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 Mohammad 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 ableminded 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, Garshabnameh 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, Shahriyarnamah, Samnameh, Fanamarzannameh, Borzoonameh, Bano Ghsbnameh and etc., ..., Borzoonameh was one of the reputable epic books of poems. It is the story of “Borzo”, the son of Schrab 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 Mohammad Kousaj 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 Homae. Dr. Zabiullah 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 uses 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 orientalists, 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 Mohammad Koosaj in the 8th century (Koosaj, 2008). But, Zabiullah 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. Zabiullah 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”, “morass”, “aqami”, “mahmor”, “jolosamor”.

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 nizdike dadar bashad gonat; na sharmayadam niz az roye shah (Vol. 6, p. 248)
- Hami goat key pjak dadare hor; fazayandeye danesh o faro zor (Vol. 6, p. 304)
- Be dadare giti ke o dad zor; forozandeye akhtatro maho hor (Vol. 6, p. 304)
- Hami sozad az mehere farash delam; ze farmane dadar del nagsalam (Vol. 6, p. 272)
- Borzoonameh: Ghadashgashit ba sarve nazand rast; chonan bod farmane Dayan ke khast (Line: 72, p. 10)
- Ke joz khast Dayan nabashad dagar; zeh taghdiri 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 ziyan (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 app. ears to the reader that it is Shahnameh:

- Shahnameh: Bebakhte rade afrasyab; konam dasht ra hamcho daryae ab (Vol. 2, p. 473)
- Borzoonameh: Be pirooz bakhtye rade afrasyab; konam dashtie ravan chie daryae ab (Line: 236, p. 22)
- Shahnameh: Cho sesal shod zahmeh chonan gereft; be panjom deh tiro o peykan gereft (Vol. 2, p. 116)
- Borzoonameh: Be dah salegi saze meydan gereft; Kamran o kamande dalran gereft (Line: 14, p. 4)
- Cho shod bar do hafate varasal rast; ze charkha barin sarash bagozast khast (Line: 15, p. 4)
- Shahnameh: Darakhshe dastan taz az anore gard; cho atash pase purdeye layard (Vol. 2, p. 209)
- Borzoonameh: Darakshe dastan taz az anore gard; cho atash pase purdeye layard (Line: 689, p. 53)
- Shahnameh: Mara mame man nam marge to kard; zamanemara poite tarke to kard (Vol. 4, p. 195)
- Borzoonameh: Mara madar az bahe marge to zad; chenin daran uz garde dastan be yad (Line. 656, p. 202)
- Dar injagheh 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: Paziroft samash ze bi bachegi; ze peiroo namad 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; khoshbad bar sene azargashasb (Line. 913, p. 216)
- Shahnameh: Bar afrokhit chon go gol rokeh taj baksh; bekhandid vaz jaye barkand rakhsh (Vol. 2, p. 171)
• Borzoonameh: Bekhandid chon gol rokehe taj bakhsh; behkhandid vaz jaye barkand rakhsht (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; behbari ze roye zamin pak meh (Vol. 2, p. 889)

• Borzoonameh: Agar shan nakoshtast Afrasyab; be change rahnangandarand andar ab (Line: 624, p. 47)

• Vagar chon setareh be gordon barand; vagarchon nahangan be abandarand (Line: 625, p. 47)

• Shahnameh: Be dangoft khandan ke name to chist; tane bi sarat ra ke khadhad 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: Khorsheid key marde mard azm, hamavardat amad musho baz jaye (Vol. 4, p. 195)

• Khorsheid key farokh Eshfandiar; 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 nabeerde 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: Dooe zaghie kaman ra nahade be zeh, sepehr o setareh ham goft zeh (Line: 917, p. 66)

• Shahnameh: Hami zor kard in bar an, an bar in, najongid yek shir bar posthe zin (Vol. 6, p. 281)

• Borzoonameh: Hami zor kard in bar an, an bar in; beden ta daroflad 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 beshnud Sohrab nang amadash; ke asan ham dez be changamadash (Vol. 2, p. 189)

• Cho shod masto hengame khab amadash; hamı az neshastan shetab amadash (Vol. 2, p. 174)

• Borzoonameh: Berafto ze lashkar rayamadash bak; jahan pahlavan Roshtam khashmuk (Line: 658, p. 50)

• Be dasthi ke chon to bvoirand namdar; k era arezo ayadash karzar (Line: 937, p. 76)

The use of “eelaq alef”:

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

• Va gar khod nakosht pedar mar mara; nagahšti be jamash 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 bagozasht (Vol. 2, p. 288)

• Konon man ze torkane jangavar; faraz avaram lashkari bikanar (Vol. 2, p. 179)

• Savaran torkan basi dideam; ena pich zingone nashnideam (Vol. 2, p. 288)

• Borzoonameh: Darin gofto go bod kamad barash; savaran torkan o human sarash (Line 59, p. 9)

• Dalirane torkan fuzone hezar; hame namdar khanjar gozar (Line: 274, p. 24)

• Hamana savaran torkan bodand; be nakhjire gorano shiran bodand (Line: 1716, p. 116)

The use of the infinitive:

• Shahnameh: Bedo goft shohe samangan che bod; ke yarast ba to nabard azmod (Vol. 2, p. 172)

• Cho same nariman be giti nabod; sarash ra nayarast gordon besod (Vol. 2, p. 178)

• Vara dar jahan hosh bordast kist; kaz an dar dard mara behayad gerist (Vol. 6, p. 220)

• Borzoonameh: Chonan shod ke dar bazngah kas naboood; ke ba o be zar das yarast zod (Line: 428, p. 34)

• Byamad sepah ra be ham bar shekast; shekasti ke an ra naslayest bast (Line: 582, p. 45)

Plural numbers:

• Shahnameh: Bekhandad hamı bolbol az hardovan; cho bar gol neshinad goshayad zaban (Vol. 6, p. 217)

• Borzoonameh: Cho khosro chenin goft an hardovan; zaminı bose dadand piro javan (Line: 504, p. 39)

• Hamı bord dar zire kesh hardovan; cho bade bazan soye human divan (Line: 604, p. 46)

The use of “ichi” 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 raist ich aram o khab (Vol. 2, p. 196)
The use of “باک” to mean fear and concern:
- Shahnemeh: Chera daram az khashme kavoos bak; che kavoos pisham che yek moshteh khak (Vol. 2, p. 204)
- Chokardi kardi jahana 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 inharbondan chak nist (Line 598, p. 46)

The use of “کوja” to mean “که”:
- Shahnemeh: Koja name o bod gardafurid; zamane ze madar chenin navarid (Vol. 2, p. 184)
- Az an nooshdar o ke dar ganj test; koja khaestegi ra konad tandorost (Vol. 6, p. 242)
- Borzoonameh: Nudaramdelo tshe acene jag; koja gashth chon bid larzan do chang (Line 201, p. 19)
- Namadan ze ma yek tan akzon be jae; koja chon nabashad tahamtan be jae (Line 1025, p. 72)
- Be har keshwari nazde har meltari; koja bod dar padeshahi sari (Line 480, p. 46)

The use of “ار” or “گار” to mean “یا”:
- Shahnemeh: Setamkar khanimash ar dadgar; honarmand danimash ar bi honar (Vol. 2, p. 169)
- Nadanam ke asheq gol amad gar abr; cho az abr binam khorosat hozhatr (Vol. 6, p. 216)
- Va gar khod nekeshht pedar mar mara; nagashti be jamas bad akhtara (Vol. 6, p. 219)
- Borzoonameh: Bemasti be nakhtore goaron shodond; va gar pishe shaje daristan shodand (Line 210, p. 173)

The use of “یدون” to mean “چینین” and “ینچینین”:
- Shahnemeh: Bedo goft Rostam ke eidonkonam; cho bar khaestegiha 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 shenidamzane dana sokhan; key ad avarad rozegare kohan (Line 474, p. 37)

The use of “یید” to mean “ینجا”:
- Shahnemeh: Zamane barangikhtarash 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 “بودان”:
- Shahnemeh: Gar akon biyabam soye khane to; bovam shado piroz mehmane to (Vol. 6, p. 249)
- Ze dasht andar aee soye khake man; booe shad yek chand mehmane man (Vol. 6, p. 266)
- Borzoonameh: Hami ba to dar kar yavar bovan; be har rah ke khahit rahi sar bovan (Line 1646, p. 111)
- Be niki magar rahnamayam booe; chon ar man hami davari beshnoee (Line 356, p. 184)

The use of “ابا”, “ابی” and “ابتار” to mean “با”, “بی” and “بتر”:
- Shahnemeh: Bedo dad pas nameye shahriyar; aya hadiye o asbo o asar biyar (Vol. 2, p. 182)
- Aba chakero shamo khorvagar; biyamad vera did morde chenan (Vol. 2, p. 209)
- Mara goft gar pande man nashnavi; besazi abar takhti bar badkhooe (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 pahlava; abi to mabada sepehre ravan (Line 1349, p. 92)
- Konon gar befarmayadam shahriyar; neshnam abar bareye rihvar (Line 234, p. 22)
- Abar alo ashabo yarane o; dar ahkam din jan separen o (Line 10, p. 3)

Inconsistency between subject-verb:
- Shahnemeh: Savaran tokan tani haft hasht; bar an dashtie nakhtirah bargazash (Vol. 2, p. 171)
- Borzoonameh: Darin goft o go bood kaamad barash; savaran tokan o human sarash (Line 59, p. 9)

The use of “مداح” to mean “gozashtan and raha karden”:
- Shahnemeh: Zavareh Faramarz ra hamchenan; namani ke kas bar neshnad be zin (Vol. 6, p. 224)
- Namanam k eta shah bemani be band; va gar bar to ayad ze chizi gazed (Vol. 6, p. 501)
- Borzoonameh: Namanim yek tan az ishan be jae; ke yabad rahacee ze tigo senan (Line 508, p. 40)

- Ke gar pisham aee be hengam jang; namanaam to ra bish bar zin derang (Line 787, p. 58)
- Setanam ze keykhsoro an tajo tach; namanaam bar an boom shakhe derakh (Line 238, p. 22)
- Mamanid kanjangi 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 khorsheid taban ze chalkh boland; ham khasd afkand rhakhsan kamand (Vol. 2, p. 176)
- Cho afkandi khor soye balla kamand; zabane baramad ze chalkha bolan (Vol. 2, p. 211)
- Cho bogsasht shahererd karde anan; baravard khorsheid rakhsan seman (Vol. 6, p. 221)
- Borzoonameh: Sepide che peide shod az chalkha pir; cho simah shod roye daryaye ghir (Line 438, p. 35)
- Haman gah sepidedaman bar damid; sarpardeye ghirgon bar keshk (Line 787, p. 58)

Description of night:
- Shahnameh: Cho yek bahre az tire shab dar gozasht; shab ahang bar chalkha gardan gozasht (Vol. 2, p. 174)
- Cho chalkha boland az shahab taj kard; shamame parakand bar layvard (Vol. 4, p. 133)
- Borzoonameh: Cho yek bahre az tire shab dar gozasht; beyaferd jodihansh bar pahtmash (Line 274, p. 178)
- Vazin roye chon tire shab dar resic; hamy ghaliye bikhirt bar shamlad (Line 1394, p. 96)

Metaphors in Shahnameh and Borzoonameh: The second part of the paper addresses metaphors in pem Shahnameh and Borzoonameh. Ibn Rashiq Qivvani 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; dayamad hamid zo be delash ich yad (Vol. 2, p. 209)
- Chobeshnid sohrab bargast zod; biyamad bare zond bar sane doud (Vol. 2, p. 209)
- Ze dode seman angah darrobad; daramad brdo ham be kerdare doud (Vol. 2, p. 168)
- Azo name bested be kerdare ab; beraft o najost ich aram o khab (Vol. 2, p. 196)
- Beposhid khehna borsar nahad; yeki takh chini be kerdare bad (Vol. 2, p. 185)
- Borzoonameh: Bego fro borsan bade daman; be asb anvar amad ham anvar zanam (Line 55, p. 729)
- Enan ra az jae bartaft zod; barangikht bare be kerdare doud (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 mears “flaming fire”:
- Shahnameh: Enan bargarasad o bargasht asb; biyamad be kerdare Azargoshastb (Vol. 2, p. 185)
- Cho Rostam bedidash bargaikht 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 barsan 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 shekofian:

- Shahnameh: Barafrokh eht gol rokhe tajbakhsh; bekhandid vazjaye barkand rakhsh (Vol. 2, p. 171)
- Borzoonomeh: Zavare haman dastan baz goft; cho beshmid khosro cho gol banhekoft (Line 1362, p. 93)

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

- Shahnameh: Konon man be bakht e rade Esfandiar; konam dasht ra hamcho daryaye ab (Vol. 2, p. 207)
- Borzoonomeh: Be pirozie bakht e rade Esfandiar; 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 lajvand (Vol. 2, p. 207)
- Ze bs gone gone senano derafsh; sepathaye zarino zarine kafsh
- To gofti ke abri be rang abnow; banamad bebarid zo senderes (Vol. 2, p. 207)
- Ramid an delavar sepehe dalir; be kerdare goran ze changale shir (Vol. 2, p. 221)
- Baran dezh daron raft marde dalir; chonan chon soye ahovan nare shir (Vol. 2, p. 208)
- Borzoonomeh: Derakhshidane khesto zobin ze gard; cho atash pase parde lajvand (Line 689, p. 53)
- Be eynane dastanjahanjooye shah; cho khoroshide taban setareh sepath (Line 1795, p. 268)
- Be yeledigaran bar bepichade 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 Borzoonomeh. Attributional eloquent metaphor:

- Shahnameh: Do abro kamano do gisoo kamand; be bala be kerdare sarve boland (Vol. 2, p. 171)
- Shekar hamye yeksar pishe marg; sari zire tajo sari zire tag (Vol. 2, p. 170)
- Do chashmah gavazdo abru kamand; to gofti hamy beshkofad dar zaman (Vol. 2, p. 187)
- Borzoonomeh: Agar atashi to manam tand ab; nagirad bar man foroghe to tab (Line 912, p. 66)
- Goli bodam az nazo shadi be bar; che bodat ke gashit chenin sogvar (Line 1570, p. 106)
- Cho nazdike Borzooy o Dastan resid; shod az tars roksare o shanbalid (Line 628, p. 216)

Eloquent metaphor noun phrases:

- Shahnameh: Dar in jay raftan na jaye derang; bar asbe fana gar keshad marg tag (Vol. 2, p. 170)
- Ham andar zaman namah pasokh nevesht; be baghe bozorgi derakht bekesht (Vol. 6, p. 319)
- Ze khabesh ke gofti basi randeem; bedo daftare kehtari khandeam (Vol. 6, p. 275)
- Borzoonomeh: 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)
- Borzoonomeh: Be tag beqzarad asbash az torbad; hamana kea z bad darad nejad (Line 976, p. 70)
- Na divo ra mardom na arghande shir; nabashad be meidan cho Borzo zalir (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 beded; shode lale rokhssare o shanbalid (Vol. 6, p. 128)
- Sekandar cho goftar az ishan shenid; be rokhssare shod cho gole shanbalid (Vol. 7, p. 67)
- Cho dehghane pormaye o ra beded; rokh o shod az tars cho shanbalid (Vol. 7, p. 341)
- Borzoonomeh: Cho Restam mar an har do tan ra beded; ze gham royhe o gashit chon shanbalid (Line 652, p. 49)
- Begoft ino gorhe geran barkeshid; do rokhssare 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 shanbal (Vol. 7, p. 345)

The term “Senderos” is the name of a tree in Africa with yellow resin and is used in Shahnameh and Borzoonameh 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 abros; baramad bebarid zo senderos (Vol. 2, p. 207)
- Rokhe lase rokhs 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 savaran avaye kos, rokhe roz shod hamch o shab senderos (Line 1112, p. 78)
- Koja shod Farborz o Kavoos o Te, kaz avard shod royeshan senderos (Line 1120, p. 78)

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

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

Fanciful metaphor:

- Shahnameh: Chenah 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 dest avarad soye pekare 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 marr gan zar; sam o ze polade khara shekan (Vol. 2, p. 253)
- Cho pillan be zoro cho morghamhe par; cho mahi be baad o cho aho bebar (Vol. 2, p. 254)
- Borzoonameh: Aha del chehine gofti kin khon bahast; be chashme man in kajdome ejdehast (Line 433, p. 35)
- Cho daryaye joshan va chon pile mast; yeki gorzayee gav peikar bedast (Line 883, p. 64)
- yeki gorzaye gav peikar bedast; cho ghorrande shir ast ochon pile mast (Line 826, p. 61)
- Dar an lashkare shahe torkan fetad; cho ashofte 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 hamii beshkofad har zaman (Vol. 2, p. 187)
- Do bazo be kerdare rake hayon; barash chon bare pil o churee cho khon (Vol. 2, p. 208)
- Ke danan yeki charmee rakhshaste nejad; beraftan cho tiro be jastancho bad (Vol. 2, p. 255)
- Borzoonameh: Darin bod Sohrab kaz roye dasht; yeki mahpeikar bedbar gozasht (Line 23, p. 5)
- Berckhshare mahobo bala cho sarv; rokhanashhe sorkhi be sane tazar (Line 25, p. 5)
- Ghavi garduno sine o bar farakhe; be tan chon derakhto be bazo cho shakhe (Line 95, p. 12)
- Be kin echo shiro be niro cho pil; be del abre bahunan be kaf rode nil (Line 2411, p. 158)

Bound metaphor:

- Shahnameh: Soye marze Toran cho benhad roy; cho share dezh agah nakhjjr joy (Vol. 2, p. 171)
- Dam marg chon atashe holnak; nadadar ze bono 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 Shahnamhe 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

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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.

REFERENCES