

**A comparative study on two different Naqqali performances: joy and love theme and sorrow and epic theme**  
**Case studies: Bijan & Manijeh and Rostam& Sohrab performed by Master (Morshed) Torabi**

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**Abstract**

Naqqali is defined as one of the most important Iranian traditional performing art in which verbal feature is dominated. Understanding the perceptual order of the representation in Naqqali might enable us to perceive how meaning of different stories are embodied in the course of Naqqali, yet little research has done in this regard.

This article, through a semiotic approach analyzes the relationship of specific features of Naqqali: word and sounds of Naqqal (his linguistic and paralinguistic signs) with body of Naqqal (his mimetic, proxemics and gestural signs) in two different stories: joy and love (Bijan & Manijeh) versus sorrow and epic (Rostam & Sohrab) which were performed by Morshed Torabi in 1390.

The study shows that over the course of each performance the way of the story presented is not necessarily influenced by what the story is about. So, the sort of body signs are same in both performances. However, the narrativization of the story has an influence on the discourse of performing body. In the other word, the diverse of narrativity in Rostam& Sohrab story embodies the diverse of his presenting gestural signs with high frequency; in contrast, the frequency of body signs in Bijan & Manijeh performance which has a linear structure is considerable limited.

**Keywords:**Naqqali, Morshed Torabi, Semiotic of performance, Bijan & Manijeh, Rostam & Sohrab.