



An Analysis Of Ancient Myths In The Poetry Of Naser Khosrow

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Abstract

Background and Aim: The mythological circle in the countries of the world has been introduced in such a way that it reflects the mother as a creative element. In the earlier myths, it is clear that the powers are higher than women, but with the role of men in society, compared to women, the mythological circle has slowly changed and turned to the male element, which is a factor in the poems of poets. Ancient times have also emerged. But beyond the ancient times, the same can be seen in the poetry of poets of later periods. The poet studied in this article is NaserKhosrow.

Research Method: In this article, using descriptive-analytical method, Nasser Khosrow's poems are evaluated and compared with the myths of Iran, Greece, Egypt and India, in which the power of the female is masculine, in order to study the etymology of these verses in It should also be discussed among the myths of other countries

Findings: Using the research that was done, evidence was extracted from the poems of NaserKhosrow, which indicates the reflection of very ancient myths in world mythology. These verses show that in the divan of NaserKhosrow, as one of the few poets of Persian literature, a very old belief that existed among the forgotten civilizations has been reflected.

Results: By conducting this research, it was revealed that NaserKhosrow has made speeches in his poetry collection that from the mythological point of view, these verses indicate the myths that have been proposed as the first manifestations of myth-making in the human world and the first roots of religiosity among the world's civilizations. Is.

Keywords: Naser Khosrow Poetry; Motherhood; Myths; Iran; Greece; Egypt; India.

Introduction:

The researcher in the field of culture, by studying the myths of the world and studying their views, realizes that the axis of these myths is based on three pillars. First, female beings, who are sometimes multidimensional, like the wolf sisters in Greek mythology. But they have superhuman powers, which sometimes go so far as to overshadow even male beings, such as Hera and Rea in Greek mythology. In the second place, there are male beings who, by introducing themselves in the cycle of world myths, take the place of females and seize their power, such as Zeus in Greek mythology, the three gods Brahma, Shiva and Vishnu in India and Osiris, Seth, Ra and Amun in mythology. مصر. In the third place are creatures that are not male or female, such as birds, insects and snakes, which are sometimes worshiped as gods or have a sacred status, such as dogs in the Avesta, dung beetles in Egypt, cows in India and Iran. Goats, deer and cattle in Greece.

Statement of the problem:

Most likely, the researcher in the field of mythology will notice that in the beginning it is the females who appear as a strong pillar in myths and are constantly revered and worshiped, various temples are built for them and gifts and sacrifices are made for them. He has been. Poets also reflect these ideas in their works and NaserKhosrow is one of these poets, but considering the words of this Ismaili sage in his poems, he will notice that this poet not only reflects this mythical belief but also verses. Among his poems, it can be seen that by placing next to the verses containing the themes of matriarchy, he notices the change of this mythological cycle from female to male.

Research questions:

- 1- In NaserKhosrow's poetry, which elements are defined as mothers?
- 2- How did the mythical cycle of power in Abu Mo'in's poetry emerge from female to male?

Research background:

In the field of research of this article, no research has been done so far, except for the speech that Dr. Akram Judi Nemati gave in the fifth series of lessons "Discourses about NaserKhosrow" on "Women in NaserKhosrow Poetry and Thought" on March 3, 2015 and all those speeches Only the section "Virtual Marriage in the World of Existence" is somewhat close to the research focus of this article, which is also quoted to dispel the suspicion of closeness and repetition: According to him, the whole world is practically in the marital system. Heaven is the earth, and earthly beings, including man, are its children (according to philosophers). The whole soul is born of the whole intellect, and on the other hand, the intellect and the soul marry and the human soul is freed from

them. "The soul and the body also marry with the dowry of wisdom, and their child's religion is born from them."

Also, Afsaneh Ramezani and Fatemeh Salehi in an article entitled "The role and status of women in the poems of NaserKhosrowGhobadiani" have expressed the poet's belief in the world and its unfaithfulness.

Mehr Ali Herati Moghaddam in an article entitled "Study of the image of women in NaserKhosrow's poetry" to the view that NaserKhosrow has in mind about women; He mentioned what he thought of women.

Much research has been done on "feminism in the ancient world" and its causes have been stated and the reason for the superiority of men after the era of female dominance has been well clarified, but so far an article examining the reflection of the mythological dimensions of women based on beliefs A myth has not been written in NaserKhosrow's poetry.

Research innovation aspect:

The research axis of this article, which examines the reflection of matriarchy in Hakim Abu Moein's poetry and analyzes it based on this belief in the mythology of the four countries, and also the critique of how the cycle of matriarchy and femininity in Nasser Khosrow's poetry gradually gives way to masculinity, is quite pristine. Remains and has no background in Persian literature. This is while the researches that are done about the position of women in Persian literature, this position is only from the point of view of the factor that: woman is a valuable element, low value or worthless; They are explored or poets have likened the world to the bride and groom of a thousand brides and the like. While the author in this study does not seek to make such statements, but tries to challenge the "existence of mythical and ancient beliefs" in the poetry of Abu Moein, in which belief, heaven as mother and earth as father, which is related to mythology. It is very old among the countries of the world and this case has not been mentioned in NaserKhosrow's poetry so far, despite all the valuable researches that have been done about recognizing the position of women in Iran and its literary texts.

aims of research:

- 1- Revealing the reflection of the archetype of the motherland in NaserKhosrow's poetry, influenced by the myths of the mentioned countries,
- 2- Matching this position (motherhood and motherhood) in Abu Mo'in's poems with the position of wife and mother in the mythology of other countries
- 3- Proving the reflection of this mythical belief in NaserKhosrow's poem that: in the beginning, the mother was at the top and then we witness the fading of this female presence.

4- Expressing the hypothesis of NaserKhosrow's influence on myths in composing the verses under study

Theoretical basis of research:

The basis of this research is a comparative study of the myths of the four countries of Iran, Greece, India, Egypt and the study of the reflection of these myths in Hakim Yamgani's poetry and the analysis of how he was influenced by the mentioned myths and mentioning the existing verses and then analyzing them based on motherland myths. Is. Then, the process of transformation and metamorphosis of these myths into another type (transformation of motherhood into patriarchy) will be studied, analyzed and criticized in order to prove the hypothesis presented in this research (metamorphosis of female myths into males in NaserKhosrow's poetry). To be brought.

Research Methods:

The method of this research is first to find verses from NaserKhosrow's poems that point to the existence of the mythical view of matriarchy in his poetry and then verses that indicate the transfer of power from female to male; The evidence of the birth of patriarchy will be presented in the poem of this poet. A comparison of NaserKhosrow's poems with the myths of the four countries under study will be presented.

Hypotheses:

- 1- In his poems, Nasser Khosrow utters the words that indicate the existence of the belief in the myths of motherhood; Has entered.
2. The process of transfer of power from woman to man during the formation of ancient civilizations is well reflected in his words.
- 3- NaserKhosrow has been influenced by the legends of the four countries mentioned in the previous lines in presenting these words.

Discuss:

Examples from the poet's verses:

* Your child, O celestial, O bad mother / O our mother, because you are hating us all?

* The body of this house is a noble gem / You are the mother of this house and this noble gem (Taghavi, 2008: 117)

In Greek myths (cf. Jiran, 1375: 13 and 14) and in Egypt (Group of Writers, Egyptka, 2006: Seventh Tablet) it is well seen that the god of the sky is female and there is no mention of the male element as the god of the sky. It goes back to before men gained power in society, but this verse indicates that this belief has penetrated well into NaserKhosrow's poetry.

* A few rounds of a tall tent / A few greyhounds day and night like new

You have drawn hope from me / I am in my fifties or fifties

Their mother is very childish and their leakage is always slow

Except for you, who has heard that a mother will never bite her children? (Ibid: 215)

In this example of verses, the poet means "high tent" of the sky and it can be seen that he has referred to her as "mother" and in the third and fourth verses of this section he has used this word. These poems clearly state that they cannot be interpreted, and it is stated that the poet intended to use the word mother for the sky to create beings, and it can also be considered the father, but this view is very likely. It is rejected because on that basis the poet should have used the word "father" while in these verses he has used the word "mother".

* O seven wise men who sang on this curtain / How long have you been coming again?

It is good to meet you, world of Azira / Houran, you are not victorious

To the wise, your value is very great / because you are the cause of wisdom.

Who is happier than you to us than the people? / Because you are our cause and cause.

Tell the truth about what they did not and will not give birth to

Because it is not a offspring, make you a smooth person / on fertile soil (ibid .: 216 and 217)

If the verses of this section are interpreted as meaning that the poet is referring to the creation of beings by the seven heavens, which he remembers as the "seven wise men" and will not have a fundamental aspect that he must have considered the mother in his mind, then A question must be asked: why did the poet use the adjective "HouranNakolatat" for these seven heavens? Although the word "Hoor" is considered as a plural for "Ahwar: a black-eyed man and Hawra: a black-eyed woman" (cf. Moein, 1983: v1, 1378), but if this is taken into account, we must pay attention to the final verse of this section. In the second stanza, he raised the issue of procreation, while such a thing is not made of the masculine element, and if such a thing is seen in the myths of countries such as Greece, Egypt and India, it should be considered that none of them said such a thing. Have not stated that: childbirth by a male god, for example, Brahma and Vishnu in India (cf. Booker, 2011: 22-29), Ra in Egypt (cf. De Van, 2018: 1-42) and Uranus and Zeus have been performed in Greece (cf. Green, 1991: 27-53), all of which are male gods. Considering the belief in Zoroastrianism, we must admit that this character is considered as the "God of time" in the belief of the followers of his religion (cf. Bagheri, 2013: 71), so therefore one cannot know the title of the god of the sky or the god of the earth. While the basis of this research is based on the expression of the female god b The existence of the heavens and the masculinity of the earth represent the power in the myths according to ancient beliefs and early myths, and the god of time

is not mentioned as a female god in any of these myths, and in Greek mythology the person of "Cronus" is introduced and They have been introduced as the god of the masculine time and have been considered masculine, after the formation of power for men in Greek society. (See: Green, 1991: 27-35)

* You are the child of a plant and Gia is a child of soil / Saddle, there was not always a desire except for prayer

This verse is another parallel to why the poet considered the earth to be the father. Because in the first instance, the body is considered the child of the plant and then the plant is considered the child of the soil, and we know that the purpose of the soil is the earth and not the sky. In the second stanza, the poet has mentioned the word "Nia", which means father and grandfather (cf. Moein, 1983: vol. 4, 4877). Thus, the content of the verse is such that the poet considers the earth as the father, while according to the famous, the earth is considered the mother and the sky is the father, but in this example, this rule is reversed.

* What was the matter with this carousel that was repaired?

Chou the midwife of kindness to the children of the world / Where are they always in prosperity and destruction?

To the good deed of Yazdani on the ugly of the devil / Soleimani to the curtain on, to the door, the demon of his gatekeeper

In these examples, it is clear that the "sky" is considered feminine. The reasons for this claim are as follows: First: The meaning of the rotating wheel is the sky, which according to the ancients and in the science of ancient astronomy, the heavens orbited the earth. (See: Aram, 1987: 120)

Second: The sky is considered feminine because it uses the word midwife for which Moin has interpreted the word as follows: ... »(Moein, 1983:v2,1495)

* If you are my mother's spinning wheel / then why am I different from you?

I wonder what the hell is going on in the world / With such a bad love for my mother? (Same: 355)

In these verses, it can be clearly seen that the poet has considered the sky as the mother and has considered it as a feminine element, which indicates the reflection of ancient beliefs in the four countries studied in Nasser Khosrow's poetry.

* O tyrant of the sky, O sister of the devil / Why do you not say what happened to you with me? (Ibid: 371)

In this verse, too, the sky is considered female in another way. As follows: In the previous verses, he was addressed with the word "mother" and in this verse he is

referred to as "sister" which, of course, could not be opposed to her being a mother to creatures.

* Your work and deeds, O rusty dome / I do not see anything but cunning and oppression

... Your child is all creation and you are fighting like a cat / day and night with your child
I have never seen a mother because I have not seen you / We are not with you and not without you unless you eat

Otherwise, why should we give birth / give birth because we are pregnant again? (Ibid: 456)

In this example of verses, the same phenomenon is very obvious. The poet means the word "rusty dome" in the first stanza of the sky which is like a dome on the ground. In the third verse, he uses the word "mother" to address her, which indicates that women believe in heaven from Nasser Khosrow's point of view. If it is assumed that the word "mother" is intended for it in general, and it cannot necessarily be said that it considered the sky to be feminine, then it should not be considered that then in the next stanza of the word "childbirth" and " He used to use these words, while the poet has used these words and has well expressed his belief that the sky is feminine in his eyes.

* O round of the Taroni dome / Once upon a time, why did you wonder?

Your child describes their creation / you are a happy mother and a monkey (Ibid: 503)

In the first verse of the verses, it is well seen that in the poet's view, the gender of "round the dome of Taroni" (sky) is feminine because in the second stanza of the second verse, he addressed it with the word "mother" .

* The two principles of the physical beings of the righteous creatures and of the fathers and mothers, namely the stars and the heavens. Nature and births are also of these three: from mines, plants and animals (Ibid: 588, treatise on prose)

In this section, it can be clearly stated that the poet has considered the heavens as his mother. Because in the beginning, he used the word aba, and in connection with it, he brought the word anjum, and then he introduced the ummahs, and in proportion to it, he expressed the heavens. In this case, the motherhood of the planets can easily be considered. It is possible that this is clearly seen in all the verses mentioned in this section.

Among the poems mentioned in this section, the obvious factor is the expression of the mother element as a person in power. This person (mother) is also introduced as the god of the sky in the myths of Iran, Greece, Egypt and India and has a power that after comparing it with the existing examples of the power of the male element in the myths, it can be well understood that The poems are inspired by such myths, in which women

are in power and men are subordinate to them. This factor shows that the ancient belief of the myth in which the mother is the main pillar and belongs to the period when men were not yet in power, is evident in NaserKhosrow's poetry and from this point of view, few poets reflect such a view in poetry. Has paid for itself.

Examining the position of female gods in mythology, it results that: In Persian mythology, goddesses have a special place, one of the most important of which is Anahita and Mitra, which Mr. JalilDostkhah in the preface of the Avesta book, has mentioned its femininity (see: Dostkhah , 1996: Volume 1, Thirty-eight (foreword) From the mother-divine point of view, Sepandarmoz is a symbol of stability and steadfastness of the Creator and a manifestation of faith and effort in the development of the world. They are compared to the mother of the world among the Hindus. And Dati, 2013: 226 and Kavandish, 2008: 75 and also the book "Religion of Love" by Dr. Naser al-Din Shah Hosseini and also Rites and Third, 1975: 65 and 66 and also the word religion in the mentioned source, p. 66 which is mentioned as the god of the sky. And also Bahar, 1983: 51 and also about Anahita, see: Olansi, 2006: 10 and Karbasian, 2005: 14 and Curtis, 1994: 9-11 and Bahar, 1997 : 95 and Hinels, 1994: 38-40 and Razi, 2005: 150-303) But it is also necessary to mention that the goddess of "religion" in Iranian mythology based on quoting Professor MehrdadBahar in a research book on Iranian mythology, The first part is introduced as the god of the sky, but since it is the only place from which the name is mentioned, it is not considered in Egyptian mythology, like the myth of the female gods of the sky called "note" or "hathur", but it exists anyway, but it's rare; So much has been said about it in the writings that have researched Iranian mythology; Has not occurred.

Of course, religion is mentioned as the god of the twenty-fourth day of each month, and one of the definitions of Zoroastrian beliefs about this god is a female god (see: Dekhoda, 1994: vol. 7, 10042 and Moin, 1983: vol. 5, 551 and Ramin et al., 2014: vol. 8, 332 and also Masahib, 1966: vol. 1, 1029) but only this interpretation has been given and MehrdadBahar, as it was said before, this word (God of religion as god Sky) has been quoted from another person named Gray.

In ancient Greek mythology, the mother as the god had absolute power. In Greek mythology there is a man named Gaia (Gaia) who in the book that Hesiod wrote about the creation of the gods, he as the primary element that came into being after chaos (vacuum), alone the sky and the mountains as well as the waves create. He connected with the sky - which is his child - and from this marriage, the gods came into existence. And bowra, 1966: 85 and Durant, 1997: vol. 2, 197-223 and Dolandlen, 1994: vol. 1, 76 and 77 and also Reichhart, 2016: vol. 2006: 74 and Asadizadeh et al., 1967: 1364)

In Indian mythology, women have more power than men and the high number of mythical goddesses indicates that motherhood and power in the hands of women have been seen in abundance in this society: see: Campbell, 1396: 303 and Eliade, 2016: 72-

77 and Shaygan, 1977: vol. 1, 48-59 and also Nehru, 1982: 165-176 and Rosenberg, 1996: 11-91 and also a primitive in the same mythology, see: Durant, 1986: vol. 1, 466 And Dalapicola, 2016: 15,42,60-63, 87 and 88 and also Booker, 2011: 25-27 and scholberg, 1966: 182 and Crown, 2009: 172 and 177 and spring, 1996: 149 and Cavendish, 2008: 64-70 and Evans, 1994: 17 and 30)

In all the sources and references introduced, one can access the material in all of which, the woman is known as a very high person and even the god of the sky and the embodiment of birth, and there is no mention of the man, as we see today that the main pillar Are composed of male beings or gods.

It is interesting to note that the words of Nasser Khosrow, in which he addresses the sky as the mother, are closer to the Egyptian myths than the myths of Iran, Greece and India - which in principle should be more in line with the words of the sage Abu Moein. . But the reason for this affinity with Egyptian myths is a controversial issue that the author continues to try to address.

Referring to NaserKhosrow's travelogue, we will see that he also traveled to Egypt, and since the Fatimid rule was in Egypt, NaserKhosrow also learned the Ismaili religion from them and became an Ismaili Shiite, and he himself has repeatedly specified it in his court. , So it can be assured that he has also considered the Egyptian civilization. As he himself mentions in his travelogue that many people had obtained permission from the Fatimid Caliph of Egypt to find and explore the treasures of Pharaoh, and he owed khums to the caliphs, provided that the amount of the treasures found belonged to the caliph. Allowed them to dig in the land of the Pharaohs.

Nasser Khosrow's statement that the Egyptians cut very large stones with saws that had no teeth - which archaeologists still consider to be the secret of cutting stones to build the pharaohs' pyramids - shows Nasser Khosrow's full knowledge of the social situation and culture. And the rich civilization of the Egyptian people. Thus, awareness of a country's civilization can be so subconsciously effective in one's mind that one is influenced by these myths and incorporates them into one's speech.

In addition to these cases, the god Nut (the female god who created the sky in Egyptian mythology) has been introduced as opposed to Gab (the male god who created the earth in the same mythology), with the verses mentioned from Nasser Khosrow's court in this article, especially the verses in which the sky and the sky with The title of mother has been addressed, it is completely related. (See: Green et al., 2015: Vol. 1, 337-440 and Kavandish, 2008: 133-135 and Behmanesh, 1957: 78-80, 82 and 89, Dati, 1392: 230 and also the presence of the goddess of the sky, the nurturing mother World: Reichhart, 2006: Vol. 22, p. 15 and Campbell, 2017: 290 and Egyptka, 2006: Seventh Tablet (Egyptian Religions and Myths), Casson, 1966: 90 and 91)

Of course, it should not be overlooked that Nasir Khosrow composed his poems at a time (AH 5 AH) that if there was a belief in gods among the people, belief in gods was masculine and women did not have power and The reason for this was the domination of men over society and social, governmental and political affairs. Therefore, it can be said with certainty that Nasser Khosrow's words show a history of several thousand years in the heart of the myths of the mentioned countries. When women in society had more power than men, and it is well established that the existence of power in the hands of female gods in ancient religions and myths, due to the dominance of the female over the male and play a greater role than the male The discovery of female sculptures in the ancient sites of the world as the oldest works that show the mythical and divine beliefs also indicates the absolute power of women over men, which is the basis of social life.

The reason is that the author of these lines, in addition to examining the similarities of Egyptian mythology with the verses and poems of Nasser Khosrow, has also studied the ancient myths of Iran, Greece, Egypt and India. There are three other countries that by referring to the mentioned sources and references can be found common beliefs about the archetype of the motherland in the mythology of the four countries.

The next point that will be considered from now on is that Nasser Khosrow composed poems and verses in which it is revealed with contemplation that the color and smell of matriarchy is gradually fading and instead patriarchy - as in the myths of the four The country in question shows itself after the domination of human societies - and few poets can be found in Persian literature whose words reflect the mythological cycle from beginning to end (from femininity to masculinity), but the sage Abu Mo'in is exactly this. Shown the cycle.

Of course, in the first place it may seem that Nasser Khosrow's poems are cluttered and only corrected and explained in terms of text, and not in terms of periodicity and when he said what words he wrote on the paper. Therefore, it cannot be said that he first wrote poems that contained the archetypal themes of the motherland and then recited poems that contained patriarchal themes.

Of course, such a problem may arise for the researcher, but the answer can be expressed as follows:

Versht: If we examine NaserKhosrow's poems based on the mythological cycle in which matriarchy begins and patriarchy and masculinity continue, we will know that from a mythological point of view, poems and sayings are placed first and then verses containing masculine themes are categorized.

Second: Considering the Divan of Abu Mo'in, it is observed that the verses contain more concepts of motherhood than poems containing patriarchal themes, which in turn, from

a mythological point of view, will be a solid reason for women to play a more prominent role.

Evidence is now provided from Nasser Khosrow's words, in which the archetype of the "motherland" fades away and gives way to patriarchy, in order to reflect the change of the mythological cycle according to the myths of the mentioned countries in Abu Mo'in's poetry.

* World is like a mother and the mother / does not deserve to be insulted by a man. (Taqawi, 2008: 164)

* He has many children. This is a persecutor.

* Your body is like a mother's's world / You have become like a bad mother like that

Because your old mother has not become incapacitated / You have become old and incapacitated before your mother (Ibid: 435)

* The world is the mother of the dumb people and you are open / You have been translated from this dumb by the advice and wisdom (Ibid: 436)

* The world is a big old mother, on her / do not be a seducer worthy of an objective prostitute

Do not touch the mother because it is forbidden to you / Mother if you are religiously ignorant (Ibid: 455)

* The world of hypocrisy if you are right / that childbearing and child-eating

What do you want to stare at and what do you want to eat?

* This old age will take away from the new children / we have become old and he is new, this is beautiful magic

Did you see a mother whose child grows old? / Because the old mother is very new

Whoever turns his mother old, yes / He also came back from the analogy of the plane (Ibid: 492)

* Your mother in this world, look at Kozin, the mother of Hemi / Nikbakht and Jaldzad, or who is unconscious and furry

* One of the children of Pisa is a cat, O son of Giti / Szdgar, you did not join such a mother (same: 519)

In all these verses, the three words "world", "universe" and "dahr" are introduced as defining the mother (creator of beings) and it is not clear what element Nasser Khosrow means by dahr, the world and the universe? Earth, sky or both? But a point will be revealed in this section: The poet has not used the words earth and sky in these verses,

and if these verses are explored from the point of view of mythology and mythology, it must be acknowledged that the poet in this part of his poems Raises the belief that the position of women in society is diminishing and the transfer and transfer of power because he no longer uses compounds such as "mother sky", although it may seem that the poet's intention of this transfer of power is not necessarily determined by Women should be towards men, but if we want to consider the change in the position that was created for women in myths and consequently in society, and their power was delegated to men, then we will be able to interpret these verses in relation to the transfer of power from female to female. Describe the male. Therefore, it should be said that although it is not clear exactly what kind of transfer of power these verses have proposed, but considering the rotation of power from the ancient past to the latter in mythology and society, it can be said that from the point of view of mythological analysis of these verses, It is the transfer of power from woman to man.

Verses from NaserKhosrow's Divan that indicate the prevalence of patriarchy and the disappearance of patriarchy and motherhood:

* You are amazed by the mother of this earth and the sky / father and both

Janet became mother and father / eternal soul and intellect (Taghavi, 2008: 394)

* Earthly child and grandson of the sky / Lower mother and father from above (same: 403)

* The child of this age has come. This person denies his view / Because the cat eats the child, his mother wants it

... But his property became the gold dust of his servant son / He did not give him except the pleasant smell of camphor, musk and amber (Ibid: 296)

* Your mother is the soil and the sky of your father / In the body of the earth lies the soul (same: 459)

In these verses, the point of view that the author seeks to prove is clearly visible. The poet refers to the word "father" in the sky and, in contrast, introduces the earth with the word "mother", which is well defined in the mythology from the point of view of the power circle, in which the penetration of patriarchy and patriarchy is reflected because The feminine and the transfer of her power to the masculine element, which is well visible in the process of forming the myths of the four countries under study, are clearly stated in these verses. The same belief is evident in the mythology of the countries that have been comparatively studied in this paper and used as the theoretical basis of this research. In these myths, Iran, Greece, Egypt and India have spoken of the existence of the mother as a superior element to the father, and as can be seen in the surviving documents of their myths, first there was superiority with the mother and then this power to the father. Assigned.

Among the witness verses of the example given in this section, the same factor can be seen well, that is, the poet has used the word "soil" for "mother" and in the verse he has mentioned the position of mother at the bottom, while in the verses Previously examined, he had used the word "sky" for "mother", which considering the position of the sky relative to the earth (upper region), we find that in the first part of the poems that explored the position of the mother, the mother at the top The father is placed, but in this section, NaserKhosrow has used the word "soil", which can be said to have literally meant the earth, to express the position of "mother" in proportion to the position of "father". In the verse, it can be seen that the poet used the word "World" to call "mother", and therefore, at first glance, it may seem that this verse is related to the verses of the second part (changing the cycle of myths from mother to father). But by looking at the last verse, this doubt is removed because the poet has spoken about the position of this "dahr" and has considered "golden soil" as the "property" of this mother, so it will be clear that this verse also It is related to the verses in which the mother-earth has been created and the high position (heaven) has been assigned to the father, and NaserKhosrow also stated this change of position by expressing the position he has determined for the earth; Well shown.

In Persian mythology, the multiplicity of male gods versus the small number of female gods indicates the emergence of a patriarchal system in Aryan society. The existence of lords of male species such as: Bahram, Fereydoun, Jamshid, Kiomars, etc. shows this change and brings to the mind of the individual that the gods have an older background in the Iranian religion. (See: Curtis, 1994 : 9 onwards)

In Greek mythology, first Cronus and then his son Zeus take the place of Gaia, respectively, and Zeus begins the creation, and the existence of the gods: Poseidon as the god of the seas versus Tethys - who was first described as the mermaid and then as the wife of Poseidon. Income - and then Hades as the god of the world of the dead, is associated with the absolute power of men over women in the Greek social system (cf. Grimal, 2012: vols. 1 and 2)

Among the Egyptians, the deity of Ra is considered to be the deity of the sun, thus practically overshadowing the power of the gods of Note and Hawthorne, and the existence of other deities such as Amun, Horus, and Osiris against the gods such as Isis is a sign of power. There are men in society. (Reichhart, 2006: Vol. 22)

In India, too, the existence of the gods Brahma and Vishnu as creator gods evokes the same role of Zeus in Greek mythology. (See: Evans, 1994)

As mentioned before, in the following examples, the fading and in many cases disappearance of the color of motherhood can be well understood. But what was the reason for this? In addition to the mythological cycle of the countries in which the history of motherhood can be seen, what have scientists and researchers said about the cause? Why did patriarchy fade away and thus reach a point where it was replaced by

patriarchy and patriarchy? Many scholars attribute this to the choice of agriculture and its replacement by hunting, which increased the role of men in society, but there are other reasons for this, such as Erich Fromm says: In the time of motherhood, a kind of jealousy of pregnancy in men There is, and the male has resorted to the power of words and the magic of thought to prove that he also has the power of creation and procreation. The myth of Marduk is the leading myth of creation in the Torah, in which God creates the world with his word, and the creative power of woman is no longer needed, and man finds so much fertility that even Eve is born from her teeth. "(Taraqi, 2013: 17)

With the weakening of Totem beliefs (Totem: is a plant or animal that the tribe calls itself and thinks that it is blood related. Totem is derived from the Indians and means his tribe. (Morgan, Bitá, 23) And the establishment of a macro-location (small tribal communities formed in antiquity and the imperial era: Author) In single lands, women settled in fixed lands that were less dominated by macro-form and system - unlike before, where men lived in macro-women. And became dependent on the husband and his place of residence, and with the beginning of developments and expansion of agricultural, industrial and commercial issues, the era of patriarchy and the descent of children from the father (man) began and day by day the status of women declined so that over time so He found a position where the man became the owner of all property, wife and children. (See: Babaei, 2003: 20)

According to Tiger (one of the European sociologists), all societies, from the earliest to the present, have been patriarchal. He does not want to accept the era of a matriarchy that enjoyed gender equality but was led by women. He sees matriarchy as nothing more than an example of a lineage mother. However, he does not make it clear that if society has always been patriarchal and ruled by men, how the principle of hereditary succession from the mother's side had arisen before that (cf. Reed, 2005: 130)

In the days when men were hunters, women were collecting food and digging the soil. They were cooking, gathering food, and storing it for the future. Their work covered everything from basket weaving, leather making to pottery and building and so on. In the process, they established various disciplines of medical science, art, and language. Women domesticated plants and animals and built settlements without which cultural life could not exist. They were the first ambassadors and conciliators. All this is a clear proof of the superiority and precedent of matriarchy. (See: Reed, 2005: 135)

It seems that patriarchal thinking was initially due to some physical limitations of women such as pregnancy, menstruation and breastfeeding, as well as the passive position of women in sexual contact and the active and dominant role of men, which created the illusion of female inferiority and male superiority. Freud refers to a kind of feminism in ancient times because women were responsible for breastfeeding and feeding the family. In Ferdowsi's Shahnameh, in fourteen cases, marriage has been

proposed by a woman. In the form of marriage, it is required by the woman and accepted by the man, and perhaps the reason is that the right to choose (husband-choosing) was one of the rights of women to choose the man of their choice, and this right was later abducted by men abducted by this man. That the expression of interest by a woman is contrary to her moral dignity and sobriety. In spite of this, Abu Rihan al-Biruni mentions in the book "Al-Tafhim" that in Iran there was a celebration of the dead, which was held in the last five days of March, during which women dominated men and their emotional interests were expressed and realized. : Hashemi, 2011: 45 and 46)

Even in the myths of Egypt and Greece, there are gods of female destiny, all of whom are subjugated by the other gods: the intellect of the universe comes from fire and air, the seven rulers who govern destiny. The five visible stars, the sun and the moon, whose orbits surround our perceptible world. These celestial powers, which are known only by thought, are called gods who control the whole world and are themselves under the command of the God of Destiny, which causes the change of the form of everything. (See: Fark, Gandi, 2005: 105)

Hair: The Goddess of Destiny. The three goddesses in whose hands the string of life is. Daughters of Zeus and Themis. Kyoto weaves the strings, Lachsis measures their length, and Atropus cuts them. The Romans call them parks. (Azarang et al., 2006: vol. 57 and also: Grimal, 2012: vol. 2, 589 and 590)

It is very interesting to note that even in the Holy Qur'an, in which the word man (male) and the word Emra (woman) are mentioned 24 times (see: Alami2008 :,403) and in this regard, it shows the equality of class and level. He has a husband and a wife, but we see that in verse 34 of Surah An-Nisa ', he says.

Conclusion:

The mythological circle was defined in ancient times in such a way that the female element had more power than the male elements because of the active role of women in social life and their fertility over men. But since the era of monogamy among human beings, with the change of male occupation from hunting to agriculture, little by little he has entered society and played a role and due to his power over the female element, he has been able to exercise this power in mythology. Also reflect. Since then, there have been only a handful of myths that have retained this cycle and have not evolved. This factor has appeared well in the myths of Iran, Greece, India and Egypt, and NaserKhosrow, by stating these cases, in mentioning the mythological background of feminism and expressing the changes and developments that have taken place in it, has succeeded and shifted the power from female to female. The man has expressed between his words. On this basis, it can be concluded that in the poems found from Nasser Khosrow, the mythological cycle of female to male and sky-mother to sky-father and transfer to the higher positions of creation from female to male appears as if he were first from heaven. He referred to her as "mother" and attributed the attributes of

childbirth and filial piety to her. In them, there is a clear change in attitudes towards the positions of men and women from a mythological point of view. On this basis, it can be said that the mythical circulation of power from mother to father is reflected in NaserKhosrow's poetry

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