

Symphony of the sorrow of love in two myths of love: Manijeh and Emojin (Analysis of two works with an approach to Jung's theory)

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Abstract--- *The story of Bijan and Manijeh composed by Ferdowsi (940-1020) and the Play of Cymbeline created by Shakespeare 1564-1616) are considered as famous love stories of world literature. The fame of these masterpieces and the similar content of them, despite the fact that the authors were from different era of history and characters' same deeds and behaviour, are the reasons of choosing this topic for study. To exemplify these similarities, we can refer to love and loyalty, patriarchy, and parents' role in children's important decision. The main theme of these literary works is love that does not recognize any limitation and defies the convention. The amorous heroes (Manijeh and Imogen) persist in getting married inspite of all difficulties. In the present article, first of all, the common contents and valuable messages of the authors are analyzed. Ferdowsi and Shakespear teach advisory points to their readers by creating amorous heroes in their masterpieces. Then, according to Jungian archetype, main characters of both valuable works, which included in the process of embracing love, are analyzed. In fact, By creating myths of love and the tortuous path of love, Ferdowsi and Shakespeare could induce anxiety or joy to the souls of readers in critical moments, which is a sign of the mastery and skill of the writers. In the present article, we conclude that the authors' positive view toward women and the continuation of love is of the sensible points of the stories.*

Keywords--- *Manijeh, Imogen, Bijan and Manijeh Ferdowsi, Cymbeline play Shakespear, jung.*

I. INTRODUCTION

Fame and creditability of Ferdowsi, who created the masterpiece of Shahname, and Shakespeare, the father of drama in England, is undeniable. Alike Ferdowsi, Shakespeare's everlasting fame is posed among researchers and critics around the world. To that extent " if someone wants to know English people, he must know Shakespeare and his compositions (Minavi, 154-1364).

Shakespeare has written Cymbeline, which is one of his last works, in five screens with fifteen characters. As we know Imogen falls in love with Posthumus but her father and step mother were severely against her love. After bearing alot of difficulties, they got married at last. In fact, Cymbeline is very disturbed and upset since her daughter Imogen is married

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to Posthumus, the son of one of the court's nobles. Cymbeline intent Imogen to get married with Cloten, the king's stepson and the current queen's son. Of course, the repeatedly queen's pleas to the king and his great persistence are considerable. For this reason and angrily, the groom unconsciously expels himself from the court. His daughter is not allowed to leave the palace, the Imogen is placed under house arrest in palace and Posthumus is exiled to Rome and finally, after enduring hardships, they are reunited. The same story exists in famous story of Ferdowsi's Bijan and Manijeh. Here, Ferdowsi describes a passionate love in which Bijan falls in love with Manijeh, the daughter of the king of Turan, who are enemies. Afrasiab, Manijeh's father, after realizing that Manijeh had secretly brought Bijan to the palace, considered the worst torture for them. After the mediation of the elders (the most charitable hero of Turan), they are rescued from death. Afrasiab exiles Bijan to a well far from the palace and Manijeh is dragged to the top of the well so that both of them perish in hardship. Manijeh takes care of Bijan day and night and begs for his food. Eventually, Rostam, the world heroic of Iran, saves them and this love turns into a union with all the difficulties. Although the end of both stories is melodrama and ends with joy and happiness, but despite the difficulties of this path, the endurance of the girls of love, Manijeh and Imogen, in this arduous path is commendable. Also in both works, common thoughts and ideas and the eternal spirit of moral content and messages are evident, which is mentioned in the text of the article. In the second part of the article, the influential and prominent personalities of the works will be examined according to Jung's archetypal theory. Carl Gustav Jung (1875-1961), has significant theories in the field of psychoanalysis and archetypes. "According to Jung, the inherited tendencies in the collective unconscious, called archetypes, are the innate determinants of psychological experiences that prepare the individual to behave like his ancestors did in similar situations. Four archetypes appear to occur more among those archetypes that Jung describes: Persona, Anima and Animus, shadow and self. In this regard, It should be mentioned that scholars and literary critics have mentioned different ideas about the story of Bijan and Manijeh. The study of the research portfolio of Bijan and Manizheh shows that this work still can be critique and research more from different perspectives. What is not seen in the conducted researches is the analysis of Manizheh and Imogen love, the father's role in the choice and marriage of the daughters and the things that have not been said so far in the literary researches. Therefore, present study attempts to look at these two stories with a different perspective. In fact, one of the things to consider in fictional texts is the common goals, ideas, and similar attitudes among writers that are universal. On the other hand, the issues of similarities and differences of stories are a good topic for a little hesitation and thinking about the rich and productive texts of Persian literature and other literary works of the world, which reminds us of great thinkers and writers such as Shakespeare and Ferdowsi create their concerns in the form of literary works and they could make a valuable points souvenir like the skilled psychologist and skilled philosopher. In this article, the authors intend to answer the following questions by examining the story of Shahnameh and Shakespeare's play:

1. What are the similar concepts and themes in both stories and what are the factors that caused something to happen that should not have happened? Because the hidden love of daughters and the ignorance of fathers about this issue is an important issue that will be examined from different aspects in this research.

2. In the second part, prominent and influential personalities are the studies and analysis that made somehow it harder for lovers to reach each other.

Ferdowsi describes intense love in famous story of Bijan and Manijeh in which Bijan who is Iranian falls in love with Manijeh Turkish king's daughter while there is enmity between the two countries.

Afrasiab, who is Manjeh's father, figures out that Manijeh has brought Bijan to the palace confidentially and decides to torture her severely. As a matter of fact Manijeh passes the exam of love proudly and proves to Afrasiab that she will fight for her real love Bijan till the last minutes .There are common thoughts, eternal content and moral messages in these

two literary Works. This article tries to discuss the matters about two ladies of love which have not been considered before.

II. THE COMMON REMARKABLE POINTS AND UNTOLD THINGS ABOUT MANIJEH AND IMOGEN

- **Too much Love and loyalty not lust**

Love forms the content of the two stories. This main word sets up the base and subject of literary works beautifully. In the story of Bijan and Manijeh although there are conflicts and arduousness, the story comes to a sweet end and creates one of the most beautiful melodrama of Ferdowsi.

In Cymbeline drama the same delightful event occurs in Imogen and Posthumus love .In two pleasant literary works love is the main content .

In fact what is love from psychological perspective? From Yong point of view, collective subconscious includes the vast part of human traits that has accompanied him since infancy. There are instincts, desires, inside needs in human being naturally. Jung believes" a more or less superficial layer of the unconsciousness is undoubted personal. I call it the personal unconscious. I have chosen the term collective because this part of the unconscious is not individual but universal; in contrast to the personal psyche, it has contents and modes of behavior that are more or less the same everywhere and in all individuals. It is, in other words; identical in all men and thus constitutes a common psychic substrate of a suprapersonal nature which is present in everyone of us." (Jung,2014:2)

Jung believes that love is ambiguous and amazing phenomenon that involves human being subconsciously. These concepts are too complex that not only affects human's individual and social life, but also many other dimensions as well. In both stories, love takes the initiative of events, determines people's life, and makes horrible moments for them.

One of the main theories of love is presented by Robert J Strenburg. Strenburg is contemporary theorist who has investigated different kinds of scientifically. He believes" the triangular theory of love can be understood in terms of three components that together can be viewed as forming the vertices of a triangle. These three components are intimacy(the top vertex of the triangle), passion(the left-hand vertex of the triangle), and decision/commitment(the right-hand vertex of the triangle) (Sternburg,1986,119) According to him psychologists and other behaviourists believe that Manijeh and Imogen 's love is not transient. Bearing difficulties and being tolerant in the way of love for two ladies, describes "intense love" that does not weaken even in the most arduous time and untill the end of the story. That "Manijeh is a lustful and deceitful woman and in order to get more desires of Bijan, he pours anesthetic into wine, and takes him to the palace of Shah Turan" (Sarami, 2004:697).

Considering Manijeh's intense love, it could not be a fair description of her. Manijeh is lover and sacrificer not capricious .

These couplets prove her sacrifice and selflessness when Bijan was imprisoned in well and she provided food for him:

When sun rose, Manijeh endeavoured to find bread. She walked all day long and reached well. She gave it to Bijan and cried over her miserable life. (335, 406-408)

Manijeh's sacrifice reminds of Imogen 's kindness in reader's mind. Both of them do their best to stay brave in the difficulty of love. This trait is admirabe in both literary works. As the story goes on, Bijan always believes in Manijeh while Posthumus doubts Imogen .Umbrage has been described as Posthumus trait and it is activated by Iachimo. After awhile, Imogen 's virtue, Iachimo' malevolence, and the malevolent character of the story become revealed. However, Manijeh's role is slightly different in comparison to Imogen. Manijeh tolerates countless difficulties, even she emphasizes with Bijan but she never complains. On the other hand, Imogen spends arduous days away from Posthumus but she does not complain and never ignores Posthumus. She asks him to leave her alone when her father is furious .

Imogen: my dearest husband,
I something fear my father's wrath; but nothing
Always reserved my holy duty what
His rage can do on me: you must be gone;
And I shall here abide the hourly shot
Of angry eyes, not comforted to live, but that there is this jewel
In the world
That I may see again.

(act 1, scene 1, 8)

She explicitly says to Cymbeline that her life without Posthumus is more strenuous than death.

Imogen: there cannot be a pinch in death
More sharp than this is.

(act 1, scene 1, 10)

Writer's indirect support for Imogen when Iachimo accused her unfairly is deliberate.

Imogen, like many of the women in Shakespeare's plays, displays a depth of characterization that has captured for centuries. (William, 1998, 2)

In general if we consider both stories as a play, Manijeh deals with more different and difficult sequence role than Imogen .

- **Emotional vacuum and its hurts**

Family plays significant role in children's education. From psychologists' point of view, family is the deepest meaning of love and kindness. Parents' role in treating children is inclusive and important. As the matter of fact family and the method of child education is the most important factor in children's emotional-social growth.

Psychologists believe that "parents are dictator and tyrannical. They demand their children to obey them completely, impose strict control upon them and expect their children to follow their orders." (Bakhshani, 2009: 60) Parents' role and the effect of their behavior are analysed below:

- ✓ **Father and patriarchy**

Manijeh and Imogen married without getting their fathers' permission in advance. In Shahnameh Manijeh is abandoned from father's home in the sake of Bijan the Iranian athlete. Actually Afrasiyab's enmity towards Iranians provokes his anger at their marriage. In this sector fathers' role as a guide and intimate consultant could prevent from the unpleasant event. Scare of father and his unconditional power is one of the consequences that leads secret marriage and other wrong decisions .

Imogen faces difficulties because she does not follow queen's order.

Some psychological points can help have deeper vision about events in the story.

Some researchers attribute women forerunning in marriage to men in Shahnameh to freedom of deed, woman's choice right, higher social value, and their sacred respect (Aydanlou, 2008: 11, Mazdapour 2002: 18, Rouholamini, 1998: 167). Some of them refer to the domination of patriarchy (Sattari and Haghghi, 2016: 127). However, Strict patriarchy, emotional shortage from father and his rage, could be another factors that persuade Manijeh and Imogen to choose their own way in order to get away from their arduous situation. Being afraid of fathers' power and patriarchy cause Manijeh and Imogen to keep their choice secret from their fathers .

Practically father's role as a controller and guide is denied. Being unheeded to his daughter's desire, Cymbeline asks Imogen to marry his step son kloten. The queen, who is cymbeline's second wife plays key role. She makes plots every hour to forward her plans. On the other hand she persuades her son to marry Imogen in order to persevere their names in cymbeline's kingdom family tree.

Fathers take violent action toward their daughters' secret marriage. Afrasiab considers torturing punishment for Bijan and Manijeh. First he orders Bijan to be killed but elder members change his mind. On the other hand Cymbeline is more flexible, controls his rage, keeps his daughter under house arrest and exiles Posthumus to Rome.

➤ **Women's pioneering in marriage and its relationship with patriarchal culture:**

In both stories, the woman goes to the man and proposes marriage to him, and the man accepts the woman's proposal. In Shahnameh, most of the Iranian men who set foot in a foreign land with special motives meet and marry a girl there.

Demonizing women and deceiving them is a characteristic of a patriarchal society in which women are considered evil elements. Another point that leads us to consider the predominance of women in marriage under the influence of the dominance of patriarchal culture is the moral characteristics of women contrary to the temperament of men. Women are unstable in controlling their emotions and feelings and have little ability in this regard.

• **Mother's role**

Mother's role is as important as father's role. In Shahnameh Manijeh's mom is anonymous. Her advice in the beginning of story could have prevented from this disaster. Even in the sensitive moment of story, when Manijeh is taken to the well, there is no reference to her mom and her intervention.

Manjeh came with a bare foot. She was taken to the well while tears stream down her cheeks. (335, 401-402)

Imogen is raised by step mother. she looks for opportunity to release from her step mother's tricks and find a reliable supporter. The queen not only insists Imogen on getting married to kloten, but also plan to kill Imogen and cymbeline to capture the whole power. She is the most vicious woman in the drama who ruthlessly does not show her real personality and impresses Cymbeline.

When emotion occupies girls' mind and they fall in love at the first sight, the lack of Manijeh's mom advice is considerable. The mental hurts of not having mom and sympathetic person in life causes girls to choose a way that does not have clear end. They fall in love at the first sight to run away from this period. Subconsciously they fill their emotional vacuum by loving someone and persist to the end of way because they know returning has negative consequences.

When cymbeline asks imogen to marry kloten, imogen responds:

Imogen: o blest, that I might not! I chose an eagle, and did avoid a puttock.

(act 1, scene 1, 11)

III. CHARACTERS ANALYSIS

"Personality" is a word that is used daily in different situations, for people in various meanings. Due to the complex nature of personality, psychology has not yet given a precise definition of personality.

• **Cymbeline and Afrasiab**

Both characters play the role of a father. Afrasiab is one of the greatest heroes who was the king of Turan. He was the son of Pashang and a descendant of Turan. He was one of the wicked characters of Shahnameh and the greatest enemy of Iran who imposed destructive wars because of his hatred of Iranians. In these wars, many great men of Iran and Turan lost their lives over it. The name of Afrasiab in Shahnameh is a symbol of war and violence. "Afrasiab is an example of

malice, despotism, and cupidity" (Shafiee, 929: 1963). Psychologists have described Machiavelli, psychopathy, and narcissism behavioral characteristics entitled as "dark personality" (Paulus and Williams, 559: 2002). William and Paulus, theorists, believe that behaviors such as wickedness, emotional frost, deceit and aggression are concentrated in these three characteristics. These characteristics are more demonstrated in Afrasiab than Cymbeline. Cymbeline is more flexible with Imogen and her behavior. In many cases, the queen provokes Cymbeline to show violent behavior to the Cymbeline.

Afrasiab wants to execute his daughter in a violent manner. This is not done with the mediation of the elders (Turani's positive face). "Wickedness, emotional frost, and aggression" are the characteristics of Afrasiab and Cymbeline. Cymbeline wants to marry her stepson, Cloten, ignoring his daughter's wishes. The role of the Queen, Cymbeline's second spouse, is evident here. She uses sinister plans and conspiracies to fulfill her wish hour by hour. On the one hand, she persuades Cloten to marry Imogen to preserve her name in the lineage of the Kingdom of Cymbeline. On the other hand, she plans to assassinate Imogen to get the full power. She is the most evil woman in the play, who cruelly does not show her true face, and affects Cymbeline.

However, the name of Afrasiab in the story of Shahnameh is full of turmoil. His anger conveys resentment and negative emotions to the reader.

- **The archetype of Animus in Bijan and Posthumus and Anima in Manijeh and Imogen**

One of the archetypes of Jung is "anima" and "Animus". Anima, or female psyche, is the woman inside the man who lives in her unconsciousness. Animus is also the masculine psyche, or the man within the woman. "Animus is the accumulation of all experiences of man in the psychological heritage of a woman. Man is a bisexual being and a man has a complementary feminine element and a woman has a complementary masculine element" (Fadai, 2008: 40). "The great lady is the soul of a man" (Javari, 190: 1995). This great lady of the men's psyche is the very soul This great man of the soul is the same man who" as an old German proverb put's it" every man has his own Eve within him." (Gurin, 2005)

In the story of Bijan and Manijeh, the image of Bijan's ultimate woman is animated by seeing Manijeh by describing Manijeh's beauty by Gorgin's. At this stage, Anima (Manijeh) causes Bijan to enter the collective unconscious. The love in Bijan's spirit is formed from the image of his inner love. In Bijan's conscience, the unconsciousness of esoteric Anima awakens. This mutual love, which manifests itself in a coincidental meeting, psychologically awakens both the hidden anima and the Animus in Manijeh and Bijan. According to Jung, "a man falls in love when he finds a woman in the outside world whose characteristics correspond to what he has in the collective unconsciousness. In this case, the person falls in love and the great and wonderful force in his unconsciousness, blindly and involuntarily pulls his towards the beloved" (Ordobadi, 63:1975). In the story of Bijan and Manijeh, the image of Bijan's ultimate woman is animated by seeing Manijeh by describing Manijeh's beauty by Gorgin's. At this stage, Anima (Manijeh) causes Bijan to enter the collective unconscious. The love in Bijan's spirit is formed from the image of his inner love. In Bijan's conscience, the unconsciousness of esoteric Anima awakens. This mutual love, which manifests itself in a coincidental meeting, psychologically awakens both the hidden anima and the Animus in Manijeh and Bijan.

In Jung's view, projection of the female element (a manifestation of positive anima) causes a man , to think that the woman he confronted (the fairy) is the woman he is looking for and he is so infatuated with her that sometimes he sometimes becomes insane. In fact, Jung believes that "it is the presence of the anima that causes a man to fall suddenly in love when he sees a woman for the first time and knows at once that this is "she" (Jung, 1964:180). From his view, " The animus in his most developed form sometimes connects the woman's mind with the spiritual evolution of her age, and can thereby make her even more receptive than a man to new creative ideas."(Jung,1964:194&195). Manijeh reaches the stage of consciousness and wisdom by penetrating Bijan's spirit and by going through countless sufferings and overcoming the

bottleneck of the unconsciousness, but Posthumus's Anima (Imogen) confuses him in the play. Cymbeline deports him to Philario. The hardship of deportation is the distance from Imogen and he lack of peace from the sufferings of anima. On the other hand, Posthumus's "ego" gets hurt when he hears the Iachimo's lie news. The "ego" of the main character in both stories is "Bijan" and "Posthumus". "I" in the journey finally reaches the "self" with the defeat of the shadow and the opposing forces. Bijan and Posthumus struggle with many problems after being on the path of love, both of which have to inevitably fight with inner and outer shadows on the path of love. In fact, according to Jung, "ego" of Bijan fights the inner opposition forces while imprisoned in a dreaded black well. It can be said that Bijan's spirit is in conflict with his inner shadow, arrogance, and pride to be saved from these pollutions and reach the stage of self-discovery with a polished spirit. "Based on this "marital economy" posthumus ego and his own reputation are wounded by this assault on Imogen's chastity because he is convinced that Iachimo has stolen his possession"(William, 1998: 15). Because the hero of the story must successfully pass a difficult test that everyone has to measure and endure in order to be worthy of marriage. In the meantime, the decency and chastity of Imogen and Manijeh is a valuable bridge for carpentry. Jung fully explains the subject of love by presenting his ideas about anima and anima who considers that beloved is the one who is very similar to the anima or hidden Animus in her unconsciousness.

- **The archetype of the shadow in the Gorgin, Iachimo, and the queen**

The character of Gorgin in the Shahnameh and Iachimo in the play of Shakespeare and the Queen, the second spouse of Cymbeline, is known as "shadow". The shadow archetype is one of the most important categories in Jung psychoanalysis. In fact, Shadow is the content of the unconscious part of the mind, which is considered as the opposite point of virtues. In other words, it is a part of our minds that we deny its existence. It is to said, the shadow archetype is the part of the personality that one prefers not to reveal.

In the Shahnameh, Gorgin, Iachimo, and the Queen wear masks in the play to hide their true faces. The mask is one of Jung's psychological terms. In other words, the mask is the social personality of human, a kind of cover mask to hide his true nature in society. Gorgin has two faces in the story of Shahnameh. He wears a mask and wants to introduce himself as helper for Bijan, and the second, when Bijan kills Gorazan, his jealousy causes him to show his other mask and think about a plan to catch Bijan. In Shakespeare's play, Iachimo hides his true face after the deportation of Posthumus and intends to change Posthumus's view about Imogen. According to Jung, Iachimo also has difficulties that take over his whole personality. Iachimo's sinister conspiracy is a sign of his filthy inner self that opposes the balance of society. The cunning Iachimo grows his sinister plan in the heart of Posthumus, and firmly promises, he says I give you a convincing reason from Imogen to prove that Imogen is not faithful to you.

"I will lay you ten thousand ducats to your ring, that, commend me to the court where your lady is, with no more advantage than the opportunity of a second conference, and I will bring from thence that honour of hers which you imagine so reserved." (Scene 4, 26 & 27). If the dark spirit of Afrasiab, Iachimo, and the queen has violently attacked all lovers of stories, shadow is the strongest archetype, which is potentially harmful. According to Jung, the shadow depicts bipolarity from the best to the worst hidden aspects of human nature. The message of the authors is that the abandonment of audience from negative traits such as spite, jealousy, malice and hostility. If these evil intentions are followed, the human soul and spirit will be in an aura of darkness and will eventually be destroyed.

Summary of similar actions of the characters

Characters	Common deeds and actions	Archetypal and psychological analysis
Cymbeline and Afrasiab	Both kings are opposed to marriage.	Authoritarian (dark character)

Bijan and Posthumus	Both are deported for expressing love to another land.	Animus (the hidden masculine element in a woman)
Imogen and Manijeh	They are both in love and marry without consulting their father.	Anima (the hidden feminine element in the male being)
Gorgin, Iachimo, second spouse of Cymbeline(Queen)	Negative, malicious, and shadow characters	Shadow (negative character)

IV. CONCLUSION

In both literary works love and persistence are the serious measure to distinguish the honest lovers. They stand against old traditions and aggressions and bring unexpected challenges for kings .respecting for women, nobleness in speech, and amorous jealousy are visible in both stories.In Shahnameh Gorgin the negative character regrets behaving badly but in the Shakespear's play there is no regret. Iachimo and queen are naturally evil, jealous and malevolent.

The lovers are persistent and tolerant. Bijan believes in Manijeh untill the end of the story but Posthumus doubts which removes by writer's positive view about the lady.By the way different place and time makes some differences between these two stories.It goes without saying that feeling sympathy with writer and reader's reaction to heroes' behaviour prove writers' ingenuity and talent for creating stories. They encourage and amuse readers to that extent conflicts between characters over goodness and badness gives them opportunity to deliberate slightly and furbish their souls.

Masterpieces' creators introduce soul purification to achieve perfection and self knowledge.

Ferdowsi and Shakespear advise their readers to stay away from strictness, jealousy, and bad deeds and forgive others.Fighting with badness and showing the consequences of being malevolent are writers' aim. They demonstrate that finally goodness overcomes badness .

According to these explanations not only do not writers' works fade away after years but also they can update to adapt to people's lives in different eras. Being inspired by this comparison we can come to a conclusion that some values like loyalty, tolerance,and forgiveness have been considered since centuries ago. We would witness reduction in devorce rate and stable marriage by following these values.

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