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Analysis of the Mythological Story "Malik Mohammad, Malik Ahmad and Malik Jamshid" based on Joseph Campbell's Theory

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Abstract: Stories are rooted in the cultural beliefs of every nation, especially the mythological stories that originated from the ethnic and national unconscious according to Jung. The objective of the present study was to analyze the Azeri story "Malik Mohammad, Malik Ahmad and Malik Jamshid" based on Joseph Campbell's hero journey's theory (1987-1904). The significance of this study is the cultural and mythological importance of folk tales and Campbell's theory. This study was conducted as interdisciplinary by descriptive-analytical method. The question is; How do the stages of the above story match Campbell's hero journey? What are the most important mythological symbols of this story? Hypothesis Given the mythological nature of this story, although not all stages of the hero journey can be applied, it definitely has many stages, and many mythological symbols can be found and analyzed. Some of the study results; due to the Oedipus complex in the hero (Malik Mohammad), instead of him reaching unity with the father with the help of the goddess, the father of the earth (the king) is in love with the mother, and he, with the connivance of the goddess, prevented the two from reaching each other. Therefore, the stage of his oneness with the father is not complete. Also, this folk tale, with its simple plot, lacks stages of the hero's refusal of the return, magic flight and rescue from without to bring the hero back, and the hero simply returns to society.

Keywords: Folk Tale, Hero Journey, Joseph Campbell, Myth, Azari Story.

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Introduction

The story "Malik Mohammad, Malik Ahmad and Malik Jamshid" with different narratives is present in the Folklore of various ethnicities, including Kurdish, Lor, Azari, etc., but this study has addressed the printed and Azari version (refer to; Seifi, 2016: 207-211). The objective of the present study was to analyze this mythical story according to Joseph Campbell's hero journey's theory. Given that this theory is concerned with the heroic and mythological dimensions of the stories and not their ethnicity and nationality, according to Campbell; "whether the hero is a Greek or a barbarian, whether he is a Jew or a non-Jew, there is no difference in his behavior" (Campbell, 1949: 46). Therefore, in this article, the Azari dimensions of the story are not discussed, and only the stages of its hero journey are included. The most important questions of this study are; 1. How do the stages of this story correspond to Joseph Campbell's hero journey's theory? 2. What are some of the most prominent mythological symbols in the story of "Malik Mohammad, Malik Ahmad and Malik Jamshid"?

The hypotheses are; 1. The above story seems to be consistent with most of the stages of Joseph Campbell's hero journey, and of course it may lack some of its stages or change the order of some other stages and 2. Mythological stories in folk culture, although they seem primitive and uncomplicated, have significant mythological symbols.

Literature review

Until now, many studies have been conducted on mythology and Campbell's theory, and many Persian literature texts have been analyzed based on this theory, but so far no study has been conducted on the consistency of this story with Campbell's theory.

Some of the most important theoretical literature from new to old; Azarmidokht Rokni (2013) in the book; "Leads of Heroic Journey and Transition from Astana in Iranian Literature" examines Campbell's theory in Persian literature, but does not include the subject of the present article. Farzad Qaemi (2010) in his article "the background and theoretical foundations of the mythological criticism approach and its background and method of application in the reading of literary texts" analyzed this theory and its interdisciplinary aspect, i.e. its connection and function in literary texts, and also examined the folklore of this article, was not intended by the author and Joseph Campbell (1949) expressed his theory in the book *Hero of a Thousand Faces*.

Some of the most important experimental literature from new to old; Mohammad Pashaei Mehtarlo, Ebrahim Iqbali and Rashid Asadi (2021) in the research "Analysis of the archetype of the hero's journey in the poem "Gol and Nowruz" based on Joseph Campbell's model" have discussed the compatibility of the poem "Gol and Nowruz" by Khajo Kermani in Campbell's theory, and Mahmoudreza Ghorban Sabbagh, (2013) in the article "Examining the Structure in Rostam's Haft Khan, a Criticism on the Archetype of the Hero's Journey" examined the Haft Khan of Ferdowsi's *Shahnameh* in this theory. Therefore, the gap of the present study is still significant and it seems necessary to fill it.

Research methodology

This study has been conducted as interdisciplinary by analytical-descriptive method. In this way, the written story with the stages of Campbell's hero journey has been analyzed as a library study.

Relationship between myths and folk tales

Mythology of folk tales is one of the interdisciplinary topics. Because in addition to mythology, it is connected with philosophy, literature, psychology, religion, archeology, anthropology, mysticism and art. Myths are old stories that were once considered true by ancient peoples. As this



meaning comes from the term myth itself, which is the same as history and story. Myth was once history and today it has been found as a story (refer to; Shamisa, 2022: 265). "A myth is a sacred story that tells the visible works of gods and supernatural beings or culture-creating ancestors that happened in the past and is the description of the creation of the universe" (Eliade, 2013: 11). Time and place are lost in mythical phenomena. The language of myths is the language of symbols (Kazazi, 1993: 127).

"At the heart of children's fairy tales, there are inner motivating forces. Fairy tales usually have a happy ending. They represent the victory of the mind, not the body" (Campbell, 2018, 39). "Myth is like a wide door through which cosmic energy is manifested in human culture. Religion, philosophy and art, historical and early social forms, important scientific and technical discoveries and the night dreams of mankind are all bubbles emerging from the magic circle of myth (Campbell, 1949: 15).

Joseph Campbell's hero journey's theory

Campbell in his four-volume work; "Masks of God" (1960-1968) has narrated the critical history of mythology from the ancient world to the modern world. The first volume of this collection is "Primitive Mythology", the second volume is "Oriental Mythology", the third volume is "Occidental Mythology" and the fourth volume is "Creative Mythology". Also, Campbell has followed the same procedure in his book "Historical Atlas of the World of Mythology" (Refer to; Ghaemi, 2010: 43-45). Campbell in his most famous works including; "The Hero with a Thousand Faces" and "The Hero Journey", by examining the myths of different cultures of the world, has explained how the archetype of heroism was developed. His perspective is associated with mysticism and spirituality and is based on Freud and Jung's theory of the unconscious. Sigmund Freud (1856-1939) proposed the theory of individual conscious and unconscious, and "Carl Gustav Jung" (1875-1961), a Swiss psychologist, proposed the collective unconscious mind in addition to Freud's theories (Jung,2001:79)

He considered this collective psyche to include a collection of very ancient prehistoric experiences that are manifested in archetypes. According to Jung, the original artist is the one who, due to the ability to use the resources accumulated in the collective unconscious, creates works that touch the deepest strings of the readers' souls. Jung about the nature of the collective unconscious mind said: "this mental life is the mind of our ancient ancestors and shows their thoughts and feelings, and what they thought about the world and life, as well as gods and humans" (Payandeh, 2017: 313).

Jung has never left anything that can be called "mythical literary criticism", but mythic criticism is a combined and interdisciplinary approach based on a combination of scientific approaches such as anthropology, history of religions, comparative theology and psychology (Kennedy 2009:102). Criticisms based on Jung's theory are called "Jungian criticism" or "Jungian archetypal criticism". In this analogy, the mythological study of literary texts based on Joseph Campbell's theory - which is based on Jung's views - can also be called Jungian archetypal criticism.

Joseph Campbell in an interview said: "during 1928-1929, I met Jung and Freud, those two opened the door of mythical psychology to me. When I was writing the book "The Hero with a Thousand Faces", both had an equal share in shaping my thoughts; Freud's theories were used in some fields and Jung's in others. I often refer to Jung's works, Freud has nothing new for me. Jung gives me clues that show how myth speaks to us directly and without any rules or formulas. Jung has been my companion since 1927. But Jung doesn't have the last word, in fact, I don't think there is any last word" (Campbell, 1990:121).



In "The Hero with a Thousand Faces", Campbell divides the hero journey into three stages: "departure", "initiation" and "return" and explains own sub-stages. In total, in his opinion, the first stage, i.e. departure, is divided into 5 sub-stages: 1. Call to adventure, 2. Refusal of the call, 3. Supernatural aid, 4. The crossing of the first threshold and 5. The belly of the whale or crossing the night realm. The second phase, i.e., initiation that the hero steps on the road of trials and moves towards excellence, is divided into 6 sub-stages: 1. The road of trials, 2. Meeting with the Goddess, 3. Woman as the temptress, 4. Atonement with the father 5. Apotheosis and 6. The ultimate boom. The third phase, i.e. return, includes 6 sub-phases: 1. Refusal of the return and / or Denial of the world, 2. Magic flight, 3. Rescue from without to bring back the hero, 4. The crossing of the threshold of return, 5. Lord of two worlds and 6. Free in life or performance of the ultimate boom (refer to; Campbell, 1949: 40-46)

Story Summary

A powerful king lives in a province where three sons named; Malik Mohammad, Malik Ahmad and Malik Jamshid. Because he is very worried about them, he built a city for them under the ground so that they can be trained there, they are safe and he does not allow them to leave. One day, the sunlight shines into the city and the sons, who have never seen the light until then, take the path of the light and come out. Those who cannot see a place for a while, all three decide to go on a journey. Their father had advised that: "you should never go on the left, but you should always move on the right".

Malik Ahmad moves and reaches a crossroads. He sees that it is engraved on a black stone; "whoever goes on the right remains safe, but there is no return from the left". But, Malik Ahmad goes to the left. When he goes several miles, he reaches a large meadow with bubbling and beautiful springs. He was resting under a towering plane tree when suddenly there was a thunder and everything went dark and a terrible voice heard: "I am mourning your mother. Why have you entered my residence?" I will break your horse's poison and kill you." Suddenly a huge demon comes and kills Malik Ahmad.

After a while when there is no news of Malik Ahmad, Malik Jamshid gets worried and goes looking for his brother. After several miles, he reaches the same crossroads and reads what was engraved on the black stone; "whoever goes on the right will remain safe, but there is no return from the left". Like his brother, Malik Jamshid selects the left due to curiosity. Then, he reaches the same meadow where his brother had reached. He sees that demon killed Malik Ahmad. Malek Jamshid gets angry and wants to avenge his brother. But, after a while the demon wins and kills Malik Jamshid as well.

Later, when Malik Jamshid did not return, Malik Mohammad gets worried about his brothers, goes and reaches the same crossroads and the same black stone that prohibited him from going to the left. But, he also selects the left. When he reaches the meadow, he sees the dead bodies of his brothers and their horses left in the meadow. Suddenly, it gets dark and an angry demon appears. She threatens Malik Mohammad that she will tear him to pieces now that he has entered his territory. Malik Mohammad, who realizes that he cannot fight her, quickly climbs the plane tree and stays there until it gets dark. The demon, unable to climb the tree, gets tired and leaves after a while. Then, Malik Mohammad sees a light in the distance. He comes down from the plane tree and moves towards the light. He sees a palace that is located in a dark and mysterious castle. He enters and sees that there are 40 girls cooking.

The girls know him. Malik Mohammad tells the story, the girls say: "that demon is our sister, her name is Chehel Gisu, each of which is 40 cm long. You will never be able to reach her. But,



fortunately she is now sleeping in the palace and her sleep lasts for 40 days and nights. If you want to refer to her, she has a spell. There are three horses and a dog in the courtyard of her castle. There are also bones and hay. You should go and put 40 steel nails in her hair and fasten hair to a steel nail. If she wakes up and screams, we will hide you. Then, you should slowly go to the yard and take the hay and throw it in front of the horses and throw the bones in front of the dog. Then, if she is still asleep, you should go over her head and shout to make her wake up. When she wakes up, she will make you swear to open her. But, you should not accept unless she swears you to the blue sea horse, if she swears, you will open him.

Malik Mohammad goes and implements the girls' statements one by one. The demon wakes up and Malik Mohammad steps on her chest to tie her tightly. When the demon swears him to the sea horse, he releases the demon. At this time, the demon says that "Malik Mohammad, I made a covenant with my God that whoever steps on my chest, I will marry him, now I want to marry you". Malik Mohammad accepts and a magnificent wedding celebration is held for 40 days and nights.

One day, when the bride and groom are walking in the garden, a strand of hair falls into the stream of water and the water takes the hair to another kingdom's palace and another province. As soon as the king's servants show the hair to the king, the king orders to find the owner of the hair and bring her to him. This is a difficult task. So, the king's ministers order the old women on pots to ride around all the provinces from the top of the sky to find the owner of that hair. They go and find Chehel Gisu. The king sends a messenger to her who has fallen in love with her and should come as soon as possible. But, Chehel Gisu says that she is married and cannot come to the king.

The king does not change his decision. Therefore, he marches towards the castle of Chehel Gisu. She says to Malik Mohammad; "they can't defeat me unless you come out and distract me". Chehel Gisu single-handedly defeats them in the first attack and runs away. The king attacks again but Malik Mohammad comes out to help. But, Chehel Gisu is distracted and defeated fearing for Malik Mohammad's life. They arrest her and take her to the king's province.

Chehel Gisu had already told Malik Mohammad that if I am caught, tell the sea horse and he will come to help me. Malik Mohammad does so. The horse of the sea arrives, Chehel Gisu and Malik Mohammad ride on the sea horse, whip and fly to the sky and return to their province. But the king attacks for the third time. This time, Chehel Gisu and Malik Mohammad immediately get on the sea horse, and whip and the horse take the two of them to the sky. The king and the army are stunned, defeated, and the two live happily ever after (Refer to; Seifi, 2016: 207-211).

Matching story stages with Joseph Campbell's theory

Stage 1: departure

1. Call to adventure

Before the start of the journey of the three brothers, the situation is normal. But, this situation seems only normal because it is characterized by uselessness, stillness and lack of dynamism. Their father has placed them under the ground with morbid concern. Being there is a sign of inferiority. In his imagination, he placed them in safety. But, the darkness that rules over the city is a symbol of lack of awareness and misguidance. According to Jung, the task of the hero is to overcome the monster of darkness, the victory of the conscious over the unconscious. Day and light are conscious symbols and darkness and night are unconscious symbols (Jung, 1990: 284). Three princes from the universe are freed from darkness by shining light to an underground city, and this is how the call to hero journey begins.



His father seems to be the guardian of the body and is unable to communicate with the soul. On the other hand, the father is the symbol of the parent inside each of them. A parent who sees safety and happiness in not leaving the narrow and limited circle of habits and is indifferent to spiritual growth and excellence or does not understand it at all.

2. Refusal of the invitation

The story has no refusal of the invitation, because all three brothers quickly accepted the invitation and decided to start the hero journey.

3. Supernatural aid

Light, with the guiding ray as an unseen rescuer, guides the three princes out of the safe circle of habits and towards hero journey. In Islamic mysticism, light is also a symbol of guidance, a manifestation of God's guiding grace and even a symbol of God himself (Refer to; Sajjadi, 1991: below the same word). The only sign of the father's guidance in the story is his advice to the sons to stay away from the left as a symbol of deviation and to move towards the right as a symbol of salvation. It's as if the father implicitly knows that one day they will come out of the city and move to the excellence. Another supernatural aid is an inscribed stone that repeats the father's advice, which of course all three princes deviated and selected the wrong side and walked in the path of their heart, which is an expression of refinement and purification mixed with suffering and danger.

Another supernatural aid is a small light that guides Malik Mohammad to save him who is trapped in the absolute blackness of the night (the belly of the whale) on a cedar tree. The forty girls present in the castle who are busy cooking food all play the role of the supernatural aid of King Mohammad. Because they teach him the way to connect and break the spell of the goddess (Chehel Gisu). The number forty, which is repeated in the number of these girls, the number of the goddess's hair and the number of steel nails, the length of her hair, her sleeping, and the wedding ceremony, is a symbolic and mythical number. Forty is the symbol of the abundance that is obtained from unity, i.e., it is the symbol of the abundance and multiplicity of creations that are all created from the one existence of God. This number has a special place in popular culture and religion and is a symbol of perfection and maturity. The Prophet of Islam became prophet at the age of 40, and in general, 40 years of age in the Folklore culture represents a person's maturity. This number is also seen in proverbs; "as much as forty camels", i.e., very much and abundance. Also, the establishment of the 40th ceremony for the dead is another dimension of Folklore culture's attention to this number. On the other hand, the number forty has a special place in mysticism. Forty days of I'tikaf and abstinence from a specific action (such as talking, eating, backbiting, etc.). This number has also shown itself in various manifestations of religion such as Arbaeen and has been repeated symbolically many times in literature (refer to; Nemati and Bayati, 2014: 124-132). The last supernatural aid is a mythical creature that can fly on the one hand and the sea on the other hand (blue seahorse) and ends the story in favor of the hero and the goddess.

4. Crossing of the first threshold

Crossing the first threshold of departure is the same for all three brothers. After leaving the city, all three pass the first threshold in a meadow with a beautiful waterfall, which is a symbol of worldly blessings, and shock of worldly manifestations.

5. Belly of the whale or passing through the realm of the night

In this story, crossing the realm of night happens after the road of trials for Malik Mohammad, i.e., the stages of the story are changed a bit. After climbing a very tall cedar tree and the demon

returning (because the demon is not able to climb the tree), he remains in the absolute darkness of the night, which is like the belly of a whale, or, according to Campbell, the womb of the world. But finally with the help of light from a distance, he finds the path in absolute blackness and reaches a castle that is related to the next stages of the story and passes the path of rebirth from which the hero is born. A hero who has already died (not physical death) at this stage is reborn from the dark womb, like; Joseph in the well, Jonah in the belly of the whale, Moses in the basket, Jesus in the grave (Campbell, 1949: 96). No creature will be able to enter from one stage to another unless its life is stopped (Ibid. 99). Once again, the hero of the story passes through the belly of the whale and is reborn. This stage is still after the road of trials. When he enters the dark castle of Chehel Gisu and makes his way to the palace.

Stage 2: initiation

1. Road of trials

The road of trials for Malik Ahmad and Malik Jamshid is the fight against a demon, who finally kills them. Therefore, these two princes are removed from the continuation of the hero journey at this stage. These weaker brothers are the undeveloped dimension of Malik Mohammad, the protagonists of the story, who should be killed. So that the stronger dimension can face the demon and continue the hero journey in the path of excellence. The demon in fairy tales is a symbol of the passion and its evils. These demon is a symbol of accumulated and hidden evils in the heroes themselves. Finally, the hero reaches the excellence when he defeats the inner demon that has become an external symbol. Therefore, "everyone should know the demon inside him and identify the ways to deal with him. The demon of passion is recognized through awareness, otherwise heroic stories have dealt with generalities and presented general plans" (ibid.: 128). "Demons are monstrous characters in myths, folk traditions and even nightmares. The demon seizes a collective benefit for himself. He is a monster who is only greedy for my property and mine, and enough of the destruction he causes, and according to myths and fairy tales, he covers the whole world that is within his power (Campbell, 1949: 67).

Malik Ahmad and Malik Jamshid face the demon of passion in the road of trials, but they do not have the ability to deal with him, so this dimension of their existence causes their own destruction. It should be noted that the demon in this story, when the hero is enjoying the worldly charms (grassland, waterfall, and tall cypress tree) appears. Malik Jamshid fights with his inner demon more than Malik Ahmad, but he also fails. It is only Malik Mohammad who emerges victorious and proud from the road of trials that are repeated several times for him. For the first time, he fights with Chehel Gisu who he still does not know is his goddess, and this is the experience of the Oedipus complex for the hero (refer to; ibid.: 128). He cannot defeat the demon because he is caught in the Oedipus complex. So, he goes to a height so that the demon can escape. The hero fights with her again in the castle, but this time he has broken her spell and knows her secrets. He knows that he should tie forty strands, which are a symbol of abundance and a long way of excellence, with forty steel nails, which are a symbol of strength. In fact, Malik Mohammad binds the passion of his existence, i.e., the demon, which is manifested in the goddess, and defeats his soul. The three horses that are in the demon's yard. On the other hand, the three horses are the three brothers, i.e., Malik Mohammad, by defeating the demon, frees the horses of his two murdered brothers as well as his own horse and gives them hay, which is a symbol of spirituality. The dog is a symbol of the body that throws a bone in front of him to calm down. Bone is food for the body and a symbol of worthlessness. The demon is sleeping and only when she is sleeping can be bound. So, when the demon is calm, she can be overcome with measures. Because when she is asleep, the spirit can dominate her. When Malik Mohammad tied the soul

demon with the steel nails of his will, he was no longer afraid of her awakening because he was no longer under the control of the demon, but it was the demon that has been captured.

2. Meeting with the goddess

The goddess is the manifestation of the mother's security that we lost in childhood. The comforting part of the hero's existence is the absolute beauty and protection of women (Ibid.: 108). "It's as if the hero has to take back his childhood from her", the demon that appeared to Malik Ahmad and Malik Jamshid and killed them (ibid.: 117). For Malik Mohammad, he appears as a demon first, but when he climbs through the cypress tree, which is a symbol of height, of course, in a straight path, he prepares to meet the goddess (Chehel Gisu). Because he meets the goddess after a while in the castle palace. It is as if the hero, in his first meeting with the goddess, who is the demon, has not yet reached the significant stages of internal excellence to meet her divine dimension, which is of course another dimension of the hero's existence, just as the demon is another dimension of his existence. Exactly when Malik Mohammad wins over the evil side of his being, i.e. he steps on the demon's chest, the demon faded and her divine face appeared, which is kindness and love. When Malik Mohammad steps on her chest, Chehel Gisu says that she has sworn to marry whoever steps on her chest. The God-like dimension of his existence has overcome his demonic nature, and Chehel Gisu, who is his own mirror, ask him to join and become one. On the other hand, according to Campbell; "the goddess or the mother is not necessarily kind, she can be a harsh and strong mother who has put aggressive tendencies in her child's psyche" (ibid.:118). "A mother can have both scary and kind sides" (Ibid.:122). Also, as mentioned earlier, it should be noted that in this story, the goddess appears in both the role of the demon and the goddess, and represents the Oedipus complex (refer to; ibid.: 128)

3. Woman as the temptress

In this story, after passing through the belly of the whale, Malik Mohammad reaches a castle. The castle is a symbol of mystery, height and mysterious glory that is difficult to reach and of course can be dangerous. Malik Mohammad meets forty girls in the palace of this castle. These girls are also temptresses because they are all beautiful and charming, they are relatives of the demon (her sisters) and all busy cooking. Food is a symbol of nourishing the body, not the soul, and cooking and preparing it is an effort to satisfy the lower and humbler parts of existence, which forty girls, all of whom are her sisters, are engaged in this work. But instead of being entertained by them and the food, and deviated from the main path, joining the goddess, Malik Mohammad only takes advantage of their guidance, because they are also considered as supernatural aid who help him on the path of joining the goddess.

4. Atonement with the father

After the hero meets the goddess and marrying her, the king of another province falls in love with her. So, he enters the war three times (the three symbols are morning, noon, and night) with Chehel Gisu, and implicitly, he also enters the fight with Malik Mohammad. This king, as if he is the father of the earth, is supposed to achieve unity with the hero through the fight against Malik Mohammad and the goddess. First, he finds a strand out of forty, which is a symbol of the truth that water has brought to him, and water is a symbol of flow, purity and clarity. In order to find the forty strands, the king reaches out to the women on pots to find the owner of the hair, which has a long history in Azeri folk tales; such as "the story of the fox and the old woman in a pot" by Samad Behrangi (Refer to; Behrangi and Deghani, 2013: 134). Basically, riding on things that don't have the characteristics of movement, but they move in stories and legends, is a symbol of witchcraft and getting help from metaphysical forces, such as; riding on a broom by



witches.

It is as if the father of the earth, who is the king here, intends to unite with the mother of the earth - Chehel Gisu. Whereas, according to Campbell, the hero should join with the goddess and then, with her help, achieve unity with the father, i.e., the two should have reached unity before this. But in this story, even once the king takes Chehel Gisu to his palace, but with the arrival of the supernatural aid (seahorse) in the story, the unity happens with the defeat of the earth's father by the earth's mother and the father leaves. In fact, unity does not happen completely. This situation seems to advance the story in favor of the Oedipus complex because the hero is afraid of the unity of father and mother and considers the mother as his own.

5. Apotheosis

In this story, Apotheosis occurs when Malik Mohammad saves himself and the goddess from the king and his soldiers with the help of the last supernatural aid, i.e., the sea horse. The two fly in the sky like gods riding on an extraterrestrial horse but turned into the sea horse. Now, Malik Mohammad has dominated not only the earth but also the sky with the help of the goddess.

6. Ultimate boom

When joining the goddess, the ultimate boom occurs and the wedding ceremony is held for forty days and nights. When the hero achieves peace and unity with the dimension of mother earth that is in his being (anima), he achieves the ultimate boom and love. Walking in the garden with the goddess is also one of the dimensions of the ultimate boom.

Stage 3: return

1. Refusal of the return or denial of the world

The story lacks this stage because Malik Mohammad, accompanied by the goddess, easily returns to his normal life and there is no refusal. Of course, the objective is to return to the life in the palace of the goddess, otherwise the return to the life of the city will never happen.

2. Magic flight

The story lacks this stage.

3. Rescue from without to bring back the hero

The story lacks this stage.

4. Crossing of the threshold of return

With the help of a metaphysical creature (blue seahorse) that has a paradox, i.e., on the one hand, it is a seahorse, but on the other hand, it is able to fly, crossing the threshold of return.

5. Lord of two worlds

It is as if the hero, by riding a seahorse and flying over the skies accompanied by the goddess, has attained the status of the lord of two worlds, i.e. the heroic and ordinary worlds, or the spiritual and material worlds.

6. Free in life or the performance of the ultimate boom

Perhaps flying in the sky can be seen as the act of the ultimate boom and freedom and absolute freedom, especially considering the presence of the Oedipus complex in the story, the hero is freed from his father and his mother (the goddess) is forever for him towards the seat of ruling. Also, the happy life of Malik Mohammad and the goddess until the end can be considered as the ultimate boom. This situation is specific to fairy tales, as these stories have usually a good ending.



Conclusion

In the article, it can be said that the Azeri story "Malik Mohammad, Malik Ahmad and Malik Jamshid" almost has most of the stages of Campbell's hero journey. Among the three brothers, the two brothers who are weaker in terms of the spiritual ability for the hero journey, in fact the weaker existential dimension of Malik Mohammad himself, are removed and he becomes the hero. The hero goes through his hero journey at exactly three stages: departure, initiation and return. But, this story lacks some stages and / or stages are changed. Instead of the sub-stage 5 of the first stage, i.e. departure, passing the realm of the night or crossing the belly of the whale happens for Malik Mohammad after the road of trials; after fighting with the demon and running away from her, when he goes to the top of the tree with a trick. In the absolute darkness, he brings the night to the morning and with the help of the light that is the supernatural aid, he passes through the stage of the belly of the whale. He experiences this stage once again when he is in the mysterious castle and passes through it. In this story, due to the Oedipus complex, the goddess, who is the demon, and both different manifestations of Malik Mohammad, should help the hero. According to Campbell, she helps him to become one with his father and find out that his parents are the one from the beginning. But here the mother of the earth (goddess) and Malik Mohammad are united and prevent the union of the goddess with the father of the earth (the king). While the king is in love with the goddess and at the same time Malik Mohammad also married her. Finally, the union of Malik Mohammad with the father does not take place and it is manifested only in his victory over the king, which is a sign of Oedipus complex. In this story, several supernatural aids manifest in various ways, including; inscribed stone, light, forty girls and blue seahorses, but they do not disturb the hero journey. Also, this story lacks the stages of the hero's refusal of the return or denial of the world. Accordingly, there is no stage of magic flight and rescue from without to bring the hero back. Because as the simple plot of folk tales usually requires, the hero returns to society simply. Therefore, there is no refusal or supernatural aid to bring him back. Here too, Malik Mohammad returns to his community without any resistance, accompanied by the goddess and with the help of a seahorse. This story, like most folk tales, has a good ending and the hero is depicted as happy (ultimate boom) next to the goddess, even though the hero has not completed the stage of unity with his father due to the Oedipus complex

Conflict of Interest: The authors declare that they agreed to participate in the present paper and there is no competing interests.



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