

Non-random Distribution of Geographical Locations in Iran Where the Name Fairy Exists and a Look at the Poem "Fairy" Shamloo

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Abstract: Fairy has a special place in Iranian popular literature, whether it is a remnant of the pre-Aryan goddess or a beautiful and well-liked character of the Iranians against the Indian deities. In Indian mythology, ostriches are depicted as Fairies living in springs or seas, and in the arid land of Iran, a fairy with water is seen in the names of places and springs. The Fairy is considered to be opposite to the demon, but there are hints that classify the two as one and distinguish them on the basis of sex, or good and evil, and recognize fairies as the identical source of the demon and the Fairy, and at least, He knows the fairy comes out of the air and water. This descriptive-analytical study has examined the reflection of the word Fairy in Iranian geographical letters and Persian poetry and proverbs, and has identified three attitudes: the confrontation of a Fairy with a male demon, the kindness and guidance of a Fairy, and its continuity. With water and fertility, while honoring Indo-Iranian ideas and dissimilarity to Zoroastrian thought, it has reflected the collective unconscious need of Iranians to increase fertility in their agricultural life; Witchcraft, intimidation, and other misdeeds of Fairies are also associated with the beliefs of Zoroastrian Iranians, who despise pre-Zoroastrian ideas and portray Fairies as enchanting, enchanting, ugly, and unholy. The beauty of Fairy in the Islamic period, while honoring the ideas of Madaistan Perikani, is based on the humiliation of Zoroastrian ideas. Findings show that these three approaches are seen in Iranian literature and culture and the second approach in the poem "Fairy" includes, and the approach of sanctity of fairies and their connection with water in non-random registrations of places. The multiplicity of the name Peri in Azerbaijan, Kurdistan and Lorestan indicates the protection of the ancient pre-Zoroastrian rituals, the struggle against drought and the idea of honoring agriculture, water and development.

Keywords: Fairy, Fairy Ugliness and Beauty, Water, Geographical Distribution, Iranian Culture and Popular Literature

1. Introduction

Some of the Aryan tribes settled in the hot and rainy region of India after their initial migration from the cold regions of Iranovich. Apparently due to lack of space and pasture, some of the Aryan inhabitants of India migrated from there and fought and defeated the natives on the plateau of Iran. The dominant people wanted to occupy the land differently from their former allies and the defeated natives, and so they set to work. Making a difference between the Hindus and the first Iranians to conquer and settle on the Iranian plateau, who migrated from the Indian subcontinent, caused the Iranians to change their views and ideas similar to the Hindus in order to show their independence. These pro-independence actions

and reactions also led to complete opposition. Among these objections were the humiliation of the position of the demon-Indian gods in Iran, and the substitution of praise and respect for the sun instead of the moon.

In Indian and Iranian thought, fairy is related to prosperity and fertility, and having a Fairy is a "Nazardashti" tradition that the inhabitants of Madikani Perikani (fairy worshipers) had according to their Mazdisnai traditions [25, 32] In Riguda, Apsaraha and Apochera, women are water bodies [31] but they do not have the power and ability of an Iranian fairy (woman-god) who is equal to a demon and built in front of it. The late Master Sarkarati [9] has attributed these numerous women and fairies worshiped among the Aryan and Semitic peoples to the great pre-Aryan goddess Mam. The motive for

opposing and agreeing with the Hindus has given Iranians a lot of data, including the unity of mystics and friendship and enmity with the mermaid and the mermaid and the court. Now, the main question is what the goals of the continuation of Fairy life in Iran and in popular culture are and the scattering of geographical letters and its various derivations, and is it in line with the mythical view?

1.1. The Meanings of the Word Fairy

Sarkarati [25] while referring to the erotic nature of fairy, it means fertile and fertile -knowledge. The alien woman and the stranger, the devil of lust, the sorcerer, the one who is enlightened by the fire of his court, are other meanings suggested by the Orientalists for this word. Farhoushi (2011: below Perik) in the Pahlavi dictionary has reported (fairy) as a female demon and (Perik) as a sorcerer and (Perik Kamak) as a fairy. The conclusive argument has also called Gangdej the tomb of fairies [3]. Naser Khosrow [14] from a religious point of view, considered a fairy as the equivalent of a jinn and considered the disobedient fairies as demons and considered the obedient as angels or fairies.

1.2. Research Background

Undoubtedly, the efforts of Abdullah Mostofi, Mahjoub, Koohi Kermani, Dehkhoda, Nasim Shomal, Jamalzadeh, Sobhi Mohtadi, Anju, Amini and Amir Gholi Beyhaghi in the knowledge of the masses and folklore are admirable. However, the research of the late Master Sarkarati [25] is the best research on fairy that has shown the mythical background of this word and its belonging to the mother of the ancient and great God. Other researches related to the subject of this research include:

Saedi (1335) reported on the "Zar" ceremony in southern Iran and Hedayat [15] in his work, introduced the Divan and the fairies. Ahmadi [1] on the influence of Propp's book "Anatomy Morphology" on the mythological researches of Strauss and Garms; And examines the structure of Bermon's narrative and the literary theory of Bart and Todoroff of structuralists, as well as the reflection of the metamorphosis of myths into folk tales and fairy tales. Malekzadeh [32] has reported the existence of Perikans or fairytale worshipers in different parts of Iran who lived as infidels within the Zoroastrian lands; He has reported the existence of hundreds of points called Abpari in the foothills of Gilan and Mazandaran. Mohammadian Maghayer [31] has considered Peri a magical goddess made in the Iranian imagination. Jafari [4] has spoken about the use of the name fairy in Iranian geology. Zolfaghari (2006) has given proverbs made with the word fairy. Hosseini [21] has considered fairy in Shams lyric poems as equivalent to angel and jinn, and the symbol of soul and spirit, and has introduced the opposite of demon. Barfar (2009) has spoken about the transformation of plants into fairies and the fairytale life of fairies. Toghyani and Heidari [30] have considered fairy as an example of beauty, agility, fantasy, secrecy and populism. Farhoushi (2011) has reported that a fairy is a female demon. Sharifian

and Atoni [29] have considered the magic woman in Shahnameh and Shahrinamēh as the same fairy. Dehkhoda (2013) has collected the compounds and proverbs made with this word. Ebrahimi [18] has considered the supernatural power of divans and fairies to be related to the myths of nature. Sharif Nasab [28] has spoken about the confrontation between demons and fairies and other double confrontations in folk tales. In a separate study, Hosseini [22] enumerated the characteristics of fairy tales from Bettelheim's point of view. Rezaei Dasht-e Arjaneh [23] in his critique of fairy tale myths, he transformed them and equals magic stories. Saadat [27] has enumerated the positive aspects of the role of the demon in Iranian letters. However, no research has been done on the non-random distribution of the geography of this word in Iran and its reflection in the mythical proverbs and idioms of this word in the poetry of the inclusive fairies.

2. Discussion

The common people cast their experiences in the construction and form of short and sometimes rhythmic sentences and leave it for the future as wisdom and advice. These speeches and proverbs contain empirical logic and show the interpersonal and class relations of the people well, and contain an extract from the popular knowledge and the people's favorite contents, from the accepted texts and actions. Take. Proverbs have a wide range of ideas, beliefs and thoughts of people in society and sometimes reflect surrealities such as demons and fairies or women of the god of fertility [25] are those that exist in the minds and languages of the people [28]. Hedayat [16] considers them as a factor of solidarity and also believes that some of them are useful and others are harmful. Here, using the proverbs and rulings of Dehkhoda and the great culture of Iranian proverbs from Zolfaghari [6], we examine the content related to the word fairy:

2.1. Fairy in the Mirror of Proverbs and the Meanings in Them

Proverbs are part of popular literature and a mirror of the feelings, thoughts and emotions, beliefs and various psychological manifestations of people, and of course, from the side of proverbs, these points can be made. Recovered and identified about man and society [33]. Poets also take different subjects from the people and the text of society and culture and cultivate them in their own linguistic structure and return them to the people themselves in a popular structure; some of these products are nothing but proverbs. "Proverbs, along with terms, allusions and words, are considered as the main elements of popular language" [25]. In popular culture, a fairy is an imaginary creature with feathers, originally from fire, and is often virtuous and invisible to the naked eye, unlike the demon who is evil [5]. "Demons and fairies are supernatural factors and forces and are the main elements of Iranian and Oriental tales" [20] and "Naming some places and cities, along with the word demon, Indicates the dignity of this word in Indo-Iranian culture and

having a divine status in it, although it later descends to the position of anti-god [27]. It should be said that the identity, personality and appearance of fairies Like demons, it is reflected in the language and culture of the people in Persian poetry and literature. The study of the word fairy in Persian literature shows that most of the characteristics attributed to fairy in Iranian and Eastern culture are entirely in literature and poetry. Persian, has been reflected. These shutters and verses, which are proverbs and rulings (; and also Zolfaghari, 1388: Zil Pari), most of the features related to fairies, In Persian literature, represent that which are derived from the characteristics of fairy in popular culture, and are consistent and equal to it:

Who became a fairy with a smoky man...? (nezami)

Peri got acquainted with Dave Ki... (Obaid Zakani)

Perry hugs the demon... (Shakurzadeh)

"He left his head in the wine of Eid-e-Divist, bathed in the pool of Kowsar

In Abgineh, the role of a fairy is to celebrate the feast of May, a goat of fire, its essence is like a fairy

"Because when he takes a fairy, the ignorant of Eid, who takes water with wisdom, takes care of Azars [from his door]" (Khaghani)

The dome is not made of glass, you are an angel, put a stone on a woman's glass, make a demon, O fairy (Khaghani)

The butler on the face like a fairy, the cup on the floor, his mirror does not soften, if the mirror goes, the fairy (Khaghani)

The king's heart is natural, his strength has given me a tongue, my heart is full, I have eaten his bones (Khaghani)

Naturally, I see the fire of people's traits escaping from that fire of elusive traits (Khaghani)

Bell will want your bones like an angel, the smell of hearing, the bones you want (Khaghani)

Serve the demon prince, this is a bad day and a bad life (Jami)

Periro does not have a secret swing, because in tying the head from the hole on the flour (jami)

Although it was hidden that a fairy should not be saddled in our eyes, no one blames the fairy [14]

Because the fullness of the sentence is birds that peace and lake, like evil, have cursed all the cursed devil [14]

Demon has become obedient to wealth and full of knowledge / finds that intelligence and stew has become familiar [14]

In reading, one of them lost his heart over the astronomy of the other, leaving Sam behind.

When a man with a cheekbone looks like a face under a jewel

There are so many human beings and fairy souls... (needle)

Jamshidi and Hashm Cho, your fairy obeys the sun and the enemy of Zeto like a demon in flight (needle)

Do not tell me what you mean, that there is a full face on your face (Ferdowsi)

The same Spaniard greyhound as a fairy... (Ferdowsi)

Soroush blessed One by One like a Leopard Fairy

You were a fairy, you were fiery, and maybe you were like a fairy in love

It is not like the fire of that fairy, although it is its origin because you see (Rumi)

From the envy of the moon and Jupiter, with us and hidden like a fairy / I pull you happily.

There is a lot of fullness on the springs...

The bath of Dehr became alive because he was our fairy in him (Rumi, Ghazal 724)

The source said that the trustworthy fairy could find any form of imagination in her

Wherever there is a spring, the position of a fairy should be carefully, your being there (Rumi, Ghazal 1880)

The source of the heart is not the fairy of Hassan's house, O soul, and the rush of the fairy with why?

In addition to bone-eating, mirroring and the culture mentioned by Khaghani and Ferdowsi, beauty and beauty, speed and flight, anthropomorphism, ability to do anything, hiding from people, having a fiery creation, accompanying Water, needles, springs, moon, fertility, lovers and horses, intellect and abduction, obedience to magicians and possessors of knowledge, ugliness and ugliness and demagoguery, are points that reflect the themes related to fairy in the poetry of Persian poets. Have been found to show a corner of folklore.

In Persian literature, Homa is also known as a bone eater and less afflicted (Homa is honored by all birds / who eats bones and needs people. Saadi [8] and this feature has caused that in the stories, Use him to elect a king and make him king over whoever sits on his throne [5]; in the words of Attar [11], "it is their loss". It seems that between the ossifications of the bird Homa, which is their emperor, and the training of the ancient kings and having heavenly confirmation in this way, with the bird feather, which from the point of view of Khaghani and Ferdowsi, was also introduced as a farmer and ossifier. There is a connection, proximity and similarity that bird, speed, beauty and dignity are the aspects of this similarity. This point is also confirmed by the connection of popular literature (mass knowledge of the people) with myths, in ancient themes and archetypes [18, 12]. Beauty and kindness; Speed, birdhood, and reverence are sublime and superior attributes, and can represent the enchantment of the divine image of a fairy who was once worshiped in the land of Iran in opposition to the Indian deities. The vitality of this creature is also evident from its connection with water, which is also a great and honorable feature.

2.2. *Semantic Continuity in Derivations and Words Made with Fairy*

The author believes that in the semantics of words constructed with fairy, the meanings proposed for fairy in the previous section have been considered by the creators of the words. Language owners and people, in making the words Parivash, Paripikar, Parivar, Parivar, Parisa, Parisan, Parisort, Parifash, Golpari, pay attention to the beauty of Perry and in the words of Paria Zadeh and Perinejad have paid attention to the creation and fiery origin of the word fairy; And in constructing the words fairy-tale, fairy-tale, fairy-tale (epileptic), fairy-tale (fairy-tale), fairy-tale, fairy-tale, fairy-

tale, fairy-face And the charm or example of a fairy has been considered and in the word Pripoy, on the speed of the fairy, and in place words such as Parikhan (a village on the border of Iran and Turkey), Pritkan (a place in Frieden). Isfahan), Parijan (is a village), Parichakla (a village in Mazandaran), Paricheh (a neighborhood in Mazandaran), Pariabad, Parian (Shahr Sahneh, and a location near Pol Salar on the way to Herat), Peri Tea, Parivar, Parivah (a village in Kermanshah), Paryab (a river in Mamasani, Fars), often refer to the connection of a fairy with water, fertility, life-giving, pleasantness and pleasantness, and perhaps in the word Janpari In the sense of wine, there has been a vague allusion to the conquest of man by the hand of the fairy. The connection of the bird "Peri Shahrokh" (fig chicken) with the fairy covers the same flight that has been paid very little attention to [19].

It is obvious that Peri is very beautiful in the first group of words; Ancient rituals and respect for the fairy; And in the second group of words, novelty and struggle against the enchanting fairy in the manner of enchantment and in making her glass and narrowing the field for her with a needle, a mirror and the name of God; Also, the association of fairy with fertility and fertility can be seen in the third group of words, which often refers to places built on rivers and springs; In the word "fairy" (wine), most likely, the dominance of the fairy over man and his deception and misleading, and in the sense of the fairy to the bird, his body and the bird and his speed have been considered by the creators of these words. Which includes all the existing aspects of fairy in Iranian culture.

The purpose of this income is to show that the ritual institutions and meanings of myths in various aspects have remained in the word-formation and nomenclature of this word, because "mythical beliefs, desires and Unintentionally, they affect the language and social action and even human rationality "[22] and people, knowingly or unknowingly, use those meanings and keep them alive and Although hearing the words Parisa and Parivash may never have reminded her of her divine fullness and divine beauty. This shows the connection and commonality of popular literature with myths, in the expression of surrealities such as demons and fairies, more and more.

2.3. Geographical Distribution of the Word Fairy in Iranian Letters

What emerges from the information presented in the book Gita Shenasi Iran is that the word fairy in geographical letters is seen in the same way: fairy, ten in the month of Zanzan and ten and the aqueduct in Malayer, Hamadan; Priya, giving in Sirjan, Kerman; Fairy, the ancient name of the scene city of Kermanshah and Fairy Mina and Fairy Zarouni, villages in Kuhdasht, Lorestan and also near Dehi next to Helmand Zabol; Peritaki, given in Minab, Hormozgan [24]; Parikhan, Dahi in Meshginshahr, Ardabil and a place on the border of Iran and Turkey; Parivar and Parivah, upper and lower (lower), in Harsin, Kermanshah; Prichai Rudi in Oryad, Zanzan; Paryabad and its aqueduct in Torbat Jam of Mashhad

and Paryabad of Bardsir, a village in Bardsir of Kerman; A village fairy from Boroujerd, Lorestan; Presbyng (?) A village in the peak of Qazvin. The predominance of the name Peri in the provinces of Zanzan, Azerbaijan, Kurdistan, Kermanshah, Lorestan, which Mostofi [13] called them "Rahab" due to the abundance of water, blessings and plants, brings us to it. That we consider this dispersion significant. Not all of these places may be directly related to water and fertility, but some of them, such as the name of the aqueduct and the name of the river or stream (tea), immediately indicate the connection of these places with water. And this is while placing some of these places on old and watery springs, prevents them from being considered unrelated to water, such as Parikhan Meshginshahr, which is constantly in a rainy and green area. It is Arasbaran and the city of fairies (Sahneh) which is located on top of ancient springs in the Zagros Mountains. In addition to the suitability of the western part of Iran for agriculture, it also indicates the abundance of water and rain in these areas, and this, establishes a hidden link between Perry and agriculture and farmers in these areas.

The semantic connection of fairy with water and fertility is most evident in the Indo-Iranian ideas of pre-Zoroastrian times, and its existence in contemporary culture refers to the survival of these thoughts and ideas in western Iran. Mythical and epic tendencies have been extended to them, and it is not limited to this place, but also this influence and influence, in the names of people and stories about languages. People, and epic acts such as mourning for Siavash and Esfandiar and cutting the tails and ridges of horses in family mourning, narrations and preserving epic poems and composing epic stories such as Haft Lashkar Almas Khan Kondolehi and others, to Following Ferdowsi and epics; And the strong influence of these points has led to elements and folk tales. Of course, if we accept that the name and the owner of the name are one thing, then the fairy with her name and identity is alive in these places, and if there was no image of the fairy and its meanings in the collective subconscious of these people and a belief in her good And there was no angel and no beauty - it does not remain in the minds and tongues of the people; At the same time, these points can also be considered as indications of the positive and favorable opinion of the people and the collective subconscious of the Iranians in these areas, with ancient ideas, and respect for them in these areas, which may be confirmed. The existence of islands and areas of Madistani or ancient religion, while preserving the Mazdaean religion, ancient and infidel to Zoroastrian thought, is within the lands that were converted to Zoroastrianism [32], the same Things that, if we equate the ancient religion and myth with culture [2], will continue to survive in the culture and rituals of some mysterious religions, in the foothills of the Zagros and its people. Give. Estimating the content of the letters in western Iran is that the influence of Zoroastrian and Islamic thought (captivity and life-giving) on the word fairy in these areas, much less than pre-Zoroastrian thought (divinity and godliness, invisibility, Beauty has been unparalleled in character [17] and the ancient tendency in this issue has shaped the letters in favor

of older thinking.

However, after the divine beliefs and the example of the ancient religion to the fairy, the Zoroastrian neo-pagan and orthodox view of the fairy's deposition in the ugliness of the fairy, in the popular belief, the birth of fear of the fairy (AI) and care of the baby against harm Fairy tales and fairy tales and the need to glass and capture her in popular literature show the remnants of another period of Iranian thought about the fairy; However, the point here is that this narrow detail in the naming of geographical places does not show itself and seems to have been intentionally silenced to express support for and interest in the older vision before Zarathustra.. In other words, if official literature, following the ruling power and the dominant ideology, diminishes the fullness of the sanctuary and imprisons him in a glass and attributes deception to him; Public literature, while preserving the older tendency, reflects the collective and unconscious national will of the opposition to the tendency of power and domination, to the extent of the task of the masses, which is to transmit and preserve the hidden desires and secrets of the people. Has acted and in this way, according to the will of the people, to stand against the new religion.

2.4. Poems of Ahmad Shamloo and Its Mythical Institutions

Shamloo's attention to religious myths and books can be seen in the correction of Gilgamesh and the weightless poetic language that fills the gaps in weight with the help of reliance and sometimes repetition. In Shamloo's works, there is no tendency towards children's literature, but he has written a fairy poem for his girlfriend, and the fact is that the shape, form and appearance of Shamloo fairy poetry has been written for children, but it has social ideas. And the mythological and allegorical contexts are wonderful. According to the author, in this poem, the fairies are embodied by their resemblance to humans or by expressing human characteristics to them; and the confrontation of the fairies with the court that rules in the city of captive slaves is represented. Of course, Mostofi [13] has previously warned about the similarity of fairies with humans and has spoken about marriage and kinship between mankind and sea (mermaid).

Synopsis: At sunset, three fairies were sitting and crying together. A little further on, the city of Diwan, or the city of captive slaves, was on the horizon and in front of the fairies, and the squeaking sound of chains could be heard from it; The fairies lived in the deserts of the period and had long wig-like hairs and cried and cried like spring clouds, and according to the narrator of the story, they were thirsty and thirsty and tired and full of chickens and were greedy. And they grieve, and there is a fear for them that they will be eaten by demons (slaves) and wolves, or that they will be caught in the cold of snow and rain; their other pain is their nakedness. Sometimes, frightened and trembling, they would put their feet in the spring behind the groves to comb their disheveled hair. Fairies have the power of sculpting, which is a mythical and surreal function, and expresses their ability to enter into any form and form by "screaming and screaming;

To be magic, to smoke; To ascend, to blur; Coming down, weaving; Aging, getting younger, crying; To laugh; To become a khan, to become a slave; Roaming rooster; Fruiting, kernelling, pomegranate closure; To become hope, to despair; The "star of misfortune", which, of course, does not cause any of these fear changes in the rider of the white horse or the poet. The white horse rider is determined to celebrate the rise of oppression and the destruction of the oppressed slave night by the rising sun of freedom and the breaking of the chains of captivity. In the course of the poem, from the darkness of the night of oppression to the whiteness of the morning of freedom, it becomes clear that the poet's initial compassion for the fairies was not true, because those who are obedient and of the fiery court intend to ride the white horse to the city And they stop the announcement of the morning blowing, and this is where the poet beheads one of the three fairies at the beginning of the story, who is intoxicated with wine, and attacks the other, who is the melted sea, and the other, who is mountaineered. He goes to the other side of the mountain, to reach the sound of Daryeh and Dumbak and the instruments and songs of the tribes from the oppression of Uncle Zanjeerbaf and the longing voice of their instruments instead of the squealing of the chains. The portion of fairies to water and wine is a point that is derived from the connection of fairies with water and childbirth, and as mentioned, water and spring fairies are related and have been frightening and harmful for childbirth and infants. The reflection of social aspects in the allegorical expression including the sign - behind, the old mythical castle, cold and black and full of night owls - and ahead, the oppression of the predatory rulers of the city and the captive slaves, and the disturbing future of captivity for Fairies are rumored. The past is cold and black and the future is hard, humiliating. The image of fairies, which is presented with very long wigs, shows the shape of woman-man from them who are hearing, seeing and human-like [7].

Apart from the social purpose of the poet, who introduces the rulers of the government with an allegorical look, the three deceptive fairies of human beings riding on false moans and lamentations, and the protagonist to eat to break their deception. Their metamorphosed form (water and wine and trampling on the mountain of the Third Existence) forces a mythical function, very similar to the hero's struggle with the negative anime of his existence (and its external manifestations; here are three deceptive fairies It is that man (hero) reaches maturity by overcoming him, and restraining him from his evil deeds, and discovers a new stage, finds another birth, and his fear subsides.

The fairies in this poem are smart; Interested in new instruments; Bodybuilder; Silence associated with humans and white horse riding; Because the court is constantly with sunset, darkness, blackness and night; Ugliness and ugliness are introduced which are not unrelated to Zoroastrian ideas and opposition to pre-Zoroastrian religions; And relates to the general direction of inclusive studies and research.

Another aspect is the connection of fairies with water;

Like the spring clouds, the weeping of fairies and washing their hair in the spring, is one of the remarkable points in the poetry of fairies and shows a corner of Iranian culture and the existence of fairies in popular beliefs and people. Of course, the childish language and vocabulary of the poet and the poem, which in addressing the fairies and the main audience of the poem, which is Little Fati, also evoke a strange idea of the smallness of the fairies and their human form, which is famous among the common people.

In later texts that are dedicated to the expression of popular narratives, fairies are female or female angels [7] who are described and depicted with wings on the back and one of the conditions of human communication. The fascination of knowing them is that they should never be seen naked so that they do not know this secret of fairies. The point here is that the fairies of poetry are inclusive, naked, and have no wings or feathers to describe, and they are not afraid that their secret will be revealed. It is as if the poet has placed these points in the context of consumption, which prevents the reader from imagining the truth of the poet's treatment of children's worlds, and reveals the metaphorical and allegorical nature of his speech in this subtle way. At the same time, the poet shows with implicit meanings and by presenting the words of the baby and the daughter of Shah Parion, that he knows the fairies and the court and their functions, and that is why he is not seduced by their magic and charm.

2.4.1. Literary Elements and Childish Language for Shamloo

Fairy poetry, due to having important elements of children's literature and popular literature and myths and culture, has been able to find an honorable place. Surrealities, magic and magical objects; The end of a good story; Realism; Benefit from the good and bad system by replacing the demon with a bad one, and riding a white horse instead of a good one; Helping and benevolence; Achieving inner unity and integrity; Self-discovery of the protagonist in choosing the direction of movement; Helping young people to find independence and great ideas; The bisexuality of the heroes to help the child to overcome sexual problems can be found in this poetic story and therefore it can be considered as one of the good stories of children [22]. Participation in some elements of children's literature, popular literature, and myths is one of the points that researchers have often pointed out, and Shamloo has used this mastery to share themes in order to make his poetry belong to all three fields, although His story has a childish appearance. And Shamloo's ability to include allegorical and social meanings in this poem is a point of dynamism of the code language and its use of simplicity and psychology to attract the audience, and is an answer to why Shamloo has entered the field of informal or childish literature.

2.4.2. Archetypes of "Fairy" Poetry

In the interrogation of the principles and axes of speech, including the two-dimensional system or the struggle between good and evil, and the contrast of black and white

are other archetypes presented in this story, which are common beliefs among all nations and tribes of Wadi. And it is a myth [26]. In this story, the narrator and the people, the warriors with the court, are the paths of good and goodness, and the court and later the captives, the immobile and passive slaves of the city, are considered the forces of evil and the hero with the help of intelligence, in the opposite direction He acts with them and tries to convey the news of the arrival of the morning and freedom to the prisoners of oppression and the darkness of the court. The prevailing suspicion is that the narrator, in a meeting with the fairies, goes to see the inner anime, and the fairies, the archetype of the exemplary woman and the archetype of the woman inside the male narrator, are considered to be cowards and weeping. The narrator's whole effort is to help the fairies and save them from the situation of weeping and wailing, and this is to help the camp of goodness. The existence of surrealities and the living and living things of everything in nature are also among the things that can be seen in the foundation of the archetypal view [10].

2.4.3. Fairies, Allegories and Contradictions

In a structural and formalistic view, and on the basis of logic, the world of fiction is based on contradictions, and these contradictions and dual confrontations of subject-receiver or object; Transmitter-anti-hero; Helper - purpose and subject; They guide the reader from the world of words and words to the wider world of meanings [1]; If we consider the narrator as an agent and a demander, his helper is the white horse or his poem. In this case, the sender or his motivating agent should be considered to support the languageless and oppressed weaknesses and to feel responsible to society. The receiver or the object are the misguided fairies, the ignorant and the captives of oppression, and the listeners and children whom the poet invites to action, movement, and independence. Anti-hero or anti-hero, demon, fairies (anima) and weakness and fear that prevent the hero from moving. The subject and goal is to try and give up surrendering and overcoming the court and helping the fairies who, according to the narrator, are disappointed and frustrated with their future in the city of the court and its captive people, and because of this, they constantly cry and wail.

And if we want to give a social aspect to the poem by considering it as a symbol and allegory, we will see that the poet, narrator and white horse are the main heroes of this poem, the city of captive slaves, the country and its oppressed captive people, the court and the commanders The oppressors of the city are captive slaves, princes and rulers. The motive of the poet and poet is to try to free the people from the oppression and darkness of the city = country. Is to awaken people with effort and go to freedom and release from captivity.

The sufficiency of this poem, in responding to interpretive and structural views, shows its superiority and merit and shows that Shamloo composed it by studying and consciously and taking into account its social, folk and

religious background. To show his ability in composing children's poetry with great and psychological themes. According to the author, Shamlou's positive view of Iran in the Zoroastrian era is in line with his linguistic tendency towards works such as the Old and New Testaments, which have played an undeniable role in constructing the intellectual framework, language style and weight of his poetry.

3. Conclusion

Estimation of the reflection of Peri name in Iranian geology, the predominance of its use in western and northern Iran, shows a purposeful and meaningful that is in line with other mythological and archaic tendencies of the people of western Iran. The positive attitude of the people and the collective subconscious towards the fairy and its use in naming places that are directly or indirectly related to water, is a tribute to the ancient Indian and Iranian beliefs that the court and the fairies He respects angels and considers them as precious and as water, the source of goodness and blessing. Besides this archaic view, fighting against demons and considering them ugly and disgusting is the second point that is in line with thought. Zoroastrian's were created to counter pre-Zoroastrian thoughts and are reflected in the knowledge of the masses and in popular literature and culture. The third part of the proverbs, rulings and words, expresses the beauty and liking of the fairy, which is in line with Islamic tendencies and in order to fight against Zoroastrian thoughts. The point is that culturists and people in the construction of words; Pay attention to all three of the meanings of fairy and include them in the context and meanings of the words. In the poem "Fairy", Shamlou has chosen the ancient and pre-Zoroastrian tendency of the fairy, which is associated with Shamlou's tendency to ancient Iran and pre-Islamic thoughts, and has depicted his time with a childish but allegorical expression.

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