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Revista de Antropología, Ciencias de la Comunicación y de la Información, Filosofía,
Linguística y Semiótica, Problemas del Desarrollo, la Ciencia y la Tecnología

Año 34, 2018, Especial N°

15

Revista de Ciencias Humanas y Sociales
ISSN 1012-1537/ ISSNe: 2477-9385
Depósito Legal pp 198402ZU45



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Maracaibo - Venezuela

Comparative Critique of Jahanbakhsh's Personality Based on the Borzou and Rostam's Book

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Abstract

This paper is a qualitative research which aims to compare the labors of both literary works through a descriptive-analytic method. The author then does a comparative analysis of the structure and discourse of Jahanbakhsh labors in both works. As a conclusion, comparing seven labors in both works reveals that the author of New Bourzu-Nameh has had a more creative approach in the description of seven labors by paying close attention to the plot, story sequences, details, personification and characters' behaviors.

Key words: Bourzu-Nameh, Rostam-Nameh, seven labors, Jahanbakhsh.

Crítica comparativa de la personalidad de Jahanbakhsh basada en el libro de Borzou y Rostam

Resumen

Este trabajo es una investigación cualitativa que tiene como objetivo comparar los trabajos de ambas obras literarias a través de un método descriptivo-analítico. Luego, el autor hace un análisis comparativo de la estructura y el discurso de los trabajos de Jahanbakhsh en ambas obras. Como conclusión, al comparar siete trabajos en ambas obras, se revela que el autor de *New Bourzu-Nameh* ha tenido un enfoque más creativo en la descripción de siete trabajos al prestar mucha atención a la trama, las secuencias de historias, los detalles, la personificación y los comportamientos de los personajes.

Palabras clave: Bourzu-Nameh, Rostam-Nameh, siete trabajos, Jahanbakhsh.

1. INTRODUCTION

One of the most prominent features of the world legends concerns the theme where heroes pass through numerous labors in which they encounter demons and bizarre creatures, all of whom strive to destroy the hero. Labors also play a lead role in the Rite of Passage, where the hero has to pass either mundane or spiritual journeys. The number and diversity of such labors in each nation's literature depend on its legends and myths. Concerning the

semiotics of labors, the presence of figurative and enigmatic satanic entities realized as demons, dragons, etc. causes the heroes to fight an agonizing perilous battle. It is only when heroes defeat these demons that they gain self-awareness and individuation, two essential prerequisites transform a hero into a great Paladin and a legendary hero.

Passing through hard obstacles and achieving great tasks can also be seen in Iranian and foreign epic stories (Burn, 2004, Campbell, 2006). Probing the Persian texts dating back to the Middle and Avesta periods reveals that hardships have always been an integral part of Iranians' lives. Seven labors can also be seen in texts written before *Shahnama*. In *Avesta* (the sacred book of Zoroastrians) Garshāsp has to kill the horned-dragon, Gandarw and Sanavizak (Pourdavood, 1998). Labors and labor-oriented epic poems can be seen in the literary works written after *Shahnameh*. Therefore, it can be claimed that labors have existed in Iranian culture and literature in the pre and post *Shahnama* eras, as if a sub-theme has substituted the main theme to become an indispensable part of it. Labors have become so essential in epics that they can be regarded as a guarantee for public acceptance. Labors and related epic poetry in post-*Shahnama* literary works have also helped the Iranians to reconstruct their lost identity and revive their ancient socio-cultural background.

2. STATEMENT OF THE PROBLEM

The mystery-rich theme of labor has preoccupied many mythologists, linguists and psychologists. This recurring subject which is found in many Indo-European and even non-Indio-European epic stories revolve around the story in which a hero in order to reach a given destination has to pass several hard obstacles, the number of these journeys or obstacles may vary in different narrations. When this theme is deeply analyzed, despite superficial differences, common features emerge which make them similar to epic stories of other nations. By doing a comparative study about the common superficial features of Jahanbakhsh labors depicted in two different narrations, namely New Bourzo-Nameh and Rostam Nameh (the Book of Rostam), the former in the poem and the latter in prose, the author aims to uncover the hidden truths underlying these labors through a discourse analysis research. Based on the above assumption, the following questions are formed:

- 1- Based on the comparison of Bourzu-Nameh and Rostam-Nameh, what are the unique features and structures of Jahanbakhsh labors?

- 2- What are the most prominent implicit concepts in the deep structure of these labors?

3. REVIEW OF RELATED LITERATURE

There are numerous researches carried out on this well-known narrative theme in terms of mythology, semiotics, and psychology. However, no such research has been done on the New Bourzo-Nameh so far, an issue which can be attributed to the unavailability of manuscripts.

Aidanlou and Moshtagh Mehr (2001) in a paper entitled "Seven Labors Champion or Haft Khan Pahlavan" examines and compares the authenticity and backgrounds of Seven Labors of Rostam (Haft Khan-e-Rostam) and Esfandiyar, with other Seven / Several Labors samples in Iranian and Indo-European epic stories. Leyla Haghparast and Maryam Saleh-Nia in another paper entitled "Decoding the Epic Model of Sun-Saviors in Seven Labors" have tried to analyze the labors depicted in Rostam-related labors and they conclude that all these labors follow the same structural rule and enjoy a similar deep structure. Mohammad Reza Ghorban Sabbagh in a paper called "Structural Analysis of Rostam's Seven Labors, a review of Hero's Expedition" examines two commonly used patterns in such labors , namely the archetypal pattern of eternal images and hero's Journey in Seven Labors of Rostam. Adapting a psychological approach in the study of Rostam and Esfandiyar's Seven Labors, Mohammad Reza Nasr Esfehani and Tayebe Jafari in their paper entitled "Now is the Time for Seven Labors" conclude that despite their apparent differences, both labors enjoy the same deep structure.

4. THEORETICAL FRAMEWORK

The twenty century owes its organization in many different fields of study, including philosophy, linguistics and literature to Ferdinand De Saussure. Structural linguists do not assume an autotelic nature of literary works, which means something has a purpose in and not apart from itself. Instead of analyzing the textual meaning, a structural literary critique looks for macro patterns which facilitate the comprehension of literary works.

In this method, making use of linguistic procedures, the critique tries to analyze the text and uncover the intra-textual relations in order to arrive at a centralized structure. Structuralists believe that each text has a centralized unity which needs to be decoded by the reader. It is not an easy task to apply the modern methodological models in classic literature. The models proposed by narrative researchers cannot be wholly applied to the fictions of all nations, because each of these models focuses on one aspect of the phenomenon, either in term of mythology, psychology, anthropology or linguistics. Therefore, due to socio-cultural and geographical differences, providing a model compatible with the structural and content features of a story seems rather impossible. So it is attempted here to firstly identify the common views of different theorists on a particular theme or subject and then by applying these common views on stories, each with its own orientation, textual or structural, arrive at an integrated and multi-faceted model in order to obtain a structural and textual analysis. It has to be noted here that structural analysis is not an end by itself, but is a beginning and a

means for textual analysis. The resulting findings can be applied to the outside world, i.e. the cultures in which these texts have been developed (Aidanlou and MoshtaghMehr, 2007).

5. BOURZU-NAMEH

The Book of Bourzu first appeared in the early years of the 8th century A.H in Sistan Region as an oral narration based on Rostam and Sohrab Tragedy, but later on, during the 8th century, it was rendered in poetry. The oldest manuscript dating back to 829 A.H. is known as Old Bourzu-Nameh and many poets and writers have used it as a model for further changes to be added to the end of Rostam and Sohrab Tragedy and Bijan and Manizheh love story. Bourzu-Nameh has two different parts, old and new. There are discrepancies between the two parts and even in the new part, these differences become more significant when some new epic stories such as Azar Karachi (2004) can be found in later manuscripts. The second part of the book which is known as New Bourzu-Nameh resembles the style and diction of a poet's pen-named "Attaee" who is assumed to have most probably lived in 10th century A.H. The poet himself confirms this pen name in the existing manuscripts.

Oh, Attaee! Resume telling the stories!
And give up bluffing and self-praise!
(Kosaj, 2008)

Attaee started composing the first and second part of the New Bourzu-Nameh after completing the composition of the old part and then merged both parts, creating a collection containing 65.000 verses which has come to be called “Great Bourzu-Nameh”. The main theme of the first part is “Haft Lashkar or seven armies” and the second chapter is called “Noh Lashkar or Nine Armies”. The beginning of the second episode narrates the capture and imprisonment of Kay Khosrau in the white prison. The first part of the New Bourzo-Nameh contains folklore and fairy tales in which the story of some epic heroes can be seen as the recurring theme. But the second part revolves around Bourzu’s love affairs, his battle with demons and sorcery and spell, issues which make it more like love stories and folklore.

6. ROSTAM-NAMEH (THE BOOK OF ROSTAM)

This book, which has been compiled in recent times, can be regarded as a folk Persian fiction, which simplifies Rostam and other epic stories making use of a simple language and a smooth prose. There are numerous copies of Rostam-Nameh in the manuscripts and Lithography section of the National Library of Iran. This paper is based on a manuscript edited by Shirazi (1962) available at National Library of Iran.

7. DISCOURSE AND STRUCTURE ANALYSIS OF JAHANBAKHS'S SEVEN LABORS

7.1. Prologue

Jahanbakhsh's Seven Labors in Bourzu-Nameh begins when Zal, the father of Rostam, after praising God places a feather in the incense-burner asking the mythical Simurgh to help his son find Rakhsh (Rostam's horse) which has been missing for seven years.

He uttered the word and put the feather in fire
The feather of Simurgh filled his heart full of joy
Suddenly the commanding bird appeared in the air
The king seeing it was overjoyed like a garden of spring
Oh, You Zal! The great man of good temper
It was the response of the Simurgh to the king
With a select team of horse-riders
The king of Tur had it escorted to China
(Kosaj, 2008)

When Zal learns about the whereabouts of Rakhsh, he gets very upset, but Simurgh gives him hope. Zal is unhappy because the great warrior, Rostam, is incapable in battles without his horse. Simurgh advises him in this way:

To him said Simurgh, Oh, man of majesty
My heart looks for a passion from thee
Quickly depart from here towards the plain of Rey
With Jahanbakhsh, the commander, Gostaham, the lofty king
Dispatch him at this moment to the city of China

So that to the land of Iran, he can bring back Rakhsh
 Lies on the way, there are seven labors for the hero
 Three of which have been locked by that vicious monster
 The other four obstacles go back to ancient times
 Revealing these secrets to you is my duty
 The first of these labors is the lair of a lion
 So perilous it is that clouds dare not pass over it
 The second dwelling belongs to the fire where,
 The courage of a lion is needed to pass through it
 The third lodge is a house full of fire
 The passage through, which is not a pleasant experience
 The fourth labor for you is the demon himself
 Whereas the talisman to break is the fifth, my good friend
 The sixth obstacle is a castle where cannibals dwell
 While the seventh one is an insurmountable wall
 There is an invisible magic fence around it
 Passing it unchallenged seems a far-fetched dream
 But all these obstacles would be smashed by Jahanbakhsh
 And it is only him who can alone overcome magic of seven
 labors

Zal happily informs Rostam that his horse has been found. Then he goes to Jahanbakhsh's camp and gives him Simurgh's message. Jahanbakhsh though does not wish to disobey Zal, but as a prerequisite for this mission, he firstly wonders whether his father is alive and secondly whether Rostam brings Borzou hand-tied to him. Zal sends a letter to Kay Khosrau informing him of the discussion between himself and Jahanbakhsh. Kay Khosrau discusses the matter with Rostam and ultimately decides to write a written oath and gives it to Gostaham. Seeing the letter, Jahanbakhsh quickly sets off for Turkestan and Great China. Compared with Bourzu-Nameh, Rostam-Nameh briefly touches upon the causes of Jahanbakhsh's seven labors. The story continues

after the defeat of Aj Dandan (tusk-demon) and transfer of Pas to the West, Rostam's welcome to Zal, the Golden, and the request of Zal from Simurgh and revealing the whereabouts of Rakhsh to Rostam, but there is no reference to the conditional dispatch of Jahanbakhsh, writing of the oath letter by Rostam and Kay Khosrau. Concerning the morphology of this hero's labors in terms of surface structure, the following comparative diagram displays this journey:

Segmentation of Jahanbakhsh's labors in New Bourzu-Nameh and Rostam-Nameh Table

Khan / Labor	New Bourzu-Nameh	Rostam-Nameh
First	Killing the lion	Killing the lion
Second	Killing the demon	Passing through the fire desert
Third	Passing through the fire	Killing the demon
Fourth	Breaking the spell	Battle with cannibal Barbarians
Fifth	Battle with the male and female wolves	Breaking Tur's spell
Sixth	Battle with cannibal Barbarians	Battle with the male and female wolves
Seventh	Battle with Marjan, the Witch	Battle with Marjan, the Witch

7.2. Calling for the Journey

At the beginning of his journey and before he sets off, the hero hears an invisible call or a spiritual invitation which acts as a compensation for a defect or deficiency or an unfulfilled desire in him. Passing through this stage paves the way for him to get the honor of being in the service of his master. In fact, passing through this threshold proves the hero's commitment to undertake the journey. He

now sets foot in an irreversible path from which there is no escape. The expedition that unfolds for the hero is not a journey that can be covered by means of ordinary means, but it is a process in which the hero starts probing his innermost world to uncover the hidden aspects of his unconscious in order to find and reach his ultimate goal or his own self. The invitation of the hero to pass through arduous tasks is interwoven with mistakes. A factor which Young considers the cause of personality hurt, the resulting nuisance of which encourages the hero to continue his journey. This mistake makes the hero choose a daunting yet necessary journey. In the New Bourzu-Nameh and Rostam-Nameh, the heroes, namely Jahanbakhsh and Gostaham on their way to Turkestan and Great China reach a road sign which reads: “whoever reaches this place has two roads ahead, the road on the right leads to a lush green path, but it is dangerous and is the lodge of lions and demons, the road on the left is good, but leads to a terrific desert ...”Jahanbakhsh falls in supplication on the ground and after pleading God, chooses the right hand road....”

(Farsaee, 1962)

This dilemma is described in the New Bourzu-Nameh by the following verses:

Now this road leads to the far land of China

And from here it goes up to the Far East

This road which you have chosen, Oh hero!

Passes through rough terrains and is the road of seven labors

(Kosaj, 2008)

In most of the stories to revolve around the seven / multi labor theme, in order to reach his destination, the hero comes up to a

dilemma where he often chooses the risky road (Omidshar, 2002, Bigdeli, 1998, Madeh, 2001; Bidmeshki, 2004)

7.3. Harbinger

Prior to undertaking his journey, the hero is exposed to a kind of unseen disclosure in which the archetypal pattern of “harbinger” announces him the invitation. By setting foot on the first stage, his journey actually begins. Positive response to the invitation disturbs the peaceful world of the hero. According to Stuart Vettala, the hero encounters a challenge or a quest which he has to undertake. Giving new warnings, the harbingers disturb the normal life of the heroes. From now on, nothing would be as before. Harbingers warn the hero that adventures and changes lie ahead. The harbinger can be a positive / negative or neutral character, but it is an indispensable part of every fiction.

In both stories, Zal is both the inviter and the dispatcher of the heroes. The most outstanding function of Zal in this story relates to his wisdom which is manifested in his attempts to remove animosities and eliminate hatreds. The blaming attitude of Jahanbakhsh in his first encounter with Zal and his refusal to welcome him can be seen in both stories, though Jahanbakhsh adapts a harsher tone in Rostam-Nameh. “Oh, great grandfather! You sometimes send me to Sistan and sometimes to Mazandaran, you want to make me an asylum seeker like my father, and let no one avenge the blood of my father” (Farsaee,

1962: 209). Though Jahanbakhsh has a much softer attitude in New Bourzu-Name compared with Rostam-Nameh, yet he expresses his frustration and disappointment in an implicit way. He accepts the mission provided that firstly Bourzu is handed over to his hand-tied and secondly, he learns for sure that his father is alive.

7.4. The Role of the guide

The supporter compensates the initial weakness of the hero and helps him to achieve his mission. Thus the guide's most important role is to help the hero to overcome his fears. He helps the hero to set foot in the daunting journey and overcome the doubts of the journey. The hero in hope of getting the guide and support of the guardian sets off for an unknown land where he confronts the mysterious, insidious, dangerous and malicious creatures guarding the new territory.

In the New Bourzu-Name, Gostaham is displayed as an important master, supporter and guide for the seventh labors.

The hero who was like a fighting lion
In amazement turned to Gostaham and asked?
Where is this place, what is this road sign?
What are these lines written on the sign?
Gostaham told him, Oh, you great warrior!
Hearken to me and let me tell you in detail
(New Bourzo-Nameh, p. 275)

Gostaham plays the role of an experienced and warning guide who informs Jahanbakhsh of the obstacles lying ahead.

To the warrior said Gostaham,
Oh, you brave, generous gentle man!
The way you have reposed is not wise
That's because it emboldens the malicious lion
(New Bourzo-Nameh, p. 280)

When Jahanbakhsh is bewitched by the vicious charming spell,
this helping hand emerges as a stranger and rescues the hero.

When he finished praising the Lord
A strange voice summoned him to move
Come along and learn this lesson from me!
Put to practice what I say, Oh, lion-catching man!
(New Bourzo-Nameh, p. 285)

In the castle of the cannibal Barbarians, when Gostaham sees that Jahanbakhsh's life in danger, he volunteers to answer the questions posed by Ghatlim and Ghamiran (New Bourzo-Nameh, pp. 287, 288 and 303). In Rostam-Nameh too, Gostaham acts more often as a guide and appears in the different stages of the journey as an assistant, warner, and instructor. For instance, at the beginning of the Seven Labors, when Jahanbakhsh reaches the road sign, he himself reads it (Farsaee, 1962). During the other labors, Gostaham is often referred as a guide for the hero, nothing more.

8. HERO'S INITIATION

Initiation here refers to a kind of internal change in the philosophical views of the beginner and his rebirth as a new person

(Eliade, 2007). In initiation rituals, one passes through various trials and observes certain rules and abstains from certain temporary or permanent taboos, all of which cause him to die within himself, during this internal mystical transformation, the person gets rid of a mundane and unsacred world and enters a spiritual and holy realm. In this symbolic death and rebirth, the person gets hold of new social-religious privileges by accepting certain responsibilities, conditions and constraints, so he starts his new life with a new social status (Eliade, 2007).

The archetypal pattern of initiation is a process which enables the person to be honored to enter a higher level of awareness by undertaking perilous journeys, difficult trials, fighting against satanic forces and performing the personal and social duties dictated by the group. In initiation ceremonies, the hero, not only experiences a physical maturity, but also obtains a psychological perception of the existence itself. By doing so, the hero finds tranquility and peace, which is far beyond mere submission to destiny, it is in fact the realization of a symbolic death and rebirth. This stage is a favored one in epic journeys which has inspired a great part of world literature about miraculous trials and hardships. Many of the ritual journeys which are undertaken to unite awareness and unawareness usually begin with the discovery of a flaw or defect. Therefore, this stage, which is considered an old and recurring part of epic journeys plays a lead role in promoting the hero's mission. That is why the hero has to return to an unconscious level which he has always kept his distance from it.

8.1. First Labor: Killing the fierce lion

According to Attaee, Jahanbakhsh in his first leg of the journey, despite the warning of Gostaham rests in a pasture, when he finds himself face to face with a fierce lion:

He suddenly saw a beast as huge as a mountain
Even a mountain was afraid of this monster
(New Bourzo-Nameh, p.281)
After asking for God's succor:
In his bow, he put the majestic arrow
Knitting his brows, he filled his heart with despise
He pulled the string and released the steel-tipped arrow
An action which was a token of pride for any family member
Open armed, he ran towards the beast
The arrow hit the beast with the body

Nonetheless, the arrow is not fatal and Jahanbakhsh has to smash the lion's head with his clenched fist.

He hit the lion on the head with a mighty blow
Quickly, the animal collapsed on the ground
(Kosaj, 2008)

The first labor in the Bourzu-Nameh is almost like the description given in Rostam-Nameh, but the only difference concerns the reason given for the non-accompaniment of Gostaham in Rostam-Nameh. Here Gostaham's falling behind in the journey is cited as the reason for his absence at this stage, whereas Gostaham's fear of the lion is the reason given in New Bourzu-Name for his forsaking Jahanbakhsh.

I have to pull the rein once
He is afraid of him a little bit
(New Bourzo-Nameh, P.281)

Concerning the discourse analysis of this part of the narration, it should be said that immediately after the hero hears the call or the invitation of the harbinger, he sets foot in a world of numerous trials, from which there is no escape route. After waking up in the pasture, Jahanbakhsh encounters a huge and fierce lion in his first encounter, which may signify satanic forces emerging from his own shadow, a fierce lion which represents his unconsciousness trying to defeat him unaware. It seems that his slumber in the meadow and his being wakened by Gostaham and his ultimate victory over the lion can be interpreted as a step forward to discover the hero's unconscious anima and obtain the personification of mere physical power. Defeating the lion can be the start of a process which ultimately immortalizes "the World Champion". Falling asleep before the encounter with the lion can signify Jahanbakhsh's negligence and unawareness, which can give satanic forces a chance of reemergence if not restrained.

8.2. Second Labor: Killing the Giant Demon

After killing the fierce lion, Jahanbakhsh gets ready for the next battle and he asks Gostaham about the second labor ahead:

Responded to him, Gostaham in this way

Oh, champion, great warrior, man of honor!
There awaits on your path a roaring demon
Monsters compared with him are nothing but dwarfs
(New Bourzo-Nameh, p. 282)

In the first battle, when Jahanbakhsh gets engaged in a single combat with the demon, he manages to cut off one of his legs, the demon keeps on fighting, at the end, it is Jahanbakhsh who with his dagger splits the demon into halves. The killing of the demon appears as the third labor in Rostam-Nameh. When Jahanbakhsh asks Gostaham about the third labor, he responds: “there awaits in this journey a shrew, whose head and legs are like those of a demon, she is called giant demon” (Farsaee, 1962: 415). As the demon sees Jahanbakhsh, he uproots a boxwood tree and attacks him, but Jahanbakhsh manages to grab the tree and smashes it on his head so hard, that the demon’s eyes implode.

Placing this labor at the third stage in Rostam-Nameh may be attributed to the fact that in numerology and some Indo-European traditions, three is associated with masculinity (Omidasalar, 2002). From the perspective of discourse analysis, dragons guarding water and being the symbol of drought is a theme found in world folklore. Killing this demon shrew is an archetypal deep structure which goes back to Indo-Iranian myths where Indra kills the great symbolic evil named Vritra who obstructs human prosperity and happiness. In Greek mythology, the dragon is also the guardian of springs, which is slain by Cadmus. It can be claimed here that slay of the demon in this labor can be regarded as a symbol of renovation and freshness, fighting against

drought and a search for self. In Rostam-Nameh, after encountering the hot and dry desert, Jahanbakhsh in an attempt to bring back freshness, slays the demon who obstructed the flow of water. It has to be noted here that this stage is the second labor in New Bourzu-Nameh. In short, battle with dragons during an individuation process is an important battle which can create significant outcomes for the hero. Fighting with dragon signifies conflict with the internalized social values, parental values, cutting the umbilical cord and all the other restraints created during childhood, all of which preventing maturity and independence (Yavari, 1995; Hinnells, 1997; Pourdavood, 1998).

8.3. Third Labor: Passing through the Fire

According to New Bourzu-Nameh, after Jahanbakhsh defeats the demon, he finds himself in a desert which:

There is a fire which I have to pass through
 Too tough and daunting, that stage seems to me
 It is so hot that it melts the bone
 How can I surmount it, if I have no clue?
 Barren desert as far as the eye can see,
 No single drop of water to quench the thirst
 (New Bourzo-Nameh, p. 282, 283)

Suddenly Jahanbakhsh's eye catches the glimpse of a spring by a mountain foot where he reposes for a while. In his dream, an old wise man teaches him the magic word to pass this labor safely. Based on

comparative criticism, Rostam-Nameh gives a very short description of this labor and does not give details whereas New-Bourzu-Nameh describes the story in more details and enjoys a more epic tone. In terms of discourse analysis study, desert is the stronghold of satanic forces. Band-e-Hashan book gives the following existential reason for deserts: “there are so many deserts on the earth because darkness and other demonic forces can find shelter in them” (Boloukbashi, 1965: 25). In religious and epic works, deserts have a dual function, sometimes they are the shelter and refuge of satanic forces and sometimes the place of God’s blessing, a place to defeat evils (Dadegi, 2006).

Fire is also a religious icon which has a dual function: both satanic and divine: as a divine and positive icon it signifies purification of the soul but as an evil icon it signifies deviance and aberration which ultimately make the hero aware. The spring by the mountain foot can be a symbol of soul purification and a center for new life, because water signifies a purifier and a regenerator for the hero. Water is the symbol of revival and recreation. It is also a symbol of unconscious forces, the shapeless power of spirit and its hidden and unknown motive (Chevalier, 2007). Water has also been a symbol of material creation and the motion of life cycle in the cosmos. The myth of passing through water and washing the body signifies a test of soul purification to pass the old stage and ascend a level of excellence and regeneration. The presence of an old wise man in this stage and teaching the magic word represents a symbolic and purposeful archetypal theme which: “signify the tendency of the soul for

perfection and excellence, Anima is the prerequisite for the activation of this archetype” (Sarkarati, 1999: 23).

8.4. Fourth Labor: Lifting Tur’s Spell

During this quest, Jahanbakhsh faces a variety of different spells and sorceries, which are referred to as “Tur -e-Faridan Spells” in Rostam-Nameh. At this stage, the nefarious witch resides at the top of a mountain that is protected by different talismans.

He saw a castle on top of a high mountain
 A castle so huge that made his face yellow
 A lion lying at the foot of the gate
 Its mouth wide open, fierce as a male dragon
 An ugly black man with an ebony skin
 Was also at the service of the two
 (New Bourzo-Nameh, pp. 283, 284; Yavari, 1995)
 Supplication to God is the solution that Jahanbakhsh seeks to
 get rid of all these spells.
 We have to turn our face to Him, the Almighty God
 And we shall shed tears of repentance at His court
 (New Bourzo-Nameh, p. 284)

There suddenly he hears a messenger angel who says: Look at
 the road sign which reads as:

Go forward, Oh, brave and fearless!
 With your heavy mace, slay the lion!
 The fierce lion acts as the key
 For the breaking of all the spells
 (New Bourzo-Nameh, p. 284)

Jahanbakhsh smashes the head of the lion with his mace and the blow is so hard-hitting that even the castle's gate gets open. He passes out and when he comes to, he notices a lot of war commotion and cavalries nearby. A person gives him a golden tablet, when he looks at it, he manages to destroy the nefarious witch at the top of the mountain. But in Rostam-Nameh, the hero faces the Tur spell in his fifth labor, which is different from Bourzu-Nameh's version. During this labor, which happens after Jahanbakhsh's battle with cannibal Barbarians, Jahanbakhsh and Gostaham reach the foot of a mountain. Suddenly a dragon abducts Gostaham and places him on top of a mountain. To rescue him, Jahanbakhsh has to undergo a series of trials, including slaying of the leopard, killing of a beautiful girl near the spring, killing an angel-looking creature, and killing the wife of the courier to stop storm to name a few. He hears a song echoing inside a dome and when he follows the source of the voice, he finds Gostaham inside it with his hand and foot tied. Jahanbakhsh sets him free and returns to the spring. Comparing the narration of the two books, it can be inferred that Rostam-Nameh has been manipulated more than its counterpart by storytellers and the characteristics of folklore stories are more prominent in it. Moreover, the spells that Jahanbakhsh breaks at this stage of Rostam-Nameh outnumber those mentioned in the New Bourzu-Nameh in terms of both variety and number.

From the point of discourse analysis and symbolism, it can be cited that according to Jung psychology, three signifies incompleteness, masculinity and is the representative of consciousness, whereas four is the feminine and complete number which represents

wholeness and the dark side of unconsciousness. Three and four added together give seven which is a number for completeness. Integrating the masculine domain of consciousness with the feminine domain of unconsciousness, one gets the perfection and wholeness which generates a warrior with an integrated soul. Needless to say that the pattern designed for the hero's expedition, and during the journey to achieve individuation, the more hardships and obstacles the hero faces, the better he can get to the various layers of his unconsciousness, a significant achievement which is realized in the fourth labor of Rostam-Nameh.

8.5. Fifth Labor: Battle with Male & Female Wolves

During his journey through seven labors, Jahanbakhsh comes across a mysterious plain where two fierce wolves attack him. He places an arrow in his bow and targets the male wolf on the head and his second shoot hits the female wolf in the back, thus getting rid of both beasts. As he continues his journey, he gets to a plane tree where two roaring lions attack him. He looks at the golden tablet and learns that to get rid of the lions; he should bang their heads together. He does so and saves his life. Slaying the two wolves as narrated in Rostam-Nameh as a part of sixth labor varies from it's the New Bourzo-Nameh version. Jahanbakhsh and Gostaham on their way get to a mound with a lot of interlocking trees, out of which emerge two wolves attacking them. The theme of wolf slay is repeated in various forms as the heroes pass through stages of the Multi / Seven Labor stories. Wolf is

portrayed as an evil entity in ancient books, including Avesta, Bande-Hashan, the book of Arda Wiraz, Shahnameh, and even post-Shahnameh books (Dadegi, 2006; Karachi, 2004). Other features of the wolves depicted in epic stories relate to its lodging in caves and the underworld, dark complexion, stoutness, dagger-like bites, scavenging and furious nature which sometimes in folktales can talk like humans (Darvishian and Khandan, 2000; KhaleghiMotlagh, 2001; Aidanlou and MoshtaghMehr, 2009). Concerning the hero's function at this labor in terms of discourse analysis, it can be inferred that Jahanbakhsh confronts a male and female wolf, the former symbolizes brutality while the latter signifies debauchery, which resemble the ancient symbols of death and life or day and night. By slaying those two wolves, Jahanbakhsh moves one step further and gets closer to self-searching level. In fact, like the story of Esfandiyar when he kills two wolves and rolls in their blood in order to become invulnerable and immortal, as Jahanbakhsh overcomes these two wolves, he too gets transformed into an invincible hero.

8.6. Sixth Labor: Battle with Cannibal Barbarians

When Jahanbakhsh asks about other wonders of the Seven Labor, Gostaham says:

You will see a sky scraping fortress
That fortress is watched over by the king
There is a nefarious barbarian in there
Even warriors and the brave are afraid of

His face ugly and dark as pitch
In heart and mind, he is also hateful and vicious
The name of their master is Ghamiran
By hatred, he is a guardian of them
(Kosaj, 2008)

When the two heroes get to the vicinity of the fortress, a courier informs Ghamiran of their arrival. Ghamiran dispatches an envoy named Ghatlim to dissuade and dishearten them, but Gostaham repeats that warriors are not afraid of war. In an attempt to explain the mission, Gostaham goes to Ghamiran but is captured and imprisoned. After a long and tedious search, Jahanbakhsh finally finds the whereabouts of Gostaham. To rescue his friend, he enters the fortress, kills Ghamiran disperses his army and sets off for the next stage of his journey, namely Seven Labor. The sixth labor narration in Rostam-Nameh is very similar to that of New Bourzu-Nameh, but it appears there as the fourth labor. Based on the discourse analysis readings, at this stage, by encountering and overcoming evil forces, Jahanbakhsh prepares himself for the next stage of his expedition. By removing the negative forces, our hero paves the way for the unity of his conscious and unconscious mind.

8.7. Seventh Labor: Battle with Marjan Witch

Jahanbakhsh at this labor, overcomes numerous obstacles displayed differently in these two references. In New Bourzu-Nameh, when the two heroes enter this stage, a mountain emerges in front of

them, one half of which is hot and burning while the other half is cold and frozen. Suddenly, a dragon from the mountain swallows Gostaham, Jahanbakhsh finds a spring at the mountain side where a beauty is lying there. He asks the girl to help him, but the girl forbids him to go. At the end, Jahanbakhsh kills that girl whose name was "Sharangiz or evil-causing" who turns out to be Marjan's sister. By capturing one of the witches named Jadou or Sorcery, Jahanbakhsh manages to conquer Marjan fortress. The imprisoned witch advises Jahanbakhsh in this way:

Jadou told him, oh, great man!
Let me give you an advice
From here, a road runs up to the fortress
You can see it's not far from here
He has made a floating fortress on the sea
At the top of which there are high parapets
I guess Marjan has crossed the sea of China
And gone to that land
(Kosaj, 2008)

Accompanied by Jadou, Jahanbakhsh boards a ship and heads towards that fortress. After passing several spells such as the battle with whale, sea dragon, setting fire to sea water..., they reach the house of Marjan's wet nurse where Gostaham is kept. They liberate Gostaham and then go for the fight with Ghattal. When both Marjan and Ghattal are killed, they arrive at the pasture where horses are kept and therein find Rakhsh. Consequently, after several battles and hardship, Jahanbakhsh hands over Rakhsh to Rostam and thus fulfills his promise.

When Rostam sees his beloved horse,
Got ready like the mount of Bistun, Rostam
Our hero puts his arrows in its quiver
A spear he took in his hand
And then he mounted his war horse
(Kosaj, 2008)

The story of seventh labor as described in Rostam-Nameh slightly differs from New Bourzu-Nameh. In Rostam-Nameh, after one day walk, Jahanbakhsh and Gostaham reach a mountain full of snakes, taking the advice of Gostaham that snakes are inactive at nights, Jahanbakhsh slays them all. After a while, they reach a mountainside from where the Sea of China can be seen. A sailor takes Jahanbakhsh to an island in which he has to break several spells and overcome many bizarre obstacles. Ultimately, when Jahanbakhsh gets wounded, Zal orders Sam to take the delivery of Rakhsh from Jahanbakhsh. “Jahanbakhsh told Sam that he was afraid that the enemy might retake the horse, Sam says: rest assured, he says, the horse is safe, then he mounted Rakhsh and headed towards the desert, he then delivered Rakhsh to Rostam” (Farsaee, 1962: 328)

Jahanbakhsh in this labor, which is the most significant part of the hero's journey, comes to the end of trial road and becomes perfect. Seven signifies completeness and perfection. He fulfills one of the most important stages of his mission which may be an allegory for the immortalization of the hero's name after seven labors. Overcoming this labor, Jahanbakhsh somehow accomplishes a kind of autonomy and individuation which can be a source of blessing for others afterward.

He practically proves his loyalty to Zal (his great grandfather), Rostam (his grandfather) and Faramarz (his father). He brings honor and self-esteem for himself and his relatives. The last stage in Campbell (2006) model is called final blessing which is embedded in the integration with ancestors and forefathers, which results in hero's increased glory and popularity. Jahanbakhsh who used to be a slave of the kings in India and disappointed when Bourzu succeeds his father, from now on, regains his freedom. When triumphantly returns Rakhsh and successfully accomplishes his mission, not only voids past animosities and hatreds but also gets free of all previous captivities. He does his utmost to return Rakhsh, a mission which if failed threatens the reputation and integrity of the nation. Kay Khosrau and Rostam also come to his assistance at this stage. As a result, the triple levels of unity with father, divinity and final blessing are realized during this labor. Another point which is noteworthy here concerns the presence of female witches in different stages of this labor, which may signify the hero's angelic nature which is manifested negatively here referred to as demons and witches.

9. CONCLUSION

The seven labors of Jahanbakhsh in both New Bourzu-Nameh and Rostam-Nameh symbolize the archetypal ritual of resurrection (rebirth). Though these labors are dissimilar in the surface, yet in the deep structure, they are identical. The journey that the hero undertakes is a process in which the hero attempts to discover the hidden aspects

of his unconscious, a self-searching task in order to attain individuation. The more the hero is exposed to dangers and hardships, the better he can conquer the different layers of his unconsciousness. Killing all those evil forces paves the way for the hero to unite his conscious and unconscious minds.

Overcoming the obstacles, Jahanbakhsh gets into a kind of autonomy and individuation from then on he can be a source of blessing for others. By practically proving his allegiance to his forefathers, he manages to bring about dignity and honor not only for himself but also for his lineages. Comparing seven labors in both works reveals that the author of *New Bourzu-Nameh* has had a more creative approach in the description of seven labors by paying close attention to the plot, story sequences, details, personification and characters' behaviors.

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**UNIVERSIDAD
DEL ZULIA**

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Revista de Ciencias Humanas y Sociales

Año 34, Especial N° 15, 2018

Esta revista fue editada en formato digital por el personal de la Oficina de Publicaciones Científicas de la Facultad Experimental de Ciencias, Universidad del Zulia.

Maracaibo - Venezuela

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