

THE MYTHICAL GREEK FEMALE ARCHETYPES IN THE NOVEL “AHOOKHANOM’S HUSBAND” BASED ON MS. SHINODA BOLEN’S PERSPECTIVES

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ABSTRACT

Some of the best literary interpretations regarding the pioneering literary works are to be approached psychologically. Positing issues concerning the personal and collective unconscious and the archetypes in literature, psychological criticism deepens the literary criticism and broadens it to a mysterious extension. The effect of the artwork is derived of the collective unconscious manifestations and the mythical attitudes of the ethnicities; so, the artistic and literary works are the rendering of the collective unconscious and the presentation of the exemplary images to the ordinary people. The present study aims at the investigation of the main female characters in the novel “Ahookhanom’s Husband” based on psychological perspectives of Ms. Shinoda Bolen corresponding to the Greece’s goddesses as the mythical archetypes. The author tries showing that the female characters of the aforesaid novel are the demonstration of archetypes analyzable from psychological viewpoints based on the ancient role-modeling theories.

Keywords: *Archetype, Myth, Ahookhanom’s Husband, Ali Muhammad Afghani, Shinoda Bolen.*

INTRODUCTION

From the beginning of the creation, man and woman have always been at the side of one another. But, their lives, especially the women’s, have undergone alterations during the course of centuries and millennia. From the primeval times to the prehistorically epochs, fertilization followed by the birth of the children were considered as miracles and the emergence of extraordinary phenomena.

The human beings, engaged with the nature, witnessed that the women give birth to creatures of their own; thus, she was realized as the source of life and because there was no scientific knowledge of the men’s involvement in the creation of children the way we know it now, thus, the women were considered as the only source of the universe. It is at this time that the entire religious, praising symbols revolve around the pivot of women. The womb becomes mythical and the mother becomes a mythical, prosperity and continuation (Hejazi, 1993: 33).

At first, the women were worshipped as deities. Such a downgrading of position might have been caused by the men’s acquisition of knowledge of their share in reproduction and also their gaining of an economical superiority derived from their physical strength that eventually led to the women’s loss of their power. (Girshman, 1971: 11).

Introducing Ms. Jean Shinoda Bolen

Madam Professor Jean Shinoda Bolen is a psychologist and a clinical psychiatrist and psychological analyzer basing her analyses on Jung. She is a psychiatrist in charge of the C. G. Jung Institute in San Francisco, a member of the former head of the national council of the American society.

Inter alia her important works, “mythical and psychological symbols of women”, “mythical and psychological symbols of men”, “ring of power” can be pointed out.

Statement of the Problem

The present study has been carried out based on a library research and information analysis. The presentation of the psychological findings has been performed in an objective manner. The main question is that whether there is a match between the psychological signs of the Greek mythical archetypes with the female character in the story “AhoKhanom’s husband” and that is there present such a thing as the Greek mythical archetype in the foresaid story or not?

The general assumption here is that some of Jung’s and Shinoda Bolen’s archetypes can be shown in this story through approaching the issue dynamically. The present article tries to make use of Jung’s theoretical foundations and notions of Ms. Shinoda Bolen to exhibit the characteristics of each of them based on evidences and examples from this novel.

Conceptual Framework:***Archetypal Criticism and its Relation with Literature:***

Besides the study of the myths, the archetypal or mythical criticism is derived of the new anthropological and psychological researches. Myth is a constituent of the literature. Archetypal criticism speaks of the relationship between the literature and art from the depth of its temperament; because the literary work is the manifestation of the collective unconscious and the mythical attitudes of the ethnicities (Emami, 2007: 22). (fatemi,1969:22)

Introducing the Writer of the Book “AhoKhanom’s Husband”

Ali Muhammad Afghani is undoubtedly amongst one of the most distinct figures of story writing in contemporary Iran. (Azarmdokht, 2014: 189). (shamisa,1994:189)

Theoretical Framework and Key Terms Description

With the creative and idealist effort of its writer, the novel digs deep into the unconscious of the characters and bestows the characteristics of a pure realistic work through explaining the internal and mental world of the characters.

Due to the novel’s being surrounded by the psychological basics, it can be studied from various psychological perspectives. One such a topic is finding the patterns, “the archetypes”, in the novel as prescribed by Ms. Shinoda Bolen, a follower of Jung School. This prominent psychologist analyzes the female archetypes based on the female Greek myths.

The present study tries finding answers to the following questions:

1. Which archetypes have been underlined by Shinoda Bolen?
2. Is it possible to find archetypes intended by Shinoda Bolen in the novel characters?
3. Are all of the novel characters matching with Shinoda Bolen’s archetypes?

Study Background

It has to be mentioned in the elaboration of the study background that the story has been criticized by the literary critics from various perspectives. Researches like “Iran’s contemporary storywriters” authored by Mir Sadeqi (2003), “the evolution trend of the



dramatic literature and fiction” by Hassan Mir Abedini (2009), “investigation of the women’s visage in the novel AhooKhanom’s Husband” by Zahra Kuchaki (2011), “the role and position of women in the novel AhooKhanom’s Husband” by NaserAbbaszadeh (2009), “personality development of the heroine in the novels AhooKhanom’s Husband and Sauvashun” by Muhammad KazemKahdu’ei (2010), “the criticism and investigation of AhooKhanom’s Husband” (2014) have all been written with a look at the novel. Some of these abovementioned works have also been used in the writing of the present research paper. It is worth mentioning that no well-organized work was found regarding the investigation of the novel based on the archetypes in a survey of the works.

A Look at the Story

The story takes place in Kermanshah during the years from 1935 to 1952. Ahoo has a happy face signaling the healthiness of the body. She is about thirty years old. Her sweet perpetual smile designating the enchanting role reflective of the truth that she is a woman enjoying the inebriating pleasure of a warm and felicitous life.

Ahoo is about 15 or 16 years old when she gets married to SayyedMiran who was about twice as old as she was. With the efforts of the two and Ahoo’s self-contentment, their business starts booming very soon and then they rent a fitting shop. With the birth of their first child, Ahoo stops working in the shop but starts working at home by making espadrille-cover.

One day Sayyed is standing behind the scale; ragged clothes comes in to buy. SayyedMiran found out that Homa is a woman who has divorced from her husband and lives in a notorious neighborhood in the house of Hussein Khan, the musician. Homa asks SayyedMiran to sign a temporary marriage contract with her so that she can enter Sayyed’s house and wait for her family to come from the village.

Ahoo welcomes Homa out of her simplicity and hospitality. But, Homa’s residence in SayyedMiran’s home becomes longer than expected and finally SayyedMiran signs a perpetual marriage contract with Homa.

Sayyed understands that Homa has escaped the house of her first husband with the help of Alburz. But, he still loves Homa. Very soon, Homa makes the pious and prayer-saying SayyedMiran dirtied with wine and music. SayyedMiran, who used to be so hard on Ahoo’s hijab and told her that nobody shall see her face, now steps in the streets and alleys accompanied by Homa who has no veil and wears tight and inappropriate clothes and does not care about the ironical words told by the neighborhood fellows. Homa’s prodigality gradually causes SayyedMiran to go bankrupt in such a way that he even starts smuggling. Finally, when Ahoo and the kids go to Village to the house of MirzaNabi, SayyedMiran’s friend, to stay for a week in her absence and sets out on a trip accompanied by Homa with the money he had earned from the sales of the house and furniture. Khorshid, a tenant, who also happens to be a sincere friend of Homa, dashes towards Ahoo and makes her aware of the catastrophe. Ahoo, along with Khorshid, hires a coach back to the city and when they get there, she hears Khorshid’s son saying that Homa and SayyedMiran have gone to the garage. Ahoo and Khorshid dart it to the garage and find SayyedMiran and Homa standing by Alburz automobile and about to get in the car. Ahoo retrieves all her courage and brevity all of a sudden. The gentle and calm Ahoo turns to a roaring lion suddenly and makes a lot of quarrels and struggles to forcibly drag SayyedMiran towards the coach. Sayyed accompanies Ahoo in fear of defamation but KhorshidKhanom stays with Homa. Awaiting such an opportunity, Homa tells



Khorshid that she will never return to SayyedMiran and that she, accompanied by Alburz, is going to look for a new destiny with SayyedMiran's money. SayyedMiran returns to a house. Ahoo, thinks, with a happy heart, to rebuild their life in the accompaniment.

Archetypes

The ancient experiences extant in the collective unconscious are revealed via repetitive patterns or called archetypes by Jung. He has also utilized the term "the eternal forms". The number of these general experienced imaginations is as large as the number of the shared human experiences. The archetypes have been stabilized in our psyches and they are revealed in our dreams and fancies.

Jung was of the belief that quite the same way that an individual has in person maintained all his or her prior experiences, the mankind densely acts the same way and transfers these dense experiences to the forthcoming generations. Therefore, the collective unconscious is the repository of all the mankind's experiences (Jung, 1919: 140).(jung,1994:140)

Shinoda Bolen believes that inside every aspect of which there is a myth and the powerful internal forces or the archetypes are the main reasons behind the characteristic differences between the women.

Such recognition is also of a great use to the individuals involved in psychotherapeutic affairs, as well. The present writing is a novel approach to the women the foundation of which is laid on the women's images. These types of images have been existent in the form of the Greek mythical goddesses since over three thousand years ago and have been transferred in the minds of the human beings from a generation to another.

Introducing the Greek Mythical Goddesses

The gods of the Olympus mountain were characterized by more human-like features; their behaviors and affective reactions as well as their apparent and mythical shapes provides us with patterns in compliance with the humans' behaviors and thoughts. That is because the archetypes are expressive of the patterns of being and the common conducts and deeds in our collective unconscious.

There are many mythical goddesses in Greece and the present article suffices to the mentioning of some.

Hera (the goddess of marriage)

The biggest Olympian goddess is the elder daughter of Cronos and Rhea and the sister and the wife of Zeus. Hera is the queen of the goddesses' kingdom.

Hera was considered as the goddess of marriage (Game Lia) and maternity and a symbol of the favorite wife. Hera has been depicted as a young, fully grownup, chaste and remarkably beautiful woman (Bolton, 2015: 70).

Aphrodite (the Goddess of Love and Alchemy)

Homer realizes Aphrodite as the daughter of Zeus and Dion. Dione is a relatively ambiguous personality and it was said she is the daughter of the oceans and Tetis. Aphrodite is recounted as a "beautiful and golden goddess" (Hamilton, 2009: 40).

To some, Aphrodite is the result of the scent that results after Uranus's masculinity was thrown into the sea (Bern, 2008: 17). The bond of the goddess of love, Aphrodite, to the craftsman God, Hephaestus, has not been an ideal relationship but it was by means of such a marriage that Aphrodite could continue the unduly free life of his. Aphrodite was also in relationship with a great many of the others, including Ares, Anchises and Butes (Bolton, 2015: 189).



Athena (the goddess of reason)

Athena was the Zeus's daughter and the deity of war

In Indo-European etymology, Athena means the "father's daughter".

When Metis is being born, Zeus is inflicted with an intolerable headache. To cure him, Hephaestus breaks open his skull with a pewter ax in which time Zeus's daughter, Athena, appears fully armed.

she invented knitting and several other handicrafts (Bolton, 2015: 147).

Demeter, Ceres, (the Goddess of Grains and Maternal Position); Persephone (the Maiden of Rain):

Demeter means the "mother of earth". She is regarded as the goddess of the earth but she should not be mistaken with Gaea, which is the earth itself. (Bolton, 2015: 70; Hamilton, 2009: 124).

Demeter was always the same ethereal and grieved mother who had to always bear witness to the death of her daughter, Persephone (Hamilton, 2009: 69).

Demeter gives up all her duties and responsibilities as the goddess of fertilization upon hearing the news of her daughter's being kidnapped. Demeter' deserts Olympus Mountain and this abandonment of the service caused the world to face drought (Bolton, 2015: 110; Bern, 2008: 10).

Comparing the Female Character in the Novel with Archetypes, Heraean Woman:

Zeus betrayed Hera many times and caused the kindling of the flame of hatred in her. But, Hera's wrath was at the rival who has per se been victimized by Zeus (Bolen, 2015: 185).

"Homa knew well enough that the revenging 'Yunen' it was just the beginning of the fight. No married woman is tolerant to welcome the second wife of her husband without quarrel and anger and jealousy" (Afghani: 261).

Hera was punished severely for her useless uproar against Zeus. One day, Zeus hit her and trampled beneath his foot. Another time, Zeus fastened Hera's feet and hung her amidst the clouds in the sky (Bolen, 2015: 79).

"SayyedMiran drenched the poor woman with a rain of punching, slapping. And, AhooKhanom, to wit the woman who was till then the undisputed queen of the house, became the target of the biggest humiliations" (Afghani, 2010: 315).

"SayyedMiran was bloodily angry and did not understand what he was doing. When he reached above the woman's head, raised the heavy bat and abruptly hit it on Ahoo's head as if he was beating wool. Ahoo, soaked in blood, cried in pain" (Ibid: 318).

The Heraean woman, more than any other type, is bound to her marital life. In case of the marriage bond appearing unsuccessful, the Heraean archetype and the society culture still try preserving the marital life. The women to continue their marital lives with husbands who have the habit of hitting and insulting.

Many of the Heraean women continue their lives hoping that their husbands will abandon their new wives and return to them but they will soon see that no change is made in their husbands' wants. So, these women come to accept the reality that they should keep on living like this.

"SayyedMiran tells Homa: I will never go to her (AhooKhanom). Let her groan for herself. Ahoo find it intolerable to hear these words. An agonizing and incurable pain had been filled



in her heart. The coquettish and rival's claws had so strongly seized her divine and human right than was imagined" (Afghani, 2010: 310).

Aphrodite Woman

To Aphrodite, relationship matters but not as a relationship accompanied by long-term commitment. Such an Archetype appears either through through creativity.

"Homa says: you are faced with a wrongdoing woman whose life has always been at stake because of her lack of knowledge; the woman who decides to go to a dance house by the promise of a poor loutish will surely deserve the very life of a dancer" (Afghani: 96).

"Homa, having a mirthful and enchanting look, moved her head and neck in a pleasant coquetry. The coarse bulbs of her eyes, that had been turned towards SayyedMiran, influenced him by their thunder-bolting feature with such a crushing and scorching effect that that man of the God who was observing fast lost himself for a short while" (Ibid: 44).

In the majority of the cultures, the woman having the Aphrodite energy will be considered as a prostitute and/or seductress hence not viewed positively by the others "With his excited and ashamed color of the face, SayyedMiran left San'ati Alley behind in an amazing pace. The young beauty had unfortunately sunken so deep into the water and drowned that she could not be hoped to be saved" (Afghani, 2010: 139).

"SayyedMiran started scorning his bewitched heart he had lost in the sight of a trollop woman" (Ibid: 145).

Aphrodite is immaculate and innocent in her childhood and has a childish attractiveness. She is usually found dancing and enchanting in the parties. When I was a child. They had been fascinated by my wooden dance. When I was ten, my fame of dancing had reached to a point that they came with catafalque to take me with them to far away villages when there was a marriage celebration" (Afghani, 2010: 113).

If the young Aphrodite happens to have Heraean archetype in her personality, she might get married very early in life but it is not easy for an Aphrodite to keep up with a single marriage and divorcement and multiple marriages are all likely.

"I was a child when I got married. I was a 12-year-old girl who ..." (Afghani, 2010: 39).

"Homa: you are right about reason and math. Life teaches me that I have to very soon until my flesh has its buyers get rid of the perimeter of this man (SayyedMiran's) privacy and make plans with another person" (Ibid: 489).

Children like the Aphrodite woman and treat her with no judgment and praise her attractiveness. The Aphrodite woman pulls out the children's competency and encourages them.

Aphrodite woman's children sometimes receive too much care from their mother and are left alone another time.

"Malus, Homa's sister in-law, said: if she loved her children so why did she leave them and go away for the eyes and eyebrows and the blond hair of a young boy?" (Ibid: 230).

The Aphrodite woman's mentality is not at all forward-looking. She might get into drastic trouble in the future for following her desires and seeking happiness.

"SayyedMiran: I do not dare to pass through the front part of the. It only suffices her beauty-loving heart to become pleased with something then she does not care" (Afghani, 2010: 521).

Reasoning based on background; Reasoning based on phonetics; Reasoning based on harmony; Reasoning based on attitude; Reasoning based on tendency.



Athena, Ahoo

Athena type woman becomes the stubborn defender and the woman of the man .

Athena type woman shines bright in the area of handicrafts. She has interested in exhibiting and selling her own works.

“Ahoos was a master in knitting espadrille and she had several pupils. But, the ending grids and crenation were hand-knitted by herself and sold in the bazaar” (Afghani, 2010: 78).

“Ahoos welcomed the parties that were signs of the booming She was a skillful housewife who performed her responsibilities with love and fervor” (Afghani, 2010: 76 and 218).

When the Athena type woman’s husband demands divorcement of her and marriage to another woman despite her expectations, she will be surprised by a sort of misunderstanding (Bolen, 2010: 127).

“Woman is obedient like a lamb and to the same extent pure in her soul and complying. She will accept nothing but what I tell her” (Afghani, 2010: 163).

Demeter Type Woman

This archetype in women stimulates the tendency to be kind, benevolent. The woman lacking the Demeter archetype in her readily aborts the child if she finds abortion the most rational solution thereto and takes a deep relaxing breath afterwards. But, tendency towards getting pregnant is intensified when she reaches a dead-end and if she is an infertile woman she will feel disappointment.

“Having a child in SayyedMiran’s house was Homa’s biggest wish. Homa thought could have she become infertile perpetually by the abortion drugs she had taken? She thought that she has been inflicted with a great blemish in her existence in terms of her female personality” (Afghani, 2010: 88 and 387).

Some Demeter type women are providers of food and sustenance and physical care to the others and some others are affectively and psychologically supportive.

Demeter type women in their ending years of their lives are divided into two groups: a group of them is very content in this stage of life and active and they have found life full of experience and they are now respected for their realistic attitudes.

“Shirin Jan Khanom was a lively woman who was always looking for a reason to call for the other woman to go to her house to make them happy” (Afghani, 2010: 76).

The second group has a destiny different from the first group. They think they have been subjected to oppression. The main reason why they are discontent is their frustration and hopelessness and their unfulfilled wishes.

“Hajiyeh had been widowed only one year after marriage, that is to say her husband had left her and went on his own. Her behaviors and deeds after her husband had deserted her indicated that she was a truly grieved woman” (Ibid: 462)

The Percephone Type Woman or Maiden

The Percephone type girl is looking for satisfying her mother’s consent. She is an obedient and prudent girl who avoids doing anything accompanied by the tiniest amount of risk.

“She was decent and calm. At least she was Ahoo’s daughter and she should have been entrusted something of her mother’s temperament” (Afghani, 2010: 710).

In some cultures, the beloved Percephone type woman is always present behind the curtain for the nobility specific to her. She is ready and obedient to the men’s order and satisfied with her destiny.



The first chance of autonomy for the Persephone type women comes about after divorcement. Their reason for getting divorced is partly because they see marriage as slavery.

“That merciless guard did not let me visit my relatives in the village even for a two or three-day change of weather. Such a life, not a life but imprisonment and even worse, is like being buried alive” (Afghani, 2010: 41).

Narcissism is another problem of the Persephone type women. They spend too much energy on their makeup and clothes and sit in front of the mirror for hours. From these women’s viewpoints, the others exist only be like a mirror to reflect their images.

“Ahoosaid sarcastically: I love that new hairstyle and especially that permanent flashlight of yours (Homa’s gold tooth)”.

“Homa said: you fancy being like me. The mother of time has to sit down and give birth to another person like me” (Afghani, 2010: 450).

The Heroine inside Every Woman

Inside every woman, there is a heroine latent. That accompanies her during the journey of life. In her specific path of life, every woman is, undoubtedly, suffers from the pain of loneliness, weakness; but, she might, as well, figure out the meaning of her life on this path, she reaches cognizance and knowledge.

If she comes to a decision in the face of the difficulties through an evaluation of the possible options and acts consistent to her values and emotions, then, she will be the very genuine heroine and actor of the myth of her life.

“Ahoos was a girl with no family and she had been reared under the guardianship of her aunt and her husband. She had spent her days in pain and affliction. She used to bake bread and her aunt’s husband took it to the streets and sold it to the people. She had learnt the lessons of patience and hard work, as the preludes to all the human virtues, from that time” (Afghani, 2010: 69).

To be a heroine in the journey of life entails a woman’s serious decision-making and even, if necessary, pretending that these choices are vital issues to her. The continuation of such a belief in life results in change.

The Path of the Journey

A woman who is not the heroine of her own life, she reluctantly submits to what the others want for her. The non-heroine woman possesses another type of behavioral pattern. She has difficulty making decisions and tries not to make choices in fear of losing the situations.

These women can select their own paths and be the heroine of their own lives instead of being passive and victimized. Becoming a heroine is a fresh and enlightening start to the women who are under the influence of the vulnerable archetypes (Hera, Demeter and Persephone). Defending the rights and acting like heroine of their own lives for the women who have been submissive and receptive or have been giving priority to their husbands and cared for the other needs, are contradictory to their way of upbringing.

“Ahoosaid to herself: now, such as this, I want to drive her (Homa) out of the house notoriously like an early night burglar is expelled from the house. But, when it dawned, she thought to herself that this is a rather strange act and it had not been done by anyone before and if it had been, she did not find herself courageous enough to do so” (Afghani, 2010: 278).



Passing through a Loss and Mourning

Losing the others and mourning are the other contents of the women's lives as well as the lives of the myths' heroines. The lack of relationship has a huge influence on her life because she mostly identifies herself in her relationships not her virtues.

To many women, the psychological death happens when the woman is forced to give up something and mourn for it (Bolen, 2015: 324).

"The news of Homa's marriage to her husband came to Ahoo as a blow by hammer on her head. The strike that hit her soul was beyond her tolerance. She spoke to herself in her loneliness like the melancholic individuals. She could see a vivid crime but the particles of her psyche did not accept it" (Afghani, 2010: 265 and 332).

Travelling through the Narrow and Dark Passageways

In the majority of the trips taken by the heroines, the individual passes through dark bottlenecks so that she might finally arrive at light and brightness. Such a journey is like leaving behind a period of depression.

Reaching the understanding that such phenomena as death and rebirth mentioned in the myths and dreams are similes speaking of such stages as suffering a loss, mourning and recovery in real life can be useful. It can be found out in a review of them that the period of darkness is the "transition rite. (Bolen, 2015: 325).

"Ahoo's face was neither happy nor sad; her face was liberated and there was hidden in her such a pleasant tranquility that bestowed the onlookers a sort of heart-warming and serenity of the inside; her everlasting smile has been now been amalgamated with an image of tolerance and generosity of the saints or the nuns. Her mysterious silence was meaningful like the one who has found a treasure or has gained insight over the divine secrets" (Afghani, 2010: 505).

Calling for a Supernatural Power

In the majority of the heroic myths in crises like this, the woman becomes tempted as to become victimized or a heroine. If she admits to take the role of a victim, she will curse the destiny; and even thinks of committing suicide.

"A sort of dejection, smelling like death, had taken whole her soul. The dejection had overshadowed all her moves. Had she not decided before that to commit suicide by taking opium? (Afghani, 2010: 511).

When the heroine arrives at a dead-end, the only thing she can do is to stay loyal to her interests until unexpected incidents may happen. Persistence under such conditions and being hopeful to receiving a response sets the grounding for the coming about of a phenomenon called "summoning one's supernatural ego" by Jung. Jung's intention is that a response will be issued from the depth of the unconscious to resolve the situation and a person or a thing will come to rescue her. (Bolen, 2015: 327).

"Ahoo looked like a patient who cannot be cured. She looked like as if she has no other way but to accept life as it is for now. There was another physician to whom Ahoo had not referred yet and it was the same God who is the doctor of all physicians" (Afghani, 2010: 283).

Coincident Events

The supernatural ego occasionally appears through coincident events. By these coincident events, the meaningful coincidence is intended that happens between the external events and the internal and psychological conditions. KhorshidKhanom's firing from the work with



Homaand SayyedMiran's escape. If such a coincidence did not happen, Ahoo could not be made aware of their escape.

"At the same time that the lover and beloved went towards the garage and left their home and life behind, KhorshidKhanom, while being sick and unable to walk, hurried towards the village and informed Ahoo" (Afghani, 2010: 797).

Another coincidence was that a coach appears right in front of Ahoo upon her arrival at the garden alley where a coach rarely passed.

"When Ahoo and Khorshid arrived at the head of the garden alley, a coach was returning from the upper trail. It was as if the coach had been sent by the God for them" (Afghani, 2010: 799).

The Return of the Heroine

The heroines from each of these myths do not ride a horse alone towards the sunset after proving their courage and sufficiency. These women are not even victorious and dominant heroines rather their journey ends in reunification and return to their home and lair (Bolen, 2015: 332).

"Ahoo moved forward with long steps and righteous face in which she had the inscriptions of all the pains and agonies of her panicked heart and humiliated soul; boiling, she was determination and will from head to toe. She roared in a loud voice... that woman cannot take your love away even if she is an offspring of devil. Ahoo dashed towards her man with a suppressive decisiveness that could nail down even the strongest volitions. Ahoo and such a masculine firmness was weird" (Afghani, 2010: 806).

CONCLUSION

From the viewpoint of Jung and his followers, the archetypes are the instinct-driven behavioral patterns that reside in the humans' collective unconscious which is part of our unconscious self, featuring trans-individual and universal characteristics and being ubiquitous and all-inclusive.

The psychological indicators put forth by Jung and his followers can be found in the contemporary novels. Shinoda Bolen is a Jung's follower who has psychologically analyzed the Greek goddesses' archetypes. As a psychiatrist, she believes that the goddesses have an active and developed presence in the women. But, some of them are active in a woman and some others are mute; and, there are women in whom several of these goddesses active and the woman has to consciously decide to which of them she will allow to develop more.

The main characters in the novel "AhooKhanom's husband" are mostly comparable in terms of moral traits and even their appearance properties with the archetypes introduced by Ms. Shinoda Bolen. In appearance, Ahoo possesses a Heraean noble beauty. Hera has been imagined as the goddess of marriage, maternity and the favorite and chaste wife and such features are well distinct in AhooKhanom.

Ahoo and Hera both love their husbands, they are both inflicted with their husbands' disloyalty, indifference and humiliation and they have even got severely and unfairly beaten and insulted. If there is seen wrath and jealousy in Ahoo and Hera, it is indicative of their severe love for their husbands and the unjust cruelty and tyranny imposed by them on them.



But, the hatred and aversion of them both (Ahoos and Heras) is not directed at their husbands but at their occupying rivals.

The other archetype in this novel is Sayyed Miran's second wife. With her seductive beauty, Homa is another Aphrodite.

Besides being skillful in dancing, she was an artist in makeup, betraying husband, having lovers of any kind, capriciousness, inconsideration and leaving the children all of which are Aphrodite type characteristics manifested in Homa's existence.

Inside these women of the novel, the maternal archetype, to wit Demeter, is clearly seen. Ahoos and the other women from exhibit this archetype in respect to their husbands and children.

Amongst the other manifestations of archetypes in the novel is the archetype of "heroic journey". This latter archetype occurs in the course of the story in the life and the physique and psyche of Ahoos Khanom. The novel writer tries to chase the course of heroic journey in accordance with Jung's intellectual foundations in the personality of Ahoos Khanom and displays the actions and performance of Ahoos in the course of.

The main point of the novel is that the archetype of some of the goddesses' inability can be clearly observed. They are all found dependent and weak and have no social rights. If the privacy of their homes is abused by a stranger, they will have to adapt with and welcome such an imposed enemy (rival wife), be driven out of the house with humiliation, beating (Ahoos), be sacrificed for the personal interests of their.

Homa who apparently enjoys a greater freedom tells Akram that "you do not see within the framework of the apparent liberties that this man has given to me the imprisoned soul of mine that is nailed like a leopard's skin on the canopy of his lusts".

The personality characteristics of the women in this novel mirror the archetypes of the Greek myths' goddesses from the perspective of Shinoda Bolen.



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