

DIVINE PRAYERS AND EPOPEES

ORAÇÕES E EPOPEIAS DIVINAS

Reza Ashrafzadeh⁸
Alireza Ghiamati⁹

ABSTRACT: Today, Comparative studies and the investigation of the relationship between texts based on various theories are among the most common and important issues that have attracted many scholars and researchers, including the theories, Harold Bloom intertextuality theory and Gérard Genette transtextuality theory, using these theories. We can see the relationship of a text with other texts. In our epic narratives, heroism is not limited to the bravery and warfare in the battlefield and hero is not the one who has the power, but wisdom, kindness and justice, generosity and enlightenment, and especially monotheism and praying to God is the highest heroism. During widespread recent research, the significant and effective role of the Shahnameh was studied on the epics after it. However, the study of ethics and wisdom of epics is less considered and most research dealt with mythological and heroic narratives as well as epics. There is not yet an independent study about the evaluation of divine prayers and remembrance of God in these epics and comparing them with Shahnameh. This research, by studying the prayer, traditions, conditions and their frequency in each epic, represents the influence of Shahnameh on these works. The purpose of this paper, Comparative study the principle of monotheism and invocation According to the Harold Bloom intertextuality theory.

KEYWORDS: divine prayers; epic; heroic epopees; Shahnameh

RESUMO: Hoje, estudos comparativos e a investigação da relação entre textos baseados em várias teorias estão entre as questões mais comuns e importantes que atraíram muitos acadêmicos e pesquisadores, incluindo as teorias, a teoria de intertextualidade de Harold Bloom e a teoria de transtextualidade de Gérard Genette, usando essas teorias. Podemos ver a relação de um texto com outros textos. Em nossas narrativas épicas, o heroísmo não se limita à bravura e à guerra no campo de batalha e o herói não é quem tem o poder, mas a sabedoria, a bondade e a justiça, a generosidade e a iluminação e, principalmente, o monoteísmo e a oração a Deus é o maior heroísmo. . Durante uma pesquisa recente generalizada, o papel significativo e eficaz do Shahnameh foi estudado nos épicos posteriores a ele. No entanto, o estudo da ética e da sabedoria dos épicos é menos considerado e a maioria das pesquisas trata de narrativas mitológicas e heróicas, além de épicas. Ainda não há um estudo independente sobre a avaliação das orações divinas e a lembrança de Deus nesses épicos e comparando-as com Shahnameh. Esta pesquisa, estudando a oração, tradições, condições e sua frequência em cada épico, representa a influência de Shahnameh nessas obras. O objetivo deste artigo, Estudo comparativo, é o princípio do monoteísmo e da invocação. De acordo com a teoria da intertextualidade de Harold Bloom.

⁸ Professor Faculty Member, Department of Persian Language and Literature, Mashhad branch, Islamic Azad University, Mashhad - Iran. Email: adu@mshdiau.ac.ir

⁹ PhD student, Department of Persian Language and Literature, Mashhad branch, Islamic Azad University, Mashhad - Iran. Email : Ghiyamati.ahora@gmail.com

PALAVRAS-CHAVE: orações divinas; épico; epopeias heróicas; Shahnameh.

1. Introduction

The intertextuality is the relationship between the two texts based on co-presence. In other words, it is the shaping of a text's meaning by another text, when it is possible to examine the intertextual analysis of two or more of the works that the first text as explicitly or implicitly is placed (allusion, referencing, quotation) in the second text, in other words, Harold Bloom in intertextuality emphasizes the shaping of the text meaning by another text; therefore, the text of the Shahnameh, from the point of view of prayer and invocation, in epics of aftermath has been influenced, based on the theory of intertextuality, the relationship and the effect of Shahnameh in national epics is divided into three parts, the first, represents the apparent presence of the concepts of Shahnameh in this epic. Another kind is invisible and obscure effect represents the hidden presence of the concepts of Shahnameh in the heroic story, and the third type of the effect of the Shahnameh in these works is with certain signs, including the allusion, referencing, quotation. Ferdowsi, unconsciously, taught the poets of epics after him that the characters of ideal heroes and the spirit of their stories should be the meaning and imagination of their wishes, and cautions in the stories indicate the poetic insight. However, the scope and volume of the educational messages of the Shahnameh alone are much higher than other epopees after it. There is no ethical or educational point which is not illustrated in the Shahnameh. Ferdowsi has not ignored any human qualities while other similar epics cannot transfer the highest ethical dimensions in the stories and indirect form to the readers. This Wiseman of Toos, portrays the highest ethical and human manifestations on the face of Iranian heroes, and flows them on their mind, language and behavior but epopees call people toward ethical qualities directly with an advice tone. It should be said that epopees cannot reach the scope of Shahnameh in terms of advises and divine

prayers. Most divine admiration in the epopees are derived from Shahnameh and some others are the product of the common epic resources and origins in the ancient narratives and mythologies because prayer has the high value and position in the ancient ceremonies of Iran. The most ancient part of Avesta, i.e. Gatha, is full of simple prayers which are submitted to the Ahura Mazda. The daily prayers in ancient Iran for each day and month indicates the particular importance of divine prayer for Iranians. According to pre-Zoroastrian Iranians, morning, noon and night were very important for prayer. After Zoroaster, these three prayers increased to five prayer times per day. Each prayer begins with these murmurs: "O wise God, I ask you to help me to show the right way to him with the kindness and wisdom, and with the help of good manner, inform him from the reward waiting him by the way of salvation". (POURDAVOOD, 2001, p.47)

2. Purpose of the research

This research aims to evaluate the common contents of epopees using dramatic literature and deals with the similarities, differences and reflection of different aspects of the prayer in the national epics. The study of national epics after Shahnameh shows that prayer is one of the main and integral foundations of epopees.

3. The Necessity of the research

The research about epopees after Shahnameh in the recent studies was not significant due to two major causes. First, some limit epics to Shahnameh. The best evidence for this saying is that the most important research about has gone beyond Shahnameh. Although by the gradual expansion of the narratives and national mythology, other epics have emerged. Some believe that all these

epopees are mimicry and repetition of Shahnameh. This paper tries to pay more attention to all epics and indicates the importance of their conformity and evaluation with Shahnameh more than before.

4. Background of the research

The widespread and prevalence of intertextual topics and studies has led to many studies being carried out. Also, the existence of a broad and complete Harold Bloom theory attracted the attention of many scholars in the study of texts and led to the writing of many studies based on this theory, but given the origin of this theory that its owner is USA, Unfortunately, the Persian sources and translations who are fully subjected to this theory are not enough; however, there is a book titled "overview on intertextual "by Mr. Namvar Motlagh wrote, in which he introduced the theories of intertextuality and their theorists.

Various research has been conducted about the value of prayer in the Ferdowsi' Shahnameh up to now, including following research: 1. The beam of prayer in the Shahnameh, by NahidYousefzadehQoochani; 2. Prayer in the Shahnameh, by Dr. Mohammad HosseinPapeliYazdi; 3. Prayer in the Shahnameh, by Ali Pouramn.

Despite these researches, there is not yet any comprehensive and independent research about the prayer in the national epics after Shahnameh and comparing the other epics toShahnamehprayers. This research aims to fill this gap. Perhaps this research is one of the works which deals with the prayer genre in the national epics after Shahnameh the bets epic prayers in which Siavash exits safely from fire by the help of God.

5. Research questions

The most fundamental questions that this research answers them are:

- 1-what are the grounds for prayers, their genre, and ceremony in the national epics?
- 2-to what extent is the effect of Shahnameh on the epopees after it?
- 3-what is the scope and influence of Shahnameh and its periodical transformations?
- 4-to what extent prayers are influenced by the ancient texts?

6. Research methodology

This research has been conducted with library method along with poem instances and data quality analysis. This research first explains and studies the prayers and analyzed the theme of prayer in the epopees and compared them. The similarities in the themes of these prayers with the Shahnameh and Pahlavi texts, effectiveness, similarities and differences in the form and words are considered.

7. Prayers in the Shahnameh

The most salient point in the Shahnameh is the monotheism of the Ferdosi which invites the people of Iran to monotheism and avoids them from evil. Ferdosi reveals the piousness faith and ceremony and monotheism in his book (Momen, 1995, 687).

The unique introduction of Shahnameh is the wisest and clear description of an ethical monotheist about the God.

Prayers of Shahnameh consists of more than a thousand verses and are scattered in different parts of it. In the prefaces and speeches of kings and during the request of heroes for help, they all describe the monotheism, wisdom, and ability of God (Serami, 1994, 281).

The first king of Shahnameh, Kiomarth, is a monotheist and worshiper of God because the ideal king from the view of Ferdosi is monotheist king.

The famous king faced the sky and cursed the evil

He called God with his high name and cries (Ferdosi, Moscow, vol.1, 31).

The second king, HooshangPishdadi, is another worshiper in the Shahnameh who thanks God for giving fire to him:

The king prayed to God and thanked God for granting him fire;

He said it is a divine light that should be worshipped by a wise man (Ferdosi, Moscow, vol.1, 37).

The third prayer belongs to Tahmores who praises God for his victory and forgiveness, knowledge and grandeur. One of the beautiful prayers in the Shahnameh is the prayer of Kaykhosro which resigns from the kingdom after 60 years and prays to God.

He went to the place of worship at night and spoke with God,

He was saying O God of skies, goodness, justice, and kindness

This kingdom does not benefit me if God was not satisfied me (Ferdosi, Moscow, vol. 5, 384).

The prayer of pious Siavash for proving his innocence is one of the best epic prayers who became safe from fire by the forgiveness of God.

When there is forgiveness of God, water and fire have same effects (Ferdosi, Moscow, vol. 5, 384)

The prayer of Rostam in the war with Sohrab, prayer, and apology of Rostam in the war with Esfandiar are some of the salient epic prayers in the Shahnameh.

8. Prayer in the national epics

The introduction of epics like Shahnameh is the divine prayers and admiration and praise of the God which reflects Mitra thoughts from a clear background and monotheism spirit of Iranians. The poets of national epics entered their wisdom and ideology with significant prayers in the epopees and gave a highlighted aspect to the epics, especially at the preface of the stories in which they have praised and admired the greatness and grandeur of God. Most of these prayers are from the Iranian characters and heroes. Non-Iranian heroes' prayer are less. Among the kings, Kaykhosro has the highest prayer in the Shahnameh and epopees, which is coordinated with his character and ideal

and mystical position. From heroes, Tahamtan has the most valuable and effective prayer scenes in the epics. The prayers of Rostam in epics is like his divine prayers in the Shahnameh, qualitatively and quantitatively.

The difference between prayer in national epic with other prayers in the Persian literature is that they pray and praise God with a suitable grandeur and rarely they are ashamed in their prayers. As an example, in the Faramarznameh:

I'm the ashamed humble servant, what can do this servant
(Faramarznameh, 1945, 387).

All mythological and historical kings begin their epics with the prayer and praise of God and basically, one of the major coronation ceremonies was prayer and admiration. Heroes and kings in the epics kneel before God nevertheless their power. And consider that all their power and grandeur is a blessing from the God and in such a way, they gloss their spirit and obtain double power and sustained peace of mind. The theme of these prayers in the prefaces and introductions is requesting victory in the wars, and releasing from personal problems.

The major cause for prayer in the epics is the wisdom governed in all events and mythological and epic problems. Knowledge and God accompany each other.

He thanks God, and the knowledgeable man can recognize goodness(Ferdosi, Moscow, vol. 8, 205)

The value and credit of prayer before God is such that no work is possible with the will of God, and God is the guarantee for the superiority of human.

If Great god helps you, you will sublime and release
(Faramarznameh, 1945, 378).

Admiration and praise only belong to God:

When God helped you, only thank God
(Faramarznameh, 1945, 326).

Faramarz encounters a treasure map in the cave of Garshasb which advises him to do good works to satisfy the God.

Try in the world such that God has satisfied with you
(Faramarznameh, 1945, 311)

9. The study of prayer in the epopees

Prayer has various forms in the epopees. The most common method of prayer is seen in the preface of admirations. The preface to the prayer and admiration of God in the epics indicate that great human has great needs and wishes. By this way, we can find the ideology and thought of their poets. Life and encountering with metaphysical issues have portrayed in these prayers.

The major theme of these prefaces relates to the epic tradition in Iran in which war began with the admiration and praise of God, or by following Shahnameh, they include themes like monotheism of God, His greatness and superiority, not penetration in the God's thoughts, being a good servant of God, inability of human in praising God, pointing out to the unique power of God, the description of Creation and etc. Epopees, in addition to the content structure, consider the lexicon and expressions of Shahnameh and some prayer verses have been repeated many times in the Shahnameh.

The name and admiration of God form the fifteen beginning verses of the Shahnameh, but Bahmannameh has sixty verses which are the highest number of prayer and admiration verses among the Iranian epopees and indicates the creation and power of God and elements of the universe. The frequency of Islamic elements and teachings is a salient feature which distinguishes it from other works.

IranshahAbial-Khier has praised God in forty verses in Kooshnameh with this difference that Islamic elements are less portrayed in the Kooshnameh.

Garshasnameh, by expressing the power of God and the philosophy of the creation, creator of good and bad, the invisibility of God, and not inquiring in the universe work, has praised God in eighteen verses. Broznameh begins with six verses of God admiration and praise.

In the name of the universe God, the God of earth and time
(Koosaj, 2008, 3).

Jahangirnameh has two verses for the praise of God:

In the name of God, the creator of the universe, Who has given peace to the world (Madeh, 2001, 17)

Samnameh has only one verse for the praise of God.

First, I remind the Gog, who has solved all problems
(KhajoyeKermani, 2013, 3).

Faramarznameh has praised God only in a verse.

In the name of God who gives the daily bread, I want to reveal a story (Faramarznameh, 1954, 78).

Shahriarnameh, Koohzad, and Banogoshsab have begun their epics without praising the God. Only the Banogoshsab has inserted the phrase "in the name of God, the compassionate the merciful" in its beginning. After the war of Banogoshsab with the kings of India, it seems that epopee has ended and the poet begins another story, and by the title "praise of the God and conversation of heroes before the Kaykavoos" continues the story unusually with the name and remembrance of God. Perhaps another poet has written the other part of the story, or other writers have added these verses in order to compensate for this weakness (not beginning with the name and remembrance of God).

In the name of God of soul and universe, I speak from the hidden and obvious things (Banogoshsabnameh, 2003, 114).

Among epopees after Shahnameh, there works namely Garshasnameh, Bahmancodeh, and Borzocodeh have allocated twenty, thirteen and four verses to the praise of the Islam prophet, Mohammad (PBUH), respectively and others lack this genre.

Prayer for the victory in the battlefield by the heroes is another widely used genre in the epopees. The request for releasing and victory in the wars is the most common type of these prayers. Heroes, following the Rostam in worshipping God and considering he never neglects the prayer of God at the beginning of wars and important works, pray for victory in different conditions.

Sam asks God to help him in the war with Paridokht.

*He prayed from the heart before God
That You are aware of the world*

You help the poor, now I'm poor, please help
(KhajoyeKermani, 2013, 157).

In Banogoshsbnameh, Rostam prays before the God of water and earth in the war with Faramarz, such that he has not killed by his son and his credit has not diminished.

Do not humiliate me by my son, such that I became
ashamed (Banogoshsbnameh, 2003, 76).

After this prayer, Rostam refreshes and took help from the God and defeats Faramarz.

In the war with Banogoshsab, Rostam wins by the prayer and request for victory from the God.

He said this and attacked him and tore his armor
(Banogoshsbnameh, 2003, 84).

Before the war, the Iranian famous hero asks God to give him the power to defeat them.

As I want to defeat him, please grant the ability to
me(Banogoshsbnameh, 2003, 123).

Kaykhosro in the war with Afrasiab cries and asks God to guide him.

You know that this man who wants to fight me
Tries to avenge and oppress, and he does not care the curse
(Koosaj, 2008, 241).

The rhythm of this prayer reminds the prayer of Rostam in the war with Esfandiar when he is disappointed in dissuading him from war.

He said O pious God who increased the knowledge and power,

You see my pious soul, and also my ability and mind,

You know that he oppresses people, and seeks war and boasts (Ferodosi, Moscow, vol.6, 304).

Some other prayers relate to the cries of mothers for the victory of their hero sons in the battlefield who asks the help of God for them. Shahro, the mother of Borzo, when saw her son in the war with Rostam, asks and wishes victory for his son.

He was saying O God of universe and sky, do not suffer me by the death of my son caused by the general (Koosaj, 2008, 145).

In Koohsnameh, the mother of Feridoon, asks God his victory on Zahac.

He won by the help of God, and fight with the enemy (Iranshah, 1998, 438).

Thanksgiving is another type of prayer which occurs after the victories of the kings and heroes to show gratitude and thanksgiving to God. Sometimes, it leads to granting and generosity. Faramarz, after killing the dragon, kneels and thanksto the God of skies.

*He was saying O God of the sky, You are superior to our knowledge
You give me knowledge and power such that I defeated the dragon (Faramarznameh, 1954, 387).*

Shahriar, after defeating Shiran in the fifth bush, kisses the earth and bows to thank God.

He kissed the earth and thanked God (MokhtariGhaznavi, 1998, 128).

Epic letters beginning with the name and remembrance of God is another type of prayer which has the valuable role in the development of this genre. There is not a letter in the epics which is not begun with the praise of God. In the Shahnameh, the letter of Manoochehr to Fereidonis as follows:

*First, he reminds the God of the universe, God of piety and justice
He thanked God who helps people in the difficulties
(Ferdosi, Moscow, vol.1, 124).*

In Banogoshbnameh, kings of India ask the hand of Banogoshsb with one theme. In the beginning, each of them praises the compassionate God.

The beginning of the work with the name of God who granted victory, name, and wisdom (Banogoshbnameh, 2003, 107).

The grace and blessing of God help the heroes, especially in the difficult steps and causes their victory against evils. In addition to the physical and mental power, the accompany of God helps the victory of hero. In Shahnameh, the Haft-Khan of Rostam (seven steps) is full of divine prayers. In the first step, he reminds the God of goodness. In the second step, he asks help from the God. In the third step, he considers that God has given knowledge and power to God:

He said to God O God of justice, You granted me knowledge and power (Ferdosi, Moscow, vol.2, 93).

In the fourth step, he defeats the witch by telling the name of God.

When he called God of kindness, the face of the witch transformed

The witch's face darkened when she heard the name of God, and Tahamtan killed her easily (Ferdosi, Moscow, vol.2, 98).

In the fifth step, he boasts of the power of God. In the sixth step, he believes that the condition for victory on ArzhangDiv is the help of God. In the seventh step, Tahamtan kills the white demon with a dagger.

The seventh steps of Esfandiar are also mixed with prayer. Esfandiar beheads two wolves in the first step and prays.

In the second step, after defeating two angry lions, he does not forget the prayer of God, and at the second step, he asks for the help of God when sees the dragon. In the fourth step, in the fight against the witch, he is hopeful to the help of God and prays to wipe the darkness. In the sixth step, he survives with prayer in the cold and snow.

In Faramarznameh, in the fourth step and in the snow and cold, Faramarz asks his companions to pray to God to release them and avoid the pride and selfishness. After prayer and asking forgiveness, they release from this difficult way.

*They all cried and shouted by grief and said O God who is superior to knowledge and soul, You are the creator of everything
When they cried such that, they forgot the cold
(Faramarznameh, 1954, 381).*

In Shahriarnameh, Shahriar prays after victory and passing the second bush and fight with wolves.

Thank you, God of water and Soil that I release from this horrible bush (MokhtariGhaznavi, 1998, 120).

At the third bush, and before the fight with the dragon, he prays before God. In the sixth bush, like the fourth step, Rostam reminds the name of God which destroys the evil and demons.

He knew that the demons died when they heard the name of God (MokhtariGhaznavi, 1998, 130).

10. Prayer ceremonies

Prayer has special ceremonies among Iranians that the most important representation of it can be seen in the literary texts of ancient Iran.

"followers of Mazdisni ceremonies should praise the God and thank His blessings. The day is the symbol of rightness and the sun is the horse of Ahura Mazda. The night is the kingdom which grew the plants and gave the beautiful garment to the earth" (Razi, 2007: 10).

Our epics are mixed with the different ceremonies for worshiping God, ceremonies like washing head and body, wearing clean clothes, kneeling, bowing, morning prayer, going to fire temple and etc.

Washing head and body: one of the most commonly applied ceremonies for the prayer is washing head and body. Rostam, after the first fight with Sohrab, washes his head and body, prays and asks victory from God. Madras, the pious father of Zahac, washes his body for morning prayer. In Faramarznameh, Faramarz washes his head and body in the clean water in seven steps and kneels before God:

He washed his body and head in the clean water and kneeled on the earth (Faramarznameh, 1954, 373).

He also washes his body at the second step and after killing wolves.

The hero washed his head and body and said O God (Faramarznameh, 1954, 375)

Shahriar washes his body in the third step after killing the dragon and prays.

They went from here near to the water and the hero washed his body in water (MokhtariGhaznavi, 1998, 122).

Prayer of the Faramarz in the seventh step is done with a different method such that he kneels.

He washed his body and head in the clean water and keeled on the earth (Faramarznameh, 1954, 373).

Placing head on the earth is another ceremony for the request and epic prayers. Faramarz places her face on the soil in Haft-Khan and beings the prayer.

He put his face on earth before the God of the universe (Faramarznameh, 1954, 373).

The most suitable time for prayer is the dawn prayer. Dawn prayers in the epics and mystical poetry of us indicate the release and blossoming. Kaykhosro, in the dawn prayers, put the face on the earth and cried.

From the night until the dawn he prayed God and was happy (Ferdosi, Moscow, vol.5, 333).

Sometimes, prayer is accompanied with the vow. KhosroParviz promises the God to go to Azargashsb and give gold by the victory against the enemy.

Please give the crown and kingdom to me and conquered my army

If I win, I will give my crown and horse to Azargoshsb

I will give one hundred thousand coins to people if I become king (Ferdosi, Moscow, vol.9, 25).

The ceremony of prayer in Shahnameh has more grandeur and oldness than other epopees. Most prayer ceremonies are portrayed in elegant form and by expressing all ceremonies and kind tone, which has no parallel in the epics and other works of Persian literature.

Prayers related to the Zoroastrian religion have sustained and salient representation in the Shahnameh. The ceremonies like prayer in the fire-temple, reading Avesta and Zand, accompanying Hirbod and priest, are repeated more times in the Shahnameh, including the prayer of Anoshirvan and fight with Cesar.

*When he saw Azargoshsb, he comes down from the horse
and washed his face with water,
Then he went to fire-temple and ordered the priest to recite
the Zand,
He became near and prayed God (Ferdosi, Moscow, vol.8,
82).*

Such prayers can be seen less in the epopees. Prayer is also one of the coronation ceremonies. When Kaykhosro coronate, he goes to Azargashsb to pray to God.

The prayer duration in epics is varied. Esfandiar prays for one week after victory on Arjasp. In most cases, the immediate effect of prayers is portrayed to represent its unique role and function. Banogoshab prays in his unintentional encounter with his father and when he sees the defeat.

*He cried from the heart before God and said O creator of
the ant and snake
Defeat our enemies (Banoghoshbnameh, 2003, 84).*

National epics of Iran are full of wisdom and monotheism. No thought can understand the depth of the God.

He cannot be known by the thought, and he is superior to the name and position (Ferdosi, Moscow, vol.1, 12).

The mystery of His wisdom is far from our understanding. No eye can see the God.

You cannot see God with your eyes, do not disturb your eyes (Ferdosi, Moscow, vol. 1, 12).

Kooshnameh and Garshgaspnameh explain this view by following the intellectual and divine thought of Ferdowsi.

All things are visible and only God is invisible (Iranshah, 1998, 13).

You cannot say nonsense about him and cannot see him (AsadiToosi, 1975, 1).

God is most higher from what we understand and see.

*He is superior from the name and symptom,
He is the creator of the universe* (Ferdosi, Moscow, vol. 1, 12).

In Kooshanmeh, this philosophical view has been repeated many times with the same content and words.

He is superior to all things and he is another thing
(Iranshah, 1998, 145).

Borzoneh considers God far beyond the time and place and the human wisdom and knowledge cannot understand Him.

He is superior to time and place
How servants can understand Him (Koosaj, 2009, 3).

God is eternal in the ceremonies and mythological culture of Iran which this concept enters later in the philosophy.

God had always been present,
The one who is not present always should not be praised
(Iranshah, 1998, 146).

God is far beyond the time and place and He is present in everywhere and He is invisible.

He was always present at all times
He has created all places and has no place Himself
(Iranshah, 145-146).

11. Conclusion

One of the most important principles of resource criticism is to investigate the relationship between the impact and the various affect of the

works, for a reason the critic tries to be aware of the effects that the author has accepted from other authors or works in various ways.

Investigation the relationship between the prayers of Shahnameh with the subsequent national epics and the determination of their relationship, based on our intertextuality theory, concludes that Epopees, despite being influenced undeniably by the Shahnameh, are not mere repetition and adaptation of its ethical themes and educational teachings and prayer of God, but they portray the hidden valuable angles of ancient resources which escaped from the mind of Ferdowsior he has no time to write them or even were unimportant for him. However, prayer ceremony has higher grandeur and oldness in Shahnameh that other epopees. Most prayer ceremonies are portrayed with elegance and expressed all detailed customs with a kind tone which have hardly a parallel in the epics and even other Persian masterpieces. Zoroastrian prayers have more beautiful representation in Shahnameh. Ceremonies like prayer in fire-temple, reading Avesta and Zand, accompanying the priest and etc. are repeated many times in the Shahnameh, and the appearance and rhythm of prayers in the Shahnameh are corresponding to the spiritual tone of prayers in the story and along with heroes. In epopees, prayers of heroes are more highlighted than the prayer of kings and rulers, while in Shahnameh, the prayer of kings is more frequent.

It is hoped that the epic researchers study the intellectual thoughts and ethical values of epopees, especially divine prayers, and find a wider angle of ceremonies and educational teachings of these works.

Bibliography

Books .a

1. Idenlo, S. poetic epic texts. 2009. 1st edition. Tehran: SAMT.
2. _____, unripe bergamot. 2007. 1st edition. Isfahan. Mana.

3. AbialKheir, I. Bahmannameh. Revised by Rahim Afifi. 1991. 1st edition. Tehran. Elmi.
4. _____. Kooshnameh. By jalalmatini. 1998. 1st edition. Tehran. Elmi/
5. AsadiToosi, Garshasnameh. Revised by Habib Yaghmaee. 1975. Tehran. Brochim.
6. Ashrafzadeh, R. literary retrievals of ancient texts. 2007. 1st edition. Mashhad. Sokhangostar.
7. AnjaviShirazi. A. Ferdowsinamah. 1990. Tehran. Elmi.
8. Banogoshsbnameh, revised by RohangizKerachi. 2003. 1st edition. Tehran. Humanities research center.
9. Bendari, Gh. Arabic Shahnameh. 1413. Soadalsabah.
10. Bahar, M. research in Iran's mythology. 1996. Tehran. Agah.
11. Bironi, A. Asaralbagjeh. 1990. Tehran, Amir Kabi.
12. Porudavood, I. Yasna. 2001. Asatir. Tehran.
13. Tafazoli, A. The history of Iran literature before Islam. 1999. 3rd edition. Tehan. Sokhan.
14. Jahanpour, A. The song of prayer. 2015. Tehran. Enteshar publication.
15. Hamidian, S. an introduction to the thought and art of Ferdowsi. 2008. 3ed edition. Tehran. Nahid.
16. KhaleqiMotlaq. J. The flower of ancient sufferings. 1993. 1st edition. Tehran. Afkar.
17. _____, Ancient speeches. 2006. 1st edition. Tehran. Markaz publication.
18. Khatibi, A. about Shahnameh. 2006. 1st edition. Tehran. Danesh publication.
19. Khajoyekermani. Samnameh. Revised by vahidRoyani. 2012. 1st edition. Tehran. MiraseMaktob.
20. Rastergarfasaee, M. bodies in mythology. 2004. Tehran. Humanities research center.
21. Razi, H. Encyclopedia of ancient Iran. 2002. Tehran. Sokahn.

22. Riahi, M.A. origin of Ferdowsi. 1993. 1st edition. Tehran. Cultural research and studies center.
 23. Sarkarati. B. hunted shadows. 1999. Tehran. Qatreh.
 24. _____. Epics in Iran. 1984. 5th edition. Tehran. Amir Kabir.
 25. Faramarzneah. By Rostam son of Bahram bin SoroushTafti. 1945. Mumbai. Feizresan.
 26. Ferdowsi, A. Shahnameh. Moscow printed. Revised by Saied Hamidian. 1996. 3rd edition. Tehran. Watreh.
 27. _____. Revises by Jalal KhalehiMotlagh. 2007. 1st edition. Tehran. Markaz publication.
 28. Kazazi, M. dream, epic and myth. 1991. 1st edition. Tehran. Markaz publication.
 29. Koosaj, Sh. M. Borznameh. Revised by Akbar Nahvi. 2008. 1st edition. Tehran. MiraseMaktoob.
 30. Madeh, Q. Jahangirnameh. Revised by ZiauldingSajadi. 2001. Tehran. Islamic studies center.
 31. MokhtariGhaznavi. O. Shahriarnameh. Revised by gholamhossienBigdeli. 1999. 1st edition. Tehran. PaikeFarhang.
 32. Moin, M. Mazdisna and Persian literature. 2005. 3rd edition. Tehran. Tehran university.
- b. journals
1. Idenlo, S. The study of several heroic customs in epopees. Paike Noor journal. (1). No.1. summer 2010.
 2. Akbari, M. the weakness of epic element in the Faramarzneah and its causes. Resistance literature journal. Kerman. ShahidBahonar University. (5). No. 9. Autumn 2013.
 3. Parnian, M. the study of Shahnameh Prayer. Literary research journal. No. 53.
 4. Pouramn, A. prayer in the Shahnameh. Roshd magazine. No.3. spring 2010.

5. Khatami, A. The structural study of relatives fight in the Rostam&Sohrab, Borznameh and jahangirnameh. Persian language and literature journal. No. 18. Autumn, 2010.
6. KhaleghiMotlagh, J. A look at Garshapnameh. Iran nameh. No. 19.
7. Radfar, A. a travel to evil world of Koosh. Persian literature journal. (5). No. 2. Summer 2014.
8. Rajabi, N. a comparison between Shahnemn and Gorshasnameh in the hero prayer. Piadero journal. Februray, 2010.
9. RiahiZamin, Z. the study of demon function in the epopees. BustanAdab, Shiraz University. (4). No. 2. Summer, 2012.
10. Serakati, B. the mythological foundation of Iran's national epic. Journal of literature and humanities faculty. No. 27.
11. Moradi, E., &Salemian, Gh. A loot at prayers in Kooshnameh. Razi university conference. 2011.

Recebido em 04/01/2019.

Aceito em 16/06/2019.