Decoding of Colors in AsadiTusi’s Garshaspname

Youssef Nikrouz
Assistant Professor in Department of Persian Language and Literature of University of Yasouj

Mahmoud Hamidi Baladan
PhD student of Persian Language and Literature at the University of Yasouj

Abstract

Mythical meanings sometimes appear in the form and template colors. In fact, the language of colors is a symbolic and mysterious language and this meaningfulness mysterious function of colors especially in the epic literature has substantial extension and diversity. AsadiTusi’s Garshaspname interacts many of the concepts and mythological beliefs in the language of colors and the way they are in contrast with each other. In the present study which is conducted based on case study and library resources with evidence from Garshaspname text, it is attempted to understand colors’ link with meanings and mythological beliefs by decoding them. The results of the present study have indicated that each of the six colors of "white", "black", "yellow", "red", "green" and "blue" in addition to the descriptive functions, in many cases they indicate cosmic symbolism, inner traits of individuals, religious beliefs, divine and evil effects and many other concepts.

Keyword: Garshaspname, myth, colors, code, symbol.
1. Introduction

The element of color has a special place in myth and few myths may have ignored it. The element of color in mythology is the decoder of a lot of concepts; for example the color of the horse fits the horseman such as the black horses of the kings that represent their power or the color of the character’s clothes that express their inner states such as the black gown of the mourners or the flags that represent divine or evil or yellow which is the color of happiness used in wedding dresses and sometimes the shroud and the color corresponding to the Zoroastrian belief that indicates the dead’s Faravahars are present in their celebrations and they share their happiness (Hinnells, 1994: 174).

The first symbolic feature of the colors is in their extension and being worldwide, not just geographically but also in all levels of existence and recognition including cosmology, psychology, science, nature and so on. The interpretation of colors may change but colors support the symbolic and mythical thinking everywhere.

Color is sometimes the symbol of separation and expression, diversity and stability of light. Colors such as orange, yellow and red through which the light passes are warm, active and supplied. Colors such as blue and purple that absorb light are cold and distant while a variety of green colors are combinations of these two groups. Black and white represents negative and positive and contrast. Dark and light colors are used to highlight and are the symbol of dimensionality of light. God in the form of light in mythological beliefs is known as the source of color (Cooper, 2007: 169). In the Christian tradition color is created or not created by the divine light. Religious texts and spiritual fathers just praise the greatness and beauty of light. The word of Allah is called the Highest Light and thus the Christian artists are more sensitive to the reflection of God’s light which is the structure of the world. Color interpretation is in connection with the appearances of antiquity and the reminiscent of ancient Egypt. The colors in the play of light and shadow are the symbol of the rise and thus they are used in Romanesque churches. Colors are also related to biology and moral symbols, for example, among the Egyptians usually the symbolic values of the colors enter the works of art (Chevallier, Gerber, 2008, vol. 3: 350).

The colors lead to another level of the symbols. For the mystics different degrees of colors are signs of the emergence and absolute light in ecstasy. That is how in the course of Rumi's thoughts blue leads to red and yellow, and with the passage of white, green and sky blue a colorless light is achieved. Other degrees of color lead from white (the color of Islam) to yellow (the color of faith) to dark blue (the color of good deeds), green (colors of peace), azure (the color of certainty inspiration), red (the color of knowledge) and finally black (color of God). Black is the color that specifically includes all the colors and it is not possible to distinguish ant other color from it (Fazayeli, 2008: 352).

Color symbolism may have religious value. “In the religious beliefs of different nations the color of coatings and clothes has specific function and proposed for different scenarios and stages. The
mystics have paid special attention to the color of the clothes and its connection with the process and the levels of Salik (Hasanli, 2006: 133).

1.1. Statement of the problem

Colors as a mythic element alongside other elements such as numbers, forms, rituals, etc., play a decisive role in forming the myths and considered as the decoder of many meanings and legendary concepts. This mythical role of colors is widely reflected in the epic literature. The present study with the detailed study of AsadiTusi’s Garshaspname is aimed to show that each of the colors "white", "black", "yellow", "red", "green" and "blue" in addition to its successful performance in describing scenes and scenarios and various phenomena, could serve as elements of myth and considered as an aura of ancient mythological concepts and beliefs. It has also attempted to reveal different levels of mythological meanings of each color such as mysticism, cosmology, psychology and the meanings of the holy angels and villains in Garshaspname. This study is presented by case study and with reference to evidences from Garshaspname.

1.2. Research background

One of the works on symbolic and mythological dimensions is AsadiTusi’s Garshaspname narratives that are somewhat significant. “Mythological themes in Garshaspname” (Zamani, 2014) discussed the mythological creatures in Garshaspname such as supernatural beings, symbolic animals, plants and the issue of creation but it has not discussed the symbolic role of colors in formation of myths. Among the articles that is related to myths and mythological narratives of Garshaspname is “blood transformed into a snake in Garshaspname” (Emami et al., 2013) that has addressed the emergence of snake from the human blood in “The building of Sistan” with use of allegorical concepts such survival, authority and strength and has not referred to esoteric meaning of blood that is connected to blood. Another one is “Analysis of Narration and Imagination in Garshasbname” (Hafarim 2013) in which Garshasbname and Shahname are compared in terms of aesthetics, style, narrative quality and linguistic and intellectual structures but there is no word of the colors are symbolic aspect.

1.3. Importance

Although the mythical roles and symbolic colors are sporadically discussed in research and library resources but based on the conducted investigations no detailed study is performed on the mysterious meanings of colors in AsadiTusi’s Garshaspname and this study could be important in this respect.

2. Discussion

The text of Garshaspname is a field in which AsadiTusi using linguistic and mythological knowledge has attempted to describe various wonderful natural and supernatural scenes and events. The element of color as one of the various means of description has a considerable role in Garshaspname. The main argument of this study is on various mythological functions of colors "white", "black", "yellow", "red", "green" and "blue" in narrations is Garshaspname.
2.1. White

Concepts such as lack of distinction, perfection, excellence, simplicity, light, sun, air, enlightenment, purity, innocence, modesty, holiness, decency and moral authority are mythical interpretations of white color. White mantle is the symbol of purity and chastity or the predominance of the spirit over the body. In the East, as in ancient Greece and Rome people wear white at the funeral. White is associated with love and life and death and funeral at the same time. At the wedding it is the symbol of death of the old life and the start of the new one while at the funeral it is the symbol of the birth of new life in the hereafter.

The most common mythical concepts and secrets associated with white are: “purity, chastity, light, truth, decency, holiness, happiness (in Christian and Egyptian mythology), mourning (as in ancient history of the east and Roman and Greece), symbol of birth and wedding and mourning and death ... ”(Cooper, 2007: 172)

White, like green has two positive and negative senses. On the positive side, it is the symbol of spirituality and truth and light, as the holy people have worn white (and sometimes green) in all myths and this indicates that in the monastery mysticism the beginner Saliks wear dark clothes and the mentors wear white gown. On the other hand white is deeply associated with the sun and indicates the mysterious association between these two negative dimensions and in the negative side white represents fear, unconscious, horror and anonymity which reminds Moby Dick the giant unknown whale (Herman Melville) (Gurion et al, 2006: 186).

In Buddhist culture and mythology, the white color is a symbol of self-mastery and decency. White Tara or the highest spiritual transformation through femininity "A woman who is guiding the other side of the darkness and bondage" is the mother of all Buddhists (Cooper, 2007: 172). It is also the symbols of peace, health, the pure spirit, innocence and authenticity.

- In Garshaspname in many cases the flag of war is described as white for example in Kabul War “Sarand’s” flag is described as white:

He said to him the one who has wide shoulders like Roman columns

The one who had a white flag of silk that glows in beauty and light (8, 9: 67)

- As it is discussed in the religious beliefs and cultures of various peoples white is a symbol of chastity, purity, holiness and joy. In the first war of Gushtasp against Bahv, Mahraj Shah due to the joy from winning the war gives Gushtasp a white elephant as a gift:

Awhit elephant wearing an armor that carries a throne of gold that glows like the sun (9:76)

- White is used to describe plants in Garshaspname as well. In “the trait of another island” watching a white plant with black flowers and red roots is a source of wonder for Gushtasp:
There was a white plant with black flowers and red roots (14:150)

- In the following verse the white color has the same amazing and unusual sense along with spirituality aspect:

It was as if the land was in a vale white veil in camphor under the sun (6: 152)

- The most symbolic function of white color is its relationship with luck. The phrase "white-fated" is meant to achieve happiness in the hereafter. Garshasptname has referred to this concept of white:

The carpet that ends in black will not be white in the other end you shall not ask it (1: 191).

The white hair is a sign of sublime perfection and spiritual authority compared with young people while it is the sign of the end of material life and the approach of death. These two concepts can be felt both in the below examples:

He is the one who has made my hair white; each hair is a tragedy cause by him (23:199)

Aging is a promise and death is forbidden but the white hair sends this message (20: 248)

- As mentioned earlier, White has both positive and negative dimensions. Its negative dimension indicates anonymity and lack of differentiation and it is when it is mixed with other colors, especially black. The white color has the same sense in the following example:

On the body of a deer white and gold are the same, but it is desirable in gold (2: 404).

2.2. Black

Generally black has a negative sense in mythology. It is usually a symbol of death, evil, destruction, shame, frustration, resentment and grief, humiliation, hard work and irrationality and it is the color of chaos its good sense are sobriety and stability. Darkness in Buddhism indicates the darkness of slavery and in Hebrew it means understanding and monarchy (Cooper, 2007: 174).

Black in ancient times was a ceremonial color: for example, the pilgrims and guardians of sacred places. Those who were primarily responsible for ceremonial and logistical affairs and guardians of sacred places were pilgrims and servants in black that their political and military role is in all Beyhaqi History.

Black is the darkest color that actually denies itself. Black represents the absolute boundary that life stops beyond it and indicates emptiness and annihilation. Black means "no" and “yes” is the opposite point which is white. White is like an empty page on which the story should be written but black is the end point beyond which nothing exists (Lüscher, 1999: 93).
Black, "is a sign of complete unconsciousness, the color of mourning and darkness. In Europe, black is considered as a negative color and it should not be interpreted positively in a dream primarily. A person dressed in black, black snake, all the dark signs without hope. In the Church the Dead celebrations is held under the black "(Aeppli, 1992: 284).

Black animals are considered ominous. A black dog causes death in the family. Black chicken is used in witchcraft. Black is used as the evil eye. According to magic repel black principle, is used as the belief therapy and is considered as a means of entering the time (Chevallier, Gerber, 2008, vol. 3: 350).

The connection between the ominousness of black refers to its symbolism in mythology and its relationship with evil. However, the dark horse has been a blessing creature among ancient Persians (Khayyam, 1996: 65). In Japanese religious ceremony, the dark horse was sacrificed to ask for rain and good weather from God (Hall, 2001: 26).

As mentioned, black is sometimes linked with ominousness. That is why in Iranian mythology most demons were described as black such as the following verse:

A night as dark as demons, the smoke and breath of sin casted all over (9: 64).

- In other examples life is described as a black demon and as discussed before it may represent the sign of evil, destruction, suffering and grief, hard work and irrationality and chaos:

He has a Zangi (black slave) as dark as demon and the years and months passed away from his stirrup (17:118).

- In “describing the desert and Gushtasp war with Zangi” a Zangi is described on a high mountain with a horror and black appearance. The black face of Zangi along with other evil features indicate the symbolic functions resembling the evil effects:

They approached a mountain close to the sky on which a castle higher than the sun

In that castle there was a wild Zangi that has a very frightening cry

He was dark faced and tall with demon look and boar teeth (23- 215: 18).

- In the description of hanging idol in the air circling around the idol is the sign of ignorance and misery which is called “black body” and “black heart”:

They have built a fine idol which is naked and had no gold and silver

A group of shamans around are gathered around it with black body and black heart (183: 4, 7)

- Sometimes the flag of heroes was black. The black color of the flag indicates their specific rituals.
The hero is in front of the queue with a flag behind him as a sword in his hands.

It is as if his horse is an iron mountain that the dust under its feet is like Hammun clouds.

He is wearing black and his flag is black as if he is ready to get the moon in the sky (98: 10-8).

The general is wearing helmet and caftan he is wearing dragon clothes and his flag is black (295: 21).

The black flag of heroes sometimes induces the holiness of princes and heroes and expresses the concept of completeness of black color. The black color includes all colors and in this sense is reminds the “existence of God”. In “Fereydoun Kingdom and sending a message to Garshasp”, narrated by AsadiTusi, Garshasp brings Nariman to visit Fereydoun while he is wearing his black flag:

The general is wearing helmet and caftan he is wearing dragon clothes and his flag is black.

He is riding an elephant so white and with collar and crown his mahouts.

Nariman is riding a horse behind him and countless riders are behind him (295: 21-23).

The secret concept of black color in case of the flag of the kings and heroes can be seen in the following examples:

He entered the city with his army and added black flags to the horses (361: 14).

The one in the dragon army gave him a flag and called him the hero of the world in the army (413: 9).

As if you want to lead the army o India and China that you have raised a black flag (408: 10)

- Garshasp finds plants that have black flowers and red roots and the blackness and redness of flowers reminds the reminiscence associated with black magic and also it could create an image of indignation and irrationality in mind:

They saw another white plant with black flowers and red roots.

In the middle of day it was dark in the plan and it was dark and you needed a light (150: 15-14)

- Or in "Garshasp watches the black hole” there is a three with green body and black branches. Here the black color is closely associated with the former meanings:

A tree has risen into the moon with green body and dark branches (173: 1)

- Also reminds the same concepts in reminiscent of a parrot in black and red forks and beaks.

They came to a plain with black parrots.
They are dark in body and red in forks and beaks (182: 10-9).

- As stated, in Iranian culture black is the sign of evil and misery and the black carpet has the same meaning:

The carpet that ends in black will not be white in the other end you shall not ask it

You shall not suffer when the chance is not yours if there is a bad chance there is no way out (1-2: 191)

- In another place Garshasp tells Shabro:

As you wear the black gown of the king your mother shall wear black for you (196: 19)

- Unlike the Shahnameh, in which the clack horse is used for pure race, this concept is less seen in Garshaspname:

His flag is a whale and his caftan is panther, his horse is black and armor is red (387: 23)

- Iranians mourning dress was white in ancient times, but in Garshaspname mourning clothes is described as black, for example, in the death of Garshasb elders are dressed in black and dark:

The elders are all in dark and black and shedding tears and their eyes are dull (407: 13).

In this blue and black sorrow the army passed one week (409: 17).

2.2.1. White and black contrast in culture

According to the ancestors, especially in Persian mythology, the black color versus white is usually a sign and symbol of evil and the demonic forces, the secret lies and evil. From the beginning, in the myth of creation, the Supreme Ahura Mazda is in the clear and transparent world and Ahriman is in the beneath dark world.

In Zoroastrian mythology the world is divided into two parts: the supreme world or the world of Hormazd and the lower world which belongs to Ahriman and Ahriman makes his creatures black in the darkness (Bahar: 1997: 10). Tishtar who is the God of rain when faced with "Apoush" Devil finds him as black and scary horse (Hinnells, 1994: 47).

The evolution of the meaning of the colors is different. Iranians consider the white in its broadest sense as a symbol of goodness, kindness, prosperity and consider black as a symbol of evil, poverty, misery and red as the symbol of blood and power that is both positive and negative and it can has two senses.

White and black contrast is evident in all ancient cultures and traditions. These colors lead to the motivation of contrasting feelings such as good/bad chance, life/death and… In Russian folk literature robe and veil is either white or black. The white color is associated with happiness and
black is associated with sorrow. Similar contradictions can be seen in other Indo-European cultures. The animals should be either white or black. Thus in Avesta in TishtarYasht it is said that they should sacrifice a white or black sheep for him. In Babak’s predictive dream Sasan’s quadruped is a white elephant (ArdeshirBabakan). Also a white goat in the desert fed the first pair of human beings i.e. Mashi and Mashiane (Bundahishn 9, 10). As mentioned in Dēnkard, the priests wear white and fighters wear red robes.

Separating the colors in Iranian myths is well explained based on four corners of the words. South which is the place in front you us place of light, justice, goodness and it is the dwelling of Hormazd and northern gods but the place behind you is the place of darkness, evil, cold, stench and place of demons and Ahriman (Ardavirafname, p: 21). Avesta names categorizing the world as is evident from their etymology, confirm the fact that the Iranian tribes have moved from the north to the south. The sun set is the west and the sky becomes red. The color of East is white such as the south. Iranian tribes may have brought these color concepts from the south to the east when determining the position in geographic location. Thus, west is the same as behind that is now called “west”. Thus by accepting this case, i.e. the acceptance of three colors for the four corners of the world, it best to say that determining the geographic position has been based on two perpendicular axes from north to south and from west to east. In addition to the geographical mysteries, myth is used in a broad sense of the universal position that is based on the contrast between top and down and in the middle of the two. Thus, the sky is the place of gods and the underground is the place of evil spirits and the middle is the position of people. The elements of this triple conflict have their own symbolizing color in diverse traditional cultures. In the Iranian myths the top is the place of heaven and Hormazd lives in it and it is connected with the light which is white (Denkart E-3/74) and the down is the place of hell and Ahriman which is associated with darkness and black. The middle world is probably red because Alborz that is in the middle of the earth and rose into the sky is towards the sun and it is in the east during the day and in the west in the sunset according to the rituals held by Persians. The organizers of these ceremonies wear white robes. Among the current popular beliefs in Iran are as follows: If you are farewelling a guest that you do not like him and you do not want to meet him again you should throw a black stone behind him. For this reason, you should not write to a good person that has left you recently so that you would not send a black sign after him (Chunakoa, 1997: 65-76).

One of the most important elements of Zoroastrianism that appears as an old mythic archetype in Garshaspname stories is the issue of “dualism” or the pendency of Ahuraei and Ahrimani forces. There are many examples of interoperability between "white" and "black" in Assadi’sGarshaspname that are in fact the images and expressions of these forces and Ahuraei and Ahrimani elements.

- Garshaspin response to Bahv considers black and white as contradictory and describes love and hatred with it which is an ancient Iranian idea:

I have hope is a son in such as you and black and white will never match with each other
How love and hatred come together at the time of war and stone and mirror shall never compromise

No one will ever ask goodness from evil, no one shall take shelter under a collapsed wall (108: 4-2).

- Whiteness is the sign of happiness and good luck because the of purity, inspiration and clarity and black has been considered as bad omin and that is why black-and-white carpet are found in Persian folk culture:

The carpet that ends in black will not be white in the other end you shall not ask it

You shall not suffer when the chance is not yours if there is a bad chance there is no way out (1-2: 191)

- In Garshaspname in some cases black and white are used together that indicates the constant struggle between good and evil forces; for example King Asrathgives 100 white and 100 black camels to his daughter as a gift.

Two hundred camels that were the beauty of the castle, 100 white and 100 black

The KngAsrath sent them to his daughter and the happy groom as a gift (218: 8-7).

In the same place he saw a two colored man black and white as a leopard (322: 7).

Day and night in the path of life are two messengers in black and white

2.3. Yellow

-, with associated symptoms and the will be two categories, eg on king Asrt hundred hundred camels, camel, white and black to daughter gift ¬Knd:

Two hundred Ashtar court make him one hundred percent white and the other black

Clean Asrt sent to the of Rod and happy groom

The same two colors, white and black Jayg·h see a man like tension ( 

The two peaks are always with us night and day, Snoopy, white and black (411: 2).

Yellow is a bright color and represents happiness. It is a warm color that is associated with knowledge and understanding. Yellow in terms of symbolism is similar to the pleasant warmth of the sun... and has a happy spirit. Sensory perception has a pungent taste and its emotional element is vitality and hope (Löscher, 1999: 91).
It is a bright, cheerful and calm color but is easily becomes uncomfortable. As soon as it is aggravated, it loses its value. Yellow which is the color of the sun and bright and penetrating, is the color of intuition and consciousness (Aeppli, 1992: 284).

In most myths yellow is continuous with divine golden color. It is a bright color that is the sign of gods: “in the Buddhist paradise, good creatures have bright yellow faces; yellow is the sacred color of Buddhism. Chinese Great Dragon is yellow. Emperor "Huang Ti" is one of the most memorable mythical emperors of China. His name means "Yellow God" (Kuyaji, 1999: 71).

Athenians used to put a golden locust on their hair to indicate their noble ancestors (Hall, 2001: 214). In Chinese myths the god of water appears as a cow with yellow or golden hair (Kuyaji, 1999: 71).

In the East, the specific aspect of Brahmacharya is the yellow and gold colors that have been considered as sacred colors. Buddha during his prayers to God Almighty wore yellow robes. Confucius always wore yellow (Sun, 2000: 115. 116).

In India, Hindu brides wear an old yellow dress to drive away the evil spirits from themselves for six days before the wedding. At weddings, the bride and priest both wear yellow clothes (ibid, 2000: 117).

Those who have turned to Mehr cult are divided into seven classes. The second order symbol was the bride and the one who had turned would marry Mehr cult such as a bride. S/he wore a yellow clothe with red stripes and the owner of such place has support from Venus (Hinnells, 1989: 134).

In the connection with the sun in the Sunday that have kept their meaning in the words “Sunday” and “Sonntage” in English and German as well as the connection with the golden and yellow has rooted in ancient wisdom and especially Iranian wisdom that built the temple of the sun rectangular and golden and its wallpapers were yellow coatings and golden cloths (Ahmadnejad, 1990: 42).

Mars has ten visualizations that one of them is in the form of a male bull with yellow ears and golden horns (Hinnells p. 41). The second stage of seven cities of love and faith is yellow and as the color of soul becomes prominent a yellow light appears (NajmeRazi).

In SuraBaqara the Isaiah cow is yellow and regarding the psychological impact of yellow God says: It is a golden cow that makes the visitors happy” (Baqarah / 69). In the Holy Quran yellowing the harvest is discussed (Az-Zumar / 21,Rume I / 51, Hadid / 20).

It should be noted that “In ancient Persia shoes were made of yellow soft leather that covered the foot to the ankle” (Cox, Turner, 1993: 54).
Yellow in mythology, as well as in relation to the Sun has been divine power, glory, illumination, undying, eternal God for light and the constituent material of life (Cooper, 2007: 173).

There are many examples in Garshaspname where - as in Persian literature tradition - the yellow sun has been studied and it has shown God's holiness. This yellowness indicates the companionship of the sun with eternal life while it is linked with the domination of evil night and enjoying God's support:

As the sky turned azure and that yellow Sapphire came out of the hill (59: 8).
- In Garshasp’s war with Bahv army, the earth is yellow which is in relation with the above meanings:

In the fourth as the sun came out of the mountain, the earth turned yellow and the sky turned purple (97: 7).
- Sometimes the war machines and shields are imaged as yellow.

The shields are usually circular and yellow to present the color of the sun and as discussed before the relationship between the sun and golden color is rooted in ancient wisdom and it is associated with the divine golden color. In Mehr cult the Mithras is riding the sun sphere which is yellow. Thus choosing the yellow color for the shield creates a divine aspect while yellow is the most influential degree of color and accordingly it can be effective in winning the war:

His helmet, shield and caftan were yellow and the same was true for the horse and armor (67: 10).

He is carrying a great flag and his shield and armor were yellow(111: 9).
- And in this case the Gili shields are described yellow and indicate delight, purity and radiance

The flower was pure by the rain and the Gili shields both in red and yellow
- In this case, too the leaves are likened to yellow shields. The yellow color has the same previous sense:

All its leaves are like yellow shields and in each one a man’s face appears (173: 2)
- Somewhere else the wine is described as yellow and in relation to the sun it means the mythical constituent matter of life and indicates preciousness and a symbol of divine power:

The image of yellow wine and crystal cup and the porch become heaven with angels (70: 10).

- In the folk culture of Iran, sickness and weakness are generally described as yellow:
It will bend your back and make your face yellow make you old and painful (135: 17).

His face is yellow in pain and his body is burning in fever (48: 23).

- And it is seen in the following examples:

The lips are dry and thirsty and the face is yellow and his heart is heavy to die in pain (162: 16).

You shall not laugh at someone’s yellow face that he is in pain because of you (202: 11).

- The term yellow sun refers to the sunset that is used in some cases in Garshaspname:

He came when the sun was yellow and drummed the drum of war (260: 19).

- Or in the following couplet yellow face of the sun at sunset is due to the fear of that night:

As the face of the sun turned yellow for the fear of the sun the guardian came in hastily (224: 16).

As the face of the sun turned yellow for the fear the day became dusty from the sky (90: 3).

2.4. Red

The climax of colors, the center of the sun and all gods of war is red. In addition, red resembles: masculine, active, fire, sun, monarchy, love, joy, celebration, energy, ferocity, bloody guilt, anger, vindictiveness, testimony, patience, faith, dignity, desert and misery. Painting red or red spot indicates the revitalization. Red and white have been the symbols of death and red, white and black represent three stages of the secret of acquaintance. Red was usually used to demonstrate the supernatural, sacred or solar deities. In Chinese culture, red is considered as an auspicious color. In Roman culture it was associated with war and in Indian culture it was the sign of activity, creativity and vital energy. In Christian culture it also means the spiritual death, forgiveness and regression, respectively (Cooper, 2007: 174).

The red color is considered as the symbol of life due to its force, strength and shine. Red is the color of fire and blood and its concept varies in terms of brightness or darkness. Bright red is brilliant, centrifugal, intensive and stimulating and such as the sun radiates its enormous and powerful light (Chevallier, Gerber, 2008: 560).

Red color in Garshaspname is mostly used to describe the plants, fish, war or a red sky at dusk.

- Garshasp in the wonderland visits gorillas that are red haired. It seems that the red hair indicates their supernatural aspect:

One said do not cry out of anger they are gorillas not the devils

They were tall like cedar and had hair in their body like the sheep
They were all red and green haired and had eyes and faces in both sides (126: 3-1).

- The red color is in eternal continuity with blood shed. In Garshapsname based on the subject that is mostly describing the wars its most senses are associated with ferocity, anger, revenge and death.

In Garshasp fight with the dragon and killing the dragon the term blood is associated with the color red which is a symbol of death and misery of the dragon:

Dragon’s tail was shattered in pain and with the wave of blood it shed the yellow poison (77: 13).

I will put a cloth without weft and warp on you that is made of body and blood (92: 12).

I shall not come back unless I shed the blood stream out of the dragon (163: 3).

- In Garshasp’s helping Asrath and his ambush the radiance of the sun on the blood of the dead has made the plain red and yellow and creates an image of pain, anxiety and destruction

From the color of the sun and men’s blood the plain was like red and yellow silk (231: 3).

- In Garshasp’s visiting Siamak’s black crypt, a garden full of fruit like heaven is described that the redness of the fruits inspired the concepts such as celebration, joy, energy and activity:

A tree has risen into the moon with green body and dark branches (173: 1)

Fruits like zucchinis are hanging they taste like sugar and red like blood (173: 1 and 3).

- Red is used to describe the fish. In Garshasp’s visiting Headkir island there is a description of a grove that has many red fish and when catching them each fish that comes out of the water is stoned. Red fish resembles motivator and charm, beauty and pleasure and energy.

They saw a glove fresh and pure where there was a spring like a rooster

The pack of fish were swimming in it and they were all red like the army in red

Each fish that came out of water as it saw the air it became like a stone (160: 15-18).

2.5. Green

This color is among the most enigmatic and widely used symbols and has a deep connection with mythical concepts of immortality and fertility. The green color includes both life and death contradictory features. The most obvious green symbols in public ethnicities and religions, including Christianity and Islam include: Youth, hope and happiness, paradise, peace,
abundance, prosperity and confidence and in the relationship with myth ever spring is associated immortality. On the other hand it is the symbol of change (reminiscent of spring after winter without leaves) and envy "(Cooper, 2007: 171-170). Green is the color of nature and growth and it terms of psychology it is the sign of sensitivity and emotions and the relationship between dreams and reality (Chevallier, Gerber, 2008, V III: 356).

In Islamic culture green is a sacred color. In Buddhism the light green is the symbol of the reign of death or anything that is related to the realm of the dead. In Chinese mythology culture green accepts the symbols of blue when it is used instead of it such as the green or blue dragon, spring, East, wood and water. In alchemy the lion or green dragon is the start of great buildings, the young god, overcoming and growth and hope (Cooper, 2007: 171-170).

The surprising feature of green indicates that this color has a secret a secret that is the symbol of a profound knowledge of objects and destinations. The language of the symbols that is both alive and mystical is called the green language. Green is the color of water, as red is the color of fire and thus human being has considered the relationship between these two colors as something based on his own nature (Chevallier, Gerber, 2008, V III: 519-523).

The sky in Zoroastrian mythology seems like grove and green. The embryo of people and cattle is created out of the bright and green sky (Esmailpour, 1998: 93-94).

The source of water is the compressed clouds of the sky. Therefore, it is clear that in mythology, sky is the place of good and creation. The sky with its green color generates life. Considering the sky as green is in the poem of the old poets a part of which is rooted in the mythology and the other part is associated with the sameness of green and blue (Ibid, 1998: 105).

The green color is symbolically similar to the pine tree with its deep, firm, fixed roots over the other trees with an independent nature. Therefore, green is the sign of stability and endurance and resistance to change and also represents stability and self-belief and value (Lüscher, 1999: 93).

- The most striking mythical reflection of green color in Garshaspname is describing the sky that often occurs with the green color:
  In “Garshasp’s fight with Hindu King” the green color indicates liveliness and joy, hope and trust:

As the night extended its brocade carpet the whole sky turned green by the moon (114: 25).

In "other questions of the Brahman", the green (= blue) of the sky indicates the infinity of the sky:

Ask what is that green porch that is running but its ground is fixed

Four dragons are entangled and hanged in that green porch (145: 22-21).

- In Asrath war against Kabul’s King the same concept is understood:
As the sky’s coin bended it took its coins from the green sky one after another (227: 9).

The following examples also suggest the same concepts of green:

As the night put on its copper coins it put the coins of the green sky

It was as if the gem seller Hindu put all his gems on the turquoise sky (356: 15-14).

As the moon throw the ball it took the polo and on its black horse he won the green arena (130: 11).

The bride of the sky revealed the face of the green gem (96: 3).

- Due to the good omen associated with this color, it is usually associated with concepts such as health and immortality. Thus the terms like "have a green head" is seen in Persian folk culture for example in mighty peasant the peasant claims:

You are a gem that the world has you odor

As that judas your head shall be green and your face shall be red and have a good omen (352: 13-12).

- Elsewhere, red hair and green hair animals are described:

One said do not cry out of anger they are gorillas not the devils

They were tall like cedar and had hair in their body like the sheep

They were all red and green haired and had eyes and faces in both sides (126: 3-1).

2.6. Blue

The color is associated with concepts such as truth, wisdom, revelation, wisdom, honesty, loyalty, stability, chastity, reputation, magnanimity, prudence, piety, peace, ecstasy and self-possession. Blue is the color of depth it is the female principle of waters in the form of blue sky, Great Mother, the lady king of heaven. It is like an indigo dragon. Vacuum, simplicity and the infinite space that is free from existence can include anything. In Christian culture, this color evokes the kingdom, eternity, faith and loyalty and it is the color of the Virgin Mary as Queen of Heaven (Cooper, 2007: 169).

- The blue color in Garshapname is mostly used to describe the water or the sky. This color is used to describe the sky under the titles Azure, Indigo, turquoise and… that indicate the infinity" and "depth" of the sky:

This indigo sky is like a sea and the earth is an island in it…
In the turquoise battlefield there are two fighters one from Rome and the other from the Africa (34: 1 and 3).

As the sky turned azure and that yellow Sapphire came out of the hill (59: 8).

As in this blue sky’s his age passed 14 (69: 11).

- The story of the night light cow that comes out of the water and lights the night has been reflected in the folklore and mythology of different communities. AsadiTusi in “Garshast and Mehraj navigation over India” describes this cow that is blue in this story.

In the dark plain he saw a light

He asked about it and they said it is a blue great cow

It takes the light of the day and grazes at night with that light

It comes out every night and goes to the sea every morning

As he feels the smell of prey, beast and hunter he runs away as long as you throw three arrows (149: 22-18).

Thus the colors in Garshaspname have different concepts from mythical concepts to folk interpretations.

3. Conclusion

The symbolic feature of colors includes different fields and levels such as mysticism, cosmology, psychology and various beliefs. Garshaspname stories show that colors along with other elements have a symbolic function. The present study explored the functions and decoded six colors "blue", "green", "black", "white", "red" and "yellow" in AsadiTusi’s Garshaspnameh. According to the research "blue" is used to describe the sky and the sea and to express the infinite depth and "green" describes the heaven and tells the liveliness and joy, hope and trust, health and happiness; white is used to describe war flags, humans, trees and plants and it is a symbol of chastity, purity, holiness and joy, extraordinary, good omen, transcendental perfection, spiritual authority, coming of death, anonymity and the lack of distinction; the black color is a manifestations of evil and a symbol of concepts such as: evil, destruction, suffering and grief, hard and irrational affairs, chaos and ominousness, special procedures, holiness od the princess and heroes, God's existence and mourning clothes, red is used to describe the plants, the battlefield and the sky and to express the supernatural aspects, ferocity, anger, revenge and death, celebration, joy, energy and activity, and yellow is applied to instill concepts such as God's holiness, the eternal force,

God's life-giving and support, illness, weakness and fear.
References

A) Books:
1. The Holy Quran
3. Ahmadnezhad, K (1990), Analysis of military works, Tehran: Elmi

B) Articles: