

# Investigating some contradictions in the story of Amir Arsalan

## Investigando algunas contradicciones en la historia de Amir Arsalan

**Afsaneh Afroghinia**

PhD student in Persian language and literature, Islamic Azad University, Mashhad Branch,  
Mashhad, Iran

**Reza Ashrafzadeh**

Member of the Department of Persian Language and Literature, Islamic Azad University,  
Mashhad Branch, Mashhad, Iran

**Javad Mehraban Ghezalhesar**

Member of the Department of Persian Language and Literature, Islamic Azad University,  
Mashhad Branch, Mashhad Iran

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### \*Correspondence

Email: [Afsaneh@gmail.com](mailto:Afsaneh@gmail.com)

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## Summary

The story of Amir Arsalan is the adventurous story of Prince Arsalan Rumi, the son of Sultan Malekshah. The Roman emperor is killed by Sam Khan Farangi, commander of the army of King Peter, the king of Persia, and the emperor's pregnant wife is left in captivity on an island dressed as a slave girl. Khajeh Noman, an Egyptian merchant who left his homeland for business; He happens to come to that island and take the woman with him to Egypt. The baby is born. His name is Arsalan. In childhood and adolescence, he became a teacher in all sciences and learned seven languages well, learned the etiquette of war, and became close to Khadio of Egypt. With the arrival of Almas Khan Elchi, King of Persia, who came to Egypt at the request of Arsalan and his mother; Arsalan's identity is revealed.

**Keywords:** Research; contradictions; Amir Arsalan.

## Resumen

La historia de Amir Arsalan es la historia de aventuras del príncipe Arsalan Rumi, el hijo del sultán Malekshah. El emperador romano es asesinado por Sam Khan Farangi, comandante del ejército del rey Pedro, rey de Persia, y la esposa embarazada del emperador queda cautiva en una isla vestida de esclava. Khajeh Noman, un comerciante egipcio que dejó su tierra natal por negocios; Él llega a esa isla y se lleva a la mujer a Egipto. Nace el bebé. Su nombre es Arsalan. En la infancia y la adolescencia, se convirtió en profesor de todas las ciencias y aprendió bien siete idiomas, aprendió la etiqueta de la guerra y se acercó a Khadio de Egipto. Con la llegada de Almas Khan Elchi, rey de Persia, que llegó a Egipto a petición de Arsalan y su madre; Se revela la identidad de Arsalan.

**Palabras clave:** Investigación; contradicciones; Amir Arsalan.

## Introduction

Arsalan kills the courier, marches to Rome, takes back his father's throne, and while destroying the churches, he sees the daughter of Peter the Great, Farrokh Leqa, and falls in love with him from the bottom of his heart. Dude, he's going to Farang in a disguise.

King Peter becomes aware of the situation. Farrokh Leqa, the king's daughter, sees the image of Arsalan and falls in love with him. The image of Arsalan is hung on the gates of St. Petersburg and a guard is appointed. Khajeh Tavous informs Arsalan about the danger. Arsalan is named Elias and works as his returning child in a café under the supervision of his brother, Khajeh Kavous. He meets Farrokh Leqa and tells him his identity. There are secret meetings. He is captured by Almas Khan Darogheh. Shams Wazir – who is a Muslim and virtuous man and wants to help Amir Arsalan and Qamar Wazir – who is the symbol of filth and deceit and Farrokh Laqa's restless lover – that is, the friendly enemy, saves him. Arsalan falls into his trap. In a secret meeting, he opens the necklace of Farrokh Laqa's spell – which only he was able to open. The demon steals Farrokh Leqa and the story enters the fairy world.

From now on, the story takes on a different course and its events take place in the land of ghosts and imaginary places such as Qala-e-Sang and the fortress of Sangbaran. They create an adventure and create an obstacle in the way of Amir Arsalan, and by overcoming all these problems, he finally achieves the beloved carpenter.

A brief look at the book "Amir Arsalan" shows well the encirclement and following of Naqib al-Mamalik in folk tales. Therefore, despite the differences that this story has with other folk tales, and in terms of the way of expression and the course of events, it has taken a different way; Again, strong links link the story of Amir Arsalan to the ancient tradition of storytelling. For example, in all folk tales, even those that have emerged in the age of decline, the policy is such that the traitor and hypocrite and whoever he is – whoever he is – is not put at the top and does not reach the goal. Amir Arsalan is similar to other short stories in this respect. This means that Qamar Wazir, who is the hero of deception, lying, cunning and trickery in this story, and in this way, does not respect anyone's right to speak and bless, and is so rude that he betrays his blessing guardian, Peter the King. And he wants – and succeeds in making Amir Arsalan an instrument of his evil desires, with the ingenuity and agility he has, he is not safe from the rewards of his actions for a moment, and the fate of the story is such that at every step, Fails his plans. Finally, he turns into a black dog, whose armor is flogged a hundred times a day, and the disgraceful life of this wicked minister ends with a very tragic death. Now, if anyone doubts that the same Amir Arsalan, who is the leader of the forces of good in this story, is a young man. The deceiver is a hypocrite and, worst of all, a liar who does not even have mercy on his faithful mistress, Farrokh Laqa, and deceives her with a vow, we must confirm this statement and make this contradiction a natural result of the special situation of the environment and Consider the society of which this story is one of its phenomena and do not forget who Naqib narrated this story for and in what environment.

There was talk of contradiction. We examine the contradictions of description in dealing with famous characters and figures in the story:

### **Paradox in the description:**

#### ***Contradiction in character description***

##### 1- Contradiction in the description of Amir Arsalan and other prominent personalities:

Characterization is unique in the story of Amir Arsalan. So that both the descriptions of his characters can be both objections and advantages for it.

In this folk tale, in some parts, we see that the characters have been treated very superficially. Especially when we see Amir Arsalan, despite all the incidents that take place in the way of this character, he is still the same as we see at the beginning of the story. (Mirsadeghi, 1376: 428)

In Naqib al-Mamalik's characterization, we come across a unique feature that is unique in its kind, and that is the issue of contradiction in characterization. There are many heroes in the book, and these heroes have unique features. In some parts of the story. Paradoxes have arisen for descriptions that are noteworthy and have led the author to mention the more important and noteworthy ones; To pay.

First, there is a paradox in the character of "Khadio Misr" and his moral characteristics:

One of the manifestations of the contradiction between the characteristics of the characters and their status is Khadio of Egypt, who is apparently the absolute ruler of the land of Egypt, but drawing his face in this story can be a very good subject for a satire:

"[Amir Arsalan] saw a man trembling like a willow He turned pale and pale, shouted: O man! who are you? What are you doing at the top of the tree? The man said: Young! You do not know me? He said: No, where have I seen you? The man said: "I am an Egyptian (!)".

For someone like Khadijah and the king of Egypt, the descriptions mentioned are far from the description of a king, even in the most critical moments. In folk tales such contradictions are not unexpected; Because in stories that are not slang; Usually the image of the king's courage and bravery is imagined in the mind of the reader.

It is true that the novelty and colorfulness of the events and scenes in Amir Arsalan's story have a different color and shape than other folk tales, but it can be said that the best manifestation of the art of face painting is the contradiction between the character and the position of the character. Be. Amir Arsalan is portrayed in the story as very strong and strong, but his behavior seems to make him seem naive to the reader:

"This heartbroken hero, who considers himself very runaway, is simple-hearted and a stubborn, low-intelligence person. The minister's moon deceives him many times. "On the other hand, Shams Wazir, who is his friend and supporter, begs him to say his name several times during the story and does not give in."

Amir Arsalan is also a forgetful person. Although Asef Wazir and Iqbal Shah have talked to him for hours about the properties of the steel armor, when they ask him: What did you do with the corpse? He answers: "Asef Jahi! What do you do with a steel coffin? "What did he do with that bastard's corpse?" However, in the eyes of the people, the hero and the person in power is usually smart and tries to memorize the events well to use it as an experience in the right place, but we see that Amir Arsalan is very rare. Memory is displayed.

But from a series of other contradictions in this unique story, we can mention Amir Arsalan's tears.

The contradiction in the appearance of the hero of the story and the graceful qualities that he should have can be seen in other parts of the story as well. Amir Arsalan's cries and tears are of a different kind and have a different story. This lone hero, in the face of the slightest inconvenience, sheds tears and cries for two hours so that blood flows from his eyes; And this is very strange and wonderful from the hero who has the knot to open all the problems and the key to open all the closed doors in his hands!

"She started crying again because the spring clouds cried so much for two hours in a row that blood flowed from her eyes."

"Amir Arsalan got up, sat down, took a handkerchief in front of his eyes and cried for two hours."

However, in many places, Amir Arsalan's story is described so artistically that, according to Professor Yousefi, "it shows the power of Naqib al-Mamalik in storytelling, his power of description and embodiment." (Yousefi, 17: 1390)

For all its descriptions of power, physique, and awe, tears are shed because women — perhaps more and more sorrowfully than them — are far from believable for a hero. For example, Amir Arsalan is described elsewhere as follows: The sun of beauty and the emaciation of Amir Arsalan fell; He saw that the sky cast a shadow on the earth, the eyes of the world between the

heavens because he did not see, of the height and the second composition of Sohrab Yal and of the beauty and beauty of Hazrat Yusuf (as)! Height like a free cypress, long neck, broad chest, broad shoulders, open and strong, slim waist, face like a ruby according to the novel, height like a cypress stream of life, lips like Lal Badakhshani, two seductive drunken eyes like two daffodils Shahla, eyebrows like a bow Rostam stretched to the ear, made the back of his lips green with fresh survival water, scattered the bunch of valerian like a musk crop around him, and captured a thousand Egyptian Yusufs in the well of his wife. ..." (Amir Arsala)

Our powerful narrator first announces the unparalleled beauty of the hero, then says in a sarcastic way that the hero is unparalleled in this world, then describes his beauty and strength by describing his body (height, neck, chest, shoulders, arms, waist, The face, lips, eyes, eyebrows and eyebrows) continue, and in this way he makes extensive use of rhetorical and expressive arrays (especially similes and prostrations). The same similes and descriptive combinations are narrated with little movement and sometimes with brevity. As it has been said, these descriptions of the protagonist are not complete and continuous. Somewhere in the story, he describes his behavior, for which no connection can be found with all these pleasant descriptions. Naqib al-Mamalik does not differentiate between his heroes in the descriptions. With the same glorious expression, he describes Almas Khan Elchi and Amir Hoshang, the characters in front of the hero, who, perhaps the only exception, is Amir Arsalan himself, the description of Almas Khan Darogheh, which shows signs of realism. Therefore, this issue is another contradiction. Which can be referred to. Because the storyteller usually makes a special difference in describing the protagonist than other characters.

## 2. Description of the Beloved

Another contradiction that can be mentioned in the story of Amir Arsalan; There are women who play the role of the beloved in the story. Lady Malekshah, Farrokh Leqa, Mah Munir, etc. are portrayed in the role of a lover who fascinates the heroes of the story. But although the most central theme of this story is love, the description of the beloved is not prominent in it, and this is the paradox that can be looked at critically.

The description of the beloved in comparison with such things as how Amir Arsalan took a bath and the long mention of his naked body from the point of view of the moon, where the narrator speaks of Farrokh Leqa and other women in the story, sometimes only mentioned "silk overnight". .. »is enough, sometimes with one or two short descriptions based on similes such as "like a free cypress ", "like a prostitute "and ... expresses his beauty and sometimes with the interpretation of" seven pens of the eye " "He did." It suffices to mention the beloved. He often says that he is beautiful and unparalleled in this world, and suffices with a small amount of metaphors and similes of the literary tradition of this semantic field:

His eyes fell on a fifteen-year-old girl who has cast a shadow on the ground up to the sky because of her beauty, beauty, beauty, height, composition, shape, image, flowers, salt and charm, her mother has not created her counterpart! In height, composition, mole, mole, eyes, eyebrows, lips, mouth, well of women, oval neck, hair rope, and narrowness, there is no similarity in this world.

"Although the embodiment of appearance and character is done skillfully" (Yousefi, 1390: 15), but Naqib al-Mamalik suffices with a few words in describing the beloved.

Sometimes the description of clothes and other garments is more than the description of the lover himself and his temperaments:

"... they saw so much goodness that their minds went out of their minds. The queen, with all the irony and charm and love-making, threw silk on her head overnight, put half of the place on a diamond, and drowned in the sea of jewels from head to toe, receiving an instructive teaching, like a whore paradise and a moon constellation. Sitting on a chair." (498)

As for the description of the places, what we read and take from it is that our narrator Naqib al-Mamalik speaks of the events that took place in Farang as if he had lived there for some time, but unaware that his main audience was Nasser al-Din Shah has seen all those places up close.

Because many of the events of the story take place in theaters, streets and palaces of Farang, and the audience of the narrator (Nasser al-Din Shah) has seen all those places closely and has also provided detailed reports in his travelogues, and in contrast, the narrator Either he was empty-minded (because in the literary tradition the place of these descriptions is empty) or he read and heard reports about them, his descriptions are often both realistic and usually very brief.

But one of the most painful contradictions in this story is lying and swearing falsely. Usually in the eyes of the reader, the character of the hero in the story is portrayed in such a way as to attract the audience's attention in every way, but our protagonist becomes infected to advance his goals by resorting to lies and swearing improperly, etc. Amir Arsalan from When he steps out of the land of Egypt with the intention of fighting, until he reaches the beloved carpenter, his most important weapon is a handful of lies that he delivers to friend and foe. He lies to Peter Shah and Shams, the minister and king of the city of Lal, and Asif, the minister, the demon, the fairy, the jinn and the witch. He is even indifferent to Shams Wazir's benevolence and discredits himself in such a way that Shams Wazir does not believe his truth and says: "It seems that your mud was made into a lie. "Kings should not lie." In addition to Brau, Qamar Wazir and Soheil Wazir and Foolad Zareh and his mother Walhak Div and witches and Farrokh Leqa and the old ascetic man also lick their mouths with false filth and take a few false oaths one day. It is obvious that Naqib al-Mamalik does not consider these sins ugly, and the tone of the author's words and Amir Arsalan's way of speaking is such that he does not feel the slightest shame or frustration from weaving so many lies.

Many people who have written something jokingly or ancestrally about the Qajar era have often referred to this great moral flaw. For example, James Moreau, who in his fictional work portrays the disgusting traits of Iranians, albeit with great exaggeration, which is not free from malice, says in the language of one of the book's protagonists:

"O friends! Do not feel sorry for the Iranians who are not loyal. Hello, their war and peace instrument is a lie, they trap you in vain. Lying is their national illness and their natural defect, and the oaths they take are a great proof of the truth of the meaning of their oaths. What is the need to swear the right word?

"... In short ... they put everything in order to correct their lies and put them in a chair." Mirza Malek Khan, in his subtle critique of the writings of the secretaries of the Qajar era, says sarcastically: "For Iranians," a false lamp is never dim. "

But the next point that may be necessary to mention is drinking a king and then praying the morning prayer and then drinking Saboohi to get rid of the hangover!

It is true that Khajeh Tavous and Khajeh Kavous, on the occasion of their union with Amir Arsalan, take him as their child, at the same time, their Muslims do not have a strong foundation and in their old age, they drink wine with Amir Arsalan every night. We see Amir Arsalan praying only once, and that is when he returned from the Majsari meeting with Farrokh Leqa and it is near dawn. He prays and falls asleep, although he drinks a few cups in the morning to break his hangover. Drinking wine and praying and then drinking morning!

Perhaps one of the strange contradictions of the story can be raised here, which is the hero's dual approach to Christians. Amir Arsalan, who, in his religious bigotry, does not accept the existence of Christian churches and, in the most severe way, destroys Roman churches and kills priests, once became so tolerant that he became a slave to Peter the Great. He is proud and easily ignores the very good opportunity that was found to invite him to Islam. It seems that this is also a manifestation of the double behavior and one roof and two airs of the Qajar sultans, who on the one hand, according to religious belief, considered the Persians as infidels and obligatory, and on the other hand, by receiving heavy loans that were often spent on luxury. And they drank; in fact, they made themselves the slaves of the ring to the ears of the Persians.

### 3. Describe waking up in the morning and preparing for battle

Given that the story of Amir Arsalan is a clear example of oral tradition and was fortunately made and paid in a period when the printing industry existed; unlike previous stories, people have not been able to get involved in it and change it, and it is one of the few folk tales that it has faced all this luck and attention.

Naqib al-Mamalik has referred to various customs in this collection with great artistry. One of these customs is war and its customs. In works that have been created with a purpose other than narration - that is, narration for the king; The battle scenes, the sides in the war, the tools and equipment of war, etc. are described more than the description of preparing for battle. But in this story, Amir Arsalan's readiness for battle or even a feast is described in detail. The breadth of these descriptions overwhelms the battle itself.

One of the scenes that is repeated many times in Amir Arsalan is the description of the things that the hero does at the beginning of the day and is usually ready for battle or feasting. But it should be noted that all this calmness before going to battle is very consistent with war. And there is no apprehension before that. Perhaps one of the purposes of quoting these aristocratic descriptions is a socio-political function; That is, in the context of folk tales, the extent of glory and authority and the distance between political power and the masses are understood by the people. A trait that the taste of the aristocracy also likes? Because his work is based on establishing social order and showing authority, and this is very pleasing in the mouths of those in power.

The tallest example of this report is:

"At the rising of the sun, the famous Amir Arsalan raised his head from a comfortable bed, went to the bathroom, cleaned his head, washed his scalp and cockle with musk and amber, and came out wearing a lace dress, wearing a crown crowned with diamonds." His waist was bent, he carried an emerald sword, he carried an emerald dagger in front of his waist, because his free cypress and

palm-shaped face were like a moon-moon tablet. Fourteen rays of jewels fell on his face. The ray of light shone brightly on his face, like a slave paradise outside the shrine. Came."

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