

Connection between epic and play in Shahnameh: Comparative Study of Cognitive Drama features in two Stories of “Rostam and Sohrab” and “Rostam and Esfandiar”

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Abstract

This article aims to reject the eastern theories that believe Iranians lack classical texts which are presentable in play and makes an attempt to modify this theory and show that Ferdowsi has been able to link epic and play in his stories by describing and matching based on capabilities and dramatic features of the stories of Rostam and Sohrab and Rostam and Esfandiar. The article provides the context of Iranian literature for the generation of play and drama, because existence of plan, description, characterization, causation, suspension, tragedy, conflict, climax, dialogue, time, and location have given play form and context to many tales of Shahnameh. Of course, Ferdowsi has not composed play but has composed epic. It can be argued that the stories in Shahnameh have the play structure in epic form.

Keywords: Play, Epic, Shahnameh, Dramatic, Story Elements.

Introduction

Giving importance to common human affliction is the secret of maintaining oral and written literary works of any nation. The reason is that topics such as ill-temper, good-temper, hatred, love, chastity, honesty, hypocrisy, envy, anger and greed have been and will be the subjects of all generations and eras and no generation has been able to ignore, abandon or lose them entirely. On the other hand, the way of expressing and creative structure as well as the legendary, fictional and mythical structure of these stories and statements have not made a difference among them. So, dealing with common afflictions with common subjective language in various literary forms shows the unity and uniformity which is the secret of maintaining; both "Iliad and Odyssey of Homer" and Ferdowsi's Shahnameh.

Epic and play connection plan in Shahnameh

Shahnameh stories include human life and concerns of the era in the form of stories, myths, and legends. Deliberate attention to these stories, which has inspired thousands of qualified painters and booming tellers' and narratives' assemblies during consequent centuries, is a great testament that this work has the capabilities of being a play. In fact, Shahnameh is the main source of mythological and epic narratives of Iranians in Farsi. In Shahnameh, the oral traditions can be noted and preserved. A characteristic of Shahnameh is that various narrations' features are combined together and the characters in which appear are unknown to the Avesta and Pahlavi sources (Amoozegar, 2004). Considering the signs and technical indicators in a literary work gives an especial literary and worthy-read reputation to it, so that it will become more attractive and will have long lasting impact. In play, this issue is highlighted and the reader should be made aware of past events and should be ended by solving a problem that the writer has presented through the story. In a more technical term, play is a conflict between two individuals or two different points. Play will never end unless one of the parties will win and we ,as the readers, realize what the results have brought about by one's winning and the other's defending.

The context of designing play ideas is the same texts or mythic- analogic- dramatic epopee of the epics which exists in all countries, because it seems that ideas of narration, poetry and philosophical ideas are not something which exists in Greek civilization but not in Persian, Chinese, and ,Hindi civilizations or vice versa. However, the roots of the original works that we see today in the New World were also formed during the mythological periods with human beings and have been transmitted from generation to generation, but their fraction has made their analysis difficult. "The oldest known written epic and heroic poetry remained in the world are agonistic and epical poems; from Gilgamesh, an ancient Sumerian epic which is the world's most ancient poem and the inscription of the second millennium BC, and the time of the Assyrian king Ashur Banipal to Yasht'ha in are about the most precious part of the Avesta, the Zoroastrian divine letter and Homer's epics written about hundred years after Gilgamesh and the Ramayana's epic, the ancient Hindu epic written more or less contemporarily with Homer's Iliad and Odyssey"(Kazazi,2007a, p. 3). All of these works are resulted from the pressures and hardships that have been imposed upon human for perpetuity and eternity. Perhaps, it can be said that human beings' motivation to perpetuity towards myth, epic and even play was a conflict to deal with the obscurity, darkness, and death. "Epic is born of myth. True epic is born only in the heart of myth. So, epic is emerged in literature and culture of people who have a mythic and an ancient history" (Kazazi, 1993, p. 183). If epic deals with describing the heroic actions of the various aspects of people's lives in the form of iconic characters and legendary and semi- mythical heroes, play tries to connect human with nature and life and visualization of events through heroes by expressing typically opposite relationships such as happiness, and sadness, love and hate, birth and death, bondage and freedom, old and new, etc.

Today's, the presence of these three in the life of human beings is different and is viewed differently from the past. The symptoms show that myths have been discredited but grown step by step beside human being and become newer and up-to-date day by day. Attendance of the three (myth, epic and play) in Shahnameh is so obvious that it can even lead us to a novel

because Shahnameh stories are raw novels and somehow they are the modern sense of novel because there is no social perspective and in Persian prose while there is more eloquence. But, Ferdowsi versified this format and can be considered one of the highest dramatists. Although, he is not Greek but all Greek drama rules are considered. The drama created by Ferdowsi was able to bring in novel because novel dramatizes social events "(Dastqeyb, 2007, p. 20) and it is clear that Shahnameh had stated social, historical, and mythic topics in language of Iranians' social life until the time of Yazdegerd III.

Shahnameh and dramatic elements

Shahnameh has pictorial features and elements or in other words, full of drama and dramatic elements. This importance is applicable both in terms of the academic definition of story which is based on the existence of introduction, text and result and also on human perspective which is based on approaches and issues and events that a person may face in his life. According to critics, a literary work with dramatic elements should include naturally dramatic features. For example, the story is intended to have a hero or antagonist, and the antagonist could be supra-natural forces. A play also has a specified historical date which and the time of Shahnameh is a mythological time. Also, having a specific geographic location, areas of emerging climax, conflict, suspension, disentangling, and theme are all features of a dramatic work and all these features are included in Shahnameh.

Hanif (2005) states that "Shahnameh stories are separated and divided into the following components: 1) Statements 2) Deeds 3) Thoughts 4) Heroes 5) Times 6) Places 7) Arrays 8) Modes of transportation 9) Technique and the relationship of parts to each other 10) The logic governing relations and deeds of heroes" (p. 7). Each of these components are presented in turn in a variety of characters. Human speech can be dialogue, monologues, questions and answers, debate, grouping vote, prayer, self-praise, presentation, messaging, letter writing, lamentation, command and other social kinds. "The characters are classified through different perspectives. For example, it can be classified as natural, supra-natural or social classes; kings and princes, heroes, ministers, priests, ordinary people and, etc." (Hanif, 2005, p. 7). In any story, introducing character directly or through narrative and characterization is done in terms of character actions. In recognition of the types of characters in the history of dramatic literature, four classifications are known. Perhaps the most general possible classification of characters is in dramatic literature. This division is as follows: "1) a mythical character 2) legendary character 3) realistic character 4) modern character" (Zahedi, 1996, p. 46). It is clear that Shahnameh's characters are placed in the first two. Therefore, in a more general classification, for mythical tales and legendary actors the word "hero" is used rather than character. Ferdowsi avoids of typing and deals with personification in some stories of Shahnameh by showing the heroes' internal characteristics. "In term of accuracy in depicting personal characters particularly internal aspects, Shahnameh is above all fictional texts of traditional Persian verse and prose" (Hamidian, 1993, p. 15). As Shahnameh's stories talk about heroes and adventurers and their destiny, it makes every story have the ability to become a dramatic one, because every hero in terms of character structure has capacity of dramatic character.

Hero is a man enthusiastic to reach humanity. Humanity is acquisition of some virtues and qualities of God in human capacity. A Hero who has earned some of these heroic virtues, has surely not gained some others virtues. So, this having and not having is the most important factor for creating conflict between the hero with self, situation, others, society and with nature. Because he has to review, criticise and correct self. For example, Esfandiar's power-seeking deludes him and also his sensitive eyes cause his tragic death and destruction. Character (hero) is a person-like character imitated from society in which the writer's insights into the world has personified him (Ghadamali, 1989). Rostam, Sohrab and Esfandiar as three central protagonists in the story have dynamic characteristics, it means that their behavior cannot be predicted because the narrator has repeatedly covered them in the destiny. Neither can we speak about destiny nor measure it. If we pay attention, we find that Ferdowsi shows the characters in the story but does not impose himself on them, then allow them to behave freely. Although he tries to show Rostam as a superhero and superman, but he is neutral. Ferdowsi's oeuvre is like reporting football who reports (from all appearances) dominant and unbiased. He is amenable to a player due to his sensitivity, but it is kept a secret in his heart. Perhaps, the characteristics of a great epic-teller in facing with an epic are so subtle. Rostam in the Shahnameh as a rival character determinatively is matched with the main character. This correlation makes the conflicts and competition occur. Rival character supports the present condition. This is why he just defends and at the beginning only repels the central character attacks and inevitably blows upon him, but he does not initiate the fight. According to Aristotelian view, as a superman in Shahnameh through Ferdowsi's view and a rival character in two episodes, Rostam is not the fullest good moral or immoral character who reaches wellbeing or calamity. "He is not a criminal and guilty person but has a character weakness (Hamaryta)" (Qaderi, 2001, p. 220) that leads to a mistake that was not due to negligence, so in killing his son is known as infanticide hero and in killing invulnerable Esfandiar is known as an ominous-fated.

Surely, Rostam in Shahnameh wants to obey Iranians and the traditional customs.' But, unfortunately, in most historical periods, men who have personified courage in himself, by obeying moral questions such as regulations that accepts metamorphosis, will release the most precious opportunities and make such a tragedy for himself and people" (Saqebfar, 1994 , p. 45). But the destiny circle is a very strong circle dominating over individual and social life of humans and perhaps is the most complex issue that no human mind does work to solve the puzzle.

The common point in Shahnameh's stories especially Pahlavi's stories is human unwillingness against fate so as destiny is considered as causal root of all events.

Rostam, Sohrab, and Esfandiar will be successful in coping with great events of story, but they are incredibly so weak and aimless against destiny and will desperately surrender against the destiny (social rules of society) in advance. This unwillingness against fate in all stories especially in the two stories has been frequently arisen between the writer and the addressee.

Plot or plan is an order, pattern, and shape of the events and characters in a way that makes the reader's curiosity and suspension and the reader is to persecute the events and to understand the cause. The plan collects dispersed elements and materials in the mind of the

writer to be unified in a unique pattern (Qaderi, 2001). According to the perspective of Aristotle, plan is a comprehensive building of a drama having the beginning, the middle, and the end.

Ferdowsi, as a successful planer with subtlety and adversity, has been able to unify and harmonize the frame of his stories which were full of dispersed element in the mind of people. In overall, the main plot features of Shahnameh's stories can be outlined as following:

- 1) The degree of causality of Shahnameh episode compared to traditional stories both prose and verse is stronger than ever.
- 2) The story is generally solid and well-thought out.
- 3) The course of the events toward the climax of the story (from the Introduction to the peak) is very slow and logical.
- 4) In cases where the plot is simple and repetitive, the only way used by Ferdowsi to get out of boring monotony is diversity and inclusion of various descriptions (Sadeghi Dahcheshmeh, 1998, p. 200). Conflict constitutes an important element of the plot. In any story, whether simple or complex, as the characters are formed, conflicts will arise. These conflicts may appear in different forms; "Physical conflict (physical conflict between two characters), mental conflict (conflict between two thinking), emotional conflicts (conflicts between different emotions in a character), moral conflict (conflict or disagreement with the character of moral character). Conflict may arise between different desires of the story's character and the laws and social traditions. The simplest type of conflict occurs between two characters, both good and bad. In this type of conflict, usually everyone wants to govern his will and desire (Dad, 1992, 242) ". In Shahnameh, conflicts that have multiple units show the characteristics of a good drama. For example, in the story of Rostam and Sohrab, there are two major conflicts and several minor conflicts. One of the main conflicts is objective (the two heroes, Rostam and Sohrab) and the other is subjective (trying to understand each other) and a minor conflict can be named conflict of person to person (Sohrab with his mother, with Gerdafarid, with Hijer, with Rostam, Rostam and Kay Kavous) and sum-sum conflict (Guards of Iran and Turan).

The story of Rostam and Esfandiar is based on several holy conflicts so that the reader is involved and goes along with the story's different types of conflict. Struggles which provide the tools for Rostam and Esfandiar conflict are emerged in various forms. "The conflict between the jewel and the arts, race and heroism, the conflict between reason and feeling, freedom and captivity, youth pride and aging patience, wisdom and devotion and finally the most important is the encounter between humans and manifest destiny" (Hanif, 2005, p. 100). Rostam and Esfandiar's war is on freedom and captivity and the first conflict is created in the form of (invulnerability and vulnerability) and (youth and aging) and then the successive conflicts that lead to the conflict of man against the other man occurs in many forms such as conflicts of Goshtasb and Esfandiar, Goshtasb and Rostam, Zavareh and Nooshazar, Mehrnoosh and Faramarz and Bahman and Rostam. In a dramatic work, consciously or unconsciously, the artist intended to prove a particular theory about social status or qualitative evaluation of a myriad of human emotions, by selecting characters, a game fit theme and

coordinating them dramatically. He/she finds a conflict among their relationship which in an appropriate situation and disturb their life balance and leads to confusion in their condition by progressing the events and the cognition resulted from the factor “definition”.

The hero aims to resolve this confusion by speech and action. His struggle is faced with resistance factors such as new obstacles and is caught in new mazes. The recent complexity, in addition to examining various aspects of the persons, provides the cause of the suspension. Continuing the resulted suspension, which is resulted from complete elimination of the hero against the stimulants, reaches the point of climax by continuing his stronger actions causing catastrophe and conveys the message of the artist and the artist then deals with a rational analysis and conclusion (Maki, 1992).

Description and conflict are creative and necessary points of epic stories taken from the lives of the people. So, a large number of these stories and the epic stories are covered. Conflict is the element of human existence and the essence of his existence. Life conflicts are sometimes conscious and sometimes unconscious, but the dramatic conflict is fully conscious having certain direction. This conflict is not just a personality conflict, but all the elements of fiction and drama are conflicting with each other. For example, characters conflict with each other and with the writer, the writer conflicts with them and with the reader, the writer and the reader. All the conflicts in the story of Rostam and Sohrab and Rostam and Esfandiar can be found including the conflict of Rostam and Sohrab, Rostam and Esfandiar, Rostam, Sohrab with himself, Esfandiar and himself, Ferdowsi with Rostam, Sohrab and Esfandiar and with the reader. All these three characters with Ferdowsi, Ferdowsi with the reader, the reader with Ferdowsi and the characters, Ferdowsi and himself.

Graphic form of the conflict can be drawn as below:

The existence of conflict and clear or vague and cryptic description causes events and incidents which give sequence to the plot and perhaps this is the same sequence (Episode)." Episode is an event having a beginning, middle and end. As an overall story, each episode leads to the next episode and episode diversity and succession makes up drama outer structure (Qaderi, 2001, p. 15).

In any story which has a story-play frame, any character provides the context for the creation of other and this creation is constantly repeated in story's structure to reach generality with a specific message. However, achieving a unified and clear message by the reader is not easy, rather problems, climax, causal relationships, space and location and continuous problems are provided for the reader to reach the goal and message.

Complexity is a feature during which an abrupt change occurs in the trends and climax's upward trend caused a jump and a set of elements cause conflict during the story. In this case, the first part of complexity which is disentangling occurs in the story and gradually by removing the escalation elements of the conflict, the story is entered into disentangling; the second stage of the complexity. It can be said that both disentangling and entangling are the story's complexity and it should be noted that there is more than one complexity in the story because each entangle is more complex than the previous. Aristotle uses “complex” and “complex solution” for better understanding of tragedy. “I term the part of tragedy as complex which was tragedy at the beginning and is finalized with evolution and

transportation (the story's hero condition), and the part of tragedy begins at the beginning of the evolution and continues to the end, I term it as Complex Solution" (Aristotle, 1958). All epic stories of Shahnameh have technical complexity. For example, the writer who wants to tragically revive Rostam and Sohrab in the framework of Aristotelian principles and by loyalty to the story's main thought, can use Xendeh Razm killing by Rostam, fear and silence of Heijer, Rostem's reluctance to introduce himself, the case of Rostem neglecting Sohrab is similar to Sam-e-Nariman, Rostem's cheating of Sohrab at the moment of victory, the supra-natural forces help to Rostam and Rostam's hurry in killing Sohrab to show the role of fate and destiny more prominent and enter the climax into the story by planning tension, disentangling, passing the climax logically and by obeying technical principles.

Climax is a point in story or play where the tension has reached its highest level and the time of disentangling is near. There may be several climaxes in a story leading to the peak. The climax occurs when the forces are faced with each other and lead the action to the peak changing in the story's characters and make a serious change in the story direction. "It should be also noted that the peak and climax of story are not synonym words. The climax is a peak prevailing whole of the story. But, most stories in spite of peak have other climaxes which are definite points by which the development of the story are made and increase the excitement of the reader" (Younesi, 1986, 426). In the story of Rostam and Sohrab, when Sohrab makes the decision to find his father and to kill Keykavous and Afrasiab and also intends to divide the world between himself and his father, in fact, it is the story's climax. In the story of Rostam and Esfandiar, when Esfandiar suggested that Rostam should go unto his father's attendance, hearing these words, Rostam becomes nervous and the climax and the suspension occurs.

Any story in which technical rules are obeyed after the climax, perplexity and bewilderment is emerged and can enter mind of the reader into a world of suspension and expectation (What happens next?). This condition, which is followed by the reader's stress and anxiety, occurs when the character is placed in a special situation. After absorbing the reader's attention to the story's main character, his concern about the character is provided by placing him in an unsuitable situation. This concern and suspension occurs in different ways and is one of the attracting factors of story. Expectance is one of the attracting factors.

Expectation is one of the complexities of Shahnameh stories. In the story of Rostam and Sohrab, will Sohrab recognize his father? Will Sohrab conquest successfully? Does Rostam conquer Sohrab for the second time? Will Rostam kill his son? And do...?

In the story of Rostam and Esfandiar the complexities leading to suspension include: does Esfandiar accept to imprison Rostam? Will be Rostam imprisoned? Does Rostam escape of Esfandiar? Does Rostam understand Esfandiar's invulnerability? And does...?

After entangling in the story and when the climax reached the peak, the story will reach its climax. "Peak or climax (literarily means a narrow and sensitive point) is resulted from previous negative events which flows as water under ground and is hidden from ayes and its current over ground shows its escape. The logic of the events trend may be hidden to the reader but when it reaches the climax, the reader will accept it" (Mirsadeqi & Mir Sadeghi

Zolghadr, 2008, 44). The numbers of climaxes depend on its peaks. It means that by terminating each climax, the reader will reach a peak and disentangling about the same climax. Each story has a main peak occurring after the disentangling and termination of the latest climax of the story.

For example, the peak moment in the story of Rostam and Sohrab is when Rostam knows Sohrab. The main question of the reader before the incident is that will Rostam know Sohrab? After the reader find the answer, immediately reaches the point of descending and the tragedy occurs. "Tragedy is a dramatic poem which shows dignitaries and celebrities during the action and by showing battles and human affliction and disasters leading to different results, the excitement and influence increases (Hamedani, 1975, 50). Whatever mentioned as the basics of this term is clearly and totally obvious and sensible, so that the story of Rostam and Esfandiar is called as "drama".

Aristotle has mentioned some components for tragedy including; 1) story 2) morality/ethics 3) speech 4) thought 5) scenario 6) singing

The purpose of the story is combining events. The ethics are qualities attributed to the hero; the speech means compounding poetic words. The thought is a statement that heroes use to prove their speech. The scenario is a spatial arrangement of the play. Singing, voice, and music are synchronized with the dialogue and space (Aristotle, 1996). All tragic components except singing can be found in the stories of Shahnameh especially in the two episodes.

Sudden changes and identifications are attractive and influential components of tragedies which are obvious in the story of Rostam and Sohrab. Aristotle refers to some identifications including; 1) identifying via signs and symptoms 2) identifying via thought and wisdom 3) identifying via the events occurred in the story (Aristotle, 1996). According to Aristotle, the worst identification is via signs and symptoms. He believes that this kind of identification is far from art. The identification in the story of Rostam and Sohrab is the same. It means that as Rostam sees his memorial nut, he knows Sohrab and the tragedy of infanticide will be obvious for all people.

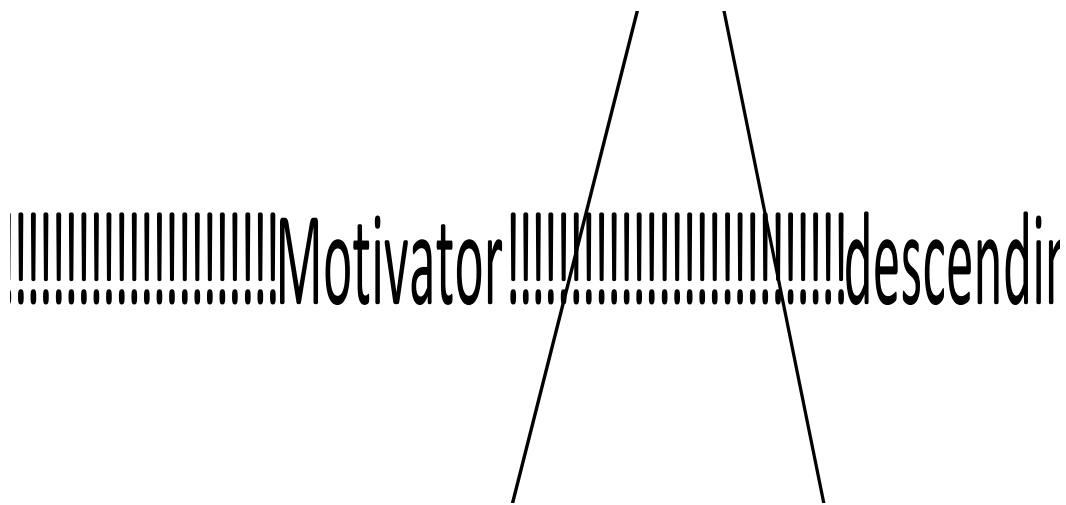
Aristotle in spite of calling disaster as the third component also believes that the tragic events should be associated with death and bleeding and should be painful. Because the main goal of tragedy is refinement and tragic joy occurs through disaster, it should raise pity and fear. Yet, we know that the most appropriate type of disaster for tragedy is a disaster occurring in a family. A tragedy that occurred in Rostam and Sohrab is the most suitable type of disaster for a tragedy because the hero son is killed by his hero father. The tragic story of Rostam and Sohrab also has the third component in the most powerful and the most appropriate and effective form.

Ferdowsi has considered a disadvantage for hero which is called in psychology ((Hamaryta)). Having Hamaryta is one of the principles of tragedy that leads the prominent hero to collapse and cause fear and pity in the reader. The reader fears because he thinks that this destiny may face him in life. This fear and pity brings the reader refinement.

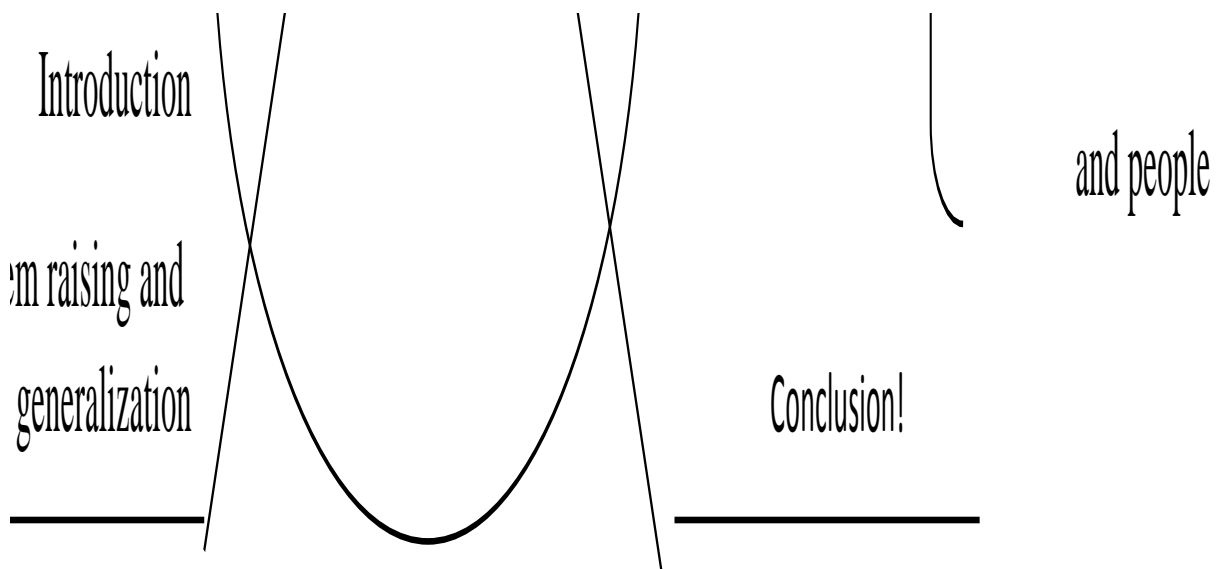
For example, in the story of Rostam and Sohrab, Iranian interest in Shahnameh especially in Rostam and Sohrab, has raised to the level that the readers have done a custom calling

“flowering” because the story teller has narrated the story in a complex and multi -directional art called narration and is approaching to Sohrab's death, since they didn't want the story-teller to deal with the catastrophic death of Sohrab which gives a present to the narrator (Kazazi, 2007b). Flowering tradition emphasizes on being tragic of the story and promoting Hamaryta. Perhaps, this feature has increased the story's attractiveness, as it puts the reader in a state of fear and error, reward and anxiety and self –discipline and refinement. Since this state is internal and subjective, the story is absorbed to the mind of the reader.

Play-writers, novelists, and critics of fictional literature in play-writing technique have drawn the below pyramid for the climax and descending of a tragedy.



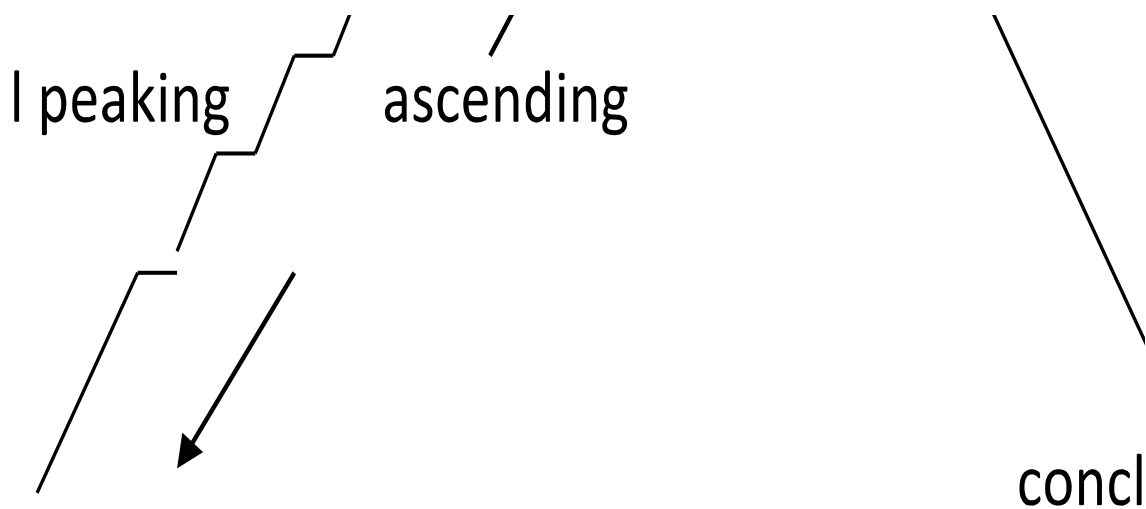
If the above pyramid prevails on the causal and structural trend of a tragic text, Shahnameh texts show this pyramid in a wider range



In fact, Ferdowsi's mind challenges the reader to reach the conclusion and by creating objective crisis for the reader have him design questions which answering them is not possible regardless of epic, myth, and people's culture. This issue has caused attractiveness and absorption in Shahnameh's stories and attracts the reader gradually to find the hero's destiny.

In the other side, it can be said that Ferdowsi irritates and excites the reader through suspension and hesitation to understand the characters' fate. So, reaching the climax in Ferdowsi's stories is not suddenly gained but it is done gradually and step by step.

The general plan of this introduction, climax and descending is drawn as follow:



This ascending is due to the nature of story or the writer's technique created in the story. A set of gradual peaks to reach the peak raises the reader to accept fear and pity that its product is refinement because refinement is the ultimate goal of tragedy (Aristotle, 1996). In the two stories, killing two characters (Sohrab and Esfandiar) as the warrior heroes by the opponent, who at the beginning just defends but finally all things help him gain victory, is the two stories' disaster which is not resulted in an immediate accident but is resulted in the consequent events. Perhaps, the most saddening and glorious part in a drama, fiction or play is disaster. "It is an act which terminates the conflict in a narrative or dramatic appeal and is the latest disaster in tragedy (Shahriary, 1986, p. 199)".

Disaster occurs at the time and place of story. The element which specifies the location and timing of events in fiction is called the story's scene or situation. In other words, the scene takes place in a time and place. The effect of spatial and temporal situation of the story in characterizing the incident is striking.

"Two situations/scenes are used in narration; 1) spacious scene/perspective 2) histrionic scene.

The spacious perspective on the story is that the writer presents the material with more explanation and gives many details and descriptions about the location and character. The histrionic scene is a scene in which the writer tries to make the story's structure nearer to television and theater scene and presents the dialogue and actions of the characters in the image that happens" (Hanif, 2005, p. 71). Ferdowsi has benefited from two scenes in Shahnameh. The scene is histrionic in most of Shahnameh's stories that are within the normal epic stage. The narrator does not manipulate them and the story's direction goes on as it was. But when Ferdowsi literarily uses descriptions and quotations, the spacious scene is entered into the story. Descriptions and quotations in Shahnameh are explicit, concise, and correct instructions which firstly embody the position and secondly create a momentary (dramatic) scene such as darting and no gained result, mace and still no gained result, then fighting with archery and wrestling in the field. Thirdly, they describe overall mood and character and do not entered into vain details. Artistic expression and dialogue between characters is the most prominent aspect of epic poem especially in Shahnameh. Ferdowsi uses dramatic dialogue indirectly in Shahnameh's stories through story dialogue narrated from the characters and the narrator of the story, components and structural elements of drama such as description, conflict, presentation, space, transporting good story ideas are tangible and understandable. However, the effect of verbal streak (Ferdowsi) is seemingly missing and this subject may be Ferdowsi's greatest artistic expression.

The exact relationship between cause and effect has created a sturdy logic throughout Shahnameh's stories. So, abnormal and unnatural things such as fighting with the White Daemon, the existence of the witch, the Phoenix etc. are accepted. The existence of these dramatic elements and features has revealed histrionic capabilities and values in Shahnameh's stories, to the extent that it can be argued that Shahnameh is a play that lacks a camera and requires the fewest changes to change into drums and plays in the modern form.

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