

Archetypal critique of Campbell's hero's journey in "Dante's Divine Comedy and the Journey of the Birds in the Bird of Attar"

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Abstract

Joseph Campbell, with the archetypal theory of the hero's journey, has tried to show that the hero's journey in the narrative works of nations seems to follow the same pattern. In his view, this model consists of three parts: separation, arrival and return. In the present study, the extent to which Dante's journey in the divine comedy and the movement of birds towards Simorgh in the logic of the bird have been investigated with this model. Both stories begin with a question and a quest to find an answer, but at the beginning of the journey, they hesitate in responding to the invitation, then the journey begins. The goal of comparative literature has always been to find a way to gain a deeper understanding of the homogeneity of literary works by taking a holistic view of the works of art of different cultures. What is presented in this article is an attempt to prove the belief that the archetype of the hero's journey and the similarity of the story in Dante's divine comedy and the movement of birds towards Simorgh in the region - Al-Tair Attar - provide a better understanding of these two eternal works. The views presented in this article are based on the archetypal theory of Jung's heroic journey.

Keywords: Bird logic, divine comedy, Campbell, archetype hero

Research Methods: The research method in this research is analytical and descriptive, and the statistical population of this research is Dante Attar's logic and divine comedy, which has been analyzed using Jung's archetypal concepts and definitions and based on Jung's "Pir Farzaneh" theory.

Research questions:

- How can we go to literary texts with the help of literary criticism?
 - How can archetypes be used to better understand literary texts?
 - How does the archetype of the hero's journey apply to Dante's divine comedy and Attar's logic?
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I. INTRODUCTION:

One of the most widely used branches of literary criticism is mythological critique. A study of literary works shows that the literary greats of the world, beyond the different views, readings and interpretations they have offered of the world, have enjoyed much in common. In such a way that everyone has gathered around a common circle, or their eternal motivating force has been in the creation of their works of art. Perhaps many literary works of the world can be studied under the banner of an archetype. The archetype that most writers have consciously or unconsciously followed in the course of creating their work is a kind of "search." A quick look at the literary works reveals that "there has always been a search for the lost. Sometimes this loss has a metaphysical content and is manifested in transcendent goals, such as the journey of birds in the logic of Attar's bird and Dante's attempt to find divine light in divine comedy, and sometimes it has taken on a psychological, social and political form. They had an external form and at one time they had an internal form, and two examples of the literary works of the world that are considered in this field are Attar al-Tair logic and Dante's divine comedy. But the question is why the trip is related to the hero.

Examples of hero and journey (transformation and salvation):

A) Exploration: The hero (savior and devotee) embarks on a long journey during which he has to do heavy tasks such as fighting giants, solving puzzles unanswered, overcoming obstacles to save the country and maybe marrying a princess.

B) Innovation: The hero completes a series of tasks to pass from the stage of ignorance and crudeness and reach intellectual and social maturity, that is, to become a constructive member of the social group. It includes three stages:

B (1): Departure, B (2) Transformation and Transformation, C (3) Return

C- Sacrifice and self-sacrifice:

The hero (representative of the people and the tribe) must give his life and suffer to atone for the sins of the people until the end of his death so that the country may reach fertility and fertility. (Gorin, 1998: 174-180)

The mystery of travel is the human searching sense to discover the complexities and reach a destination of Simorgh in the logic of the bird and in the divine comedy, the trinity is defined. The travelers of these two journeys - which was considered a kind of transcendental journey and did not seek to find a worldly and physical paradise, but sought to move beyond the promised paradise and reach oneness with the Creator of paradise. In this case, it can be thought that these two journeys are spiritual journeys and have common similarities with each other, including the following: 1- Striving for unity (which is mentioned above ̂ It became brief), 2- Problems along the way - Having an old man and a mentor to guide them on this path. Much of the complexity of the route in Divine comedy has a geographical form and is defined by passing through the nine floors of hell, reaching the land of purgatory, passing through it and finally reaching the earthly paradise at the top of the peak of purgatory mountain. In al-Tair logic, suffering for birds manifests itself in a different way: they drown in the sea, die of spitting and thirst, fall victim to fire, or hunt wild animals. In short, they pass through many houses and climb from one stage to another without stopping, and during this tour, the conflicts and quarrels within these passers-by are symbolically displayed. Search again, not only About the similarities, but also about some fundamental differences in the complex thinking of the authors of these two works, the narrative style and the way of writing the texts of these two poets. However, this never means that all aspects of the similarities and differences between the two books can be illustrated in such a limited article. Before starting the discussions of this article, it seems that a look at the biographies and other works of these two poets will be useful in better understanding their works. Frirdaldin Attar Neyshabouri was born around 504 in Neyshabour. According to the study of his works, he was aware of literary sciences and techniques, wisdom, theology and astronomy and had a mastery of religious sciences. Neishabour was one of the most important scientific centers in the world at the time of Attar, and research and thought were very popular in that system, and certainly such an atmosphere had a great impact on the emergence and refinement of his knowledge. In addition, at the time of Attar, the various sects of Sufism had active groups, and the existence of such an atmosphere was favorable for him, as his inclination towards these schools is evident in its best form in Tazkerat al-Awliya and Mantiq al-Tair. .

Dante Alighieri was born in Florence, Italy in 1290 (late Middle Ages and before the beginning of the Renaissance). This coincided with the invasion of the Mongols and their invasion of Asia, as Attar was killed in the invasion of Dante about twenty years before his birth. The cultural situation of Florence in the time of Dante was very similar to the situation of Neishabour in the time of Attar, and this European city, like Neishabour, was scientifically dynamic. With the formation of universities at that time, Dante also studied various sciences under his influence. Dante turned to politics at the age of 30 and held various positions, but due to intense political differences in the social context of Florence that eventually led to the victory of the rival party, Dante's 20-year sentence and exile lasted until his death. Began. This period is also considered to be the most fertile years of Dante's life because it led to the writing of Divine Comedy. Eventually, Dante died in exile, wishing to return to his homeland, in the city of Ravenna, where he was buried.

Joseph Campbell:

Joseph Campbell depicts the inner journey of man in the form of mythical heroes and shows that the archetype of travel is repeated in the stories and legends of the world, at different times and places, in a new form so that man can walk. Inside, know your soul. In this theory, the myths and folk tales of different nations have a unique plot and the course of transformation and the journey of the hero, in passing through the veil of knowledge to the unknown world, is manifested in three stages. Campbell calls these three stages the core of a single myth. In his view, a hero is someone who can overcome personal or indigenous orientations, go through them and reach generally useful and usually humane forms. He dies free from the shackles of myth and is reborn as a perfect human being belonging to the whole world, to return to us with a new face and to teach us a lesson he has learned from this new life (Campbell, 2013: 30-31).

In this journey, the hero, by freeing himself from ignorance, attains physical and mental maturity in order to be accepted as a member of his own group and society. This process takes place in three stages: "The first step is to separate and enter the stage of self-discovery that accompanies the journey; The second stage is change and transformation, which is formed in the form of the realization of two important things. One is called the manifestation of honesty and truth that the hero must manifest this characteristic in himself and the second is the manifestation of courage, which is necessary for the hero to develop this stage of evolution by showing this characteristic, and finally in the third stage, return. And during it, the hero returns to his desired society and group after reaching the necessary conditions "(Gorin, 1997: 166).

Campbell divides these three stages into smaller stages:

A- Departure:

١. Invitation to start the trip; ٢. Reject invitation; 3. Occult relief; 4. Crossing the first threshold; 5. Whale belly.

B- Admission ritual:

1. Road tests; 2. Meet Goddess; 3. Woman in the role of tempter; 4. Reconciliation with the father; 5. Gods; 6. The final blessing c- Return.

1. Refusal to return; 2. Magical escape; 3. Rescue hand from outside; 4. Crossing the threshold of return; 5. Lord of two worlds.

1- Departure:

- The invitation to start the journey is a common aspect of all heroes' lives, trying to find meaning and value in life that creates excitement in their lives instead of balance. This excitement is one of the undeniable tools of mental health, because according to Nietzsche: "If a person has an answer for the reason for his life, he more or less makes it anyway" (Nietzsche, 2008: 23) and thus, endures hardship. And the suffering of life will have meaning for him and the suffering will lead him to the meaning of life. It seems that every person should realize the meaning and mission of his life in every definite moment ... In other words, every person has a duty and mission to fulfill. He has no successor in this duty and mission, and life is irreversible. Every person's duty is unique and his opportunity to do it is unique" (Frankel, 1988: 71).

2-1- Rejection of invitation

Sometimes the invitation goes unanswered and the person does not have the power to take positive action. The reason for rejecting the invitation is that the person does not want to give up his belongings. Rejecting the invitation of someone or people reduces the motivation of the hero to start the journey. The invitation may be rejected from within us and may be external. The real hero responds well to the inner voice and takes responsibility for the journey (Wegler, 2007: 140). It must be remembered that the true hero can never resist change, what change is to him like the soul; Holding it will cause suffocation. In all the allegorical journeys, "the mythical hero walks out of the hut where he's normal and daily life and is drawn to the threshold of conduct, or seduced to it, or voluntarily sets out on this path" (Campbell 1992: 252)

- A look at the content of Simorgh story in the logic of bird and divine comedy:

Attar has divided the system of Mantiq al-Tair into forty-five discourses. These forty-five discourses of Mantiq al-Tair can be divided into the following sections: 2- Gathering the birds and acknowledging the need for great rule 3- Hudhud's speech about Simorgh and the necessity of joining him 4- Hudhud's shaving and refusing to travel and Hudhud's answer to each of them Along with road accidents and 6- Birds reaching Qaf Mountain and discovering Simorgh.

The Divine Comedy consists of one hundred hymns that are divided into three parts: Hell, Purgatory and Heaven. Each section is divided into thirty-three hymns. In addition, in the book of Hell, there is an introductory hymn before the first hymn of Hell, which is an introduction to all divine comedy and in fact includes different stages of the evolution of the human soul. Be. Hell is inside the earth and is divided into nine circles: the first five circles of hell are called the upper hell and the last four circles are called the lower hell, which, like a city, is surrounded by iron walls and red complexes all around. At the tip of the cone, which is in the center of the earth, is Lucifer (the devil). From the tip of this cone, a narrow path opens to the other surface of the earth, which reaches the island of Barzakh in the southern hemisphere. Purgatory and its porches are shown as a mountain on the top of which grows an earthly paradise garden and is the only gate to heaven; In this house, Dante completes his earthly journey with Virgil and ascends to heaven with Beatrice. Professor AsinPalasios, a Spanish scholar, states in his book Islam and Divine Comedy that there was a Latin translation of the Prophet's "Ascension" in Europe during Dante's time, which may have been the source of inspiration for Dante in his heavenly journey to heaven. Be; In the architecture of his heavenly heavens and houses, Dante acted very much like the houses that the Prophet of Islam passed through on his ascension to heaven, and even mentioned the same planets that the Holy Prophet mentioned in passing through the seven heavens. In divine comedy, the constellation of the earth is Ptolemy's plan, in which the earth is the center of the universe and not the concentric sphere revolves around it; The first seven planets, which are planetary skies and include the Moon, Mercury, Venus, the Sun, Mars, Jupiter, and Saturn, join the constellation of constellation and finally the crystalline constellation. The celestial sphere, in turn, ends at the divine throne, which does not fit into the limits of time and space. After reaching this part, Dante reaches a stage that mystics refer to as "annihilation in God". All these stages and constellations, like the seven valleys of Attar with the number seven, are symbolic and symbolic, which will be discussed in detail.

- Narrative techniques and writing style:

A: Narrative tricks:

The first point that compares the narrative approach of these two works is the existence of a main story and several accompanying sub-stories. In both the logic of the bird and in the divine comedy, a main story is considered as an extract, the basic axis and the main system of the story, around which various other stories are narrated. In both works, sub-stories are included to explain and emphasize the content that occurs in the main

story, respectively, on a thematic occasion. According to Ali Asghar Mazhari in his book *Avaye Avandaran*, because Attar was in Attari's business, he was associated with all social classes, and this may be the best reason why his daily interactions with the people of the street and the bazaar put him in the heart of the masses. And has acquainted them with their oral culture and literature. Due to his deep acquaintance with the literature of the common people (folklore), he was able to introduce the mystical concepts of the common people by inserting folk anecdotes and allegories into the text of the mystical narrative in a poetic way. Taghi Pournamdarian in "A Look at Attar's Storytelling" believes that Attar has introduced the daily life of the people into mystical literature by introducing oral literature into the mystical context of *Mantiq al-Tair* in a simple language free of poetic elements. Now we can come to the same conclusions about Dante. In *Divine Comedy*, Dante tries to refer to the history of Italy (more precisely to the history of Florence) from the character-

Use real stories to make the story more comprehensible and real. Of course, Dante has a taste in depicting the history of Florence in order to achieve the desired political goals. Although Dante has narrated stories based on historical events that were closely related to people's lives and were transmitted by word of mouth at that time, he did not limit himself to describing such events and benefited from many literary industries. Has been searched. One of the literary industries that has been used extensively in both Attar and Dante's literature is allegory. For example, the seven valleys of Attar, Mount Qaf, Simorgh, and each of the birds that symbolize the cortex of Attar's society are all evidence of the existence of allegory in his literature. Borges has a saying about Dante that confirms the strong presence of allegory in the *divine comedy*: "Dante does not just describe, he likens to create a poetic work ... It is not enough for him to say the hells to see him in the darkness of the seventh circle of their eyes They are half-tied, but liken them to those who look at each other in the dim moonlight and thread the needle with an old tailor who tries to thread it "(Borges, 1998, 39). From what happened, we can see a difference in the works of these two poets. Although among the various anecdotes, historical anecdotes are also seen in Attar's sub-stories, but because these stories themselves are intertwined with myth and have become a complement to other mythical narratives of logic, it may be possible. He concluded that *divine comedy* was objective because of its access to real events It is wetter and more believable than the logic of the bird.

B: writing style:

Reza Ashrafzadeh believes that Attar, unlike Nezami, Hafez and Saeb, who are followers of the school of the originality of art, follows the style of the originality of thought. "He puts everything he thinks on paper from the pen; He is not bound by the principles of expression and never wants to make poetry with the permissible language and irony and metaphor, but where he wants a story, he really can do it "(Ashrafzadeh, 1373, 116). Therefore, Attar thinks only of understanding the thought and reasoning of his mystical theories, and is not limited to weight and rhyme and what Jacobsen calls "literature" (poeticalness). Thomas Carlyle, on the other hand, writes about the language of Dante

He believes that: "The expressions and thoughts that he has improvised from his mind are so real, simple and full of honesty and strength that he has not emanated higher and better from the language of any human being. In his speech there is an explicit truth and an extraordinary truth contrary to expectations and concentration and conciseness "(Carlyle, 1330, 33) As Carlyle admits, Dante's language is so concise and coherent that no words can be uttered. He moved it back and forth, and this feature has made the meaning of his poems incomprehensible without explanation. Of course, this feature is present at the content level, and its scope of influence is also extended to the form, but in any case, Dante's goal at the face level is to create a simple, unassuming, frugal and concise language. However, the fact is that Dante created the Italian national language by creating this work at a time when there was a strong lack of an official language in Italy. The reason for the acceptance of his language in the *divine comedy* is the use of the language of the common people in his thoughts. He himself says: "... I achieved what I wanted, that is, I was able to make available to everyone what was not comprehensible to the public by using the language of the people instead of Latin" (*Divine Comedy*, 2001, Volume I, 33) . With all the above definitions, it can be concluded that both Dante and Attar have tried to explain the deep concepts (Sufism and Islam in Attar, Christianity and the tradition of Greek-Aristotelian philosophy in Dante) in concise and easy language, not just for the class. Intellectuals, but also for the masses, and perhaps for this reason the language of these two poets can be easily considered abstinent.

- Comparing the destination of birds (Simorgh) with the destination of Dante (Trinity):

In Iranian literature, Simorgh has always had a special place and has been considered as an allegory of the end of life and behavior. This chicken has been a manifestation of inner psychological unity rather than an external mythical creature. Simorgh is a combination of thirty chickens. The number thirty is obtained by multiplying the two numbers three and ten, which is also considered an archetype in Dante's verses. There are ten symbols of unity; Wilfred Guerin and others believe that the number three is a sacred number in the universal archetypes and that the symbol of consciousness, unity, and light in Christian literature is a symbol of the trinity of the Father, the Son, and the Holy Spirit (Gourin et al., 1999). 190) If the *divine comedy* is also

divided into three general parts of hell, purgatory and heaven, which show the awareness of sin, repentance of sin and purification and cultivation, respectively. Another evidence of the sanctity of this bird is the presence of the letter "Sin", which is considered a sacred letter in Iranian culture and in the literature of Nowruz and the Haft-e-Sin table, as well as in Ferdowsi's Shahnameh.

Alinaghi Manzavi, in his book *Simorgh and Thirty Chickens*, considers Simorgh's position on the tree of "Her Wasip Takhmeh", which is equivalent to the Toubā tree of Paradise, and lives in the logic of Al-Tair Simorgh behind Qaf Mountain, that is, beyond the border of the natural world; In order to reach him, one must go beyond nature, rise from the physical state, and in short, one must attain to join him with a pure identity, just as Dante achieved cultivation and purification during his three famous houses. Dante's ultimate way is to reach the divine throne and join him. He, too, seeks to reach God and eventually fails under the burden of this metaphysical experience. According to the introduction of Shoja al-Din Shafa in the same part of the book of Paradise and in the second half of Dante's last hymn is closer to the mystical works of the East than the literature of the West, if the form of the words of Iranian mystics such as Rumi, Hafez and Attar can be found. According to Dante, there is an "other" and he is trying to close the gap between himself and him, but from Attar's point of view, achieving unity is real:

**Because they kept these thirty chickens, no doubt this Simorgh was that Simorgh
They saw that Simorgh was finished. Simorgh himself was finished, thirty chickens
(Mushkur, 1982, 270)**

Finally, both Dante and Attar discover the question of the "unity of God and the world." This can be useful. Borges believes that:

"... A century before Dante, Attar Simorgh imagined that he could correct and embrace the eagle of Dante's justice in heaven and in Jupiter's sky (the eagle is composed of just judges who constantly read "Love justice") ... The difference between an eagle and a Simorgh is more than similar: the eagle is incredible, but the Simorgh is impossible. The people who make up the eagle do not get lost in it, while the birds that see Simorgh are Simorgh themselves. Those who make the eagle do not lose their identity, while the Simorgh makes a single identity. (Borges, 1373, 110 - 109).

Therefore, according to Borges, there is no such thing as Butimar, Bulbul, Homa and Quebec, whatever it is, it is Simorgh. It seems that in this case there is no multiplicity behind the destination of the birds, and in the end such a multiplicity is not seen in Dante's work, and whatever it is is a single existence; Of course, these forms can be considered that Dante eventually joins the Trinity of the Father, the Son, and the Holy Spirit, but for Shuja al-Din, the healing of the Trinity is a multifaceted and external manifestation of a single reality. What ultimately changed this reality and turned a single truth into a triple belief is the fusion of the spirit of Christianity with ancient Greek literature, which sought to make metaphysical things more objective and tangible by visualizing and personalizing them.

- Comparing the excuses of birds at the beginning of the journey with the inhabitants of hell and its different classes:

- Exhaustion:

The entry stage is to face the tests. Tests that each have their own hardships and sweetness. It is at this stage that the hero becomes acquainted with the ups and downs of the unconscious world and truly realizes who he is and what is happening to him. "As the hero crosses the threshold, he steps into the dreamy landscape of vague and fluid forms; Where to pass a series of tests. This stage is a popular stage in the mythical journeys that have given rise to a great deal of world literature about miraculous trials and tribulations. The same unseen rescuers who had met the hero before entering the realm are now suddenly assisting him with advice, spells, and secret agents, or perhaps the hero for the first time, here is the kind force that passes One of the superhuman transitions that supports him, let him meet "(Campbell, 2013: 105)

Hell begins with a scene in which Dante finds himself in the middle of a dark and barren forest in the middle of life, a symbol of error and sin. After a while, he suddenly finds himself on a hill at a distance and eagerly turns to the light, but at the beginning of the road, three wild animals block his way. The three animals, which are leopards, lions and wolves, are a symbol of malice and cunning, respectively, a symbol of pride and coercion, as well as a symbol of greed and extremism. Dante is dirty at the beginning of the journey. So he tends to come back that suddenly after a moment, Virgil joins him. Upon entering hell, a sentence is written on it, which is one of the most famous sentences of the divine comedy: "O you who step in through this door, give up all hope!" (Hell, Hymn 3) Therefore, another obstacle to this journey full of ups and downs of despair is introduced. Elsewhere at the beginning of the journey, one of the demons tempts him to return to the jungle of error and not make the journey in vain. All these obstacles and temptations, examples of which are mentioned, are similar to the temptation of birds' excuses to leave ambassadors.

In Mantik al-Tair, each of the birds represents the thoughts and symbols of a stratum of society, the description of which represents a useful psychological study of the temptations and desires of each class of

society. At the beginning of the journey, each bird brings an excuse to refuse to go on this journey: it shows a duck from Zahedan and Abedani who are proud of their adorned appearance, and Dante strongly shows the popes and clerics who pretend to be people. They are deceived, he attacks and condemns them, as not only does he consider them to be cunning masters and hypocrites, but he places two wounds on the eighth floor, very close to Lucifer, so that the ugliness of their deeds may be exacerbated. Show from any other group. The nightingale represents the people who love their profession and are not drunk and drunk, but later they are shown as seekers of knowledge and students of the Hudhud school. This part is like a class in two wounds where lusts are tried. Although the concept of love in Attar's thoughts is different from Dante's thoughts, both poets feel pity for this class, as if Attar later showed the nightingale as a student and Dante in hell with those who have love and relationships outside the system. Explained marriage in Christianity (Paolo and Francesca) sympathizes. The owl symbolizes the thoughts of profiteers, one-sided and muskrats who are always looking for gold. According to Dante, this group of people is on the fourth floor of hell, where the extravagant and the miser are tried. With all these descriptions, by further examining the psychics that prevail among birds and comparing them with the infernals, it can be concluded that although there are similarities between the characters of these two groups, but Attar's general view of human shortcomings and inaccuracies It is different from Dante. Dante's infernos have all suffered unfortunate consequences and punishments based on their practical life; They are lustful, they are greedy, they are greedy, and the worst of them are generally those who, according to Dante, have violated their rights, the rights of others and God, but of According to Attar, what is considered a defect is the type of thought and intention of human beings rather than their way of life. The classification of birds in the logic of birds is not based on the way of life, but on the carnal kingdom of birds, and their external and non-abstract appearance is less: the peacock is the manifestation of weak, hopeless and satisfied human beings, the peacock is the manifestation of human beings in They have sought the material pleasures of heaven. The parrot represents those who are unquestioningly obedient to the words of others and speak without thinking. As can be seen, the way birds look at the world and their worldview is more a criterion for Attar's classification than their way of life, while it can be said that Dante has been more practical than Attar in this regard. The appearance of characters in divine comedy is "more objective and" more believable "; The propositions chosen for Dante's institutions are made up of verbs that act as "agent" institutions, while in Al-Tair logic the propositions are relative and attribute a certain state of mind to the institution and to the institution. They make a "beholder". In this way, it can be concluded about Dante that in the composition of the divine comedy, Dante acted very boldly and even went beyond his authority and, like God, determined where the criminals were, how much and in what form of punishment. In other words, he has fully entered his personal judgments.

- Comparison of Bird Guides (Hudhud) and Dante Guides (Virgil and Beatrice):

One of the archetypes that is usually considered about travel is the existence of a companion familiar with the route and the difficulties, to rush to the aid of the traveler and with the help of the mind, spirit and sometimes physical to guide the traveler or travelers in the right direction. In the logic of the bird, "Hudhud" is in charge of this role, and in the divine comedy, the two characters Virgil and Beatrice have this important role. Ali Asghar Mazhari Kermani says in his book "Avaye Birdan" about Hudhud that he is also called Suleiman's chicken. This chicken is sharp and is said to have found water underground for Solomon. In Al-Tair logic, he plays the role of a philosopher, recalling Plato's belief in a republic that philosophers are the best choice for governing because of the superiority of their perceptive powers over emotions. In the story of passing through the seven valleys, he takes the lead of the birds and is a scholar who, like Virgil, has achieved this position through science and struggle. He answers the birds' excuses with his arguments and introduces the seven valleys to the birds. The power of relief in the divine comedy is in two parts of hell and purgatory, Virgil and in the path of heaven, Beatrice. Virgil is a great poet of antiquity and a symbol of human intellect and logic that has been cleansed of impurities. He is a symbol of pure wisdom and something that is interpreted in the Qur'anic literature, as the Holy Qur'an calls the possessors of wisdom "Ulwal-al-Bab". On the way to hell, Dante brings with him a sage who is aware of all the conditions of hell and knows the way well, but he himself is in the first floor of the hell of Alimbo (with other great men of antiquity), without any punishment, but like others. Hell people are deprived of "hope". As he joins from heaven on earth to heaven, Dante's guide is replaced by Beatrice, a symbol of love and faith. This delegation of responsibility is necessary, because human intellect and logic cannot reach the supernatural, and in order to reach the realm of love, guidance other than the intellect of livelihood and beyond the intellect of the resurrection is needed. What is certain is that both Attar and Dante consider reason and love together and necessary. But the point that distinguishes these two writers is that according to Dante, reason and love are separated, where there is reason, love does not appear, and where love comes on the scene, the intellect leaves the traveler. . But Attar has a different opinion: in his journey, reason and love are always together and necessary and obligatory for each other. The intellect finds an objective and external identity in the form of a head, but love is pledged in the existence of each bird, as if the intellect is an external prophet and love is an internal prophet. Attar believes that love is the passion of movement. Therefore, it must be the constant companion of reason from the very beginning.

- Birds (Haft Wadi) and Dante's Path (Hell, Purgatory, Heaven):

Almost throughout these two long collections is a description of a journey through a long journey full of obstacles and problems and reaching a truth beyond material truths. The path of the birds passes through seven winding valleys. Attar sets conditions and obstacles for each valley or valley and considers conditions for travelers in each of the houses.

Later, these obstacles are called the Seven Cities of Love. The seven valleys, on the one hand, can be compared to the seven constellations of Dante, and on the other hand, one can examine the seven valleys and all three of Dante's houses (hell, purgatory, and heaven).

If the basis for comparing the similarities between the seven valleys and the three houses of Dante, according to an isolated proposition about the poultry authorities and the development of his theory, both paths can be sought in three stages: (hell), learning (purgatory) and reaching (heaven). Summarized (see Simorgh and Thirty Chickens, Section 7 of the Valley).

A) The stage of wanting:

In *The Beyond Time*, Ferguson points out that Dante speaks of his experience of disappearance even before he enters hell, likening it to moments of fear and confusion. Then in hell he gets acquainted with all the sufferings, sins, sufferings and rewards, and after awareness and awakening, a question comes to life in him and he tries to find an answer for it and enters the valley of learning (the valley of purgatory). This question and need is the same as the need for purification. In the logic of bird, this stage includes the first valley (desire) and the second valley (love). At this stage, with the enlightenment of Hudhud, the birds open their eyes to the conflicts of the soul (and literally to the hell within themselves); The stage of love is complementary to the stage of seeking and is a higher form of it. Seeking something and the passion of movement or love to find, causes the need (want). Likewise, Dante in the Dark Forest admits that he finds himself alone, and this stage is the purification in Christianity. In the second valley or love, the love life begins, which in Christianity is referred to as the "enlightenment" stage. Dante also sees the divine light on a hill in the depths of darkness and is eager to achieve this light with illumination.

- Crossing the first threshold:

The hero crosses the threshold, enters the inner world and is born again. His journey to the inner world is like the devotion of the worshipers in the temple. The hero, although seemingly broken, comes to life inside. Just as protective statues such as lions, dragons and heroes of the devil are seen on the heads of temples, and the worshiper passes through them, there are guards at the door of existence that the hero must pass through (Campbell, 2013: 98).

The second comparison can be imagined on the basis that we assume that Attar's "seven valleys of conduct" are equivalent to the weekly celestial and heavenly houses of Dante's journey to reach the truth. The former is the same evolution that is spoken of in the course of the birds. In divine comedy, the first heaven is the sky of the moon, and the heavenly spirits that have died in the seeker stage are the inhabitants of this class of heaven. The second, third, and fourth heavens, which include the planets Mercury, Venus, and the Sun, respectively, contain the stage of knowledge. In the sky of Mercury, the souls who have sought to acquire knowledge through action have the blessings of heaven (diligent souls), in the sky of Venus, there are souls of lovers who have tried to acquire knowledge through their will (loving souls) and the sky of the sun. It is the home of jurists and theologians who have tried to achieve knowledge with the help of their perception. After the sky of the sun, Dante steps into the realm of the fifth heaven (the sky of Mars), which symbolizes the third stage of conduct (the stage of monotheism) and the inhabitants of this part of paradise are the knights and martyrs who have reached monotheism through action. The sixth heaven (Jupiter sky) is the second part of the stage of monotheism and ends in the sky of Saturn, which is a symbol of the third part of monotheism: monotheism through perception. The heavenly beings living in this sky are fascinated and God-seeing. The three main stages of seeking, knowledge, and monotheism are the seven stages of conduct in the Sufi world that the birds went through in the seven valleys. These seven stages are seeking, love, knowledge, abstinence, monotheism, astonishment and annihilation, respectively. The last stages of the divine comedy are the two constellations of constellation and crystal (or the constellation of the heavens) in which the poet perishes and finally perishes in the infinite divine throne. In the same way, the birds, after passing through the valley of astonishment and annihilation, reach the mountain of Qaf (Divine Throne) and, by pulling back a curtain, see their image and with this symbolic action disappear in absolute truth, and here is where Both Dante and Attar's birds finally succeed in solving the riddle of the "unity of existence." Of course, solving this puzzle is done in different ways: in the logic of the bird, there is always a "suspension" in the context of the story, which is untied at the end when the truth is revealed in Mount Qaf, and the birds achieve a correct understanding of themselves. They reach mystical intuitions, so it can be concluded that Attar means theology in "self-knowledge"; But in the divine comedy, the destination is known from the beginning and the suspension gives way to the poet's personal feelings, and

finally Dante's matter, despite its existence outside, unites, and at the end provides the hero / heroes with an intuitive understanding of the Creator.

C) Learning stage:

Jung "considers man's journey into the inner world as a journey from darkness to whiteness. A journey that begins with meeting the individual layers of the shadow and gradually reaches the deeper layers of the soul, connecting the person to his contemporaries and those who lived long before him. Before knowing the shadow, it is not possible to face the anima, which is the closest hidden face behind the shadow and has magical powers of magic and conquest" (Yavari, 2007: 144). The beginning of the king's journey at night prepares the mind to face the mysterious and symbolic elements. The shadow, the dark part, is unorganized and repressed, or in Jung's words, anything that one refuses to confirm about oneself and is always under pressure from it (Palmer, 2006: 172-173), which in mystical literature. It is called the devil. In great men, it is the effort to move to know their shadow: self-knowledge. The shadow is one of the most important archetypes of the ethnic unconscious in Jungian psychology, and is the inner part and hidden layer of the personality, which is a collection of all elements of the personal and collective soul. Jung says that the shadow is hidden and repressed, because it is the innermost and most sinful part of the personality, and its roots extend to the realm of our ancestral and animal life, and therefore include all aspects of the unconscious history ... So the shadow is beyond the face and Man, on the other hand, is in the unconscious. He is the one we are not" (Shamisa, 1374: 73-76). The stage of meeting the shadow is the stage of confronting a person with negative mental characteristics. To get through this difficult stage, he must know the demons within him and correct his moral vices and try to surrender his demon by cultivating moral virtues. Gargasar, the hero who was captured by the Iranians in the last battle, is a manifestation of the hero's shadow. This stage is equivalent to the stage of purgatory in Dante, whose inhabitants are trying to find a way to heaven by enduring hardships. Unlike hell, in purgatory there is hope of return, because the souls who have been subjected to purgatory are trying to purify themselves through suffering and hardship by learning. Francis Ferguson considers the Valley of Purgatory to be the place where Dante cultivates his mind and soul, and it is in this house that his spiritual faculties flourish and he is ready to understand heaven. The learning stage in the logic of bird includes the three valleys of knowledge, abstinence and monotheism. According to Aristotle, the valley of knowledge is the valley of the science of plurality, where the intellect learns the sciences. But there is a higher science called the science of unity. This knowledge is the same as the science of conscience and mystical intuition, in order to acquire it, in addition to reason, human conscience and mystical intuition are also used, and it is called "heart". The interface between the science of plurality and the science of unity is a purgatory period called the valley of independence. In the purgatory stage, each path doubts all its hearsay and beliefs and begins a new education and thought. During these three stages of education, he gradually approaches the nature of nature and assimilates with it. This closeness can be considered equivalent to Dante passing through the porches of Purgatory Mountain and his moment-by-moment closeness to the top of the mountain or the earthly paradise. And it is during this stage that both Dante and Attar's birds descend from their physical dimension moment by moment and become more effective with the transcendence of the metaphysical dimension. Occult Help Those who respond positively to the invitation will receive the help of a supporter or supporters. Supporters give him a spell to protect him from dangers (Campbell, 1392: 75). The further the hero enters the subconscious, the more surprises he will face.

C) Receipt stage:

At this stage, he travels with the help of Pir Farzaneh. The archetype of Pir Farzaneh is one of the most prominent archetypes on the path to individuality. He shows his face to the hero when the hero is at the crossroads of decision and tact. Pir Farzaneh is a symbol of thought, cognition, insight, alertness, inspiration and inclination to help (Jung, 1989: 112-113, 118). In Campbell's view, "occult helpers appear in a masculine body. In fairy tales, it may appear in the form of a forest dwarf, a wizard, a monk, a shepherd, or a blacksmith who provides the spells and tools needed by the hero. In deeper myths, this role is played by the great guide, teacher, sailor and guide of ghosts in the other world. He is a tempter who kills innocent souls in the realm of trials" (Campbell, 2013: 82-81).

The stage of attainment in the Divine Comedy begins with Dante ascending to the constellation of the Moon with Beatrice and extends to Dante's death on the Divine Throne. During this stage, Dante becomes acquainted step by step with the heavenly spirits and finally reaches oneness with God on the divine throne. The stage of attainment in the logic of bird is summarized in two valleys which are known as the valley of wonder and the valley of annihilation. According to Attar and Dante, annihilation is the same as survival, because by forgetting, the individuality of man disappears and he unites with the beloved, this is how the birds realize that they are all one chicken and that one chicken is the same Simorgh.

II. CONCLUSION:

The story begins with the renewal of the unconscious to the conscious. To travel to the unknown and, of course, scary world inside, the conscious needs a hero who has already closed it. Jamasb, the conscious courier, encourages the hero to break free and start moving by stimulating a sense of revenge. In the first step, he is faced with a dilemma. The wise old archetype, who is sometimes equated with the shadow archetype in this story, helps the hero to choose the right path, and thus, with the help of the helper, he overcomes the negative traits of the shadow in the seven valleys. Once, with the help of Pashtun's prayer, occult help arrives and removes snow and cold from the hero. After crossing the sea, the hero walks into the new fortress in a new form, and finally, after meeting the inner anime and uniting with him, by lighting a symbolic fire and killing Arjasb Turani, the symbol of Amara's soul, Tashraf ends. . It is as if the hero has risen when he leaves the fort, finds the earth and time in the spring equinox and is not harmed by nature. He returns with the treasures he has acquired, hoping to receive the last blessing from the conscious, that is, to reach the throne to transform society, but the conscious, who has not yet given up power-seeking, challenges the hero to another challenge.

Divine Comedy and the Logic of the Bird are two poetic works of two great poets of world literature, not only in the content of these works but also in form, which can be subjected to comparative research. Regarding the content of these two works of art, we can refer to the trips made by the seekers of these trips, the guides and guides of these seekers, and the final destination of this group, and it is considered to contain similarities and differences.

Simultaneously with this approach, we can pay attention to the form and linguistic structure used by these poets and in terms of writing style, order of work, psychological tricks used and also the language used by these two writers and as content studies, these two He considered the work to have some differences and similarities on the surface of the face or form.

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