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## Literature, Myth and Archetype in Shahnameh: A Correlational Study

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Roghayeh Karimzadeh Naghshineh\*

Assistant Professor, South Tehran Branch, Islamic Azad University, Tehran, Iran

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### Abstract

Myths and archetypes are both significant components of literature and are intricately intertwined with one another. The former provides a context for the latter. The purpose of this research is to shed light on the connections that may be drawn between different archetypes that appear in different myths. The author draws a conclusion from their examination of the characteristics of myth, namely that in order to have a complete understanding of how myth is portrayed in literature, we must first investigate the hidden mythical archetypes. Simply skimming through some of the most well-known fabled stories won't do the subject due. In order to have a complete comprehension of a piece of writing, it is necessary to think about the structural components of the collective unconscious mind and the fixations of the human psyche (archetypes) that have been presented in written works. Because of the intimate relationship between literature and myth, which provides the background for archetypes. The analytical-descriptive technique has been used in this paper.

**Keywords:** Archetype, Epic, Literature, Myth

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### INTRODUCTION

What are the similarities and differences between myths and works of literature? To put it another way, how does this seemingly random assortment of tales from the past get written down? The purpose of this investigation is not to conduct an analysis of legendary fiction; rather, it is to enlarge the mythological character of literature and to demonstrate that myths are tangible symbols in the world of literature and have their origins in archetypes. It is possible to determine the connection between myth and literature by examining works of literature that include human emotional knowledge. The mythical perspective of humans has been reflected in many works of literature over the course of human history. Therefore, literature projects the deepest levels of our instinctual existence via the mythical psyche of humanity, and these layers

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\*Corresponding Author's Email:  
[rkn\\_1336@yahoo.com](mailto:rkn_1336@yahoo.com)

of our instinctive life lead us to archetypes. Mythology, archetypal theory, and literary analysis mutually decode one another. An accurate appreciation of literature and archetypes is possible when one draws on mythology for assistance. It is possible to examine people's intellectual and emotional systems with the assistance of literature, which reveals the durability and continuity of myths and archetypes. We are looking for a solution to the topic of how to develop and elaborate on mythical themes found in literature as well as how to determine the coherence of such motifs.

Therefore, using Dr. Jung's archetype theory as a foundation, the purpose of this study is to answer the following questions in an effort to explain the link that exists between myth and literature:

**RQ.** *In what ways does mythology, which may be defined as the mind and vision of early humans emerge in written works?*



**RQ2.** *From which kind of epic do the contents of the collective unconscious and the myths that accompany them originate?*

**RQ3.** *In what ways does the structure of literature stem from myths that all have their roots in the realm of archetypes?*

**RQ4.** *What are some of the recurring ideas seen in both myth and literature?*

From this angle, it is easy to see how one might develop an appreciation for the underlying themes that are explored in works of literature. It is important that I point out that the line of thinking that is recommended in this essay is based on the study that Farbahi has carried out in this sector. The collected writings of Jung proved to be an invaluable resource in this respect. Additionally, one should not be ignorant of the insights provided by Mircea Eliade's two volumes, notably *Visions of Myth and Eternal Return*. These books should be read. We were not able to find any papers that clearly demonstrated how the perspective of myths that is represented in literature originated from archetypes among the publications that are currently accessible.

Because it seeks to demonstrate, via the examination of Shahnameh, how archetypes may be tracked in many places in this work with various symbols in an objective and understandable manner, this article is significant and necessary. Its goal is to do so in a way that will illustrate how archetypes can be found. In this article, we will demonstrate by meditating on Shahnameh that these forms are the potentials of the human psyche, which actualize human notions and ideas and turn them into particular forms. We will do this by showing that these forms are the potential of the human psyche.

## METHODOLOGY

This paper employs an analytical-descriptive research technique, with its foundation in library studies.

### Nature of myth

The term "myth" comes from the Greek word "historia," which may indicate either "story", "search" or "awareness." In ancient Greece, the term myth, which is derived from the Greek mythos and is more often translated as myth,

was used to signify description, news, and intention. Later, the word myth came to be used in the opposite sense of history, which implies anything that cannot exist. Additional definitions include poetic imagination or fiction, as well as disturbed conversation. Myth, in its most literal sense, is the storyteller of a holy and Minoan tale. He acts as the storyteller for the occurrences that took place in ancient times, at the start of everything. In other terms, a myth is a narrative that exists within the framework of mythology, which may be defined as a system as well as a cohesive collection of old hereditary stories that were formerly regarded as real by a group of people. Myths are passed down from generation to generation. Speculative accounts of the motives and activities of extra-terrestrial entities provide an interpretation of the world as it is and of the events that take place in it. 91) Anousheh's work (Anousheh, 2011).

As a result, one might draw the conclusion that a myth, in the conventional definition of the term, is a narrative about a god or some other kind of supernatural creature; "A god-like human being or a ruler who has a royal lineage" (Markarik, 2013: 91). A myth is a narrative that was originally believed to be real by ancient people, but through time it has evolved into a legend and nobody now believes it to be genuine. This interpretation is appropriate given that the term "myth" has the same meaning as "history" and "story." "In the past, myth meant history, but now it just means a story." (Shamisa, 1378, page 233). It is also said that "myth," which originates from the Latin word "mutus," which means "dumb and silent," refers to a term that requires interpretation and must be converted into a language that is comprehensible. (17 according to Stari in 1382).

The tale that is relayed in a myth is not your run-of-the-mill tale; rather, it is a tale in which the protagonists are extraordinary beings who tower above commoners, such as gods and kings of all sorts. As a result, many individuals consider that account to be authentic. On the other hand, people could not accept the narrative and think that it's made up. Because of this, the atmospheres of sanctity and mystique are present in it. Without a doubt, the mystical or

spiritual connotations associated with myths were among its earliest manifestations.

According to Abrams, a myth is a tale that is inserted into the framework of mythology, also known as the science of mythology. This concept refers to a framework or a cohesive collection of traditional tales that formerly had, in the perceptions of certain individuals, at least a grain of credibility. The purpose of telling tales like this was to explain how and why the world came into being, as well as the philosophy behind the events that took place. The second role of these rituals was to provide an explanation for a variety of societal concerns and practices. It is possible to refer to it as "a mythological system, a religion that no one believes in today." (Abrams, 1993, page 122).

The process of creation is another subject that is almost always covered in myth. The myth describes how something came into being; myths also include sentiments and ideas. "Many myths are the basic description of the system of nature and cosmic forces" (Kaden, 1977: 408) is a quote from an author who states that myths have been around for a very long time.

### **Function of myth**

Every myth is able to accomplish its purpose of explaining and describing the world by making reference to gods and other supernatural creatures. The myths and legends that have been passed down through generations teach human beings who belong to a certain group or culture how to live and how to give their lives purpose. (Makarik, 2013, page 34).

On the other hand, the myth is a teaching of wisdom, which is regarded as the first step on the path to wisdom. This is because it is a tough and enormous job to provide sense to a world in which a man finds himself confused, disturbed, and powerless, and was terrified of many things. This is due to the fact that he was unaware of the reason for and process behind their creation. Because of this, he devised the reasons and causes for the creation of the world, and he defended his decision to make trees, mountains, oceans, animals, men, and women. As a result, a "myth" is a depiction of the actions that gods or the cultural forebears of society have taken,

and it serves as a model for the fundamental and significant tasks that people must do. It is possible to say that mythology refers to works of an initiative whose metaphysical or mystical meaning has been lost but which indicate the origin and root of all things, and that all of those works are the first step toward knowing the secrets of the universe and comprehending the world beyond, as well as discovering the laws of Gita and illuminating contradictions. (18 according to Stari in the year 1382).

Myth serves the same purpose that religious tales do for the most part. In ancient times, it had a holy quality, and as a result, they stated that myth is a religion, which is something that we do not believe in now. Therefore, it is possible to say that mythology is a unique system, and at its core, it is religious.

One definition of myth describes it as "the way people of ancient ages would perceive phenomena that had a mysterious aspect for them; an effort to explain the mysteries of life in that era." In other words, myth "is an attempt to explain the mysteries of life in that era." The essential element to take away from this is that "relying on multiple gods and devils to interpret existence did not merely have a theoretical aspect and ultimately led to action (rituals, worship)." It is evident that all of these ideas and deeds had an element of sanctity for human beings, and it is possible that it was their major focus (Shamisa, 1378: 234). Ransoms, sacrifices, constructing temples, numerous rites to laud the gods, and warding off bad spirits were all examples of activities that fall under this category.

It is possible to suppose that contemporary man's mind has retained the same mythical processes and concepts as in the past. According to Mirchaliyade, issues such as tribalism, white dominance over black, heroism, and other similar topics may be easily observed: "by carefully observing the customs and traditions of different peoples, creed, and attention to myths and primitive beliefs." This is due to the fact that myths often represent a holy history and narrative. The story's protagonists and antagonists are always more advanced than humans. This kind of personality should be found in today's sporting winners, artistic and cinematic celebrities, or those who follow

personalities like Marx and Hitler, amongst other historical figures. The development of a number of different mystical groups and all point to the presence of a mythical vision in the minds of people living in civilized worlds" (Eliade, 1362: 14).

### **The paramount feature of myth**

**a.** The elimination of the passage of time is the most important aspect of myth. Mythic time may be reversed, but linear time cannot behave in an irreversible manner. Rather, history is rewound and, as a result, the creation of the world or the age of creation, which is an era of ceremonial paradise, is recreated and revitalized. This is accomplished by having specific rituals or by retelling the tale of creation. In general, human societies are a dynamic factor that transcends time; "It connects the past (traditional beliefs) to the present (current values) and faces the future (spiritual and cultural aspirations)" (Green, 1376: 12). Myth has an omnipresence in time and space. Human societies are also a dynamic force that transcends time.

**b.** The origin of all knowledge may be found in myth, however, there are many who believe that myth defies scientific explanation. However, there is no way that it will be able to impede the progression of science in any way, shape, or form. A sort of experiential knowledge known as myth has developed in tandem with more rigorous and objective forms of knowledge over time. "Rationality has been associated with mythology from the beginning; This kind of knowledge is not necessarily a hindrance, rather, it can be said that they complement each other and help both people to know and understand the world better" (ibid: 12). This is a big statement, but it is one that can be made with confidence.

**c.** Mythologies are characterized by their communal and group aspects. Myth, in point of fact, is the expression of a profound sense of connection, togetherness that is not just present on the intellectual level, but also present in feelings and actions and throughout one's whole existence.

### **Types of myth**

In light of the arguments that have been presented, mythology may be broken down into

two categories: explanation and justification.

**a.** Explanation Mythology comprises tales connected to the creation of the universe and man, an examination of natural occurrences or the genesis of countries, and a description of conflicts and events that happened between gods and demigods and superhuman creatures. An example of this would be the Zoroastrian myth of creation. A man from the rhubarb plant or the narrative of the origin of the fire in Greek mythology, according to which Prometheus takes fire from the sky and brings it to earth, and for this transgression, he is chained to a rock by Zeus, and an eagle consumes his liver, which is replaced every day. In other words, Prometheus is punished for stealing fire from the sky and bringing it to Earth. You go, you eat. That's it.

**b.** Justification mythology is the study of the origins of myths, rites, rituals, and beliefs that are celebrated and carried out by humans. This kind of mythology is connected to a significant portion of the beliefs held by followers of all world religions (13).

Myth is a religion that people in modern times do not believe in, which is something that everyone should be aware of. When it comes to describing and understanding faith and belief, we run into myths, and this is the case even if they consider it to be a religion.

Before we go on to the next part, it would be beneficial to discuss certain misconceptions that, in the opinion of Mark Schorer. "The myth is a military one that shows our highest and deepest natural and instinctual life," says Schorer. "The myth" is a location where man's most basic awareness of the world may be found, and this awareness can manifest itself in a variety of ways. All ideas and certain attitudes are dependent on it. And many people, for a variety of reasons, feel it to be a sign of the deeper meaning that lies inside both the universe and the life of an individual (Schorer, 1994: 31).

### **Correlation between myth and literature**

There has been a great deal of discussion on the connection between myth and literature; yet, the majority of literary critics agree with the statement that "myth is in most cases the narrative

structure of a literary work" (Mekarik, 2013: 34). Myth, according to the common idea, is responsible for the production of a massive and priceless portion of literature that is referred to as epic by those who classify works of literature. Because the environment of speech in epic literature is epic, and epic is born and bloomed from myth, there is a structural relationship between epic and myth in the sense that epic literature has a structural link with myth. According to Kazazi (2010): 2, "a myth is like a mother who grows epic in her lap.

Concerning the connection between mythology and literature, there have always been two extremely active perspectives that exist in tandem with one another:

1. How, when seen through the lens of mythology, may literary works be identified?
2. How can the enduring nature of mythology in literary works be demonstrated?

What is presented and what is actual is the dynamics of the deep structures of the unconscious, and what is realized is a new reading that is constructive and irreducible. This is true from both an external and an internal standpoint. Nevertheless, alternative conceivable and desirable ways of thinking are precluded and violated by this idea. In point of fact, while investigating the connection between literature and myth, one should look for an answer to the question "Why do some literary works depict a kind of reality that causes the reaction of the readers to them to remain constant?"

There is a very strong connection between dreams, mythology, art, and literature, according to Carl Gustav Jung, who is considered to be one of the best mythologists of all time. Jung had the belief that "art and literature, much like a dream, are the manifestation of exemplary images and the emergence of the collective unconscious." "The works of great writers endure because they express the manifestations of the collective unconscious and the ancient mythological vision that is shared by all nations and countries," Jung explains (Yung, 2012: 86).

According to Jung's perspective, a poet's role is to provide regular people with an interpretation of the collective unconscious and the shapes it takes. Jung asserts that "this is the secret behind a work of art," and he is right. As

far as can be determined, the process of creativity involves instinctively infusing life into example forms, extending and developing on it, and processing it until the work is completed in its entirety. "A translation and report in the language of the present time, the creation and editing of the primary image is" (Ibid. 90).

There is a divergence of opinion among literary theorists on whether all of literature's components originate from myth or if myth is just one of the components that comprise literature. The individual known as Noor Trapp Fry serves as the spokesperson for the first group, while Hoff serves in the same capacity for the second group.

According to Frye, the concepts that appear in literature are taken directly from mythology. Themes that, in his perspective, may be condensed down into a single, cohesive grouping "In a nutshell, the effect that literature has on people's souls is because it serves as a reminder of that paradise that was lost." Poets transport contemporary humans back to the fascinating world that existed before the age of mind and writing by giving new life to the legendary designs of humanity. In light of this, Mr. Fry considers literature to be nothing more than mythical tales that have been retold in a literary format. And these are only the mythical motifs that go into the making of a literary work (Shamisa, 1378: 242–3).

Graham Hoff is representative of those who, like Nur Trapp Fry, see literature exclusively through the prism of mythology. Hoff is of the opinion that mythological critique does not provide anything of significance. While literary works must be valuable works in the first place, the fact that a specific literary work is founded on a certain myth does not lend the work any more worth (Hoff, 1365: 153). It is impossible to dismiss Fry's ideas in spite of the objections that have been raised against his hypothesis. There is some cause for skepticism about the assertion that literature is just the repeating of pure mythological motifs.

When we examine literary works more closely, we can notice that the reoccurring themes that are evocative of the mythical memories that are stored in mankind's collective unconscious are employed often in the depth of

literary works. Therefore, in order to adequately describe both literature and mythology, we will spend some more time on certain words. According to Jung, widespread mythological ideas existed throughout the majority of ancient peoples. These beliefs continue to manifest themselves in the human psyche (a person's dreams and thoughts, for example) as well as the human race's cultural products (such as art and literature). The purpose of this mythological critique is to examine a number of ideas and terminology that are associated with mythical beliefs

### **Collective unconscious**

Jung discovered some kind of connection between them after studying mythology and investigating the foundation of myths. After some time, he discovered that our ancestors who frequently had repeated experiences from the real world over the course of several thousand years, passed down history of mankind to modern men in an inherited manner. The contents of such experiences are not established directly in the experiences of an individual, but rather they are established in the brains of all men. Jung came to the unsurprising conclusion that "there are commonalities in beliefs, legends, and folk beliefs of different nations and plants that people somehow benefit from in their actions, behavior, and thoughts." It may also be said that "the collective unconscious is the basis and foundation of the human mind," and that "the more we get to its deeper levels in the collective unconscious, the more common and universal it becomes" (Tabrizi, 1373: 36).

Therefore, Jung differentiates the unconscious that Freud believed in, that is, the unconscious that emerged from personal experiences, from the unconscious that he believed in, that is, the collective unconscious. According to Jung, "The collective unconscious has a general aspect and is common to all human beings. It is not bound to the private experience of a certain person because its content is beyond the perceptions of a person" (Shaygan, 2007: 207). In other words, the collective unconscious is something that is shared by all people.

### **Models of excellence or prototypical representations**

Jung believes that the collective unconscious contains examples of things that should be avoided. exemplary pictures or archetypes, images or occurrences produced from the very early world, as well as the thoughts and reflections of our ancient ancestors, all of which are inherited in the subconscious mind of contemporary man. These photographs serve as an illustration since they date back several million years; they are shared by a wide variety of people from a variety of nations and ethnic groups and seem almost unchanged.

Jung believed that archetypal themes would often express themselves symbolically while they were in the process of projecting themselves to the outer world. And for this reason, the idea of a symbol is very significant to his psychological framework" (Tabrizi, 1374: 38).

This is what Jung means when he writes, "We see these roles in the fantasies, dreams, delusions, and illusions of people living today" (Jung, 2012: 63). And here is where Jung takes a shot at art, stating that he "believes that artistic creation is the resurgence of exemplary images in such a way that with the help of this creation, everyone finds the ability to reach the deepest resources of life that would be impossible to achieve in any other way." (p. 90).

Because of this, it is possible to make the argument that "just as the unconscious content of a person is a reservoir of complexes." Images may be found throughout the collective consciousness. The collective unconscious is a storage facility for the relics of the experiences of ancestors. It is a treasure trove filled with sediments that tell the tale of how things got started. The pre-made shape of the cosmic system may be found in the center of it... Allegory is the language that is spoken by this profound layer of the unconscious, and the older the symbol, the deeper it is. As a result, the symbol will grow more generic as it ages... Jung referred to these sorts of pictures, which are everlasting in nature, as archetypes. Jung believed that archetypes slept in the depths of the potential unconscious. Archetypes are pre-rational organizations that exist as a potential force in the endless sea of the unconscious. They lay

dormant in the sea of the unconscious. According to Shaygan (1380: 207), "What we inherit is the aspect of pre-construction and planning of archetypes."

### **Archetype: the common theme of mythology and literature**

Mythologists believe that archetypes, with all of their many symbolic topics and meanings, have the same interpretation in both mythology and literature. "Many distinct myths include motifs or ideas that are similar to one another. There are also specific pictures that appear again in many national stories, despite the fact that these tales come from different times and locations. These patterns, themes, and pictures often have a similar meaning or typically provide solutions to questions. They have a cultural function that is analogous to one another and elicit a similar state of mind. The term "archetype" refers to these features and imagery because they function as universal symbols. "Myths are tools with the help of which archetypes, which are basically unconscious forms, are revealed and understood by the conscious mind" (Green, 1376: 12). This is what has been claimed about myths.

Jung noted a strong connection between dreams, myths, and art because all three serve the function of media that make archetypes available to the conscious mind. Dreams, myths, and art all play a part in this interaction. According to Carl Jung, "A great artist is a human being with an eternal perception, a special sensitivity to archetypal ideas, and a talent for speaking with eternal images that enables him to convey the experiences of the inner world to the outer world with the help of his artistic form." In other words, a great artist is someone who has the ability to talk with eternal images. According to Carl Jung, an artist's raw materials are of such a kind that it is perfectly rational for him to seek assistance from myth in order to give the most elegant expression possible to his experience (ibid.: 181). The anima, the animus, the shadow, the mask, the dual system, the lady who crosses water, and so on are all examples of archetypes that Jung was preoccupied with.

### **Dual system**

"In mythology, we consider the world system as being founded on duality and contradiction. To put it another way, the world is made up of day and night, good and evil, etc., and if there isn't a single system of creation, it loses its existing structure. "For this reason, in myths and literature, opposite or antagonistic and anti-heroic forces are always seen against each other. This is because" (Shaygan Far, 1380: 147). This line of thought has been memorialized in the canon of literary works as a fight between heroes and anti-heroes.

Therefore, if we examine Shahnameh through the lens of mythological criticism, we find a remarkable feature in Shahnameh, which is that the entirety of Shahnameh is predicated on a single story: the story of Zakhak, Rostam and Sohrab, Rostam and Esfandiar, Kavus' ascent to the Sky, Ekvam the Giant, Alexander and Indian Kid, Karam Haftavad and... All of these stories have a mythological basis as a result, one ought to be led to assume that this story, in addition to the other sagas, is a fiction. The battle against inconsistencies and contradictions is brought up in epic, which is one of the fundamental institutions and foundations that myth relies on. As a result, the struggle between good and evil is the book of Shahnameh's primary focus.

"If we look at Shahnameh as a cohesive whole, it is a linked saga in which individuals in their many faces come and depart from Kiyomars to Yazdgerd. This happens all the way from the beginning to the end of the book. If we overlook the ways in which it varies, the coming and departing is always being created and destroyed as it transitions from one destiny to another. It is a narrative of connection and battle between the ground and the sky, as well as between those who dwell on the earth and those who dwell in the heavens.... As a result, it is plausible to assert that mythology is this great epic's primary focus and driving force. Because the unending conflict between man and destiny, effort and forgiveness, and free will and determinism is represented in the most compelling manner in Shahnameh, the Persian epic poem. The mastery of this topic has provided

Shahnameh with a legendary depth throughout its whole" (Serami, 1378: 59).

Because the backdrop and internal structure of myth and epic are identical, the fact that this epic has a mythical base even in its form is not strange at all. In other words, the myth is a mother from which epic is born, but what differentiates epic from myth is that epic develops and extends one of the institutions and foundations of myth. In other words, the myth is a mother from which the epic is created. It is invigorating to hear it referred to as an epic. Conflict is the cornerstone of myth and is what gives epic its distinctive character. In other words, the prototypical example of a dual system (Kazazi, 1368: 18).

Because of this, whenever there is an epic, there will always be a contradiction as well as a fight between incompatibles. These two go together hand in hand. If we look closely and investigate every epic event, it will ultimately turn into a struggle between parties that cannot get along with one another. Isn't every epic a narrative of a fight between equals and a confrontation between dissidents? This struggle may take place between two warriors, two clans, or two individuals. It can also take place between warriors and demons, warriors and earthly and transcendental powers, or between warriors and each other.

The following is a synopsis of the conflict between dual and constructive powers of existence in Shahnameh, which is based on a mythical belief:

**Table 1**

<b>Good</b>	<b>Evil</b>
<b>Forgiveness</b>	Endeavor
<b>Determinism</b>	Volition
<b>Human</b>	Demon, Dragon
<b>Ahura, God</b>	Devil, Demon
<b>Day</b>	Night
<b>Ally Countries</b>	Foreign countries
<b>Sun</b>	Moon
<b>Water</b>	Fire
<b>Lion</b>	Cow

Look at the contrasts in these verses:

Iran=fire Turan=water Iran=lion

Turan=cow

From that place, all the way up to Afrasyab, Iran has become fire and Turan-like water,

Out of haplessness against Iran,  
 Enemies pay taxes to Iranians,  
 Every lord submitted to pay tributes and taxes,  
 And didn't dare to try cow against the lion

### **Crossing water**

Crossing Water is yet another classic picture that unquestionably has its origins in mythology and has developed into a common theme in many works of literature. "In both literature and mythology, sea and river water symbolize life, birth, life, unconscious refinement, and feminine or mother characteristics. Crossing water indicates either rebirth or death. According to Carl Jung, "water is also the most common symbol of the unconscious mind." (Green, 1376: 162) [Footnote].

The archetype of navigating a body of water appears several times throughout Shahnameh. After overcoming a river or other body of water, the hero always advances to the next stage of his life. Here, for instance, we will discuss two examples of these archetypes that may be found in Shahnameh:

"Ferydun gets across Arvandrood with his knights, and their life enters a new stage that is high with zest, vitality, and birth" (Shahnameh, volume 1: 67-68). [T]hese words are from the book of Shahnameh.

Siavash entrusts Bahram with command of his army, and he and his troops go across Jihun in order to receive a message of confidentiality from the children. The sound of Siavash moving over the river is linked with the sound of death. On the opposite side of Jeyhun, he has a harrowing encounter with death." (38)

### **Woman**

The feminine archetype is yet another form of archetype that can be traced back to mythology and makes an obvious presence in epic. Women are considered to be representatives of malevolent energies in mythologies that use the dual system. The same may be said about the devil, sorcery, and snakes; nevertheless, women, because of their connection to the moon and the earth, also possess positive characteristics. "However, in literature, women frequently appear in their negative aspects as old witches or as women



who are plotting, dangerous, and lustful, and in their positive aspects, they are seen in the faces of a kind, supportive, and nurturing mother" (Shaygan Far, 1380: 147). [Citation needed] "However, in their positive aspects, they are seen in the faces of a kind, supportive, and nurturing mother"

When an archetypal woman has a beautiful and angelic appearance (positive maternal aspects), she is said to "represent the principle of life, birth, warmth, nurture, support, fertility, growth, and abundance." On the other hand, when an archetypal woman has an ugly and terrible appearance, she is associated with a witch, a hag, a prostitute, and a bitch. (Green, 1376: 164). "It is annihilator, which is associated with sensuality, fear, danger, darkness, and..."

In the Shahnameh, mothers such as Faranak, Sindokht, Sudabah, Tehmina, Jarire, Farangis, Katayoun, etc. show good and archetypal angels who coexist with life, nurturing, support, etc., whereas women such as magic wenches, Sudabah, and... are the negative aspects of the female archetype, which are associated with witchcraft and sensuality.

### Snake

In our mythology, the snake serves as a representation of the archetype that represents death and destruction. According to one source, "the snake, in general, is a symbol in mythology of pure energy and force (compare with libido), evil, corruption, sensuality, destruction, mystery, wisdom, and the unconscious mind."

The character of the snake plays an important role in the narrative of Zahhak in the Shahnameh. In this tale, Demon manipulates Zahak into murdering his own father and guides him in the wrong direction. To put it another way, Zahhak is Demon's servant, and Demon is the one who makes his snakes by kissing Zahhak's shoulders. "Ejidhak is connected with the symbol of the snake on both sides; one of them is that the snake itself is considered to be amazing. "Another thing is that two snakes spring up from the demon's kiss that is placed on the shoulders of this tyrant monarch... According to the symbolism of Iranian tales, the snake is a representation of the devil, and when the devil wishes to hide his true identity, he

takes the form of a snake. (Kazazi, 1370, pp. 10-11).

### Tree

The term "tree" is used symbolically to allude to "the life of the universe, its continuity, growth and reproduction, and regeneration processes." This meaning is intended to be as broad as possible. According to Green (1376: 165), "A tree is a sign of inexhaustible life, and as such, it is equivalent to a symbol of mortality."

"In Siavashgerd, at the same spot where Siavash's blood dripped on the ground, a tree grows, which has the image of the holy prince's face on each of its leaves" (Sarami, 1378: 567). This passage is taken from the Shahnameh.

This representation of the archetypal tree is an attempt to comprehend that Siavash's blood has an ever-regenerating life and is eternal.

### Immortality

Another one of the fundamental archetypes, immortality may often be conveyed in one of two ways:

a. Escape from time: returning to heaven, which represents the state of pure and ageless pleasure that man once occupied before his tragic descent into the abyss of corruption and mortality.

b. Mystical absorption in a distant time: the topic of death and unending rebirth; the idea that man might attain a kind of immortality by submitting to the enigmatic and immense rhythm of the everlasting cycle of nature, particularly the cycle of seasons.

According to Fry, "the whole framework of literature is the myth of losing good old days" (Fray, 1372: 144). This is Fry's perspective on the subject.

According to the book "Shahnameh," "the story of the end of Key Khosro's reign, his choice of death before death, and his connection with this plan for immortality is like this." Key Khosro, after having previously eliminated Afrasiab, his maternal grandpa, and Piran Veyse, who exhibited Ahurai heritage from a Demon. The evidence leads one to the conclusion that the world is not appreciated, and that density and the multiplication of power give birth to nothing but corruption and wickedness.

It is his greatest concern that, at the conclusion of the shift, he will have worked himself to the point of exhaustion. As a result, Key Khosrow makes the decision to pass away before his time comes, which allows him to avoid the taint of passing time and instead attain immortality and complete contentment.

### **Hero**

The hero figure is another archetypal representation that Jung focuses on. "The hero embarks on a long journey in which he must undertake impossible tasks, fight monsters, solve unanswerable mysteries, and overcome insurmountable obstacles to save the kingdom or possibly marry the princess" (Greene, 1376: 166). The existence of the archetypal hero is inextricably linked to the concept of the quest.

Rostam and Esfandiar, two of the most notable heroes in *Shahnameh*, are strikingly similar of the classic image of a heroic figure. Both of them are recognized as heroes of Haft Khan, which is a series of seven difficult tests in which the heroes face adversaries such as demons, witches, and carnivores while also engaging in bizarre activities. As can be seen, an archetype is a basic blueprint of the actions of heroes that exist in the contents of our collective unconscious, and literature is the medium through which this archetype manifests itself.

### **CONCLUSION**

The archetypes that have been presented are, without a doubt, just a very minor fraction of the hundreds of archetypes that are used to organize *Shahnameh*. These archetypes, without a doubt, serve as a map for the reader to use in determining what the story of *Shahnameh* is about. The mythological perspective of *Shahnameh* demonstrates, in an accurate manner, how this magnificent work views the human predicament from the very beginning. It also demonstrates, in an accurate manner, how it reflects the height and depth of humanity. However, it is necessary to acknowledge that despite the fact that only approximately five thousand verses of *Shahnameh* clearly illustrate the history of Iranian mythology, the same

mythical attitude can be clearly observed everywhere throughout *Shahnameh*, both in heroic and historical portions of the poem. This is the case even though it is the case that only about five thousand verses of *Shahnameh* clearly exhibit the history of Iranian mythology.

On the other hand, it is an undeniable fact that Ferdowsi, in the aforementioned monumental work, distinguishes the mythology of Iran from that of other nations. He does this by stating that "the simple and sometimes superstitious description of creation legends and the adventures of gods, kings, and heroes, which is the subject of mythology in *Shahnameh*, is strongly related to philosophical and moral issues combined." In addition, the mode of communication is not a straightforward narrative, which has, in many places, turned into dialectic dialogues and argumentative dialogues.

Ferdowsi unavoidably sets his stories in a philosophical and moral framework in order to ensure that people take his words seriously and do not regard them to be lies (Khalghi-Moghadam, 1381: 100). In order for everyone to realize that there are more significant concerns that need to be thought about. In any event, in order to conduct a more scientific study of *Shahnameh*, it is required to look for the inner spirit of a work. This is because the inner spirit of a work is what has created the vitality and effervescence of the work's form as well as its enduring appeal. A spirit that displays the full work is a manifestation of revivifying and uniting energies that come from the depths of mankind's collective psyche. This spirit shows the work as a whole.

Undoubtedly, a very large portion of *Shahnameh*'s success on a global scale is attributable to the fact that Sage of Tous has drawn delicate strings on the structure of his work with mythological and archetypal images that show a deeper reality, and their vibration is such that it resonates sympathetically in the depths. This is one of the main reasons why *Shahnameh* has become so popular around the world. The existence of the reader begins with the question of whether or not this sympathetic resonance is due to being together in the feeling and behavior and the totality of life that

transcends time. Furthermore, whether or not all of the manifestations are exemplary and all smooth. In addition, whenever and whenever they make an appearance, they cause the audience to feel sympathetic feelings.

It is possible to say that in accordance with the mythical component of Shahnameh and also in accordance with the mythological character of this epic, in addition to the fact that the myth is a device that materializes and expresses archetypes, plenty of archetypes have been embedded inside the framework of Shahnameh.

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### Biodata

**Roghayeh Karimzadeh Naghshineh** holds a Ph.D. in General and Comparative Linguistics, Iranian Studies, and currently works as a lecturer at Islamic Azad University, South Tehran Branch. She has published numerous books and papers on the Persian language and literature and has recently shifted her focus to Shahnameh.

Email: [rkn\\_1336@yahoo.com](mailto:rkn_1336@yahoo.com)

