

## A Comparative Study Of Epic Themes in Firdausi and Persian Ancient Narratives

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**Abstract:** Epic is about the action of lords and great men. The studied subjects in epic, is daring actions and events stored in the old stories and narratives. These stories have those meanings and charms that is the cover of the epic stories. The origins of Persian epics come from the old narratives of Avesta, especially Yashts and also Persian medieval manuscripts like "Yadegar-e-zariran" (commemoration of Zariran), "Khoday Name" (the book about God) and the histories of Islamic era. Remaining of old subjects could be seen in Islamic era's "Shahnamehs" (the book about Shahs) especially, Firdausi's Shahnameh has used a lot of traditional subjects and foundations.

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### Introduction:

Old Persian narratives and stories have made their ways from people's memory to religious book while they have a world of mysteries and deep meaning within them.

The base of any story is on its high and low origins. Thoughts, wishes, actions, deeds, encounters, events, desires, dangerous actions, wonders, and a lot of other things, made a spark in the ancient man's mind. These bases roots in man's mind through the various eras. The subjects are actually those origins coming from the man's mind in various times that have been trimmed and converted into the form of story, transferred from generation to generation and transformed into epic and Firdausi brought it to its highest level by his pure art.

### Epic subjects in ancient sources

The old narratives and stories existing in religious and historical books are the only remaining memorials of pasts of Persian epic that it seems, even these short texts used to have that influence in people's mind motivate them to fight with their foes. People also liked these kinds of stories because there were a lot of hints and martial short stories in the first left manuscripts from the ancient times, Avesta and Pahlavi literature.

Avesta is the oldest manuscript of ancient Persia that apparently its goal is just bringing divine messages but if you think it through and read it you'll find there is some subjects and articles in it that deliberately or unintentionally is away from the goal and have the signs of ancient epic in them. In Avesta songs (the Yashts of 5,8-11,13-15,17-10), the artisan warlike deities along with their friends fight with their foes and win and share the happiness of these winnings. Among the Yashts "Mehr Yasht" (10<sup>th</sup> Yasht) is one of the most beautiful epic parts of

Avesta that has some beautiful purposes in it. (safa, 1363; page114)

The most important fighter deities in religious fights of ancient Persians are "Mehr", "Bahram" and "Soroush". They have got destiny and weapons and in wars, they appear in human faces and they also watch the whole Arian land. In Avesta about these three deities there is:

Mehr deity: "Mehr deity who speaks the war, who makes the war sturdy, who stays in war to smash the enemies' army. All sides of the enemies' army gets confused and diffused, fear fill the demon army". (Mehr Yasht, 9, 36 paragraph)

Bahram deity: "we admire Bahram, the creation of Ahura, who smashes the enemies' army, who keeps the enemies in straits, who makes the enemies diffused, who scatters the enemy soldiers in a blink of an eye..." (bahram Yasht, 21, 62 paragraph).

Soroush deity: "Soroush deity who have come to this country three times a day and three times a night has got a weapon with sharp and strong blade for hitting the beasts' part." (Soroush Yasht, 12, 30 paragraph).

Also some of the deities are like Mehr in fights who sit in his golden coach with shiny wheels pulling around the world by four bolt horses (Mehr Yasht, 125 paragraph) with his helmet on head, wearing golden armor, and silver shield on the shoulder (Mehr Yasht, 112 paragraph) heavy mace in the hand (Mehr Yasht, 96 paragraph), there is a thousand golden ridge arrows, a thousand lances, a thousand steel battle-axes and a thousand metal maces and slingshot in his coach (Mehr Yasht 128 and 132 paragraphs). And Soroush is a deity who fights with dishonesty (57 Yasht, 33 paragraph). And he is the guard of creation (57 Yasht, 2 paragraph) the guard of whole universe (57 Yasht, 15 paragraph). Four white horses with gold inlaid hoofs and strong

saddles pull the Soroush 's coach (57Yasn, 27 \_ 29 paragraph). And Bahram appears in ten faces in front of Zarathustra all of them represent the power of god (Bahram Yasht, 1 \_ 27 paragraph).

The other Yashts are about magnanimity and evil action of celebrated ones, characters like: "taxma urupa", "Yima xšaeta", "Aži-Dahâka", "Øraetaena", "Frangrasyan", "Kavi Haosravah", "Tusa", "Vasaka", "kavi Vištâspa", and "ZaĪrĪ VaĪrĪ" appear in some Yashts, for example when Taxma urupa wins the devil transform him into the face of a horse and for thirty years ride him all over the world (15 Yasht, 3, 3 paragraph). Yima xšaeta used to give people the monetary happiness and take the weakness and oldness and death away from the people (9 Yasht, 2, 8- 11 paragraph), (17 Yasht, 4, 28 - 31<sup>st</sup> paragraphs). Aži Dahâka prays to God for extinction of people of the world! (5<sup>th</sup> Yasht, 7, paragraphs 25<sup>th</sup> to 27<sup>th</sup>), (15 Yasht, 5, 9<sup>th</sup> to 21<sup>st</sup> paragraph). Øraetaena thinks about murdering Aži Dahâka stealing his two wives (5 Yasht, 6, 23 \_ 25 paragraph), (9 Yasht, 3, 15 - 13 paragraphs), (17 Yasht, 5, 33- 35 paragraphs). Frangrasyan chained by Hoom is taken to the Kavi Haosravah to be executed nearby the Chi Chest Lake for the blood of siavash and Agrirath (9 Yasht, 4, 17-19th paragraphs), (17 Yasht, 6, 37-39). Kavi Haosravah desires to abolish Frangrasyan (5 Yasht, 13, 49-51st paragraphs), (17 Yasht, 7, 41-43 paragraphs), (9 Yasht, 5, 21-23rd paragraphs). Tusa asks God to keep his health and strength to overcome the Vasaka family 's sons (5 Yasht, 14, 53- 55 paragraphs). Kavi Haosravah desires to win Arjasp (5 Yasht, 26, 118- 111 paragraphs). ZaĪrĪ VaĪrĪ desires to win the liar Arjasp in war zone (5 Yasht, 36, 112- 114 paragraphs). These roles are more known to us through the Firdausi's Shahnameh.

Old epic narratives in their perfect forms appear in Persian middle age literature, in Pahlavi books like "Dinkard" and "Bondahesh" and Pahlavi narratives that are scarred allusions and narratives and in the only ancient poem "Yâdegâr-i-ZarĪrân", that is about Kavi Vištâspa and his followers' battles against the enemies of the Zoroastrian religious.

"Khoday-nameh" is one of the Persian middle age books that Arabian references, mostly those which are written by Persians refer to it. Some prose parts of the "Khoday-namak" are taken from the official books of Sassanid Shahs including the events happened in the kings' reign and other various history related treatises like stemmas and list of battles and cities.

Some others parts also were the oral stories and traditions common among people (Muhammad malayeri, 1995: pages 156-157). Some of the Zoroastrian dogmas and views had effect on design of the events of this book (safâ, 1884, page 273). After

translating "Khoday -name" to Arabic, it became the main source of information about the Persian history for Arab authors but there were some disagreements in Islamic era sources in describing the stories of ancient kings and celebrities that some times were even different from their ancient principles. Also removing the Zoroastrianism elements from the ancient narratives and transforming of these narratives in Islamic texts made these historic events to appear in new fictional form, for example Jamshid is very similar to Noah and Solomon in Islamic narratives. Also the other ancient characters which appear in epics are related to semitic myths. (beh. sedighian, 1996: pages 330, 312, 304, 277, 187, 123, 72, 56 and 32).

Apparently there were some stories in Pahlavi language except of Khoday-name but they are not available today and we just can see their names in Persian and Arabic sources; like the story of Rostam and Esfandiar that as Ibn-e-nadim says, Jabal -ebn-e-salim has translated it to Arabic (Tafazoli, 1997: page 269).

Directly or indirectly, Firdausi has used ancient sources in compiling and writing the Shahnameh. He has used some phrases like "The book of emperors", "the book of kings", "The ancient book", "The truthful book" and "the Pahlavi book" to emphasize the originality of stories of Shahnameh. "He told me if you heard a word from me, tell it by poem in this Pahlavi book". (32/148/3)

Maybe in first sight, repeating the name of important characters and their action in ancient stories would seem to be the only resemblance between the Shahname and ancient stories, but the most manifest feature of ancient narratives and epic stories is existence of valuable aspects in them that are the reflects of ancient people's thoughts. These aspects are the main causes of lasting the stories and narratives through the history. These inner aspects that seem to be less noticeable than the stories' outward are understandable from the commonalities between ancient and epic stories, like repetition and age; parts like killing the beasts and tying the beasts and killing the dragons are just some of many aspects showing the obsolescence and age in these sorts of stories.

Therefore, the latent contents of ancient stories and narratives are the main core of stories Shahnameh which have linked the past and the future.

#### **Ancient contents, the joint between ancient stories and the epic of Shahnameh**

Some contents which were originated from the creative thinking of ancient people combined with the stories but low -level and shallow thoughts never affected on stories and never could be the root of any

story. The thoughtful stories beside entertaining people indirectly gave them the experiences and the lessons of ancient people, but this path of cultural transmission was impalpable so it slowly faded in time, later the only thing that was left, was the story aspect and the second layer or the meaning were just forgotten.

The first subjects in narratives and stories are about combat like war techniques, prettifying war and having arms, and maybe these were the ancient people's messages of being strong and armful against the enemies to their later eras, the messages that if you think the poems through you can apprehend them.

Therefore the thoughts and meaning moved with stories through the history, chest to chest and slowly faded away until Firdausi with his infinite wisdom dust them off and gave them the infinite life.

"By this popular royal book, I would live something for this world to remember me"

"You don't consider it as a lie or a myth and don't think of it just as a book or a way of narrating"

"There is always a thought beyond these words that you can find it in their meaning" (130-3/9/1)

#### **Evolution of ancient contents in Firdausi's Shahnameh**

Before Firdausi use ancient content in Shahnameh, they were excluded from their primary from during their journey from the past to the future.

##### **1. stability of meaning**

Some of these contents didn't change from past until they appeared in Shahnameh. such as:

##### **Son's vengeance**

Based on Avesta, Kavi Haosravah asks God to help him through taking revenge on Frangrasyan for killing his father (9Yasht, 22 paragraph), (1 Yasht; 37 paragraph). Hoom was the warrior beside him (17 Yasht, 17 and 18 paragraph)

In Pahlavi text Kavi Haosravah kills frangrasyan as the vengeance for his father (Bondahesh, chapter 22, 240 paragraph), (Oryan, 1992, page 142)

The story of Frangrasyan's death in early Islamic histories is so similar to what we see in Shahnameh, especially when Kavi Haosravah orders to mutilate Frangrasyan like Siyavash (Tabary, volume II, page 430), (Moravaj, volume II; page 121)

Kavi Haosravah is one of the charismatic Shahs of Shahnameh of the Shahnameh. He swears in front of the Kavous to fill his own heart with the hatred of Frangrasyan and not to let his maternal relation to Frangrasyan, prevent him from his aim, killing Frangrasyan. Kavi Haosravah writes this promise in Pahlavi words in a letter. (Shahnameh 109 -95/284-5/1). Long wars occurs between Iran and Touran over the revenge (Shahnameh 2415/105/4), and finally

Kavi Haosravah captured Frangrasyan with the help of the pious Hoom and killed by the chichest sea (Shahnameh 403-5/105/4)

##### **Killing Brother**

It is mentioned in Avesta that Eghreeth was killed by Frangrasyan (Yasht 17,7, 42 paragraph), (Yasht 19, 11, 77 paragraph), (Bondahesh, chapter 20, 231 paragraph).

Based on shahnameh, Eghreeth is Frangrasy's bother that is a thinker clement young man. In his war with Iran along with his brother, he captured a number of Iranian heroes but they asked him to release them and he accepted, for what he was killed by his brother (shahnameh 1862/82/4), (shahnameh 2391/104/4), (shahnameh 2295/100/4)

##### **Using beast as a horse**

Avesta calls Taxma urupa as Zinavand that means armed (Yasht 15,11\_ 13 paragraphs), (Yasht 19,28\_ 29 paragraphs).

In Pahlavi sources Taxma urupa makes a horse out of the devil for himself for thirty years (Dinkard 7, Chapter 1, 19 paragraph), (Minou-e-Kherad, 1 question, 22 paragraph), (Oryan, 1992, page 141).

There is in Balami history book that Taxma urupa had a power to capture and use demons and beasts. (page 129)

In Shahname Taxma urupa is one of the kings who capture beasts. He captures two beasts with magic and kills others. (shahnameh 39-40/23/1)

Taxma urupa make the devil his horse for thirty years.

"He had a smart valuable boy who was Taxma urupa who ties the beasts"

"He went and by magic tied the Devil and made him into a horse and rode it" (27&1/23 & 22/1)

##### **Luster decline**

Ancient sources introduce some reasons for declining the Jamshid's luster that some of them would be: attribution the creation to himself (Yasht 19, 6, 34 paragraph), (Dinkard 7, chapter 2, 21 paragraph), (Revayat-e-Pahlavi, chapter 31, 10 paragraph), Teaching the carnivorousness to people (Bahman 32,8 paragraph) and void thought about flying in the sky (Minoo-e-kerad, 26 question, 56 paragraph).

Islamic histories haven't mentioned the luster declaim of Jamshid directly but there is in Tabary history:

*"When Jam acted ungratefully to the blessing of God and became a rebel, his dignity declined and the angels sent by God, got away from him"* (Tabary, V.1, pages 118 and 119)

In Shahnameh, luster is a divine power that whoever has them reaches the lot of abilities, and if the owner of this power makes a mistake, all these abilities would vanish. Jamshid is one of the Persian

Shahs which loses his luster because of his pride and selfishness.

“That God believer king got proud and refused to obey the God’s order”

“And when that happened his luster vanished and all the people were astonished”(65-77/21/28/1)

### **Accepting a new religion**

In Avesta the name of the Goshtasp is more noticeable than other popular characters. He continuously asks God to help him overcome Arjasp (Yasht 5,26,108- 111 paragraphs). Mutually Arjasp ask God to help him overcome Goshtasp but God doesn’t bless him (Yasht 5,27,116\_ 118 paragraphs).

Based on Pahlavi sources traditionalist and modernist religious groups couldn’t convince each other to accept their religion and that brought the reason for them to start fighting. Arjasp and Goshtasp are the representative of these two groups (Dinkard 5, chapter 3,1 paragraph),(Dinkard 7;chapter 4;87 \_ 89 paragraphs), (Bondhash, chapter 18,paragraph 140) and finally the victory was the share of Goshtasp and his followers(Oryan-1992,pages 51 \_ 62)

Based on the very first history books, the emergence of Zoroaster was in the time of Goshtasp, actually in the 30 year of his reign. Goshtasp doesn’t accept the new religion at the first place but after a while he considers the Zoroaster’s words as the divine revelation and orders for writing down the Avesta (Tabary; 2V ;page 477).

In Shahnameh, Arjasp is one of the kings who give up the traditional religion to the Zoroastrian. Zoroaster bringing a firebox from paradise gives him the divine message and suggests him to accept the new religion.

“Learn the new religion because without the religion you can’t be a good king”

“When the king heard about that religion he accepted that in good way” (51-8-2/182/4)

Goshtasp introduce the new religion to his friends and relatives. Arjasp who is against this religious, fight with him twice and finally lose and gets killed (Shahnameh 80-2217/184-273/4).

### **2- The stability of the meanings along with the change of the story**

Ancient meanings in every era based on the situation of the society, needs and leanings of the people etc. find their selves in new bodies and new forms of stories. And it’s possible that in the past these meaning had been popular between people in form of other stories. Some of them are:

#### **Fight of Gods**

God in special era were the main power. They would fight with all the bad things such as beasts and traitors and the wild armies (Mehr-Yasht; 11,26 paragraph).

Soroush is a sleepless god who fights with Mazan beasts every day and every night (Soroush-Yasn, 17 paragraph).

The most poetic part of Avesta is the narrating of the fight of Tishtar with Apaoša, the beast of land (Rastegar Fasai, 2003; page 187). The Tishtar appears in appearance of a white horse, beautiful, with golden ears and golden bridle, against the beast of Apaoša who appears in appearance of a black horse, with hairless ears and tail and mane. They fight for three days nearby the lake of Farakhkard and Tishtar fails but then with the help of Ahura Mazda he wines his challenger (Yasht 8, 7, 20 \_ 29 paragraphs).

In next era the gods lost their powers and based on Shahname, the celebrities got a divine strength that was called “Farreh” (luster). When Firdausi wants to narrate the story of Shahs, he mentions the luster of them. These powers help their owners during the times of fight and make them the winner.

#### **Greed**

Based on Pahlavi texts when Turan was the neighbor of Iran, lots of fights used to occur between them. For solving this problem Ahura Mazda created a cow, when there was a fight between them about border of Iran and Turan, the cow would determine where the border is. But after a while Kavous orders to kill the cow (anthology of Zadesparam, chapter 4, 10- 12 paragraphs), (Dinkard 7, chapter 2,63 paragraph). There is no mention in Avesta or early Islamic history books and Shahnamheh about this story.

The greed of Kavous has been mentioned in Shahnameh in different way;Kavous along with a lot of Persian brave men and jockeys attacks on Mazandaran and after a lot of events, he gives that land to his sons under the consideration of Rostam. He also makes a lot of fights with the kings of other countries like Egypt and Hamavaran just for black mailing them. Beside his terrestrial fights, his thoughts about rising up to the sky is considered by people (that Firdausi narrate them) as his fight with the sky.

“Someone told he went to the sky to start a war” (477/23/2)

#### **Pact**

In ancient Persian sources, pact is one of the main subjects. In Avesta the god of Mehr strongly fights with traitors, he hates Mehdrojs (Yasht10,26<sup>th</sup> paragraph); cut their heads off (Yasht 10,37 paragraph); tie their hand on their backs, pull their eyes out, make their ears deaf (48 paragraph),caches them and throws them no matter if they are in east or west (104paragraph).

This subject gets another appearance by entering to the world of Siyavash. Siyavash, the son

of Kavous after the treason of the court goes to fight with Frangrasyn but no fights occurs and they make a pact. But Kavous was not agreed and he asks for violation of the pact and after that, Siyavash immigrates to Touran for asylum. This story is also mentioned in Pahlavi literature (Bondhash, chapter 18,213 paragraph) and early Islamic history books (Tabary, V.2, page 422).

In Shahnameh, Siyavash tries to keep this pact:

“By this pact that I’ve made and I’ve sworn to God for it”

“If lie or if I don’t keep my pact damage would come to me from everywhere” (1100-1/145/2)

### **3-rebuilding the meaning**

Some of the subjects get faded in some parts of history and in some other parts in a new form appears and becomes very popular, such as:

#### **Metamorphosis**

Metamorphosis in the first place was the ability of gods; when they were fighting with their enemies, they used to appear in different bodies. Tishtar and Bahram were in this way too.

Tishtar in ten first nights would appear in the body of a strong tall fifteen years old man with bright eyes, and in second ten days he would appear in the appearance of an ox with golden horns and in third ten days he would appear in the body of a beautiful white horse with golden ears and golden bridle flying in the sky (Yasht 8,13 \_ 18 paragraphs).

The ten configuration of god Bahram, strong wind, beautiful bull with golden horns, a beautiful horse with yellow ears and golden harness, more drunk one sharp, boar with sharp teeth and claws, fifteen-year-old man, beautiful bright eyes Chicken hawk, plain ram with twisted horns, goat horns arrowhead and beautiful plain masculine male body is beautiful Raymond man. (Yašt 14, 27-2 paragraph)

Metamorphosis Gods word is not found in texts of Pahlavi.

Sorush was one of the Gods, it is transformed into an angel, in the form of several different stories on celebrities appears In the Shahname. ( Rastgar Fasai, 1383: 51)

In the Kiyomars story, he appears like fairy that dress leopard and informs him about the plan of Khzrvan Devil and encourages him to battle with evil.

One by one comes every blessed Sorush dressed like fairy leopard.

What is the secret word that the enemy would compound with father (01/16/30). Once again, after Syamak is killed, Sorush becomes appeared to kiyomars and invited him to didn't mourn for one year and continued the fight against the evil and demons. (Shahnameh, 1/17/50-48 ) learning wizardry

from Sorush In Fraydoon story, he appears in a fairy- body again. (Shahnameh, 1/48/305).

Sorush appeared to Ferydoon in beautiful human bodies, and prevented him from killing Zahhak. (Shahnameh, 1/55/15-14) And appeared to Zoroastrian priest in the confront with Sam and told him to return Zal to home. (Shahnameh, 1/112/131) And in the story of Khosrow Parviz, like the green dresses rider hurried to help him and caused to pass through his enemies, and the monarchy is good news.

When came roaring through the mountains burgeon happy Sorush.

One of his garments green and overthrow horseman, Khosrow was brave of to see him (7/84/1968-1961).

Sorush in the story of Rostam and Esfandiar is appear bird bodies and divulged Esfandiar's murder mystery. (Shahnameh, 3/335/3685).

#### **mace-bearer**

Saddle- tools was an important tools for warlike in ancient fights. Warlike Gods in the Avesta were equipped with powerful weapons. Mithras has a beautiful club with hundreds of nodes and hundreds of blade that ruined enemies in the battles. (Yašt 10, paragraph 132). Garshasb is the heroes who pounded the club on head of Azhy Dhak, who had three head, three snouts and six eyes and killed him. (Yašt 19, paragraphs 50 \_ 47). In the Shahnameh, Gavchehr, Gavsar, Gavrang and etc are the names of the clubs. these names are related to the same club that Ferydoon planned. And visual Pormaye cow that foster Ferydoon with her milk. I stamped his scepter Gavchehr beat in head 'No forgiveness no affection (1/51/382). Garshasb's mace is memorial rostam's mace. He tells, That chub rider's Sam, that fought the campaign in Mazandaran. Mace was left from hero Garshasb, Father to Father, until Sam rider. (1/244/86-84)

#### **Capture the castle**

According to Pahlavi texts, Keykhusrou are destroy idol-temple aside Lake of Chichast. (Minoye kherad, Question 26, paragraph 59), (Dinkard 7, paragraph 39), (Dinkard 9 paragraph 23) That idol-temple is the location of Covenant Breaker's life and lie. After opening idol-temple, Azar sits to wing of his horse and removes dark from the castle and Keykhusrou finds the way by its, then in Asnvand top of the mountain, he established AZargoshasb temple. (Bundahesh, Chapter 12, paragraph 36).

In the Shahname, the future king criteria between Fariborz and Keykhusrau is determined to open bahman castle. This castle is sit place of The Devil and Fort is unattainable. The door of the castle wasn't open in the invasion of the castle by Fariborz and tus and other troops. (Shahnameh 2/274/1345-1325) Keykhusrou with Giv and Godarz dashing

towards the castle and the letters written in praise of god, surprisingly opens the fort. He ordered the troops to fire on the fort and after awhile the fort was captured. (Shahnameh 2/275/90-1357). Then, keykhosrou ordered the construction of the dome and setting fire Azar Goshsab is issued. (Shahnameh 2/277/1397).

#### Assignedlands

Ferydoon is famous that the lands offered for the first time in the history of the kings, is divided among the children. This classification is not mentioned in the Avesta, but in the Pahlavi sources, Ferydoon divided his territories in between three sons Salm and tur and Iraj khordad Day, farvardin month. He exempts Rome to Salm and Turkestan to tour and Iranshahr to Iraj. (Oryan, 1371, 142)

Salm and Tour are not happy from this division. And this cause disobey from their father, And ultimately leads to death of the Younger brother. (same, p 142), (Bondahesh, Section 18, Paragraph 211).

Also in the first chronicles of Islam, the story of land divided by Ferydoon is mentioned:

"Ferydoon for fear of violence among boys, dividing their property and to each of the beams wrote and tells that taking arrow." (Tabari vol 1, p 153).

The chronicles of Islam wrote land divided after the death of Ferydoon. ( Balami, page 342).

According to Shahnameh, ferydoon Iran King, divided the world between his sons. Rome and East to Salm, and turan to tour and Iran and neyzevaran plain and king throne to Iraj. (Shahnameh 1/70/300-290) but Salm was not satisfied with this division.

Absence of a father was not loved, that gave the golden bed to small boy(1/71/310).

So, Salm and Tour are picked a conspiracy and killed Iraj.

#### Excessive eating

One of the mutual themes between the epic heroes and ancient celebrities, indulge in eating. Garshab a strong wrestler who fights with Azhi Dhak, horned snak, black wolf, Gandarv, desert devil, bandits and giant stout and strong winds, So he must be different from other men's feed. Garshab kills and eats once a fifteen horses and quadruped relaxes in the shade.

"Fifteen horses killed and ate, sleep the shadow quadruped." (Ravayat Pahlavi, paragraph 11)

The Shahnameh Rostam when he is hungry, rot up tree-like grass of the earth, and he fix huge zebra on a tree and grill it.

When fire was spread out on Piltan, he search tree for spit.

One huge zebra beats on the tree that it don't weigh feather hen.

When it was roasts he digs and eats and the bone disappear. (2/38/34-31).

#### Results

Many of the mutual themes in the narratives and pointing and stories of Firdausi's epic is allusions the truth meaning of the remained story of ancient Iranian texts and reveal to us new perspectives about the origins of the epic tale stories. Meanings and themes and narratives in ancient references indicate high thoughts and ancient Iranian's attitudes to this type of literature. Ancient Persians, long since tried to protect this form of literature.

Over time, as the themes of the story were changing. The earliest archaeological resources, themes had a form of martial-epic, But gradually with the progress of human thought, the concepts of more and more complete and sometimes stories were added to non-combat; During these years the foliage will add a lot of stories, The result of these changes, the face gradually themes seen in several years remained hidden under the dust. Firdausi attempted to introduce ancient stories with epic themes, but his artful way to tell the story caused readers away from high origin and meanings of stories that rise from ancient creative minds. So meanings and themes that the ancient make it hard to survive, still remains in narratives and stories hidden beneath the sod words and an array of literary. And it is good for us to recognize ancient Iranian's products to survive and advancement of Iranian culture and keep them.

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