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CHILDREN AS THE MAIN THEME IN SHĀHNĀMEH

ABSTRACT

In this paper we focus on the stories of *Shāhnāme* which the children have the dominant role in. The subjects we are going to work on are as follow: To consider carefully the apparent, spiritual, mental and environmental connections, to identify the static and dynamic character, and the protagonist and antagonist of mentioned children. The characters in *Shāhnāme* can be divided in two groups as human (men, women, and children) and non-human (Non-human characters such as lord, angels, animals, nymphs and legendary figures and etc.) characters. 35 sections of *Shāhnāme* are allocated to the children. All children are described based on gender, name, age and social class. Almost all of the characters in *Shāhnāme* stories have a special name. Gender is an important feature in characters, especially for babies. Of course spiritual and mental features and the environment where they have been grown are mentioned and the words are coordinated with mental and social levels. Ferdowsi's skill is consistency between characters and environment. These descriptions help the reader for deep understanding.

Keywords: *Shāhnāme* (The Book of Kings), Ferdowsi, Children, Elements of the Story, Epic Narration, Characterization

SHĀHNĀMEH'DA ANA TEME OLARAK ÇOCUKLAR

ÖZET

Bu yazıda amaç, hikayenin unsurları olarak çocukların tutumlarını ele almaktır. Konu üzerinde ki çalışmamız: ruhsal, zihinsel, belirgin ve çevre bağlantıları dikkate alarak statik ve dinamik karakteri, kahramanı ve söz konusu çocukların antagonist durumlarını dikkatli bir şekilde belirlemektir. *Shāhnāme*'nin tanımlamaları; insan (erkekler, kadınlar ve çocuklar) ve insan olmayan (melekler, hayvanlar, periler ve efsanevi figürler vs...) şeklinde iki grupta tanımlanabilir. *Shāhnāme*'nin 35 bölümü çocuklara ayrılmıştır. Tüm çocukların cinsiyet, isim, yaş ve sosyal sınıf dayalı açıklanmıştır. Hemen hemen tüm *Shāhnāme* hikayelerde karakterlerin özel bir isim vardır. Özellikle bebeklerde cinsiyet karakteri önemli bir özelliktir. Ruhsal ve zihinsel özellikler çevrede önemlidir. Çevre ve karakterler arasındaki tutarlılık ise Firdevs'in becerisidir. Bu tanımlamalar okuyucuya derin bir anlayış için yardımcı olur.

Anahtar Kelimeler: *Shāhnāme* (Kralın Kitabı), Firdevs, Çocuk, Hikaye, Epik Anlatım, Karakterizasyon Unsurları

1. INTRODUCTION (GİRİŞ)

Ferdowsi (940-1020), is one of the most worldwide famous and revered Persian poets. His original works are widely read in their original language across the Persian-speaking world. Translations of his works are very popular in South Asian, Turkic, Arabic world and Western countries. His poems have been widely translated into many of the world languages and adapted into various formats. The Persians regard Ferdowsi as the greatest of their poets. For nearly a thousand years they have continued to read and listen to recitations from his masterwork, the *Shāhnāme*, in which the Persian national epic found its final and enduring form. According to the Iranians *Shāhnāme* is the history of their country's glorious past, preserved for all time in sonorous and majestic verse (Luebering, 2010: 45). Ferdowsi's *Shāhnāme* is probably the longest epic poem ever written by an author, which consists of about 60,000 verses.

Shāhnāme, the epic masterpiece of the Persian, is one of the traditional literary works that can be studied from different literary aspects such as fiction structure. As it is well known, having a common structure naturally is the border line in some literary genres. The terminology and reading strategies for analyzing any literary genre can be applied to the other genres, as a methodological way. We also know that a poet can tell stories in a lot of his/her poems and vice versa. Ferdowsi, one of the big ancient Persian poets, and one of the "100 most influential writers of all time" (Luebering, 2010: 42-45) is the one who tells stories in form of poetry. The stories that Ferdowsi had written in poetry form will be analyzed as short stories in this article.

Character, one of the main elements of the story, has a priority in the didactic literature. The main role of the characters in *Shāhnāme* reflects beliefs, ideas of the poet and the message of story which constitutes the main reason for reader to read the story.

Human is a social creature that has interaction with his fellowmen and this relationship causes his sensibility about others' characteristics, so it is the counter-action which creates attraction (Payandeh, 2003: 128).

Yet, individual identity is often partly an attribute of social interaction, of the play of the social drama; this too is mimed in the dramatic character of much literature. Neo-classical criticism tends to interpret characters as representatives of general human types and roles; romantic, to isolate and humanize them and even separate them from the surrounding fictional determinants or dramatic design as 'living' people; modern, to regard them as humanized outcroppings from some larger verbal design. Many fictional actions were in this sense portrait, aspects of the tendency of literature to personalize experience, in which the following out of the growth of a character was a primary cause of the work, the basis of its form. But as Henry James indicated there are characters and characters in fiction; we recognize some as of the centre and others as of the circumference. Some are characters in the Aristotelian sense (i.e. detailed figures with their own motives and capacity for distinctive speech and independent action); some are enabling aspects of story, minor figures, stereotypes; there are some to whose perceptions we give credence and some we regard as a contextual society; some who partake in and are changed in the action (heroes, protagonists) and confidantes or devices (Childs and Fowler, 2006: 23-24).

Literature is dramatic as well as personal; and the dramatic play of characters in a sequence frequently involves various levels of aesthetic impersonality. Hence there are always variables of closeness to and distance from them. The complex of impersonation, role and mask; the complex of the personality and impersonality of identity or of the dimensions of the unconscious; the complex of that spectrum running from character as separate existence to character as qualities, moral attributes: all of these have been essential areas of exploration for drama, poetry, fiction. 'Character' has perhaps been the most mimetic term

in the critical vocabulary, and hence one of the most difficult to contain within the fictional environment; yet, it is an essential condition of fictional existence that a character is so contained. In this sense the representation of persons in literature is a simultaneous process of their humanization and their dehumanization (Childs and Fowler, 2006: 24).

E.M. Forster, in *Aspects of the Novel* (1927), introduced popular new terms for an old distinction by discriminating between flat and round characters. A flat character (also called a type, or "two-dimensional"), Forster says, is built around "a single idea or quality" and is presented without much individualizing detail, and therefore can be fairly adequately described in a single phrase or sentence. A round character is complex in temperament and motivation and is represented with subtle particularity; such a character therefore is as difficult to describe with any adequacy as a person in real life, and like real persons, is capable of surprising us (Forster, 1955: 67-78). The author may show not only external speech and actions, but also a character's inner thoughts, feelings, and responsiveness to events. In telling, the author intervenes authoritatively in order to describe, and often to evaluate, the motives and dispositional qualities of the characters (Abrams, 1999: 33).

Ferdowsi reflects Iran history in his book. His talent in story telling or narration has created a **literary** genre, which is named "shāhnāme" (Zarrinkoob, 1997: 75). In ancient times, people were captivated by literature specially the bravery ones like *Shāhnāme*. (Bahar, 1999: 188-189) as like Rustem. Heroes are the specimen of personalities who not only do lead the narrative but also convey the feelings, thoughts and beliefs.

Character, in a simple description, is one who comes into the story by the authors' option and performs his/her preferred actions. Character is one of the most important elements of the story. It is the axis that "the story is dependent on in its entirety" (Baraheni, 1983: 242).

The writer can create the character without any limitation. He/she can create a character which is not adjusted with real criteria or different from what is happened in real life (Mir Sadeghi, 1997: 83-84). The characters that seem in *Shāhnāme* can be divided into two groups as human (men, women, and children) and non-human (Non-human characters such as: lord, angels, animals, nymphs and legendary figures) characters. In this article with an overall view on *Shāhnāme* stories, the children characters are selected and different aspects of this kind of characterization are considered.

2. RESEARCH SIGNIFICANCE (ÇALIŞMANIN ÖNEMİ)

In this article we focus on the stories of *Shāhnāme* which the children have the dominant role in. As a matter of the fact children are contemplated as the major point in *Shāhnāme*, and due to this reason their personality has been analyzed in it. In different stories of *Shāhnāme*, the most prominent features have played an important role from beginning to the end of the narration.

3. CONSIDERATION OF CHILDREN CHARACTER RELATIONS IN SHĀHNĀMEH (SHĀHNĀMEH ÇOCUK İLİŞKİLERİNİN DİKKATE ALINMASI)

To find out the children characteristics in *Shāhnāme* stories, it is necessary to gain information about character's internal, external and environmental relations. This information can be summarized in three ways that are very important in character analysis.

a) What the narrator says,

b) What the character says,

c) What the reader finds out from the character's action in the story (Faghih Malek Marzban, 2001: 365).

According to three above criteria, in all of *Shāhnāme* stories, children have roles to be analyzed.

Mostly the stories of *Shāhnāme* concentrate on children and babies such as Ferdowsi narration. Feridoun's childhood (Ferdowsi, 2000a: 30-31) part of Zal's childhood, Rustem's childhood, Sohrab, Saiawush, Kiakhosrow, Bahram, Yazdgerd Bezehkar's son Nooshzad Anushirvan's son, Ardeshir Urmazd Shapoor, Shugdud, Bahman, and other *Shāhnāme*'s characters and princes are the main ones that can be mentioned. Few children can be found in *Shāhnāme* who has no determined identity. Sudabeh's fetuses and other babies who were born in Alexander's era and Khaghan (emperor's daughter of China) that were killed by lion. As a means of importance, feelings, thoughts, and personalities are transfers by words, therefore these factors are considered in vital importance. Words make actions between characters, characterization made by these words (Ziegler. 1989: 90). The action of character that is mirrored by means of words and characterization is also shaped with power of the words (Solymani, 1991: 363).

Sometimes narration was made by some children with no words, such as Minuchihr's mother, Haftwad's daughter, Khaghan's daughter, Mahbood's sons who were Anushirvan's agents.

چو هنگامه زادن آمد پدید / یکی دختر آمد ز ماه آفرید
جهانی گرفتند پروردنش / برآمد بناز و بزرگی تنش
مر آن ماه رخ را زسر تا بپای / تو گفتی مگر ایرجستی بجای
چو برجست و آمدش هنگام شوی / چوپروین شدش روی و چون مشک موی
(Ferdowsi, 2000a: 54).

This story says: "Then it came about that after many years had passed Feridoun bethought him of the daughter of Irij, and how that men said she was fair. And he sought for her in the house of the women; and when he learned that she was fair indeed, he desired that a husband be found for her, and he wedded her with Pescheng, who was a hero of the race of Jemshid. And there was born unto them a son fair and strong, worthy the throne. And when he was yet but a tender babe they brought him to Feridoun and cried "O Lord of earth, let thy soul rejoice, behold this Irij!"

Then the lips of Feridoun were wreathed with smiles, and he took up the infant in his arms and cried to God, saying "O God, grant that my sight be restored to me, that I may behold the face of this baby".

And as he prayed his eyes were opened, and his sight rested upon his son. Then Feridoun gave thanks to God. And he called down blessings upon the child, and prayed that the day might be blessed also, and the heart of his enemies be torn with anguish. And he named him Minuchihr, saying, "A branch worthy of a noble stock hath borne fruit." And the child was reared in the house of Feridoun, and he suffered not that ill came near unto him, and though the years passed above his head the stars brought him no evil" (Ferdowsi, 2000b: 36-37).

Babies are introduced in *Shāhnāme* via conversation such as, Feridoun (Ferdowsi, 2000a: 31) Sohrab, Kiakhosrow, Homas's son, Bahman. When these sons become grower, they look for their nobility. They have questions from older about their origin and ancestry.

These words are coordinated with mental and social levels of characters. (Alkhatib. 1959: 66) and here is a poem of Sohrab's conversation with his mother in story of "Rustem va Sohrab":

چو ده ساله شدزان زمین کس نبود / که یارست با او نبرد آزمود
بر مادر آمد بپرسید زوی / بدو گفت گستاخ بامن بگوی
که من چون ز همشیرگان برترم / همی باسمان اندر آید سرم
ز تخم کیم وز کدامین گهر / چه گویم چو پرسد کسی از پدر
(Ferdowsi, 2000a:188).

"When he was just one month aged, he had the appearance of a child who is at his twelve. When he was in his five, he was killed in arms and all the arts of war, and when ten years were rolled above his head there was none in the land that could resist him in the games of strength. Then he came before his mother and spoke words of daring. And he said:

"Since I am taller and stouter than my peers, teach unto me my race and lineage, and what I shall say when men ask me the name of my sire. But if thou refuse an answer unto my demands, I will strike thee out from the rolls of the living" (Ferdowsi, 2000b: 194).

In Anushirvan and Hormoz narration you get this (Ferdowsi, 200a: 1190) the question is replied by Hormoz in debate, because he wants to approve his personality. Words complete babies' personalities in story. As a means of importance, some experts believe that words are related to characters, so the author uses the words for characterization completely (Nouri, 1952: 61). The children's characters are related by their behavior and activities. For instance, when Shapoor Ardshir's son was 7 years old, he won the polo race and this event indicates both his nobility and ability (Ferdowsi, 2000a: 909).

4. CHARACTERIZATION RELATIONS (KARAKTER İLİŞKİLERİ)

One of the important points in character analyzing is partial consideration which helps to reveal the character (Zeigler, 1989: 86-91) and this subject can be explained under three groups:

- External and apparent relations: Type of character (human or non-human), age, gender and social class,
- Internal or spiritual and mental relations: Thoughts, personality, and mental conditions like fear, braveness, warlike manner, bigotry and even mental diseases,
- Environmental relations: Place and time in which the character is introduced or appeared.

35 sections in *Shāhnāme* are allocated to the children. Some of these characters are real, reasonable, and believable and others are incredible and weird.

Shāhnāme is a type of myth with legendary characters. It makes the incredible characters believable. For instance Zal, Rustem's father who is trained by Simurgh, legendary bird phoenix- (Ferdowsi, 2000a: 68) - one day- Rustem who seems one year (p. 109) with ten nurses for him. Sohrab - Rustem's son- is very tall when he is one years old. (p. 188)- Kiakhosrow-Cyrus- fights with lion when he is 10 years old (p. 284).

4.1. External Relations (Dış İlişkiler)

4.1.1. Gender (Cinsiyet)

Paying attention to gender is one of the issues that are considerable in character's external relations. Ferdowsi pays more attention to the male characters. This can be exemplified as; Siamak, Feridun and his son, Kaveh's sons, Zal and Rustem and Sohrab, Saiawush and Kiakhosrow, Gashtasp (Father of Esfandiyar) and Esfandiyar, Shugdad, Bahman, Darab, Ardeshir, Shapoor Urmazd, Ghobad, Nooshzad Bahram, Bozorgmehr, Parviz, Shirooye.

Male gender has vital role for the continuance of the dynasty (Saffari, 1990: 15). One story of *Shāhnāme* is related to Iraj's daughter.

از آن خوب رخ شد دلش پر امید/ بکین پسر داد دل را نوید
جو هنگامه زادن آمد پدید/ یکی دختر آمد ز ماه آفرید
جهانی گرفتند پروردنش/ برآمد بناز و بزرگی تنش
(Ferdowsi, 2000a: 54).

Homa Chehrzad is another character in *Shāhnāme*. She will marry with Bahman whom she will give a son, Darab, is chosen for dynasty.

Another character is a girl in Haftwad's story. She nourishes a kind of apple which is wormy and she gets high wall for city by worm that grows up helping girl. The third character is Khaghan's daughter (emperor of China). Whose face is glittering like a sun and it makes her parents worry because she is so gorgeous then Ferdowsi acclaims in the form of lyric. She is hunted by a lion. If you analyze the characters in *Shāhnāme* you will comprehend the most of them are male. Some Parts of *Shāhnāme* has been

referred to women and girls. For males you will find some line on characters childhood (Ferdowsi, 2000a: 897).

However, in other nine independent stories, children characters are introduced without defining their gender, such as: Siamak who is killed by devil (Ferdowsi, 2000a: 18) and Sudabeh have two fetuses that aborted (Ferdowsi, 2000a: 226). In this group, gender is not so important.

4.1.2. Age (Yaş)

Character's ages have been referred in different parts of *Shāhnāme* and they are divided into various periods, such as:

- o Before the birth (fetus)
 - o New born period
 - o Up to 5 years age period
 - o Childhood
 - o 7 years age period
 - o 8-12 years age period
 - o 16 years age period
 - o 18 years age period
- **Before the birth (Fetus):** Ferdowsi refers to the first period (before the birth) because he wants to define the basic character to create. For example Rudabeh's belly shows being strong of Rustem. Kiakhosrow and Shapoor (Ardeshir's sons) are sentenced to death before the birth. Darab is a fetus who is expected for dynasty (p. 802). Ferdowsi narrates "Zal and Rudabeh" as follow:

بسی برنیامد برین روزگار / که آزاده سرو اندر آمد ببار
شکم گشت فربه و تن شد گران / شد آن ارغوانی رخس زعفران
چنین داد پاسخ که من روز و شب / همی برگشایم بفریاد لب
تو گویی به سنگستم آگنده پوست / وگر آهنت آنکه نیز اندروست
(Ferdowsi, 2000a: 108)

"Rudabeh was sore afflicted, and she could neither by day or night find rest. Then Zal in his trouble bethought him of the Simurgh, his nurse, and how she had given unto him a feather that he might use it in the hour of his need. And he cast the feather into the fire as she had commanded, and straightway a sound of rushing wings filled the air, and the sky was darkened and the bird of God stood before Zal. And she said to him: "O my son, wherefore art thou troubled, and why are the eyes of this lion wet with tears?"

Then he told her of his sorrow, and she made him be of good cheer, "For verily thy nurse who shielded thee, and eared thee when thy father cast thee out, is come yet again to succor thee And she told him how he should act, and then she had done speaking she turned her once more towards her nest. But Zal did as she had commanded, and there was born to him a son comely of limb" (Ferdowsi, 2000b: 101-102).

- **New born period:** Ferdowsi allocates short time for the mentioned period. He describes story characters with some features. Rudabeh gives birth to Rustem -cutting in belly- (Bassari, 1971: 82) who is big and strong (Ferdowsi, 2000a: 63) with red face and knotted bloody fist. Rustem makes fun of killing the white elephant. Shughad is a strong, wonderful and healthy baby (Ferdowsi, 2000a: 787). Darab is at his eight months; when his mother puts him on the river with silk clothes and cervical vertebra (Ferdowsi, 2000a: 802). On the other hand Shapoor Zolaktaf (Urmazd's son) is chosen as a king when he is 40 days (Ferdowsi, 2000a: 34). There are four nurses at Bahram disposal (Yazdgerd Bezehkar's son) (Ferdowai, 2000a: 956-959). Ghobad (Khosrow's son) refuses to obey God that his father believes. He is unlucky in dynasty (Ferdowsi, 2000a: 1337). So author refers to different babies for *Shāhnāme* creation.

- **Up to 5 years age period:** It has been referred to Sohrab and Rustem's ages in *Shāhnāme* stories. Rustem is as tall as a one years old child at his born. Sohrab play polo game at his three ages.

چو سه ساله شد زخم چوگان گرفت/ بپنجم دل تیر و پیکان گرفت
(Ferdowsi.2000a: 188).

He was trained on at all arts of war and body education when he was at his five (Ferdowsi, 2000b:194).

- **Childhood:** In *Shāhnāme* up to 7 years old is considered as childhood. Ferdowsi refers to Shapoor's childhood when he is 5 years old he is trained for keep dynasty and horse riding by Monzar. Also Ferdowsi narrates about Shugdad and Bozorgmehr's childhoods.
- **7 years age period:** Kiakhosrow is trained for shooting bow and arrow fighting at his seven age (Ferdowsi, 2000a: 284). Also he makes string. Shapoor is trained for military operation (Ferdowsi, 2000a: 909). He fought with bows and arrows (Ferdowsi, 2000a: 934). Bahram, Yazdgerd's son, asks Monzar to be trained by teachers (Ferdowsi, 2000a: 958).
- **8-12 years age period:** During this period, children grow gradually. Those who have strange character, they have abnormal features and capabilities. Sohrab is unique in power and art. On the other hand, it has been referred to Kiakhosrow who is a good hunter (Ferdowsi, 2000a: 284). Shapoor Urmazd Nersi is a governor. Estakher is selected as his capital city (Ferdowsi, 2000a: 935). In *Shāhnāme* "maturity" is very important span in the life. For example Bahman is so skillful in different fields of art (Ferdowsi, 2000a: 786). Darab doesn't accept his father-in-law. He makes the bow and hunts birds. He would like to be trained (Ferdowsi, 2000a: 803) on the other hand Shapoor has been selected as king from his childhood (Ferdowsi, 2000a: 953). Nooshzad is a tall man. He is an obedient person and just thinks for dynasty (Ferdowsi, 2000a: 1090, 1096).
- **16 years age period:** In *Shāhnāme* children at about their 16 accepted as adults. Ferdowsi gives their different qualities that are appropriate to this age. Feridoun (in 16 years old) asks his mother about nobility. Shapoor (Urmazd's son) is considered as a hero. (Ferdowsi, 2000a: 935) Zoroastrian priests worry about Ghobad (Khosrow's son) because he plays with wolf dried claws and buffalo skulls. He isn't interested in knowledge and science (Ferdowsi, 2000a: 1346).
- **18 years age period:** Children at this age are accepted as young men who are adult, matured and well-trained. Bahram, Yazdgerd's son, shows his military skills flauntingly. He is a reputable hero (p.958). Ferdowsi tells Darab in his maturity. He also narrates about Shugdad and Esfandiyar at their 18 years old.

Based on the above analysis, Ferdowsi describes characters with defer to new born period. Five numbers of these characters are 7 years old. These children are trained in fighting, hunting and politics when they are up to 7 years old. After the age of 15, these children will be the mentioned span is the age of 18. The most complete career has been demonstrated on Shapoor Urmazd. In this part of *Shāhnāme* it has been referred to newborn state up to the age of 7, 10 and 16 directly. It seems that Ferdowsi has designed some behaviors related to different ages. He has defined reactions and actions related to, for instance, newborn Rustem is like as adults at his one year's age. Because when he becomes older, he hunts an elephant. At the age of 12, he fights with Kak- Kohzad, the enemy of Zal, and kills him. Shugdad, stepbrother of Rustem, kills Rustem. Shugdad and Rustem characters are the same. Also they were trained like each other. In this way Shugdad learns how to fight with Rustem. In some parts of the story it has not referred to the age exactly. So you guess the age by illustrations, words, and environment of story.

4.1.3. Naming (İsimlendirme)

Almost all of the characters in *Shāhnāme* stories have a special name. Titles and names carry a message; in addition, they refer to nobility and princes. Abdullahian expresses that the character is identified with name in story (1999: 53). In the beginning of narration, all of the characters have been introduced or their characters and features are mentioned (Ziegler, 1989: 49). It seems that Ferdowsi chooses a specific character and applies story elements to recreate and to describe his preferred character. For example, Feridoun's sons are called with their title after they choose wife and tested by father. Ferdowsi make use of the customs for putting his character's titles. On the other hand, Zal is described with his hair colour. Rudabeh gives Rustem birth easily because of this is caused he is named Rustem and think Ferdowsi refers to etymology but it is not correct.

بخندید از آن بچه سرو سهی/بدید اندرو فر شاهنشهی
برستم بگفتا غم آمد به سر/نهادند رستمش نام پسر
(Ferdowsi.2000a: 109),

And when Rudabeh beheld the baby, she smiled and said "Verily he shall be called Rustem (which, being delivered), for I am delivered of my pains" (Ferdowsi, 2000b: 101-102).

Even, the king was choosing a name or title for babies. But he was calling them with another title as though calling Ghobad Khosrow's son Shirooye (Ferdowsi, 2000a: 1337). Somehow all the characters in *Shāhnāme* are the same traits by the race (Ebadian 1990: 65) but babies are not the social types and they have special titles.

4.1.4. Social Class (Sosyal Sınıf)

Children's social class is one of the noticeable subjects in *Shāhnāme*. As a matter of fact, more study on different social classes of babies is necessary in it. Two points of views, which should be considered, are the state of being rich and poor. Their originality refers to power. Characters are generally from the rich class of society. The babies are princes or heroes. The baby who belongs to the low-class society is not cared about. It has been prepared by the subject related to shoemaker. His demand from Kasra about his son's education is rejected. Just occasionally, some babies from low-class have been permitted to be trained. All the mentioned children serve for the king. Shapoor, Ardeshir's son, has lots of friends (100 babies) to play with. All of them are in the same age.

Ardeshir emphasizes on military man caring and education. Other children play with Shirooye in palace. Most babies belong to the rich class which is referred in book's title.

4.2. Internal Relations of Child Character (Çocuk Karakteri İç İlişkileri)

Highlighting mental characteristics has an important effect on training of children characters in *Shāhnāme*. Some things which are so important about character are features that are related to mental and spiritual relations. All the features demonstrate the story character. Ferdowsi completes this with referring to babies' features. In this way, he both gives the message to the reader and shows that how he is capable in characterization.

Ferdowsi completes his story by highlighting and describing these characteristics. He appoints special characteristics for each character. In this case it should be considered when a character reacts to evolutions; we can evaluate the aspects of its characteristics (Payandeh, 2003: 136). For instance, due to Gashtasp's pride and arrogance, he has to immigrate. Shapoor (Urmazd's son) is one of the well-informed statesmen. Nooshzad is a Christian son (Anushirvan's son) who fights with his father. He is a religious person but finally he dies.

In some occasions author can describe the thought and spiritual features directly (Solaymani, 1998: 48). Ferdowsi describes some spiritual and physical features; Rustem is a hero who is familiar with customs. **Saiawush** behaves according to customs and rules. Kiakhosrow is introduced with ruler features. Ghashtasp is very brave and arrogant. Zarir is tolerant and strong. Esfandiyar is eager to dynasty and religion, Bahman is an artist. Ardeshir's son is proud. Sometimes Ferdowsi directly create those features and sometimes applies other characters to arrange them. Dialogue has an important role in commenting about internal factors of characters.

5. ENVIRONMENTAL RELATIONS OF CHILD CHARACTER (ÇOCUK KARAKTERLERİNİN ÇEVRE İLİŞKİLERİ)

Place and time are generally ambiguous and unlimited in *Shāhnāme*. But one of Ferdowsi's arts is considering the harmony between child character and the environment. In this case, children are located in an environment which is created and that is believable for readers.

The below table shows the situation of stories and character's action places in *Shāhnāme*:

Table 1. Stories and action places
 (Tablo 1. (Hikayeler ve eylem yerleri))

Name	Environment birth	Environment childhood	Nurse	maturity
Feridoun	Far from Palace	Alborz mountain	Barmaye cow /pious man	Searching race and return to palace
Zal	Palace for seven days	Alborz / nest of simurgh	Simurgh	Return to Palace
Rustem	Palace	Palace	Mother	Sistan
Sohrab	Palace	Palace	Mother	Searching race
Saiawush	Palace	Sistan	Rustem	Return to palace
KiaKhosrow	Far from Palace	Mountain	By rancher	Return to palace
Darab	Palace but leave on river by mother	Home of laundryman instead of mother and father	Laundryman and his wife	Searching race and return to palace
Shapoor	Minister's home	Palace	Minister and king's soldiers	Palace
Bahram Yazdgerd	Palace	Front of palace	Mobeds, teachers and Monzar (Arab's man)	Return to palace
Nooshzad	Palace	Imprisonment in palace	Mother and her idea	Apostate and killed
Bozorgmehr	-	Palace	Moobads	Being in palace
Shirooye	Palace	Imprisonment in palace	Teachers	Apostate

They have special environmental features. After analysing the chart it can get these results:

- All the characters come from a noble root. The race and nobility are very important (Bassari, 1971:75)
- The birth features of some characters are not clear.

- Fictional or normal teachers are also hero.
- Most of them returns to their country when they become older (based on the race) (Traghi, 2007: 150).

When we go on more analyzing the environment, we will be able to get the answer to the question. Zal is a new born baby who is trained by a mythical bird. He knows that Simurgh is his helper to sustain baby to birch of this race.

Since Bahram isn't same as his father, he would like to develop his provinces. His trainer takes him without father. He is educated by special trainers. Nooshzad disagrees with Shirooye and its reason is very clear and comprehensible. Ferdowsi demonstrates behaviours, on the other hand. He describes the environment.

6. CHILD CHARACTER CLASSIFICATION TYPES (ÇOCUK KARAKTERLERİ SINIFLANDIRMA ÇEŞİTLERİ)

The other point worth to consider is analyzing children characters classification in *Shāhnāme*. Before analyzing, it is needed to know the following definitions:

Dynamic character is a character which repeatedly changes within the story. Static character is a character which does not change or changes a bit. In other words, at the end of the story, static character remains as it was in the beginning of the story (Mir Sadeghi, 1997: 94). Dynamic character may evolve in its characteristics or its fate. In other classification, two characters are discussed, protagonist and secondary character. Protagonist is a character which is the axis of the events that occur in the story, but secondary one is a character that appears in the story to highlight and complete the protagonist. In another classification, round and flat characters are introduced. Round character has many dimensions and must be able to arouse the reader's amazement and convince him in his wonder. But the axis of actions and reactions of flat character is under the effect of a single quality and sometimes it is an instance of typical character (Mir Sadeghi, 1997: 114). In some parts of the stories, due to multiplicity of characters, they are very limited (Hamidiyan, 1993: 57). Some characters change completely and it happens in period of maturity.

Feridoun, Sohrab, Darab, Nooshzad and Shirooye are included in race and nobility, and disobedience affects on their life. Ferdowsi predicts the changes before these happen which is not possible to be ignored.

The following schedule is designed for character description:

Table 2. The situation of character classification
(Tablo 2. Karakter sınıflandırma durumu)

Story	Reason of dynamic
Feridoon	Special childhood/searching race/battle and militate
Sohrab	Ideality/ searching race/ battle and militate
Darab	Special childhood/searching race/return to castle
Nooshzad	Objection with father's religious
Shirooye	Very changeable / not to be honorable/doing cheap things

7. CONCLUSION (SONUÇ)

Among the 35 baby's stories of *Shāhnāme*, 24 ones have the most important characters. In some parts of the story, these babies are the main character but 11 ones are the secondary characters: Siamak and babies who are considered as evils to kill him, Kave's son, unlucky twins in Kaikaous palace that was born, Esfandiyar's babies, Shapoor's friends who he play with, abnormal baby in the time of Esfandiyar dynasty, military baby in Ardehsir, start and his friends, Bozorgmehr's childhood, Mahbod's sons, Khaghan's daughter (in China), Shirooye's friends who play with. In these

four samples children are introduced, generally except for Bozorgmehr. This shows that some children's characters aren't very essential.

Most of main children characters of Ferdowsi are described based on their words, actions, character and personalities. Their presentation in the stories is upon their race, gender, name age and social class. Moreover, spiritual and mental features are as significant as these ones and the environments where they have grown are also mentioned. All these factors will show the mature period, and need behaviors. These descriptions help the reader to comprehend everything so thoroughly.

To sum up, Ferdowsi introduces story characters masterly. Characters live with each other in *Shāhnāmeḥ*. Characters, features, behaviors, actions have created *Shāhnāmeḥ* itself.

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