks as clubs and spears and arrow that were very resistant.

Maces obtained from this exploration have a very simple construction and carved stones or bones are embedded in them as a handle, and it must be admitted that, it was not easy at that time. From this time onward, mace was crafted skillfully and given to great figures of the era like the heroes and rulers."(Aglmand, 2001; 29-30)

In her battle with Rostam, after spear BanuGoshasb uses mace and hits so hard to his head the the horse to whines:

The lady took the mace and outsmart her father
She stood with shining chest and hit the hero with her mace hard
Rakhsh went to the ground to breast and started to talk angrily
(BanuGoshasbNama, 2014; 85)

Chegelmah uses mace in her battle with Farokhruz. They took the maces and hands and arms worked. They hit each other so hard that the elements of armor fell apart and steel shield became like blacksmiths market. The noise of mace and neighing of horses were back to the sky. They put maces in saddle." (Alarjani, 1984, vol 3; 330)

In the battle of Mardandokht with Farokhruz maces start to work." Farokhruzcried that to get his mace. They brought Farrokhruz mace and gave it to him. Mardandokht looked at that mace and praised it. She said, "Prince, you bid me to do women's work is grinding bodies and mace. I want you to bring Mardandokht mace like a lion and cow and two rubies and two emeralds in the bull's eye in the eyes of the lion. I was weighing a hundred and ten.

Farrokhruz was good. Took hours to fight with mace.Farrukhruz came. She hit him with mace. Mardandokht hit his mace, but did not hurt him; his hands trembled. Farrokhruz praised that no man could stand his mace, and Mardandokht reached him to hit that Farokhruz took his mace, and the armies were afraid of their mces until they got tired and horses were exhausted. They stopped."(Alarjani, 1984, vol 4; 383)

5.4.5. Bow and arrow

Another defensive tool used in war is bow and arrow. The mechanism of bow and arrow is a string that is polished and tightly closed timber and two head slightly bent. Making bows goes back to the Neolithic period, which is about 30,000 years ago, but the history of the bow with advanced buildings is 3,000 years ago. In making arrow progress was also gradually made, so that later it was built of highly resistant and sturdy wood and made subtle elegant plantations.

Bow mechanism is the force of arms in pulling the bow archer, turns it into potential energy to kinetic energy converted with the release of bowstring, and throws the arrow with killing force and it depends on the power and force of arms of arcer. "(Aglmand, 2001; 41)

In Gordafarid battle with Sohrab, it goes that Gordafarid first begins battle with bows and arrows:
She put arrow to the bow and opened her chest and there was no escape of her arow
She started to shoot Sohrab and left and right they started to fight
(Ferdowsi, 2005; 178)

In Samak-e Ayyar book, it is only Chegelmah who uses bow and arrow to defend. They took a large field and took regale bow with diamond arrow, with small mouth, bitter, and threw so many arrows that no arrows were left, but there was no victory." (Alarjani, 1984, vol 3; 330)

5.4.6. Navak (Small arrow)

"Among the techniques that they have to be perfect is throwing Navak. Navakis sometimes not perceived of battle weapons, not used in the field of war openly, and used in secret to throw toward the enemy. "(Khanlari, 1985; 83)

Ruzafzun was very skilled in throwing Navak, with which she killed a number of enemies. Ruzafzun said Samak, I need to kill these wrongdoers. Samak said yes ask it well and do it.

Ruzafzun took her hand to the armor to get a Navak in which she was skilled, and before this I said, that she was unique in throwing Navak. Thus, she put a Navak in the bow and aimed. However, from where she was it was one hundred steps more to Adan. She released it and hit Adan in mouth and it came through back of his head and no one knew what happened that she died. "(Alarjani, 1984, vol 2; 128)

5.4.7. Lasso

"Shedding lasso is of the tools of good fighters and he should be a master in this technique. The hero should take the lasso when she goes up a wall or a roof, so that the enemy could not use it to come after him. " (Khanlari, 1985; 82)

One of the characters of Gordafarid in Shahnameh is shedding lasso. It is clearly noted in this verse:
She came to ordafarid to throw the lasso
(Ferdowsi, 2005; 178)

5.4.8. Knife

Another tool for fighting is the use of the knife that was mostly used to make sudden attacks rather than official battles.
Sorkhvard using dagger: "When Sorkhvard saw that Samak killed two or three, she took a knife and said I am Sorkhvard servant of Samak. They took knife and in an hour killed twenty men at once and emptied the fortress of people." (Alarjani, 1983, vol 1; 202)
Ruzafzun using knife "Ruzafzun was in such a state that was nearly destroyed, hearing that was as if new life. Thus, she attacked with a knife, thrust it to his side, and came out of his back. Another knife, she pushed on his chest that he kept staring eyes and fell heavens to the heavens."(Alarjani, 1984, vol 3; 442)

5.4.9. Bihashneh (anesthetic)

Bihashneh or anesthetic drug is drugs that dissolves in water or wine and were given to the person, and the person becomes unconscious in a few seconds.
When heroines saw they do not have the strength of their opponent, they used this means of defense: Like the battle of Mardandokht with the hero of Gamgaam. "King, I had a midwife and she advised me to have aenethetic when among men. I had a ring and in the jewel, there was the drug. I recall it when we had wine.
I took a cup of wine in my hand and kneeled before Gamgaam. I said let us drink for your joy, so I filled a bowl full of wine. I took off the ring jewel and poured aenesthetic in it in a way that Gamgaam did not see. I gave him the drink he was unconscious. I took the ring and belt of her waist and left." (Alarjani, 1984, vol 5; 75)
Chegelmah in his battle with Farokhruz when finds herself unable resorts to this defense. When it was Farrokh turn, he seized her waist, raised her as an apple off the earth, and showed to both divisions. He wanted to knock Chegelmah on the ground that her army started to attack and so did the army of Khorshid Shah. At that timeChegelmah put the drug that her nurse had rubbed on her hand rubbed to his nose and fell unconscious. Chegelmah saw Farrokhruz on the ground and went to her army." (Ibid, vol 3; 332)

5.5. Fighting without tools

5.5.1. Wrestling

The last phase of the battle is wrestling, in which the two heroes take each other's hands and belts, and the one who can lift the other out of the ground and throw him to the other side will win.
In BanuGoshasbNama it goes that BanuGoshasb and Rostam had hand in each other's waist:

As the lady became surprised Rostam took her waist
The forced each other and the lady took his waist out of anger
Like wheath her hair was disturbed and she got angry like fire

(BanuGoshasb Nam, 2014; 97)
Wrestling of Ruzafzun with Niko: "in the heated battle Niko seized Ruzafzun's waist and Ruzafzun took her belt. They both used much force. Of the strength Niko'shorse back broke. Niko was falling that Ruzafzun grabbed her and both separated from horseback, and of the struggle in the battle they fell close to Niko's army" (Alarjani, 1984, vol 2; 128) Chegelmah wrestling with Farrokhruz: “If you want to walk hand in battle and take each other's waist, we will do it when we are done on horseback. Farrukhruz said as you wish and got off the horse and said now that you want it this way Chegelmah we should get rid of the heavy weapons and take them off. Chegelmah said it is fair. She came and took Farokhruz belt. She

forced. He was as strong as the mountains. Chegelmah tried three times to take him off the ground, but failed. When it cam to Farokhruz, to take her waist, he took her like an apple and showed to two armies. He wanted to knock Chegelmah on the ground that her army started to attack and so did the army of Khorshid Shah." (Alarjani, 1984, vol. 3; 332)

Nikijahesh wrestling with Roein on the battlefield: Roein came and took Nikijahesh waist and she reached out and seized Roein belt. They both forced for an hour until they both remained tired "(Ibid. 4; 202)

ShirvanBeshan wrestling with Gotu on the battlefield: "ShirvanBeshan came and took his waist and forcibly seized his hands and tore apart." (Ibid, 277)

Mardandokht wrestling with Farokhruz: Mardandokht tries to avoid wrestling as much as possible, and it is not because she is weaker, but she is a vitruous girl not wanting to wrestle a man. It can be understood from the words of the story. "Said Farrokhruz, you liberated woman, you acted as a man. Do have the power to get off the horses and wrestle? As no one succeeded on horseback and it is not good to force more. Mardandokht said it is ugly until tomorrow." (Alarjani, 1984, vol 4; 383)

In another battle also Farokhruz again prposes and this time she refuses the offer by saying this you are a man and I am a woman, it is bad to take each other's waist. Let us try our maces. At this time, he gor angry got off the horse and took her waist. Both used force. Mardandokht's belt tore. They said until tomorrow (ibid, 396). However, in the third battle, by cunning Farokhruz makes her get off the horse and wrestle with him. Mardandokht got off the horse and stood in the battlefield in a way that he liked.

Mardandokht said you played a trick, so let su take the waists. Farokhruz took her waist from horseback Mardandokhtwas forced to have her hand in his waist and used much force, but no one was victorious. "(Ibid: 416)

5.5.2. Boxing

In BanuGoshasbNama, it is pointed out that in the conflict that occurs between BanuGoshasb and Giv on the wedding night, she punched the Giv and bounds him:

He came to touch her — as they were alone
He brought her close to him — he did it in a very bad way
He started to touch that heroine — when she got angry
It was in such a way that he fell of the bed — and she punched him so hard
Tied him up and threw him to a corner — and tied his hands and legs

(BanuGoshasbNama, 2014; 172)

The reponse of Ruzafzun against Gatush impudence: Gatush was intoxicated and fad prevailed. He stood to punch Ruzafzun. She got up and punched him in the neck that he went unconscious."(Alarjani, 1984, vol 35: 2)

5.6. Guile and deceit

A military principle says, "War is based on the principles of guile and deceit." (Tezu, 2008; 99)

"As Gordafarid knows of love of Sohrab for herself, deceives her by false promises of saying yes to his love, and surrendering the fortress to himand freed herself from her grasp (Cerami, 1989; 511-512)

We should not seek war among this peace — and now the whole army and fortess are yours
When you come, we will have joy — and all the tressure and guards are yours

Treasure Fortress and Military Police and the Trust Chvayy does Dlhvast coat maker
(Ferdowsi, 2005; 179)

5.7. Falling in love on the battlefield

A principle of war syas, "Give enemy young women and young boys to make him enchanted and give hm emerald and silk to make him ambition." (Tezu, 2008; 41)

"This principle of war applies in this part of Shahnameh that Sohrab takes Gordafarid's covers to see the beauty and gives his heart to and shows tolerance with the command of his heart.Without a doubt, this

faded love of the hero to Gazhdeham's daughter that does the job and she frees herself from the son of champion." (Cerami, 1989; 509)

She remove her face from the veil an showed her face to Sohrab
There was no tree higher than her like a garden in paradise
If was as if blooming any moment her two eyes were those of deer and arched eyebrows
His heart started to burn and he fell in love.

Kerang's falling in love with Mardandokht: Kerang and Mardandokht struggled. They were fighting with spears that suddenly helmet dropped from her head, and her so beautiful face emerged. It was brightness and twenty-four braided hairs fell on her face. It was still two days she was a bride, and had perfum in the hair, everywhere was the smell of her hair, and her moonlike face was glowing. Kerang saw her and stopped, and saw her hair, and face, and fell in love.

She became weak of her love and stayed there. (Alarjani, 1984, vol 5; 221)

ShirvanBeshan's falling in love with Farokhruz: Farrukhruz is in the prison of GatusShirvanBeshan's father. When she was brought from the prison to make decisions about, ShirvanBeshan sees her and falls in love. "ShirvanBeshan was looking at Farokhruz. Fire of love of Farokhruz has burnt his heart and love of Farrukhruz fell in his heart. ShirvanBeshan said father give her to me to keep. Gatus said take her and ShirvanBeshan said thanks. He brought Farrokhruz and took his tent and set fortu men to guard her and made two hundred men as guard around the tent." (Alarjani, 1984 vol 4; 274)

When he tries and sets her free talks of his love to her. "ShirvanBeshan said O Samak, I told him I am a girl and I fell in love with you the day I saw you. I will keep you from enemies. I freed you from the fortess to set you free of enemies, and came to do your job. Promise me to forget about Golbuy, Chegelmah, and Gitinamay as I am sure they are all awaiting you." (Alarjani, 1984 vol 4; 269)

Paladin Gamgam's falling in love with Mardandokht: "Mardandokht was standing by Khorshid Shah. When she saw Gamgam, she trembled and his face lost color. King saw her. Said, Queen, what happened to you? Mardandokht said I am in love with him. One day we were hunting. He had hunted a zebra and brought it to me, and I killed it, cooked it over the fire, and ate when Gamgam came. I fought with him. He owerpowered me. He saw me and fell in love. He took my hair and pulled it and gave me a kiss on the face. I took my own body back."(ibid 5; 75)

Farrokhruz and Chegelmah's falling in love: "God willed so that when Farrokhruz saw Chegelmah on the battlefield, as he was young fell in love with her tresses and he had no power to confess nor to wait. Finally, he could not wait and approached his father.

He took his father's hand in his own and said father I have no one kinder than you do in whole army, and I want to tell you a secret as there is no one to liten and keep my secret. However, I want you to take no disloyalty as I have no patience. Alamafrouz said tell me that, Prince, what is that that secret that you cannot tell and what is that pain that Samak cannot solve. (Alarjani, 1984, vol 3; 333)

Farrukhruz said father when I saw her, I stopped looking at any other woman and I have tolerated so much agony because of her and have not obtained her to day. However, when I saw Chegelmah in the field and looked at her face, I fell in love and had no power. Now I want you to bring Chegelmah to me as I cannot wait until her coming. (Ibid: 334)

At the same time, Chegelmahin is talking with her nanny in the tent. "Chegelmah said, nanny, you have no idea of how I felt when I saw Farokhruz. I fell in love. The more I tried to ignore him, the more attracted I became. You know that I have never fallen in love with anyone, but with one glance at Farokhruz I fell so much in love that I cannot wait anymore." (Alarjani, 1984, vol 3; 335)

Mardandokht and Farrukhruz's interest to each other: Mardandokht and Farrukhruz's interest and love is not explicitly mentioned anywhere in the story as if they love each other.

It is only in one of their battle scenes that this love and friendship is mentioned very briefly. In one of the fighting, Mardandokht goes to fight and invited Farokhruz , but astronomers seeeFarrukhruz' fate weak Thus, his father prevented him from going into battle. "But Farrukhruz grew impatient and could not do

anything with the father. He was struggling with pain. Out of anger, he took a dagger, stabbed himself in the stomach and his belly pour outside of his abdomen, and fell. Khorshid Shah cried out. The heroes were roaring. When Mardandokht saw that, she went weak. She eemained unconscious when the breeze of joining was blowing. Alas, Farrukhruzis destroyed by wrath. Father would not let him come to the field, and he splitted his chest out of it. She returned chagrined. "(Ibid 4, 402)

5.7.1. Proposal on the battlefield

Sometimes falling in love leads to proposals: like the one in Shahnameh that before the battle of Gordiyeh with Tabarg when Tabarg sent proposal of Khaghan to Gordiyeh. Tabarg says:

Do not think I say it myself that I refrain from something like that
You cannot go from here do not do this, do you not want to marry
He told me to tell this if you do not listen I should take you as prisoner
The one who has done this to him and we have had enough of speaking

(Ferdowsi, 2005; 1287)

Niko's proposal of Ruzafzun while bragging, "O girl, are you not ashamed that destroyed your family and killed your brother and father and plotted with them? Do you not have fame or disfame? You should be the wife of hero sitting in the house and giving orders, why do you do this. If tive command and regretted, return now to me and I promise you I will take you as wife and you will be the lady of twelve valleys." (Alarjani, 19832, vol 1; 318)

6. Conclusion:

According to the findings, it turned out heroines got help of special tools and skills to battle like mace, swords, bows and arrows, spears and so on. When heroines entered the battlefield, no one recognized them from heroes, because they hid their tresses under battle clothes or helmets. Throwing Navak was one of the techniques of battle that requires a special delicacy making women to be more successful in this like Ruzafzun in the story of Samak-e Ayyar where herosareenvious f her skill in this and wanted to be her disciple. Wrestling is another tactician. In this technique, two heroes get each other's waist. Due to the physical contact, Paladin women try to avoid this as much as possible, because chastity does not allow them to do that like Mardandokht who refuses to wrestle with Farrokhruz. Thus, it is not so much welcome in the ladies side.

It should be noted that women Paladin often battle men Paladin. It is in human nature that these two sexes are interested in one another, and this causes the heroes and heroines fall in love sometimes. Alternatively, just one of them love the other, and sometimes proposal happens amidst battle.

Beauty is the capital of heroines even in the battlefield because they can use this for homeland defense and trick an opponent to get him to surrender like Gordafarid who freed the fort from Sohrab. Knowing the principles, skills, combat tools and their timely use is the key to win all fights. It was observed how female Iranian heroes had command over them and were aware of all the principles, and this is observing these principles of warfare that makes their defense and timely performance in the battlefield.

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