

# Frustration and Aggression in Esfandiar's Behavior in the Shahnameh

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## Abstract:

Esfandiar, the young and powerful Prince of Persia, was the true son of his domineering father; Goshtasp, his father, had hunger of power. He could not easily give the royal throne as fee to Esfandiar because of his self-sacrifice. He disappointed his son in achieving what he had promised. This article tries to analyze the psychological consequences of this failure in Esfandiar in an analytical manner. The following questions are also answered: How did failing to reach the royal throne affect the behavior of Esfandiar as one of the heroes of the *Shahnameh*? And how did he manage to soothe his mental and inner ailments. In the psychoanalytic school, the assumption of frustration-aggression has been proposed. And its aim is this: Whenever anyone fails to achieve a goal, the motivation for aggression increases. Aggression is defined as behavior that can lead to personal, spiritual, physical or property damage. And it happens when a barrier is created toward the presence of the desired object and the psychological pressure of his frustrations is gathered inside him. This is unconsciously shown as the expression of aggression in his manner. So, without being aware of his accumulated anger, by using the psychological defense mechanism of displacement, he vent his anger on Rustam, who was not his source of failure. Therefore, he could not be flexible with Rustam and his rational proposals to prevent a disaster.

**Keywords:** Ferdowsi, the *Shahnameh*, Esfandiar, Failure, Aggression.

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## A Study of the Angle of Vision and Narrative Center in the Story of Siavash in the Shahnameh

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### Abstract

The angle of vision is a perspective in which the author narrates through it the events and adventures of the story. The angle of vision, as one of the main elements of the story, has an impact on the feelings and perceptions of the reader as well as other structural elements of the story such as personality, the development of the plot, style, and stage. In this descriptive-analytic study, various angles of vision and points of narration in the story of Siavash have been investigated. The results showed that Ferdowsi, as a wise narrator, has managed to maintain the structural coherence of the narration, using the narrative of the story and characters from the third, personality, subjective and inward, factual and objective angles, as well as from the point of view of the first person, and applied the types of inner and outer recollections, thus avoiding the mere description of the story. This variety and multiplicity have caused the variables and perspectives of the narrative and points of view in the story of Siavash to be diverse. On the one hand, due to the dominance of the entire knowledgeable narrator of the story, the narratives are mainly related to the third-person perspective; on the other hand, the use of both the outer and inner vision center and the use of the focal species associated with the position of the narrator are related to the person's first-sightedness.

**Keywords:** angle of vision, narration center, story of Siavash, *Shahnameh*.

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## Fictional and Psychological Analyses of Six Characters from the Heroic Period of the Shahnameh

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### Abstract

Examining the appearance, traits, actions, behavior, thoughts, emotions, and motivations of a character alone or in interaction with others is one of the topics of characterization in the literature and psychology of the fiction, which can be used to know how much a writer pays attention to and succeeds in making his fictional character look real. In this article, some characters of the *Shahnameh* from fictional aspects (literary and psychological) such as comprehensiveness and simplicity, static and dynamic (transformation), structure and texture, attributes, exclusivism or collectiveness, ethics and altruism, and other feelings such as humiliation, anxiety, etc have been investigated to determine the degree of accuracy and skill of Ferdowsi in characterization. The results show that Ferdowsi pays a lot of attention to showing the real behaviors and thoughts of the characters as far as the most natural actions of any character are seen in any situation. In this research, the literary characterization and performance of the characters have been studied psychologically in a descriptive-analytical manner with a critical approach.

**Keywords:** story characterization, personality in psychology, personality traits, inner aspects of personality, character construction and texture

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## **An Analysis of Lament in Ferdowsi's *Shahnameh* with Almas Khan Kandoleei's *Kurdish Shahnameh***

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### **Abstract**

In the literary arena of the Persian Land, Ferdowsi's *Shahnameh*, which is considered as one of the greatest epical works of the world, has always had a special status among different Iranian clans, so that they have been thinking of recomposing this rich work in their own language. Among the Kurdish clan, because of their close cultural and lingual attributes to the Persian language, the consideration is more powerful. The theme of most lyrical contexts including the elegy originates from beliefs whose recognition can lead us to sociological and cultural destinies. Since the effect of language and culture will be appear in this translation; the paper tries to extract samples of couplets with the lament content in common stories (Rostam and Sohrab, Siavash, Bijan and Manijeh, Rostam and Esfandyar, Rostam and Shaghad) of Alamas Khan Kandoleei's *Kurdish Shahnameh* and Ferdowsi's *Shahnameh*. Then, in addition to determination of the frequency of the subject, the statement of common and distinctive aspects, the way of burial rituals and funerals, the extent of the Kurdish author's influence in translating the stories from linguistic and cultural views will be explored.

**Keywords:** Epic, lyric, lament, Alamas Khan Kandoleei.

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## The Archetypes of the Shadow and the Mask in the Korogli Epopée

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### Abstract

The Korogli epopee is enriched with myths due to its epic content. Since the myths are inspiring in providing possibility for individuation and represent the total power, we have emphasized the analyzing of these archetypes in this essay. Archetypes are the common aspect of perceptions which are presented in the same shapes in different places and situations. Among these archetypes, some are of great importance and prominence in analytic psychology, which are named: the self, anima, animus, mask, and shadow. In this epopee, since the hero is international, the present archetypes in analytic psychology are much more prominent. It is necessary to mention that the internationality of the hero has stemmed from the integrative unconsciousness of different people and societies. By analyzing the archetypes of shadow and the mask, the present essay attempts to emphasize the individuation of the hero.

**Keywords:** The Korogli Epopée, archetypes, shadow, mask, myth, Jung

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## Shahnameh as One of the Cohesive Factor of Iranians in the Safavid Period

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### Abstract

Safavid kings not only compete against poetry and literature, but also, they were promoters and supporters of poets too. The evidence of this assertion is the Shahnameh, which had well-maintained its historical value during Safavid period as well. In this study, we have tried to answer the question why and for what reasons, Shahnameh was important to the Safavid kings by using the method of analysis and description and relying on the study of library sources? Accordingly, the findings of the study it is clear that the person of Shah Ismail I considered this noble work along with the Shiite religion as the second cohesive factor of the Iranian peoples; Because Shah Ismail I and his inheritors, first of all, considered themselves Iranians; They knew the descendants of the kings of ancient Iran and their successors and considered the Shahnameh as their identical document; Secondly, they were aware of the historical role of the Shahnameh in stabilizing the harmony of Iran throughout history, along with the Shiite religion, among the Shiite Iranians; Third, in the war against the Ottomans and the Uzbeks, the poems of the Shahnameh were recycled as a motivating dynamic for the Iranian soldiers. Therefore, they tried to spread the Shahnameh and appreciated it.

**Keywords:** Shahnameh, Shia, National Cohesion, Safavids, Shahnameh reading

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## A Structural Criticism of the Narrative of Kaveh

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### Abstract

The prehistoric man represented his thoughts by narrating myths. There were many myths among the various nations, especially the nations which are civilized. Iran has myths and epic narratives of its ancient times. Each of these narratives represents part of national reflection. One example of these narratives of the story is Fereydoun and Zahak, which is a long part of this mythology. One part of this great narrative is the narrative of Kaveh and his uprising against Zahak, which is the subject of this article. As if this seemingly short episode in Iran's epic literature has come to be a great narrative. This narrative's purpose is an argument for the Kavian Dwarf, the national flag of Iranians. In this article, the narrative structure of this story is analyzed based on the narratology method. This narration is based on the description of the narrators such as Todorov of the building and the extract of the story. Due to this structure, the reasons for the importance of this narrative and its formation in the depth of history are represented and the values of this narrative have been shown from this perspective. The result of this study is that Kaveh's narrative and his uprising are a unique narrative that has been created by the minds of the common people and oppression and expresses their wish in the form of a myth from the depths of history.

**Keywords:** Kava, Uprising, Zahak, narratology, revolution.

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## **A Comparison of the Soghdi Stanza about Rostam's Battle with Demons with Noushad Tarhani's Darjange Based on the Definitions and Characteristics of the Epic Poetries**

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### **Abstract**

The Sogdi stanza in the description of the battle of Rostam with the demons, belonging to about thirteen centuries ago, was discovered in the Chinese state of Chansoi. Rostam's story in this text is accompanied by primitive, magic, and shamanic elements; but it may be one of the sources of the story of Rostam's battle with demons. In contrast, Darjange is a poem in the language of *Laki* (in Lorestan province), belonging to the *Afshari* period, composed by Noushad Tarhani, in which the poet's conversation with an old tree was depicted and the tree, during this conversation, brings its life to the mythological period of Iran and the kingdom of Kiumars and accompanies its words by a brief description of the Iranian heroes and kings. In this regard, some researchers have put these two texts in one form and structure, namely, under the category of epic poems (in the sense of the origin of the epic) and tried to introduce these two examples to other Iranian languages. Since the inclusion of these two texts in a category raises ambiguities about epic poems, the authors of the present paper have tried to define the epic poem with a descriptive-analytical approach, characterize its features, and then, according to those characteristics, show that considering the Soghdi text as an epic poem is permissible, but it is not true about the Noushad's Darjange because of the time of its composition, form, and structure; and therefore, more contemplation about it is needed.

**Keywords:** Soghdi stanza about Rostam's battle, Noushad Tarhani's Darjange, epic poetry, comparison

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## The Ritual Weapon of Killing Dragons in Persian Epics

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### Abstract

One of the recurring issues in Iran's mythology and epics is dramatization, and what appears in some of these battles is symbols. Dragons are usually killed in the mythological and epic stories of Iran. Killing the dragon with this weapon in the myths and other epics of other indigenous and European nations also has examples that are known as the ritual of the dragon warrior. This article explains why the wand has become a ritual weapon. The wings of the mythological and epic hawks of Iran are cow-shaped. The cow, as the symbol of dignity and fertility is opposed to the dragon as a symbol of dignity and fertility against drought. This idea has made the cattle wand as a symbol of the courage and fertility of the ritual of killing the dragon as a symbol of drought; in fact, the reason for this is in the shape of the wand and its symbolism.

**Keywords:** Wand; Dragon-killing; Rhetoric; Drought; Fertility

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## Study of intertextuality and the influence of Ferdowsi Shahnameh on Osman Mokhtari Shahrinameh

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### Abstract

By selection, Ferdowsi collected most of his earlier narrations, which were narrated in books such as *Sir al-Muluk*, *Khodaynameh*, *Shahnameh* of Abu al-Muayyid Balkhi, *Shahnameh* of Abu Mansouri (prose), and *Goshtasbnameh* (Daqiqi), and later, the main reference of people and epic Readers. The composition of the *Shahnameh* created three waves of imitators or followers, lovers and admirers, and finally opponents. Mokhtari and other epic poets after Ferdowsi tried to narrate stories that Ferdowsi did not include in his great *Shahnameh* or ignored their length and detail and brought only a part of the story or made references to it. Stand at the foot of the epic palace. Of course, *Iranshah* (*Iranshan*) *Ibn Abi al-Khair* and *Asadi Tusi* are successful followers of Ferdowsi. The importance of *Osman Mokhtari's* work is due to the fact that he is in the circle of the opponents of *Shahnameh*, that is, those affiliated with the *Ghaznavid* court. This research has tried to examine the position of *Shahriyarnameh* and *Osman Mokhtari* in the epic by describing and analyzing and intertextual view and textual effect on another text, and then, briefly compares *Shahriyarnameh* with *Shahnameh* in terms of literature, language and thought. In this way, explain how the *Shahnameh* affects the *Shahriyarnameh*. The findings show that *Mokhtari*, in order to get rid of the apprehension of influence, has made changes in the form, structure and content of his work compared to *Shahnameh*, which has caused his work to become popular.

**keywords:** Ferdowsi Shahnameh, Shahriyarnameh Mokhtari, intertextuality, homogeneity, transformation.

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## **A Study Uniformity Cows and Peacocks in the Mythology of Different Nations (Based on Iranian Mythology and Greece)**

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### **Abstract**

The relationship between gods, humans, and animals together in myths and ancient traditions of different nations is important. Especially, since some of the animals, due to their distinctive features and prominent roles in the lives and beliefs of various people, have been in the spotlight. Two of these animals are peacocks and cows. Legends of the two animals have countless similarities with each other in different cultures especially in ancient Iranian and Greek beliefs. This can represent that the people of this land have many things in with common with the people of Greece. In fact, different culture may have common myths, and the myths of peacocks and cows are no exception, which symbolizes totemism, based on which the symbols in culture myths of nations are different. Hence, introducing various mythological representations of these legends is valuable to know about their origins, links, and philosophy, which can answer many questions in this regard. Therefore, this study has tried to study the mythological connotations of peacocks and cows in Iranian and Greek myths, an area of research on which there are scanty clues.

**Keywords:** mythology, metamorphosis, cows, peacocks, Iran, Greece.

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