

The Stylistic Similarities and Metaphors in Shahnameh by Ferdowsi and Borzoonameh by Mohammad Koosaj

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Abstract: This study examines and compares the stylistic similarities and metaphors in Shahnameh composed by Ferdowsi and Borzoonameh composed by Mohammed Koosaj, linguistically and literally. The study suggests that the largest differentiation and superiority of the Shahnameh epic similes and metaphors than that of Borzoonameh is the balance and fit in them that creates balance and harmony between the form and content and genre as a whole, the comparison units of Shahnameh and its coordination are the same as that of the Iranians' current century taste and imagination. Breathtaking, superior and specific characteristics of Shahnameh are the use of simile, metaphor and imagery by Ferdowsi. Ferdowsi ablemind enters the realm of iron statue of epic imposing and with subtle mastery and skill app. lies vivid metaphor to portrait violent scenes and voice of swords and cries so beautifully that never seems unusual and separated from the environment. The outcome of this research can be considered as a scientific answer to the question of the reason behind popularity and superiority of Shahnameh over other national epics in particular Borzoonameh.

Key words: Metaphor, stylistic, Shahnameh, Borzoonameh, epic

INTRODUCTION

It is not just the largest and most rich epic poem that remained from the era of the Samanids and Ghaznavids but it in fact is the most important document of value and grandeur of the clearest evidence of the glory and prosperity of the Persian language and Iranian culture and civilization and treasury of Persian. Ferdowsi is ahead of all epic poets in creating meaning and in the description and the use of natural metaphors. The great poet is in the degree of power to express thoughts and meaning simply and clearly in such a way that maintains the language cohesion and strength and dignity among speakers and linguists (Koosaj, 2008).

The increasing Iranian involvement and attraction to Shahnameh and epic stories provided the grounds for other epic books of poems composition soon following Ferdowsi. The poems included epic stories that Ferdowsi had not composed in Shahnameh. Perhaps, Garshasnameh by Asadi Tusi was the most famous one that was composed shortly after Ferdowsi death (Noshin, 2006). Other well-known epic books of poems with much fame are: Koshnameh, Shahriyarnameh, Samnameh, Faramarzneah, Borzoonameh, Bano Gshsbnameh and etc., ..., Borzoonameh was one of the reputable epic books of poems. It is the story of "Borzoo", the son of Sohrab whose mother was Shahro and was born after the death of

Sohrab. Style and spirit of the speech in the book of poem is quite simple and epic in every sense of the traditions without any depravity and corruption.

MATERIALS AND METHODS

This study seeks to explain the causes and factors that put Shahnameh popularity beyond all national epics among Iranians in the passing centuries. Certain restrictions has led us to focus our research on imagery and stylistic features and phonetics in volumes 2 and 6 and a half of Volume 4 of Shahnameh and full text of Muhammad Kovyaj Borzoonameh. We tried to somewhat compare stylistic features and the kind of imagery in both epics. Borzoonameh is not in the same stance of importance with Shahnameh but we try to examine the common features of both epics. The current paper studies the stylistic features first and then addresses common imageries (Dehkhoda, 1994). The article is organized in two sections. The first section examines vocal and lexical stylistics of Shahnameh and Borzoonameh. The reason for this is the difference of opinion about the century that Borzoonameh was composed in Homaee. Dr. Zabihullah Safa says: "Borzoonameh is intact because, first the original story is intact and external elements do not enter into it. In other stories, Semitic elements more or less entered the story but these elements cannot be seen

in this story (Borzoonameh). Names and the narratives and stories are original and intact and resemble Shahnameh in some parts. Stylistic features of this book are the second reason cited by Safa (1985) that the epic style closely resembles that of Shahnameh (Safa, composing epic, 307). Therefore, the current paper tries to address that the phonetic and lexical features of these two books with some evidences. The second part of the paper examines the metaphors used in Shahnameh and Borzoonameh.

RESULTS AND DISCUSSION

Borzoonameh is composed in two parts, the first part is the epic poem by all means that has attracted great attention in the past but is not well known among Iranian researchers and orientalist, despite the public attention and interest. This epic poem first attracted attention in the West, when “Anquetil Duperron” in the second half of the 18th century brought a few copies of it from India to Paris (Koosaj, 2008).

Borzoonameh is originally two separate poems on Borzoo stories, each part composed by a different poet. The first part (the old one) was composed by Mohammed Koosaj in the 8th century (Koosaj, 2008). But, Zabihullah Safa says that it was composed in the fifth or early 6th century AH (epic storytelling in Iran, 304). The second part was composed in the 16th century; the poet is apparently Attae.

Dr. Akbar Nahvi, the editor of Borzoonameh believes that the book is in two parts: the first part is composed in the 8th century AH and the second part was composed in the tenth AH century. But, Dr. Zabihullah Safa in “epic storytelling in Iran” quotes from “Jules mole” that this book might have been composed in the 5th century AH or early 6th century AH with the evidences to prove their claims.

Common stylistic features in Shahnameh and Borzoonameh:

There are less Arabic words in both works compared to other epic stories. However, a greater percentage of Arabic words are found in Borzoonameh, such as the terms “hosn”, “morassa”, “aqani”, “mahmor”, “lolosamon”.

Shahnameh heroes in praise of God or swear use the word “Dadar” while in Borzoonameh the word “Dayan” is used and seldom the word “Dadar” is used.

- Shahnameh: Ze dadar bayad ke darad sepas; ke oy ast javide nikishenas (Vol. 1, p. 231)
- Be nazdike dadar bashad gonah; na sharmayadam niz az roye shah (Vol. 6, p. 248)

- Hami goft key pqak dadare hor; fazayandeye danesh o faro zor (Vol. 6, p. 304)
- Be dadaare giti ke o dad zor; forozandeye akhtatro maho hor (Vol. 6, p. 304)
- Hami sozad az mehre farash delam; ze farmane dadar del nagsalam (Vol. 6, p. 272)
- Borzoonameh: Ghadashgasht ba sarve nazande rast; chonan bod farmane Dayan ke khast (Line: 72, p. 10)
- Ke joz khast Dayan nabashad dagar; ze taghdire o kas nayayad gozar (Line: 284, p. 25)
- Ke shaha be Dayan o tabande mah; be roze sepid o shabane siyah (Line: 377, p. 31)
- Kasi ra ke Dayan bovad pasban; ze Rostam nayayad mar ora ziyar (Line: 1032, p. 135)
- Cho farman chenin bodaz dayane pak; ze Rostam nadaram pase tarko bak (Line: 1033, p. 135)

There is a very close resemblance between some parts of Shahnameh and Borzoonameh that as if it is Shahnameh and only if we ignore some weak wording in some verses of Borzoonameh the story appears to the reader that it is Shahnameh:

- Shahnameh: Bebakte rade afrasyab; konam dasht ra hamcho daryae ab (Vol. 2, p. 473)
- Borzoonameh: Be pirooz bakte rade afrasyab; konam dashte iran cho darye ab (Line: 236, p. 22)
- Shahnameh: Cho sesal shod zakhme chogan gereft; be panjom dele tiro o peykan gereft (Vol. 2, p. 116)
- Borzoonameh: Be dah salegi saze meydan gereft; Kaman o kamande daliran gerft (Line: 14, p. 4)
- Cho shod bar do hafate vara sal rast; ze charkha barin sarash begozasht khast (Line: 15, p. 4)
- Shahnameh: Darakhshid khesto zobin ze gard; cho atashpase pardeye lajvard (Vol. 2, p. 207)
- Borzoonameh: Derafshidane tiq az an tore gard; cho atash pase pardeye lajvard (Line: 689, p. 53)
- Shahnameh: Mara mame man nam marge to kard; zamanemara potke tarke to kard (Vol. 4, p. 195)
- Borzoonameh: Mara madar az bahre marge to zad; chenin dalam az gorde dastan be yad (Line: 656, p. 202)
- Dar injaygah name manmarge tost; kafan bi goman joshano tark tost (Line: 655, p. 202)
- Shahnameh: Paziroft samash ze bi bachegi; ze nadani o divio gharchegi (Vol. 6, p. 256)
- Borzoonameh: Paziroftanash o ra ze bi bachegi; ze pirio nadanio gharchegi (Line: 905, p. 215)
- Shahnameh: Anan bargaraeed o bar ghasht asb; beyamad be kerdare azargashasb (Vol. 2, p. 186)
- Borzoonameh: Anan bargaraeed o bar ghasht asb; khoroshid bar sane azargashasb (Line: 913, p. 216)
- Shahnameh: Bar afrokht chon gol rokhe taj bakhsh; bekhandid vaz jaye barkand rakhsh (Vol. 2, p. 171)

- Borzoonameh: Bekhandid chon gol rokhe taj bakhsh; bekhandid vaz jaye barkand rakhsh (Line. 2340, p. 154)
- Shahnameh: Konon gar to dar ab mahi shavi; va gar chon shab andar siyahi shavi (Vol. 2, p. 898)
- Va gar chon setareh shavi bar sepehr; bebari ze roye zamin pak mehr (Vol. 2, p. 889)
- Borzoonameh: Agar shan nakoshtast Afrasyab; be change nahangandarand andar ab (Line. 624, p. 47)
- Vagar chon setareh be gardon barand; vagarchon nahangan be abandarand (Line. 625, p. 47)
- Shahnameh: Be dangoft khandan ke name to chist; tane bi sarat ra ke khahad geist (Vol. 4, p. 195)
- Borzoonameh: Be do goft Rostam ke name to chist; ke zayande ra bar to bayad gerist (Line. 1184, p. 81)
- Shahnameh: Khoroshid key marde mard azmay; hamavardat amad masho baz jaye (Vol. 4, p. 195)
- Khoroshid key farokh Esfandyar; hamavardat amad bararay kar (Vol. 6, p. 297)
- Borzoonameh: Bedo goft Gorgin ke ey namdar; hamavardat amad bararay kar (Line. 1131, p. 79)
- Na marde nabarde to ast in savar; hamavardat amad bararay kar (Line. 1154, p. 80)
- Shahnameh: Dele shir darad tane xhende pil; nahangan bararad ze daryae nil (Vol. 6, p. 245)
- Borzoonameh: Dele shir darad tane xhende pil; che hamon be pishash che daryae nil (Line. 271, p. 24)
- Shahnameh: Ghaza goft giro ghadar gof deh; malek goft ahsanto mah goft zeh (Vol. 4, p. 197)
- Borzoonameh: Do zaghe kaman ra nahade be zeh; sepehr o setareh hami goft zeh (Line. 917, p. 66)
- Shahnameh: Hami zor kard in bar an, an bar in; najonbid yek shir bar poshte zin (Vol. 6, p. 281)
- Borzoonameh: Hami zor kard in bar an, an bar in; bedan ta daroftad yeki ra ze zin (Line. 1300, p. 89)

The use of subjective “sh” that is common in Shahnameh is also common in Borzoonameh:

- Shahnameh: Cho Afrasyab an sokhanha shonod; khosh amadash, khandid o shadi nomod (Vol. 2, p. 180)
- Cho beshnid Sohrab nang amadash; ke asan hami daz be changamadash (Vol. 2, p. 189)
- Cho shod masto hengame khab amadash; hami az neshastan shetab amadash (Vol. 2, p. 174)
- Borzoonameh; Berafto ze lashkar nayamadash bak; jahan pahlavan Rostame khashmnak (Line. 658, p. 50)
- Be dashti ke chon to bovad namdar; k era arezo ayadash karzar (Line. 937, p. 76)

The use of “etlaq alef”:

- Shahnameh: Shaved poshte Rostam be niro tora; halakat avard bigoman mara (Vol. 2, p. 242)

- Va gar khod nakoshti pedar mar mara; nagashti be jamasb bad akhtra (Vol. 2, p. 219)
- Kera amad in pisha kamad mara; bekoshtam javani be piran sara (Vol. 2, p. 244)
- Borzoonameh: Ke man ham Fariborz bardare ma; be nazdike Iran sepah azma (Footnote, p. 50)
- Hami goft por ey baradar chera; nayaeed nazdike ma eydara (Footnote, p. 90)

(Agreement between adjectives and nouns) such as in Arabic:

- Shahnameh: Savaran torkan tani haft hasht; bar an dashte nakhjirgah bargozasht (Vol. 2, p. 288)
- Konon man ze torkane jangavaran; faraz avaram lashkari bikaran (Vol. 2, p. 179)
- Savarane torkan basi dideam; enana pich zingone nashnideam (Vol. 2, p. 288)
- Borzoonameh: Darin gofto go bod kamad barash; savarane torkan o human sarash (Line 59, p. 9)
- Dalirane torkan fozone hezar; hame namdare khanjar gozar (Line 274, p. 24)
- Hamana savarane torkan bodand; be nakhjire gorano shiran bodand (Line 1716, p. 116)

The use of the infinitive:

- Shahnameh: Bedo goft shahe samangan che bod; ke yarast ba to nabard azmod (Vol. 2, p. 172)
- Cho same nariman be giti nabod; sarash ra nayarast gardon besod (Vol. 2, p. 178)
- Vara dar jahan hosh bordast kist; kaz an dard mara bebayad gerist (Vol. 6, p. 220)
- Borzoonameh: Chonan shod ke dar bazmgah kas nabood; ke ba o be zar dast yarast sod (Line 428, p. 34)
- Biyamad sepah ra be ham bar shekast; shekasti ke an ra nashayest bast (Line 582, p. 45)

Plural numbers:

- Shahnameh: Bekhaddad hami bolbol az hardovan; cho bar gol neshinad goshayad zaban (Vol. 6, p. 217)
- Borzoonameh: Cho khosro chenin goft an hardovan; zamini bose dadand piro javan (Line 504, p. 39)
- Hami bord dar zire kesh hardovan; cho bade bazan soye human divan (Line 604, p. 46)

The use of “ich” instead of “hich”:

- Shahnameh: Ze zin bargereftash be kerdare bad; nayamad zo bedelash ich yad (Vol. 2, p. 184)
- Az o nameh bested be kerdare ab; berafto najost ich aram o khab (Vol. 2, p. 196)

- Borzoonameh: Nadide hanoz ich aeene jang; hami khar girad narbarde palang (Line 384, p. 31)
- Be giti majoeey ich faryadras; be har kar Dayan to raryar bas (Line 1036, p. 72)

The use of “bak” to mean fear and concern:

- Shahnameh: Chera daram az khashme kavooos bak; che kavooos pisham che yek moshte khak (Vol. 2, p. 204)
- Chokardi kardi jahanra ze badkhah pak; nayamadat az pilo az shir bak (Vol. 6, p. 306)
- Ze zin bargereftash be kerdare bad; nayamad zo bedelash ich yad (Vol. 6, p. 306)
- Borzoonameh: Ze human o ze barman bak nist; del ma az inhardovan chak nist (Line 598, p. 46)

The use of “koja” to mean “ke”:

- Shahnameh: Kojā name o bod gardafarid; zamane ze madar chenin navarid (Vol. 2, p. 184)
- Az an nooshdaro ke dar ganje tost; koja khastegi ra konad tandorost (Vol. 6, p. 242)
- Borzoonameh: Nadaramdelo toshe aeene jang; koja gasht chon bid larzan do chang (Line 201, p. 19)
- Namanad ze ma yek tan aknon be jae; koja chon nabashad tahamtan be jae (Line 1025, p. 72)
- Be har keshvari nazde har mehtari; koja bod dar padeshahi sari (Line 480, p. 38)

The use of “ar” or “gar” to mean “ya”:

- Shahnameh: Setamkar kxanimash ar dadgar; honarmand danimash ar bi honar (Vol. 2, p. 169)
- Nadanam ke asheq gol amad gar abr; cho az abr binam khoroshe hozhabr (Vol. 6, p. 216)
- Va gar khod nekeshti pedar mar mara; nagashti be jamasb bad akhtara (Vol. 6, p. 219)
- Borzoonameh: Bemasti be nakhjire goran shodand; va gar pishe shahe daliran shodand (Line 210, p. 173)

The use of “eidon” to mean “chenin” and “inchenin”:

- Shahnameh: Bedo goft Rostam ke eidonkonam; cho bar khastegiha bar afson konam (Vol. 6, p. 289)
- Gar eidon ke manad ze mannapadid; saran ra shabi sar bebayad borid (Vol. 6, p. 176)
- Var eidon ke ayad ze akhtar pesar; bebandash be bazo neshane pedar (Vol. 6, p. 176)
- Borzoonameh: Maneidon shenidamze dana sokhan; key ad avarad rozegare kohan (Line 474, p. 37)

The use of “eydar” to mean “inja”:

- Shahnameh: Zamane barangikhtash ba sepah; ke eydar be daste to gardad tabah (Vol. 2, p. 246)
- Borzoonameh: Mano madaram eydaro chand zan; niyaye kohan baz mande ze man (Line 170, p. 17)

The use of verb root “bodan”:

- Shahnameh: Gar aknon biyabam soye khane to; bovam shado piroz mehmane to (Vol. 6, p. 249)
- Ze dasht andar aee soye khake man; boee shad yek chand mehmane man (Vol. 6, p. 266)
- Borzoonameh: Hami ba to dar kar yavar bovam; be har rah ke khahit rahbar bovam (Line 1646, p. 111)
- Be niki magar rahnamayam boee; chon ar man hami davari beshnoee (Line 356, p. 184)

The use of “aba”, “abi” and “abar” to mean “ba”, “bi” and “bar”:

- Shahnameh: Bedo dad pas nameye shahriyar; aya hadiye o asbo o astar biyar (Vol. 2, p. 182)
- Aba chakero shamo khonyagaran; biyamad vera did morde chenān (Vol. 2, p. 209)
- Mara goft gar pande man nashnavi; besazi abar takhti bar badkxhoe (Vol. 2, p. 222)
- Borzoonameh: Cho porash abayalo niroy bood; to gofti az ahano az roy bod (Line 81, p. 11)
- Faramarz goft ey jahan pahlavan; abi to mabada sepehre ravan (Line 1349, p. 92)
- Konon gar befarmayadam shahriyar; neshinam abar bareye rahvar (Line 234, p. 22)
- Abar alo ashabo yarane o; dar ahkam din jan separan o (Line 10, p. 3)

Inconsistency between subject-verb:

- Shahnameh: Savaran torkan tani haft hasht; bar an dashte nakhjirgah bargozasht (Vol. 2, p. 171)
- Borzoonameh: Darin goft o go bood kaamad barash; savarane torkan o human sarash (Line 59, p. 9)

The use of “Mandan” to mean “gozashtan and raha kardan”:

- Shahnameh: Zavareh Faramarz ra hamchenan; namani ke kas bar neshinad be zin (Vol. 6, p. 224)
- Namanam k eta shab bemani be band; va gar bar to ayad ze chizi gazand (Vol. 6, p. 501)
- Borzoonameh: Namanim yek tan az ishan be jae; ke yabad rahaee ze tiqo senan (Line 508, p. 40)

- Ke gar pisham aee be hengam jang; namanam to ra bish bar zin derang (Line 787, p. 58)
- Setanam ze keykhosro an tajo takht; namanam bar an boom shakhe derakht (Line 238, p. 22)
- Mamanid kanjangji janbarad; be iran degar name mardan barad (Line 1641, p. 256)

Compare night and day descriptions in Shahnameh and Borzoonameh: Comparing the descriptions in this precious book we find that imagination and charisma and charm of Ferdowsi descriptions benefited from beautiful metaphor and the poet's words that fit the spirit of the epic poem.

Description of day:

- Shahnameh: Biyandazad an chadore lajvard; yadid ayad az jam yaqote zard (Vol. 6, p. 276)
- Cho khorshid taban ze charkh boland; hami khast afkand rakhshan kamand (Vol. 2, p. 176)
- Cho afkandi khor soye balla kamand; zabane baramad ze charkha bolan (Vol. 2, p. 211)
- Cho bogzasht shabgerd karde anan; baravard khorshid rakhshan senan (Vol. 6, p. 221)
- Borzoonameh: Sepide cho peida shod az charkha pir; cho simab shod roye daryaye ghir (Line 438, p. 35)
- Haman gah sepidedaman bar damid; sarpardeye ghirgon bar keshid (Line 787, p. 58)

Description of night:

- Shahnameh: Cho yek bahre az tire shab dar gozasht; shab ahang bar charkha garden gozasht (Vol. 2, p. 174)
- Cho charkha boland az shabah taj kard; shamame parakand bar lajvard (Vol. 4, p. 133)
- Borzoonameh: Cho yek bahre az tire shab dar gozasht; beyafsord jodhanash bar pahndasht (Line 274, p. 178)
- Vazin roye chon tire shab dar resid; hami ghaliye bikht bar shanbalid (Line 1394, p. 96)

Metaphors in Shahnameh and Borzoonameh: The second part of the paper addresses metaphors in pem Shahnameh and Borzoonameh. Ibn Rashiq Qirvani in the book "Al-Omda" says: "poetry is something that consists of attractive analogy and metaphor and speaker is with grace and weight well beyond it" (Imagery, 7). "De Lewis" image in its simplest form is a picture that was created with the help of words. A description or an adjective with a simile may create an image (De Lewis, 17). What European critics call image, in fact is a means of artistic expression that is in poetry and its original context include all kinds of similes and metaphors (Imagery, 10) (Shamisa, 1996) Sakaki is perhaps the first person who has been likened in

the category of semantics and other rhetoric scholars have imitated him. Metaphor is recalling similarities between two different things. As we have said metaphor are two things sharing in one or more attributes (Shamisa, 2003).

To compare Shahnameh and Borzoonameh is not easy because both are with great stances in Persian literature Persian literature shining Persian literature sky with brightness. Almost all types of metaphors are used in Shahnameh and Borzoonameh but Borzoonameh most used simple analogy and in some cases may be an imitation of Shahnameh. Metaphors are commonly the type of "sense to sense" and sometimes "sense to intellect" or "intellect to sense" type of metaphor has been used. Also, a few fanciful and imaginary analogies are used as well (Shamisa, 2000).

Most of the "compared" can be seen in the epics are animals such as lions, leopards, wolves, dragons for courage or anger drive and Hyun and the elephant for their big size and grandeur. The next frequent compared are water, wind and smoke that imply speed and agility in the actions of athletes or horses for example:

- Shahnameh: Zarrin bargereftash be kerdare bad; nayamad hami zo be delash ich yad (Vol. 2, p. 209)
- Chobeshnid sohrab barjast zod; biyamad bare zhand bar sane dood (Vol. 2, p. 209)
- Ze dode senan angahi darrobod; daramad brdo ham be kerdare dood (Vol. 2, p. 168)
- Azo name bested be kerdare ab; beraft o najost ich aram o khab (Vol. 2, p. 196)
- Beposhid kheftano barsar nahad; yeki tark chini be kerdare bad (Vol. 2, p. 185)
- Borzoonameh: Begoft ino barsane bade daman; be asb andar amad ham andar zaman (Line 55, p. 729)
- Enan ra az jae bartaft zod; barangikht bare be kerdare dood (Line 625, p. 200)
- Jahan joye Borzo gerefte Kaman; be meydan daramad cho bade daman (Line 368, p. 31)

Another analogy can be seen in abundance in both epic books of poem and it is also a metaphor for "speed" is the use of likened "Azargoshastb", the three sacred temples and means "flaming fire":

- Shahnameh: Enan bargeraeed o bargasht asb; biyamad be kerdare Azargoshastb (Vol. 2, p. 186)
- Cho Rostam bedidash barangikht asb; ravan shod be kerdare Azargoshastb (Vol. 6, p. 154)
- Borzoonameh: Beposhid jame baramad be asb; biyamad be kerdare Azargoshastb (Line 1253, p. 86)
- Hami taft barsane Azargoshastb; cho bade jahande hami rand asb (Line 1010, p. 134)

Sometimes, the likened “Azargoshastb” is used as a metaphor for roar and rumble:

- Separ bar ketf neize bar poshte asb; khoroshid manande Azargoshastb (Line 1207, p. 83)
- Cho Borzooye ra did bar poshte asb; khoroshid barsane Azargoshastb (Line 880, p. 64)

Another likened used as a metaphor for happiness and joyfulness in both epic books of poem is the term “gol” such as “chon gol shekoftan:

- Shahnameh: Barafrokht chon gol rokhe tajbakhsh; bekhandid vazjaye barkand rakhsh (Vol. 2, p. 171)
- Borzoonameh: Zavare hamam dastan baz goft; cho beshnid khosro cho gol barshekoft (Line 1362, p. 93)

Another frequent likened in both epic books of poem is “daryaye ab”:

- Shahnameh: Konon man be bakhte rade Esfandyar; konam dasht ra hamcho daryaye ab (Vol. 2, p. 207)
- Borzoonameh: Be pirozie bakhte rade Esfandyar; konam dasht Iran cho daryaye ab (Line 236, p. 22)
- Bar an so koja bod Afrasyab; jahan kard manande daryaye ab (Line 1280, p. 87)

But one of the high frequent analogies in both epic stories is to use metaphor “shir and palang” and “fil” elephants to refer to heroes alone or in combination with an adjective that:

Combined metaphor: Both epic books of poem use combined metaphor but the metaphors are more appealing in Shahnameh:

- Shahnameh: Derakhshidane khesto zobin ze gard; cho atash pase parde lajvard (Vol. 2, p. 207)
- Ze bs gone gone senano derafsh; separhaye zarino zarine kafsh
- To gofti ke abri be rang abnos; baramad bebarid zo senderos (Vol. 2, p. 207)
- Ramid an delavar sepahe dalir; be kerdare goran ze changale shir (Vol. 2, p. 221)
- Baran dezhdaron raft marde dalir; chonan chon soye ahovan nare shir (Vol. 2, p. 208)
- Borzoonameh: Derafshidane kheshto zobin ze gard; cho atash pase pardeye lajvard (Line 689, p. 53)
- Be eyvane dastanjahanjoye shah; cho khorshide taban setareh sepah (Line 1795, p. 268)
- Be yekdigaran bar bepichide sakht; be kerdare pichan do shakhe derakht (Line 1247, p. 234)

Eloquent metaphor: Attributional eloquent metaphor is found in both epic books of poem but Shahnameh uses eloquent metaphor noun phrases that are not found in Borzoonameh. Attributional eloquent metaphor:

- Shahnameh: Do abro kamano do giso kamand; be bala be kerdare sarve boland (Vol. 2, p. 171)
- Shekarim hame yeksar pishe marg; sari zire tajo sari zire targ (Vol. 2, p. 170)
- Do chashmash gavazno do abru kaman; to gofti hami beshkofad har zaman (Vol. 2, p. 187)
- Borzoonameh: Agar atashi to manam tond ab; nagirad bar man foroghe to tab (Line 912, p. 66)
- Goli bodam az nazo shadi be bar; che bodat ke gashti chenin sogvar (Line 1570, p. 106)
- Cho nazdike Borzoy o Dastan resid; shod az tars rokhsare o shanbalid (Line 628, p. 216)

Eloquent metaphor noun phrases:

- Shahnameh: Dar in jay raftan na jaye derang; bar asbe fana gar keshad marg tang (Vol. 2, p. 170)
- Ham andar zaman nameh pasokh nevesht; be baghe bozorgi derakhti bekesht (Vol. 6, p. 319)
- Ze khahesh ke gofti basi randeam; bedo daftare kehtari khandeam (Vol. 6, p. 275)
- Borzoonameh: Not found

Described in detail (preferred) metaphor:

- Shahnameh: Yeki bostanbod andar behesht; be balaye o sarve dehqan nakesht (Vol. 2, p. 187)
- Be bala ze sarvo sahi bartar ast; cho khorshid taban be do peykar ast (Vol. 6, p. 191)
- Borzoonameh: Be tag begzarad asbash az tondbad; hamana kea z bad darad nejad (Line 976, p. 70)
- Na divo na mardom na arghande shir; nabashad be meidan cho Borzo dalir (Line 1937, p. 129)

The analogy of “shanbalid” used to refer to yellowish face in both works express fear or anger:

- Shahnameh: Biyamad bedan khane o ra bedid; shode lale rokhsare o shanbalid (Vol. 6, p. 128)
- Sekandar cho goftar az ishan shenid; be rokhsare shod chon gole shanbalid (Vol. 7, p. 67)
- Cho dehghane pormaye o ra bedid; rokh o shod az tars chon shanbalid (Vol. 7, p. 341)
- Borzoonameh: Cho Rostam mar an har do tan ra bedid; ze gham roye o gasht chon shanbalid (Line 652, p.49)
- Begoft ino gorze geran barkeshid; do rokhsare karde ze kinshanbalid (Line 805, p. 210)

- Cho nazdike Borzoy o Dastan resid; shod az dard rokhsare o shanbalid (Line 928, p. 216)

Sometimes, the term “shanbalid” is used to mean beauty, vividness and vitality in Shahnameh:

- Cho khorshid rakhshande amad padid; zamin shod be sane gole shanbalid (Vol. 7, p. 109)

At one point in the Shahnameh has been used as a proper name (Name of Bahram Gur wife):

- Mahin dokht ra name mah afarid; faranak degar bod degar shanbali (Vol. 7, p. 345)

The term “Senderos” is the name of a tree in Africa with yellow resin and is used in Shahnameh and Borzoonamehpic books (Fotoohi, 2007):

- Shahnameh: Zamin taze shod koh chon senderos; ze dargah barkhast avaye kous (Vol. 2, p. 124)
- To gofti ke abri be rang abnos; baramad bebarid zo senderos (Vol. 2, p. 207)
- Rokhe lale rokh gasht chon seneros; be pishe sepahbod zamindad bos (Vol. 1, p. 167)
- Cho az roz shod koh chon senderos; be abr andar amad khoroshe khorosh (Vol. 4, p. 23)
- Borzoonameh: Ze bange savarano avaye kos; rokhe roz shod hamcho shab senderos (Line 1112, p. 78)
- Koja shod Fariborz o Kavooos o Tus; kaz avarad shod royeshan senderos (Line 1120, p. 78)

Some Shahnamehpic metaphors are so beautiful and magical that we can certainly say that they cannot be seen in Borzoonameh:

- Shahnameh: Dame marg chon atashe holnak; nadarad ze borna o fartot bak (Vol. 2, p. 184)
- Dar injaye raftan na jaye derang; bar asbe fana garad keshad marg tang (Vol. 2, p. 170)

Fanciful metaphor:

- Shahnameh: Chenan gasht bagh o labe joybar; koja moj khizad ze daryaye ghar (Vol. 5, p. 6)
- Hava por ze peykan shodo par o tir; jahan shod be kerdare daryaye ghir (Vol. 5, p. 348)
- Borzoonameh: Cho dast avarad soye peikare tir; jahan ra konad hamcho daryaye ghir (Line 1062, p. 75)
- Kazoo gasht hamon cho daryaye ghar; daramad be jonbesh zamin az savar (Line 1698, p. 115)
- Sepide cho peida shod az charkha pir; cho simab shod roye daryaye ghir (Line 438, p. 35)

Compound metaphor:

- Shahnameh: Yeki asb bayad mara gam zan; sam o ze polade khara shekan (Vol. 2, p. 253)
- Cho pillan be zoro cho morghanbe par; cho mahi be bahr o cho aho bebar (Vol. 2, p. 254)
- Borzoonameh: Aba del chenin goft kin khon bahast; be chashme man inkajdomo ejdehast (Line 433, p. 35)
- Cho daryaye joshan va chon pile mast; yeki gorzeye gav peikar bedast (Line 883, p. 64)
- yeki gorzeye gav peikar bedast; cho ghorrande shir ast ochon pile mast (Line 826, p. 61)
- Dar an lashkare shahe torkan fetad; cho ashofto darya o chon tondbad (Line 1293, p. 88)

Subtrahend metaphor:

- Shahnameh: Do abro kamano do giso kamand; be bala be kerdare sarve boland (Vol. 2, p. 171)
- Do chashmash gavazno do abru kaman; to gofti hami beshkofad har zaman (Vol. 2, p. 187)
- Do bazo be kerdare rahe hayon; barash chon bare pil o chehre cho khon (Vol. 2, p. 208)
- Ke darom yeki charme rakhshash nejad; beraftan cho tiro be jastancho bad (Vol. 2, p. 255)
- Borzoonameh: Darin bod Sohrab kaz roye dasht; yeki mahpeikar bedobar gozasht (Line 23, p. 5)
- Berokhsare mahobe bala cho sarv; rokhanashbe sorkhi be sane tazar (Line 25, p. 5)
- Ghavi gardano sine o bar farakh; be tan chon derakhto be bazo cho shakh (Line 95, p. 12)
- Be kin echo shiro be niro cho pil; be del abre bahman be kaf rode nil (Line 2411, p. 158)

Bound metaphor:

- Shahnameh: Soye marze Toran cho benhad roy; cho shire dezsh agah nakhjr joy (Vol. 2, p. 171)
- Dam marg chon atashe holnak; nadarad ze bornao fartot bak (Vol. 2, p. 170)
- Borzoonameh: Ghadash gasht ba sarve nazande rast; chonan bod farman dayan ke khast (Line 23, p. 5)

CONCLUSION

- Borzoonameh is a lot similar to Shahnameh in term of characteristics and phonetic and lexical style that this similarity confirms the words by “J Mole” who said Borzoonameh was composed in centuries near to the time that Shahnameh was composed
- Ferdowsi metaphors are more beautiful and imaginative than that of Borzoonameh
- Description of Ferdowsi at sunrise and the appearance of the day or night show more epic spirit because of the use of more epic words and are more suitable for epic texts compared to that of Borzoonameh and instead lyrical metaphors are more frequent in Borzoonameh

- Ferdowsi usually uses clearer and more famous and more powerful comparisons than that of Borzoonameh
- Ferdowsi usually adheres to the principles of assimilation and in some cases with less adherence, the rhetorical metaphors has not diminished
- It appears that in a few cases, images of Borzoonameh epic are better than that of Shahnameh
- Ferdowsi has addressed inherently epic issues
- Ferdowsi innate talent could manage a variety of storytelling techniques, setting, dialogue, movement and create a masterpiece which is superior to the other epics
- Ferdowsi power in creating imageries is extraordinary
- The vitality of the scene and the strong influence of the story events in the spirit and soul of the reader are the more important stylistic features of Shahnameh
- In Ferdowsi's poetry rhyme faults are rarely seen but in Borzoonameh rhyme faults forms can be seen in abundance
- Ferdowsi poetry language while excellent and lofty Khorasani style with simplicity but still is literary with figurative language that is inherently epic and mythological

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