

## **Esfandiyar and Macbeth: Slaves of power and haunts of shadow**

*Mojgan Eyvazi \**

*Assistant professor, English Dep.payam\_e\_Noor university ,iran.  
E.mail:mehkade@gmail.com*

*Maryam Sharifi Ghazijahani*

*Graduated of Phd in persian language and literature, Mohagheh Ardabili university  
and master student of english language and literature, Payame Noor university of Arak .  
Sharifi698@yahoo.com*

*Hossein Novin*

*Associate of language and literature university of Mohagheh  
Ardabili.email:drnovin.h@yahoo.com*

### **ABSTRACT**

*Are Esfandiyar, in the story of Rostam, and Ferdowsi's Esfandiyar (940-1020) and Macbeth, in Macbeth drama as Shakespeare's masterpiece (1564-1616), ambitious persons? In Esfandiyar and Macbeth's craze for power, the role of Goshtasp and lady Macbeth is prominent and influential. In fact, Esfandiyar and Macbeth unconsciously engage in disputes with the shadows inside them and they are in the isthmus of doubt and indecision in distinguishing the right from the wrong. Goshtasp, as Esfandiyar's father, and Macbeth's lady, spouse and companion, by insistence on his selection of incorrect and sinful paths, make them entangled in regret hell. In the end, Esfandiyar and Macbeth express remorsefulness for their heinous actions and reach a stage of awareness and internal insight before death.*

*Keywords: Esfandiyar, Goshtasp, Macbeth, Lady Macbeth, Jung*

### **Introduction**

Study of the research work records on the story of Rostam and Esfandiyar is expressive of this artwork's importance and capacity for further criticism and investigation from various perspectives.

Researchers have expressed different and paradoxical ideas about the story and character of Esfandiyar. The well-known drama of Macbeth has also drawn the attentions of and incited contemplations in many critics and researchers since long ago for it has a fecund content to the extent that it is still being played on theater stages even after the elapse of centuries and this is indicative of Macbeth's richness in terms of content and ethics. If Ferdowsi has been able to successfully depict the ominous world of ambitiousness and the outcomes resulting thereof in the story of Rostam and Esfandiyar, Shakespeare, as well, has also created the drama of Macbeth years later with the same content and in the best possible form and with utmost mastery and clearly delineated the inauspicious consequences of avarice, lack of respect to the others' rights and ingratitude. The content similarity and the nearly identical deeds of the characters are the reasons for the selection of this investigation. In both of the artworks, Esfandiyar and Macbeth become the gimcracks of the politics and ambitiousness by Goshtasp and Lady Macbeth, respectively. In fact, Esfandiyar and Macbeth both struggle to reach the kingship position. Although some consider the early want of the throne and crown by Esfandiyar as having stemmed from his ambitious tendencies and Macbeth is envisioned by readers as a greedy person, the notable point in both of the works is the satanic temptations and the constant and inappropriate insistence by Goshtasp and Macbeth's wife that navigates the story's end towards tragedy. Both of these two masterpieces of the world's literature have been written in the exacerbated political and social conditions and, undoubtedly, the turbulent and unsteady setting governing the times of the two authors has had effects on the creation of the existent works and events therein. As we know, Shakespeare has composed the masterpiece of Macbeth which is his shortest tragedy in five curtains and six scenes. In various scenes of the play, he exhibits the mankind's vulnerability in the face of the satanic temptations and his subsequent submission to them. In both of these two masterpieces, one important question is investigable. How much is a person willing to pay for taking possession of the kingship crown? Goshtasp, by breaking of his promises, and Lady Macbeth, by insisting and tempting, set the ground for the tragedy and the results of their satanic thoughts is the death of humanity and human values which are per se accompanied by unpleasant endings in the two artworks. In Shahnameh, the ominous shadow of the craze for power entangles Goshtasp and paves the way for the perishing of the plain and Jung Esfandiyar. In the play, Macbeth is found in a halo of doubt and vagueness from the beginning of the story and, because Macbeth wishes to achieve the kingship position, he will be captivated by the devilish forces and his ambitious wife's illusions. The roles of Goshtasp and Macbeth's wife are so outstanding and accentuated in the occurrence of tragedy that if the story of Esfandiyar and the world of Macbeth had been written respectively without Goshtasp's stubbornness and lady Macbeth's insistence, no sad calamity would have surely occurred. Therefore, by creating Goshtasp and Lady Macbeth and giving them their specific roles, the authors present the readers with important points. Adopting an approach based on Jung's theory of shadow, Esfandiyar and Macbeth could reach sublimity by defeating their greedy ego and their internal shadow. In this battle, besides being unable to overcome their internal shadows, they are influenced also by the negative and satanic forces of Goshtasp and Lady Macbeth. Although tragic heroes lose their lives on these scenes, they achieve spiritual discretion before death which shapes one of the most beautiful parts of the two artworks. Of course, the cold and hefty words that are vividly articulated in the beginning of the stories can be reflections of the shadows inside the story characters and the sorrowful endings of them; these words make the play and the story's settings look dark and the audience and the readers are simultaneously induced with a sense of unrest in the heroes and the dread of the incidents. This feature is per se a testimony to the writers' skillfulness in the creation of the artworks. Shakespeare clearly depicts the

outstanding role of the human psyche with an individual's internal intentions in the impatient psyche of lady Macbeth who is inflicted alongside Macbeth with a psychological pain. The penalty specified by Shakespeare for punishing Macbeth and his lady is extremely agonizing and admirable. Physicians do not consider curing any prescription except spirituality and resort to praying for Macbeth and his wife and, this is while, none of them can ask amnesty and forgiveness for his or her sins. The valuable ethical points and the issues related to edification of ego are amongst the primary themes of the stories that have created epics and become myths in their own specific genres.

The present study intends to come to this conclusion that the behaviors of Goshtasp and Lady Macbeth and the method of their confrontation with the events are important in addition to the character and his or her deeds as evidenced in an analysis of the characters of Esfandiyar and Macbeth. In the exploration of the characters of Esfandiyar and Macbeth, one cannot introduce them as being alone guilty for their ambitiousness and criminality. It is necessary in this regard to judge Esfandiyar along with Goshtasp and Macbeth along with his wife. That is because Goshtasp, as the father of Esfandiyar, and the lady, Macbeth's companion, have not been able to be good and leading advisors for them. Use should be made of psychological analyses for exploring the characters.

This study deals with further recognition of Esfandiyar's personality in Shahnameh and Macbeth's personality in Shakespeare's play. In this approach, Jung's psychological approach is applied for analyzing personalities of Esfandiyar and Macbeth as well as the other primary characters of the story and the play, i.e. Goshtasp and Lady Macbeth. In other words, in this article, Esfandiyar is deployed against Goshtasp who is expected as a supporter and a father who has to have the biggest role in the growth and spiritual and psychological sublimity of his son, Esfandiyar, to at least keep his promises. Considering Esfandiyar as an ambitious person and disregarding the deeds of Goshtasp makes us make a mistake in introducing the character of Esfandiyar. Like Esfandiyar, Macbeth is harmed by his close companion who appears in the role of a wife. Both of the tragic heroes are perished by the advices provided by their relatives who are ambitious and greedy persons.

### *Study Questions*

The present study tries answering the following questions:

- A) Analyzing the personalities of Esfandiyar and Macbeth with a novel psychological approach and finding an answer to the question as to whether they have been ambitious or not? What roles have the existent conditions and situations played in this regard?
- B) How much have Goshtasp and lady Macbeth been involved in the occurrence of the tragedy? And, in finding an answer to the foresaid question, explicating the issue that the primary characters of these stories cannot be judged alone because it is not fair in the tragedy of Esfandiyar to only consider his thoughts and actions rather it is necessary in this story to emphasize on the hidden and prominent role of Goshtasp. Moreover, Macbeth's fame should not be blemished with rudeness and villainess. The conditions existent in the play and the governance of the negative forces guide Macbeth towards the path that he performs things against his internal will that he regrets in the end of the story.

C) What have been the goals of the authors for the creation of these tragedies?

### *Psychological Analysis of the Characters*

It can be stated that that the story characters are amongst the important pillars and elements of a storytelling artwork and play a substantial role in its incidents and process. Since the readers establish communications with the story seminally through the characters and a vast part of the authors' goals are conveyed through the deeds and words of the antagonists and protagonists and other story characters to the readers and audience, scrutinizing and exploring the psyche of the characters and their actions are amongst the notable and significant points of the literary studies and it is by the assistance of psychoanalysis that this important task can be completed. Jung, the well-known theoretician of the archetypes, believes that the recognition of such archetypes as shadow, anima (feminine psyche), animus (masculine psyche) helps the readers acquire information and a subtle insight about the human psyche.

Esfandiyar and Macbeth. In Ferdowsi's *Shahnameh*, "Esfandiyar does not have the same character that has been displayed in Avesta and the middle era's religious texts. In the recent resources, he is a zealous hero with an empty file of life. However, in *Shahnameh*, he is entangled in an isthmus between zealousness and heroism, on the one hand, and ambitiousness and ingratitude, on the other hand".<sup>1</sup> From this perspective, Esfandiyar is embroiled with and doubtful and skeptic about the selection of the right or wrong and he cannot distinguish the right from the right; he is possibly thinking that "in the world that patriarchs are sitting in the throne of power, the sons, i.e. the new male generation, are to be considered as risks threatening their superiority".<sup>2</sup> And he sees no way other than distracting Esfandiyar from his goal by making consecutive promises to him. Goshtasp repeatedly announces Esfandiyar about the crown and the throne.

"I accepted it from the eminent God/that if you harmlessly enter Turan"

"You will magnanimously enter the mouth of the dragon/and, release the sisters from the hands of the Turks"

"Then, I will hand the kingship crown over to you/you know, that painless treasure and that throne of magnificence"

"I suffice to the altar of worshipping/for my son would be no longer in the vicinity of the others.

Eslami Nadushan believes that "Esfandiyar is inherently a frank and plain man and his brilliant play of arts in the battlefields make him be nominated for the kingship earlier than expected. Of course, the throne has been firstly promised to him by Goshtasp but he takes this promise seriously and the task is brought to insistence".<sup>3</sup>

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<sup>1</sup> Khatibi, *Esfandiar in Purgatory*, 77-104.

<sup>2</sup> Bahrami, *Adler Individual Psychology*, 233.

<sup>3</sup> Islami Nadooshan, *Stories of Stories, Works*, 1, 28.

After encountering unkindness of his father, Esfandiyar sits with his Mom, Katayun, and opens mouth to express the sufferings of his heart:

“Esfandiyar told his mother/that the sovereign treats me unkindly”

“He told me that if you want to revenge Arjasp Shah for the blood of Lohrasp Shah”

“You should free the sisters from the chain/and, make our fame spread all around the universe”

“You should clean the world of the ill-tempered wrongdoers/you should do your best to bring about a new arrangement”

“All the kingship and the army will be yours/the very treasure and the throne and the diadem will belong to you” (21,25,293)

Finally, after Esfandiyar fulfills all the father’s demands, Goshtasp cruelly dispatches him to a battle with Rostam though being aware of the risk of his son’s death in Sistan.

“You should start off towards Sistan now/You should use power and chain and shed blood”

“You should uncover the blade and the bludgeon/you should chain the white-haired Rostam”

“If you succeed in doing so/you will no longer hear any judgment from me!”

“I will hand the throne and the treasure and the army over to you/I will sit you close to me with a crown on your head!” (125-130, 302, 303)

The above evidence shows that Esfandiyar vividly finds his father who should have sympathized with him as practically not keeping his promises and shaky in his decisions so he does his best in confrontation with Goshtasp’s failure in fulfillment of his promises so as to reach the kingship garment which he envisions as the point of safety and power thereby to somehow compensate the lack of the father’s love and support. Goshtasp’s filthy and satanic visage brings testimony to the idea that he is the cause and founder of Esfandiyar’s death though some believe that “Esfandiyar’s character is generally negative”<sup>4</sup>and also “Esfandiyar is a blind-hearted man crazing for power and kingship and he is a tool in the hands of a wrongdoing and despotic king”.<sup>5</sup>It can be concluded according to the above materials that it is not fair to unilaterally judge him; Esfandiyar does not have a negative or a positive face. His character can be described and defined along with that of Goshtasp and his deeds.

According to Dr. Eslami Nadushan, Esfandiyar is a simple-hearted man. He believes Goshtasp’s promises and unconsciously imagines the kingship world in his mind but he is considered as having gone astray by some for his early demanding of the kingship throne from his father.

In fact, before engaging in a battle of avarice with his internal ego and the shadow inside him, Esfandiyar has been previously haunted by the dark shadow and psyche of Goshtasp. “Shadow” is one of the archetypal concepts proposed by Jung and its unknown aspects include the human

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<sup>4</sup> Parham, *With the view of Ferdowsi (the basis of the critique of political wisdom in Iran)*, 121.

<sup>5</sup> Gharib, *Tragedy and Tragic Contradiction in Ferdowsi's Shahnameh*, 146.

existence. From Jung's viewpoint, shadow (in contrast to the persona, the archetype of the shadow designates that side of an individual that he or she prefers not to reveal. It consisted of the dark, unadapted or repressed parts of oneself, or, in Jung's words, of everything that the subject refuses to acknowledge about himself and yet is always thrusting itself upon him directly or indirectly- for instance, inferior traits of character and other incompatible tendencies".<sup>6</sup>Goshtasp's ambitiousness and love for high rank and Esfandiyar's insistence on the capturing of the kingship throne form the unresolvable dilemma of the story and set the ground for the emergence of a huge catastrophe, the tragedy, and since ambitiousness serves power instinct according to Jung,<sup>7</sup> this bilateral relationship places both of them in a position that none is willing to establish a peaceful relationship with the other. Although Goshtasp is not penalized in the course of the story's events, a visage is left from him that severely affects everyone. Pashutan, Esfandiyar's brother, scorns Goshtasp in the following words after the death of Esfandiyar:

"You have sent your son to the battlefield to keep your throne; that is because your lucky eyes only see the beauty of the throne!" (Book five, p.429, verse 1567).

Macbeth's wife is also ambitious and plays an important role in tempting Macbeth to perform some villainous actions that Macbeth alone did not probably dare to do. In utmost plainness, Macbeth believes the promises of the witches in the beginning of the play and, when the three witches congratulate it to him that he is the king and khan of Glamis and Cawdor, Macbeth tells them in amazement that:

"stay, you imperfect speakers, tell me more:

By Sinel's death I know I am thane of Glamis;

But how of Cawdor? The thane of Cawdor lives,

A prosperous gentleman, and to be king

Stands not within the prospect of belief

No more than to be Cawdor. Say from whence

You owe this strange intelligence? Or why

Upon this blasted heath you stop our way

With such prophetic greeting? Speak, I charge you.

witches vanish

(act 1, scene 3)

<sup>6</sup> Palmer, *Freud and Jung on religion*. Routledge, 119.

<sup>7</sup>Jung, and Von Franz. *Man and his Symbols*.

The witches play a vague and influential role in alluring Macbeth. Macbeth does not want to illegally achieve kingship. Lady Macbeth insists on intervening in Macbeth's decision. The lady is the outstanding plotter of the murder scene and it is clear in her guidance for the murdering of Duncan that she is so mean. Lady Macbeth is so eager in this murder that she confesses that "Alack, I am afraid they have awaked,

And'tis not done. The attempt and not the deed

Confounds us. Hark! I laid their daggers ready;

He could not miss 'em. Had he not resembled my father as he slept, I had done't (act 2/ scene 2).

The offensive tone and the rude literature of Macbeth's wife in the face of Macbeth is per se another evidence indicating her filthy and mean internal intentions:

When Macbeth doubts the murdering of the king, lady Macbeth says:

"what thou wouldst highly, that wouldst thou holily, without not play false, and yet wouldst wrongly win." (act 1, scene 5).

Shakespeare clearly portrays the real ego of Macbeth and his wife in these doubts. Before murdering Duncan, Macbeth wishes to have died. Macbeth's sentences before perpetrating the murder testify his awareness of the unpleasant ending thereof. This is while Esfandiyar and Macbeth are entangled before anything else with the temptation of the monster inside them which is the very avarice and the shadow inside them is originally inclined towards the power and they are externally accompanied by deception and deviation. They are apparently defeated in this non-describable fight. That is because Jung realizes the mankind's struggle with his ego and with his internal shadow as a sort of battle in which he tries to come out as a victor; thus, Jung calls this struggle "the battle for freedom".<sup>8</sup> However, in the end, both of them become the tragedy's eternal hero and myth who has reached the truth of the story. Esfandiyar sees the end of his crown-seeking in the hunting of his own life:

"I was inflicted with bad happenings out of my crave for my father's crown; the gate to the treasure became the key to my death" (1500, 422).

And, Macbeth states the following words in the end of the play: "and be these juggling fiends no more believed, that palter with us in a double sense." (act 5, scene 8) but this regret and awareness reaches Esfandiyar and Macbeth when they are not at all useful for them and it can be stated as a conclusion for Shakespeare's tragedy that "the concept of "morality" in Macbeth is based firmly on the theology of the cardinal( or principal or moral) virtues, and on the belief that evil is the perversion of goodness."<sup>9</sup> Ferdowsi, as well, has laid the foundation of Esfandiyar's story on the same premise.

Goshtasp and Lady Macbeth. Goshtasp is an autocratic king entangled with the domination of "the shadow" and, from Jung's perspective, the individual captured by the shadow, (a man who is

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<sup>8</sup> Jung, *Four archetypes*, 175.

<sup>9</sup> Lickindorf, *Morality and the polices of shakespeare's Macbeth*, 58.

possessed by his shadow is always standing in his own light and falling into his own traps. Whenever possible, he prefers to make an unfavorable impression on others).<sup>10</sup> Goshtasp is seminally in a contention with his own dark psyche and it is clear that he cannot enlighten Esfandiyar's path. Lady Macbeth or, in other words, the queen of devil, is the negative anima of Macbeth's existence and, having captured Macbeth's psyche, she transforms him to her own favorite person. Anima, the existence of a female inside a male's psyche, is amongst the most important topics in Jung's theory of archetype. According to Jung, Anima is manifested in dual constructive and destructive forms. Witches and magicians like Satan are considered as part of the dark psyche and negative anima of Macbeth and they keep on deviating Macbeth till the end of the play. The negative and devastative anima conforms to the darkness and the sorrowful theme of the play and Shakespeare masterfully induces Macbeth's psyche and simultaneously the readers with an internal anxiety like a versatile painter from the beginning of the play through giving roles to the witches. The negative and destructive role of the women in the creation of the story (presence of the witches) and its policy (lady Macbeth) is one of the important points of the drama. In fact, lady Macbeth plays a notable role in helping Macbeth's dreams come true and this role matches with his ambitiousness.

Lady Macbeth's prominence is though little and, in the meanwhile, detrimental. In the beginning of the drama, she courageously orders a murder and important measures and it does not take a long time before she reaches insanity in the end of the story and she has to cope with hallucination and sleeplessness. "Lady Macbeth is one of the most dynamic characters in all of Shakespeare because no other character is as manipulative as she is" (sorge, 3). The three abhorrible witches and the fourth woman, i.e. Macbeth's wife, are extremely influential in the process of operationalizing Macbeth's thoughts and actions. In fact, Macbeth is not separate from his wife and they both constitute a unit character. She does not even have a name in the play and she is realized as lady Macbeth. According to the lady, she is a part of Macbeth's existence and constitutes his dark psyche and, after doing wrong, she turns into feelings of guilt and they are both tortured simultaneously because Macbeth's insightful psyche is comfortable and wakeful as far as he stays away from perpetrating sin and murder. After killing Duncan in sleep by the aid of the dark side of his own psyche (lady), the sleep and comfort are stripped away from him and he is afflicted with internal anxiety and hallucination. In this part of the play, Macbeth is also inflicted with hallucination because "hallucination is a sort of baseless imagination with its cause being nonexistent outside the human body and it is just the apparent perception of a nonexistent external object".<sup>11</sup>

Due to the murdering of the king in sleep, Macbeth is inflicted with this hallucination that he will be also murdered in case of sleeping; sleep and comfort become unsafe for them. Shakespeare's resort to entreaty and tranquility is amongst the ponderable points of the drama. Upon feeling regret, Macbeth cannot stretch hands out for stating petitions to the God so as to request remission.

Macbeth: one cried 'god bless us!

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<sup>1</sup> Jung, *Four archetypes*, 66. <sup>0</sup>

<sup>1</sup> Moammaie, *Art and Madness*, 33.



And 'amen' the other;

As they had seen me with

These hangman's hands.

Listening their fear, I could not say ' amen',

When they did say ' god bless us!'

(act 2, scene 2)

In Jung's mind, religious beliefs have a remarkable role in the psychological and mental happiness of the human beings and the individuals stained with sin and feeling guilty cannot even reach psychological tranquility. In the conversation between the physician and a maid from the royal court about lady Macbeth's disease, the physician says

"more needs she the divine than the physician.

God, God forgive us all" (ACT 5, SCENE 1)

Shakespeare skillfully summarizes the unhappy ending of jealousy, hatred and ambitiousness in the restless psyche of Macbeth and his wife.

The followings are amongst the similarities in the personalities of Esfandiyar and Macbeth; they are followed by the authors' goals of the creation of these works:

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Esfandiyar	Macbeth
<b>1) Esfandiyar wants kingship but it is the promise his father has made to him</b>	Macbeth wishes to reach kingship but not illegally
<b>Result: Esfandiyar and Macbeth have not been inherently craving for high ranks. Thus, in defining their personalities one should not make unilateral judgments and mistakenly describe them with ambitiousness. Thus, their actions and deeds are to be defined and limited alongside those done by the causers of the incidents (Goshtasp and Macbeth's wife)</b>	
<b>2) Goshtasp breaks his promises and deceives Esfandiyar and makes him greedier for achieving this position.</b>	Witches' prediction deviates Macbeth and satanic insistence by lady makes Macbeth go astray from the right path.
<b>Result: in fact, Esfandiyar's father, Goshtasp, that has to be a compassionate supporter of him breaks the promises he has made to him and leaves his side and this makes Esfandiyar helpless. One of the primary reasons of Esfandiyar's insistence on the achievement of the power is the same issue because he views power as his biggest support. Macbeth, as well, is harmed and subjected to physical and psychological damage by the closest person to him in his life, i.e. his wife. Macbeth's negative anima drags him towards deviation. This is while Macbeth's wife could be a compassionate consultant and a kind companion and prevent many of the unpleasant incidents in the play. Therefore, when Goshtasp, in the story of Shahnameh, and Lady Macbeth, in the play, are themselves dominated by the internal shadow hence they cannot invite their companions towards light. In fact, the primary actors are the very causers of the tragedy for they issue the order for the implementation of the villainous conspiracies from behind the curtain.</b>	

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| <b>3) Cruelty and stone-heartedness of Goshtasp is well clear in the story.</b> | Lady is not only merciless but she also has control of Macbeth's will and ridiculously handles him. |
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**Result:** Ferdowsi and Shakespeare induce the readers and the spectators with advising points through the presentation of the characters. In fact, immoralities like cruelty and jealousy cause the generation of satanic actions with the final result of them being tragedy in both of the works.

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| <b>4) Goshtasp, the devilish king, plays the most important role in the occurrence of tragedy and he murders Esfandiyar.</b> | Lady Macbeth, the devilish queen, exerts an outstanding and considerable effect on him; she is the designer and idea-processor of the murder and plays roles in the other villainous plots. |
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**Result:** in order to show the accentuated role of Goshtasp, it is enough to omit his role from the beginning of the story following which there would be no one to contest with him and send him to the slaughter zone? This same issue also holds for the play. If Macbeth's wife was not malicious and greedy, Macbeth could be calm. In fact, the presence of lady Macbeth is equal to negative thoughts and internal anxiety and stress in Macbeth.

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| <b>5) Esfandiyar achieves internal insight before death and materialism finally hunts him down.</b> | Macbeth, as well, reaches an internal insight in the course of the play and the filthy faces of the witches and the lady are revealed to him. |
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**Result:** Esfandiyar and Macbeth reach internal insight and brightness of the heart in the end of the story and play. In this section, as well, Ferdowsi and Shakespeare present the readers with permanent mottos like thoughtful philosophers. The followings are the goals of both of these two great authors in the creation of tragedies:

- 1) **Instructional fascination: non-observance of the law and reaching kingship through trampling justice and respect causes murder and transforms the sweetness of the kingship to an endless sadness. Greed and materialism in a world that everything ends in nothing would be followed by nothing other than perishing and death.**
  - 2) **Theosophical fascination: the readers reach varnishing of their insides and smoothing of their souls after reading such artworks for the tragedies possesses such characteristics.**
  - 3) **The world-inclusive nature of the works' subjects: by creating these artworks with a common content and though time and space are the dimensions governing between them, Ferdowsi and Shakespeare have dealt with the accentuated and outstanding roles of the stories' themes. Many Esfandiars and Macbeths have been and will be sacrificed possibly by the ominous goals and avarice of Goshtasps and lady Macbeths. The authors' informing and warning are amongst the other important aspects of the stories' subjects.**
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## Conclusion

It can be concluded in this study that although Esfandiyar and Macbeth are enumerated amongst the main actors of the stories in the first look, Goshtasp and lady Macbeth's roles should not be ignored in the tragedy of Esfandiyar and Macbeth. Having a materialism and power-seeking spirit, Goshtasp trains Esfandiyar so that he becomes an independent and power-seeking person but he stimulates greed in his son for the kingship throne by his repeated breaking of his promises and Goshtasp cannot attain light and correctly guide his son because he is himself entangled with the domination of the shadow of avarice and greed. Like Esfandiyar, Macbeth, as well, fosters the thought of reaching power and seizing kingship in his head and lady Macbeth, his companion, cannot be a deserving counselor for him. The accentuated presence of Macbeth's wife causes the creation of bitter incidents in the drama; the destructiveness of her role brings testimony to her internal intentions. Thus, the roles of three witches and lady Macbeth are outstanding in navigating Macbeth towards sin and the tragedy of the story. In both of the masterpieces, death and insanity are ominous gifts obtained by the tragic heroes following their exercising of ambitiousness. The

great lesson of both of these masterpieces is that the world is nothing and making efforts for reaching the corporeal rank is not accompanied by felicity. Therefore, it can be asserted that only Esfandiyar cannot be alone accused of ambitiousness rather his behaviors and deeds are reflections of Goshtasp's actions. Thus, it is more appropriate to define and limit Esfandiyar's personality along with Goshtasp's. In the play, as well, Macbeth does not alone make decisions. He is surrounded under the influence of the negative forces and constant insistence by his wife. The tragic heroes are captured by internal shadows and cannot reach sublimity with the defeat of the shadow. Although they cannot reach spiritual growth, they achieve an internal discretion before death and learn about this important point that the world is nothing and efforts for reaching corporeal ranks cannot bring about felicity.

Shakespeare beautifully displays the unhappy ending of reaching kingship through illegal ways in the anxious psyche of Macbeth and his wife. Lady Macbeth and Macbeth are penalized eventually for what they have done and Shakespeare deals with the psychological effects of sin in greater details. Ferdowsi and Shakespeare exhibit ponderable advices through their introducing of Esfandiyar and Macbeth and these advices are applicable to the human beings' lives in every period of the time. In fact, the thing created from inside the tragedy's heart is ethics as the common and outstanding point of the power tragedy for the reason that both of the masterpieces introduce deviation from goodness, greed and avarice as the factors giving rise to the perishing of the mankind.

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