COMPARISON OF THE GENERAL STRUCTURE OF SHAHNAMEH FERDOWSI AND GARSHASPNAME ASADI TOOSI AND ILIAD AND ODYSSEY

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Abstract. The article reviews and compares the stylistic styles of the Shahnameh's symbols of Ferdowsi and Garshaspname Asadi Toosi and Iliad and Odyssey of Homer in literary and intellectual terms. Also, in this research, we will examine the characterization and imaging and weighting in Garshasbnameh, Iliad, Odyssey and Shahnameh. The results showed that the use of artistic traits in filling the weight of the poems of Iliad and Odyssey Homer and Shahmanah or Garshasbnameh was used by the well-known authors of this work as well as adjectives to complete the weight of the poetry. They formulate a combination of trait and personality name formula that fulfills the weighting requirements of the poem by applying them. On the other hand, in Ferdowsi's Shahnameh, replacing the artistic trait, instead of the name of the people, serves a different structure of the womb that this structure not only helps in observing the weight of his poem but also provides a variety of vocabulary to express precise and precise details in the story. In the form of the content of Shahnameh and the Iliad and the epic Odyssey, there is a logical realm of urgency that ends with the rule of Ghazireh. Epic humans are signs of paradox. They are humble in their superiority and are victorious. That's why it's a trick in the story. The trick is the product of human rationality. So both poetesses of the epic praise praises the wisdom. At the scene of the story, victory is one that can best benefit from both the power of power and mental power. Asadi's Garshasabname is like to Ferdowsi's Shahnameh in form, content, language and literary aspects and the consistency of resources or the near-time of the two-time writing of the two, the similarity of the subject provides only a small amount of similarity between the two works. Of course, some of the myth's correspondence with the history of Garshasb, but not in the Shahnameh, indicates the difference between the spirit of the two poets and the people of their time in accepting and coping with epics and myths.
Keywords: Shahnameh, Iliad, Homer Odyssey, Content, Adjective.

Statement of Problem. This article seeks to explain the causes and factors that have caused Shahnameh in the course of centuries and centuries throughout Iran to always have a place beyond all national epics. The specific constraints of the article have led to a research focused on the two verses of the first Shahnameh Ferdowsi and the full text of the Gershaspname of Asadi Tusi and Iliad and Odyssey. It has been attempted to approximate and compare the subjects of the two poems on almost all subjects, which at the end of the reader would have the opportunity to judge and judge the truth about the claims and the results. However, the increase in the number of Ferdowsi similes and their imaging did not allow them to fit into this article. Therefore, we have tried to find out more about their similarities and illustrations, which somehow share the same associates, the Iliad, and the Homeric Odyssey. The two epics are in defiance of the similarity to the Shahnameh, and in some cases they are superior which are not mentioned in the main body of the article. Artistic traits, by presenting details of characters and objects and places of the story, create a powerful descriptive structure for personification and illustration. Also, these attributes form the formula with formulas, which form part of a bit and plays an important role in poetry weight. Hence, it can be said that artistic traits help the poet in describing the narrative and poetry of the reader or the listener in a better understanding of the story. In this research, we will show the comparison of characterization, illustration and weight of Iliad and Odyssey and Shahmanah.

Shahnameh's position in the epic world. What is so obvious in the ancient literature of Iran and the world, especially the eternal and eternal works such as the Iliad and Odyssey Homer, and the Ferdowsi Shahnameh is the epic spirit, warfare and sacrifice, the mythical aspect, the kind of look and feel of humans to the world, along with the lyrical and romantic aspects.

In other words, what is referred to as "the philosophy of life".

Meanwhile, however, epic myths have a special place. The origin of such myths is social origin. That's why we see that if a person is invaded by an enemy and if his cultural and social identity and identity are compromised, that people have sought refuge in mythology, in order to prevent the absence of a savior from the degeneration and collapse of the cultural, national, political, economic and social components of that nation. The Iliad and Odyssey have been created by the bloody and destructive wars of the Greeks, or Shahnameh Hakim Ferdowsi portrays Iranians' struggles with foreigners and manifests allegations against the domination of the Ghaznavites by the Iranian tribes in the wars of Iran and Turan, and the story of " Zahak "and" Fereydoun ", which are considered as other copings.

Comparison of Shahnameh and Gastaspten. Goshtasb has a legitimate and even sacred character in Zoroastrian religious texts, but in Ferdowsi's Shahnam and most of the historical books after Islam, he is a hated king and a villain who

deliberately sends his beloved son Esfandiar consciously to death. Most contemporary critics also accept and repeat Ferdowsi's comment on Goshtasb's personality analysis, although the exact one is not the one who has initiated epic poetry in the history of Persian literature, but is superior to Ferdowsi in terms of time. The incomplete version of his book, which was immortalized by Hakim Tous in the context of Shahnameh, was criticized by Ferdowsi and past, recent and contemporary critics and they all agree that Ferdowsi has been superior to everyone in the paranormal way. In this article, we have tried to investigate the reasons for Ferdowsi's supremacy through precisely from different perspectives. According to the late Dr Safa, the contents of this poem, except in some minor cases, are entirely in keeping with the epic book of Ayatkar Zeriran; but it is precisely in line with the book of the Shahnameh of Abu Mansouri, not from the poetry of Ayatkar Zeriran (epic poetry in Iran, 1984, p. 166).

He believes that "Daghighi while being a professor in the poem and sonnets, has not been able to express his perfection in making the script" and the reason for this failure is that he considers his strict compliance with the original text of his book; as everywhere, the poet's attempt and effort to arrange the content is so much that, in many cases, his taste and ability to optimize the content has not been fully utilized (same., Pp. 168-167). Neveld also believes that "Daghighi is much lower degrees [than Ferdowsi], and his degree of professorship will not be in the position of Ferdowsi. and he is very apologetic in form and appearance." (National Iranian Epic, 1990, p. 48) But there are indeed differences between the style of Daghighi and Ferdowsi in narration, which makes this a way for criticizing his poems.

To determine this, it may be a comparison between these thousandth and a thousand bits of the Shahnameh, but in this way, it should be noted that justice is to be observed when comparing; otherwise, analogy will be made. With this in mind, in this article, a thousand bits of the story of Bijan and Manijeh, which are supposed to be the first of Ferdowsi's poems, have been compared with the thousand bits of the gastaspamata to the extent possible, that the abstinence between poems is, at least in terms of the kind of poetic experience, Because, as we know, Daghighi because he was murdered, he has no opportunity to review his work and his work is an unfinished work. But Ferdowsi spent thirty years of his beloved life on his Shahnameh and edited it several times, which is one of the important obstacles to measuring and comparing it with each other. Perhaps if Daghighi could accurately review and edit his work again, he could correct his poetry and by making changes and rectification, more consolation and clearness to their loose abilities and then the he would be an epic poet.

Critical aspect of two works

1 The weight of these two systems is one unit weights. Regarding whether Daghighi was the one who chose this weight for the epic, or before the use of this weight for such a subject in the Persian literature was consistent with the precedent, Theodore Nevled, who believes that the use of this weight in epic poems has also been in remnant of Abu Shchor Balkhi. He writes: "Of all the poems I have ever seen from this poet (Abu Shchur Balkhi), in fact, only a poem written in Persian writings by the writer of the writer has mentioned it, surely this is a part of a great epic.

"And about the poetry that Abdul Qadir Baghdadi brought in his words" Shahnameh, "he adds," it is unmistakable that [the application of this weight in the epic issue] is true.

Therefore, some have suggested that this is an Iranian crisis and the skill of the Persian poets of the first period of Persian poetry can be a sign of its age "(Habibullah Abbasi, 2002, p. 40). In addition, there is no Shahnameh weight in comparison with the Arabs. (Taghi Vahidian Kamyar, 1997, p. 27). Even this sea can be seen in the poems of the first Persian poetry, such as "Ratha Samarqand":

(same., P. 47), it is also possible to see the use of the glacial sea, like the Blessed, in the poems of Rudaki. (same., P. 61). On the other hand, we know that Ferdowsi seems to have started the Shahnameh at the same time as Daghighi started his work, and since he has also chosen this sea for his eternal effect, it can be a reason for the use of this weight in the epic stories of the time of the two poets. (P. 164). Therefore, the invention and application of this weight, for the first time, is completely precluded by precision.

But anyway, the selection of this musical weight, which has high-speed music and sequences, and the songs and melodies of that superstition and phrases used in it are intricate and thus gives pleasure to the listener (Abbasi, p. 40). Certainly, in the weight of Persian weights, no weight is as important as this weight of the epic song, which is why, after Ferdowsi, no poet has been touched by nationalists for his saga, and everyone has a sound in this heavier weight. With earnestness.

2. rhymes and rows of other important issues that have come to mind in epic poetry, along with the formal aspects of poetry, is the issue of rhyming. As we know, one of the important factors in creating music in poetry is the rigorous and rigorous application of the rhyme, to the extent that one can say: "The rhyming in the building of a poem is the same as the key and the tonality of music. And in fact, when the rhyme is restored - that is, in the return of the silhouettes and similar vowels - we renew the musical tone we have from the song of the word in our minds, and this is the characteristic that Nima has interpreted to double its weight. The study of the physical structure of the rhyme, according to today's critics, shows that there is a solid relationship between music and rhyme. " (Shafii Kadkani, Mohammad Reza, 1979, p. 67). In the epic poetry, the preposterous and pretentious word of the basic principles of work, and the need to replace the hollow barbed swords and dragonflies, as well as the lack of rhythms, the necessity of rhyme music is clearly evident.

The importance of this issue is mostly due to the trace of this type of vowel and the use of these letters as a letter or even a prehistory in a rhyme gives more enrichment to the epic tune of the verses. In the well-known legend in which Sa'di sees Ferdowsi as dying and Ferdowsi blames him in a single beating, if it is to be taken care of, it will be seen that one of the most influential factors in the epic tone of the tune of the bit attributed to Ferdowsi is the application of two long syllables at the end of the pack, which the creators of this myth have understood well.

In a review by a writer on 100 bits from each of these two poets, the following results were obtained: the rhymes on which they are one of the consonants, the rhymes that are on the vowel, the rhymes that precede the vowel. The amount of rhymes that Zn, or we have before, is one of the high vowels is more than Ferdowsi, which indicates a more rigorous success in utilizing this important rhyming feature. Also, the number of rhymes close to one of the consonants in Ferdowsi is more than the exact amount of the musical value of the great poet's rhymes. Of course, Dr. Shafiee Kodkani has shown another characteristic of Ferdowsi's rhymes that he could not reach the exact point in Ferdowsi's thesis, which is the issue of "diversity and unity in the rhyme", which has made Ferdowsi's poems more robust and more coherent than Daghighi's.

The row is another important factor in creating a musical field in poetry, as we know, "A particular line of Iranians and their invention." (Poetry Music, p. 124). The row should be considered one of the great blessings of Persian poetry, because it gives a lot of attention to poetry in a number of ways:

1. in terms of music 2. in terms of meaning and assistance in the association of the poet 3 in terms of the creation of new compounds in the language. And of course, besides these virtues, there are some disadvantages for the row that are not mentioned in order to prevent the word from being mentioned. (Poetry music, pp. 148-138)

The study of Gishtaspamat's verses and the thousandths of Bijan's and Manijeh's stories suggests Ferdowsi's more utilization of the row, as he has used 141 poems for poetry, while the exact 114 is mordant. (Re: The Music of Poetry, p. 149). The same precision of Ferdowsi makes this kind of Ferdowsi rhymes more rich. Criticism of the spiritual aspects apart from these topics, most of which we paid attention to the formal aspects of poetry of the poets, the study of the spiritual aspects of these two great poems, especially how they are used in imaginary forms, which is one of the important aspects in the value of artisticizing their poems can help us to better judge. In this section, the poetry of these two great poets will be examined in terms of how different types of imagery will be used.

1. Similarity: As we know, simulation is one of the most frequent forms of imagination and the most common way of creating imaginative images in Persian poetic and prose works. The study of Similarity from different perspectives can be considered and from every perspective it has the ability to open a new and fresh door to the world of poet's thinking and imagination and leads us to the depths of soul and soul, life and scientific level, and religious beliefs of the poet. This is not the opportunity to do this, so we look at the comparative and practical aspects of this array.

In the study of the similes used in the thousand bits of the Gastaspamat and the same number of the story of Bijan and Manijeh, he has used exactly 59 similes. However, in Ferdowsi's verses, this form of imagination was used 80 times, indicating Ferdowsi's more attention to the similarity of poetry.

2. Metaphors: Another important element of the spectacle and poetic imagination that, due to greater ambiguity, makes more artistic pleasure than the simile of the reader, is metaphor. In Daghighi's terms, approximately 22 times and in the thousand bits of Ferdowsi, approximately 27 times the metaphor, is used, and although there is no significant difference, but if statistics are taken into account the quality of the structure of metaphors, interesting results can be obtained.

3.Exaggeration: Of course, one of the most valuable and fundamental points in the epic works is exaggerated; to the point where it can be said: "Exaggeration is the epic word of the word, and without it the epic is dead, dead and worthless. As we know, various forms of imagination - according to the same old terms - are the most common types that can be used in the epic, exaggerationFrom the study of Shahnameh and the analogy of Ferdowsi's work with two epics before and after it, namely, Daghighi and Asadi, this point is considered to be a method that the general element in the epic fantasy must be exaggerated and exaggerated, as in Shahnameh, not metaphor and other permissions that reflect the mind on details and details. " (Forms of Fiction in Persian Poem, p. 384).

In the Gaststatspamat, exaggeration has a special place, but it really should be said that these exaggerations are very primitive and at the same time repetitive than Ferdowsi. The simplicity of precise exaggeration has made these kinds of images unaffected by the supremacy of epic words. Of the 9 exaggerations in this work, there is only one bit that is exaggerated by metaphor.

Unlike Daghighi, Ferdowsi combines another form of imagination with exaggeration and has created a more poetic exaggeration.

Narrative and illustration of Garshasbnameh

It is very important to pay attention to the quality of narrative and illustration in epic and epic high-end poems. Although epic and epic poems have not been much considered by the great poets of Persian literature unlike the rich themes but in the present time, with the attention to global changes and advances, the scientific and affiliated of these issues with topics such as more and more cinema, animation and other importance of this kind of literary theater. Some believe that most of the epic texts are for instance in the Avesta as one of the oldest historical documents of Iran, the personality is not so much intrusive and important too. Some of the cases have a negative image, and it is considered to be the number who

would never go to the ritual. About the cause of this work, Ferdowsi has been said a lot that is beyond our control. What is meant here is Ferdowsi's involvement as one of the greatest Persian epics in the narrative of the stories and events of ancient Iranian history. According to what has been said, there is no doubt that one of the issues that should be considered in the evaluation of epic works is the quality of epic narratives and illustrations (Jafari, 2013)

Comparison of Iliad and Homer Odyssey with Ferdowsi Shahnameh

Comparing the Iliad and Odyssey, and what remains of the earlier works, leads the reader to obvious differences. In Greek works of the past, there are such thoughts as: belief in dualism, reincarnation, etc., which does not exist in the late Greek culture. In the second millennium BC, the Greeks, with the combination of their native civilization, established their own civilization with the new civilizational migrant Aryans. The work of Homer at the time of his creation was an effective tool in the process of Greek identity, and the language made it possible to reconcile the two indigenous and immigrant cultures, the new Greek civilization.

In the second millennium BC, the Aryan tribes came to India. What is left of the civilization of this people is reflected in the four Vedas. The indigenous people of India had gained a great civilization before the arrival of the settlers, with particular religions and beliefs. Religions such as: Shi'a Parastie and Ashnu-worship have been among these tribes.

A new national identity was created with the link between two indigenous and civilized civilizations, depicted in two epics of Mahabharata, the Great India, and Ramayana, and the Sanskrit language was introduced as the cultural language of the people of Baharat. Thus, the Mahabharata is the identity of the national and ethnic identity of the land of India.

In Rome, too, which is in fact the sequence of the Iliad, was created when the Latin people sought their identity and language. The Latin language, which was the European language in many years, is due to the Wierziel epic.

Iranian Shahnameh was also written when new tribes were overtaken by ancient Iranian culture. Iran accepted Islam but did not accept the hegemony of the Syrian people of the Arab nation. In the early centuries after the invasion, there was a stir in Iran's culture to find the Iranian identity that ultimately was at the hands of brilliant of Toos.

Before the creation of Shahnameh, there were different languages and dialects in different parts of Iran; but when Dari's language was transferred from Kandahi to the great Khorasan and written in the Shahnameh, it was able to integrate the discrete Iranian ethnicities and establish a national Iranian identity.

The epic is the origin of the national identity, and this epic is rooted in myth; therefore, myths are important because epic is being made and epic is important because national identity is based on it. In general, the works of Homer and Ferdowsi, as well as the myths and elect of the two peoples, have been widely spoken, so that beyond it, "greatness"; "honor"; "young man"; "philanthropy"; "passed away"; "patriotism" and many others are praised by human beings.

What is so popular in the ancient literature of Iran and the world, especially the eternal and eternal productions of the Himalayan Iliad and Odyssey, and Ferdowsi's "Shahnameh", is Epic spirit; Salvation and sacrifice; mythological aspect; the type of human vision and vision of the world; along with the lyrical, romantic and riches of them.

The reason for the parallelism between Ferdowsi and Homer's thoughts and beliefs

Shahnameh, Ferdowsi's epic masterpiece, epic story of a good battle with evil, light with darkness and dowry and Ferdowsi's steadfast criterion in this thought and expression of thought, the battle of Kikhosrow, the king of goodness and clarity, is with Afrasiab, the king of evil and darkness. He is the great man of thought and wisdom, and has a common sense and narrow mind of his vision in expressing myths and historical stories, choosing between these two and that is good. In places of Shahnameh, he honors goodies and attacks on evil and darkness.

In two great masterpieces of Homer, Iliad and Odyssey, the same intellectual structure, that is, the battle of goodness with evil, darkness with light, and even the controversy of the gods - the creator of goodness and evil - is clearly obvious. From these two books it turns out that the anger of the evil forces can be converted into mercy with various worship and sacrifices; in short, they must be made with anger and anger. For example, in the book of the Poseidon, the God of the Seas and the Fountain of Sorrows, he repeatedly rages over Ulysses and shoots his ship between the waves of the sea and captures him and Oliya sacrifices her anger every time she is saved, and in fact tries to turn her anger and loss into mercy and kindness.

The reasons for these similarities in these epics are as follows:

1. Some scholars believe that Iran's myths are partly inspired by the mythology of Western Asiatic religions, and as the peoples of other lands interconnected with and interconnected with other nations and affect them and have been influenced by them. Our myths have also been integrated with the myths of various nations and influenced them. (Bahar, 1989, 57).

2. 2. Iranian myths are from the family of the myths of Aryans, and this is considered to be mythology and European, and the Greeks also had a branch of India and Europeans who traveled to the west. (Moin, 47: 1989), and it is clear that the thoughts of the battle of darkness and light, or the struggle of lightness and darkness, were believed by the beliefs of the number of gods in the religion of the Greeks and Iranians whose ancestors believed in them. But over time transformation is created in their beliefs. For example, the goddesses of the Aryans were male and female, and they considered the sky to be a great god, and they believed that, since among the gods only eternal heaven was

considered by the father, and the tail of the tail was his daughter. And the Divans were thought to be his sons, but over time, the Greeks' beliefs evolved, as they called the sky from the fatherhood and called the boy. (Moin, 159: 1989)

3. The works of Homer, including the finest works of Greek language and, in fact, of their kind, are the most magnificent works and have had a great influence in various writers after him.

Saeed Nafisi's research has revealed that in the literature of the Muslim nations after Islam, Homer was not an unknown figure, as one of the Arab translators (dying in 60), that is, about seventeen years before the birth of Ferdowsi, who translated Syriac and Greek into his own home He went on to read Homer's poetry (Jamali, 44: 1989). In addition the research has shown that some of Homer's works were translated into Pahlavi during the Sassanid period and with the intense interest that Ferdowsi had in this type of work, if he had not received the direct translation of Homer's works, he would probably have been aware of these epics.

4. The other similarities between the two epics were the cultural and social integration between the Iranians and the Greeks.

According to Mehrdad Bahar, the author of the book Mythology of Iran, the story of Rustam and Esfandiar is one of the works of this cultural integration. If it is true that the Iranian aristocrats have been gathering with the Greeks and the nobles of the Greeks for more than a century, undoubtedly, the epic legends of Greece for these people are not unknown to myths, and Iliad and Odyssey's sweet tales are headed by these legends. (Spring, 1973, 65).

It is also evident from the Greek sources that after the Persepolis was burned, a temple was built there, in which there was a complex of Anahita which is a combination of the characteristics of the Iranian lady god and the features of Artemis and Athena, and this also shows the mutual influence of Greek and Iranian culture (Guerie, 1993, 65).

In the Shahnameh, Sudabeh has an unhappy love for Siavosh and has called him several times, but Siavosh does not command him. Soodabeh, in addition to her affection, is harsh. He just wants to enjoy Siavash's youth and zeal, and as soon as he greets his friendship, he takes his hatred and wounds his destruction. She accuses her of her husband, and it forces the king to pass him through the fire so that his purity and purity can be cleared up, but Siavosh is glorious and healthy through the fire and the unfriendly love of the gods is revealed to the king. Eventually, Siavosh, from the hands of Sudabeh and the father's suspicions, will fight for warfare with Afrasyab.

In Iliad, the wife of Positos, Anette, was burnt in the impudent lust of the blurfun, and because she could not win the prince in a single wisdom, Sudebah said to her husband: "This protous! Or die or John Blorefon! She asked me to keep her bed. The king was angry with this statement and sent her to his father's wife to kill him.

"Blurfone later became selfish and proud to go to the heavens with his horse and reach Zeus, but Zeus threw him onto the ground and killed his own blurphon (Grimal, 1367, 132) and thus a great and magnificent story in this poem ended. But the other part of the story of the life of the Prince of Persia is opening up with his espionage with Esfandiar and his departure to Turan. (Ferdowsi, 1370, 454-458).

Despite the similarities between these two effects, there are some differences between these two effects.

1 - Although wars are similar, their motivation is not exactly the same.

2. Shahnameh is based on a god and there is no mediator between him and man, and man directly prays with him and he is sure that he is helping the forces of good, and because he knows himself on the good front, he is certain of his help. Unlike the Persians, the Greeks believe in polytheists.

The goddesses of ancient Greece have human qualities and, in principle, run wars from the high universe. Some of the goddesses are advocates of a gladiator, and some others favor the front. From this point of view, the purity of Shahnameh seems to be due to the fact that this refinement can be attributed to its closeness and modernization.

3. Belief in another world: In the world-famous Shahnameh, there is a sub-world behind it, from which it is called Mino, but in the Iliad of this world there is no such thing as in Shahnameh.

4 - Differences in time, land, climate. The Iliad is made of marine climates and it is possible to travel by sea. The sea has a prominent role in Homer's intellectual space, but Shahnameh is a climatic desert and dry. So what's going on in this space is the sun and its blows (Minavi, 1968: 209)

Another use of artistic traits in epic storytelling is imagery. Although not all attributes are designed to make the image, some of them, which show the physical and physical characteristics and skills of people in the story, can create images in the reader's mind. In a long narrative, such as a prose, artistic traits are often used to prevent inaccurate reading of the features and features that are presented about characters.

By using them, the poet provides the reader with the visuals that the reader understands and understands with the details of the unfamiliar individuals in detail. In Iliad and Odyssey, Homer, with the help of an artistic trait construct, often made up of two events or two tangible objects, provides intuitive images of the characteristics of individuals, such as the attributes that have been brought to the gods and goddesses of women.

Sometimes it is thought "artistic traits are inactive and useless because they do not add any meaning to the story, but poetry techniques, especially poetry techniques, and most of all the poetic techniques of Homer, are the permanent

provider of images. With the extension of the concept, it can be said that the art trait helps to better understand the reader's sense of story "(Gladstone, 146: 2008)

Like Homer, Ferdowsi uses artistic traits for illustration, since the Shahnameh is one of the poetic fantasy masterpieces of the Persian language poets in the Persian poetry's offices, and the imagery of Ferdowsi is not limited to the common forms of the image. (Shafie Kadkani, 448: 2009). The artistic traits that Ferdowsi uses in Shahnameh usually creates images of the states and characteristics of individuals in the reader's mind.

On the other hand, adjectives that exaggerate the concept of individuals' skills can, along with the description of characters, present outstanding images, because in Shahnameh the broadest form of imagination is poetic exaggeration. In his exaggerations, one can first and foremost perceive the problem of imagination in the strongest possible way, hence the artistic aspect of which is perceptible (Shafii Kadkani, 2009: 448).

Apart from the fact that some of the artistic traits create original images alone, one of the strongest imaginative aspects of Shahnameh is kind of adjustment power which creates the sum of the components of the word. Sometimes, only with the benefit of the epithet, without the help of the power of imagination, in its limited sense, which is likeness and metaphor, and the types permitted.

In these cases, if liked, it is overshadowed by the main aspect of the image and from this point of view, in such images of the Shahnameh, it should not be inquired whether this simile was or has existed for the first time in Ferdowsi's poem, because he does not offer likeness in these images as a main element, but the likeness in his image is ancillary and secondary; as we see in these images, the components do not have any direct value, but the total image is certainly not found in Persian literature.

6. Artistic traits in the weight of Iliad, Odyssey and Shahnameh

"Quantitative weight is based on the length of time, the quantity (short and longitude) of the syllables. The language of Persian poetry, Arabic, Sanskrit, and ancient Greek and Latin is the same." (Shamsa, 24: 2002). However, the Shahnameh has a porosity, and is written in good faith and is not like the Iliad and Odyssey of the syllable poem, it features the pre-Islamic poetry of Iran. This point draws our attention to common features that are in the weight of the lyrics of both languages. Among these commons, we can mention the effect of the use of artistic traits on the weight of Iliad, Odyssey and Shahnameh. Before showing the effect of artistic traits on the weight of these three works, it is necessary to give an account of the weight of the Iliad and Odyssey of the matter. In ancient Greece, there were a variety of tribes, however, among the things that all of these tribes and tribes of Greece, in spite of the differences in their dialects, were common in them, there was a kind of weight and song in the word. Apparently, their similarity with apparent weight in the work of the Hindu Sanskrit is apparent. The root of these weights and tracks should probably have been searched in the period before the great Aryan migrations. This weight, which was used in the poems of Homer and in the oldest existing ancient poetry, was a syllable and six pillars (Aristotle, 84: 1978). It can be analyzed from two different perspectives: the hedge weighed by Homer in the Iliad and Odyssey. These two views are one "external weight" and the other "internal weight." The main unit of the poem is Homer poem. In terms of outer weight, each bit is divided into six pillars: the first five pillars consist of a long syllable and two short syllables (∪∪), and those two short syllables can be converted into a long syllable. ; This change in the fifth pillar rarely happens. The sixth pillar or the last pillar consists of two wings: the first one is long and the second is tall or short. To one bit of this scheme weighs a "wizard of a long syllable and two short syllables" (hexameter dactylic). The plot of this weight is as follows: ∪∪ | ∪∪ | ∪∪ | ∪∪ | ∪∪ | ×

(2004: 120, Fowler)

In this weight, there are several caesura interruptions; these interrupts act like a comma (,), and divide each bit into two unequal halves. The two halves, in tune with the external weight, form the inner weight of the poem. Of these interruptions, there are some related to artistic traits, including: in 99 bits of 100 bits of Homer's lyrics, there is an interruption near the mid-bits. . This interruption occurs either after the first syllable of the third pillar (1 B) or after the first short syllable of the third pillar (2B) and divides each bit into two unequal halves (121: ibid). The sign of the interruption in this project is: "‖" and the plot of these two interruptions is this:

∪∪ | ∪∪ | ‖∪∪ | ∪∪ | ∪∪ | ×   : 1B
∪∪ | ∪∪ | ∪ ‖∪ | ∪∪ | ∪∪ | ×   : 2B

In addition, the two interruptions in the middle of the bit, about 9 bits of 10 bits, the word end-user, or after the first syllable of the fourth pillar (1C), or after the last syllable of the fourth pillar and at the beginning of the fifth (2C): ibid) The design of these two interruptions is as follows:

∪∪ | ∪∪ | |∪∪ | ‖∪∪ | ∪∪ | ×   : 1C
∪∪ | ∪∪ | ‖∪∪ | ∪∪ ‖ ∪∪ | ×   : 2C

What is the role of artistic traits in Iliad and Odyssey? Artistic traits with the name of the people (the special name + artistic trait) formulate a formula that fills the weight of one bit and coordinates that bit with the weight of the other Iliad and Odyssey abbreviations. In this way, "a group consisting of artistic names and attributes is a formula that extends from the end (2B) to the end of the bit. (With this scheme: ∪ | ∪∪ | ∪∪ | × »(123: ibid). The other group, including the artistic name and attribute, is a formula that extends from the end (1 C) to the end of the bit (with This scheme is: ∪∪ | ∪∪ | × »(ibid). In

these four interruptions, which are expressed in terms of the Iliad and Odyssey abbreviations (2C, 1C, 2B, 1B), the specific name formula + artistic trait from the beginning of the 2B and 1C The role of the filler or complement is the weight of the bit to the end of the bit; In this way, a sentence extends to the first half of the bit (until the interrupt), and then the formulation fills the remaining syllables. In Shahnameh, Ferdowsi used the array of artistic traits to manage the weight of his poetry in two ways: first adds an attribute to a person's name and, like Homer, he makes a name formula and uses it in completing the weight of the bit.

On the other hand, Ferdowsi, using the artistic trait instead of the names of individuals, submits the structure of the artistic trait to the structural name of the particular name. and by doing this, words that cannot be placed next to the structure of the name of the character, along with the structure of the marital trait of art. In this case, he has been able to use various words in Shahnameh, taking into account the weight of the poem, and present the story with more detailed scenes and hints and finishes. If we look at the lines of the bay, we will see that all the adjectives that replace the special name have different cardiac structures and Ferdowsi has used this differential disorder as a conscious alert.

Conclusion. Homer's epic is a work of Greek origin, but the Iranian epic is human, because in addition to Iran, the circle of the story is drawn to other lands, and some of the hordes are essentially non-Iranian. The words of Hakim of Toos are in the totality of existence and the discussion of the relations of the great and great world. The Shahnameh is an opportunity to express the clashes of this world, so it can be a way of empathy for humanity.

With a global approach from plurality to unity and increasing the power of digital communication between peoples, gradually the differences and encounters will be reduced, and the world will move towards further engagement. In this way, the two Iranian and Greek cultures with a great history can be the basis for the future of the world culture, and this achievement of unity will be the greatest human trick of the future. Although Ferdowsi belongs to two different cultures and lived with a distance, their works appear to be based on a common literary tradition. A tradition that may have returned to the great tribes of the Arians before migration is one of the literary traditions of the use of artistic traits in the epic of these tribes. These traits serve as literary tools in the Iliad and Odyssey and Shahmanh to the poets of this workshops to bring the characteristic burden of each character along with an image of it before the eyes of the reader. Reading or knowing the details of the plotting of them together imagine the character of each scene of the story in your mind. Therefore, it can be said that some of the descriptions of this work are related to artistic traits, and the supernatural scenes of the story have embellished with such adjectives. Another point is the use of artistic traits to fill the weight of the poems of the Iliad and Odyssey Homer and Shahmanah or Garshasbnameh; the poets of this work have used the traits well to complete the weight of the poem. They formulate a combination of personality traits and formulas that meet the needs of weighting poetry. On the other hand, in Ferdowsi's Shahnameh, replacing the artistic trait serves the different structure of the womb instead of the name of the person. This structure not only helps in keeping track of the weight of his poetry but also provides a variety of vocabulary to give details in a more precise and precise manner in the story. Also, in the epic literature, criticizing and analyzing the text of Shahnameh and Garshasbname matching them with each other indicates that Asadi's Garshasabname follows the form, content, language and literary aspects of Ferdowsi's Shahnameh and the consistency of resources or the near-time of the two-time writing of the two, the similarity of the subject provides only a small amount of similarity between the two works. This conclusion is in line with the author's words at the beginning of the book, which has been published from his sources to Shahnameh. Of course, some of the myth's correspondences with the history of Gursafs, but not in the Shahnameh, indicate the difference between the spirit of the two poets and the people of their time in accepting and coping with epics and myths.

Trick in Shahnameh and Iliad

The conflict is between forgiveness and effort. The battle of deception and praise is the most fundamental source of these two stories. The man is entangled with fate and stands in complete disbelief in this struggle; he tries to endure and ultimately destroys himself. Human life becomes a scene in the face of appreciation, to reveal the dominant knowledge and wisdom of the world.

Epic is the logical realm of urgency that comes to the rule of the Gaza Strip. Epic humans are signs of paradox. They are humble in their superiority and are victorious. That's why it's a trick in the story. The trick is the product of human rationality. So both poetesses of the epic praise praises the wisdom. This is a force and a force that wins the war. At the scene of the story, victory is one that can best benefit from both the power of power and mental power.

Conversely, in the opposite, the natural conditions of life, everything is overturned, and what is neglected under normal circumstances is a means of survival in the war. What is praised on the friend's foothold, if taken in the hands of the enemy, is defamatory, and the truth of the trick is determined in relation to the poet's point of view. In this conflict, both men and women will be struggling and the force of force will not be less than force. The issue in the epic is the question of being or not. The epic man wants to stay at any cost, and the world of saga is intimate, real, apparent and supportive of instincts and rationality, and the greatest human attribute is its mapping ability.

Epic is the scene of the great battle of the earth and the sky, and the ultimate victory of this battle is the sky. In all of his story, he is in the process of digitizing things and man is forced to surrender with all his ability to trick his power against his power. Events in the epic pass through a triangle: killing, war, deceit. The existence of a trick in high frequency

stories proves that this is an addict to the epic world. Siavash is killed for this purpose, which does not deceive, and Rostam's victory over strong Sohrab is his ability to deceive.

The stubbornness of the tale of the story goes away, and it's a trick that drives the story. Many of the tricks in the Iranian epic are similar in the Greek epic, and almost 30 forms of this thinking ability are in the same two. Sending a spy, a snake, a lie and a false promise, a change in face and clothing, and etc. are the features of the range of common tricks. In the Shahnameh and the epic Homer, the power and the power of the body is also an important element, and both the individual and the other must be capable of being able to survive.

The power of God is God's, and sometimes the hero calls for more power than God. The force is truly in the epic, and as an element of praise it is an expression that cultivates the individual and the community towards the truth:

Man is an example of a man's flesh, and he is the key to it; Ferdowsi comes to man after telling the levels of being, and he considers him the key that has the duty to open all the locks of existence. (Shafiei Kadkani, 2009)

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