

**ARCHETYPAL ANALYSIS OF ZAHAK STORY OF SHAHNAME ON THE BASIS OF FRYE'S  
DEFINITION OF APOCALYPTIC, DEMONIC AND ANALOGICAL CATEGORIES OF POETIC  
IMAGERY**

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**Abstract.** The current study focuses on the archetypal analysis of Zahak Story of Shaname based on Fry's theory of anatomy of criticism. In view of this, three distinct categories for the poetical imagery of the stories have been identified. The apocalyptic imagery is shown to coincide in detail with the mythical character Freydoon and the "atmosphere" governing his era, and his transition from a hero of romance mimetic mode to a myth. Demonic imagery is demonstrated to match with sufficient analogical evidence with Zahak, the hero of "Ironic" mimetic mode, and his era of monarchy. In Addition, three intermediate substructures, according to Frye's definitions have been identified to be in close agreement with three characters in the story. These, respectively are denoted as "analogy of innocence", representative of childhood of Freydoon, "analogy of nature and reason" as representative of the era of Kaveh and presence of two durbar chefs, and "analogy of experience" indicating Faranak's role and concomitant incidents. Finally the total imagery of the narrative is constructed and it is concluded by analogy that Frye's theory of archetypal analysis is applicable to archetypal analysis of Zahak's Story.

**Keywords:** Zahak, Frye, Apocalyptic Imageries, Demonic Imageries, Analogical Imageries, Archetypal Criticism, Mythology

## 1. INTRODUCTION

Mythology not only reflects the fundamental concepts of life in man, but also the charter in which man lives according to it, and can also rationalize the existence of a society (Hillens, 2004, p. 6). The significance of the concept of myth in a general perspective has led to the emergence of various schools in the field of mythology. Despite the controversy in the definition of these meanings, the mythologists, regardless of the school they founded or followed, have believed that the myth implies a symbolic meaning. The myth is a pattern, and assumptions are meaningful behaviors and deeds which must always be repeated until human deeds become meaningful (Sattari, 2015, p. 5-7). The definitions of myth, in an inclusive manner, with different categorization are mentioned in (Moarraknejad, 2014, p. 13), (Sattari, 2015, p. 5) and (Hillens, 2004, p. 6).

The myths and stories of Iran are ancient narratives that open the attitude of the community first raised. In these mythological traditions, the heroes of gods, kings and warriors have been mentioned against men and wonderful mythical creatures, which restore the beliefs of ancient Persians before Zoroastrianism (Cyrats, 2004, p. 12). Shahnameh is the largest source of Persian mythological inspiration, which in addition to legends in terms of form and content, includes narratives based on Zoroastrian and ritual teachings, and historical documentation. The great scholars of the world have always compared Shahnameh to the great epic books of humankind such as Iliad and Ferdowsi with Homer (Namvarmotlaq and Kangarani, 2010, p. 2). In the use of mythological images in his epic, Ferdowsi introduces a set of various associations to his listener's mind. If we follow all these images step-by-step, we will find many of the contents of our culture and tradition and our past (Hajnorouzi, 2012, p. 75).

The mythological analysis of literary works has been carried out with different approaches, each of which, while referring to a particular school or method, pursues its own goal. Khosravi has studied Shahnameh and mythology from the perspective of Jung's analytic psychology. From his point of view, many of Shahnameh's stories contain a series of interconnected, coherent archetypes of patterns that have come together to achieve a particular goal (Khosravi, 2015, p. 126). The forces that have been named in the term "psychoanalysis" of Jung as shadow, old man, Anima, self, hero, and masked have appeared in the form of symbols in Shahnameh

(Khosravi, 2015, p. 160). The introduction of the ancient shadow pattern in Shahnameh and the philosophy of its evidences, Zahak and Dave Sepid, are another study with emphasis on Jung's symbolic method (Khosravi and Barati et al, 2013, p. 1). The analysis of the link between reason and myth in the form and the whole of Shahnameh and the artistic escape that Ferdowsi has in its depth and content and the choice of characters and the choice of subject matter and the combination of reason and myth is also the focus of another study by Mousavi (Mousavi and Khosravi, 2010, p. 301).

In terms of semantics, the attention to images repeatedly used in literary works expresses the content and design of literary works. For Frye, literary works, as much as they link their content with life, society, and nature, still gets their original design from other works (Hajnorouzi, 2012, p. 2). In this way, the common literary tradition provides a constructive and comprehensive framework that follows the mythological analysis of literary works. In addition, this framework, in the clearest and easiest way, expresses the controversial difference between the definitions of "hero" and "myth". Meanwhile, Frye's statement in relation to the myth puts it in an interaction and a parallel path with Jung's definitions so that in the course of structuralism analysis, the ancient forms of symbolism can also be considered.

An important feature in the critique of Frye's mythology is the vast presence of the oppositions that in some schools, such as structuralism, is the foundation and basis; the opposition of good and evil, goodness and badness, sacred and unholy, light and darkness, abundance and lack of, birth and death, inside and out, all these oppositions are manifested by various myths such as Christ and Leviathan, Saint George and Dragon, Jonah and Whale, Moses and Pharaoh. For Frye, myths refer to a set of historical and humanistic behaviors and rules beyond their stories. He has studied a set of myths of religious, national, and ethnic narratives with a grand vision. By focusing the theme of evil between the myths of Younis and Whales, St. George and the Dragon, Perseus and the Monster or Tseus and Minotaur, he showed that the relationship between these myths was not just about the subject, but some of the features of narratives were also common among them (Namvarmotlaq, 2013, p. 337-340). Hajnorouzi analyzes the story of Siavash with a narrative-analytic approach with the aim of examining the semantic and ancient patterns of his images based on Northrop Frye's ideas, and studying the story of Siavash in order to understand

the meaning and find the plot (Hajnorouzi, 2012, p. 1). Irani and Biglari conclude with the comparison of the sixth principles that make up the Stages of the Fall Mythos of Frye, the tragedy of Sohrab and the descent that tragedy is not out of the scope of this theory (Irani and Biglari, 2013, p. 20).

In addition to the introduction and division of the hero based on the common characteristics that the characters have created on a large scale on the basis of it, Frye in his old critique of his own model of mythology in literary works deals with defining the concepts of "atmosphere" and "image". These definitions are rooted in narrative criticism. The concept that Frye expresses from these words leads to the plotting of the space of the story based on three general images with the titles of the paradise, infernal, and analogical world. These images, based on the narrative of the story, also include a vast array of ancient symbolic patterns. In addition, there is a similar matching with Frye's category of the hero. The distinction between these two categories in Frye's theory is that the definitions of the hero are based on personality characteristics, but the drawing of space and triple images is based on the process of governing the story. Accordingly, in this article, we will examine the images of the story of Zahak and Fereydoun in three apocalyptic, demonic and analogical worlds from the perspective of Frye.

## **2. IMAGERIES OF THE APOCALYPTIC, DEMONIC AND ANALOGICAL WORLDS IN FRYE'S THEORY**

Frye divides the images in the Bible into three types of theories of the ancient meaning of meaning, p. apocalyptic, demonic and analogical. Apocalyptic imageries are charming images in which there is a desire for unity and peace of mind. Against them, there are demonic imageries that are unequitable, in which ruin and terror are dominant. In contrast to these two totally pleasant and totally unfriendly worlds, there is an analogical world in which dual experiences are possible (Namvarmotlaq, 2013, p. 285).

Zahak's story has both unique features in terms of form and content that its significance from the perspective of dividing the images doubles; the decline of Jamshid and his descent from the Yazidi order, the shadow of despotism in the society, the society is divided into two phases of Zahak's proclamation and declaration of innocence, the drawing of utopia for the presence of Fereydoun, and the return to moderation and happiness, and most importantly, the characteristic of the current

recurrence system throughout The true history of mankind has made Zahak's story all the more important in an order of magnitude, which requires reviewing it to decode this great epic great essay. This story is also very much discussed even from the old perspective of Jung's pattern.

## **3. ANALYZING THE NARRATIVE OF APOCALYPTIC IMAGERIES CONFORMING TO FERAYDOUN'S ERA**

The first sample of the Northrop Frye apocalyptic imageries is the image of a single congregation of human beings in the form of a single body and a matter of general and specific unity, in which human society forms a body of members of a great body, that is, a single kingdom of will. This image is abundantly seen in various forms in our mystical literature. Another example that can be mentioned is the image of the unity of gods and humans with animals and plants, as well as their alignment with the human society that forms the basis of the totemic symbolism. This human unity with the vegetable world gives us the green image of the world again, which in romance is the same metaphorical goddess - the tree that emerges in its transformed form (Hajnorouzi, 2012, p. 8/9).

Zahak sees Fereydoun in his dream as a tree. The tree in Shahnameh is the symbol of man-man or woman. In the interpretation of the dream of Ibn Cyrin, the tree is the symbol of man. He recognizes the tree as the symbol of a man and a sharp man (Teflisi, 1993, p. 229). Iraj Afshar describes the interpretation of famous trees as "men" (Afshar, 2006, p. 243). Fereydoun is also in the dream of Zahak in the staff and the shape of the survey tree, which is revealed from the Palace of the Kings and has the Jamshid Fern. In the dream of heroes, Shahnameh is the secret gate to the unconscious world. That is why his dream trees are also epic trees. Cedar tree and almond tree (Pourkhaleqi, 2002, p. 51). The image of man's unity with animals in the story of Fereydoun appears in the form of cattle that Totem Fereydoun has. At the same time as Fereydoun, the cow is also born. It is a symbolic cow that surprises and saves the wise (Shayeganfar, 2011, p. 61-62). This proves the relationship and the conjunction of the name of this cow and the brother of Fereydoun. In support of this saying, there is a belief which the birth of the prophets, and some of the prominent martyrs and pilgrims is associated with miracles based on it. Breeding cattle is actually a miracle that is coincided with the birth of hero, Fereydoun (Molaei, 2010, p. 12).

Space and portrayal of the narrative of the images of the era of Fereydoun as one of the heroes of this narrative can be analyzed as follows: the Jamshid era symbolizes the image of the world of heaven with all of these characteristics, including the presence of Farrah Izadi and domination beyond ordinary man on the environment. After the fall of Jamshid and the beginning of Zahak's era, the story again provides grounds for the emergence of a hero. Here, the first question that should be answered is throwback; the definition from the era of Jamshid as a period full of justice and happiness is, in fact, an expression of the presence of man in paradise before his descent into the earthly world. After the claims of the goddess Jamshid and the loss of Farrah Izadi, his deterioration begins, and the society goes down to Zahak, a demonic period. This descent from the higher order to the lower level is like Adam and Eve's departure from Paradise, which has a remarkable literary and historical background in various cultures, in addition to its religious orientation. Therefore, like all other stories combined with this analysis, man of this story is always looking for a way to the Promised Land that has been driven out (whoever stayed away from his principle / he rejoins the time of his attachment (Molavi-Neynameh). Therefore, here, the man of this story, which is in fact a symbol of society, goes to a consensual desire to return, and this is the reason for the emergence of the next hero (Fereydoun). This is the unity of a multitude of people in the form of a single body and a matter of the general unity of a human society in the members of a large body, as mentioned earlier. But the hero needs a logical field for re-emergence, so it's necessary to be naturally born from the general population and, over time, develop the adventures of a hero's image from him, which illustrates this example in the context of the cattle on Fereydoun. In this regard, he is the champion of Zahak as he walks with the amazing acts that ordinary laws of nature are not to some extent true to him. This hero has a wonder, courage and perseverance, but after overcoming Zahak, we see that the ideal of the poet is to bring the community back to the same conditions as it was said at the time of Jamshid; a happy society with the establishment of justice in all directions. This is where the reason for the poet's insistence is to have Farrah Izadi for Fereydoun; the championship that should satisfy the desirable conditions of the audience and Ferdowsi should be of the same type of Jamshid, and is emblazoned with Farrah Izadi so that the favorable retreat and the utopian are resulted. Thus, from what we see from the era of Fereydoun after conquering Zahak, the hero of the romance is a myth by plotting the paradise in

parallel to his mythical aspect, which in fact shows the development of character in the story with its narrative portrayal.

#### **4. ZAHAK AND DRAWING DEMONIC IMAGERY WORLD**

Contrary to images of the Paradise world, ancient images of the demonic imageries are placed. It is a community in which the word of I is the link in that struggle; a society in which one has to be subordinate to a group or leader who either humiliates a person or maximizes the pleasure of an individual in opposition to his duty. This community is the source of tragedy riddles. In this hellish world, the ruthless, merciless and merciless leadership of a pole is insoluble, and on the other side is Pharmakos or a victim who must be killed to stay alive (Frye, 2012, p. 178/179). When we look at these points in this theory, perhaps the first infernal image that comes from Ferdowsi's Shahnameh is related to Zahak's personality, which exactly matches these patterns (Hajnorouzi, 2012, p. 82). Among the other things that surround these images is the image of the animal world in which there are predators and monsters; animals such as wolves, vultures, and especially dragons. In the case of dragons, it should be added that this image is appropriate in this regard, which is a legendary inventory and represents the contradictory nature of the evil view as a moral reality and eternal negation, like the story of Seven Javan Rostam or Zahak Mardoush.

There has been a close connection between the horrific monsters and the Hellenistic, and the fear of death has been portrayed in most ancient civilizations with the presence of horrific monsters, so that hell and even death itself are more than anything else within monsters or in the presence of giant monsters. This religious and mythological imaging has been widely reproduced in myths and literature and fine art (Namvarmotlaq, 2014). Based on this, in Zohak's story, after killing devil on the shoulders of Zahak, two black snakes are coming and seek his suffering. The scapegoat is the position of human physical force. Therefore, kiss of evil on the shoulders of Zahak, meaning the power, the will and the will of the anointing. As it is apparent from the beginning of the story, Zahak is always submissive to Ahriman, and his actions are all the demands of the devil (Fesharaki and Mahmoudi, 2011, p. 2). Snakes can be a reflection of the psychic of the dragon, who, in order to calm them down, sin or imagine the evil of the soul that nobody, even Zahak, will endure with its full power from its aggressive and annoying influence (Mohammad,

2013 p. 135). Also in Zahak's story, he says that he washes his body in water from the blood. This Zahak's function can be assumed that Zahak is washed away from the blood for the fading away of fate. Washing in the blood means transferring the dead to the killer, and is a sign of inveterate and indifferent. This act can be a rejection of magic and the blackness of fortune can be human, and is a kind of resistance to any magic (Maskoub, 1995, p. 51). The sociological demonstration of this issue is justified by the fact that the tyranny of the leaders, when they are approaching their deaths, are taking blood, and in the position of washing in the pit of blood, is an exclamation from the peak of tyranny and tyranny. Zahak is anxious that one day people will be called Fereydoun and rebel against him. Rinse with blood in the bloodstream, as previously mentioned, is a reflection of Zahak's inner anxiety and struggle to resolve the fate or magic and magic, or even as a form of purification and purification. The various neurotic and ethical anxieties mentioned in Zahak indicate the fact that he does not feel calm in any period of his life and his kingdom and is always in fear and anxiety (Fesharaki and Mahmoudi, 2011, p. 10).

In the fifth step of the winter's Mito, Frye emphasizes fatalism. (The fifth stage, which corresponds to the tragic fateful stage, is a satire whose main emphasis is on the circle of nature, that is, the continuous and unconvertible circulation of the wheel of destiny or fortune)) (Namvarmotlaq, 2013, p. 305). This fatalism in the story of Zahak creates demonic imageries in the scenes of Zahak's story. When people are destined to be the fate of nature and have nothing to do with nature's fanaticism, the society has always been overcome by the shadow of honor, and during the millennia of Zahak, the unconscious shadow of Iran, which is the same Zahak, is dominated by a nation awaiting appreciation continuing its dictatorship. Every day, the brain of humans, which is the source of thinking and moving towards a rational flow, is fueled by the lotus and dignity of the feeding of black snakes, and this fatalism brings society to an endless decline, and the thinking and rationality that originated from growth and man's excellence is surrounded by the goals of the devout soul. The presence of the shadow in the scenes and its overcoming on the people is evidence of the presence of demonic imageries of the story.

## 5. IMAGERIES RELATED TO THE ANALOGICAL WORLD

Apart from the demonic and apocalyptic imageries that are coincident with the ironic and mythical heroic aspects, the three intermediate structures also match the heroic aspects of analogical imageries and to some extent with the elements of romance and high mimetic and the low mimetic coincides. The metaphorical aspect of these three structures is less power, which when they are received together, form something that is often called the "space". The theme of romance is a world that has been arranged. The romance scene is an analogy to innocence. The thought of regulating the high mimetic is love and face, and it can be called the analogy of nature and reason. In the low mimetic bounds of the world, we can name the analogy of experience and this world is linked to the infertile world in relation to the ratio of the world of romance to the world of heaven (Frye, 2012, p. 183).

### 5.1 Fereydoun in the analogy of innocence (romance)

The term analogy is used to refer to the comparative nature of the qualities presented in the images and the story space in relation to other aspects. Frye, in explaining the aspect of romance by analogical imageries, considers heroic qualities as courage and beauty (women). Symbolic profiles in the pictures of the villages are also seen as castles and palaces, as well as cottages and palaces. The set of features that has a romantic image offers images that have a lower rank than the apocalyptic world in terms of the quality of the emergence of events, events and powers, but to the direction, the supply of features of the heroes who are superior to ordinary humans is called analogy of innocence (Frye, 2012, p. 182).

The space in which the character of Fereydoun is processed to the stage where the romance hero is processed has, in terms of features, a picture of the analogy of innocence. Fereydoun is grown up in beautiful meadows, its beauty is not equal to the structure described for the paradise garden (apocalyptic structure), but it is a reminder of such a space, in particular, that this potion is far from the reach of ordinary people and the sacred animals (bulls) nutrition is the hero and the hero is raised to a trusted person (but not comparable to the personages of the apocalyptic world). As a child, Fereydoun plays a prominent role in this part of the story, and the process by which the poet is aware of his fate and intelligence and his virtue creates a close relationship with the analogy of innocence of

childhood, which is a feature of innocent analogy. In addition, away from the ordinary world, the hero maintains his chastity along with Ferdowsi's parallel development, which is another testimony to the characteristics of the analogy world of innocence. In addition to the features of the characterization of Fereydoun in this era, which depicts the images of the metaphysical world, we can point to the man's cottage that cultivates Fereydoun, who plays a role as a mosque.

## **5.2 The analogy of nature and reason; Kaveh (the high mimetic mode) and the Khalilians**

As the regulating thoughts of romance are chastity and magic, the regulating thoughts of the high mimetic mode are love and face. In this area, emphasis is placed on the center of gravity or inward sight, as well as the desire to arrange the symbols of the worldly kingdom and spiritual world that are of high mimetic mode. Animals represent more loyalty, insight of the kings and aristocracy. In addition, birds are also elements that are center of gravity. In the space of the story, the wizard's cane is transformed into a royal cane with a deformation, and the magic tree is also a flabby face. The privileged form of capital city is the court in the center of it, and the degrees are different, and the peak is a lively presence (Frye, 2012, p. 185-186). Here we find that Zahak court, which focuses on the story during the Kaveh uprising, is located in the capital and the central events of the story are happening. The decision of the two chefs to save one of the two victims in the hope of forming an army that stands in the future against Zahak's oppression is a reflection of the desire to be motivated, leading to the emergence of a hero among the ordinary people of the society, whose banner of Charmin is a symbol of the motion of the revolution in the direction of achieving the ideal goals. In addition, since Jamshid has been destroyed by Izadi and has ruled against Zahak, this unmanageable domination of Zahak's tyranny and society has dealt with the character of the infernal goddess for the story and placed Zahak in the place of the evil God. These features, which include the simultaneous presence of the personality of the high mimetic mode (Kaveh) and a series of natural events (the long-term presence of tyranny in society has become commonplace to the extent that resistance to daily sacrifice of two men do not show for the king), this part of the story puts in the field of the analogy between nature and wisdom.

## **5.3 Frank in the world of the analogy of experience (Low Memetic Mode)**

In the context of the analogy of experience, we are confronted with a world that is the work of the regulating thoughts, in which no celestial or clerical beings are involved. In Worcester's view, in such a situation, the basic conditions of a person are from a poet's point of view a purely ordinary situation. Low memetic mode is not a strong background for the presence of animal symbolism and the city is also in the shape of the new Metropolis, where loneliness and language are the foundation of human emotional distress (Frye, 2012, p. 186/188). Looking at the story, we see Franck's personality in the low mimetic mode that, while at the same time helplessly separating from his wife (Animus), is responsible for the supply of the future hero to society. The task that Ferdowsi has done best in putting Frank in the role of mother is the effort necessary to make sense and audience inferiority, even though it does not matter, is vital to the audience; Ferdowsi's companion is also concerned with the future of society as a champion in maintaining the health of the audience in the cache and the adventures of Franco's escape and secrecy. Here, Ferdowsi is not a magical power for Frank, nor does he have a miracle in his way to help save the beloved Fereydoun. And yet, putting the cook's story in place before the event has made the subject matter more relevant for the audience. Along with this series of events, the society lost its solidarity and affinity between its members due to the acceptance of the tyranny, and human emotions are severely suppressed every day.

The devils and evil people began to degrade and do bad deeds, and not only did not mention good deeds, but even words.

These are a set of features that depict the analogy of the story experience in opposition to the low memetic.

## **6. CONCLUSION**

In the present article, the analysis of the story of Zahak and Fereydoun based on Northrop Frye critique and analysis is discussed, and the space of images in the narrative of the story is analyzed with three types of apocalyptic, demonic and analogical imageries. Apocalyptic imageries in the mythical heroic face, with the images of the period of Fereydoun in his passage from the hero of the romance to the myth were criticized. Demonic imageries are consistent with Zahak's era and the

presence of shadows in the scenes and overcome them. Also, three intermediate structures were investigated in analogical imageries. These structures include the analogy of innocence with the characteristics of the characterization of Fereydoun in childhood, and the field of analogy between nature and reason by expressing the course of two Zahak chefs (before the advent of Kaveh) and after his resurrection, and the analogy of experience focusing on Frank's characterization was described. Based on the present research, we can say that Frye's method of critique can be applied to the comparative-narrative analysis of Zahak's story in Shahnameh. In addition, using this method as a tool of critique can create a suitable context for expressing the story of Zahak.

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