Metaphorical Conceptualization of Morality in Shakespeare's Macbeth and Ferdowsi's Bahram Chobin

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Abstract

The present research delves into metaphorical conceptualization of morality in Ferdowsi's Bahram Chobin story and Shakespeare's tragedy of Macbeth within a cognitive framework. The theory of conceptual metaphor is therefore used as the theoretical framework for this analysis. This research employs a descriptive, literary and analytical approach to analyse and compare the morality related metaphors in these works with the aim of comparing Ferdowsi's and Shakespeare's standpoints about moral values. The mentioned comparison is important because of the difference in nationality, culture, religion, and also the difference in life time of these two writers. Data collection is done bibleothecly. using Shahnameh (Khaleghi Motlaq 2007) for the epic of Bahram Chobin and the book of Macbeth. In this research, we specifically seek to find out: which moral concepts in the stories of Bahram Chobin and Macbeth are adverted to; and in what way the metaphorical conceptualization of morality is done in these works; and what facts are revealed about the attitudes of these two writers towards ethics through comparative study. The analysis of the data showed that the number and diversity of moral concepts to which Shakespeare refers, is more than the number and diversity of the ones to which Ferdowsi adverts. Number of morality-related metaphors in the tragedy of Macbeth is more than their number in the epic of Bahram. Shakespeare has referred to moral vices more than Ferdowsi and this, in turn, shows the prevalence of moral vices in Shakespeare's bio-society or in his lived experiences.

Keywords: Conceptual Metaphor, Metaphorical Conceptualization, Ferdowsi, Shahnameh, Shakespeare, Macbeth, Moral Concepts.

1-Introduction

One of the grand features of William Shakespeare's works is the central role of moral concepts in his stories and plays such as betrayal, conscience, honor, ambition and revenge. Macbeth as one of the famous works by Shakespeare, published in the 17th century, dramatizes painful psychological consequences of political ambitions and power.

Shahnameh is a collection of epic stories and descriptions of historical events in Iran, which includes heroic and historical narratives written by Ferdowsi. Ethical concepts also play a central role in Ferdowsi's work, such as virtue-seeking, loyalty, justice, tolerance, and the prohibition of following one's desires. One of the famous historical stories in Shahnameh is the adventure of Bahram Chobin who was a nobleman, general and political leader of the late Sassanid Empire. Many fables have been attributed to him by Dinawari, Bal'ami and also Ferdowsi.

The narratives of Bahram Chobin and Macbeth will be investigated comparatively in the present research

for determining the similarities and differences of their authors' viewpoints on morality. Ferdowsi lived in the tenth and eleventh centuries while Shakespeare lived in the sixteenth and seventeenth centuries. During Shakespeare's life, the Catholic Church had taken a dominantly negative stance toward Islam. Despite these religious, cultural and temporal differences, the similarity between the two writers is their noticeable reference to moral concepts and the metaphorical conceptualization of morality. Hence the present study is an attempt to compare writers who are not contemporary, not compatriot, but from different religions and cultures through the lens of metaphor. According to the theory of conceptual metaphor, the focus of metaphor is on concepts, not on the words. The foundation of metaphor is formed not only based on resemblance, but also on the basis of the relationship of simultaneous intersecting realms in human experiences and the understanding of the similarities of these domains. Also, the main part of our conceptual system is metaphorical, which includes deep and enduring concepts such as time, events, causes, ethics, mind, etc. However, based on a wide range of reasons, the common nature of the human body and his common experiences with others are effective in the formation of metaphors. (Lakoff and Johnson 1980, 245). Metaphor is not just a matter of language, that is, of mere words … on the contrary, human thought processes are largely metaphorical (Lakoff and Johnson 1980, 10). Based on what is mentioned about concepts, conceptualization and metaphors, studying works of Shakespeare and Ferdowsi can reveal facts about their ideologies. We seek to find out 1- What are the moral concepts mentioned in the stories of Bahram Chobin and Macbeth, 2- How has the metaphorical conceptualization of morality been done in these works, and 3- What does the comparative study of the mentioned literal works show about the attitudes of these two writers towards ethics?

To collect data, Ferdowsi's Shahnameh, specifically the epic of Bahram Chobin (Khaleqi Motlagh 2007, 167-215, 465-625) and the book of Macbeth have been used. All morality-related metaphors in both stories along with their source and target domains are extracted, compared, and analysed. The number of repetitions of source and target concepts of the metaphors has been examined to clarify how many times each ethical concept and the source concept related to it, has been repeated and as a result, what degree of importance it has had for the author of the work. In the end, conclusions are drawn from the comparison of the quality and quantity of the metaphors mentioned in the works of Ferdowsi and Shakespeare.

Students of Persian Language and Literature, English Language and Literature, Comparative Literature, as well as those interested in cultural-literary studies can benefit from this research's results. In addition to the field of literature and literary criticism, this research will be referrable for students of Islamic studies, philosophy, and those who are researching in the field of moral philosophy.

2- Review of Literature

In this section, we refer to the research in line with our research; namely the ones that have compared Shakespeare's works with Shahnameh and also those which have focused on the theory of conceptual metaphor to study the works of Ferdowsi and Shakespeare. We will also enumerate the differences between these research and the present study.

2.1. Shakespeare vs. Ferdowsi

Hashemian and Bahramipour (2009) have studied the resemblances between the stories of Rostam, Esfandiar, and Macbeth by fousing on the course of the narrative, events, and characters of these two works. They realized that the method of storytelling in Macbeth's play is simpler, while the story of Rostam and Esfandiar is much broader and more complex. They have concluded that the events in Macbeth's play are less than the events in the story of Rostam and Esfandiar, but they are similar in some details. In the section of analyzing the characters, some traits of Rostam and Macbeth have been described, including bravery and ambition. They also understood the differences between wives of Rostam and Macbeth, Katayoun and Lady Macbeth through their words and actions (Hashemian and Bahramipour 2009, 163-175).

Radfar and Kia (2010) have analysed the issue of evil according to the structuralist perspective and intertextual and intratextual relations from the viewpoint of Ferdowsi and Shakespeare to achieve the linguistic similarities and differences between Shakespeare's play Macbeth and the story of Zahak Mardoush by Ferdowsi. What has been important for researchers is a different look at the category of comparative literature, which has been introduced as the existence of a temporal determinism in the creation of works of art, in which the issue of temporal repetition is considered more than the issue of intercultural encounters between the two nations (Radfar and Kia 2010, 29-52).

Seyf (2001) has worked on the tragic face and ambitions of Bahram Chobin and Macbeth from the viewpoints of Shakespeare and Ferdowsi. He has recounted the story of these two generals and the events that took place in their eras. He examined their resemblances and differences and the results of his examination show different cultures of the East and the West through the story of Bahram and Macbeth. Macbeth is brave and Bahram is chivalrous (Seyf 2001,141-157).

Yousefpour (2006) compares the story of Bahram Chobineh and the tragedy of Macbeth, expressing social characteristics in England and Iran, as well as comparing the worldviews of Shakespeare and Ferdowsi (Yousefpour 2006, 8-19).

2.2.- Works of Shakespeare and Ferdowsi in the Mirror of Conceptual Metaphor Theory

2.2.1- Studying Metaphorical Conceptualization in the East

Seraj and Mahmoodi Bakhtiari (2018) studied 3800 verses of Ferdowsi's Shahnameh using a descriptive and analytical method in a cognitive framework, with the aim of what metaphors and source domains Ferdowsi has used to express moral concepts in Shahnameh. The results of the research showed that Ferdowsi has used the source domains man, object, light and darkness, high and low directions, clothing, water, and travel to make moral concepts objective (Seraj and Mahmoodi Bakhtiari 2018, 127-142).

Moallemian (2017) analysed six sonnets of Shakespeare by introducing and analysing the functions of the conceptual metaphor of time based on Lakoff's theory of metaphor. The researcher has first presented a report on the metaphors of time in Shakespeare's sonnets stating that the metaphorical structure of fundamental concepts was coherent with the most basic values embedded in a culture. Then, it dealt with how to adapt to the cultural environment so that the audience could understand the message from the narrator (Moallemian 2017, 39-61).

AmirMahallati (2015) examined the ethical principles of war and peace in Shahnameh. He introduced Shahnameh not only as an epic work but also as a moral source. The article showed that Ferdowsi preached principles such as justice, honour, loyalty, and peacefulness through mythological and historical stories, and these values play a vital role in making decisions related to war and peace. The author also analysed characters such as Rostam, Keykhosrow, and Siavash who made complex moral decisions in dealing with war and peace. The researcher concluded that Ferdowsi's Shahnameh, beyond an epic work, provided an ethical framework for the study of war and peace (AmirMahallati 2015, 905-931).

Omidsalar (2000) investigated the challenges of editing the epic text of Garshasp Nameh using the methods and insights gained from Shakespeare's studies in editing classical texts. The author sought to analyse the similarities and differences in editing issues between Garshasp Nameh and Shakespeare's works. He concluded that this approach can provide new perspectives in the editing of classical Persian texts and help to improve the quality of literary research in this field (Omidsalar 2000, 403-409).

2.2.2- Studying Metaphorical Conceptualization in the West

Moreno (1998) published an essay titled Metaphors of Time, Life, and Death in Shakespeare's Sonnets. The purpose of his research was to investigate and interpret poetic metaphors according to Lakoff and Turner's theory of conceptual metaphor. He examined the metaphors of time, life, and death in Shakespeare's works, including Hamlet, Othello, King Lear, Macbeth, Julius Caesar, and other sonnets, and classified these three metaphors in a table to make a comparison between them. These metaphors have been widely used in Shakespeare's sonnets. In the end, the researcher concluded that the metaphors of time, life, and death in the sonnets are evidence of the conventional basis of poetic metaphors (Moreno 1998, 287-304).

Lewis (2015) transcends Shahnameh beyond a national and cultural text and examines its place in world literature. He seeks to explain why Shahnameh can be included among the works of classical literature as a universal work. In this article, the author analyses the epic, tragic, and moral aspects of Shahnameh and compares it with other great works of world literature, including the works of Shakespeare and Homer. He has also dealt with global issues such as justice, heroism, power, and moral contradictions in Shahnameh. In the end, the researcher concludes that Ferdowsi's Shahnameh can communicate with a global audience beyond the cultural and linguistic boundaries of Iran (Lewis 2015, 313-336).

As can be seen in presented reports, the studies that have compared the works of these two writers, have actually compared the events of the stories or the fate of the heroes of the stories, but the metaphorical

conceptualization of morality has not been focused on. In those studies that have compared ethical concepts, such as Lewis (2015), firstly, the comparison has not been made with focus on the theory of conceptual metaphor, and secondly, the purpose of the research is to explain the universality of Shahnameh position and not to compare the worldview of the authors of the studied works (Lewis 2015, 313-336).

3. Conceptual Metaphor as the Theoretical Framework

Conceptual metaphor was first introduced in the West by Lakoff and Johnson in 1980,[1] and in the belief of cognitivists like those two, it is not limited to words and language, but in this approach, metaphor is a conceptual subject that is created in human mind and belongs to the level of thought. From the perspective of cognitive linguistics, metaphor is the understanding of one conceptual domain in the form of another's conceptual domain. A simple and short way to describe such a view of metaphor can be as follows: The conceptual domain A is the same as the conceptual domain B, which is called conceptual metaphor (Kovecses 2014, 14). There are two domains in conceptual metaphors, namely the source domain and the target domain. The source domain is the domain from which a metaphorical phrase is expelled, and that conceptual domain that is understood in this way is called the target domain. (Kovecses 2014, 15). The source domains are more objective, and the target domains are more abstract. For example, in the sentence, mental illness is betrayal, mental illness is the source domain, and betrayal is the target domain. Health and disease, heat and cold, human body, animals, plants, buildings, tools, games and sports, money and economic transactions, cooking and food, light and darkness, forces, movement and direction, are the most frequent source domains. (Kovecses 2014, 35-42). For example, the heart of chaos and the fire of love are examples of source concepts. In contrast, feeling, desire, morality, thought, society, life, and death are common target domains (Kovecses 2014, 42-47).

In fact, the theory of the conceptuality of metaphor has been developed from studies that have investigated the metaphorical foundations in various

human phenomena and organizations, such as social organizations and institutions, myths, dreams, body language, politics, religious language, and so on. Many studies have shown that people use universal metaphors when using body language while speaking, for instance, they point backwards when pronouncing the past and forward for the future (Barati 2017,55).

According to the theory of conceptual metaphor, the focus of metaphor is on concepts, not on the words. The foundation of metaphor is formed not on the basis of similarity, but on the basis of the relationship of simultaneous intersecting realms in human experiences and the understanding of the similarities of these domains. Also, the main part of our conceptual system is metaphorical, which includes deep and enduring concepts such as time, events, causes, ethics, mind, etc. However, based on a wide range of reasons, the common nature of the human body and his common experiences with others are effective in the formation of metaphors. (Lakoff and Johnson 1980, 245).

4.1. Ethics and Ethical Concepts

In this section, we intend to refer to Aristotle's book Ethics briefly. Some people perceive goodness and happiness, which are moral concepts, according to the requirements of their lives. Common people consider happiness to be in pleasures and therefore they want a life full of joy and pleasure. But the elite of society and men of action consider happiness to be the achievement of honours, because this is almost the goal of political life (Aristotle 48-49). Observance of moderation is one of the important issues in moral concepts. For example, if Macbeth had observed moderation in his moral qualities in Shakespeare's play, it was likely that he would not have been dragged into the abyss of destruction. Aristotle has provided a definition of a just person and of an oppressor. An oppressor is someone who acts against the law. A person who wants to be angry and possess even to the detriment of another more than what belongs to him. Thus, a just man will be one who obeys the laws and observes equality. The just man compels us to observe the law and equality, while the unjust man encourages us to break the law and encourage us to inequality. (Aristotle 2023, 178).

5- Data analysis

In this section, we will first mention the similarities and differences of the story of Bahram Chobin and the tragedy of Macbeth, and then we will examine the metaphorical conceptualization of moral concepts in

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Based on the available documents, the first research   \
on metaphor that we have belongs to Abu Zakariya Yahya ibn Ziyad al-Kufi, nicknamed Fara'a, who died in 207 AH (Safavi 2017,78). Therefore, the research conducted in the West at the end of the twentieth century should not be considered as the first research on metaphor.

these stories, which are presented in the form of two separate tables. Then, according to these tables, we will compare the metaphors extracted from the story of Bahram Chobin and the tragedy of Macbeth both quantitatively and qualitatively.

5.1- Comparison of Bahram Chobin and Macbeth
5.1.1- Similarities:

1) In both works, the metaphorical conceptualization of moral concepts is seen (Roozbeh 2020, 133) Roozbeh believes that both works deal with the impact of sin on life and the pain and suffering caused by it.

2) In both cases, betrayals are formed by those close to Bahram and Macbeth.

3) Both are motivated by ambition, power-seeking, and greed.

4) The fate of both generals, Bahram Chobin and Macbeth, is death.

5) Both stories have an accelerated and upward trajectory (Yousefpour 2006, 9).

6) Both generals are commissioned by their kings to confront and fight the enemies.

7) In both stories, fate has cast a shadow over all events, as if both generals are drawn to their non-human nature, but at the same time they are free to choose their path and finally sacrifice themselves for their own desires (Seyf 2001, 142).

8) In both works supernatural forces and witches, forecast about future events (Seyf 2001, 142); Seyf also believes that non-human beings tell the news of future to these two generals in a vague way.

9) Both generals fall prey to their own ambition and dream of kingship. They become king for a short time, but are eventually killed (Roozbeh 2020, 133).

10) The men and women of these two works generally find themselves in each other, and this can be considered as one of the most important aspects of the commonality of the two stories. (Yousefpour 2006, 15).

11) The children of both kings go to take part in war against the victorious generals with the help of neighbouring lands. Malcolm receives help from the king of England, and Khosrow Parviz gets help from the Roman army (Seyf 2001,155).

5.1.2- Differences:

1) Hormazd is a selfish king and commits any crime, but Duncan is a just king (Yousefpour 2006,16), Yousefpour believes that Hormazd is a tyrannical king who is not even ashamed of killing his son, whereas Duncan has a humanist personality.

2) Shakespeare depicts the events of Macbeth's

reign for several years as if everything happened in a few months, but Ferdowsi is responsible for narrating the events of a year or two, and despite the sharp course of the story, he gives the reader a chance to take a break between events (Yousefpour 2006, 9).

3) The quality of betrayal is different in the tragedy of Macbeth and the epic of Bahram Chobin. The betrayal in Macbeth is crueler. As Seyf notes, the image of Mars is cleaner than that of Macbeth (Seyf 2001, 149).

4) After being disrespected by Hormazd, Bahram revolts against him, but in the tragedy of Macbeth, magicians provoke him.

5) Macbeth is killed by humiliation and by Macduff, whereas Bahram is not killed by humiliation, but by conspiracy (Yousefpur 2006, 14).

5.2- Metaphorical Conceptualization of Morality in the Epic of Bahram Chobin

In the following table, the metaphorical conceptualization of morality in the epic of Bahram Chobin is shown. The source and target concepts and also the context of extracting related metaphors have been mentioned in the table.

Table 5-1: Metaphorical Conceptualization of Morality in the Epic of Bahram Chobin

No	metaphor	source	target	extraction context	explanations
1	Bragging is a thriving market	thriving market	bragging	When Bahram heard his words He laughed at his sharp market.	Sharp market means a thriving market
2	Anger is smoke	smoke	anger	Jahandar was not happy with him either His soul was full of smoke	
3	Bragging is a thriving market	thriving market	bragging	When Khosrow became aware of his work, he became sad about his sharp market.	
4	Noble locution is a gem	gem	noble locution	Gems are in your words You are wiser, do what you have to do.	
5	Justice is a surface	contents (of a vessel)	justice	You are full of justice and I am full of injustice You're full of brains and he's full of wind.	
6	Ingratitude is home	home	ingratitude	At the end of the Pain Don't go in front of the door of ingratitude	
7	Sin is fire	fire	sin	He said so, fire came to the fire. His sin disappeared from his deeds	
8	Lust is the sovereign	sovereign	lust	The air turned on the king's wisdom The heart went astray from greed and peace	
9	Wisdom is obedient	obedient	wisdom	The air turned on the king's wisdom The heart went astray from greed and peace	
10	Loyalty is a tree	tree	loyalty	I said, "Oh, the leader of the community/society" Do not remove the branch of faithfulness	In this verse, the branch is used figuratively instead of the tree, and therefore, we have the metonymy whole- part.

5.3- Metaphorical Conceptualization of Morality in the Tragedy of Macbeth

In the table below, the metaphorical conceptualization of morality in the tragedy of Macbeth is shown. The source and target concepts and the context of extracting related metaphors have been mentioned in the table.

Table 5-2: Metaphorical Conceptualization of Morality in the Tragedy of Macbeth

No	metaphor	source	target	extraction context	explanations
1	Wickedness is enemy.	enemy	wickedness	Malcolm: Tell the king what you know about the state of the campaign. Colonel: It was uncertain, like two exhausted swimmers entangled who waste their skill and talent. It is merciless to Macdonwald, as the increasing malice and wickedness of his nature have attacked him.	
2	Honour is edible. (And it tastes like this)	edible	honour	Captain: …, my gashes cry for help. Duncan: The words become these as the wounds They smack of honour both.	
3	The reward is a bird	bird	reward	Duncan: You have gone so far that even the fastest wing of the reward can reach you.	The reward is the bird because it has wings and is fast flying.
4	Ambition is a jumping roadster	jumping roadster	ambition	Macbeth: I have no spur to insert into the side of my roadster except jumping ambition	
5	Determination is roadster	roadster	determination		
6	Crime is human being.	human being	crime	Macbeth: Whitchcraft is performing the pale Hackett the Needing Ritual the Withered weak crime is preparing to act.	
7	Noble name is dead people.	dead people	noble name	Macbeth: Goodness and virtue are dead, the wine of life is over, and there is nothing left but pain.	

8	Wickedness is enemy	enemy	wickedness	Ben Covo: I am in the great hand of my Lord, and from there with I fight the hidden motives of treacherous malice.
9	Hidden motives are enemies.	enemy	hidden motives	
10	Ambition swallows life. (Ambition is a life swallower)	life swallower	ambition	Ross: Your wasteful ambition that swallows the substance of your own life.
11	Hostility is a drink.	drink	hostility	Macbeth: Hatred for them in the cup of their peace and stillness. And I have shed enmity and given my eternal gem to the enemy of all human beings.
12	Zeal is radiant, that is, they are light.	radiant	zeal	Macbeth: zeal shine from you.
13	Conscience is torcher.	torcher	conscience	Macbeth: It is better to be with the dead whom we have made comfortable for our own comfort, than to sleep restlessly in the torture of conscience.
14	Conscience is the bed	bed	conscience	
15	The greed of burning lust is fleeting	fleeting	greed	McDuff: This greed will penetrate deeper and you will grow with a root more deadly than the ephemeral burning lust.
16	Greed is a plant.	plant	greed	
17	Greed is deadly	deadly	greed	
18	Lust is fire	fire	lust	
19	Revenge is medicine	medicine	revenge	Malcolm: Let's make a medicine out of our great revenge that will cure this fatal grief
20	Revenge is fire.	fire	revenge	Malcolm: Let's make a medicine out of our great revenge that will cure this deadly grief

5.4- Quantitative and Qualitative Comparison of Metaphors in Bahram Chobin and Macbeth

Studying and extracting metaphors of moral concepts in the story of Bahram Chobin and the tragedy of Macbeth, we came to ten and twenty metaphors in each of the mentioned works of Ferdowsi and Shakespeare, respectively. This shows that Shakespeare's discourse in this tragedy is more imaginative than Ferdowsi's. In addition, the studies conducted show that the diversity of moral concepts as well as the diversity of source concepts in Shakespeare's metaphorical conceptualizations is more than the diversity of the mentioned concepts in Ferdowsi's work. As the data of the tables show, in Bahram's story, in source domain of metaphors, the concepts of thriving bazaar have been used twice and the concepts smoke, gem, contents (of a vessel), home, fire, sovereign, obedient, and tree have been used once. In target domains, the concept of bragging is mentioned twice, and the concepts of anger, noble locution, justice, ingratitude, sin, lust, wisdom and loyalty are mentioned once. In Macbeth's play, the concept of enemy is used three times and the concepts of fire and roadster twice, the concepts of

plant, edible, bird, human being, dead people, life swallowers, drink, torcher, bed, deadly, (ephemeral) lust, radiant, and medicine have been mentioned once. In target domains, the concept greed has been mentioned three times, conscience twice, ambition twice, revenge twice and the concepts honour, reward, determination, crime, noble name, hidden motives, hostility, zeal and lust have been mentioned once. In fact, they have been metaphorically conceptualized three times, twice and once respectively.

The most frequent moral concepts used in Macbeth's tragedy are greed, conscience, ambition, and revenge. These four concepts are not metaphorically conceptualized in Bahram's epic. Shakespeare likened greed to concepts such as ephemeral burning lust, a deadly agent, and a rooted plant. According to source concepts used in the metaphors related to greed, this concept (greed) can be considered from Shakespeare's point of view as a real destructive factor for the existence of the greedy person as well as the person who is the victim of greed. from his standpoint, this moral vice has the characteristic of quick disappearance after the destruction of a greedy person and the victim of greed, as if it did not exist before. Shakespeare resembles conscience to a bed and at the same time a torcher. The bed can logically represent clear conscience, and the torcher is considered as the representation of troubled conscience. Therefore, how conscience's metaphorical conceptualization is carried out, depends on human deeds.

He has drawn analogy between ambition and a jumping roadster and also a creature swallowing one's life. The most important feature of a jumping roadster is that it is out of the control of its rider and can lead a person on unknown paths or towards unknown goals. This, in turn is dangerous and terrifying, because what is not in the domain of humans' knowledge and is unknown to him and out of his control, is potentially terrifying. The important characteristic of everything that swallows life is its uncontrollability and of course its horror for humans. Thus, we reach the conclusion that Shakespeare considers ambition to be truly frightening and destructive. He resembles revenge to fire and medicine and thus he refers to two opposite characteristics of revenge: one is the burning feature destructing what exists, and the other is the treatment of hidden anger/ inferiority. Revenge can burn a person's achievements and future, and at the same time, it can be (especially in a short period) a useful medicine for suppressed anger. Therefore, he believes that revenge, along with the healing feature, can be dangerous and unpleasant due to its destructive consequences.

The reason that can be found for Ferdowsi not referring to the mentioned moral concepts is that most of them were prevalent in England in the sixteenth and seventeenth centuries in various societies, especially in the court (Shakespeare's father worked in court). Another reason is the different lived experiences of the two writers. Ferdowsi has not had these experiences, at least not as much as Shakespeare has had.

The most frequent moral concepts in Bahram Chobin story is bragging. The concept of bragging is resembled to a thriving market both times. This fact shows that bragging was widespread at the time and was closely linked to people's lifestyles.

6- Conclusion

In this section, based on the data analysis, we have compared the metaphorical conceptualization of moral concepts in the story of Bahram Chobin and the tragedy of Macbeth in two separate tables, and the following results have been obtained:

Table 6-1: Comparison of Moral Concepts Mentioned in Ferdowsi and Shakespeare's Works

No	Ethical Concepts in Ferdowsi's Work	Ethical Concepts in Shakespeare's Work
1	sin (once)	crime (once)
2	anger (once)	revenge (twice)
3	noble locution (once)	lust (once)
4	lust (once)	determination (once)
5	justice (once)	1. honour (once)
6	bragging (twice)	reward (once)
7	loyalty (once)	hidden motives (once)
8	ingratitude (once)	ambition (twice)
9	wisdom (once)	hostility (once)
10		wickedness (twice)
11		noble name (once)
12		zeal (once)
13		conscience (twice)
14		greed (three times)
Total Quantity of Concepts	10	20

The data in this table shows that, firstly, the number of metaphorical conceptualizations in Shakespeare's work is twice as many as the the ones in Ferdowsi's work. Therefore, Shakespeare's discourse is more imaginative, which increases the need to rethink about moral concepts in his work for the audience/readers, while Ferdowsi has spoken about morality more explicitly and with fewer analogies. The reason for such observation can be the difference in how much assertive each writer is. Another reason is the different literary tastes of their audiences in two different societies, considering all the mentioned differences between cultures, religions and of course time. Secondly, the number of moral vices used in Shakespeare's work is more than those in Ferdowsi's work, and this shows either the prevalence of moral vices in the society in which Shakespeare lived, or the high number of these vices in his lived experiences. He was more likely to witness and be influenced by moral vices in his life.

Table 6-2 Metaphorical Conceptualization of Moral Concepts in the Works of Ferdowsi and Shakespeare

Moral Concept	The Source Concept in Ferdowsi's View	The Source Concept in Shakespeare 's View
sin	fire	-
anger	smoke	-
noble locution	gem	-
lust	sovereign	fire
justice	contents (of a vessel)	-
ingratitude	home	-
wisdom	Obedient	-
loyalty	tree	-
bragging	thriving market	-
crime	-	human being
revenge	-	fire - medicine
greed	-	fleeting (vehicle)- plant- deadly
determination	-	roadster
reward	-	bird
hidden motives	-	enemy
honour	-	(s.th) edible
ambition	-	jumping roadster- life swallower
wickedness	-	enemy
zeal	-	(s.th) radiat
noble name	-	dead people
conscience	-	torcher - bed
hostility	-	drink

The data in this table shows that the number of moral vices mentioned in Ferdowsi's work is less than the number of them in Shakespeare's work, with Ferdowsi mentioning only four and Shakespeare mentioning six. Ferdowsi has used the word "sin" and has referred to ingratitude, lust, and anger, while Shakespeare has referred to sin's examples, i.e., crime, lust, greed, wickedness, hidden motives and hostility. On the other hand, the number of moral virtues mentioned in the works of the two writers is almost equal. Ferdowsi has referred to noble locution, wisdom, and loyalty and Shakespeare has adverted to reward, honour, good reputation, conscience, and zeal. Considering the total number of moral concepts and their metaphorical conceptualizations, Shakespeare has mostly referred to moral vices, while the number of vices and virtues in Ferdowsi's work shows equality. This finding, in turn, suggests that the conclusion about high number of moral vices in Shakespeare's bio-society or in his lived experiences is acceptable. Another important point is that both Ferdowsi and Shakespeare have talked about lust as a destructive factor. Ferdowsi considered it as a sovereign and Shakespeare considered it as fire. The destroying aspect of lust is prominent for Shakespeare, but its uncontrollability and dominance are prominent for Ferdowsi. Furthermore, the term enemy is frequent as the source concept in metaphorical conceptualizations of moral vices in Shakespeare's work while Ferdowsi does not use this term. This shows that Shakespeare has experienced more unsafety. Ferdowsi has talked about loyalty and justice, but Shakespeare has not. This leads us to the fact that Sultan Mahmud did not appreciate his great work, Shahnameh even though he had given his word to Ferdowsi to do so.

By observing metaphorical conceptualizations, we reach the conclusion that the world seemed to be a more unsafe and therefore a terrifying place for Shakespeare, while it was not the case for Ferdowsi; Ferdowsi has lived safely and in more peace, which emphasizes on the fact that "he doesn't have a spirit of war" (Todua 60) . The reason for this difference can be attributed more than anything else to their religious and cultural differences, and in addition, the passage of time could have been the

cause of the spread of more and more diverse moral vices. The important point is that the metaphorical conceptualizations show that their attitudes toward moral virtues have been positive and toward moral vices negative, which indicates the absoluteness of moral values. On the other hand, neither Ferdowsi nor Shakespeare have described any points opposed to Aristotle's viewpoint about moral values as the goal of political (and nonpolitical) life.

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