

Original Paper

Mythological Criticism of a Turkish Folk Narrative Poem

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Abstract

The word “hapsane” is another form of the word “usane” and “legend” and the poem “hapsane ha hapsane” is one of the common poems in the language of Azeri-speaking people of West Azerbaijan. This legendary poem, with its simplicity and sincerity and having most of the basic features of folklore, includes mythological elements such as travel, the companionship of the wise old man, meta-realities, magic, etc., which gives it a special privilege. It reveals the reason for its permanence and reputation. It is clear that folk tales have a strong connection with myths and by eliminating time and place and in the transcendental space of the ethnic unconscious, they connect the wishes and the very distant past to the present time. This research, using a descriptive-analytical method and a library study, has tried to show that folktales, along with being related to good and goodness and the way of collective production and having elements of life, are related to the beyond and are of mythological contrasts. O like the system of two elements of good and evil; pragmatism in national or ethnic spirit; They have the vividness of the whole existence and the archetype of traveling and searching for the father, ... and with the help of all these elements, they invite people to goodness. On the one hand, they are a tool to preserve the indigenous and ancient culture, and on the other hand, with all hope, they are the foundation for the upbringing and education of the new generation based on the good and popular teachings embedded in the collective unconscious.

Keywords

public culture, elements of folk literature, mythological criticism, Turkish narration “Hapsaneh”

1. Introduction

Criticism is the assessment of the good and bad of the form and the message of the word and presenting them, and the word is based on the fact that the word and the meaning are not separate from each other (cf. Farshidvard, 1993, p. 44; Tabari, 2002, p. 17) and the form and the inner They are like two sides of the same coin and without a doubt, signifiers, by means of words or signs, lead the reader and the

viewer from the outer climate of the word to the inner meaning. In popular literature, these signs are new, fresh, and maybe fake, but in epics, they are very old and ancient and of course they are original (cf. Sajjdi, 2013, p. 277; Shamisa, 1999, p. 237) However, they are seen in a common form in both types.

The common people keep their knowledge, identity, personality and existence alive in the form of customs and traditions or poetry and narration (cf.: Larimer, 1974, pp. 16-14; Sharif Nasab, Fall, 2014, p. 20-21) and create folklore or popular knowledge; Therefore, searching for these customs and traditions is the recognition of popular knowledge and is a way to know those people and their beliefs and their view of the world and existence. In order for their knowledge and culture, like myths, to be more stable and to find lasting value, people have had to remove elements such as timelessness and spacelessness, the opposition of good and evil, the presence of the supernatural and supernatural beings. prophecies, strange habits and magic, having a special order and wisdom that often leads to conscientiousness and devotion to the land or people, technical mediocrity and rhetorical inefficiency and the use of symbolic and symbolic language to describe And expressing what has been a problem in its frankness, thinking that the parts of existence are alive and alive (anemism) and the spiritual connection with living beings and plants (totem), the special role and position of women in life and the necessity of war, hatred and love, not following To take advantage of the causal and effectual order and the mathematical basis of existence, in anonymous works, but arising from their own hearts and souls, which are alive and effective. In most of these features, folklore shares with myths (cf: Safa, 1990, pp. 265-227) and that is why folk tales are closely related to myths. They are collective, they connect. And finally, the task of investigating and studying all this is with criticism, and “mythological criticism deals with the explanation and interpretation of these issues (totems, etc.) in literary texts” (cf. Shamisa, 1999, p. 248).

Myths, because they deal with the nature of people and fulfill all their unfulfilled desires, and they go back to very distant times, have patterns, landmarks and ancient examples that are often among Different races and nations of the world, including Iranian races, are the same. Criticism based on myth originates from Jung’s discussions, which research about anima (feminine nature inside a man) and animus (masculine nature of a woman’s unconscious), shadow (the base part of the human personality), the archetype of passing through water, etc. Among them are (Shamisa, 1999, p. 227). Jung believed that archetypes are deposited in our collective unconscious through repeated and similar experiences in the lives of our ancestors and appear in different forms such as myths, religious rituals, dreams, individual imaginations and literature. See: Fordham, 1977, p. 470; Sharifi, 2008, p. 1190). Sometimes, researchers consider myth to be a transcendental-transcendental situation and concept in the field of religion, history or folklore, and they consider ascension, searching for the father, code of numbers, spiritual journey, death and rebirth as its most common occurrences. (Ref: Murner, 2010, p. 195; Fordham, 1977, p. 89; Jung, 2018, p. 176; Kahadui & Bahrani, 2018, pp. 238-223). Undoubtedly, a myth-making artist is necessary to be able to link legends and existing facts to unconscious facts with

spoken or literary language. The goal of the mytho-oriented criticism approach is to discover this mysterious language in literary and spoken re-creations and retellings (cf. Biniiaz, 2013, p. 124; Barrett, 1998, p. 71; Kazzazi, 2009, p. 3). Public knowledge has a close relationship with spoken language and has made it the most efficient tool to convey one's concepts and ideas.

The narration of "Hepsneh" poem is a folk story, pristine and short, with a happy ending, simple and optimistic, foggy and vague, and full of life and life, which by showing purpose and pragmatism, has the practical benefits of imagination. and has archetypes of traveling and searching to find the father; Referring to the passing of the Turkish epic Kuroghli, which can represent the transition from the stage of struggle for establishment, to the establishment itself in the conquered lands; connection with the symbol of the tree and its symbolic connection with the world of meaning, birth and woman, and divinity and immortality; and among the names of symbolic animals, it refers to the name of the horse, which is known as the charioteer of the gods; And he also mentions Bozine, which is a symbolic animal, with negative images that carries humiliation and distortion with itself; And it talks about the fruit of the mulberry tree, which has a magical feature and gives amazing abilities to the narrator and hero of the story; And from Jujan (=Jorjan=Gorgan), which is an eastern and ideal land and a goal to recover the right and victory, but in this narrative, its inhabitants are Buzineh; And the narrator, transformed by magic and transformed into a bird by magic, intends to find the way to the truth and the key to its undiscovered, from the father and grandfather whom the narrator must seek and find in the legendary east (Jojan); points out

This is all; There are archetypes, milestones, symbols and prototypes that have created great meanings and ideas in a simple format and language, but with the intention of connecting the individual's unconscious to the collective and ethnic unconscious, so as to help the public in this Spiritual transmission and dreams. Undoubtedly, these collective thoughts, based on the individual understanding of them, will be effective and open the way in building his identity and aligning him with the ethnic and national unconscious.

2. Method

This essay is written in folk literature and descriptive-analytical method, and study and research has been done using library sources.

2.1 Research Background

While honoring the names of Mahjoub and Anjavi Shirazi, Dekhoda, Hedayat, Darvishian and Propp, who were among the most important researchers in the field of popular literature, it should be said that the researches related to criticism are extensive and abundant, but some of them that the present research is related and cited, are:

Beyhaqi (1986) has researched the popular culture of Iran. Farshidvard (1993) has proposed generalities about literary criticism. Jahandideh (1996) spoke about the connection between word and meaning. Mazdapour (1998, pp. 103-125) in his research on Khajavi Kermani's Sam-name, the

manifestation of a fairy on Sam and his inevitable love, has considered the transformation of the structure of the ancient sacred marriage and the fairy tale, which is found in most romantic stories. (The love of Rostam and Tahmina, Bijan and Manijeh, etc.) you can see a form of it. Meskob (1999) considered the metamorphosis of the myth of "Azhi Dahak" to a tyrannical king whose shoulders grew from the devil's kiss, related to the Sasanian period; And he considered the contradiction to be the origin of mythology. Shamisa (1999) has discussed the description and expression of criticism and its types. Ghasemzadeh (2000) considered the enigmatic and metaphorical language of children and adults as unconscious and conscious, respectively, and considered the concept of humanism and recognition in children, the alignment and sameness of language with concrete action. Hall (2010) has collected a culture of symbolic words that have images in different parts of the world by deciphering their meanings. Asabargar (2010) paid attention to the characteristics of folk tales and fairy tales. After defining culture, Rooh-ul-Amini (2013) recognized Masnavi dialogues as a sign of "ethnicity" and introduced language, marriage and economy as the foundation of cultural life. Tabari (2002) has pointed out the fusion of folklore art with imagination, irony and special exaggerations. Cassel (2013) did not consider time and place equal to social changes. In his work, Bi-Niyaz (2003) considered Northrop Frye to be the best of the best researchers of mythological criticism. Warter (2009) introduced the myths of different nations of the world. Hosseini (2008, pp. 1-21; 1395, pp. 103-124) considered the word fairy as one of the most frequent words of Divan Shams, and in another research, he analyzed Iranian (folk) fairy tales, based on Bettelheim's opinions. Zarin-Kb (2008) is satisfied with stating the basics and generalities about literary criticism. Sharif Nesab (Fall of Vazmestan, 2014, pp. 1-20) has informed about the simplicity and clarity of dual contrasts in folk tales. Rezaee Dasht Arjaneh (Spring, 2016, pp. 239-221) has discussed the mythic criticism of two folk tales of Domshan-Ziyaran region. However, there was no research that dealt with the mytho-oriented criticism of the Turkish narrative "Hapsane".

2.1.1 The Principle of Narration and Its Reporting

Here, inevitably, we will quote the original text and its report in Farsi and avoid the length of the speech due to the brevity of the poem and its report:

The text of the narration in Turkish: "Hepsneha Hepsene/ Hepsene Bir Qoshodi/ Bakhjaya Gonmoshodi/ Koroghli Gormoshodi/ Okhonan Vermoshodi/ Men Okhonna Bezarum/ Ketan Koine Yazaram/ Ketan Koine Mill Milli/ Gol Okhi Bizim Dili/ Bizim Dil Ormi Dili/ Ormudan Glen At-Lar/ Aghzanda Yin Tut-lar/ Tut Maneh Kaalvardi/ Kaaldandam Ushmagha/ Haq Qapsen Ashmagha/ Haq Qapsi Klidi/ Klidi Babam Biline/ Babam Jojan Yolonda/ Jojan [Mecca] Yuli Darbadr/ Ichinde Mimon Gezer/ Mimonun Balalari Mani Gordi Aghladi/ Tumanna Gogladi

Hapsana / ha / Hapsana/ Hapsana / bir/ gushodi/ bakhjaya/ gonmoshodi/ kor oghli / gormooshodi/ oukhonan / vormoshodi/ man/ oukhonan/ bezaram/ katan/ koynah / yazaram / katan / koynah/ mil/ mili/ gal/ okhi/ bizim / dili/ bizim/ dil/ urmi/ dili/ urmodan/ galan/ atlar/ aghzenda/ yijan/ tutlar/ tut/ mana/ ganat/ verdi/ ganat landm/ ushmagha/ hag/ gapsn/ ashmagha/ hag/ gapsn/ kilidi/ kilidi/ babam/

belindah/ babam/ jujan/ yolonda/ jujan/ yoli/ darbadar/ ichinda/ mimun/ gazar/ mimunun/ balalari/ mani/ gordi/ aghladi/ tomanna/ ghegladi.

Report of the text in Farsi: Legend, legend, legend/ Legend, there was a bird/ landed in the garden/ Kuroghli saw him/ shot him with his bow/ I am fugitive and disgusted with war and such deadly arrows. / My job is to write linen shirts / These linen shirts are like a match / Come and learn our language / Our language is the language of Urmia / There are horses that come from Urmia / While in their mouths, berries They eat/ These berries gave me the power to fly/ I pulled my wings to fly/ I flew to open the door of truth and truth/ [A voice told me:] The door of truth is closed/ And the key to the door of truth is on my father's back/ My father On the way of Jojan (=Jorjan = Gorgan) [Mecca]/ The way of Jojan [Mecca] is confused and chaotic/ The baboons are roaming there/ When the baby monkeys saw me/ They were powerless.

2.2 Archetypes and Symbols

The first and primary patterns change over time. Sometimes, it is torn apart and every part of that original character or story remains in a new character or narrative with characteristics that are in line with the late narrator's time and has signs of popular and general culture. stayed Just as heroes like Rostam, Sam and Nariman are born out of the failure of the Garshasb myth, and Rostam's story, with its strong social and national orientation, has reflected the color and smell and outlook of Ferdowsi and his era. (Ref: Mazdapour, 1998, pp. 125-103) Sometimes these later narratives, such as the short folk narrative (Hapsaneh), despite being popular, retain many elements of the characteristics of the myth and for this reason It is that this short narrative has travel destinations, ambiguity in time and place, totem, animacy and recognition, connection with the signs of collective production, feminism or patriarchy, independence, magic, old age, the dominant ideology hidden in It is a text and it talks about ancient symbols such as horse, tree, horn and bird. The multiplicity of archetypes and symbols in this narrative, while showing the similarity of myths and folk tales, has made it worthy of study and investigation.

3. Result

The continuity of word and meaning guides the reader of folk narrative to the hidden meanings in the text. Public narratives have many similarities with myths, and the mythic criticism of the Turkish "Hepsneh" narrative specified that the archetypes and destinations of travel, ambiguity in time and place, totem, vividness and recognition, continuity With the signs of collective production, feminism or patriarchy, independence, magic, old man, are present in this narrative, and in it, the dominant ideology hidden in the text and symbols such as horse, tree, deer and bird are mentioned. to help the child to accept social changes (transition from feminism to patriarchy), to be aware of the dominant thinking in society, to find the work model and production method, to cope with meta-realities, to overcome unconscious desires and wishes, counseling, independence And adapt to the existence and get strength from it, try to overcome your fears of these things that are caused by ignorance in the happy end.

Folktales, such as myths, remove the fears of the first humans and inexperienced children with their simple and spoken expressions. Folk tales, while benefiting from mythological ideas, work methods and practical solutions to overcome conflicts and problems and cope with them, with the aim of helping the child and helping him to reach maturity and Development is given to the child.

4. Discussion

4.1 The Answer to a Hidden Question in Writing a Linen Shirt

A very basic point in this narrative is the narrator's distaste for the bow and arrow of Kuroghli, the hero of Turkish epics, which does not match the alignment of folklore and myths. The answer is that if we understand the writing of the linen shirt in the true and real sense of writing the Quran on the linen shirts that the kings and great men wore as a spiritual shield, we have addressed the hidden ideology in the text, because sometimes the slang- are the reflection of the hegemony and political thought prevailing on the people and society; And if we consider Kuroghli's bow and arrow as a symbol of fighting with violence and war to establish and find a suitable place for the nation and tribe, then, from the point of view of this poem and its singer, it should be that the people are freed from war. To establish or eliminate oppression, we should take it for granted because in the continuation of the poem, writing or literacy and weaving cloth are mentioned, which are in the next stages of collective life and public production, or after migration and agriculture, and in the days of settlement and a succession. And even they should be related to the middle stages of the urbanization period, and it seems that this establishment and removal of oppression and urbanization has been achieved for the narrator and the protagonist of the story, which he refuses to address. On the other hand, it is necessary for urbanization and trade, to give up war (which is evident by expressing disgust at the killing of the bird of this legend, with an arrow), to have internal security and peace, friendship with neighbors and travel to distant lands, which in This narration has paid attention to them. With this view, the old and new conflict between myth and popular literature can be resolved and the necessary ground for traveling and searching for the father can be provided.

4.2 A Journey to Find the Father

Although in this folk poem, the lost father is not introduced and the search journey is not from the beginning to find the father, but the story shows that the father is far from his native land and the son (or Narrator = hero = bird), in the journey of searching for the truth, first, he must find his father so that he can open the gates of truth. This legendary journey starts from Ormi and ends in Jurjan, a secret journey from the west to the east, to find the key to the gate of truth and to recover one's father or origin and race. Of course, in the epics, the search for the father is one of the most important topics. In the Shahnameh, Sohrab rushes from Turan to Iran to search for his father, Rostam (Ferdosi, 1992, Vol.2, p. 125) and in Telemachus and Odysseus, Telemachus is also looking for his father, Ulysses, for a long time. (Homer, 2002, pp. 255-309; Fenlon, 2008, p. 1). In popular literature, these trips are an attempt to restore identity so that the child can resolve his conflicts with their help. Apparently, in mystical

thoughts and spiritual journeys, space travel is considered a tool for evolution; And people consider travel as necessary to be matured: “It takes a lot of travel to mature rawness”. Of course, the journey in the story makes the concept of the possibility of changing conditions and adapting to it and passing from previous conditions to new age conditions more tangible and possible for the child.

4.3 Time and Place

Time, in this narrative, is linear and in time that starts from the very distant past (there was a bird) and ends with the present tense (they saw me, they cried) which is continuous with the simple past. This flow of time saves the work from absolute timelessness. Of course, the words Urmī = Urmia and Jurjan = Gurgan = Gorgan, which are located in the west and east of the Aryan land of Iran, respectively, free the text from absolute placelessness. However, the reality is that folklores, like myths and epics, are formed in timelessness and spacelessness, or ambiguity in time and place (Safa, 1990, p. 240) and the presence of names Time and space in them are symbolic and have a mental approximation aspect. The haziness and ambiguity in the time and geographical place of this narrative gives the text a dream-like atmosphere and makes it more consistent and homogenous with children’s worlds. Such an effort on the part of the creators of folk tales is a pragmatic effort to bring the child to a more concrete understanding and perception of time and place, and it is an answer to one of the difficult, main and continuous questions of mankind that occupy his thoughts. has been busy

4.4 Totem

The idea of sanctity, life-giving and support of an animal or plant from the tribe and placing that animal or plant in the lineage of the ancestors of the people has caused the creation of the totem. The horse and the rhubarb plant had such an aspect in the eyes of Iranians (see: Shamisa, 1999, p. 244). In this folk tale, the horse and the mulberry tree are related and have a totemic aspect. The mulberry is the totem of agriculture and the horse is the totem of the nomadic and cattle-raising tribes, and cattle-breeding and agriculture have often been connected to each other and have caused humans to find fertile and water-rich lands. And suitable grass and lands to travel. The surprising point here is that the horses that come from Urmia in this narration feed on berries, and in the foggy atmosphere of the story, suddenly, the narrator and the horse become one, and the narrator eats the berries. And it takes feathers and flies, that is, the totem of the protector of the tribe, with its support, gives life to the bird that was killed at the beginning of the story and revives it so that it can go to the main goal and find and open the gates of Eastern truth; The gates to which his father and the ancestors of the entire tribe rushed towards, but failed to open. This section provides the child with ancient beliefs and ways of life and work, and introduces his ancestors who are diligent and truth-seeking. However, if we consider the tree as a manifestation of Ishtar or the ancient mother-goddess, in this case, the berry will be a part of the existence of the tree or Ishtar and it will represent Yazidi, who has assumed part of the duties of this ancient mother-goddess. It is in the continuation of this process that we can accept the amazing impact of the mulberry on the transformation of the horse into a bird because the ancient gods and goddesses had the power to interfere and change the existence. It is from this point of view that the victory of the

bird-narrator over the goats should be considered a victory in the circuit of the victory of good over evil or the forces of good over evil, in order to show the face of the ideology that governs this narrative. In this case, the child from the very beginning, without being exposed to the difficulty of receiving ethnic thoughts and analyzing them, with these beliefs, slowly and step by step, in quotes and folk sayings, motherly and lullabies. He gets to know the things that connect him to his ethnic existence, and accepts them in his heart, and in this way, he inherits the spiritual experiences of the past.

4.5 Animism and Anthropomorphism

In ancient times and in the first days of life, humans saw and knew everything alive and dynamic, and treated them as if they were alive. In this anthropomorphic and discerning attitude, language is equated with concrete action, and objects, living beings, and animals have human feelings, speech, and actions (cf. Qasimzadeh, 2000, p. 95). Although in this short narrative, there are less signs of this ancient view, but the equality of the legend with the bird, the speaking of the bird which is the narrator or hero of the story, the ability to show the tree and the mulberry fruit to give the power of transformation to Narrator is one of the signs of vivification and animism. It is as if the horse, tree and bird are extended metaphors with a common concept that were created to convey a message and then underwent changes and transformations over time in terms of form and content. The association of trees with temples and places of worship should also be rooted in this view, because this view sees the tree as equal to life and life, and to get help from supernatural forces, in the production and agricultural system, it is an example and an appeal. They consider it permissible.

4.6 Write, Read and Work

One of the elements of popular stories is connection with the productive life of society or dealing with the issue of work. Parts of the folk narrative are related to people's work and its explanation, with the help of that speech, it honors life and the way of production, and by providing a practical solution for the child, in finding the productive path of life and progress. It helps him. In this narrative, the work of the narrator, who should be considered as the same listener and reader in tribal identification, is to write and read, and if I weave (yazaram) into the meaning of writing or make it and make it right. Let us know, it will be like this example when someone, in the continuation of another person's goodness to himself, asks him to imagine the verb of the prayer phrase used in his speech in the meaning of the verb of the person doing the good or the intended audience, and for example, if He has cooked food for him, he should also cook a shirt for him. In this case, cooking a shirt means providing and giving, not cooking. From this point of view, the work of the narrator is weaving a linen shirt, and the reader and listener know that spinning and weaving is one of the basic necessities of human life and the collective work of that nation and tribe, and a person would satisfy his needs by doing it. Is. In this way, and by having a suitable model, the child learns that he must work to meet his needs. He can write and read the language or breed his assistant horse in travel and battle, or spin and weave, etc. Perhaps, one of the losses of the loss and destruction of narratives, poems and folk tales is the neglect of the transfer of the valuable heritage of work and appropriate modeling that these stories and narratives do for the child's

mind. and he often used them as an adult.

4.7 Moving from Feminism to Patriarchy

Tree, water, moon, horse and spring are related to birth and reproduction and can be considered a symbol of the dominance and dominance of the ancient matriarchy. The process and flow of time, moving from the distant past to the present, in this narrative, is noticeable and visible, and the key to salvation and finding and opening the door of truth has become dependent on the father and grandfather who, before the time of the narrator, He has tried to open the door of truths, but he has not succeeded in opening it. In addition to the magical transformation of the symbol of matriarchy, the horse, into the symbol of patriarchy, the bird, it can indicate the movement from the era of matriarchy to patriarchy, as a redemptive opening in the narrator's life. Be considered Pragmatism and hope for work and effort to reach this goal is obvious in this poem and it makes waves in it. In other words, those ideas and ideology that the text supports; Leaving war is giving importance to work, leaving matriarchy behind and not finding the door of truth in that period and moving towards patriarchy to find the keys and open the door of truth. This section helps the child to accept the tremendous social movement and transformation. Undoubtedly, finding and accepting leadership is one of the human problems and one of the factors that occupy the child's mind and this narrative, in the conversation with me in the blossoming of the child, helps him to solve these conflicts and with this Work, reduce mental pressure on yourself.

4.8 Partial Independence

Popular etiquette tries to free the child from the world of dependence on parents and others and guide him to independence. His wonderful world is filled with fear and apprehension, and the child struggles with these fears and tries to overcome them. In a not-so-real simulation, the movement of time from the past to the present is not unlike the movement of time from the present to the future for a child, and in this narration, along with the time process, instead of the plural pronoun "we = bizim", the pronoun "I" It replaces "ganatdandm" which represents the simulation of the independent movement of the child in the path from the present to the future, by using and taking help from the past to the present process and the remarkable journey of the Urmoi horse population to the independent truth-seeking bird. , and learning to go from the safety of the crowd to independence is lonely for a child because being away from parents and being alone hurts him a lot. Passing this stage requires mental and practical preparation, and this narration is part of the child's mental preparation to deal with this problem and its changes. Finding independence is a difficult stage and a process that a child needs help to navigate and brings him closer to maturity. The bird and, following him, the child, achieve independence with the help of self-identification and by leaving the birth and home (urmi). Giving practical solutions against the imaginary conflicts of the story that keeps the child on the dilemma of good and bad, staying and leaving, dependence and independence, helps the child find a way out of these dilemmas. learn and use this method to solve the problems of his life. This is the practical benefit that is expected from folk stories and narratives (cf. Berger, 2010, p. 102).

4.9 Bird

The wing is a symbol of the power of protection and the wings are the attribute of time, father, winds and opportunity that pass quickly (Hall, 2010, p. 31). Tha'alabi (1385, p. 169) rightly considers Rostam's life preservation and recovery from his wounds from fighting with Esfandiar to be dependent on rubbing Simorgh's wings on Rostam's body.

The narrator introduces the legend as a bird that is killed by a blind arrow, and since the legend, the bird and the narrator all become one thing, and the narrator, the incompatibility of the war with the legend, himself and the bird. He tries to say that opportunities and souls, which are represented by the symbol of a bird, are destroyed during war, and war destroys people and their opportunities. Of course, because the bird is also a symbol of the father (Hall, 2010:31), it is difficult to see the death of the bird as a symbol of the weakness and inability of patriarchy (= dominance and power of matriarchy), which in the final process of the story, revival It will be and life will be found again.

Birds and trees have a special place in Iranian mythology, and Razi (falcon or eagle) is considered the totem of the Persians and the animal symbol of Ahura Mazda (1384, p. 73; p. 78). Simorgh, from the top of the Hrusep tree, gives Rostam treatment and guidance to destroy and kill Esfandiar with an arrow made from the wood of the Gaz tree (Safa, 1990, p. 599), and sometimes in the form of a bird, he attacks humans. It appears. Of course, the bird fighting with the snake is considered to be the solar forces in conflict with the earth forces (Razi, 2005, p. 106). The dominant people have been trampled and destroyed. From this point of view, perhaps, the religious transformation from Mehri religion to Haq and Islam religion, by removing Zoroastrian religion, wants to show the opposition of the singer or singers with the pre-Zoroastrian Mazdaism religion; And one of the signs of opposition to Zoroastrianism is the presence of magic in the process of the story, which is one of the condemned ideas in Zoroastrianism (Razi, 2005, p. 188).

2.2.10 Ideology Hidden in the Text

The word "right" is one of the equivalents of the word "God" in Iranian-Islamic culture. This word is consistent with the alternative version of the same word in the alternative version of the poem, which has placed Makkah instead of Jurjan, but the strange disparity in applying Bozineh to the inhabitants of the lands of revelation, in it, it is observed that the violence of the meaning in this historical aspect, with the violence that the narrator has towards Kora Oghli, the social credibility of this narrative work is greatly reduced. Although violence in folklore is considered an inevitable development of simplicity (Bihaghi, 1986, p. 27) and in this narrative, it shows itself with the killing of the bird and the submission of food, representing the Bozinehs. Unless, we accept that the narrator has shown his displeasure with Arabs or primitive ignorance and his satisfaction with Islam. In this case, we should accept the impression of the folk tale from the framework of the religious-social discourse that supports it.

In other words, this narrative, showing low respect for Zoroastrian religion and honoring ancient religions and especially the religion of love, sees the way of salvation and salvation in searching and

reaching the truth of religion and Islam. According to the existing narrative, its door remained closed and the efforts of the father or fathers of the story-seeking narrator were unable to open it. In this case, the dominant discourse of this folk tale is religion and religious narration, and it answers one of the fundamental questions of man. Sharifi Nesab (2014, pp. 1-20) listed the impression of hegemony in the dominant discourse of society as one of the characteristics of folk tales. He believes that; Contrasts and contradictions in the text guide the reader to the ideology that the text supports.

2.2.11 Buzine (Monkey)

In the hierarchy of cultural confrontation, the contrast between the symbols of the bird and the horn indicates the superiority of the bird over the horn. In the Holy Qur'an, becoming a goat is a symbol of the transformation of man into an animal, and it was applied to the Jews who did not observe the law of Saturday (Yum al-Sabbat) (cf. Surah Al-Baqarah/65). In the West, Bozineh is a symbol of lust and sin (Hall, 2010, p. 33). Buzineh, in this narration, refers to the inhabitants of Jurjan land. In the Shahnameh, the native inhabitants of Mazandaran are called Diu and Buzineh. Apparently, humiliating the natives of lands that have cultural-religious differences with Iranians has been a common practice. In a separate and not very solid interpretation, Jurjan can be considered a symbol of the unconscious, which is full of desires and lusts, and overcoming the inhabitants there is considered to be a victory over desires and coping with an individual's unconscious. This pleasant ending can be seen in most folk stories.

4.12 Magic

In the Holy Qur'an, it has been reported that the sorcerers are not redeemed (cf. Surah Yunus, p. 77; Taha, p. 69). In Zoroastrianism, magic is considered one of the devilish practices (Hinels, 2010, p. 83), but it seems that some Chaldean monks were engaged in magic (Razi, 2005, p. 188). Frazer (2014, p. 154) considers magic, along with totemism, fertility rituals and plants, to be three solid principles of primitive religions. The emergence of supernatural forces, such as magical gardens and... magic and magic... is one of the main and constructive elements of most Iranian and Middle Eastern stories. (Jahanshahi Afshar and Jihadi Hosseini, 2016, pp. 105-13) The duality of magic and its black and white makes us think of the magic of the story as white magic, which helps both the child and the hero in the spiritual development.

4.13 Tree

Just as the tree is connected with fertility and birth, it is also connected with stability and immortality. "Cosmic tree" has been responsible for the establishment and firmness of the sky (Eliadeh, 2015, Vol. 2, p. 528) and the tree of this narrative is responsible for the transformation, narrator and hero of the story into a bird that seems to be the cosmic power and They have immortality with each other.

"The dissolution of the soul in the tree, worshiping it and considering it equal to the saints" has a long history, and in the Shahnameh, the comparison of man to a tree, and making a tree a metaphor for man, is one of the most common metaphors and similes. Hinels (2010, p. 91) and Rezaei (2005, pp. 153-145) also considered the first creation of human parents, from the perspective of the first Iranians, to be a plant (Mashi and Mashianeh) and then a tree. Asadi Tusi in Garshasab-nameh (2016, p. 145), with a

wonderful interpretation of the language of Brahman, says that the world is a tree and man and Adam (pbuh) are the fruit of this tree. According to the writer, If we consider the metaphor of the tree and the mulberry that refers to it, in the text of the story, to be equal to a pure spirit that helps the hero and guides him with wisdom, then the unknown wise old man in this text becomes the tree that guides the bird by giving it wings to fly. To the narrator, it provides the means and background for his flight to find the gate of truth. By giving the wings of flight to the narrator, it provides the means and conditions for his flight to find the gate of truth. Perhaps the result of this hidden thought in the collective unconscious was that in the west of Iran, the general public did not cut the mulberry tree, and if they cut it, they gave it to the mosque or used it to make musical instruments and tambourines. It was played in religious ceremonies. The sap of the cut branch of the mulberry tree was known as its cry, and even now, mulberry is one of the most cherished fruits. This tree can be seen in most places of western Iran and in holy places. The transformation of the cosmic tree into a cypress or a mulberry tree shows the evolution of the myth when they are used in public knowledge.

4.14 Wise Old Man

Although in the text of the story, there is no mention of an old man of wisdom or a guide and companion of the guide, but when the narrator becomes a bird, he wants to fly to reveal the truth, the wisdom of the guide, like the call of the omniscient, He informs him that the door to truth is closed and the key to this closed door lies on the race and type of fathers and ancestors who did not succeed in opening the door of truth and God, and now it is the duty of the hero of the story to His guide and wise old man has to do his duty and open the door to the truth. According to what has been said about the tree and its mythological background, perhaps the hero's guide can be considered as the mulberry tree that transforms the talking horse into a bird, because if a tree can transform a horse into a bird with its own fruit, then surely It can inform him of hidden secrets and guide him to find the truth of life and eternal life.

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