

Psychoanalytical Review of Manijeh and Imogen Characters Using Shinoda Bolen's Mythological Theories

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ABSTRACT

Jean Shinoda Bolen is an American Jungian psychiatrist and writer who has many books in archetypal psychology. From Bolen's psychoanalysis, there are seven behavioral patterns for each woman, as female archetypes involve their specific behavioral patterns, tendencies, and needs. Using Bolen's approach, the behavioral characteristics of Manijeh and Imogen seem to correspond to those of Persephone and Hera (Symbolic and mythological goddesses). The defining characteristics of the goddesses, including faithfulness and matrimonial union, accountability, courage against hardships, etc., are embodied in the Manijeh and Imogen's psyches.

The current research concludes that there are links between the old literature and modern psychoanalysis. The research mainly aimed to explore the moral and behavioral features of these links through archetypal and mythological perspectives.

Keywords: Imogen, Manijeh, psychoanalysis, Jung, Bolen.

1. Introduction

Extensive relations with major works of world authors could usher in a new realm in literature. Valuable literature researches greatly contribute to understanding literary works and exchanging information. As a body of knowledge, psychoanalysis has a key role in comparing literary masterpieces that delve into new literary approaches.

Behavioral similarities of characters in two literary works can involve cultural, literary, political, social, etc., although they may originate from different periods. One major aspect of psychology is: "It is quite difficult to understand humans because the human individual is not a coordinated unit and has a contradictory nature" (Farsatkhah, 2005). However, "We can nowadays treat the characters in literary works like real humans using psychoanalysis" (Payandeh, 2007).

The unconscious mind has a key role in understanding the ambiguous human psyche and increases human personality. Jung says: "A more or less superficial layer of the unconscious 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 behaviour 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)

In the other hand "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)

Thus, "one should focus on the bottom layers of influence and similarities when systematically researching into the comparative literature" (Anoushirvani, 2010). One would say that Ferdowsi and Shakespeare have had common ideas and goals in their stories; psychologically speaking, their immortal messages suggest latent thoughts behind the human psyche.

2. Comparing moral characteristics of Manijeh and Imogen with Persephone and Hera

2.1: Hera: Goddess of marriage, faithfulness to the covenant and matrimonial unions and wife (emblem of wives)

Goddesses Persephone and Hera symbolize a wife who is willing to marriage and matrimonial life. Stately, regal, beautiful Hera, whom the Romans knew as Juno, was Goddess of Marriage. She was the consort of Zeus (Jupiter), the supreme god of the Olympians, who ruled over the heavens and earth. Her name is thought to mean "Great lady", the feminine form of the Greek word hero. Greek poets referred her to as "Cow eyed" to compliment her large and beautiful eyes. (Bolen, 139)

Manijeh reveals this character when the story begins; thus, she falls in love with Bijan and starts a love which harbings evil outcomes in the first encounter. Manijeh is a princess who has lived a rich life. Now, she is stepping into the realm of love which ends all the happiness. She is a symbol of a faithful wife infatuated with Bijan and matrimonial life.

On the other hand, Imogen is an English princess who endures steadfastness in her love. She is always concerned lest her father Cymbeline's words annoy her love, Posthumus. The character of Manijeh and Imogen in the stories demonstrates that none of them want to be away from their husbands even for a while because The Hera archetype first and foremost represents a woman's yearning to be a wife. (Bolen, 142)

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 admirable in both literary works. As the story goes on, Bijan always believes in Manijeh while Posthumus doubts Imogen.

Imogen is a symbol of a chaste, faithful and deserving wife for Posthumus. These two loving ladies always accompany their men of lives. On the other hand, to regard Bijan and Posthumus as symbols of successful men whose names bear the titles of loved ones is to acknowledge the love the two ladies provided, without which nothing could happen. Stressing the Persephone perspective, they are the women behind the successful men, as this holds when comparing Hera and Persephone with Manijeh and Imogen.

At the onset of Shakespeare's play, when Cymbeline is informed of the Imogen's marriage, she is only concerned lest Cymbeline's conduct makes Posthumus uncomfortable. Manijeh and Imogen appear to see their power only in the marriage as both are humiliated in the way of love and happiness, etc.

2.2. Ability to stand up to oneself and remain committed

Manijeh and Imogen were, from the very beginning of their love, committed to their husbands, as no sign of discomfort with their loves is seen throughout the story. Both ladies have struggled in the way of love. Love constitutes the essence of their stories. One would say that love in both stories is a major topic which, if did not occur, no adverse happenings could arise in the story context. In many cases, Ferdowsi's

Shahnameh introduces the woman as a faithful and devoted human who has sacrificed herself as a patroness and protectress for man. This undue devotion and sacrifice are what some believed “Ferdowsi has sought to distance between men and women and to cause injustice. He, as some put it, wanted to make women slaves to men and relinquish their rights, though this impression is unreasonable and unwise” (Ranjbar, 1990).

, 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)

The Hera archetype provides the capacity to bond, to be loyal and faithful, to endure and go through difficulties with a partner. When Hera is motivating force, a woman's commitment is not conditional. Once married, she means to stay so, "for better or worse." (Bolen, 144)

2.3. Persephone's receptivity

Persephone is youthfulness, vitality, and the potential for new growth. Women who have Persephone as a part of them may stay receptive to change and young in spirit all their lives. (Bolen, 204)

Both ladies, Manijeh and Imogen, were receptive of all sorts of hardships and problems with the love they were seeking. We read their regret or grief for love in no section of the stories. In fact, in fact, the receptivity of the Persephone archetype is the quality many women need to cultivate. This is especially so of focused Athena and Artemis women, who are in the habit of knowing what they want and acting decisively. They do not well when they encounter a lack of clarity about how and when to act, or an uncertainty about what has the highest priority. (Bolen, 204)

2.4. Individual's adaptation with conflicting conditions

Compared to Hera and Persephone, love affairs for both women were dissimilar from the very beginning. For example, Manijeh could not take Bijan home as an Iranian. Thus, she anesthetized him and took him to the palace. In there, the guard notices the fact, which marked the unfolding of all the hardships. However, Manijeh never complained about the miseries and sought to adapt to the unfortunate situation.

On the other hand, Imogen never smiles in the story. She always seeks to adapt to new conditions and find a way out when her father Cymbeline gets angry, as she continuously thinks of love. For the love of Bijan, Manijeh also resists family demands and becomes a wandering beggar.

2.5. Ability to communicate with the unconscious

In both stories, Manijeh and Imogen play the role of lovers. Both characters have, within the story, managed to connect to their unconscious. Fear of loneliness, lack of paternal and maternal affection, anxiety, etc., have made the two women feel depressed. Their unconscious seeks a complementary individual to reduce their psychological stresses and anxiety, as both ladies obey their husbands. She may unconsciously defer to her husband's choice of activities and friends, and may allow him to decide how she will spend her life. However, she can also become aware of her pattern and can realize that she has neglected other facets of herself, which might enrich her own life as well as her marriage. (Bolen, 164)

As Ferdowsi's *Shahnameh* exhibits, even though Manijeh could feel regret and return to the court, she made the Bijan well a palace and herself obedient to him because of the influence of a Hera character. On the other hand, Imogen abandoned a luxurious life for her love, neglects all the humiliation, indifferences, conspiracies, and hardships to rejoice in life with Posthumus.

Conclusion

It is inferred from the above that the great Ferdowsi's *Shahnameh* well corresponds with Shakespeare's prominent play in terms of the myths found in the old literature. Bolen's psychoanalysis defines this correspondence to conclude that the two mythological goddesses inspire the Manijeh and Imogen's minds. A psychoanalytical exploration of both works taking into account archetypes and personality, greatly contributes to understanding Iranian and world authors and the creators of these masterpieces. One would say that Ferdowsi and Shakespeare symphonized the song of love of both ladies to reach their loves. From Bolen's mythological point of view, Persephone and Hera as goddesses of wife dominate the minds of Manijeh and Imogen as they look for patrons and supporters in the life to remain faithful to. Goddesses and protagonists of the play are both characterized by close links between the old texts and contemporary psychoanalysis. The authors of these works have implicitly praised commitment, steadfastness, and resistance against hardships in the path of love and called on the leadership from the past centuries to the present era to remove suspicions and step into the realm of true love. Inspired by these two stories, one would conclude that valuable characteristics such as faithfulness and steadfastness should be praised, which could also help avert marital separations and reduce divorce rates.

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