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Discourse Analysis of "Rostam and Sheghad" Story in Firdowsi Shahname Based on Greimas Model (Based on Change Square, Break Square, Narrative Process and Actant Analysis)

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Abstract: The narrative of Rostam and Sheghad in Firdowsi Shahname is one of the rare masterpieces of poem writing in ancient poem of Persian. In addition to the fantastic idea and theme of the narrative techniques, this story is unique and prominent among other works of Firdowsi. In this article, the narrative function of this story is provided based on change square, break square, narrative process and actant analysis and according to theoretical framework of Greimas. Findings show that the main actant (Rostam) is not the absolute subordination of a plan, however, one can say that with the help of the motive force of feeling and emotion (sense of brotherhood) and in the other hand, it somewhat subordinated partially by the induction flow generated by Sheghad and the king of Kabul has been exited from his usual intellectual and prowess way (campaign and wise battle) in spite of his value and credit, he suffers from lethargy and paralysis and caused to form a tragic narrative. From the narrative processes, this story follows Greimasian semiotic- semantic. Likewise, it should be noted that Greimas's semantic square is credit for this story, although, due to the numerous narrative sections and frequent chains which cause to break and sometimes the incredibility of the semantic square and also regarding the involvement of the internal and non-actant factors (internal feeling of Rostam and Sheghad) it is worthwhile that tension square with more flexibility and less certainty would be credited rather than semantic square in the narrative course of Rostam and Sheghad story as well.

Key words: Firdowsi Shahnameh, Rostam and Sheghad Story, Greimas Model, Semantic Square, Tension Square

INTRODUCTION

Rostam and Sheghad story is one of the tragic narratives of Shahnameh which finally led to the cowardly death of the champion of the champions namely Rostam. In this poem, the story conflicts are triggered when a bondwoman became pregnant in Zal's tent and Sheghad is born. Astronomers have found him an unlucky person and told Zal that when he grew up, he would ruin Sam's race and Sistan would become roaring. Zal became sad and sent him to the king of Kabul. After some time, he grew up and married to his daughter by virtue of King's attention. In these days, the king of Kabul declined to give annuities to Rostam with this excuse that Rostam is the brother of his son-in-law. When the agents of Rostam came to take the annuities, Sheghad became angry and planned to kill Rostam by the companion of the king of Kabul for the shameless behavior of his brother (Rostam). According to this plan, the king misbehaved at Sheghad in a feast and Sheghad went to Kabul with a miff manner and vilified him for his father and brother. Rostam became mad and decided to dismiss the king of Kabul and replace Sheghal. He went to Kabul with Zavare and one hundred famous horseman. According to the previous plan, the king of Kabul apologized Rostam. Rostam accepted and then, they invited him to hunt where they drilled many wells in their way. Understanding the presence of wells, Rakhsh denied to proceed but Rostam drove it with lash, he fell in the well and his flank torn out. When Rostam was wounded, he understood that he has fallen into the trap of his unashamed brother. Finally, Rostam screwed Sheghad with throwing arrow to a tree whereby he was hidden behind it and after he ensured of taking the revenge from his killer, he submitted the fate and welcomed to the death (Firdowsi, 2009).

Statement of the problem: the main problem of this research is the narrative function of Rostam and Sheghad story based on change square, break square, narrative Process and actant analysis based on theory of Greimas.

Hypotheses:

- This story follows Greimasian semiotic-semantic system from the narrative processes point
- The main actant (Rostam) is not the absolute follower of any plan, but he follows partially the generated instigated flow in the story

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- In some cases, semantic square breaks and become uncredited
- Tension square is also creditable in the narrative course of Rostam and Sheghad other than semantic square

Argument:

- Argument for H_a: As it is shown in charts, 1, 2, 3, the items for establishing the system among the actants, the narrative process and change square refer to the function of Greimasian semiotic- semantic system in this story
- Argument for H_b: The main actant (Rostam) has exited from the intelligence course in the battle with the help of the motive force of feeling and emotion and by driving the sense of brotherhood and it causes to form the main challenge for the narration.
- Argument for H_c: Due to the numerous narrative sections and many chains of the narrative system of this story, it will be discusses in Part 5
- Argument for H_d. As the items in chart 4 show, fluency and uncertainty (which it was referred in hypothesis c) confirm the function of tension square in this story

Solution: Since, this article was performed by library research and descriptive method, it is clear that it lacks any field solution.

Literature review: Reviewing the previous literature shows that despite of the popularity of the theory of discourse analysis and different articles and essays about the function of this theory in the old narrative Persian works including Firdowsi Shahnameh in the recent years, there is no independent research to study the narrative function of "Rostam and Sheghad" in Firdowsi Shahnameh based on change square, break square, narrative process and actant analysis. However, some researches which their contents and findings are related to this research include: Abbasi and Yarmand (****) studied semiotic-semantics of the story of Mahie Siahe Kucholo and passing from semantic square to tension square. The manner which semantic square relates to tension square is considered in this article. However, it is clear that there are notable differences between the narrative type in Rostam and Sheghad and this story.

Alavi Moghadam and Poorshahram (2008) criticized and analyzed Nader Ebrahimi' stories using actant model of Greimas. Their finding show that Nader Ebrahimi' stories are well consistent with charts of actant model (Alavi Moghadam and Poorshahram (2008).

Davoodi Moghadam (2012) analyzed two poems of Arashe Kamangir and Oghab semiotic- semantically based on the development of the interactive function of language to tension process. Moreover, it refers to two theoretical modern semantic of Shoeyri (2002) and Structure and Interpretation of the Text (2003) for the background of the research and translations of Greimas's ideas.

MATERIALS AND METHODS

Greimas model: Narrative literally means quoting the news or talking about someone or storytelling and in literary term means a series of real, historical or imaginary events in a manner that there is a relationship among them. In new rhetoric, narrative is one of the expression types and is defined as "narrative is a kind of expression deals with action, a course of events over time and life in the movement; narrative answers to this question " what happened?" and tells the story" (Mirsadeghi, 2011). Narrative is a story a story which happens over time and stories tell about what happen or is happening for human, animals, space aliens, insects etc. It means that story covers a series of events. This means that narratives form in a framework or over a time period. This time period could be very short like a children story or very long as it makes true for some novels and epics (Asaberger, 2001). The root of modern studies of morphology and discourse analysis in literary criticism approaches refers to formalism criticism approach. In formalism criticism, there are differences between two main components of each narrative structure:

- Fabula: This kind of criticism defines "fabula" in a series of possible events
- Soujet: Soujet is the time and logical sequence of the events (Scholes, 2010)

Russian Structuralist theorist, Vladimir Propp collected about one-hundred fairy story from Russian literature and comparing them, he found some repeated elements in the stories. He called these repeated elements in the stories as "special role" or "function" to find his own thirty-three in these stories. The main task of Propp is referring to deep-structure (sub-structure) which is the relations among these functions. Propp believes that deep-structure is united in all these stories but surface-structures change. Of them, only "transformation" methods change in every story. For example, there are a father and son in every family. Later that son becomes a father. Here, the deep-structure does not change (the concept of the relation of "being father" and "being son")

but it has changed with "transformation" of the surface-structure (the past son is now transformed into a father with having a son) (Propp, 2012). Another important model in discourse analysis and narrative function is Bremond model. According to Bremond model, every narrative consists of the three following foundations:

- Stable situation of (a) is described
- Change probability of (a) appear
- (a) changes (or does not change)

Bremond regards the expansion of story as the continuation of secret and decoding. Every primary soujet creates a new soujet in its expansion which itself is the starting point of other soujet and this process continues until it reaches to the last sequence to obtain the steady state. Bremond added the time factor to this simple plan of the narrative structure; he showed that an event should be at least expressed in two propositions with different times to transform into a story: "the topic of every message (visual or non-visual) should be happen in two times of t and t+n. What happens in t+n, in fact is the substantiation of a power existed in t". Trying to make relational timing of cause and effect led Bremond to a new debate. Every narrative has three parts: (a) is (a) in the first moment. (c) happens for (a) in the second moment or (a) creates (c) event in the second moment. (a) is (b) in the third moment (Alavi, 2011). Julien Greimas is French-Lithuanian narratologist and semanticist. He is one of the most prominent European thinkers of "componential analysis" in semantics, he tried to provide an integrated and systematic model for studying the narrative and story. In fact, Greimas was a dimensional structuralist who was inspired by Propp and decreased the functions to 6 numbers and named each one of them as actant. Six actants of Greimas model are as following:

- Sender
- Receiver
- Subject
- Object
- Helper

Opponent force (Abbasi, 2012, 1-23). Of the structuralists who based Propp research in a broad level was Algirdas J. Greimas (1917-1992) and provided the hypothesis of "actantial" model by studying semantics and semantic structures. In fact, actantial model was proposed with the aim of highlighting the role of characters in the narrative and the concept of linking subjects of action and character help considerably to identify the character. Greimas based his semantic model on the narrative action and tried to examine it in semiotic system. He believed that the fundamental structures of human language inevitably shed light on the fundamental structures of the story and shape it. Thus, he considered the structure of the story in abstract level, a picture of the fundamental structure of syntax (subject, object and verb). Greimas placed these fundamental structures in the framework of "actantial model" and tried to analyze the narrative with the help of inclusive fundamental model and tested it in semiotic system of literature (Alavimoghadam and Poorsohrab, 2008).

Greimas believes that we should pass from the surface and enter into the deep layers of the texts to find those structures lied in the deep structure of the texts other than the meaningful surface structures; because these internal and deep structures have semantic signification. For Semiotique scholars, structure is very important. Semiotique scholars introduce Semiotique as: the subject of Semiotique is elaborating the meaningful structures which produce meaning. Here, unexpectedly, the subject is not about semiotics but the main subject of semiotics is hidden structural relations which produce meaning. Greimas in his book.

Semantique Structural states: "language is not the system of signs but it is a collection of meaningful structure. For this reason, Greimas's definition opposes Saussure's definition that he regards language as a collection of signs. Semantics need to be considered as the theory of relations, the relation of intertextual elements which produce meaning. Here, the difference between semantics and semantic appear: semantics seeks for meaning in general discourse, while semantic limits to the study of the meaning in lexical scope. It is very important to note that semantic theory seeks to clarify the conditions for perception and production of meaning. Meaning is not obtained from this theory unless from receiving differences. Jacques Fontanilla in his book Semantic and Literature declares that meaning is not perceivable otherwise it could be related through changes. He believes that the constant and separated meaning from the general text is not imaginable. In fact, meaning does not appear unless in passing from one situation to another one, from one word to another word; in other words, meaning does not exist unless in the current difference between two conditions or two words not in the mere situations and words and independent from the generality of the text" (Moyne, 1993).

Greimas tried to establish a link between the structures of a literary text and structures of a sentence. If an action is the gravity in a sentence, "actants" perform that task in the narrative. "Actant" is a person or thing that do an action or an action is performed on it. In fact, being "subject" and "valued object" both could be "actant". The term "actant" could go beyond "the story character" of a story because "actant" can be a person, thing, group and even an abstract term like freedom. For instance, "poverty" can instigate someone to look for riches which in this state the term of poverty converts into the causing actant. In actant model, the number of actants reaches to six. However, every narrative can have some or all of them:

- Sender or stimulator or causing actant: one who the subject sends the actant for a mission. He or she orders the execution of the command (To find this sender actant, one can ask that: what action made the actant subject to the aim?)
- Receiver or beneficiary actant: one who benefits from the action of the actant subject
- Subject actant: one who acts and goes toward the valued object
- Valued object actant: the aim and object of the actant subject
- Opponent actant: one who hinders the actant subject to reach the valued object
- Helper actant: one who helps the actant subject to reach the valued object.

The narrative syntax of this narration is illustrated in the following model. Direction of arrows shows the narrative syntax among the actants (Abbasi, 2012). The above model is indeed one of the constant rules in every story. Greimas endeavored to establish a link between the structures of a literary text and the structures of a sentence. If an action is the gravity in a sentence, "actants" perform that task in the narrative. "Actant" is a person or thing that do an action or an action is performed on it. In fact, being "subject" and "valued object" both could be "actant". The term "actant" could go beyond "the story character" of a because "actant" can be a person, thing, group and even an abstract term like freedom. For instance, "poverty" can instigate someone to look for riches which in this state the term of poverty converts into the causing actant. In actant model, the number of actants reaches to six. However, every narrative can have some or all of them (ibid).

Julien Greimas continued to explain the discussions of the morphology of the narrative and suggested three sequences of executive, covenant and distinguishing to complete the ideas of Propp and Levi Strauss. Propp introduced a well-known model in one of his important works titled Morphology of Folktale where one of the structuralist criticism foundations is considered. He considered a specific title and abbreviation for each of the narrative roles in the plot of a narrative. What Propp has determined as the role (function) is provided in more than thirty-one cases according to a table. There are also other cases that can be regarded as the other representations of these functions other than those explained in the following of each of these functions by Propp. These functions are shown by the number with their specific symbol (Scholes, 2000). Over spread and number of the functions considered by Propp lead to newer strategies in later researches. Levi Strauss in his article, Structure and Form, admitted Propp's logic in other words, his categorization of folkloric stories based on their specific role and only reduced the number of these specific roles (Ahmadi, 2003).

Semantic semiotics: Greimas model which was referred in the above is called as the subset of structural semiotics. As it was observed in describing this model is based on the structural relationship of the narrative elements (actants, narrative processes etc.) which are rather mechanical. In contrast, semantic semiotics regards meaning as a fluid flow which is defined based on tension relation with the aim of pathology of the previous system and removal of its structural and mechanical aspect. Thus, sign is a phenomenon that can fluctuate from zero to infinity. Shaeeri mentions:

"Such a fluid relationship that arises from the confluence of two quantitative and qualitative axes produces new meaningful values. Indeed, how does the tension process cause to meaning fluidity? and how does the fluidity of meaning cause to produce new values? In fact, the visibility and non-mechanical presence of signs cause to emerge tension, and fluid and unpredictable meanings. Studying such meanings which are valuable is not possible except through the identification of tension process of the text (Shaeeri, 2002).

RESULTS AND DISCUSSION

Tension process in discourse analysis: Tension process in discourse analysis emerged following the definition and explaining the semantic semiotic system. Shaeeri believes that this process really replies to one fundamental question: "How can deal with discourse systems regardless of the "human condition", sign aspects, sensory-perceptual relationship with things, especially biological and unique experience forming in confluence

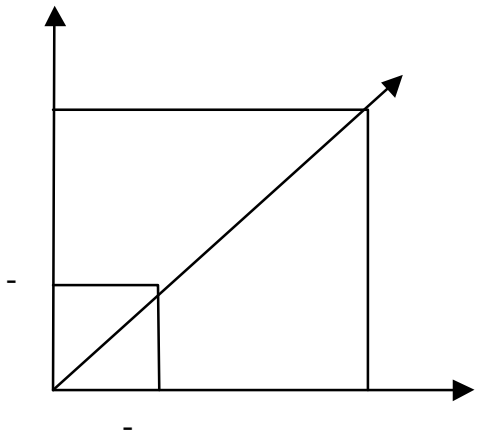

Fig. 1: Difine relationship on convergent

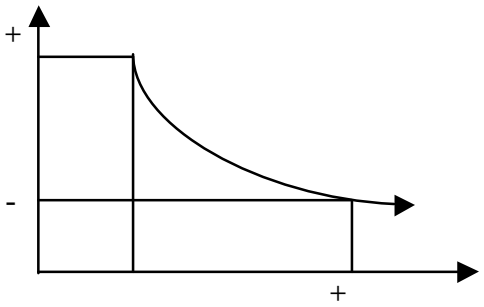

Fig. 2: Difine relationship on divergent

with every sign and ensuring the fluidity of the meaning? Discourse is a dynamic, oriented and purposeful process in which a human actant constantly has a special status as the connector between the signifier and signified due to the condition and context is located (ibid).

Tension square: Semantic semiotic system and tension process of discourse analysis instigate drawing the tension square by Piers and some other critics. Shaeeri explained this square based on the fluctuating and fluid relationship between the narrative items as following in Fig. 1, 2. "To illustrate this fluctuating and fluid relationship better, we can get help from the x and y axes. As we know, two kinds of relationship is obtained from x and y axes which can be called parallel or unparalleled and or convergent or divergent relationship. Parallel or convergent relationship is the following relationship of x and y: And the unparalleled or divergent relationship is the following relationship of x and y: (Shaeeri, 2002).

Analysais of " Rostam and Sheghad" story based on Greimas model

Actantial break in the primary chain: The whole story of "Rostam and Sheghad" as a narrative from Azad Sarv (Firdowsi Shahnameh) is an actantial break from the macro- narrative of Firdowsi. Because, before starting the narrative of "Rostam and Sheghad", Shahnameh contains a macro- narrative in the main narrator language (Firdowsi) and tells about courage and events of the Kings and heroes especially Rostam. However, at the beginning of the story "I" of the narrator, Firdowsi, converts into "not me", Azad Sarv:

One old Azad Sarv a bad name; That by Ahmed were easy to Marv; Full of knowledge about the full series; Language full of old sayings; Where did you have letter of Khosravan; Paladin was your tone and body; Sam Nariman painted race; Rostam war had much to learn; I had to tell him what; In other words, I knitted; If you stay behind provisional house; I am fluent and wise guide; (Firdowsi, 2009).

However, the Story of "Rostam and Sheghad" is a micro -narrative of the macro-narrative of Shahnameh, it faces the actantial break many times as an independent narrative in Greimas model perspective which causes to emerge discourse and narrative processes. For this reason, the superstructure of this story is examined at first.

"Primary condition" and "starting condition": The opening lines of the story of "Rostam and Sheghad" represent the "primary condition" of Greimas model. In fact, when the actantial break happens with macro-narrative of Shahnameh and after saying some lines to praise Sultan Mahmood Ghaznavai and does not have any role in the narrative. We face a "condition" in the opening of the story not a "story action". It talks about "being" not about "doing" or "becoming". The primary condition is the description of Zal's tent when one of his bondwomen became pregnant and gave birth:

Such old scholar says; Artist and speaker and magnificent; Zal was in bad curtains; Is a musician and speaker; (Firdowsi, 2009) What is recognized as "starting condition" in Greimas model happens in next lines. Zal said Sam riding; The stars of the long legacy; Took it and the secret sphere Search; It's not wise affection; This seems like a good face-to-man; Courage and appear casual round; The seeds of ruin Sam strong; In flour without device failure; All of Sistan him roaring; All cities afford to boil; It was a bitter day per person; Since then, the world did not cease; (Firdowsi, 2009).

Thus, "starting condition" in the story of "Rostam and Sheghad" is when astronomers predict the

unluckiness of Sheghad for Zal. It is notable that the actantial break does not happen between "primary condition" and "starting condition". In fact, from the beginning of the story to the following line, the narrator is "Azad Sarv" and in this line, the narrative is transferred from Azad Sarv into Zal with creating the first actantial break. In contrast, the only voice of the story until this line (the narrator of the micro-narrative), the second voice and narrator (Rostam) enters into the story and the discourse starts:

It was grief work of Sam's hands; God was of the same universe name; To God, saying that a guide; You're heaven on earth; To each job you are behind and shelter less; And the way you are voting representation; Akhtar created the heaven and the; All the good we thought the wind; Except for quiet and a good word lest; Vera was named the General Sheghad (Firdowsi, 2009).

Actantial break and spatial break (transferring from the primary chain into the middle chain): Zal's action in this study of the story is short and includes those four lines and in the following the narrator of the micro-narrative (Azad Sarv) becomes the narrator again. Zal's entrance and exit in the status of the narrator became simultaneous with what is "story deficiency" in Greimas model: Zal who seems satisfied from all the personal conditions and life affairs suffers from deficiency in his movement for the astronomers' prediction in Sheghad's unluckiness. In the following, Zal began to do an action to fix the deficiency. He decided to send Sheghad to King of Kabul after infancy; Blizzard of children raised Wings; To the Shah Kabul Zal sent; (Firdowsi, 2009). However, this is not the only deficiency of this story and there are other deficiencies which sequentially cause to continuation of the action of Zal, Sheghad, Rostam and receiving energy for transfer from one point of the story into the other point. Zal directs the story with the created energy from the deficiency (unluckiness) from the beginning of the story to Kabul. Thus, the spatial break happens in the story (from the beginning place (Rostam's tent) to Kabul).

Change: Until the emergence of Sheghad and the king of Kabul's conspiracy, the action is of "wanting" sort. Sheghad expected that Rostam would not receive annuities from Kabul: Better lesson cable; So bad that he Rostam Zabuli; Not to mention the work of the dermis; He was thenceforth to groom Sheghad; Because when it came to column; All together on their Kabulistan; The brother was angry Sheghad; It did not mention one word forward; Said the Shah in Kabul in secret; I searched the course of the working world; That he is not ashamed of my brother; He set my hand and not in line; What the elder brother of the stranger what the wise man and mad; (Firdowsi, 2009).

After the conspiracy of Sheghad and the king of Kabul, two kinds of action "not wanting" and "be needed" start. Sheghad decided to trap Rostam (be needed) while the king of Kabul also wants to exit from Rostam's domination (not wanting): Build and bring him into a trap; In this world we are called to work; And both times they were; Top of the moon were thought; Look how wise man said; That would punish anyone who takes bad; Night until the sun came up the mountain; Behind the two men did not get to sleep; We called him our little world; We filled not seen evidence of Zal (Firdowsi, 2009).

Discourse triangle (Rostam's actant, Sheghad's actant and Zal's actant): However, there are many actants in the story of "Rostam and Sheghad" due to the very long and broad linear narrative, the main discourse is about the triple actantial break of Rostam, Sheghad and Zal which follow the father model (Zal)-good boy (Rostam)-bad boy (Sheghad) or the triplet of knowledge (Zal), good (Rostam) and evil (Sheghad) (Firdowsi, 2009). The discourse of Rostam and Sheghad is a two-way discourse of good-evil that the brotherhood relationship plays the main role in it and caused a tragedy (led to killing Rostam) (Firdowsi, 2009).

The voice of each one is not only confirmed but also it is replied with a louder voice by the other and finally as the reader expects, in spite of the temporal victory of the evil over the good (Sheghad could throw Rostam in the well) (Firdowsi, 2009), the final winner is the good (Rostam managed to kill Sheghad) (Firdowsi, 2009). The discourse of Rostam and Sheghad is a one-way discourse of father-child and or the creator-created. This discourse is one-way and from Zal to Sheghad. While Sheghad was an infant without the reaction potential is sent to Zabul by Zal (Firdowsi, 2009).

The discourse of Rostam and Sheghad which never shapes explicitly in the story according to the model is based on confirming each other. At the end of the story, Zal sends Faramarz to Zabul to take Rostam's revenge (Firdowsi, 2009).

Sequential spatial breaks in the middle sections: In the middle and final sections of the story of "Rostam and Sheghad", many spatial and temporal breaks happen, the narrative goes from the place of Sheghad and the king of Kabul's discourse to the place of Zal and Rostam to happen another discourse between Rostam and Sheghad (Firdowsi, 2009).

Break and change in the final chain: In the final chain, another spatial break happens with Rostam's entrance to Kabulestan which finally led to the main discourse between Rostam and Sheghad (Rostam's request for

bow): I said to him that miserable man; You work was destroyed Abad canvas; Saddle regret coming to speak; Wafted from the bad old looks; Go with Faramarz be Yektah; Whether it be good to his heart; Such was the answer to one Sheghad; God the heavens gave you; What you need several blood pouring; Iran to loot and hang out; Of Kabul city once again wire; Kings are not you afraid hereinafter referred; That came to you is over time; You will be killed by the trap demons; (Firdowsi, 2009). And in the following, the main actant (Rostam (reaches from "not wanting" (Rostam's resistance against death) to "be needed" (submitting to destiny and after taking revenge surrendered to death): Rostam of God said to him, Thanks; When I was a year Godly; Since, then my life has been the butt; Soon we go this evening; Did force me to death; I asked her of being unfaithful; Said the outcome of the tone and life; Go were crying and weeping forum; (Firdowsi, 2009).

Positions of the literary narrative in the story of "Rostam and Sheghad" (from the whole to part)

First layer (real world): Concrete writer: Hakim Abolghasem Firdowsi. Concrete reader: all those who can read and have the introductory understanding of this poetic story.

Second layer (literary work): Virtual writer: the abstract "I" of Hakim Abolghasem Firdowsi. Virtual reader: the abstract "I" of all those who read this narrative.

Third layer (story world): Imaginary narrator: Azad Sarv Imaginary reader: Azad Sarv' s readers.

Fourth layer (narrative world):

Actants:

- Rostam
- Sheghad
- Zal
- King of Kabul
- Zavare
- Rakhsh
- Secondary actants

Final layer (the narrated world): There is no ambiguity about the role of the narrator. The narrator talks over the text. When he talks about moral principles or narrative details and involves the reader in the narrative. In this status, the narrator becomes "we" which include: "I" (Azad Sarv) + " You" (Azad Sarv's readers). Sender actant (Zal) tries to help the subject actant (Rostam) in maintain the valued object (help to brother) and lead him to higher valued level (courage and bravery and defense of the country), but he faces the evil (Sheghad) and the main actant helps from the helper character (Faramarz).

Narrative system of the story "Rostam and Sheghad" (Plot of the story of "Rostam and Sheghad" in Griemas model perspective)

Primary section: Sheghad's birth, interpretation of his unluckiness, Sheghad sending to Kabul, growing up near the king of Kabul.

Destructive force1: Rostam took annuities from Kabul.

Middle section1: Sheghad and Kabul became angry for giving annuities.

Destructive force2: Sheghad and the king of Kabul conspire to trap Rostam.

Middle section2: Sheghad comes to Rostam and Zal and deceived them and claimed for humiliation by the king of Kabul.

Destructive force3: Sheghad prevents Rostam's campaign to Kabul.

Final section 1: King of Kabul deceives Rostam and invites him to hunt and Rostam was trapped.

Organizer force1: Rakhsh endeavors to save Rostam.

Final section 2: Rostam ignored Rakhsh and fell in the well.

Organizer force2: Sheghad was killed by Rostam's arrow (being sewn to the tree).

Final section 3: Rostam's death and fighters' moaning.

Establishment Location of Chart One:

- Actants' analysis
- The most important actants referring to their main actions in the main analysis of this article (Part3) include
- Subject: Rostam
- Sender: Zal- Faramarz
- Receiver or beneficiary: Sheghad, King of Kabul
- Helper: Zavare
- Opponent: Rakhsh
- Object: assistance to brother (brotherhood tenderness)
- The relationship kind among these actants are illustrated in Chart2

Change square (break): In Greimas model, semantic square is regarded one of the main challenges of forming any kind of narrative related to discourse. However, according to some researchers "meaning reading is limited in semantic square and while we can show the whole

meaning of the story by this square, it cannot respond to all the problems in some texts (Abbasi and Yarmand, 2011). The story of Rostam and Sheghad is also of that kind of texts. It may be better to consider break or change square instead of semantic square as it is shown in chart 3.

Establishment location of chart three:

- Four tops of this square include
- Rostam can be both brother and invincible
- Rostam can be without brotherhood tenderness and be invincible
- Rostam can have brotherhood tenderness and not be invincible
- Rostam cannot have brotherhood tenderness and not be invincible

As the relationship between these four tops is illustrated in chart4 with arrows, it should be noted that these four semantic poles are not constant and static, but they are fluid and changing. For this reason, it is claimed that break (change) square is compatible with the narrative function of this story.

Tension square: Although, drawing break square for Rostam and Sheghad story compared to semantic square can show the narrative flow and uncertain relationship among the actants more clearly, there is another model which shows fluidity and uncertainty of the changes and actants with more precision. This model is called tension square. "In tension square, contrast and change in the meaning process are dependent" (Shaeeri and Vafaee, 2009). Tension square forms based on two kinds of relationship: a relationship focused on the emotional species and a relationship focused on the cognitive species (Abbasi and Yarmand, 2011). In fact, in this dual sensual-perceptual square, it shows the relationship of actants and narrative actions with the world. Tension square is illustrated in chart 4 for the story of Rostam and Sheghad.

Establishment location of chart four: In this chart, the perceptual aspect of brotherhood tenderness as a story action is associated with athletic rituals and the sensory aspect is associated with the invincibility.

CONCLUSION

After validation of the narrative function of "Rostam and Sheghad" in Firdowsi Shahnameh based on change square, break square, narrative process and actantial analysis which described in the analysis and charts, we can conclude that in this story, the action of the main actant (Rostam went to Kabul without any army) is not in continuity with his character and his special life plan (athletic rituals) and what causes the action in the primary section of the story is an inner and unusual voice in which a brotherhood tenderness is transmitted to him. In fact, the main actant (Rostam) does not follow any plan. However, we can say that with the help of motive force of feeling and emotion and in other hand, it is partly dependent on the induced flow resulting from the deception of Sheghad and King of Kabul which is exited from his constant athletic and invincible course which is monotonous despite of his value and credit and forms a tragic narrative. As a result, we can say that in a semio-semantic study of this story, his inner voice and feeling play a role other than actantial factor (Rostam helps Sheghal) which is not considered as an obvious action. As it is shown in the chart, in narrative processes' aspect this story follows semio-semantic system of Greimas. Moreover, it should be noted that although Greimas' semantic square is creditable for this story according to the chart, due to the numerous narrative sections which cause to break and incredibility of semantic square in some cases and also the role of internal and non-action factors, it is worthwhile that tension square would be used other than semantic square that compared to semantic square has more flexibility and less certainty and can show some kind of fluidity in some actions of the story. As it is illustrated in the chart, tension square is also creditable in the story of Rostam and Sheghad.

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