

ISSN: 0976-8165

The Criterion

An International Journal in English

Bi-monthly Refereed and Indexed Open Access eJournal

5th Year of Open Access

Vol. 5, Issue-6 December 2014

Editor-In-Chief- Dr. Vishwanath Bite

Managing Editor- Mrs. Madhuri Bite



About Us: <http://www.the-criterion.com/about/>

Archive: <http://www.the-criterion.com/archive/>

Contact Us: <http://www.the-criterion.com/contact/>

Editorial Board: <http://www.the-criterion.com/editorial-board/>

Submission: <http://www.the-criterion.com/submission/>

FAQ: <http://www.the-criterion.com/fa/>

Persian Folk Drama and its Use of Props

Dr. Safoura Tork Ladani

Assistant-professor

University of Isfahan, Iran

&

Dr. Akram Ayati

Assistant-professor

University of Isfahan, Iran

Abstract:

Muslims mourn their third Imam each year symbolically, as they uphold the religious tradition of Ta'zié. This most influential religious drama of the Islamic world stages the drama of Karbala, a real event in the history of Muslims that happened to Imam Hussein, the third Imam of Shiites, and his supporters in the desert of Karbala, near present-day Iraq in 680. The stage of Ta'zié is decorated with symbolic props to recreate the historical atmosphere of the battle and the death of Imam Hussein and his followers; the symbolic meaning of these props is certainly not lost on the audience and help them relive the event. In this article we aim to analyze these props and their importance.

Keywords: Ta'zié, drama, Ashura, Imam Hussein, props, religious tradition, Karbala

Introduction

Ta'zié is an Arabic word which means grief or a mourning ceremony. According to Virolleaux, the word means "condolence or consolation" (Virolleaux, 1950, 7) it also means "all the funeral ceremonies held in honor of the martyrs of Karbala;" (Ibid.). But this term also has the more restricted meaning of the piece of theater played in honor of the martyrs. (Ibid.) Ta'zié is actually the only traditional form of religiously inspired theater in the Islamic world. This drama originates from the tragic events that took place in Karbala in 680 AD and climaxed in the day of Ashura. At this time, Imam Hussein, the grand-son of the Prophet of Islam, the son of Ali and Fatima, who left Medina for Kufa in the hope of being recognized as the leader of the Muslim community was instead massacred along with 72 of his companions by the Umayyad caliph of the time, in Karbala, located in present-day Iraq.

Ta'zié, like so many other forms of drama, makes use of certain symbols. These symbols are particularly popular in religious performances such as Ta'zié. Indeed, we owe Ta'zié to the ancient bards who composed and performed poems about Karbala, an act later called "Shamâyel-Gardani"; the décor of the drama was initially natural scenery, but the directors of Ta'zié gradually used symbols and popular religious items to set a better stage for the performance (Azizi, 1367 in Satari, 1379, 169) here, we aim to analyze these symbols whose function is reconstructing the past and the event of Karbala. Thus, we will attempt to answer the following questions: Which scenic and decorative symbols are used in Ta'zié for the representation of the historical event of Karbala? How do the symbols used in the ceremonies of Ashura serve to set the stage for Ta'zié?

1. The ceremony of Ashura and the symbolic props used for the reconstruction of the event of Karbala

In the Middle Ages and at the dawn of Islam, its followers led a battle in the dessert of Karbala. They entered Kufa, the center of Imam Ali's rule. Imam Ali was Imam Hussein's father, the man whom this group of 72 believers had followed into the dessert, their leader. This dessert is today known as Karbala, and this is the same place where his tomb lies. In this dessert, surrounded by an army of tens of thousands of enemy troupers, these brave men wandered for ten days in the unforgiving heat of the dessert, without so much as a drop of water before they were defeated by Chimr, a heartless servant of Yazid. Captured alive, Imam Hussein was then decapitated along with a few of his fellow men and Yazid had their heads put on sticks. Women and children of Imam Hussein were captured in Damascus and delivered to Yazid. This group of weeping women and children was led by the soldiers of Yazid, whipped and followed by a row of heads stitched on spears. (Ershadi, 2008, 49; Marashi, 2011, 21). Each year, in some Iranian villages and cities, a group of actors, professional or amateur, replay the events of the decisive days of the month of Muharram in the year 680, which saw the defeat of Imam Hussein. (Kutschera, 2012)

And thus, during these days it is as if the entire country is suddenly plunged back a thousand years and into the actual aftermath of the battle. However, to recreate this atmosphere requires the use of many symbols and props these days. This is why we can identify many symbolic objects used for a single purpose: the reconstitution of the past and in commemoration of the martyrs of Karbala. We will introduce them one after another while explaining the significance of each in the following.

1-1. the flag

In the mourning ceremony of Muharram, each procession (Dasté) has its own flag and takes it to the procession site (Héyat). In fact, this flag is the symbol of the procession that wields it. The flag is usually the symbol of a country, a nation or a particular group. The flags have square or rectangular shapes. These flags were used in wartime when each company had its own. (Bahrami, 1384, 24)

According to Mahboubé Elahi "Sometimes a flag represents the procession wearing it. The characteristics thereof are written on one side of the flag. Circles and other geometric shapes may also be seen. One of the other images used on the flags is the tomb of Imam Hussein with two lions and the sun on both sides of this tomb. "(Elahi, 1377 in Bahrami 84, 1384, 25). the handle of the flag is made of wood, the dome is out of brass, and there is also a golden braid. (Bahrami, 1384, 25)

1-2. The alams and Naxls

Wood is also used in the objects of mourning ceremonies. One of these objects is *Alam*, built using white poplar. The length of some Alams even reach five meters. The wood has a shape similar to cypress wood. Alams are often covered with a black cloth and a blade or a metal hand is placed on top of the dome and fabrics of different colors hang down. Embroidered fabrics are also used to decorate Alams, traditional poems are also written on them, poems by Mohtashem

for instance and traditional designs of a flower and a brush. (Bahrami, 1384, 26). One can find many symbols on alams. These symbols are roughly similar, but there are differences in the details of the forms which depend on the designer. Beliefs and devotions of specific areas in relation to a person or a particular topic about the event of Karbala, can also be grounds for its symbols. For example, in Azeri alams in Tehran you can see the portrait of Abbas, the half-brother of Imam Hussein. Some symbols have other significance. The significance is sometimes indicative of a procession or a neighborhood. For example, the procession (Héyat) St. Sacreté Ali Asghar, uses the symbol of Ali Asghar's cradle before the procession, the six-month-old baby of Imam Hussein, who was shot with an arrow to the throat. Sometimes the portrait of Ali Asghar or some writings on this subject are drawn on their alams or flags (Ibid., 51). In the ceremonies of mourning, every neighborhood has its own alam. So these alams differ from one neighborhood to another. The inhabitants of each district followed the alams while beating their chests and singing songs of grief. The alams are adorned with white, red, green, yellow and black cloths. (Ibid., 16) the Alam is one of the most important symbols and emblems and one of the finest theatrical symbols in the mourning ceremonies of Imam Hussein. Alams are also adorned with representations of pigeons, peacocks, tulips, domes and other patterns. At the center of all, the holder of the Alam places the center pole in a wide leather belt, and the advancing bow to the sacred Shiite sites. The emblems of this kind were very important in times of war. (Marashi, 2011, 14).

In Tehran and other cities such as Isfahan, portraits are used with the body of the bird that symbolizes the angel or the hoopoe who announced the news of the martyrdom of Abbas, the brother of Imams Hussein in Karbala. These portraits are also among the symbols of the great event of Ashura. In addition to these portraits, there are portraits of furious lions with curved swords on hand; anecdotes say that on the day of Ashura, when Yazid troopers were trampling the bodies of martyrs riding their horses, a lion suddenly appeared and terrified them. They escaped and this incident somewhat saved the life of Imam Sajad. Deer with horns and camels' backs are other metal statues that are bound to alams. We also sometimes see Sura Hamd (the first sura of the Qur'an) Ziyarat Ashura and the names of the *Ahl al-Bayt* (five people) written on Alams. Alam is actually the symbol of a peacock that has opened his feathers and has spread them to the chest of Imam Hussein to protect it from the scorching heat of the sun. different symbols are used in every region. Different arts such as calligraphy or traditional painting are used to adorn alams as well. In desert regions, date palms (Naxl) symbolize mourning. the date palm is a symbol of the coffin of Imam Hussein. Naxls are covered with a black cloth during the days of Muharram. Different ornaments are hung on Naxls, like the sword, and colored handkerchiefs.

1-3. other symbolic objects used in the ceremony of Ashura other symbolic emblems used by Shiites in the day of Ashura are five or six meter poles with symbolic hands on top or different colored fabrics. Some emblems evoke the shrine of Imam Hussein, its dome and minarets in Karbala. In fact, the objects used in these processions like the hands made of tin or copper symbolize both hands of Abal Fazl that were cut off. Forms of birds or pigeons represent Imam Hussein and other Imams. There are also fine chains in clusters, attached to a wooden handle, used by the participants to hit successively on both shoulders. These chains have a different thicknesses or sizes depending on the age of the person who is mourning. These chains whose arrangement resembles tree branches can reach up to eight inches and weigh up to a kilo.

(Marashi, 2011: 13-14) Moreover, colors are chosen symbolically in the mourning ceremonies of Muharram.

1-4. colors used in the ceremony of Ashura and their symbolic significance

many colors are used to decorate objects in the ceremonies of Ashura, such as green, red, black, yellow, white etc. each of which suggesting a particular meaning. Muslims consider green as a symbol of spirituality and purity like the Imams. This is why they use this color not only in the images of Imams but also for their descendants. (Bahrami, 1384, 39). Shia use a lot of green, colorful feathers, embroidered with floral motifs in green to adorn the flags and Alam's fabrics. The other colors used in the ornamentation of alams are white, red, yellow etc. Shiites believe that the colors are symbolic and meaningful. White and white clothing are symbols of peace and friendship of Imams and reveal that they never sought war. It can also symbolize their abandonment before God, their purity and innocence. That is why we employ green and white feathers on the helmets of those Imams and their supporters in Ta'ziés and paintings. Even green and white feathers on alams, helmets and poles are the symbol of peace, friendship and is used to indicate purity firstly, and secondly the tyranny suffered by the oppressed. (Ibid., 40) In fact, colored feathers are among the elements used in the metal alams and other objects in the days of mourning for Imam Hussein. They are put on alams and helmets of the soldiers. The colors used in these feathers are green, red, white, yellow, black and other colors. Green is one of the colors used extensively in the ceremony of Muharram. This color is used mainly for processions whose founders are the descendants of the Ahl al-Bayt and are honored by the title of Sadat. In Koran, the green was marked by God. It is in Surat al-Rahman, verse 76, that God said: "Those who are in Heaven are placed in a beautiful green place." Sometimes blue and blue feathers are used in some alams and flags. Blue characterizes the vast sky, the supernatural, the distance from the earth and mortals, water, tranquility and softness of human souls, purifying the earth's uncleanness. (Bahrami, 1384: 42-44)

In addition, the Shiites put on black clothes to indicate that they are in mourning for a few days. Even though, this color is detestable in Islam, because black in particular reveals the hatred of its enemies, it has become the specific custom for the 10 days of Muharram. When many men wear black clothes, we subconsciously remember a symbolic movement, a religious and theatrical slogan which retain the wicked and unfortunate disaster of the noon of Ashura and the fact that it should not be repeated. This color has psychological influences like grief, pain, disaster, broken hearts, sorrow etc. This is the symbol of the protest. However, sometimes it is comforting, especially in times of mourning and disaster because it reminds men of the worst [...] "(Nasehi, 1373-1374, 105 and 106 in Bahrami, 1384, 47). The historic event of Ashura has many influences and many effects on the people and they still continue to commemorate this event.

2. Ta'zié, the theatrical symbols to evoke the scene of Karbala

In fact, almost all researches on Ta'zié deny the existence of decoration on its stage. Bahram Beyzaï, one of the most meticulous researchers in this field, considers the scene of Ta'zié a space without decoration "(Beyzaï, 1385, 136). Majid Rezvani also makes no reference to the characteristics of the decoration in Ta'zié. (Rezvani, 1962). Shahidi, who was one of the directors of Ta'zié during his youth and published a valuable work on this topic shortly before his death, he dedicates twenty pages of his book to the subject of Ta'zié . (Shahidi, 1380, 397-421) However, it is limited to present an inventory of objects and it does not consider the use and

meaning of these objects in the scene. European researchers have not studied the setting and the scene of Ta'zié either. Jean Calmard, French researcher has dealt only with the historical perspective of Ta'zié. (Calmard 1974, 73-123; Idem, 1972, 73-77; ditto, 1972, 27-38). William Beeman studied Ta'zié as a social and religious phenomenon (Beeman, 1982). Peter Chelkowsky, although he is aware that Ta'zié a theatrical phenomenon, studied it rather from the folk point of view and not the dramatic one. (Chelkowsky 1979). Some European playwrights like Grotofsky, the polish director considers Ta'zié as a "play without decoration".

In sum, even playwrights have not studied the details of the scene of Ta'zié and instead have studied the ritual point of view and not the artistic point of view.

2-1. the role of symbolic props on the stage of Ta'zié

2-1-1. Flags

Several flags adorn the scene of Ta'zié whose different drawings often recreate a real atmosphere in the scene. On some of these flags, you can see the Karbala lion and on some others Zu al-Janah (Imam Hussein's horse), with a body covered with arrows that carries the body of Imam Hussein. We also see the name of the martyrs on the flags so the main characters in the play are present everywhere by means of image and dialogue. Furthermore, the tails of these flags carry objects of various shapes. These objects are symbolically significant. The most common forms are the main (Panje), the dome (qobbé) and new moon (monjoq). The main (Panje) is a hand, made of brass on which some verses are written. The hand (Panje) on top of the flag belongs to Abbas. Its five fingers are symbolic signs of the holy Shia, that is to say the holy five (panj tan). the hand (Panje) is commonly used in Ta'ziés because this item also symbolizes the five children of Imam Ali and Fatima who were killed in the event of Karbala: Imam Hussein as the main character and others like Abbas, Ali Akbar, Ali Asghar and Qassem's son to be played alternately in the scene of martyrdom in the Ta'zié. The hand (Panje) is also the symbol of the Imam and the four principles of Islam. Qobbe (dome) is a spherical metal shape that resembles a very small dome. This object sometimes symbolizes, when it is in the form of portraits, the severed heads of the martyrs on the spears. The new moon (monjoq) suggests on the one hand the perfection of islam and on the other hand the image of Abbas who is called "the moon of Bani Hashem." We know that he was the flag bearer and a moon was on his flag. This is where the Holy Sacreté Abbas took the nickname of the flag bearer of the Imam.

2-1-2. The alams on the stage of Ta'zié

The object most beautifully used in Ta'ziés and the object we see in the ceremonies of Ashura is the alam decorated in a very peculiar way. It is the most prominent symbol of Takiyé. (Calmard year, 785-791). The symbolic number in the Shiite thought finds its practical incarnation in the alam. It seems that initially the number of blades was directly related to the number of imams. Small objects and colorful fabrics also hang from it. Each object evokes one of the beliefs of the Iranian people. For example, we see small objects such as holy shrines, panjet (hand) and doves in the middle of the alam blades. Among these objects, the dove is a metaphor for purity and softness of the Imam. This object evokes different meanings according to the time of its appearance on the scene of Ta'zié: dove flying to the sky during the martyrdom of Imam Hussein

is the symbol of his soul. The birds sitting on the corpse of Imam serve to protect him from the scorching heat of the sun and there is also the bird that gives the news of the martyrdom of the Imam in Medina.

2-2. Objects used on stage Ta'zié and their symbolic meaning

A pool of water symbolizes the Euphrates, the date palm branch or every other branch is the symbol of the park and the trees [...], the umbrella is the symbol of the descent of the angel Gabriel from heaven above. The cane symbolizes experience and conservatism. Wearing a white garment (shroud) is the sign of approaching death and the announcement of martyrdom; pouring straw on one's head indicates mourning, and the white horse without a rider symbolizes the horse of Imam Hussein (Zu al-Janah) and the martyrdom of its rider. The red cradle shows the martyrdom of Ali Asghar, the infant of Imam Hussein. The use of a white dove for the announcement of the martyrdom conveys the sense of innocence and then it finally sits by the women to indicate their captivity. the shabihkhâni is a song of grief sung on the a raised platform in a beautiful voice chosen for the character of the imam. The height of the platform on which the shabihkhans sit to play their role indicates the characters importance ()

Gobineau discusses this: "There is always a chair on the stage on which sits Imam Hussein, the particular hero of Ta'zié and nobody else sits in that chair. It is a way of introducing this personality to the public." (Gobineau, 1369 in Satari, 1379, 130). Another decorative object in the scene of Ta'zié is Héjlà, a tent decorated with lanterns and colored feathers. Héjlà (the bridal chamber) is used in Iranian culture for the morning ceremony of the young and early deceased and symbolizes the notion of contrast between joy and grief. In Ta'zié two unfortunate youths were killed: Ali Akbar and Qassem. When the part about the martyrdom of these teenagers is played, a small Héjlà is put on stage. If the martyrdom of Qassem is being played, the Héjlà is decorated with colorful fabrics and other objects of various colors and that of the martyr Ali Akbar, is decorated with a black cloth. The lack of color is the symbol of misfortune and a failed marriage. In some other Ta'ziés, the Héjlà is completely covered by black. Ka'ba Héjlà is the symbol around which Imam Hussein made his last circumambulation. Objects of war are also used in Ta'ziés; the most important ones are: sword, dagger, shield, bow and arrow, gun club, helmet, feathers and flags. In fact, "horses, armor, weapons and banners are [...] indispensable in Ta'ziés." (Malekpour, 2004, 98-147; Floor, 2005, 155-185; Calmard Corvin in 2008, 722-723; Feuillebois-Pierunek, 2011, 15). Objects of war adapt to the narration, so they directly contribute to the recovery of the time of the battle. One of the interesting accessories of Ta'zié was a sword used by the actor playing the role of Ali Akbar. This sword reminds the action of breaking the skulls of the opponents. (Ershadi, 2008 Marashi, 2011, 63-64) In fact, the decoration of Ta'zié is both semi-realistic and semi-symbolic. The blood is real, but they use straw instead of the desert sands. (Landu in Satari, 1379 161). Decoration or ornament of Ta'zié is composed of the same accessories and objects used in ceremonies and the change of venue is done symbolically according to predetermined conventions being granted by the audience and actors. For example, a U-turn on the scene symbolizes the departure of the actor from the tent to the battlefield. (Sherer 1959, 149 in Azizi, 1367 in Satari, 1379 181). In addition, to show some wild animals like a Lion, the actor wears a costume resembling the animal but if the producer is financially capable, he would bring animals like camels, horses or white doves on the scene. In fact, as Esmaili said, "the theater shows in its complete form the characteristics of a language, that is to say, it consists of a part of semiotics as talk, and we can divide theatre

semiotics to those of linguistic symbols, indexes and icons and it is on the other hand, an instrument for communication with other people in society "(Esmaili, 1374, 80).

2-3 - The system of decorative signs in Ta'zié

In Ta'zié, there are several sign systems such as decorative signs that make use of the sense of sight, those that employ the sense of smell, taste or touch. But here we limit ourselves to explain the system of decorative signs. These signs are consistent and despite moving during Ta'zié, they never change. The Ta'zié has a central stage on which the elaborate decoration is arranged before the viewers, but the surrounding space is also decorated profusely. The wall or Takiyé or Husséynié is full of scenes of the Karbala event. This means that the whole area is decorated to some extent. Ta'zié is played in a place called Takiyé which is a representation of the society and on a larger scale, the world. Most of the space of Husseynié is covered with a black tent which is full of decorative images. This large tent is both a cover for the theater space and a scenic symbol that leads us inside the tent of Imam Hussein and his supporters in the desert of Karbala. Images of lions, alams carrying troops and the lying martyrs on this tent reflect the concrete objects of the scene on the vastness of the sky and images of Karbala on flags and tables that exist on the door and walls of Takiyé that are firstly a configuration message and secondly, they are like a mirror that reflects Ta'zié and preserves and repeats constantly to echo in the minds of the society. The situation of the scene, objects, clothes of Ta'zié players, colors and their symbolic meaning, instruments or articles of war, dead bodies on the stage, severed heads and other props are decorative signs that influence the direction of the view of the spectators. (Esmaili, 1374 82) The system of decorative signs is observed in almost all Ta'ziés and serve to evoke the past and recreate the atmosphere of the historic Battle of Karbala.

Conclusion

In this study, we tried to examine the scenic symbols and props of Ta'zié, a Persian folk theatrical drama and its religious background, the historical event of Karbala, and the things that occurred to Imam Hussein, the third Shia Imam and his companions. As we have shown, the Ta'zié is a symbolic art. Directors of Ta'zié use symbols representing the event of Karbala as they build a scene from the past. Moreover, the symbols and signs are used in the ceremony of Ashura and on the stage of Ta'zié to evoke the time of the event. In fact, the ceremony of Ashura is a means of support for the scene of Ta'zié, Benefiting from alams, naxls, flags, cradles and all that concerns the event Karbala. These are decorative signs that adorn the stage where this religious drama is played. Other objects are also used on the stage of Ta'zié called the Ta'kié. So the decoration of Ta'zié is both a semi-symbolic and a semi-realistic act. For weapons and animals such as horses and camels are real and belong to the time of the Battle of Karbala, an attribute that distinguishes ta'zie from all other forms of drama.

Works Cited:

A. Historical Sources

Beeman, Walter O., Culture, Performance and Communication in Iran, Tokyo, ICLAA, 1982.
Corvin, 2008

Feuillebois-Pierunek Eve, Theatres Persia and Iran: Overview, Sorbonne Nouvelle, Paris, 3, UMR7528 "Iranian and Indian Worlds" hal-00652101, version of 1-14 December 2011. Floor, Willem, The History of Theater in Iran, Washington DC: Mage Publishers, 2005. Malekpour, Jamshid, The Islamic Drama, with a preface by D. Rubin, London, Portland OR Routledge, 2004.

Rezvani, Medjid, Theatre and Dance in Iran paris, Paris, Maisonneuve and Cambridge, 1962. Sherer, J., Classical Dramaturgy in France, Paris, Nizet, 1959. Virolleaux, Charles, The Persian Theatre or Drama Karbala, Paris, Librairie America and East, Adrien-Maisonneuve, 1950.

B. reviews

Calmard, Jean, "The Patronage representations Ta'zié" The Iranian World and Islam, Geneva, Droz, 1974.

- "The Mysteries of the passion of Hussein (Ta'zié)" in the seven climates, Paris - Tehran Publications Orientalists of France, 1972.

- "The Shiite funeral flags and their descriptions Turko - Mongol" in religious traditions and para - religious Altaic peoples, Paris, Presses Universitaires de France, 1972.

- "Alam will Alamat" Elr: I,

- "Hejla" EIR: XII, Chelkowsky, Peter, ta'ziyeh, Ritual and Drama in Iran, New York, New York University Press and Soroush Press, 1979.

Marashi, Séyyédé Elham comparative study Ta'zié and mystery through the Shiites and French theaters, Isfahan, Isfahan University, 2011.

C. Websites

Kutschera, Chris, IRAN: The Tazié thousand and one ways to replay the tragedy of Karbala, VOD, No. 924, May 11, 1995; The Middle East magazine, June 1995 2012. [Http://www.chris-kutschera.com/tazie.htm](http://www.chris-kutschera.com/tazie.htm)

Ershadi, Babak, The Ta'zieh theater Iranian cleric, The Journal of Tehran, No. 27, February 2008, <http://www.teheran.ir/spip.php?article46>.

Gandillot, Thierry Le Tazieh, Iranian passion, published on 14/09/2000. [http://shahrara.com.page, 1390,9.7 page, 5.html](http://shahrara.com.page,1390,9.7%20page,5.html)

Farsi websites

Soore Mehr pub, Hosein Esmaili <http://www.iricap.com/magentry.asp?id=8543>

Farsi sources

A: Historical sources

Beizayi, Bahram, theatre in Iran, Tehran, Roshangaran, 1385

B: Reviews

Esmaili, Hosein, an introduction to Tazie, faculty of humanities, second edition, number nine, 1374

Elahi, Mahbubeh, the representation of Ashura in Iranian art, Mashhad, Astan e ghods e razavi publications, first edition, 1377

Avini, Morteza, Aghdashloo, Aydin, Hoseini rad, Abdolmajid, Angels' light: allegory in paintings, Nazar Publications, 1379

Bahrami, Rahman, visual symbology of Ashura, Masters dissertation, Tehran, Tarbiat modares University, Faculty of Art, 1384

Dekhoda, Aliakbar, Dekhoda Dictionary, Tehran, Dekhoda publications, Vol. 38

Satari, Jalal, the curtains of the play, Tehran, Mitra publications, 1379

Joseph Comte de Gobineau, Iranian Theater, Satari, 1379

Jacob landau, mimes, Satari, 1379

Azizi, Mahmud, the similarities between directing Ta' zie and Greek tragedies, Satari, 1379

Theater magazine, no.11, 1367

Theater periodical, numbers 2 and 3, 1367

Shahidi, Enayatolah, a survey on Tazie, Tehran, 1380

Nasehi, Mohamadali, visual symbols in Ashura, B.A dissertation, The University Of Art, 1374-1373