

CHARACTERIZATIONS TECHNIQUES IN THE STORY OF THE BATTLE “YAZDAH ROKH” FERDOWSI'S SHAHNAMEH

CARACTERIZAÇÕES TÉCNICAS NA HISTÓRIA DA BATALHA “YAZDAH ROKH”
FERDOWSI'S SHAHNAMEH

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ABSTRACT: Characterization is an important element of fiction. After creating the characters of a story, the storyteller exposes them to the reader in a special way. The story of the Battle of YAZDAH ROKH Ferdowsi's Shahnameh, despite the use of storytelling techniques, especially characterization, has received less attention from scholars in the field than similar stories in the Shahnameh and it justifies the need for more recent research. This study, while quoted from the story of the Battle of Ferdowsi's YAZDAH ROKH, seeks to explore different ways of personalizing the story. In this regard, various methods of characterization in this story have been studied using descriptive and analytical methods and using library data. The results of this study show that in the structure of the story of the Battle of the YAZDAH ROKH, two ways of characterization have been used; characterization division methods based on static and dynamic And characterization methods Based on logically description and dramatic description. Among these methods, Dramatic description is the most important way to present the characters in this story.

KEYWORDS: Fiction, Elements of fiction, Characterizations, Ferdowsi's Shahnameh, Battle of the YAZDAH ROKH.

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RESUMO: A caracterização é um elemento importante da ficção. Depois de criar os personagens de uma história, o contador de histórias os expõe ao leitor de uma maneira especial. A história da Batalha de Shahnameh de YAZDAH ROKH Ferdowsi, apesar do uso de técnicas de contação de histórias, especialmente de caracterização, tem recebido menos atenção dos estudiosos da área do que histórias semelhantes no Shahnameh e justifica a necessidade de pesquisas mais recentes. Este estudo, embora citado da história de YAZDAH ROKH da Batalha de Ferdowsi, busca explorar diferentes maneiras de personalizar a história. A este respeito, vários métodos de caracterização nesta história foram estudados usando métodos descritivos e analíticos e usando dados de biblioteca. Os resultados deste estudo mostram que na estrutura da história da Batalha do YAZDAH ROKH, duas formas de caracterização foram utilizadas; métodos de divisão de caracterização baseados em métodos estáticos e dinâmicos E métodos de caracterização baseados em descrição lógica e descrição dramática. Dentre esses métodos, a descrição dramática é a forma mais importante de apresentar os personagens desta história.

PALAVRAS-CHAVE: Ficção, Elementos de ficção, Caracterizações, Shahnameh de Ferdowsi, Batalha do YAZDAH ROKH.

1 INTRODUCTION

The "story" has a wide range of literature and literary works. The very nature of the structure and generally the unique features of the story have made "fiction" different from other literary works and its critique and evaluation have distinct rules and principles. In the meantime, analyzing the story on the criterion of the elements contained therein is one of the dozens of ways in which critics assist modern critics in recognizing fiction.

Undoubtedly the great emperor of Toos's Hakim, Ferdowsi, the mythical and epic history of Iran, from a perspective, it is in the field of fiction and so it deserves reviews, critiques and evaluations in the field of fiction. Ferdowsi has taken advantage of all the linguistic and expressive possibilities, including storytelling techniques, to formulate his work. Studying Shahnameh from this perspective, however, leads scholars to discover new horizons of Toos' storytelling art and skill.

2 PROBLEM STATEMENT, HYPOTHESIS AND METHODOLOGY

This study examines the story of the Battle of YAZDAH ROKH Ferdowsi's Emperor Ferdowsi's struggle to find out how and by whom the characters of this story can be analyzed and analyzed. The author seeks to find an answer to this question by assuming that some of the novel methods used today to examine the characters in a story can be personalized in this story. The research method used in answering the above question is descriptive and analytical. The descriptive method "seeks to present a picture of a subject in literary works and is realized through a detailed look at a phenomenon and a detailed and complete description of its features" (RAZI 2016: 12). Also, this research is based on theoretical and library data collection environment and finally qualitative analysis.

3 BACKGROUND

Some of Ferdowsi's Shahnameh stories have been researched and some articles have been written about some of Shahnameh's characters. In this regard we can refer to this article "The Dynasty of Keshvad in the Age of History and Epic" (BAGHERI, 1999) where in; Very briefly, the character of Goodarz and a number of his children have been analyzed and other key Characters of the story of the Eleventh face Battle have not been explored. "Ethical Teachings and the Commandment of Ferdowsi's Characters" (HOSSEINI & IRVani, 2011) in this article, some aspects of characterization are discussed in the story of the Siavash landing. The article "characterization in Shahnameh" (MEHRAKI & KAMARAJ, 2008) in this article, four methods Ferdowsi has used to personalize Shahnameh stories has been examined, Also among the characters of the story of the Battle of the YAZDAH ROKH only, Bijan's character, not in relation to this story, but in relation to the story of the boar and its capture in the land of Turan, has been investigated. The Book of Life and Death of the Athletes in the

Shahnameh (ISLAMIC NADOUSHAN, 1970), while useful in understanding some of the key characters in the story of the Battle of the YAZDAH ROKH, but not all of the main characters in the story have paid attention. As emerged from the titles of the works, these studies have mostly been conducted with the intention of examining the characterization in other tales of the Shahnameh other than story of the Battle of the YAZDAH ROKH. So far, the characterization of the story of the Battle of the eleven YAZDAH ROKH has not been specifically analyzed.

4 PURPOSE

The main purpose of this research is to obtain a clear picture of the Characterizations practices in the classical Persian fiction literature. The story of the Battle of YAZDH ROKH Ferdowsi's Shahnameh, is one of the best examples of how Characterizations practices help researchers achieve this goal.

5 DISCUSSION

Theoretical Foundations

A brief overview of story and story elements

There have been various definitions of fiction in research in fiction; The book Elements of the Story by Jamal Mirsadeghi states that "The story is an image of the author's perspective and perception of life" (MIRSADEGHI, 2006: 31). In another definition, in the field of fiction and fiction, writers have become known for expressing their thoughts and reflections and it is said that "Many great writers around the world have found the story format the most appropriate format for expressing their thoughts and reflections." (FARSI ENCYCLOPEDIA 2002: Below "Story" entry). Expressing these thoughts and reflections in the story is aided by fiction. In fact, fiction is an important factor in making a story. Accordingly, they have stated in defining what is called fiction

literature "Fictional literature in its broadest sense refers to any narrative that's inventive and inventive character overcomes its historical and real aspect." (MIRSADEGHI, 2006: 21).

The elements and elements that make up the story structure are known as story elements, Elements such as: stencil, angle of view, Characterizations, dialogue, space, position, etc., these elements, though in many cases overlap but separately and independently, they are separable and reviewed. Investigating these elements plays an important role in better understanding a story and understanding its storytelling abilities and lets the reader enjoy the story.

A brief overview of character and characterization

character "literally means one's essence and temperament and in the general sense, it is the set of characteristics that results from a person's impulse and impulse to deal with his acquired knowledge in various social contexts." (DAD, 2006: 301). In the world of storytelling and storytelling, "Personality: The heroes of the story create the story by their actions or speech. What they do is called action and what they say is dialogue or speech. The context characters speak or act is called motivation" (SHAMISA, 2002: 74). An important part of storytelling art is in creating fictional characters, because these characters have to be constructed and treated in a way that makes the reader look like real people. Considering this, in defining character and characterization it should be said that "Created persons (creatures) who appear in stories, plays, and so on. A narrative or dramatic personality is a person whose mental and moral quality is present in his act and what he says and does. Creating such Characters that make the reader looks like real people in the field of fiction are called Characterizations » (MIRSADEGHI, 2006: 83-84).

Character and characterization are important elements of any story because "Characters carry the main burden of the story. It is through their

actions, dialogues and monologues that they are both constructed and narrated, and events are tailored to the story process ”(BINIAZ, 2000: 70).

Mention of The story of the YAZDAH ROKH battles in Ferdowsi's Shahnameh

The story of the Battle of the Eleven is one of the major superstitions of Ferdowsi's Shahnameh which has over two and a half hundred bits of Shahnameh verses. The story starts from where Afrasiab, the king of Turan, who had been deeply anxious over the defeat of the Persians in previous wars, after consulting with the elders and the brave warriors, his great warrior, Piran Vise, orders that he attack Iran with a large army. King of Iran Keikhosrow, aware of the attack, sends his Fourth Corps under the command of Goodarz to confront him. The two corps line up in the Zebed and Gonabad area. Although in these battles two Piran brothers, Homan and Nastihen, are killed, but the end result of the battle is not known. Finally, to make the innocent blood shed less; Piran proposes the Eleventh face Covenant, which is also accepted by Goodarz. According to this Covenant, the first fighters of the Iranian Revolutionary Guard Corps and the Iranian Revolutionary Guards of the Turans fight one by one and finally, in the final battle, the eleventh battle, the commanders of the two divas, Gooders and Piran Wiese, meet and they identify the outcome of the war based on the outcome of these battles. During the first battle, all Iranian heroes defeated their Turanian opponents. During the last battle or eleven rounds, Pirates of Wiese is killed by Goodarz. With Piran killed, Turan's troops demand a respite from the King of Iran. Lehac and FarshidWard, two other brothers of Piran, who were on their way to Turan are also killed by Gostham.

Character Examination Techniques In the story of the YAZDAH ROKH battles

Although some researchers believe that "In the old stories, character does not exist in the sense it is today." (SADEGHI, 2011: 71). But studies show that in some of these stories, character and characterization are of paramount importance and some of the ways that character is explored in today's stories can also be explored in ancient Persian stories. One of the things that make characterization important in some of the ancient stories of Persian literature is the validity of these stories. In narrative stories, the character is very important because "the narrative represents a sequence of events that has, at some point in time, been shaped by the characters in the story." (HERMAN, 2018: 46). In other words, it is these characters that play a key role in the creation of events in such stories. There are two major ways today to explore the characters in a story; How to split character and character description. Each of these two approaches has a different mechanism. In this study, these two methods are used to examine the Characters of the story of the Battle of the YAZDAH ROKH.

The method of character deviation

The method of character deviation is based on the static and dynamic characters. "A static character is a character in the story that does not change or accept little change. In other words, at the end of the story be what it was at the beginning... But a dynamic character is a character that is constantly undergoing change in the story and that aspect of his personality, his ideas and worldview, or his personality is transformed. " (MIRSADEGHI, 2006: 93-94).

In classical Persian literature stories, the characters are mostly static and there is less change in them. The characters of the story of the Battle of the YAZDAH ROKH have the same. Afrasiab, for example, throughout this story is a

freakish and vengeful character. Or Bijan and Homman are two bold and rude young men. Of course, this does not mean that there is no change in the characters of the story of the Battle of the Eleven, incidentally, in this story, sometimes characters change, but the point is that if there is a change, it is very minor. Piran Wiese, for example, is one of the wiser and farsighted characters in the story who can see these minor personality changes about him; When Goyu goes to Piran from Gooderz, these two characters talk for two weeks together to prevent war, But Piran Weise becomes proud when Afrasiab sends a large army to him, abandons wisdom and decides to fight the Iranian troops:

چو پیران بدید آن سپاه بزرگ	به خون تشنه هر یک به کردار گرگ،
برآشفت از آن پس که نیرو گرفت	هنرها بشست از دل، آهو گرفت
جفایشه گشت آن دل نیکخوی	پُراندیشه شد، رزم کرد آرزوی

(FERDOWSI, 2015: 2/700).

Or in some other case, Keikhosrow is so kind and forgiving, when he turns to Grovi zareh, Siavash's killer, he becomes very angry and resentful and it punishes him in a way that in the Shahnameh, except for a few specific cases, there is little to be said about it:

گُـرُوی زَره را گِره تا گره	بفرمود تا برکشیدند زه
چو بندش جدا شد سراسر ز بند	سرش را بریدند چون گوسپند
[بفرمود از آن پس فگنده بدآب	بگفتا چنیـن باید افراسیاب]

(IBID: 786-787)

The Method of describe characterization

Another thing that is being considered today in examining the characterization of a story is the way it is described. In examining the characters in a story, the important point is that the characters must be described in order for the reader to become familiar with them. "The process by which we help the reader become familiar with the story's characters is called descriptive, which is a very difficult and complex task, and should never be simplified." (YOUNESI, 2005: 301). The difficulty is that "the author must not only know the kinds of characters, but also be familiar with the way they are presented" (KENNY, 2001: 64).

There are several ways to describe and present the characters in the stories, each with its own advantages and disadvantages. These methods can be categorized into three categories: "logical, dramatic, and mirror description" (IBID: 64).

In the sources of the analysis of the fictional elements, the methods of describing the personality are almost the same, but in names and definitions, sometimes they are slightly different. For example, in some sources, the method of describing an argument in which the author simply gives us information is called the method of direct description or explanation. (SEE: YUNSI, 2005: 301). Or the method of describing the play in which the characters are known to us by their words and gestures has been cited in some sources as description by dialogue and description by action (IBID: 301).

Given the definitions of the methods used to describe personality, it can be claimed that some of these methods have also been used in ancient Persian stories, the most important of which is the method of logically description and the method of dramatic description. The reason, as mentioned earlier, is that authenticity is an important part of ancient Persian stories. In these stories, the narrator provides the reader with information about the characters

(reasoning), or describing the conversations and actions of the characters in the story so that the reader can judge (theatrical), so, These two methods can be regarded as the main ways of describing personality in ancient Persian stories, including the story of the Battle of Eleven in Ferdowsi's Shahnameh.

A) The method of logically description

One of the methods used to describe the characters in Ferdowsi's Shahnameh, including the story of the Eleventh Battle, is the method of description. "The author who chooses the way to describe a person's reasoning, simply tells us information about his characters, He names his characters one by one and expresses their Characters, and may even say which one he accepts and which one he does not want. The advantage of this method is its simplicity and brevity. A writer who speaks directly to his characters can finish the characterization task quickly and move on to other elements of the story » (KENNEY, 2001: 64-65). This method is also known as the direct description or explanation method, as mentioned before, in which "the author in his own language ... tells the reader the characteristics of the story". (YOUNESI, 2005: 301).

The logically method is not the perfect way to personalize a story, and it has drawbacks, including: "It really lacks ingenuity and impedes the reader's imagination. As the reader reacts to and makes sense of people he knows in the real world, he is not encouraged in the story to react to the characters described as reasonably and also not able to create such characters with his mind » (KENNEY, 2001: 65). On the other hand, the method of direct description, "if used alone, is very frustrating" (YOUNES, 2005: 301). Using this method of describing character can only be useful in certain cases, such as when "the purpose is brief and immediate; the author can use the method of reasoning" (KENNEY, 2001: 65).

In the story of the Battle of the YAZDAH ROKH, Characters have been described in a way that their roles are short and concise and not fully present throughout the story, They appear in a short scene of the story and play their part, and then most of them no longer exist until the end of the story. The approach Ferdowsi uses to describe such characters is in line with this brief and brief role; the way in which characters are explored in modern-day fiction is called discursive description.

The most striking example of the characterization of characters is the use of reasoning in the story of the Battle of the Eleven, when the narrator describes some of the Iranian and Turanian heroes who have been nominated for war by virtue of the Eleventh Treaty. Parts of this description can be regarded as the method of logically description. These include:

Fifth face: Rotham with Barman

که با بارمان او نبرد آزمود...	به پنجم چو ز همام گودرز بود
هشیوار و دیده بسی کارزار	دو جنگی و هر دو دلیر و سوار

(FERDOWSI, 2015: 2/765).

Seventh faces: Hajir with Sepehrom

یکی نامدار و سواری هژیر	برون تاخت هفتم، ز گردان هجیر
یکی نامور بود با جاه و آب	سپهرم ز خویشان افراسیاب
که چون او ز لشکر سواری نبود	ابا پور گودرز رزم آزمود

(IBID: 766).

Ninth faces: Gorgin whith Andriman

برون رفت، گرگین نهم، کینه خواه
ابا اندریمان ز توران سپاه
جهان دیده و کار کرده دو مرد
برفتند و جستند جای نبرد
(IBID: 768).

faces: Parteh with Gohram

دهم، پرتسه با گهرم تیغزن
دو خونی و هر دو سر انجمن
(IBID: 768).

B) The method of dramatic Characterizations

The second method used to describe a character in a story and the one most frequently used in the story of the Battle of the YAZDAH ROKH is the dramatic characterizations method. "In this way the author shows more than he says. The storyteller's way of personalizing the play allows his characters to express themselves. In this way, the characters know us through their words and gestures, because in characterization the question is how the personality manifests itself in the play, so we call it the theatrical method." (KENNY, 2001: 66). Since character is an illusion and the reader is the creator of that imagination (TULANE, 2004: 80). With this method the reader can easily analyze the characters. In the way of dramatic characterization, "a multitude of imaginative traits, along with an explicit and covert description of one's actions and reactions, are sufficient to make most readers imagine a person". (IBID: 80). Characterization With the use of personality actions and speech, today there are many applications in storytelling:

Today, unlike in the past, which was a simple and detailed description of Bob's moods, motions, the author seeks to bring the story into dialogue and action and make them appear and judge the reader by their behavior,

personality, and temperament and obviously, this is both natural and consistent with the reality of life (YOUNES, 2005: 280).

In the story of the Battle of the YAZDAH ROKH, The high volume of character dialogue, along with the description of their actions and behavior by the storyteller, clearly demonstrates that the method of dramatic characterization is the main one used to describe the characters in this story.

An example of a dramatic character description in the story of the battle of YAZDAH ROKH

We said that in the way of theatrical description, the characters are subject to judgment by the narrator with their speech and deeds. In the story of the Battle of the YAZDAH ROKH, Kakhosro's personality is one of the best examples described in this way and the reader can gain a better understanding of his personality by reflecting on his demeanor. King Kikhosro is one of the main characters in the story of the Battle of the Eleven. The king's good manners and deeds made him one of the best princes of the Shahnameh and "Ferdowsi's words ... about him [Kikhosro] have a climax that cannot be seen in any of the kings" (HAMIDIAN, 2004: 52). The meaning of this king's name is also a testimony to his good manners and deeds; the name of Kikhosro "is in Avesta and next to Ki Khosro or Ki Khosrook. The word Husserwah literally means good name and righteousness » (RAZI, 2002: 3/1751). Among the Iranian Characters of the story of the Battle of the YAZDAH ROKH, Kikhosrow is the first person to be mentioned in the first parts of the story, and the end of the story is adorned with his role-playing. Highlights of this great king in the eleven-story battle story that can be explored in terms of dramatic personalization include:

A) foresight

Kekhosrow is a far-sighted person; He had deployed detectives on the Turan frontiers, and through them, he had been monitoring the enemy's movements and laying out his military plans. At the start of the story of the Eleventh Battle, when Afrasiab ordered Piran Wiese to go to the Kikhosrow War with the 50,000 Chinese agents he had given, Kijsrow's detectives alerted him in advance; they told Kikhosrow that he had come to Iran from Turan, and that he had no illusions of hatred, night and day, hatred and enmity. He wanted to deal with shame and war on every side:

که آمد ز توران بدیران سپاه	پس آگاهی آمد به پیروز شاه
ز کینه نیابد شب آرام و خواب	جفایبشه بدگوه—رافراسیاب
ز هر سو فرستاده لشکر به جنگ	برآورد خواهدهمی سر ز ننگ

(FERDOWSI, 2015: 2/693)

According to detectives, Keikhosrow was immediately ready to fight the Afrasiab troops.

B) Not being a dictator and consulting with the wise

In important works, Keikhosrow was very important in consulting with the wise. At the beginning of the story of the Battle of the YAZDAH ROKH, upon the news of Afrasiab's expedition to Iran, Kikhosrow summoned the great Iranians, including the heroes, and consulted with them in this regard:

شنیده سخن پیش ایشان براند	همه موبدان را سوی خویش خواند
بزرگان فرزانه رزمساز	نشستند با شاه ایران به راز

چو شیدوش و فرهاد و رهام نیو چو دستان و رستم چو گودرز و گیو
 چو گرگین و چون زنگه و گستههم دگر، بیژن گیو با گزدهم
 که بودند شاه جهان را رمه جزین، نامداران لشکر همه

(IBID: 694).

C) Strength And decisiveness

Kikhosrow, while soft and kind, is a strong and determined person who does not show any weakness in any important work, especially in military affairs. To get a better understanding of this aspect of Kikhosrow's personality and why he has such a personality, one must reflect on his race as well as his position in governing the lands of Iran and Turan; His father, Siavash, is an Iranian princess, and his mother Farangis, the daughter of Afrasiab, a Turanian princess. So "Khosrow must rule both countries and if race is one-sided, it's against such a mission and of course it will make the two countries nervous again" (HAMIDIAN, 2004: 313).

In the story of the Battle of the YAZDAH ROKH, The first example of Kikhosrow's resilience is when he commands military readiness after consulting with Iran's elders, His palace rises so that whoever does not come to the king forty days will no longer see the crown and helmet of the king:

خروشی برآمد ز درگاه شاه که ای پهلوان و گوان سپاه،
 کسی کو بساید عنان و رکیب نباید که یابد به خانه شکیب!
 بفرمود کز روم و از هندوان سواران جنگ و مبارز گوان،
 دلیران گردنکش از تازیان بسیچیده‌ی جنگ شیر ژیان،
 کمر بسته خواهند سپسدهزار ز دشت سواران نیوزه گزار

هر آن کو چهل روز را پیش شاه نباشد، نیابد به سر بر کلاه!

(Ferdowsi, 2016: 2/694).

Another example of strength and determination, this king in the story of the Battle of Eleven Rooks, is the behavior he showed in dealing with Gorzvzareh, the killer of Siavash. At the very end of the story, when Kikhosrow's eyes fell on Gorzvzareh, who had been captured by the Iranians, he ordered, without any hesitation, to disassociate him. After the strap was separated from him, he ordered his head to be cut like a sheep and thrown into the water:

بفرمود تا برکشیدند زه	گُروی زره را گره تا گره
سرش را بریدند چون گوسپند	چو بندش جدا شد سراسر ز بند
بگفتا چنیــــن باید افراسیاب]	[بفرمود از آن پس فگنده بدآب

(IBID: 786-787).

D) Avoid from be stingy and greed

Kikhosrow is a person who is not stingy and greedy and in this respect, it is precisely the opposite of Afrasiab that the narrator of the Battle of the Eleven Ruff describes him as a greedy personality. Keikhosro is well aware that victory in the war is necessary for the troops to be warm and in need of material things, Thus, in the story of the Battle of the YAZDAH ROKH, before sending troops to war, he opens his gates and gives them plenty of gold:

کشیدند صف پیش درگاه شاه	بزرگان هر کشوری با سپاه
سپه را درم دادن آغاز کرد	سر گنج های کهــــن باز کرد

همه لشکر از گنج دینار شاه نهاده به سربر ز گوهر کلاه

(IBID: 695).

Another shame of Kikhosrow's generosity is to be heard from the elders of the IRGC; In the final part of the story of the Battle of the Eleven Rooks, when the Kikhosrow come to the battlefield to visit the Iranian troops and warriors, the elders of the IRGC greet him and praise him:

بر او خواندند آفرین بخردان که ای شهریار و سر موبدان
به تن زنده‌پیلی، به جان جبرئیل! به دست ابر بهمن، به دل رود نیل!

(IBID: 784).

Kikhosrow also crowns them with the courage and bravery of the Iranian troops and troops, saying:

کنون گنج و شاهی مرا با شماست ندارم دریغ از شما دست راست!

(IBID: 785).

E) Military Merit

At the beginning of the story of the Battle of the YAZDAH ROKH, Upon news of Afrasiab's expedition to Iran, Kikhosrow plans to confront him; It calls on the warriors and identifies the tasks of each of them in this regard:

Kikhosrow and Rustam

Kikhosrow picks up thirty thousand riders and sends their command to Rustam and tells him, O brave warrior, go to Sistan and take the army to India, from Ghazni to Rai Brin. Because the work of the kingdom is complete there and justice and justice are there, So that the leopard and the lamb can come together, Then deliver the king's crown, along with the army to Faramarz, and the drum, the trumpet, and the bell, and do not hesitate in Kashmir and Kabul; Because we have no sleep on the war with Afrasiab:

سواران شمشیرزن سی هزار،	نخستین از آن لشکر نامدار
بدو گفت کای نامبردارگرد،	گزین کرد خسرو به رستم سپرد
به هندوستان اندر آور سپاه!	ره سیستان گیر و برکش پگاه
چو گردد تو را تاج و تخت و نگین،	ز غزنی برو تا به رای برین
بدآشخور آید پلنگ و بره	چُن آن پادشاهی شود یکسره
کسی کو بخواهد، ز لشکر گزین،	فرا مرز را ده کلاه و نگین
به کشمیر و کاول فزون زین مپای!	بزن کوس زرین و شیپور و نای
نیابد همی خورد و آرام و خواب	که ما را سر از جنگ افراسیاب

(IBID: 695).

Kikhosro and Lohrasp

Keikhosrow gives Elan and Ghodez and tells him: O Khosronejad, go with an army like the mountain and choose among the army of the army, horse riders worth fighting with to fight the Enemy:

آلانان و غزیز به لهراسپ داد	بدو گفت کای گرد خسرونژاد،
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گزين کن ز گردان لشکر گروه، برو با سپاهی به کردار کوه
بیر تا برآری ز توران دمار! سواران شایسته‌ی کارزار

(IBID: 695).

Kikhosrow and Ashkesh

Keikhosro commands the Ashkesh to lead Kharazm and Kushe to thirty thousand war lions, all of whom are spearmen, who are like predatory wolves; because the warrior Shida has camped on the Kharazm gate for war:

دمنده هزبـیران نیزمگزار، بداشکش بفرمود تا سی هزار
سپاهی به کردار آرغده‌گرگ برد سوی خوارزم و کوش بزرگ
که با شیده‌ی تیغزن رزم خواه! زند بر در شهر خوارزم گاه

(IBID: 695).

Kikhosrow and Goodarz

Keikhosrow gives Godard his Fourth Corps and tells him: You are also ready for war with the great men of Iran and the heroes such as Gergin, Zengeh, Gostahem, Fariborz, Farhad, Giv, Garazeh and Shapur. Drive immediately to the Turan border:

چو گرگین و چون زنگه و گستم، ...که رو با بزرگان ایران بهم
گرازه سپهدار و ره‌ام نیو زواره، فریبرز و فرهاد و گیو
سوی رزم توران شدن بی‌درنگ بفرمود بستن کمرشان به جنگ

(IBID: 695).

F) Kindness and forgiveness

At the beginning of the story, the battle of the YAZDAH ROKH when Kaikhosrow sends Goodarz to confront Piran Wiese, he tells him:

نگردانی ایوان آباد پست!	نگر تا نیازی به بیداد دست!
چنان کن که از تو نیابد زیان،	کسی کو نبندد به جنگت میان
سپنجست گیتی و ما برگذر	که نپسندد از ما بدی دادگر
مکن تیز دل را بدآتش سری!	چو لشکر سوی مرز توران بری
نبندی به هر کار بر پیل کوس!	نگر تا نجوشی بکردار طوس:
هشیوار و از یادگیران فرست!	جهان دیده‌یی سوی پیران فرست
بر او چادر مهربانی ببوش!	به پند فراوانش بگشای گوش!
ز یزان نیکی دهش یاد کن!	به هر کار با هر کسی داد کن!

(IBID: 696).

This is the kind of personality of Kikhosrow, kindness, something that the Turan troops also attest to And that's one of the reasons for Kikhosrow's victory in the Battle of YAZDAH ROKH, this is the point; After killing Piran Weise, the two Turanian heroes, Leachac and Farshidvard, had released the Turanian troops to choose one of three ways: surrender to the Iranians and ask them to be safe, Or return to their land Or fight the Iranians, Turan troops say:

سپاهست بسیار و سالار نیست	ز زینهار بر ما کنون عار نیست
چه افراسیاب و چه یک مشت خاک	از این پس خود از شاه توران چه باک

چرا همچون این شاه ایران نبود که بر لشکرش مهربانی نمود؟!

(IBID: 775-776).

In another episode of the story of the Battle of the YAZDAH ROKH, After killing Piran Wiese, when Turan's troops had gone to Keikhosrow to seek revenge, Kikhosrow forgave them all and said,

نیم من به خون شما شسته چنگ نگیرم چنین کار دشخوار و تنگ!

همه یکسره در پناه منید وگر چند بدخواه گاه منید

(IBID: 788).

G) Theism

The other front of Keikhosrow's character in the story of the Battle of the Eleven is his godliness. In the latter part of the story, when Goshtam recovered from the fatal wounds he had suffered in the war against Crash and Fershaddar, Keikhosro tells the Iranians:

بدایرانیان گفت کز کردگار بود هر کسی شاد و بهروزگار،

و لیکن شگفتست ازین کار من بدین راستی راند پرگار من

به پیروزی اندر غم گستم نکرد این دل شادمان را دژم

همه مهر پروردگارست و بس! نه دانش پژوهست و نی مهر کس!

(IBID: 790).

6 CONCLUSION

The results of the characterization study in Ferdowsi's YAZDAH ROKH Battle field story show that; the characters in this story can be analyzed and analyzed by two methods of division and description. The criterion for the study in the method of division character is the static and dynamic personality. The results show that most of the characters in the story of the Battle of the YAZDAH ROKH are static, and their attitude and behavior do not change much from beginning to end. But on the contrary, there are a few main characters in the story that have a dynamic character; Piran Wiese and Kickhosro With the changes in their behavior in some parts of the story, though, not the overall behavioral change, but rather the modest behavioral change can be some of the dynamic characters of the story.

In the way of describing character, there are ways in which characters can be explored in a story; among these, the most important are the logically description method and the dramatic description method and they can also be used to explore the characters of the story of the Battle of the YAZDAH ROKH. Because in the method of logically description, the storyteller provides simple, concise information about characters, the results show that: In the story of the Battle of YAZDAH ROKH, this method is used to describe the characters that play a brief, brief role in the story. But the second way of describing character, that is, the method of dramatic characterization, where the character of the storytellers is examined by their words and movements, is the main method to describe the characters, especially the key characters of the story of the Battle of the YAZDAH ROKH. In this regard, surveys show that: The dialogue between the characters in this story and their movements and actions is described in a beautiful and subtle way that the story takes on a dramatic or dramatic nature and by examining them; one can easily analyze the character of the actors in the Battle of YAZDAH ROKH. In this story, the use of a dramatic description method clearly identifies the characters' origins with regard to their speech and actions,

so that they can have a clear and accurate understanding of the characters in the story.

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