

Original Article: Legends and myths are manifestations of culture in Khamsa Nizami



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ABSTRACT

As the manifestations of culture, both legend and myth have a direct and close relationship with the ethnic creativity, and herein, the concept of creativity conveys something as an artistic creation. It may not be correct to assert that both myth and art are two sides of the same coin. Based on the common intentions and the goals which discriminate these two expressions, one is the method of presentation, i.e., the so-called expressive container between them, and the other is that creativity and the collective conscience is the myth creator and the main parameter of the emergence of the artistic work, is the individual creation, while based on the ultimate goal, both belong to the community and culture. The present research aimed to investigate "the mythical symbols in Nezami's Khamsa". After data collection, the mythical symbols were extracted from this source, and then they are categorized and explained based on various themes.

Introduction

In the last century, the interest to mythology in increasing and the reason to the increasing interest is that the myth are not concerned as the fables for kids or the non-scientific descriptions of the universe; instead, they are considered as a serious attitude. Mythology is currently converted into a part of the human life, shaping the behaviors and customs justifications, values, and their traditions with their own continuous presence, in both the recent and the past

communities. Therefore, in this subsection, it is discussed about a type of science known as mythology. Mythology is a part of cultural anthropology that is itself derived from the anthropology. Cultural anthropology seeks to examine and maintain the universal rules for the human behaviors frameworks in all its facets, and also attempt to provide the general justification for the sociocultural phenomenon. Through the investigation the alive or dead myth collections, mythology can be found by their

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general and specific qualities. Likewise, it can exploit the history, mythology, and psychology and further help some studies related to the theologies, history, and philosophy, and mutually utilizes the results of the above mentioned sciences. This knowledge is the product of the 19th century that was initially of high significance for the sociologists and psychologists such as Freud and Jung as the product of the ancient human thought. Indeed, at that time, these two sociologists and psychologists have found different viewpoints about myth and the popular myth as the

Myth Definition and Determination

Those people, who had been whether engaged in the mythical research or determination in the past and recent times, did not obtain any clear, precise, and adoptable definition of myth for all individuals. Instead, they had described it as its willingness, desire, and the social affiliation. Myth is like a fictitious story (conte buie), the story of animals, or folk tale, the romantic songs (romance) and a folk ballad. Of course, it does not mean that myth is created by a particular group, since groups never innovate and imagine as this way and each fable is like the concept of any fable, and songs. Likewise, a ballad is for two or three men. Myth is a legend with a specific feature, i.e., the narrative in which the gods and goddesses play a significant, whether with the origin of an institution or the customs to be established. Therefore, it is mainly a justified fable. The mere legend is called myth that the gods are the lords of all kinds, have a leading role in its performance. However, there are many justification fables which are not dealt with the gods and supernatural world. Myth is an exclusively logical phenomenon where emotion does not contribute, more importantly, it can be beyond this limit and mentioned that myth is explicitly real, without being secret or an allegory and it is only on the last pace of its manifestation and mythical development through which secret and allegory can be transformed by the poets and philosophers in mythology [1].

Myth function

Myth has been always existed throughout the human history. However, what is its significance? Indeed, human being has determined the history

practical attitude. Since then, mythologists concluded that this knowledge is prominent as the product of the ancient human thought and the same starting point in thought and humanity which is converted into the science. This knowledge is related to the childhood, when man was immersed in fantasies and this was the only thing to have for thought or, in other words, to perform any scientific research and utilizes his/her own imaginations while thinking, since it was not possible to benefit the experimental thought, yet.

to culture and the progress civilization of a nation via the study of the national myths. In fact, the ancient customs and beliefs are extracted from these myths. The most apparent mythical function is the explanation and justification of natural and cultural facts. For instance, one of the myths among Indo-Americans of the North America are expressing the origin of maze, or the ancient Nowruz archetypes, the myths of Cheleh Night in Iran, or hundreds rituals and the other ancient myths. To illustrate this part, it can be stated that the cultural and social behaviors of the society can be analyzed through the study of the ancient myths. Among the other myths are their undeniable effects on literature, culture, and art so that some of the great literary works like Ferdowsi's Shahnameh, Homer's Iliad and Odyssey are the best classic mythical works formed through the ancient myths.

It should be mentioned that the ancient myths are influential in artistic works in the artistic arena. Lascaux Cave, which dates back to 17 thousand years ago, indicates that in this art, humans have also utilized myths to express their own feelings so that Iranian Nowruz ritual dances, ceremonies, and song are totally of mythical origins. Among the other utilities of myths, the ethnological and anthropological analyses, and even the therapeutic psychoanalysis are mentioned. Creation of myths contributes in the patients treatments. These mythical narratives are explained among the Indo-Americans of the North America while the individual live of a person is at risk. In this regard, one of the mythical functions is that the patients were treated through studying the creation of myth and the effect of magic. Of

course, it is worth to note that one of the initial functions of each myth is to detect the particular identity of a community, while, it should be noted that as the same form of languages, myth can be translated to each other, and generalized. Myths have also a universal horizon that leads to be realized through the other cultures [2].

Manifestation of myths in literary works

The myth is of high significance, it is a phenomenon that exists in the literature of various nations. Nowadays, the myth's meaning and concept does not correspond to the past. According to the ideas of some great people like Molavi, Ferdowsi has applied the myth element with a special transparency. More specifically, myth is the mirror of the human soul and the manifestation of human truths which continues throughout the history. Man creates myths according to his time. Myth is the result of human experience throughout history that has been transformed from one generation to the other. Myths are always created for a specific purpose. The poet and writer recreates the past culture using the myth base, myths can be taken from the historical facts or taken from the legendary figures. "If we study the history carefully, we will see that the issue of identity and mentality which are considered by Iranians for them existed in the form of the same mythological stories before Islam. One of the prominent factors in the permanence of the political history, government, and culture of Iranians was the existence of myths. Mythology represents the superior models and idealistic people. The most profound mythological characters are their belligerence, physical appearance, and idealism. One of the features of the mythical characters is that they search the utopia, the humanity in the superior world and beyond this world" [3].

If we examine the Iranian history written by the early Arab historians after Islam, there are all of these discussions. It should be argued that myths cannot be properly analyzed, because what they have written about myths is sometimes an exaggeration and pure flatter that should seek the truth. Although it is possible to recognize their moral facet through the literature of the past and decide in the right context, this work relies on a deep study.

Otherwise, how can one trust the legendary materials that sometimes the authors themselves did not trust it? What makes a myth valuable is the knowledge and extraction of its real characteristics and matching it with the social beliefs. The national myths of any region can have a constructive or destructive role on the literature of that country, depending on the conditions and there are some factors that, if there is no proper vision, will harm all parts of a nation. If literature is concerned as a mirror, myth will be its image indicating the social culture and reflects the experience and historical narrative of people over the years that they have inherited. "Myths are a part of the body of human imagination and thinking." Myths are manifested and developed in numerous ways in each nation. The foundation of the literature of each nation is mythology, many of which have been freed from the sting of oblivion. In nations, there are myths that are common to each other. The detailed matters can be found in the life of nations originated from hope, desire, sadness, pain, joy, and the common fear, that can open a wide field to recognize the face of different nations. Throughout the history, nations have wanted heroes. Likewise, they have created myths with these heroes. However, it is not known that these heroes were done according to the wills of the folks. People accept a myth that further presents its hypothesis. Mythology requires its own time and conditions to promote the growth of civilization and national culture, not to cause its stagnation and failure. Ferdowsi had created Rostam as a hero who becomes a legend in the following years. The myths that demonstrate the political color and daily political life prevent the dissolution of culture and national identity [4].

Nezami Ganjavi's biography

ID name: generally, his name and inscription are recorded as "Iliya-bn-Yousof—Ibn-Zaki-Ibn-Moaied". Taqi Al-Din Ohadi in his summary of poems and Zabadah Al-Afkar have given his name and lineage as "Ahmed-Ibn-Yousof-Ibn-Moaied", his nickname was "Abu Muhammad" and his title was Nezam Al-Din. Some other authors have recorded his title as Jamal Al-Din. In Labab Al-Abab, Oufi has written about him as "Hakim-Al-Kamel Nezami Ganjaei" and has not

givan any other description of his name. However, according to Nezami's own statement, his name is Elias-Ibin Youssef Benzaki.

Became my father a supporter of serious tradition, Yousof-the son of Zaki Moaeid ...

Meanwhile, in the works of Al-Belad Qazvini, he has also given another epithet to the name of Abu Muhammad, and it is not unlikely that it was correct. Furthermore, Haji Khalifa has considered Nezami's perfect name as "Jamal Al-Din Elias-Ibn Yousof Moaeid Al-Ganjavi" in the following Khamsa Nizami. The ancient authors generally gave him the name Nezami Motrezi. The title of Motrezi was given in the name of Nezami because during his time, i.e. in the 6th century, there were several poets and scholars in Iran with the surname Nezami. Such as: Nezami Arouzi Samarkandi, Nezami Ethiri Neishabouri, and Nezami Moniri Samarkandi. For his privilege, they nicknamed Ganjavi Nezami Matrezi. It seems that Nezami's parents passed away during his childhood [5].

Nezami's family, according to his mother (Raesia Kurd) and the title of his uncle (Khaja) seems belonging to the nobles and elders of at least the Kurdish tribe, and since Nezami's father migrated from Iraq to Ganja and got married to his mother, it is obvious that the family Nezami's father was related to his mother's family due to his reputation and honor. Moreover, Nezami's descriptions, especially in Khosrow and Shirin, and Haft Gonbad, has illustrated that the living environment of his families was higher than that of the average ones [5].

Otherwise, although Nezami he got married three times, it seems that did not have more than one male child. His name was Muhammad. Nezami had three wives, each of whom he chose after the death of the former. Most of all, he was interested in Afaq, who was given to him by the rulers of Darband as a concubine, and he vividly had mentioned her in Khosrow and Shirin, and had considered Shirin's fate to be similar to his and his wife's sorrows:

*Since the style was my idol,
It's thought to be Afaq.*

In Eqbalnameh, he also had demonstrated the death of his other two wives.

In the date of his death between 576-614 AH. There is a difference of opinion and the Soviets

have engraved 599 AH. on the same tombstone [5].

Cultural conditions of Nezami's era

Nezami era was mostly recognized to be inwardly blindness, narrow-mindedness, religious prejudices, strictures, the fall of human-moral values, and anti-rationalism era. In spite of all these anti-spiritual values, the economic pressures, civil wars, the oppression of kings, the aggression of government officials and the heads of tribes and clans on deprived people, and earthquakes, and famines, have created a society that even concerned the praise poets. Nezami's era was the time of religious prejudices. Mainly, the destructive defeat and the establishment of the Ash'aris means the end of the era of free thinking in religion. After this era, the discussions and opinions in religious and non-religious sciences were abandoned and submission to imitation became a matter of iteration surrendering to Qada and Qadr and imitating the predecessors without bringing a new opinion. Since then, all the books and works either consist of quoting narratives and opinions of the predecessors in a form that is acceptable to the fanatical opinions, or it consists of proving their statements without exception, and unfortunately, this idea spread even to the philosophers and scholars [6].

The political aims of politicians of this era are not without involvement in supporting and spreading religious prejudices. Since the Seljuk government, headed by non-Iranian Turks who ruled in Iran from the Ghaznavids to the Kharazmshahs to protect their interests, supported the Caliph of Baghdad and the Sunni religion as a means of defense against their internal Iranian enemies. They took their political opponents from Badr fight. Therefore, the part of struggle against non-proper religion and bad faith was only aimed at suppressing the Iranians against the Ghaznavid government and during this Seljuk period. This intention can be seen from the greatest politician of the 6th century and one of the most fanatical people in the Shafi'i religion, Khaja Nezam Al-Molk Tousi. In this century, Sufiya, in addition to the Quran, was not immune to the attraction of philosophy and theology. Likewise, a type of theoretical Sufism and teaching mysticism was found, which

was perfected in the next century by Mohey-Al-Din Ibn Al-Arabi, Sadr Al-Din Qonivi, and Shiekh Eraqi [6].

However, apart from the influence of bigotry in some mysticism people, Sufism in this century is transforming the perfection and facing numerous successes. The reason for the expansion of this theory can be related to the social conditions of the era. In this period, the material contamination of the jurists and interpreters, who besides religious affairs have managed religious schools, overseeing endowment affairs, waste of judgment, and have left the wealth in the hands of political managers are complicit in the crimes of kings and politicians in abusing the people that this notion is quite obvious. The result of this act is the secret disgust of people from this class and their avoidance towards the mystics [6].

Another point that caused the filling of the monasteries in this era is the mental and physical fatigue of the people from the permanent wars of the tribes and bearing the losses resulting from the repeated looting of the Turkish peoples. The Crusades, which began at the end of the 5th century and continued until the end of the 6th century, in addition to the bloodshed resulting from the conflict between the Shiite, Sunni, Ismaili, Ash'ari, and Mu'tazili sects, are effective factors in leading people to free thinking and peace, seeking the school of peace and purity, love and affection, and outside of class bias, that is, mysticism. The decadence of the society in this period has caused the poets of the era to become narrow-minded, have fun with trivial and personal issues, discuss details, sneer at each other's opinions, and the worst of all, satirize. Self-praise, expression of grace, self-viewing and showing information, complaining, and lamenting about the status remaining unknown, pen arguments are common points among the poets of this era, such as Khaqani, Abul Alaa Ganjavi, Rashid Watwat, and Jamal-Al-Din Abdul Razzaq [6].

Nezami is further in isolation, even though he has never mentioned the name of a specific poet, but he constantly complains about the thieves of his poetry and the envious, and he does not even refrain from using vulgar words in accordance with the moral decadence of the age.

The myth of elixir of life

"Elixir of life" (in Persian: Noush, Anoush, and Noshabeh) or "the everlasting elixir" is water or a spring from which anyone who drinks will find the eternal life. The idea of survival and living eternally has inspired a man who in the legend and let history open ways to eternal life, and if not in the real world, at least try to realize it in mind and imagination. According to the history and traditions, this idea has existed in Iran in various forms. In Islamic beliefs, spring of elixir of life is a spring that whoever drinks from it or washes himself in it becomes invulnerable and immortal. Alexander had failed in his search for this water and Khezr drank from it and became immortal. Therefore, sometimes from this this fountain is mentioned as "Khedr spring" and "Khezr fountain" and due to some similarities, it has been mixed and associated with "Jaam-e-Jam" in the opinion of some poets. Likewise, it is argued that the elixir of life is from the plant of life. The issue of the elixir of life was initially raised in the story of Alexander, which was told by the Phoenicianshe went into the darkness and had failed to obtain the elixir of life. Edris or Andreas who according to some narrations, were Alexander's chiefs, became immortal by drinking the elixir of life. A drop of the elixir of life dripped on the lips of Joshua's roasted fish, and the fish came to life, and the water opened to both sides, and Majma-Al-Bahrain appeared, from where Muses had found Khezr. He promised the elixir of life that if anyone drinks from it, he will never be thirsty. It is possible that the story of the elixir of life is related to the philosophical concept that considered water to be the substance of matter, and the sages of ancient Greece proposed it for the first time, and it has also found its way into Islamic literature. Likewise, in the term of seekers, it is an allusion to the fountain of love and affection of the Almighty, which whoever tastes it, will never perish. The elixir of life is sometimes interpreted as "the sea of light" or "the kingdom" which is hidden in the darkness of "the kingdom". It is the prophets and saints, and sometimes it is interpreted as the sea of light, which is hidden in the sea of darkness, and to reach this light, one should pass through the darkness.

Also, Sheikh Eshraq in his treatise entitled *Red Reason* has mentioned that washing in the elixir of life mans that armor protects against the blade. In the maps obtained from Susa, it is known that in Mesopotamia and Khuzestan, they know a Izadi named "E A" who is the god of water and the spring of life. Furthermore, it has been entitled "potter" and sometimes they also considered he as the god of wisdom and knowledge. They believed that he created Adam and Eve. In western Fars, on the ancient road from Susa to Persepolis, there are paintings from the Elamian era containing a type of door, one in the form of a male and the other in the form of a female. The male is on a bed formed by a coiled snake, sitting, and holding the head of a snake in his left hand and with his right hand he pours a cup of the elixir of life towards the people. The issue of immortality has a direct connection in the great religions of India, Vishnu, the creator of the entire universe, had a figure named "Garuda" and was in the form of a chicken, which was considered the king of birds. They wrote this case "Amrit" stole the elixir of life from the gods to give it to his mother's bird named "Kadru" and to ask for his mother's freedom, but Indra had found its reality and a fierce battle had been taken place between the bird and Indra and finally "the elixir of life" was taken back.

The conceptualization of the elixir of life was varied and particularly extended in mystical literature under the titles of the living water (everlasting), Heiwan water, Khezr spring, Khezr's fountain, Heiwan's Khezr (Life), the living fountain (Everlasting), Alexander water, and its compartments. It is mentioned in narratives that the elixir of life is inside the darkness, and thus Alexander had gone to the darkness to obtain it [7].

Khezr myth

Some have known Khezr among the Isreal Messengers, while others have known him as one of the God's servants, like Loqman that was knowledgeable and was called Khezr so that once, he sat on a rock and when stood up, the plant was grew under the rock. Some had matched Khezr with Jesus and some with Elias, and even with Balivarmia and Ermia, and thus Muses and Joshua travel that are mentioned in the Quran (*Kahf Sura*, verse 60 onwards), has

been also derived from the journey of Elias and Joshua. Although Khezr's father was a benevolent king, he did worship God, Khezr became a worshiper and had refused to marry, and thus had settled in the islands. He had also gained the elixir of life and survived until Resurrection. Therefore, some sources had called him as the head of Alexander's army or Zolgharnein that as a result of his righteousness and for being the head of his army, had obtained the elixir of life. However, Alexander (Zolgharnein) had not obtained it. Khezr is the guide of the seas and he has directed everyone who was lost in the sea, and if somebody dies, Khezr has said prayer on him/ her as well as Elias has done these affairs in the desert to those who have travelled to Mecca for Hajj and nobody can see them unless they wish themselves. Khezr's name is not mentioned in Quran. However, many interpreters relate the content of verse 65 of *Kahf Sura* to him and have written that Muses was following Khezr to get his knowledge, since God had inspired him that on the earth, I have a man wiser and superior than you and he is called Khezr. Therefore, Muses accompanied with Joshua, to find Khezr in the sea and when he had returned from the *Majma-Al-Bahrain*, he had found Khezr while saying prayer. They were walking and Khezr had made Muses protesting with making a probe in the ship, repairing a ruined wall and killing a child, and then he was disappeared. The mystics have mentioned Khezr and Elias among saints. In their viewpoints, Khezr is the symbol of love and Muses is the symbol of reason that was unable while accompanied Khezr; the elixir of life was placed inside the darkness and Khezr is the guide and the permanent alive man and disciple are directed by him. According to the traditions, Khezr will appear to some certain people. Initially, Sanaei was the first man who had claimed his visit with Khezr. The general public believed that according to the narratives, Khezr will be appeared to some specific people and even the particular ways were suggested for presenting Khezr. Khezr visit is basically an Iranian thought. In Persian literature, the related myths to Khezr are sometimes connected to *Jam-e-Jam*, for the relationship between Alexander to Khezr and sometimes it is related to the *Jam* traditions.

In general, in Persian literature, the story of Khezr has been presented through the following occasions:

- a) The eternal life, since Khezr has drunk the elixir of life and survived.
- b) Alexander was failed to find the elixir of life.
- c) Darkness, where the Heiwan spring or the elixir of life was located.
- d) The guidance and the significations of the lost [8].

Rostam

“The name of the national Iranian hero” that was presented as “Rotastakhm” and “Rotastahm” (means having the superior power) and is approximately synonymous to “Tahmtan” term that is also his nickname in Persian and the name of Rostam is not mentioned in Avesta. The determination of his story seems to be one of the most difficult discussions in Iran’s fictional history. Rostam was originally among the Ashkani’s commanders and he became the fictional character when emerging in national stories and some had fascinated with some features, such as having a heavy mace and lived long. Rostam was appeared as the famous hero all over the world in the epic of the rivalries as the link to Zal, the white-haired hero of the national epic, with Rodabeh the daughter of Kabul King [9].

His birth, as his life, was wonderful and supernatural and with the aid of Simorgh, the fabulous bird, he was born, and since then he was grew up as a hero, full of the life with the freedom in the corner of Zabolestan and merely he had help the Iranian kings and prices in the time of difficulties and each time, he has survived Iran nation from the indispensable risk. He had twice saved Kavous from the misery; after passing Haft Khan, he had fight with the White Monster; had saved Bijan from the well of Afrasiab; had punished the devil Afrasiab, as the murderer of Siavash; had killed both Ashkbous and Kamous Koshani, and unknowingly, he had cut the flank of his great son, Sohrab, and finally, during his life, Esfandiar, the proud price, was killed by him because of the deceived plot made by non-wise Gashtasb and approximately, Rostam was not saved until eventually was fell into Ghadr well and killed by his step-brother, Shoghad. All his proud life and battles, Rostam,

was either supervising to acquisition of “name” or the dispose “disgrace”; more particular, the story of Rostam and Esfandiar, where Rostam was the representative of “name” and freedom is maintained. His whole presence was applied to battle against the devil power and in this way; he was permanently in war with the misery and prejudice. Rostam and Prometheus (in Greek mythology), were both against injustice. Rostam was against the rampaging Gashtasb and Prometheus was against the tyranny of Zeus. In Iranian culture, after Islam, Rostam was doubtless the most effective hero of the fables and the ancient legends that was emerged through the Persian culture and literature. His heavy mace, powerful lasso, his strong Rakhsh, his sharp ax, and impenetrable armor, in Persian literature, have led him to be the national hero. He had always lived with people and the people had lived with him and the traditions and legends except for whatever mentioned in the holy books, are devoted to his descriptions. In Persian literature, he was also the epitome of bravery and heroic world, which is devoid of his name and memory.

Esfandiar

“The Iranian hero in national traditions, the grandson of Lohrasb, and the son of Gashtasb, Kian King. This name is “Spanto-data” in Avesta and according to the rule of evolution in the Iranian languages in Persian of which some are saved in several sources, both “Esfandiad” and “Esfandiar” are correct in the recent form since that some were reluctant to change “r” to “d” is imagined to be false. This name is composed by two parts; “Sepanto” means as “holy” and “data” means “the giver as the creator” and totally means “the holy creation”. Based on the more recent traditions and more particular, Shahnameh, Gashtasb with the help of one of his relatives, Gorzam, that Esfandiar was the cause of Gashtasb defeat, and he was doubted to the son and made him imprisoned, and thereafter against the attack of Jamasb Tourani, he had decided to release Esfandiar from the cell. The Iranian prince, after Zarir, his own uncle was killed, was nervous and dominated Arjasp and had flourished the Zoroastrianism religion to the surrounding areas for his great services and it provided a quality that was no too so clear that

just his eyes were vulnerable from his whole body [10].

Gashtab was jealous of his son and while promising the throne to him, had sent him to the war against Rostam. As Esfandiar had wanted, Rostam refused to go to Gashtab with closed hand, and finally with the help of Simorgh, Rostam could kill Esfandiar with a specific arrow made of tamarisk. In this battle, the two sons of Esfandiar were also killed. Esfandiar is the prince and the warrior, the two qualities that were collected for no one, but he was describe by them in Shahnameh. His short life is full of victory and brilliance like Achilles or Achil, the Greek epic hero. Esfandiar had something in common with with "Baldar", "Zigferd", and "Achilles", as famous western figures. His gracefulness, youthfulness, having the divine superiority, and being immune of a special plant all made him similar to the above-mentioned heroes [9].

Siavash

"Siavash" (Siavash, Siavakhsh) means "having the perfect black horse" that was called "Koi" means "King" in Avesta. He was the son of Kavous and Touran's mother, among the relatives of Garsouz. According to the ancient traditions, the Kian king was since then joined Siavash and like all the king, he was smart, pious, great-natured, and brave. Rostam taught him the religion of freedom, war and hunting when he was a child, and when he found his step-mother, Sodabeh, fell in love with him and had wanted to deceive him. However, Siavash refused, and as a result, Soudabeh accused him of treason, and Siyavosh faced the anger of Kavous. Siavash was forced to pass through a pile of fire instead of swearing to prove his innocence, like the Zoroaster body and made of the gem of fire, passed through and the others believed in his righteousness. Whilst, Soudabeh refused to pass the fire, and thereafter Siavash went in battle against Afrasiab with a great army and made peace with him. Kavous did not accept this issue and had blamed Siavash in a letter. Siavash was offended and had gone to Touran. Afrasiab and the elders had welcomed him. Thus, they had gave their own daughters, Farangis and Jarideh, to him. Siavash had gone to Khotan and had built Gag Dezh and had settled there. Based on the

external narratives, Siavash arrival was the the origin of the Kharazmi's history [3]. Gang Dezh was further called for several times by Ferdowsi as "Siavashgard" (Siavashkard). As a consequence, the noble people in Touran, especially Garsouz, were jealous of him and had incited Afrasiab to kill him.

Blood of Sivash: Afrasiab had issued the order of Siavash murder and spilled killed the innocent princess [10].

Conclusion

According to the findings of this research, the conclusions of the present study are as follow:

1. The myth determination means to detect the original things and knowing the way of their emergence. Myths are permanently alive and existed in the lives of the past and the recent people.
2. Myths are of different sorts. However, totally it can be stated that two types of myths are more important in the poets' viewpoints: first, the lyrical myths, and the second, the heroic and epic myths.
3. The most obvious function of myth is the description and the justification of the natural and cultural facts.
4. The myth is useful since, indeed, human being has known the history to the culture and its nation's progress through the study of the myths of a nation, and, in fact, the ancient traditions, rituals, and beliefs within myth.
5. Myth can be examined through diverse viewpoints, such as myth and legend, myth and symbol, and epic and myth, allegory and myth, etc.
6. Myth is a phenomenon was had a particular clarification is the speech of some great people like Molavi and Ferdowsi. Myth is the product of human experience and it had been transformed from one generation to the other generation. The myths are permanently made to obtain the intentions and a specific goal.
7. Myth cannot be correctly analyzed, since whatever they have written about myths sometimes included exaggeration and complete flattery rather than searching the reality, something that was provided as a value by myth, was the determination, the extraction of its real features, and its adaptation to the social beliefs and ideas.

8. National myths of any region can have a productive or destructive role that is itself based on some situations and factors that without its any insight and correct viewpoint may hurt all the levels of the nations.

9. Throughout the history, the whole nation wanted heroes and created myths with these heroes. However, it is not clear that these heroes were performed according to the will of the masses of people. People accept a myth if they accept its hypothesis.

10. Myths are integral part of national identity. The mythical creatures are appeared in the form of epics and Nezami has referred to many mythical creatures in his Khamsa, among which demon, monster, fairy, angel, Satan, Simorgh, etc. can be mentioned.

11. In Nezami's Khamsa, the use of some mythical symbols is more visible, such as the story of Alexander and Dara and his search to find the elixir water and his failure, the story of the Messenger Khezr and his accessibility to the elixir of water and his immortality, Jamshid story, Jam-e-Jahan, etc.

12. Likewise, Nezami had utilized some heroic and epic myths in his Khamsa, of which Rostam, Jamshid, Fereidoun, Zahhak, Kei Gobad, Kei Kavous, Kei Khosrow, Esfandiar, etc.

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