

Research Article

Masculinity as the Main element of the Identity of a Worthy Woman in Iranian Tradition - Case Study of Samak Ayyar and Hossain Kurd

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Abstract

Just as in the ancient Iranian culture, being a man was a set of physical and moral traits and it was extended in the Islamic era, in Persian epic texts after Islam, this attribute maintained its value. Many women can be seen among the male characters of epic stories. The positive character of the women in these stories, while maintaining the physical characteristics and female morals, have some traits that are specific to the concept of masculinity in Iranian culture. This issue continues as a historical sequence in epic texts from the early centuries after Islam to the late pre-modern centuries. This research seeks to examine the issue of what place the characteristic of masculinity has had in the definition of female identity in Persian epic texts? To examine this issue in detail, two famous epic texts of Samak Ayyar and Hossain Kurd have been selected so that the stability and change of this identity can be evaluated based on the time interval between them. According to the findings of this research, courage and warrior ship, which are the most basic characteristics of the concept of masculinity in Iran, have been extended as an important part of the meritorious attribute for women in both texts.

Keywords

Masculinity, Identity, Women, Epic, Courage, Warrior

1. Identity and Manhood

Identity and are physical concepts related to understanding oneself and others. Identity expresses a person's knowledge and feeling about himself and the definition he gives to himself. Physical is also related to social relationships and refers to the extent to which a person sympathizes and coexists with others. Feminine identity is an important part of an individual's identity that is related to their femininity and can include a set of characteristics, beliefs, desires, roles and values that are known as feminine personality [17]. One of

the important issues for women is their identity and identity elements, and in fact we can say that identity is a social and unstable thing, and it shows itself in different ways. But in general, we can say that identity and individuality is a social construct [15].

Identity is derived from the Latin word identity, which is derived from iden, which means "similar and identical", and is used in two different meanings; One means absolute similarity and harmony, and the other is a difference that includes

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stability or continuity over time. Identity can come in two forms, 1- individual and 2- social, but most psychologists and personality theorists consider identity to be an individual and personal matter in the first stage. Although they do not deny social identity, they consider both types of identity to be different from each other. But social psychologists and sociologists want to confirm the fact that the basis for the formation of individual identity is also collective life and this is manifested between the individual and the society [15, 13].

And this identity in women is associated with the issue of physical, which forms an important part of individual identity. So we can say that due to the colorfulness of Ayari, masculinity and courage in the society of that period, both sexes paid attention to them. For this reason, women who were brave, gallant, chivalrous and warriors were called virtuous or chivalrous women. But chivalry had principles and conditions that made a difference between being brave and being chivalrous, as an example in Qaboos Namah¹ about chivalry, which includes the arts of chivalry, bravery, manliness, patience, faithfulness to a promise, clean private parts and pure heart, helping the weak, helping the oppressed, telling the truth, respecting salt, not abusing others for one's own gain, preferring one's loss over one's friends, etc [18].

Although it was difficult to observe all these, but just as some men, either in reality or in stories, have been known as chivalrous and kind by observing these, there are also women who followed them and even Probably, they have done preliminary cases as well. In Iranian society, whether before Islam or after Islam, the danger of Aniran's attack always threatened the fragile Iranian agricultural society [16]. Insecurity for women as reproductive species of Iran's ecosystem has always been serious. For this reason, courage and masculinity as a valuable trait has still maintained its importance.

2. Identity Model of Women's Courage

Jung considers the human unconscious mind to be composed of two opposing poles, anima and animus. The archetype is the semi-feminine anima in the male psyche and the semi-masculine animus in the female psyche. These archetypes are influenced by family relationships and behaviors in each person and can be changed according to the conditions of society, life and environment [5]. According to this point of view, we can say that considering the unsafe environment and the value and prestige that the society gave to courage and masculinity, unconsciously caused the increase of animus in the psyche of women. On the other hand, the presence of women warriors who were always inscribed as archetypes and worthy women in the myths, stories and minds of the people, has caused women's attachment and attraction towards bravery and gallantry.

An archetype of women's identity begins with Anahita in Avesta and continues as a literary tradition and as a role

model for women. In the Avesta, especially in Yasna 65, the angel of Nahid's water conservator, which is also interpreted as Abzur. She has been the guardian of the most important and at the same time one of the sacred elements. His full name is Ardusur Nahid, which is composed of three words and all three adjectives, while the names of other gods and goddesses are composed of one adjective. The adjective that is important and significant here is Sour the second part of the noun. It means strong and capable. In Sanskrit, it also means famous and courageous. This adjective is given to humans and other angels such as Mehr, Irman, and Soroush in the Avesta. He was from the noble families of the Parthian era, which means he is brave and a warrior, and from the same word he is a master... [19]. Homai is also one of the brave and courageous women, who is not only in the bravery of the model of the next women; But because of this, he becomes a king [1]. Because the most obvious feature of the kings was their bravery and warriors. The descriptions of Rukhsar Pahlavi's face in Darab Nameh² Tarsusi are "in an exceptional way, she can not only be matched with Anahita, but equal to mythological heroes, and recognized as the best ideal model of a female warrior [11].

In other texts, even though women are fighters, in the end, the opponent does not become the hero of the story, but in this story, Iskandar is not the opponent of Burandekht and takes his life by cunning and running away from the field. Stop my attack! After saying this, she attacked, and she herself, like a warlord, threw in the middle of the Roman army, shouted, and started the battle and she used that mace of two hundred and fifty Mn. When Iskandar saw that the kind-hearted couple came, he threw himself out of the army and took his sweet life with lots of tricks out of the way of Burandakht and took his own head [1]. Aydenlo mentioned three reasons for the emergence and repetition of heroic woman. 1- The respect and sanctity of women in the agricultural era (the era of women/matriarchy) when women had a superior position. 2- Imitating the standards and characteristics of war and courage of some mythological women. 3- Women's glory and protest against the patriarchal atmosphere of the society and misogynistic thoughts [3]. The factors mentioned here, especially the third factor, can be well seen in the speech and actions of some women in Samak's text and Darab Nameh Beighami. Mardandekht is mocked by the male warriors in the war, he also tears apart the warrior Ajaaj with his hands in a fight with the strongest of them. He said, "O woman's work, see how it is [6]. And in this way, he not only proves his strength and skill to them, but also shows the poison of his eyes and negates any gender deficiency. which will be mentioned in the next discussion. It is also mentioned in another part of the story, "saw a horseman very agile rider who came into the middle of the desert... He saw two amber hairs and a face like the moon... and she was very clean...she said to herself I look like peacock I look down. I feel ashamed when I look at my feet. I'm sorry that there is noth-

¹ An old book with sententious sentences

² An old Persian story

ing left of manhood. But after all, I am a woman and should be under the hand of a man [6]. From the speech of Mardandokht, one can clearly understand the society's view of women and women's feelings towards this view.

3. Female Warriors and Manhood in the Text of Samak and Hossein Kurd

Courage is one of the moral virtues that a person who has this quality and virtue has the strength of heart to face the enemy and endure difficulties, which is also interpreted as bravery. What is important about women here is both bravery and bravery. The first woman whose bravery and warrior is discussed and described in Samak's story is Rozafzon. She was a powerful and mighty warrior in her agility, skill, courage, and she could defeat the men of war; "Slowly, she got behind him and spread the lasso through the middle and looped it and threw it and it fell on the Sorkh Kafir's neck and drag it. Until he became aware, he had dragged the Sorkh Kafir on a strong pillar and had a stick, and put it between his shoulders, as a roar came from the unbeliever's body. Or "Rozafzon killed the men with knife." she overpowers several men in the field; "Rozafzun hit him with a spear on his chest so that it came out from his back. Horseman has a brother. He came in the battlefield and was killed. Also, the horsemen came in the square and were killed, until one hundred and fifty men were killed. She didn't let you get close to her." She is so skilled in spear-playing that both armies are stare by her [6]. And in another place, she herself says: "I am that girl who should have the men of the world in front of me like women of shame, who do something ugly." Or when she enters the war with a warrior from the army of Armenian Shah named Niko, Niko says this with his courage and skill, and said to himself that this is not from the hands of others. I thought she was a woman. It is true that she is a hundred warriors [6]. He is not only a chivalrous but also a warrior in the battlefield and has fought many times and rubbed the backs of warriors. Ghor Kohi encourage Rozafzon and... Amirak said, "Be happy daughter of Kanon, you act like a man." Rozafzun said, "Go, that you survived, that they played a comforting drum, and if not, they would have played games with you [6]. Also, she has Venus and the courage of a lion, who cleverly disguises herself in the court of kings and does her work. "Ruzafzon said: put on her (maid) clothes and go to the court of Jam, and be brave. And bring a king's ring. She said to Alam Afroz: Will you throw me in the fire? Alam Afroz said: You have to do something to get something done [6]. Chagol Mah is one of the beautiful women who, in addition to her beauty, is brave, warrior, and at the same time the owner of the army and the country. When the men and women come to the battlefield, Farrokh Rooz destroys everyone with one blow, but when she enters the battlefield, Farrokh Rooz realizes that he must be careful. "Even though Chagol Mah was a woman, the heart of hero

and Venus is had men When Farrokh Rouz saw the enemy as a man, he stood on the back of the horse. Or "two warriors, two brave and courageous Safdar, one like Farrokh Rooz and the other like Chagol Mah, played such a game and art that the eyes of the sky had never seen and the ears of the sky had never heard of until the time when the rules of war had been established.... Before he lowered the mace, he said: Be happy, dear queen, that you have given manhood. May the other warriors be with you. May a thousand like a king Toti sacrifice a single strand of your hair." Or "The horseman come in the battlefield was killed by Chagol Mah. The other rider also killed up to forty men, one of whom did not injure Chagol Mah. Khurshid Shah's army missed them [Arjani, 1363: 3/329-331, 340, 350]. Niki Jahesh, the daughter of King Simab, is one of the fighting and brave women in the story, and therefore it is unique in this feature that the people of Simab city are timid and do not have the art of fighting in the battlefield, and are known as bull riders in the story. And it has been described about them as follows: "And they said, Simab's people, we are not zealous and humble, that a strange youth would give his life to be killed for our sake. It is not acceptable that we do not help him with our song. Or when he wants to secretly poison Farrokh Roz, he tells them like this; "You cowardly bull riders, until I came to this city, I did not see any art from you, from king and common people [6]. But Niki Jahesh, the daughter of King Simab, is decorated with bravery and bravery, and is considered one of the bravest women in the story. she said: "dear king, although I am a daughter but I am like the brave men and I can have the field, I am not able to do it like the people of the city of Simab." I have grown up in it, I was craving it as a child and I was teaching it secretly from my father, and then the day when prince Farrukh came to this province and showed these men, it made me crave more. And I did not abandon from learning in these few years [Arjani, 1363: 4/199]. Shayq Jamal's words apply to this woman. An uneducated man remains in the veil of isolation/ a woman is on the side of a man's civilization. Also, Sharvan Beshan, the daughter of Qatus, was unique in her warriorship and bravery, and is considered one of the warriors of Jam Army. She ready for war, fighting and put on war clothes that everyone saw her, they say excellent to her. she came to the battlefield to meet them.... she came and took the Qoto's belt and forcibly separated their hands and threw them... another and another until twenty men were thrown [6].

These not only express the courage and ability of women to fight, but also show their training. Because only those who have done the necessary training and practice to acquire its techniques and arts could fight. In another place, a girl named Meshkboi describes her as follows: "The daughter of the chief said: dear hero Samak, if she is the girl that I know in the East and the West, there is no man like her and no man has spoken to her. All men in the world afraid from her. "and "riding in front of them. She was like Rustam Dastan, or Sam Nariman, or Bahman Draz Pai, or Safandiar Ruin Tan, or

Gargin Milad?... Abarak looked. "she was Mardan Dukht [6]. Or in his definition, his enemies say: "Qaboos said, king, you have fallen into the wrong about of the Mardan Dokht; never, don't complain about his work and don't be deceived. You say she is a woman; But it's too much from Rustam." Or "Mardan Dokht to first attack killed him... Qaboos and Krinos were surprised." They said that there was a mistake between a man and a woman. He must be a warrior. Whoever you want to catch... it is Mardan Dokht who is watching behind the army." Because he was the commander of the army and no one could be his opponent, because of his courage and bravery, he sarcastically called her their husband. I have seen and heard in all the world that men are husbands over women. I did not know that women are husbands to men, as you are right. In the wrestling arena, he makes the enemy's biggest fighter dumb. I have to do two things and you do one. Now I have made myself a man and I consider you a woman so that you know who... Qamqam, even though that word was unpleasant, he knew that he gave him the first force [6]. Although most women are known and noticed for their beauty, Mardan Dekht is one of the women who stand out from the very beginning of their entry into the story because of their bravery and bravery, and the storyteller's focus is on her bravery and fighting. He said that here the beauty of his behavior is more effective than her face and beauty; When she is captured, a warrior named Saragh demands her because of her bravery. Let's answer Farrokh Rooz, I saw that you were working in the army of Farrokh Rooz." Also, Mahos, who at the beginning of the field, considers women to be a disgrace to men and women's place behind the scenes, seeing the bravery and bravery of the Mardan Dokht, he wants her and considers it her right to fight. And in full manhood." Or "Mahos watched with Shirghun in the masculinization of barren men. They used to say she has a name that he is a man, not a girl" [6]. The valor and bravery of Mardan Dekht is such that it is described by his enemies not only in the field but also in other times. And of all the men of the world, you are the most; No fighter can withstand her time. Or warlord said to Hamomah: "she is really manhood; Is there a woman in the world, so manly and smart?" Farrokh Rooz also acknowledges her bravery and heroic. "And she is not a woman who is a hundred warriors [6]. The female warrior shines not only in Samak, but also in other texts, especially Darab Nameh Tarsusi, Borandakht shines like a shining gem in Manhood, fight in battlefield. In Hossein Kurd's story, the first woman who is brave and familiar with martial arts is Yamani Bano, the daughter of Rajah Bakhtiar of Kashmiri. She is skilled in swordplay and wrestling. she said, "I'm a lady, they call me the daughter of Raje Bakhtiar, so let's go," and both shields hit each other's shields, which ignited fire. Until morning, both of them were engaged in playing with the sabre... even though Sayed tried to arrest her, there was no way. so they both started wrestling. No matter how hard Sayed tried, he could not humiliate her until dawn. Sayed said, "What kind of girl is this who bothers me so

much, and he was surprised that it was morning [21].

However, Yamani Bano is considered to be skilled and a warrior because before this girl's arrival, no one could do such a fight with Mir Baqir. But he is considered a Kashmiri and a Sunni. because as it was said, he also introduced a woman from Balkh to Ayar or cutie and chivalrous. Qamar-rokh from Golpayegan is also the basis of the courage of the men of this story. Their nocturnal and warlike attitude shows their courage and fearlessness. Although he no longer openly engages in battle during the day like in the 6th century, the heroes and men of the story also use the same type of fighting and fleeing at night, they also show their ability and roughness at night. They turned to Qamarrokh, who put his hand on the sword and cut down all six people, and returned in a heap. A few punches and kicks on Qalandar Khan's shoulder..." He continues to fight with Mir Baqir, who is the greatest warrior and fighter up to this point in the story, and he cannot defeat him. They got busy playing, but nothing was achieved. They grabbed each other's belts and began to wrestle when Sayed saw the morning horoscope and nothing had been done yet [21]" His sword play, skill and wrestling shows his strength and ability. Of the women of Prizad who were sorceress, brave and warrior in addition to their beauty; It has also been mentioned. "They saw that a girl came out of the room like a golden tablet of sunshine and screamed... and she reached for a sword, and Khadvardi handed the sword to that girl, who hit the neck of Khadvardi, whose head was ten steps away. It fell [21]. Although there are few warrior women in Hossein Kurd's story, there are brave women who make the heroes of the story their losers many times with their skill and cleverness. From the references mentioned about Manijeh, we find out that she had complete skill in making and using swords; because she kills several people to save her brother. "That lioness heard that her brother was caught with a knife in her waist and came out of the house... who opened her hand and raised the knife from behind Manijeh's head [21]. Addressing her to her female lion expresses courage and bravery. Because as it appears from the story, that period is not a safe place for women, to the extent that even the daughters of kings and nobles are kidnapped from their homes at night [7]. But he spent the night alone. Aslan Maada has the beauty of appearance and behavior and is seen as the roughest woman in this story; Because unlike other Ayar women, he does not use her feminine arts in Ayar and comes as a man and completes her work. As it was said, she was capable in swordplay, but the storyteller considers a kind of weakness inherent in her due to her gender. He shouted, "Who are you black?" Aslan Madhe said to herself what should I say. He shouted again, who are you? she didn't speak again and took a step forward, and holding her sword, they took each other's side on the way, and both of them started fighting. As much as a hundred sword taunts that were exchanged between them, although she was a woman, she tried like a man. But in the end, it was nothing more than an aurat that unclean person stabbed her with a sword in the

vein of her sleep, and the door fell [7].

From this, it can be concluded that in the society of that day, women were not considered in terms of manhood and considered them inherently less than men. Aslan Madhe is one of the brave women in Hossein Kurd's story; In the description of his bravery, the Persian Mullah said: "A girl came to Balkh and freed the orphans from Mubarak Siah's prison, and I was there, she was equal with her and promised that if you fight with me in the Shah Square of Isfahan My promise and test... Aslan {Made} said that the Qiblah of the world of that was Mubarak Siah, where it was sheriff. If he comes, why don't I finish my war [21]. The bravery of this woman reminds us that the generation of bold and courageous women has not been ruled out in this century either. Fitnah is also capable and skilled in shooting and throwing arrows [21]. Because in Hossein Kurd's story, there are few female warriors and even those who have knowledge and skill are also in secret and feminine, so in this period, men call each other women to insult and humiliate them, or the height of insult is less than women. They read, "He said... less of a woman, get up so I can see what you have in your arm [21]. A brief description of Almas Khan's sister's skill and swordsmanship has been given and she has been introduced with skill. But this description is while he is trying to save her life [21]. In this story, women are completely subjugated by men, and the number of women mentioned is still not equal to men.

4. The Position of Warrior Women in the Court and Society

Brave women are more valuable and important in most societies. Because courage is one of the desirable traits in most societies; For its value, it is enough that Hazrat Ali said: "Courage is an honor prepared, fear is a clear humiliation [20]. Due to the inherent value of courage, courageous women were also liked and had a special status. especially in patriarchal societies; Because most of the women are veiled and enclosed in their own private sphere, and the appearance of these women pulls the society out of being one color and static and draws attention to itself whether it wants to or not. Still, brave women were considered valuable and important. To be able to give birth to brave and courageous sons and continue the generation of warriors in a family. Iranian women were equal to men in courage and bravery, and in their prayers they asked God for a husband who would be brave and brave and give them heroic sons [4]. For this reason, during the stories and legends, female warriors and fighters have countless suitors, and it is likely that there was competition and conflict on the way to get them. For example, in Kahraman Nameh³, the greatest beauty and characteristic of Sarvkhraman⁴ is his bravery and valiancy, until Hoshang

says, from the marriage of Kahraman and Sarvkhraman, there will be unique and incomparable children [2]. Brave women had more power and prestige than other women and could still be present in the male court and express their opinions, while in the context and time of those who did not benefit from this feature, women were considered veiled and value They didn't have much. Brave and brave women in most texts have the right to choose in many matters, especially her husband. This is despite the fact that such a choice is not seen for other women in the same text. In Ghashbs Nama, Lady Ghashb fights and wrestles with her suitors to choose the best of them. Anyone who kidnaps a lady will be chosen by me [8]. or Jahan Afroz in Darab Nameh Beghami's story is at the top in terms of courage and bravery, because she does not see a man of his same rank, she proposes marriage to Firozshah herself [9]. According to Jung's theory, the "animus" or male aspect may become a valuable and strong inner companion for women and lead her to masculine traits such as courage and innovation. [14] Masculine traits that free them from hardships and spiritual hardships and give them a sense of equality with men [11]. Although it was not easy to go towards these qualities and one had to overcome many difficulties and barriers, but women who could achieve those standards and sometimes better than men, felt the sense of victory and value, as more and more, men did. Burandakht, Jahan Afroz, Saru Khoraman... to experience. In Samak's story, due to his bravery and cuteness, Rozafzun is not only present in the court like men, but from the point of view of the court position and sitting in the closest position to the king. When she enters, even the king rises for her. From here, the honor and value of brave and at the same time brave women can be seen in the court and society. He served more and more. Khurshid Shah rose up; to come Rozafzun; she kissed the king's hand. Khursheed Shah called her and Sit in front of himself [6].

From Samak's description, his position in the court and society of that day can be clearly seen, because the knights had high value and prestige, and he is considered their leader. She has put her foot in front of the words of young men, even though she is a girl, it is all about a man... Khursheedshah should make her sit before him. When he brings the belt and seal of the Armenian king, "Say this and put on a ring and waist." Everyone laughed. Everyone praises Rozafzun or when she wants to enter the battle, his hand in front of him is an expression of his courage and credibility. But because you wanted, your promise is not forbidden [6]. or when Mardan Dekht wins the war with the army of Khursheed Shah, several kings go to welcome her, because of her bravery and bravery, this value is given to Mardan Dekht. arrived Qatos, Jam and the king's specials came out to welcome her. Mardan Dekht got off when he saw the Shah's umbrella [6]. Mardan Dekht is a brave and brave woman who commanded both sides of the army for several years and was considered behind their army and saved them from defeat, but what can be seen from the content of this story is that women in the field

³ An old epic book

⁴ A courage and hero woman in Persian story

and warriors at the beginning of their presence and Familiarity has a special beauty; Because in addition to her beauty, she is brave and artistic, and many men want her. Although Farrokh Rooz felt uncomfortable, but there was no choice; who had bought her for this defect and stipulated that she would not be prevented from playing the field for any reason. And because the men in the square were not against the men of the city, they sarcastically called Farrokh Roz unseemly that he might not be allowed to come again. Farrokh Rooz does not care, he is standing by himself and has sent a woman in the battlefield; If you were not his wife, you would not have sat down, especially since she is his wife. He said this in such a way that Farrokh Rooz could hear it. When Karang's words reached Farrokh Roz's ears, he trembled. But what is worth considering here; The fact that women's fielding is considered a disadvantage is probably due to men's jealousy, failure to confront him, women's entry into wrestling and fielding, which was considered a man's world, or the general lack of war for women, because a little later, women's fielding is confirmed by Samak. "He is telling the truth, what are women doing in the field?" Alam Afrooz said: dear king, they say this because they do not contention with her. Not all women in the battlefield should go; "Men are not women, but women are like spears on men's chests." When she leaves the head of the men, her face and hair are visible to everyone; The modesty and zeal of a man of Farrokh Roz has been developed and causes him to speak harshly to the Mardan Dukht. Go and sit as women do" and "You should not be taught how men's hearts should be, to keep them in love, especially the king;" Even though Samak defends the men of Decht, but in order to soften Farrokh Rooz, he considers it as the fault from Mardan dukht. Alam Afrooz said that we cannot ran away from destiny; We bought her for the reason that we don't prevent her from combat on the battlefield [6].

What can be taken from this conversation is the contrast of views and thoughts of character and beauty among the general public, especially men. And probably until they don't have a sense of belonging and ownership towards them, they see their bravery and warriorship as beautiful things, but after marriage, they see this characteristic negatively. What is certain is the women's warriorship and field-holding, which is perfected in other texts such as Kahraman-nameh and Darab-nameh of Tarsusi, who is not only a field-holder but also a king, and what is known more than physical beauty is courage and behavioral standards. As in the Shahnameh, Ferdowsi mentioned the women warriors well. In the story of Sohrab⁵, GardAfrid⁶ enters the battle on behalf of Iranians with Sohrab, who was considered a Turani⁷ warrior. How did Gezdam's daughter become aware/ that the head of that community was disappeared/ She was like a marshal/ She always was a hero in the war / Because her name was Gour

Afreah/ There is not a girl like her in the world [12]. Susan K. Cahn in her book "Coming Strong" asserts that sport was an area in which men expressed and cultivated masculinity through athletic competition, and was actually considered a man's world; And when women entered the world of sports, the boundary of this territory was removed, which followed both defenders and opponents [10]. And the brave women, like the poor men, by reminding and saying it to the men, used to negate and despise it. "The rider who took you out of the field, I am like a bull lion in the day of the fight and like a goddess in the assembly." In this story, she is the only woman who, relying on her ability and courage, assumed command of an army and captured Amasiyya; Even though she was alone and captured, she led a defeated army to victory, like the warriors, and through it she became the owner of several cities [6].

Being a commander and leading other kings in war is a manifestation of the value and prestige of such women. Women warriors and courtesans could be present in the court like other male warriors and courtesans; But with some restrictions, such as that they could not drink in the assembly. And she doesn't eat more and more that he swore [9]. Such women were more valuable and beautiful than veiled women. In Hossein Kurd's story, when Mubarak Siah finds out about Ayar, who is a failed girl and has such cleverness and skill, his love for her increases..." or "They brought Mubarak Siah to his senses. When Mubarak saw that the brave men were saved, they gave him that paper. When he opened the paper, he saw that it was written: It all done by Aslan Madhe, the sister of Ebrahim Bik Qazvini. If you want me, in Isfahan Square, at the next of Shah Abbas Hall, it is our meeting place. When Mubarak read the letter, his love, if it was one, became a thousand [21]. Having said all this, we can say that the number of brave and brave women in Samak's text is more and that most of them are princes or born in house of warriors. But in Hossein Kurd, most of the lovely women were from the common people, and if the courage and bravery of the mentioned Iranian princess is not known. Not even a name of Iranian court women is mentioned in the story.

5. Conclusion

In historical Iranian morality, being a man was not a concept for gender only. Because the identity of "man" was known by a number of moral attributes. Courage can be mentioned among those qualities. In Iranian society, whether before Islam or after Islam, the danger of Iran's attack always threatened the fragile Iranian agricultural society. Insecurity for women as reproductive species of Iran's ecosystem has always been serious. For this reason, courage and masculinity as a valuable trait has still maintained its importance. Jung considers the human unconscious mind to be composed of two opposing poles, anima and animus. The archetype is the semi-feminine anima in the male psyche and the semi-masculine animus in the female psyche. that these archetypes

5 A hero man

6 A hero woman

7 They are not Iranian

are influenced by family relationships and behaviors in each person and can be changed according to the conditions of society, life and environment. The society gave bravery and masculinity, which unconsciously caused the increase of animus in the psyche of women. On the other hand, the presence of women warriors who were always inscribed as archetypes and worthy women in the myths, stories and minds of the people, has caused women's attachment and attraction towards bravery and bravery. An archetype of women's identity begins with Anahita in Avesta and continues as a literary tradition and as a role model for women. Aidenlo has mentioned three reasons for the emergence and repetition of heroic women. 1- The respect and sanctity of women in the agricultural era (the era of women/matriarchy) when women had a superior position. 2- Imitating the standards and characteristics of war and courage of some mythological women. 3- Women's glory and protest against the patriarchal atmosphere of the society and misogynistic thoughts. In the text of Samak, we have many brave and brave women, as examples, we can mention Rozafzon, Mardan Dukht, Sharvan Beshan, Chagol Mah, Sorkhvard... but Rozafzon because of Ayari and Mardan Dukht because of their bravery and field have their role. It continues throughout the story. In the story of Samak, brave and heroic women could play an active role in the society and be present between the people and the court. As an example, Mardandukht and Rozafzun had a court position and a certain status. In Hossein Kurd's story, although the number of such women is small, it can be said that despite the difference of six centuries, the generation of brave and courageous women has not become extinct and despite the suffocating conditions of the society, they can still remember their presence in the stories. But what can be concluded is that they do not have an obvious presence in the society and the court, and they did their work disguised as an identity and in secret wars and escapes.

Abbreviations

Samak Ayyar	The Name of a Book That is the Oldest Surviving Example of Storytelling in Persian, Written Around the 6th Century
Hossein Kord Shabestari	A Persian Epic Text Written Around the 12th-13th Century AH
Beghami	The Name of the Author of the Story Samak Ayyar
Tarsousi	The Author of the Story Darab Nameh
Tanangi	It Refers to the Body and Physics of a Human Being
Animus	In the School of Analytical Psychology of Carl Gustav Jung, it Is Referred to as the Unconscious Part or True Inner Self of each Person, and the Animus Appears in the Unconscious of a Woman as an Inner Male Personality
Anahita	The Goddess of Water in Zoroastrianism

Sayed	Those Who Are Considered Descendants of the Prophet of Islam
Banu	The Daughter of the Hero Rostam and One of the Warrior Women in Persian Stories
Gashsab	
Turani	People Who Were Not Iranian and Lived in Central Asia

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Conflicts of Interest

The authors declare no conflicts of interest.

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