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Reviewing Intertextual Relationship of Goshtasb Era By Shah Nameh Narration

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Abstract

This article can be considered as one of the few texts that entered domain of intertextuality which is reviewing the origin of Iranian valuable masterpiece that is Ferdowsi's Shahnameh. The main goal of the text is to examine the intertextual relationship of Goshtasb era by Shah nameh narration; that is the text that Ferdowsi borrowed from Daqiqi Shah nameh. For this reason prominent theories have been used in intertextual field for developing a theoretical framework consistent with this view point. The theoretical framework based on second generation theories of intertextual, i.e Loran Jeni and specially Genette metatextuality approach and discussion are upper texts. The text suggests that Ferdowsi has used many pre-texts. Particularly in heroic section of Shahnameh, i.e Goshtasb era, Ferdowsi made Daqiqi Shah nameh as the most effective sub text of his work. In the text first we defined intertextuality and its origin, i.e "Saussure, Bakhtin, Kristeva, Bart" briefly and in the following intertextuality is introduced from second generation view point i.e "Loran Jeni and Gorage Genette" who entered intertexuality into practical criticism. At the end these poems are compared with Daqiqi poems for finding changes in Shah nameh that in this regard four goals can be explained:1- stating existing fields in intertextual relationships in Goshtasb story 2- limits of Goshtasb story usage of previous texts 3- identifying how changes in Goshtasb story were formed borrowed from Daqiqi text 4- understanding pre-texts which played essential role in this story

Keywords: intertextuality, make it for yourself, sub text, pre-text

Introduction:

What today is referred as intertextuality is an expression that we can call it "dialogue between texts". Intertextuality is the study of conversation of texts in literary and cultural world works. Until the theories of Ferdinand de Saussure, all believed in independency of texts. But Saussure's theories reduced the validity of these theories. (Allen) the expression (intertextuality) was used by Jolia Kristeva in 1966 in her paper "Word, Coversation, Novel". Intertextuality, which is about the effect of texts on each other, is based on the principle that no text is without pre-text. In kristeva's view point, a text is not something completely independent and unique but it is formed like a puzzle of other texts pieces (Namvar Motlaq, 1390). According to this theory, borders of a text in not clear and there is no text which is independent, but every text is dependent on its previous texts. In describing viewpoint of contemporary theorist, Graham Allen knows a text as an intertexual (Allen).

Genette presents a comprehensive and novel plan in the continuing discussion of intertextuality. Genette studied about the relationship between a text and other texts in wider dimensions. He gathered five types of relationships and called them "metatextuality". Therefore, from Genette's viewpoint, metatexuality refers to all relationships which a text can have with other texts. In Genette's definition of intertexuality, we can say that whenever the relationship between two texts is based on "co-presence", the relationship is intertextual. Genette discusses about upper texts (Zebar). Upper text means that every relationship that makes each text which we call B (upper text) unite with the older texts which we call A (sub text). For example sub texts of Aeneid are Odyssey and Illiad and sub text of Shah nameh is Abou Mansouri Shah nameh.

Regarding above interpretation and that each text is an arena for its previous text, a section of Ferdowsi Shah nameh (Goshtasb era) is examined by intertextuality approach. Ferdowsi Shah nameh is a proper field for intertexuality examinations; since Ferdowsi has used his previous historical, mythical, religious texts. Shah name could not be formed without its previous texts that Ferdowsi spent a lot of time to collect them. One of the texts that he used as a source for composing Shah nameh is Daqiqi Shah nameh which was composed by Abu Nasr Daqiqi in thousands lyric lines in Sassanid era but he died before completing his Shah nameh. This thousand-lyric line of Daqiqi became a proper pattern for Ferdowsi Shah nameh.

It is necessary to say that sources of Ferdowsi are not just Daqiqi Shah nameh. However Daqiqi's work has been a proper source for Ferdowsi. In many books, eight Shah nameh were named which existed befor Ferdowsi Shah nameh; Ferdowsi has more likely used those texts that three of them are in Avesta and Pahlavi languages and six of them are in Dari Persian. 1-Gatt and Yasht mean the first and fourth sections of Kiania Avesta 2- the twelfth section of Sassanid Avesta can be called Shah nameh that implied so much to heroes and champions of Shah nameh 3- Khotavi Namak Pahlavi or IBn Moqafa' Great Shah nameh 4- the first Shah nameh in Dari Persian is Abu-al-Moayed Balkhi Shah nameh in prose called "Garshasb Nameh". 5- Moyaddi Shah nameh in prose, Abu Ali Mohammad-ibn- Ahmad Balkhi Shah nameh in prose 6- Maroozi poet Shah nameh called "Tahmores nameh" 7- Abu Mansouri Shah nameh in prose that its introduction is known as "old introduction of Shah nameh" 8- Daqiqi Balkhi Shah nameh in poetry called Gashtasb nameh. What is clear is that Daqiqi Shah nameh is the main source of Ferdowsi Shah nameh that Ferdowsi has written thousands of its exacts lyric lines in his own Shah nameh.

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Theoretical basis of research:

The method of this research is content analysis. Content analysis is a proper method for answering questions about the content of a message. The research aimed to answer the posed questions. First the questions are determined and then we collect a set of documents or messages by which these questions

can be answered. Collecting data is done by using library, other research results and theories and documentary approach.

Review of Literature

Research Background

For better understanding, here is a brief literature review. However this review of literature is divided in two sections; one relates to introduction and understanding intertexuality and the other is related to Sha nameh and its sub texts.

1- 1- Intertextuality

First generation of intertextuality (Origin: Saussure, Bakhtin, Kristeva, Bart)

As we saw in introduction, Saussure made first bases of intertexuality in minds and Kristeva named it as intertexuality. Saussure believed that language signs is not referred to specific and independent reference and available elements in sights make meaning just by integrated and collaborative relationships with existed signs in text and each text is a multitude of other texts (Allen)

The emphasis of Saussure on systematic aspects of language indicates the nature of the relationship of basis, meaning and texts. The origin of literary and cultural theory is often found in emerging modern linguistics: a field that can be said it was created in Ferdinand de Saussure. Saussure emphasized the voluntary nature of her symptoms linked to the destruction of the common understanding existed between words and thing. From Saussure view point, meanings are subject to difference and relation system. From Saussure view point, there is no way for earning knowledge except through language and other systems that are related to each other. Reality is created by variety methods and based on complex patterns of similarity and difference. That various languages are developed. This essential relativity of thought and meaning is the beginning of structuralism theory, in which intertexuality was born. However intertextuality also roots in theorists' votes (opinion) who concerned about language availability in social situations more than Saussure. Works of great Russian theorist Bakhtin who his thoughts reflects some of tense moments of world history. His Epistemological and ontological view specific to world is found in all of his theories such as Dialogism, the other-concept, carnival-oriented and polyphonic. Bakhtin has a different approach in language and concerns about social aspects of words exchanges more than Saussre. Since Saussure and Bakhtin have not used intertextuality practically, Julia Kristeva is usually given credit for the invention of intertextuality. In 1960s Julia Kristeva applied term "intertexuality" in translating Bakhtin's interpretation of "Logic of Dialogue" that he invented in 1930s. Bakhtin's logic of dialogue refers to necessary relationship of speech piece with other speech pieces. From Bakhtin view point every speech piece can imply to every collections of signs, Whether a statement, poetry, song, theater or a movie. Actually every text is a meeting place of other texts (Bakhtin).

Rolan Bart like Kristeva is a critic and theorist that discussed about concept of intertexuality. In the world of Bart intertextuality, we operate in customs, the cultural space of the pasts, the aforementioned and pre-written and pre-read, feeling and thought. (Namvar Motlaq).

Second generation of Intertextuality (Loran Jeni, Rifater and Jorar Genette)

Intertexuality is considered as a trend that has a specific importance in semiotics field and has been interested by literary and artistic critics. Intertextuality has been created by Jolia Kristeva and her study of Bakhtin's works and Rolan Bart played an essential role in it. Jolia Kristeva and Rolan Bart can be named ad founders of intertextuality. After these authors, other researchers emerged and tried to consider intertexuality as a method. According to it, they could pose intertexuality in literary and artistic criticism era by changing view toward first generation or founders. Characters such as Loran Jenni and Rifarter are as these critics. After this generation, valuable research has been conducted by Jorar Genette about this which caused wide changes that can be called as third generation of intertextuality. However Genette's studies are done as metatextuality (transtextuality) that intertextuality is considered as a section of it.*

Loran Jenni is considered as one of the most important but the most unknown figures of second generation i.e reformers of intertextuality. Besides of maintaining Kristeva intertextuality, He has some essential and fundamental criticisms. Jenni says in article "problems strategy" about difference of his intertextuality and Kristeva intertextuality: "I suggest that intextuality is just talked when we are in a situation that in a text we can find and restore pre-structured elements than to that text beyond lexical units."*(Allen)

This suggestion of Jenni is placed exactly in front of Kristeva and Bart theory, because they reject any study about investigation of elements of pre-text in post-text. But as it is seen He insists on the possibility of interrogation and recovery of intertextuality and this is the differentiation point of his intertextuality from Kristeva and Bart intertextuality. Jenni states this attitude's difference so explicitly: "in contrast to what Kristeva writes, intertextuality in its specific meaning is related to sources criticism". "Collage intertextuality" is the other original Jenni's theories. Collage topic has an intertextuality nature; since a text presents in another text and multiplies that text. (Namvar Motlaq). He also categorizes types of intertextual presence to make it practical and he proposes weak and strong intertextuality. Intertextuality finds its wide dimensions when two texts communicate with each other in various aspects, this can be divided in to two categories as form and content. Since intertextual relationship is done in two levels of form and content, intertextuality is strong. But if this relationship is stopped at one level, intertextuality is weak."

Jenni says somewhere else: "The issue of intertextuality is to bring several passages in the form of a text in a way that do not eliminate each other and that text as a whole structure does not split."(Allen)

Rifarter is one of the most important figures of intertextual reformer who despite of his loyalty to Kristeva and Bart principles of intertextuality, he criticizes some of its elements and principles. Rifarter like Jenni pays attention to effect of texts on each other and this issue is its main disagreement with first generation of intertextuality. He follows and continues specially Rolan Bart's theories. One of the Rifarter intertextual topics is to separate intertextuality from intertextual. In this case, intertextuality refers to text relationship and intertext refers to read between texts of a work. In other words, intertext refers to earlier texts read by readers and for this reason one reader is different from other reader. Rifarter writes: intertext is a collection of texts that can be related to what in front of us is; collection of texts that an individual finds in her memories during reading a text and as a result intertext is an endless body.

Gerar Genette presented a comprehensive and novel plan related to intertextuality. Genette studied about the relationship between a text and other texts in wider dimensions. He gathered five types of relations and called the total relations as metatextuality, thus from Genette view point metatextuality refers to all relations that a text can have with other texts. Relying on Bakhtin and Kristeva theories, Genette suggests

metatextuality expression about all texts that "relates a text to other texts whether obvious or hidden". Actually Genetter knows metatextuality more general than intertextuality and considers it as a key word that consists of five sub-inclusions and he introduces five types of metatextual relations:

1- I
ntertextuality with a limited interpretation of Kristeva, is as "effective co-present of two texts" and is presented as quotation, plagiarism and allusion. Here there is text in another text and does not concern to semiotics process and cultural and contextual implications.

2- P
aratextuality is within the overall context ,refers to the relationship between text and paratext; i.e messages and sub commentaries that embracing the text such as Introductions, presentations, graphics, and even designs of a book cover that is elements of the text that are important to get from the audience.

3- M
etatextuality consists of a critical relationship between a text with other texts, whether it is obvious from that described text or it is quietly addressed: a description that a text gives to other text, without citing it necessarily. For example Genette cites the relationship of Hegel's Mind Phenomenology and a text that continuously refers to it unobviously i.e Nephew of Branch by Didehroo.

4- H
ead-text refers to all categories and general notions such as different types of discourse, ways of expression and literary genres which all texts origin from it. Head-textuality refers to this that a text wants to introduce itself in its title, directly or indirectly, as poetry, article, novel or movie.

5- U
pper-text or multi-texts refers to the relationship between a text and pre-texts or sub-text: which makes changes in upper-text and extends it. For example in literature, sub texts of Aeneid includes Odyssey and Illiad, while sub texts of Joyce's Ulysses includes Odyssey and Hamlet. All texts of this set actually operate as transformations on pre-existing texts and make some changes in them (Allen)

Therefore, there is a significant quantitative and qualitative difference between Genette intertextuality and other intertextuality. According to his saying, multi-texts and intertextualtiy are the relationship between two texts. Intertextuality is a direct presence of a text in another text and multi-textuality is every effect of a text on the other text.

Based on this categorization, he also focuses on one of the common and effective art movements in 1980s called" make it for yourself" which artists distributed novel concepts by using art and pre-existed things.(Kangarani). According to the original text and former, pre-text or sub text and post-text and new one, is called multi-text or upper-text. Genette divides the multi-textuality relationship in two types: imitation (uniformity) and transformation (changes in the original version).

In imitative multi-text, keeping the original version without any changes or transformation is noticeable. In this state, author tries to create his own work by imitating or copying from other works. In contrast, there is transformation. In this type of multi-textuality, a text is created by inspiring from other work or works and some changes in the original text. Transformation in a text can be examined in two levels of quantity and quality. Quantitative changes are shown with different processes such as increased, decreased and displacement in a work. In other words, when a text is formed based on the other text one of the mentioned states is developed; that is post text is smaller than the original text with certain rule

(reduction) or some sections are added to the secondary text (additive) or both reduction and additive occur at the same time (Allen).

2- Shah nameh

Ferdowsi's Shah nameh is a detailed system (lyrics) of sixty thousands of lyrics lines which has three parts: Mythological, heroic and mythological. Beginning of composing Shah nameh which is based on Abu Mansouri Shah nameh was probably from his thirties. But according to conducted research it can be understood that Ferdowsi composed poems at his youth and some parts of Shah nameh was composed on that time based on ancient stories which were common in ancient stories of Khorasan and east of Iran. The stories that assume composed in his youth are Bijan and Manijeh, Rostam and Sohrab, and Siavash.Ferdowsi starts his work after being informed of Daqiqi Toosi's death and his incomplete poetry, Gashtasb nameh.(Golbon)*

On the other hand, epic poetry in Khorasan reinforces in 3rd and 4th centuries in Sassanid era which is the age of movements and revival of historical figures of Iran. Translation of Pahlavi Khoda nameh to Arabic and reflection of Aryan old stories caused attention of Khorasani people toward restoration of values and historical honors (Riahi). By using written documents and oral traditions prose Shah nameh that was written, in 4th century the first poetic Shah nameh was created by Masood Maroozi and Daqiqi poetic Shahnameh in the following. Ferdowsi followed the way of Daqiqi and created the Great literary epic poetic masterpiece .

Meanwhile we state some written works that were available for Ferdowsi to create his work, taken from Ferdowsi nameh by Malek-Shoa'ra Bahar and Ahamd Tafazzoli as sub texts of Ferdowsi Shah nameh:

1- After appearance of Avesta and publication of Zoroastrianism among Ancient Iranian people, some translations of the book in Pahlavi language were done with names "Zand" and "Pazand" and regarding interest of some kings such as Ardeshir Papkan founder of Sassanid and Anoshiravan and Khosrow Parviz collected and compiled narrations belonged to Ancient Iran; On the other hand oral stating of these narrations and epic stories of ancient Iranian heroes from a generation to other generation, a majority of the Iranian people and the religious book of Avesta cause reductions and increasing in themes and components of the stories and new contents with new foliages came into mentioned works, and gradually changed into national epics which were complied in religious and literary Pahlavi books and Khoday nameh and Ferdowsi was familiar with them from childhood. Thus oral narration of Iranian epic stories has been transferred from generation to generation by two groups of priests and peasants to reach patriotic poets of after Islam such as Ferdowsi. Also Dr. Bahar thinks that some stories such as Siavash root in Mesopotamia that got Iranian and epic form because of the mix of cultures of different nations.
2- Khoday nameh (Khotay Namak) that is in late Sassanid era i.e Third Yazdgerd Kingdom era based on ancient Iranian history and common calendars- and writes about The history of the kings of Persia from Kiomars "prototype" , Hooshang "the first mythological king" to Sassanid defeat by Arabs in Pahlavi language which is a collection of mythology heroes of Iran.
3- Dinkert: that its real name is Zand Akasieh and was written in 9 volumes by Azar Farnabagh son of Farrokh zad. As in some rites of the book, including volumes 3 to 8, it discusses about emirs in detailed such as Jamshid and Zahhak, Kiomars and Hooshang, Fereidoun, Iraj, Manouchehr, Gorshasb, Keiqobad, Keikavous, Kheikhosrow, and Gashtasb.

4- Bonadheshen: is a book which is actually Sassanid encyclopedia and its civilization, it is of the most prominent texts of Pahvali in which there is a wide information about Zoroastrians' believes and their knowledge. The book that is about Zoroastrians' believes is one of the sources of Abu Mansouri and Daqiqi Shah nameh.

5- Also, we can name Voshtasb (Goshtasb) Yasht. Avestai text consists of eight fargard and 65 paragraphs. In this text Zoroaster teaches an abstract of his own religion. Goshtasb is at the beginning of Zoroaster pray. Then it implies to king's duties toward clergymen and his support of religion and peasants. At Pahlavi literature section, it talks about Jamasb relic text and its Pahlavi writing has gone and we have it in Persian language and some parts of it in Pazand.

6- Ordaviraf Namak is one of the well-known religious books of Zoroastrian followers which was written in 3rd century about a spiritual journey of a Zoroastrian priest in Sassanid era and in 7th century Nahram Pajdoo translated it in Persian. The book is about Alexander the Macedonian attack to Iran and overthrow Zoroastrianism and it is of the Pahlavi religious books. In chapter 27 it mentions actions of mythological kings of Iran such as Hooshang, Tahmores and Jamshid to Goshtasb.

7- Regulations and periodicals: regulations that Abdollah-ibn- Moqafa' translated it from Pahlavi to Arabic and "Periodicals" that includes information about traditional rituals in ancient Persia, classes of people, far courtiers and traditions about Jamshid shah to Anoushirvan Sassani's reign. Books that were translated to Arabic by writers such as Abdollah-ibn- Moqafa' and Mohammad-ibn- Jahm Barmaki named "Seri-ol-Molook-ol-Fars" and later their contents go into books such as: Pride of Akhbar-ol-Molook by Abo Mansour Soalabi and Albaqi works by Abu Reihan Birouni and Oyoon-ol-akhbar by Ibn-qatibeh DInvari. And translation of their stories and narrations to Dari Persian provides a field of work for Daqiqi and Ferdowsi in composing Shah nameh (however some works were written after Daqiqi death).

8- There is another prose Shah nameh called Abu Moayed Balkhi Shah nameh that it seems it was written before Abu Mansouri Shah nameh, but since it is completely disappeared we cannot comment on it. In late Sassani era, national Iranian narrations talk about purity of Avestai literary and religious texts, and passes from the taste, emotional and imaginative people who quote them verbally for themselves and future generations; it reaches the pinnacle of fame and its development and in Pahlavi books such as Iyatkar Zariran (relic of Zariran), Bahram Choobin, Report of Artkheshir Papkan, Rostam and Sohrab stories, Piran Veiseh and books as Seksikin, Fight and other scattered Pahlavi books were collected and written such as: Madak nameh, Altaj Book, Story of Baraz City with Parviz, Dara and Golen Idol, Anushiravan Report, Lohrasb nameh, Letter of Tansar, Report of Chess, Story of Khosrow and Shirin. The first prose Persian book which was presented as an independent work was prose Shah nameh. The book is known as Abu Mansouri Shah nameh because it was provided by Abu Mansouri Toosi's command and investment and it is considered as history of Iran. The original book has been disappeared and just its introduction is about 15 pages which exists in some manuscripts of Shah nameh. This book is the most important source for Daqiqi and Ferdowsi.

9- in 4th century a poem called Daqiqi started composing poetic Iranian national stories. By command of Nouh-ibn-Samani, Daqiqi was assigned to compose Abu Mansouri Shahnameh in poetry which was in prose. Daqiq composed just 1000 poetic lines that he was killed and

Goshtasb nameh became incomplete. Ferdowsi started his incomplete work. Thus Daqiqi Shah nameh can be considered as the main source of Ferdowsi Shah nameh.

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These sub texts are not currently available and just Goshtasb nameh is covered with Ferdowsi's art and patience, and stays intact. What remains from Daqiqi Shah nameh is just those one thousand poetic lines and there is not doubt for its accuracy. In his sequences of events of sixty thousands poetic lines, Ferdowsi put those thousand poetic lines (less or more) in his Shah nameh when he reached the beginning of Goshtasb reign. With these interpretations, we can say that Daqiqi Goshtasb nameh is the main source and sub text for Shah nameh.

Research Findings

It cannot be denied that these stories and myths were survived because of existence of a prodigy as Ferdowsi. However existence of these sub texts was certainly necessary for the birth of Ferdowsi Shah nameh. As it was implied Daqiqi Goshtasb nameh is the main source and sub text for Shah nameh in heroic part. While Abu Mansouri is considered as the main sub text for Daqiqi Shah nameh, it was the source of Ferdowsi Shah nameh for composing Shah nameh. But unfortunately this Shah nameh is not available. Just Ferdowsi himself implied to it as his sub text that he called it Nameh Bastan (letter of Ancient). On the other hand, according to Genette definition of upper-textuality; Shahnameh is upper-textuality itself which it has used older texts as its sub text. Daqiqi Goshtasb which refers to Zoroastian era, researchers know it so similar to Zariran relic. In his view point these two works correspond each other completely, except in minor cases.

According to Genette definition of upper-textuality, he knows it as a relationship between text b and older text a. Then, Ferdowsi Shah nameh is upper-text and second grade text which is influenced by subtext and its previous texts. However there are some changes in upper-text as bearer of sub texts.

Book of Nameh Bastan (Letter of Ancient) by Dr. Kazazi focuses on epic section of Shah nameh. In this book, there are more than thousand of poetic lines of Daqiqi Goshtasb nameh; then it is followed by Ferdowsi Poetry to complete it. These verses are about Goshtasb and Arjasb. Based on his saying, Daqiqi poetry in this book starts from poetic line 916 and ends with line 1921 of Daqiqi Goshtasb nameh. Here are some lines of this book.

Ferdowsi like a literary critic implies to intertextual relationship in these poetry and mentions effect of Letter of Ancient as sub text i.e Abu Mansouri Shah nameh.

I asked so many people
I was afraid of time circulation
It is a letter of ancient
There are a lot of stories in it
It will become a famous relic in the world
I made a great palace
That not be damaged against rain
Great buildings will be destroyed
From rain and sun

Beginning of Daqiqi Speech in Shah nameh

At this time Ferdowsi dreams about Daqiqi and brings his poetry in Shah nameh. Ferdowsi placed it in Shah nameh from Goshtasb nameh reign. There are some of his poetry in the following.

In the following Ferdowsi implies to thousands poetic lines of Daqiqi.

I composed thousand lines about Goshtasb and Arjasb
God bless them and place them in heaven

When Arjasp king of China was informed of new religion of Goshtasb said:
Let's go to Iran
Let's not afraid and fight
Let him go and humiliate him
Tie him and hang him

Arjasb wrote a letter to Goshtasb:
Someone wrote a nice letter
To famous Khosrow who accepts religion
I bring all women and children
To make them his servants

A brief description of Gashtaspnameh and the Shahnameh Ferdowsi which is mentioned above from Goshtasp period, has been done for revealing intertextual relations between the two works. By studing Gashtaspnameh and Abu Mansoori's Shahnameh, Ferdowsi created his works, Pahlavi and Avesta books, that was mentioned before. As has been said intertextual relationship means that the effects of texts on each other and are inspired from each other. Ferdowsi used Gashtaspnameh as the main subtext in athletic part and as a top poet, Ferdowsi wrote his immortal poem by studing and inspiring by the work of Daqiqi. Since Ferdowsi adhere to the Shahnameh in terms of content and form, it can be examined according to the gene. In his opinion, when to texts communicate with each other in various aspects, intertextuality finds his vast dimensions. These can be divided into two categories of form and context. So, as intertextual relationship between the two texts done, both thematically and contextually , intertextuality is strong. According to Lauren gene from the topic of intertextuality, and his division of weak intertextuality and strong intertextuality,from Gashtasp period, intertextuality in Ferdowsi's Shahnameh is a strong intertextuality as has been done in both form and content. Despite the use of the two poets of the same subtexts (Shahnameh Abu Mansur) and the Ferdowsi uses of Gshtaspnamh as the main subtext and the Assimilation of main source of both poets and the issue of their work that has been Epic storytelling , also the same metert and prosodic units both have pursued, it could be considered that from gene's perspective, intertextuality in the Shahnameh was a strong one. Of course, the contradictions between the two effects are quite normal.

In this section, according to what was said, it is better to review and explain the intertextual relations of Goshtasp period with the approach of Zhenety's critic:

The reason why Zhenet's perspective discussed more in this part is that, Zhenety's intertextuality is both more specific and more limited than other intertextualities , moreover it has functional and practical aspects. Another important point is that, Zhenety's intertextuality is based on the effect and impact. (Allen).

So, according to data, it can be said that Ghashtaspnameh was the main source of Shahnameh, and Ferdowsi created this part of Shahnameh by inspiring from his work; but Ferdowsi has also created some changes. In the work of Ferdowsi (since Gashtasp), there are both limitation and changes in version. So, according to Zhenet theories, high- text accured by inspiration by other works and changes in the first text.

In his poem from Gashtasp period, Ferdowsi exactly used thousands of Daqiqi's work, and when the lyrics finished, continued his work and meanwhile changes the characters in his poetry. So in this work, there is both limitation and change in version. In other words, Ferdowsi makes the total work for himself. Although it is true that Ferdowsi strats his work based on Daqiqi's work, but some changes are occurred and the characters of Ferdowsi are very different from Daqiqi's work.

1.Gashtasp: In Daqiqi's Shahnameh events revolves around the character of Goshtasp, but in Ferdowsi's Shahnameh, Gashtasp doesn't have the power that he had in Daqiqi's Shahnameh and even raised only as a tyrannical king who victimize his child Esfandiar.

2.Esfandiar: Esfandiar has a high position in Daqiqi's Gashtaspnameh, he is brave Prince of Iran and the one who spread the religion Bahi and it can be say that he is the first character of Daqiqi's Gshtaspnamh, but in Ferdowsi's work, although Esfandiar is still dazzling brilliance, but its effect is less than Rostam and it is Rostam who is considered the greatest epic hero. Maybe if Daqiqi's Gshtaspnamh continued, Esfandiar character could find a position the same as Rostam in Shahnameh. Although Ferdowsi explains the character of Esfandiar well, but this process can highlight the greatness of Rostem. In Daqiqi's Gshtaspnamh, Esfandiar is the prince and hero of Bahi religon and Goshtasp is the representative of Zoroaster. Esfandiar is the only hero of Daqiqi's Ghashtaspnameh, and it was him who fought with arjasp and defeated him. But by his transformation, Ferdowsi changes Esfandiar role as the first hero of the epic to the character that has a supplementary role and this is Rostam who plays the main role of Shahnameh. In other words, Esfandiar who is a noble character in Daqiqi's work, chenges to a powerful monster in the work of Ferdowsi that Rustam resort to the magic of Simurgh to kill him.

3. One of the big changes that happened in the Shahnameh is the conversion of Rostam's character. In Ferdowsi's work, the great hero of Shahnameh and his famous father are pointed out hundreds of times. In Gashtaspnameh they have been discussed so outlandish and for the first time in the last Lyrics, his character is shown in such a way that if Rostam and Zal standing in front of Gashtasp like servants. In Daqiqi's work, Rostam and zal been named as hosts of Gashtasp.

4. According to Allen, less changes are shown with different processes such as decreasing,increasing and changing in a work; that is either the later text with a particular role than the first text or some parts are added to secondary text or in both processes of increasing and decreasing occur at the same time. Ferdowsi's Shahnameh is in the second state and has increasing state with Ferdowsi's texts. It means that from the kingdom of Sohrab, Goshtasp was go from Lohrasb, coming of Goshtasp with Zarir, going of Goshtasp to Rome, get Goshtasp to Rome, the story of Catayoon and Goshtasp, the Kaiser Cathy Goshtasp, the story of Mirin with Roman Emperor, Goshtasp wolf kill, Goshtasp dragon kill, coming of Goshtasp with Zarir to Iran and giving the Iranian flat to him, these poems written by Ferdowsi. In a part that Daqiqi's poems are included, the first page of Shahnameh, begins from retirement of Lohrasb and raises of Gashtasp and his rule. Then the advent of Zoroaster and acceptance of his faith by Goshtasp and his companions, paying no tribute to Arjasb by Goshtasp, fighting of Arjasb Turani and killing Zarir the brother of Gashtasp, , return of Goshtasp to Balkh and sending Esfandiar to spread the religion of Bahi around Iran, imprisonment of Esfandiar by Goshtasp. At this point the story is interrupted due to the death of Daqiqi, and Ferdowsi continued the semi-finished work of Daqiqi.

These points are changes that Ferdowsi created in his goldent poetry and keep them and digested them in his great work of Shahnameh to once again surprise all those who envy his poems.

Conclusion:

By the definitions of intertextuality, all its theorists from the first generation, second and third generation that enter intertextuality into practical criticism, have the same opinion and it is that, based on the theory of intertextuality the borders of a text is not clear and there is no text to be independent, but any text attached to the previous texts. However, this dependence may, as the first generation of intertextuality, as cristeva and Bart saw it in the language and sign language and text. (Because cristeva and Bart strongly opposed the view that intertextuality is the study of former text). Or according to the second and third generations, who accepted critic of resources as pre-texts. Among the theories of Lauren Zheny, from the topic of intertextuality, as intertextual collage and weak and strong intertextuality and opinions of Zherar Zhant, as Metatextuality are more prominent.

Intertextual relations are seen throughout the Shahnameh, because Ferdowsi used existing pre-texts as the basis of his work and he spend a lot of time to collect them. Then the pre- texts of Shahnameh are mentioned that based on them Shahnameh is an intertextual collage. It can be said about the fields of

intertextuality relations in the text that: Ferdowsi in this part of his Shahnameh (during Goshtasp), adhere to the subtext, it means Daqiqi's Gshtaspnamh, both in terms of content and in terms of form. In terms of form and the meter, the meter is exactly the same as the one used in Daqiqi's Gashtaspnameh. In terms of content, Ferdowsi puts Daqiqi's work in the Shahnameh and elaborately developed it. So, according to Zheny, Intertextuality between these two work is a strong one, since the text of Ferdowsi has such relations both in terms of the form and context .

In the case of Daqiqi's limitation of narrating story, which is considered one of the important subtext of Ferdowsi, is the thousand bits of Daqiqi that Ferdowsi puts it in its work and afret the end of Daqiqi's lyrics, Ferdowsi has controlled and continued it. So, in his narration, Ferdowsi get the first idea from Daqiqi and also his text is present in Ferdowsi's text. More should be said that although Ferdowsi gets the first idea from Daqiqi's text and has continued it, but the characters and the stories of Shahnameh "Goshtasp era" have enormous differences with Daqiqi's figures and have changed, nd in the present context, we tried to show these changes. So it bacame clear that Ferdowsi, by the use of Daqiqi's work as subtext, create a work as great as the Shahnameh and this is the dexterity and skill of Ferdowsi that with his changes and displacement, changes Daqiqi's characters to immortalized in his epic world. Although, we cannot deny the value of Daqiqi's work, because it is Daqiqi's Ghashtaspnameh that is the source of inspiration and may be the guide of a work with the greatness of Shahnameh. The subtexts of Ferdowsi were a lot, from Gods to Zoroastrian texts to Abu Mansuri are among his subtexts but today none of them is available except Daqiqi's Gashtaspnameh. So, The Shahnameh is an intertextual collage, full of intertextual references; because ferdowsi composes Shahnameh based on ancient and pre- existing texts and its effectivity can be seen clearly in Shahnameh

Practical suggestions:

The results have shown that talent attraction affects on the staffs of Refah Kargaran Bank. So we have some suggestions as bellow:

the staffs of Refah Kargaran Bank must develop and implement talent management and development of organizational culture based on their attention.

The directors of the Bank's strategic orientations, objectives and action plans should discuss the exact timing for the implementation of talent management and talent, special attention.

The results have shown that talents discoveries affects on the staffs of Refah Kargaran Bank. So we have suggestions as bellow:

By implementing the process of discovering talent and appropriate approach to source selection using internal / external the bank tries to find the distance between talents that we have and the talents which will be needed in the future. Then, talents and competencies required for the implementation of the Bank's business strategy was determined.

The results have shown that talent development and improvement affects on the staffs of Refah Kargaran Bank. So we have some suggestions as bellow:

Active manpower needs teaching and gaining technology. So for using knowledge and talents of people it will be better to set a condition for their participation and giving their ideas.

The results have shown that talent protection affects on the staffs of Refah Kargaran Bank. So we have some suggestions as bellow:

To maintain and retain talent, motivating non-monetary rewards to be used. Also its suggested to use systems like Scholarships abroad, resorts suitable locations inside and outside the country, encouraging pilgrimage holidays, Ben commodity specific brands, through education costs for children who are vulnerable to top.

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