

## INVESTIGATION OF SIAVASH STORY AND OTHELLO TRAGEDY WITH AN EMPHASIS ON JUNG'S THEORIES

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### ABSTRACT

*Siavash is one of the sad stories of Ferdowsi's Shahnameh. Sudabeh, the wife of Kai Kavus and Siavash's stepmother, is bewitched by Siavash's beauty and instigates in his murder. Othello, as well, is a famous tragedy written by Shakespeare. Desdemona is a mollycoddle aristocrat who marries Othello even despite her father's opposition. In the end, Desdemona is murdered by Othello who also subsequently commits suicide. The fame of the narrations and content similarities are amongst the reasons for the selection of these two works for comparison. Amongst the outstanding common points in both of these two tragedies, the forbidden love and negligence of age can be pointed out. Since the present study investigates both of these two stories from the perspective of Jung, it is by approaching Anima and Animus archetypes and the shadow of the other prominent points based on his theories that they can be better recognized. Ferdowsi and Shakespeare both try in their stories to showcase the filthy visage of treason and avarice to the readers and it is the following of the immoralities that causes the tragedy in both of these two masterpieces.*

**Keywords:** *the story of Siavash and Sudabeh, Othello tragedy, Jung.*

### INTRODUCTION

The present study has been carried out in the area of comparative literature with an approach to the American style. **"The founding father of this school, which appeared in the second half of the twentieth century, Henry Remak, states that comparative literature should not be regarded as a discipline on its own but rather as a connecting link between subjects or subjects area."**(Enani, 2005). In fact, comparative researches demonstrate the cultural and literary richness of every nation and reveal the psychotherapy and the deep and hidden layers of the story. therefore, **"We will always learn more than about human life and personality from novels than from scientific psychology."**(Lodge, 2002). Research in comparative literature clarifies the cultural, national and literary richness of the writers and enables the subtle perception of the literary works and mutual interaction and understanding between the nations. The analysis of the common works and the literary bonds between the elders is the mission of the comparative literature. Ferdowsi and Shakespeare, as well, have created beautiful and advising stories as the vanguards of the world's literature. Therefore, the present study intends to investigate the well-known stories of these two thinker artists from psychological perspectives. Carl Gustav Jung

(1875-1961) is a Swiss psychoanalyst who has notable theories regarding the human psyche. Thus, the present study analyses the common themes of the two works to the maximum possible extent from the psychological perspectives of Jung.

### *Outstanding and Common Points of the Two Stories:*

#### 1) Uncommon Love:

Love is one of the main themes of these two romantic tragedies. From the perspective of Jung, love stems from human beings' unconscious. "The collective consciousness is also called the prehistoric, or archetypical, unconscious, which has unknown origin as well as an origin that cannot be ascribed to individual." (Jung, 1917) Psychologists and other behaviorist scientists believe that "it is amazing how little the empirical sciences have to offer on the subject of love. Particularly strange is the silence of the psychologists, for one might think this to be their particular obligation." (Maslow, 1981)

Woman and beauty are amongst the subjects determining the romantic tragedies because beauty instigates the sense of the beloved's uniqueness in the lover and it is with such a perspective that a lover falls in love with a beloved and, in a nutshell, Beauty has been vividly expressed in the story of Siavash. "Love is living the experience of another person in all his uniqueness and singularity." (Frankl, 1955)

At the beginning of the story, the beauty of Siavash's stepmother causes the provocation of love in the Iranian heroes and Kavus (Siavash's father).

*They found a good-looking woman in the thicket both of them dashed towards her with their lips being full of smile" (28, 7)*

And, Siavash's handsomeness inflicts Sudabeh with love.

*"Another day was spent in this way and it was so bad until Sudabeh who had a lot of lovers everywhere"*

*"Saw Siavash all of a sudden and her mind was struck with a lot of thoughts and her heart started blowing" (14, 134 & 135)*

Love or lust? It is a question that strikes the mind in the enchantment of Sudabeh who has a husband by her stepson (Siavash) and/or the love Kavus has for a maid with an anonymous identity. In fact, the love formed in the story of Siavash is a forbidden one. In the story of Siavash, the choice of love is incorrect and ominous from the beginning of the story. The sinister and baleful love is the evolutionary permissibility of the story's sad ending. At the beginning of the story of Siavash, Ferdowsi covetously informs the reader of the story's end:

*"Now, O' the brain-wakeful speaker presents us with a marvelous story"*

*"A speech can tranquil the psyche of the orator if it is produced based on wisdom"*

*"The person having a malicious thought would also have malevolent ideas"*

*"Such a person would crusade oneself and cause his or her own defamation before the sages" (1-4, p.6)*

In Othello play, as well, an uncommon love can be seen. The love of the young princess out of gullibility and simplicity for the old Othello that is created without the father's counseling is a pure and innocent love that comes about without any special intention and the lover himself confesses to it.

**Desmond: My noble father, I do perceive here a divided duty: to you I am bound for life and education, my life and education both do learn me how to respect you; you are the lord of duty; I am hitherto your daughter; but here's my husband, and so much duty as my daughter show'd to you, preferring you before her father, so much I challenge that I may preffess due to the Moor my lord.(act 1, scene 3, p31).**

The theme of both of these works is the betrayal in love. Such a betrayal happens in Shahnameh but it is nothing more than a conspiracy in Othello. Provoked by a person who has malicious ideas about him, to wit Iago, Othello becomes doubtful about his wife's love and murders her. Kavus takes possession of a bondswoman who has gone to Iran to escape her father's anger. In this story, the beauty of the maid incites desire in Kavus to take her possession. The bad incidents of the story might have been commenced from this same ominous love and the incorrect choice for an unlucky child, named Siavash, is born from her. Sudابه's love for Siavash is also a forbidden love. Her love for her stepson is termed Eros love (having sexual desire for a person) from the mythical perspective. **"Eros is the god of love in ancient Greece, the Romans describe him (love) or cupid (craze). This word in the Greek language has many meanings close to each other, including romantic love (vs. friendship), passion, passion, and fiery aspiration to something."** (Laland, 1929)

The forbidden love of the stepmother for the stepson is the betrayal to Kavus and violation of the marital commitment and responsibility. Sudابه causes her love and chastity towards Kavus to become doubted and questionable and no reason can justify her heinous and inhuman action because betrayal and breach of commitment is an immoral issue in which an individual tramples another's right solely for the reason that she has not been ready to impose the conditions of exiting the commitment on his or her own self and this cannot be at all ethically justified. It can be inferred that Siavash and Desdemona are the wronged and clean myths in the story of Siavash and tragedy of Othello; they are the victims of the two foresaid stories and they are captivated by the carnal wishes, malevolence and unjustified decisions and inexcusable actions of the others. Kavus's selfishness in taking the possession of the moon-faced maid leads to his dispossession of Sudابه at the end of the story.

## **2) Negligence of Age and Familial Conditions:**

In Shahnameh, Siavash's mother has a Turani race and Kavus is Iranian. The Turani girl's escape for getting rid of her angry father and her entanglement in Iran with another calamity can have a psychological root. Kavus takes possession of the runaway girl who has sought refuge in Iran for no reasonable reason and he makes a wrong decision though being the king of Iran. The wisest decision could have been returning the girl to her country or providing her with a shelter



in a correct way and this could prevent the emergence of disasters in the story. In Othello play, as well, the marriage of a young and beautiful girl with an old person is inappropriate. Iago repeatedly reminds Rodrigo in the text of the play of the youngness and crudeness of Desdemona: **She must change for youth. (act I, scene III, 41)**

**"It's possible that the difference in race or age difference between two spouses is a normal problem today. But what adds to the weakness of Othello's position is that his connection with Desdemona is not based on ordinary calculus but through love. Othello likes his wife with a passionate and distressed passionate old man, and Desmond is a gaze of her bravery and masculinity, and this disproportionate love, which ultimately leads to disaster, has a living truth that has survived for centuries He will maintain his human worth. "(Othello, Interpretation, 6)**

"Perhaps, the racial differences or the age differences of the two spouses are currently envisioned as ordinary matters but the thing that adds to the weakness of Othello's position is that his marriage to Desdemona has happened not out of the ordinary calculations but as a result of love. Othello loves his wife with the turbulent and anxious zeal of the love-stricken elders and Desdemona has been delighted by his chivalry and magnanimity and this same disproportionate and shaky love that eventually ends in catastrophe contains so live truth that it has been able to preserve its human value even after the elapse of many centuries" (Othello, translator's words, 6). Psychologists realize marriage age as one of the prominent scales for selecting one's own spouse. And, this issue, marriage age, "has been expressed as one of the important indicators interlaced with the marital life satisfaction" (Ghorban Alipour, 2008).

In fact, "the root of the bitter fate of the western commander and his aristocrat and young wife should be sought in their marriage for it is a bond against the common habits in two respects ... a woman and a man from two different races, one has recently blossomed and the other is old ... and, incumbently a weakness is hidden from his own self from the orifice of which every malicious temptation and every malevolent thought may find a chance to infiltrate" (Othello, translator's words, 5). In the story of Shahnameh, Sudabeh falls in love with simple-hearted and young Siavash without thinking about her age and her position and her familial condition and even with having a husband and saves Siavash in many of the dangers so as to reach her goal and her blood are eventually shed. Othello's marriage with the young prince, as well, instigates jealousy in the failed and lover Rodrigo.

### 3) Animus and Negative and Devastative Anima:

Anima and Animus are amongst Jung's archetypes. Anima or the feminine psyche is the woman inside the men and living in their unconscious. Animus is the masculine psyche or the man inside the women. "Animus includes the deposition of all the experiences of the men in the psychological heritage of a woman. Mankind is an androgynous creature; a man has a supplementary feminine element and a woman has a supplementary masculine element" (Fada'ei, 1995). Anima, as well, is amongst the most important of Jung's archetypes. Anima "is the great lady of the man's psyche" (Javari, 1995, p.190). 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)

From the perspective of Jung, Anima and Animus may have positive or negative visages. In case of having a positive and constructive face, they make a person reach sublimity and grandeur



and if Anima or Animus's role happens to have a negative countenance, the individual will be dragged to deviation and perdition and it will be detrimental and destructive for the individual. Archetypes have a bipolar nature and they can be manifested like the dual symbols in both positive and negative forms. At the beginning of the story of Siavash, Sudabeh is at odd with her father and, in fact, the latent Animus of Sudabeh's psyche is provided with no affective support for which reason the negative Animus of Sudabeh's soul is manifested in the visage of Kavus. . **In fact, the Animus that lies in the psyche is not emotionally supportive; therefore, the negative animus of the psychedelic is appearing on the face of Kavos. In fact, "when the lunatic animus activated powerfully and almost instantaneously. The anima aggressive entity hidden in the unconscious is very strong and extremely demanding."**(Sutton, 2014)

A large part of Kavus's negative ethical properties appears with the stimulation and reflection of Sudabeh's behaviors. " **The worst element is the negative characteristics, such as violence, leakage, rupture, tendency to bust, evil thoughts and secret temptations** "(Jung,1964). Sudabeh and Kavus are the negative Animus and Anima of one another and the unpleasant incidents occur eventually and murder and a sad end follow. Desdemona is the daughter of a king named Brabantio who is spending most of his time in war and battle for obtaining more power. Upon hearing the chivalries of Othello from his father, she unconsciously becomes enchanted in her psyche by Othello and her Animus is awakened. Othello is the negative Animus for Desdemona. In this love, Othello becomes a malevolent person for Desdemona and his capriciousness and credulity causes the murdering of the innocent Desdemona and a final committing of suicide by him. In Jung's mind, **"the capture of an individual's self-consciousness, because of Anima, makes the person mellow, haughty, unbridled, malicious and mysterious"** (Jung, 2014)

In both of these tragedies, the negative Anima and Animus drag the characters of the stories towards death and perishing. In fact, the negative Animus is dominant and governing in the play which eventually ends with a sorrowful tragedy of murder and suicide. Suspicion and innocence of the clean and wronged characters of the stories of Siavash and Desdemona cause the murdering of both of the characters. Simple-heartedness and credulity of Othello and Kavus are vividly notable from the beginning of the story. Non-reasonable and illogical decision-making is repeatedly seen in both of the tragedies.

In the ending moments of the play and when Desdemona finds Othello upset and her own self on the verge of death, she confesses that her love has been the biggest sin of her life.

**Othello: Think on thy sins.**

**Desmond: they are loves I bear to you. (act v, scene ii,189)**

#### 4) Shadow:

In Jung's psychology, individuals hide their negative attributes and characteristics within the format of shadows. In the other hand shadow **"taken in its deepest sense, the shadow is the invisible saurian tail that man still drags behind him. Carefully amputated, it becomes the healing serpent of the mysteries."**(Jung, 1939) Therefore, in order to reach their final and filthy goal, these individuals are forced to hide their real face. In fact, the shadow is one of Jung's archetypes about the collective psyche of human beings and shows up in the hateful and cunning visages. ". **Anima and animus are associated with the shadow, because it includes features not accepted by the ego-qualities, with which the conscious psycho is not identified.** (Jung, 2014) In the story of Siavash, Sudabeh has hidden her negative properties like arrogance, avarice, lust and disloyalty towards her husband within the format of a shadow in her own self. Attainment





of power and high position and lofty rank is one of the negative properties and a sort of materialism continuously denounced in Shahnameh. Achievement of power lays the foundation of the story's highlighted content. Politically marrying Kavus and supporting his side before her father, Sudabeh shows that her preliminary goal is acquiring power and high position. In the story of Siavash, Afrasiab and Garciuz become suspicious of one another about conquering the territories and their relations become dark. In the play, as well, possession of power and reaching a high position instigates anger in Iago and makes him devise a plot against Desdemona and Othello.

Jealousy can be one of the important reasons and causes of greed and avarice. From the psychological perspectives, greed and avarice of the human beings originate from jealousy. **"Jealousy, sister of ambition, a character trait which may last a life-time, arises from the feeling of being neglected and the sense of being discriminated against."** (Adler, 2013) **"The abnormal and abnormal point is to turn humility into a humbug. In this sense, one has to seek to compensate for his disabilities and defects in order to remedy his deficiencies, weaknesses and diminished feelings, which in most cases lead to non-sentimental and sometimes antisocial ways."** (Sperber, 1975)

In Shahnameh, Sudabeh's greed for Siavash's beauty makes her devise conspiracies against him. In the play, as well, Rodrigo's jealousy towards Othello disorders the calmness in the story's setting.

Moreno believes that **"whenever a shadow appears on the screen, human beings will experience a whimsical experience of being watched with a whimsical experience."** (Moreno, 1974) In the play, the reader's unconscious is afflicted with a sort of frustration in the negative characters by the treacheries and slyness of Iago and Rodrigo. In the end, jealousy and malevolence of the Iago and Rodrigo's psyches cause catastrophe and murder.

## CONCLUSION:

The story of Siavash and the play of Othello are amongst the most beautiful tragedies and masterpieces by Ferdowsi and Shakespeare. The contents of both these artworks have outstanding informative and ethical points always reminded by the authors to the readers. Both of these two artworks seminally convey this ethical signification to the addressees that love is a lofty, sacred, happiness-creating and life-bestowing word that might drag an individual to darkness and deviation and cause the creation of catastrophe if its framework is not properly and correctly defined as the forbidden love of the stepmother for Siavash causes the saddening of the story's end in the story of Siavash and as the unwise and uncommon love causes the creation of a tragedy in the Othello play. On the other hand, the unpleasant outcome of such immoralities as jealousy, greed, arrogance and avarice has been vividly depicted in the stories and the filthy visage of the devilish and ominous intentions is revealed. It can be stated that the story of Siavash and the play of Othello instruct the application of the behavioral properties at the right time and the stories' messages have not become outdated even after the elapse of so many centuries. Ferdowsi and Shakespeare have portrayed the behavioral patterns for having a healthy and successful life for readers like versatile psychologists and sociologists.

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