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Universidad del Zulia
Facultad Experimental de Ciencias
Departamento de Ciencias Humanas
Maracaibo - Venezuela

Sociology and psychoanalysis of personality in Khaje Nizam al-Mulk's policy

**Foruozandeh Edalat Kasha
Ahmad Foruozanfar**

Shahed University
forouzanfar@shahed.ac.ir

Abstract

Nizam al-MulkTusi's textbook is one of the most important works of Persian prose in the fifth century which has been written about the rule of the kingdom and the country. The purpose of this research, which is carried out in a descriptive-analytical manner, is firstly familiarizing with Syr-al-Muluk, and then, by bringing six stories from this book, is answering these questions in simple prose. As conclusion, Anooshirvan, Amir, Alexander, Omran Abdul Aziz Shuja, Delaware and Shah are just, gentler and prospective. They have a kind and altruistic personality whose presence and justice bring peace and relief to others' imagination.

Keyword: Personality Sociology, Personality Psychology, Policies

Sociología y psicoanálisis de la personalidad en la política de Khaje Nizam al-Mulk

Resumen

El libro de texto de Nizam al-MulkTusi es una de las obras más importantes de la prosa persa en el siglo V que se ha escrito sobre el gobierno del reino y el país. El propósito de esta investigación, que se lleva a cabo de manera descriptiva y analítica, es en primer lugar familiarizarse con Syr-al-Muluk, y luego, al traer seis historias de este libro, está respondiendo estas preguntas en una simple prosa. Como conclusión, Anooshirvan, Amir, Alexander, Omran Abdul AzizShuja, Delaware y Shah son simplemente, más amables y posibles. Tienen una personalidad amable y altruista cuya presencia y justicia traen paz y alivio a la imaginación de los demás.

Palabra clave: Sociología de la personalidad, Psicología de la personalidad, Políticas

1. INTRODUCTION

Politics or Sierra-Al-Mulk is a book written in Persian by the Persian kingship and rule and the ethics and politics of the former kings, written by KhajeNizam al-Mulk (1968). This book is one of the important works of Persian prose in the fifth century AH. The style of writing a book is simple and clear and free of speculation, and is one of the masterpieces of Persian language. Nizam al-Malekstarted writing

the book under the command of MaljshahrSeljuqi and ended the reign of Mohammed bin Maltekshah(511-492). Various pieces of the book, which are compiled from various sources, include the author's advice, passages from the Qur'an and hadiths, and sayings of the celebrities, tales of kings and ministers and emirs. Some of its tall tales are tumultuous and tumultuous. This book, like many other masterpieces of the Persian language, has seen the passage of time and the captivity of the scribes, and this is due to the scientific method in need of much patience. Hubert Darke of the Iranian scholars undertook this important task and, after years of research, provided a complete version. KhajeNizam al-Mulkwrote his book in the form of story and story, according to Beihaghi's history:

Qawamaddin Abu Ali Hasan Tusi, Nizam al-Mulk, 30 years old from the secretary in the government of Balkh to the headquarters of Alp Arsalan and Malkshah in the territory sometimes from the border of Turkestan to Asia Minor from Azerbaijan to Kerman, he spent days, weeks, months and years on the job, and perhaps spent a long time in exuberance, worrying about things that did not happen, or the lack of betrayal of other brokers, and ultimately those concerns. In the letter of the letter. Some of the titles of the various chapters of the book are the recognition of the Lord's blessing, asking for the work of religion, sending couriers, caution in the execution of commands, apostles and ambassadors, table and reception, arranging the load, Nova means hostages, women about and subordinates, and spending provinces. KhajeNizam al-Mulkis an example of powerful Iranian ministers (1077: 502).

He proved his ability to run a vast empire, whose rulers lacked knowledge and ability to manage political politics due to their chaotic

character. The establishment of the famous schools, "Mussieh", also reveals his discipleship, as military schools were the most important source of effective human resources for the stabilization of the Seljuk Empire. In addition, Khaje assigns his children and relatives to various government positions. For this reason, when Khataj threatened to dismiss him from the post of minister, Khaje considered the survival of his reign as a condition for the survival of his post. Maleshahh, as if he was not able to administer the property without him, left him at the Ministry's disposal" (Tabatabaei, 1996). Khaje has a critical approach to the present situation and explicitly takes on board the government in the face of misconduct and misconduct (Policies, Chapter 5, p. 8). An effect can only be mastered in one's own language or it can be praised in the world. In the policy of the Nizam al-Mulk, it was able to display in the policy a variety of techniques of prose, styling, dialogue, especially the personality in various dimensions with different personalities to be praised in the world. The character is the person the author crawls into and sees and senses the world from his point of view, with his feelings and emotions. The character may turn into the hero during the events. He creates the character of the incident and runs the story on the back with internal and external states. Khaje has written a policy on these points in order to reach his goal of ignorant awakening. The sociology and psychoanalysis of individuals and the contradiction between them are one of the most important analyzes of a story to achieve the goal of writing the writer. In this article, we will use a descriptive-analytical method to examine six stories of the politics of politics after defining personality and personality and

sociological and psychological views, and introducing Sirj al-MulukKhajeNazaMallolk. Questions to answer:

- 1- What are the characters of the six stories of Siri al-Muluk?

- 2- What are the characteristics of the sociology and psychoanalysis of characters and what is the contradiction in the characters of the policy?

2. BACKGROUND RESEARCH

In connection with the policy and its topics, the following research has been done:

-KhajeNizam al-Mulk'sinsights in the book of politics, by Dr. Mohammad Hasan Beigi and FarhadSabouri, in 2003, No. 73 in the Journal of the Month of History and Geography, have been published.

-Gender and Power in KhajeNizam al-Mulk'sPolicy, by FatemehPira, in 2008, No. 3, has been published in Women's Research. It has examined three fictional, psychological and sociological approaches that in turn have addressed this issue. Something new and fresh.

- Power Technologies in KhajeNizam al-Mulk'sPolicy, by RohullahIslami and Dr. Gholam Reza Khaje Sarvari, in 2013, in the Strategic Policy Studies Quarterly, has been published.

- The effect of KhajeNizam al-Mulk'spolicy on the structure of the Seljuk government was published by Abbas Sarafrazi in 2014, No. 13 in the Journal of Iranian and Islamic Studies.

But research on the subject of sociology and personality psychoanalysis has not been done in several politics letters.

3. GENERAL

Literacy means a total of good ways of living and it directs human literature to a better and more humane life. Literature is a tool for people to know themselves. To eliminate internal ignorance and in turn to make its humanity credible. Civility creates a solidarity between human beings of any kind, and causes the interconnection of different kinds of relatives. "Every story written by the writer's imagination, and regardless of the quality and quantity of the writer's attachment to reality, depicts one or more characters and one or more events in the confluence of time or place, multiple or similar," is narrated. "Needless, Fiction is a literary genre", fiction literature in its broad sense refers to any narrative who's fictitious and innovative

character overcomes its historical aspect and reality. Fiction is a major part of literature or imaginative literature, and their main difference is that fictional literature includes all the works of fictional narratives of prose narratives. Aristotle said:

The difference between the story and the article, history, memory, biography and travelogue is that in the story, the author wants to help with the imagination and using the presentation or quoting of one or more events, spatialization and characterization on the feelings of the reader of influence and may transfer and induce a meaning to him and confront him with a question (1958: 26).

“Aristotle (1958) has argued twenty-three centuries ago that weakness in storytelling is the cause of the collapse and degeneration of society” (McKay, 2012: 14). Fiction includes stories, novels, novels, novels. “The story in its general sense is divided into two kinds of short stories and novels, each of which has a separate definition for itself”. The character of the story and the novel can be named. “The character in the word means the mood, the meaning, and in the term of fiction and drama, is one that has been constructed by the mind of the writer”. The character is the person the author crawls into and sees and senses the world from his point of view, with his feelings and emotions. “The character may become the hero during the events. Even if the characters are involved in a romance in the imaginary world, they must be commentators of the realities of society and of their own lives” (Forzad, 2002: 14). In the world of literary terms, Joseph Shipley's writings have been described as follows: The story is a

general term for a narrative narration of events; in fictional literature, the story generally involves a show of struggle between two opposing forces and one goal". The wise reader wants more information than entertainment. "The good story is to start and do it, not to the poet's liking, but according to the rules". The formation of a story is possible with personality and actions. "The character is the basis of every story. Without character, no story is formed, and less incidents occurs, and if it does, there will not be any emotional effect on the reader"(Brahoni, 1983: 67).Mrs.Siddiquihas expressed three important factors in creating real and acceptable characters:

1. Persons must be steady in their behavior and attitudes.
2. Persons should have a reasonable incentive for doing what they are doing, especially when a change in their behavior and behavior is to be found, we must understand the reason for this change.
3. Characters should be accepted and real (2014: 22).

In the short story, unlike the novel, and even the long story, the possibility of paying characters is very limited in the short story, hence, often in the short stories of one or at most two main characters. Personality is not necessarily a human personality. Stories can be of a tree, an animal, or an object, and as a narrative personality, and the only requirement in this regard is the implementation of human resources" (Master, 2012). The behavior of characters in the classic story and novel is different: Fattahysaid:

The behavior of the characters in classical stories is constant and constant. If a person is brave, this bravery can occur at any time and place. For this behavior the character of classic stories we cannot generalize and character behavior to predict and speculate, but in novels and stories later, the behavior of the characters depends on the position, time and space"(2011: 22).

“Personality is usually in people's stories, human beings. "The reader expects the person to know more about the human person than the other human being when it comes to the story" (Skudcad, 2012: 14). The author must first create, Build and execute characters. There are different types of characters. Personality division: Characters are transformed into two categories throughout the story: static and dynamic. Static personality: "Personality that does not change or accepts a slight change. In other words, at the end of the story it is the same as it was at the beginning, and the events of the story do not affect it, or if it affects, it has little effect” (Skudcad, 2012: 20). Dynamic personality: "The dynamic personality is a person who is continuously in the story, undergoing change, and an aspect of his personality, his ideas and worldview, or his personality and character. This transformation may be deep or superficial, full or limited. These changes are essential and may act toward the creation or destruction of the person” (Skudcad, 2012: 15). "In order for this change to be accepted by the reader, there must be three important conditions for change: 1. Changes and developments should be as much as possible as possible to the personality that causes these changes. 2. Changes must be sufficiently affected by the circumstances in which the person

is placed. 3. there must be enough time to make such changes incredibly in proportion to their significance” (Skudcad, 2012: 11). Personality division in terms of attributes: black, white, gray characters.

"Black personality: Black characters are the dirty characters of the story. People with evil, filthy, bad guys, bad guys, cursed people, ignorance and unscathed salt, and...In the whole negative fall into this category. These characters generally play the opposite role in the story. Because of this, they are opposed to the main role and are formed through the actions and reactions of these two stories. In some case (but rarely) they take on the main role, and the positive person of the story is in the role of the opposite person in front of him. Usually, these people are single-dimensional and they are used in typography.

White characters: White characters are in the story of characters in accordance with the norms of the community. What they do is accepted by the community and is equal to the custom. We are all familiar with the kind mothers, devout nurses, duty policemen, and examples of this kind in the stories. The characters of this kind are those who are basically called "white." White characters in the story usually play a leading role, and the opposing role, which is often black, comes up in a few cases where the opposite role is played when the character of Black Story appears in the main role. The white personality is also used as a black personality in typography.

Gray characters: Gray characters are the meaning of the word personality (i.e., brigades, of course, in most cases) the behavior of these characters depends on the situation in which they are involved. A white person may have a bad answer with good because of the principles that it adheres to, but the gray personality is not the same. His behavior, when not in his favor, may even be abominable and sometimes extend beyond the limits of a saint. A father who is kind to his child and lives for his welfare, but does not behave with his wife is a gray personality, this kind of personality can make the story better than an absolute black or absolute white personality. Gray characters are usually layered and multi-dimensional. "The prediction of their behavior, unlike the black and white characters, is not an easy task. Gray characters do not have a place to set up, they are individual characters and with their own characteristics"(Forster, 2005: 28).

The character in terms of features and internal aspects are shown in two forms:

A) Simple characters have different and many features, "They are made in one's own forms in a single thought or quality" (Forster, 2005: 14). B) Comprehensive characters: with multiple characteristics and personality complexities "Persons who are present in the story with all their being" (Master, 2012: 12). Types of Characters: Fattahydivides characters into three categories according to their function in the story:

1) The main character:

In most stories, there is a person who plays the main role and finds a pivotal state. This means that the main story of the story and the form of the story relates to this personality and he is supposed to face this problem and take it out of the way and advance the story. In this process, by itself, the attention of the reader throughout the story will be greater for this person. His role is heavier because this person is more involved with the story, and we see him in more scenes, we will become more familiar with him (2011: 29).

2) Sub-character: "Except for the main character, the rest of the story personally, in their own right, are of lesser importance. And they are more subtle. Because they are less dealt with, they play a lesser role in the story, and we find less about them, which they call subordinates"(Fattahy, 2011: 22).

3) The stereotypical character: "The stereotypical character is the characters that are known to us, or the word they say, and are depicted in our first encounter in our minds, and there is no need to think and analyze them. The presence of such characters does not create an attraction in the story. These personalities are for popular and marketable stories" (Shamsa, 2011: 18).

Types of characters in terms of construction and texture:

Shaper characters: Shaper characters are characters that make up the verse or stereotype of other characters. Safaai said:

The figure personality has no identity. Her appearance is familiar. His talk is predictable. How it works is clear. Because it behaves according to a pattern we have already known ". And since "these characters are easily displaced because they are not rooted in the territory of the story. Mold figures suggest that all members of a group have a single feature, such as intellectual, oppressed, holy, cultural, and....(2015: 11).

Allegorical characters:

Allegorical characters are substitute characters, in the sense that personality or characters are substitute for thought, temperament, trait and character, such as Mr. Dysuirat, Ms. Khoshtinat, and these two-dimensional characters are. The dimension of thought and the character desired by the speaker and the next, in which they are embodied (2015: 23).

Contractual characters:

Contract characters are well-known people who appear regularly in plays and stories, and have a traditional feature. Contractual characters are very close to the shapes, and sometimes it's difficult to distinguish between them. In the old stories, the giants, demons, jinns, fairies and witches, foolish people... were conventional figures (2015: 19).

Typical personality: brigade, representative of the corps and the guild of people and society i.e. the class and people who have the same virtues and behavior. When we recognize him, it's like we knew thousands.

Individual personality: In a personality, a person has his own characteristics, his mood is not universal, and he must know him carefully and get acquainted with his time, his thoughts and his thoughts that may not be true in the real world” (Glyani, 2007: 18).

Definition of characterization: "In the characterization of acts, events, and conversations, as the spectator can perceive the personality of the personality as one of the faces of the living and real being" (Karimi, 2006: 4).In the story, it does not matter how the character is, but what's important is how it thinks, how it responds, or how it talks. It should take time to describe important things, those who play a role in the story. In addition, all this is done with characterization.

Personality traits.The writer's personality creation may benefit from two or three of the following: 1. Create a personality based on one of the characters in the community. It means to model the personality of the person he knows. 2. The personality foundation is based on itself, that is to say, in personality. Create your personality based on your imagination. Also, create a different dimension for the personality and eliminate everything related to him.

And on the other hand, the characters are described in two ways:

1. Explicit character presentation with direct description and explanation: Succeeding in the presentation of explicit
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characters of characters depending on the person's narratives or features of the wise writer.

2. The presentation of the characters through their practice with a little or no comment: this method of presentation is an integral part of the dramatic method, because it is through the actions and behavior of the characters that we know.

3. Interpretation of Personality, Interpretation, and Interpretation: In this way, by showing the actions and struggles of the mind and the inner emotions of the character, the indirect reader knows the personality. This method creates novels of the "flow of mind" that acts of fiction occur within the characters, and the indirect reader is placed in the conscious and unconscious mind of the characters of the story". Persia believes that "the writer must consider two conditions in the process of creating a living person:" The first condition is that the writer is able to show from the beginning to the end of the process of creating characters the impartiality of the surgeon against each other". The second condition, which depends on the research of the first condition, is that "the author is able to place himself personally to identify the most natural actions and reactions" (Ibid).

Different psychologists have defined the personality in different ways, including: "Gordon Albourn", who, in the opinion of many

founders of modern personality studies, defined the person as follows: "The dynamic organization of psychosocial systems which determines his specific behaviors and thoughts. Another famous scholar, JB Gillford, defines the character as "personality traits." While Raymond Cattell has defined the character in this way. The character provides the ability to predict what the individual will do in a particular situation. So it seems that what we consider to be the personality is a combination of the actions, behaviors, thoughts, emotions and motives of the person that appears in his interaction with others. This is probably what psychologists such as Allport, Gilford, and Cattell considered in defining character". "Karimi" describes the personality of all the characteristics of one person: "The personality is a set of physical, psychological, behavioral attributes that distinguish each person from other people" (Karimi, 2006: 6). Personality psychoanalysis "Because ancient texts are a mirror of the soul's aspirations and mankind, as well as the mental image of mankind from the ideal human being as fully as possible, it can, therefore, be a good place for psychoanalysis" (Industry, 2006: 16). "Psychologists consider art and literature as one of the most important information tools for psychoanalysis. Freud traveled to classical and mythical texts such as the play of Oedipus in order to receive his mental thoughts". In order to achieve the various psychological characteristics of the characters, the main positive and negative aspects involved in the formation of the personality are briefly reviewed.

Personality is monopoly and collective: in general, the personality of humans has two aspects in terms of psychology: monopoly and monotonous, selfish or aggregate, and they see their interests in addition to the profits of others. Fist believes:

Human beings always have two paths in their lives. First, an attempt is made to investigate a person who only seeks to achieve personal interests and is doing everything to achieve his or her goal. The second is the attempt to succeed all human beings, which is a way of life of balanced human minds who always think in the interests of others in life and try to achieve personal excellence consistent with social superiority (2005:28).

Anxiety: Anxiety is the basis of all psychological anomalies. "Whenever a person threatens the organism," self "informs the person concerned about anxiety, thereby preventing or counteracting the person's confrontation. Therefore, anxiety essentially equips mankind to deal with danger "(Shamloo, 2003).

Despised personality: "According to Adler, neglecting a child and forgetting him is an important element in destroying the child's sense of feelings and creating a sense of humiliation in him. In Adler's opinion, feeling humiliated is not an abnormal sign, but the man is driven forward by his need to overcome his sense of humiliation, and driven forward by his desire for superiority. For in his opinion, perfection is the sole purpose of life. Of course, the sense of

humiliation may grow in certain circumstances, in which case there are abnormal conditions, such as the complexity of humiliation and the supremacy of reconciliation "(Shafiabadi, 2007). Somewhere else, "Adler describes a person who feels his humiliation is the subject of humiliation, and believes that the complexity of humiliation is often associated with a kind of superstructure in which one has to excel at any cost" (Charles, 1996: 35).

Hopeful person:

Procheskaand NorkrasbelievesAdler is a personality theorist who cares about the role of hope and the aspiration in character determination: an ideal perfection that is created in the minds of humans, and they can live to the point where they fulfill their aspirations. The person for Life creates fantasy goals and acts as if their personal goals are the ultimate purpose of life, according to Adler's theory, is an attempt to excel in the main motive of the personality of man (2006: 17).

Altruistic Personality: One of the issues raised in psychology is the altruistic personality and the help of fellow men, "This issue has always been one of the heroic qualities of a good moral character in classical stories, helping others are self-enhancing" (Lukacs, 2002: 38).

Personality Sociology: Sociology of Science is the study of the social life of man, human social life is the result of the mutual relations of the people of society with each other and the world around them, a roughly constant form of these relations, which is the creator of social organizations.

Lukacs (2002) dominates the entire sociology of literature in the twenty-first century. It is a fact that his views have the most direct or indirect influence on the literature of sociology. He argued with his arguments that the period of literary forms before the novel was over, calling the novel with name of the epic of the world of atheists which does not see it as representing reality. Lukacs (2002) and the hero of the story knows that he is searching for the true values ruined in a different and modern world. In the literary critique of the twentieth century, Jean Iyatadiy believes that Mikhail Bakhtin (1975-1895) views the ideas of Lukacs and Goldman (Itabadi, 1999). Bakhtin looks at the novel with a linguistic perspective and builds the famous monotheistic (sound) theory based on it. In Bakhtin's opinion, "the author contributes to his novel (and he is absolute), but almost without direct language. The language of novels is a device of languages that mutually explain each other by means of dialogue" (Tudorov, 1998). In the novel of each character, a voice and any voice represent the thought of a group or social class that forms a coherent and complex set of personalities' dialogue in the novel. The characters are no longer the sole reflection of the writer's thoughts and opinions, and they have achieved complete independence. Of course, all the novels do not have a multi-lingual character and are monophonic. In short, the sociology of the novel analyzes this literary form because of its sociological factors to show the influence and hidden effects of social, political, cultural, and economic factors on literary production and thus achieve realities of society. "The five sociological factors of the personality are: social transformations and historical events, the role of personality

in society, the inhibitory factors of personality in the community, the confrontation of personality with others, the inner dimension and the social dimension of personality. These five factors derive from theories of sociology of the novel and the techniques and methods of characterization" (Burnoffet al., 2008). By internalizing the sociological factors, the writer will have believable and realistic characters, each representing a group and a social class, although the internalization of these factors in the characters has severity and weakness. By contrasting and confronting characters from two different races, various aspects of personality are displayed.

KhajeNizam al-Mulk policy

Politics or Sierra-Al-Mulk, "is a Persian book in the tradition of rule and the ethics and politics of former kings, by KhajeNizam al-Mulk, the Minister of the AlsArslan and the Maljshahr of Seljuk. He had a secretary's record and at the end of his life, at the request of Maltashah, Sīr al-Muluk or politics wrote the letter " (Shamsa, 2011). This book is one of the most important works of Persian prose in the 5th century AH. The style of writing a book is plain and clear and is an empty tune, and is one of the masterpieces of Persian language. The content of this book is believed by Farhro Yazidi, politician and conservative as a way of thinking. Various pieces of the book, which are compiled from various sources, include the author's advice, the Qur'anic verses, the hadiths, and sayings of the celebrities, stories about the kings, ministers and emirs, and some of his long tales are

recurred and spoiled. Khaje Nizam al-Mulk, like all ministers who cannot speak and advise direct kings. The characteristic of this historical text is literary dignity, the presence of heroes in the form of stories that are interrupted and attention to the inner spirits of the heroes. Khaje Nizam al-Mulk, between history and literature, has built a huge bridge called a story. The unlimited whole view of the entire unlimited voice of Khaje has been kept alive throughout history. A brief description of the stories has made the reader face the real. The policy was translated into French in 1996 by Charles Schaeffer and published in Paris. This book is an excerpt from a variety of short and long pieces that have been gathered from various sources. As the author concludes, "This book is both a wise and a wise, as well as an interpretation of the Qur'an, as well as the Prophet Muhammad (PBUH), as well as the Prophets of the Prophets, as well as the Sovereigns of the Faithful and the Fairies of the Just Kings" (Khaje Nizam al-Mulk, 1968). The provisions of this book are classified in the following sections:

1. Advice: All the seasons of the book, except for a few of them, begin with a catchy phrase that is about a part of the state's affairs. Of course, chapters 1 and 2 deal with the more conventional method of the religious proclamation, but as it was said, the remaining chapters are more practical.
 2. Quotations from the Holy Qur'an, the Hadiths of the Prophet and his followers, the words of celebrities and elders: the
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promises and hadiths generally do not exceed two or three more lines. And the writers of Arabic and Persian ethics narrated them in their works. For example, from these hadiths in the book of Nusayat al-Muluk, the writings of Imam al-Ghazali are alike.

3. Short stories: Includes a number of anecdotes that do not exceed a page and refer to kings and ministers and emirs.

4. Detailed theses: These stories sometimes go up to 10 pages that have been in terms with the characters and actions of the heroes, but the author's method of work is not to bring his stories with detailed explanations and precise descriptions. This is the story of a Bermikan that begins with paragraph 34 of chapter 41. Some of the tall tales: 1. BhrmamGor and Ross are enlightened 2. The Great Adam (Anushirvan) 3. The Imperial and the Politics of Mo'tazim 4. The Cochok and the Baloch 5. Azd al-Dawlah and the Judge of the ruthless 6. Soltan Mahmud and the ruthless judge 6. The individual 7. Sultan Mahmoodu is nicknamed "Request". 8. Fakhr al-Dawlah 10. Suliman bin Abdul Malik and Ja'far bin Barmak.

5. Description of the events of the age of the author: Throughout the book, there are four stories about the system of Nazar al-Mulk, all of which relate to the rule of Al-Araslan.

6. Historical narratives: The items that fall under this heading are chapters 44-47, in which KhajeNizam al-Mulk, for the sake of his fellow countrymen, has stated the history of some Kharijites who have left religion and state in the past in various countries. For example, Chapter 44 indicates the departure of Mazdak, which remains largely legendary and cannot be considered historic.

7. Commentary: Sometimes in the end of some chapters or anecdotes, three or four lines are added, which is a brief commentary on the preceding phrases.

Charles (1996) called his publication a "letter of the policy," but this book, called *Sierra-Al-Muluk*, is well-known in Persian writings; KhajeNizam al-Mulk himself did not mention the book in the text except on page 237, the phrase "in this book Garlic". It's just a word for a title that includes the word "politics." "It is a passage in the book that reads as follows:" This is the book of politics. "But this great book, as well as many other masterpieces of the Persian language, has seen the passage of time and the captivity of the scribes, and it was right to look at it in a scientific way that requires much patience." Hubert Darke of the Iranianologists of this important Rabr and after several years of research has provided a complete version. "Fiction has flourished in the Sassanid era, examples of which are the Ardashis book of Babakan and ArdahiVahrmatam. These stories

are based on fictional, historical and imaginative-religious stories"(Abadian, 2000).KhajeNizam al-Mulk according to Behaji's history, wrote his book in the form of narration and story, "Ghavameddin Abu Ali Hassan Tusi, KhajeNizam al-Mulk, 30 years old from a secretary in the government of Balkh to the authority of Alp Arsalan and Malkshah in the territory sometimes from the Turkestan border to Asia Minor and From Azerbaijan to Kerman, the days, weeks, months, and years have worked, and maybe have gone through anxiety, worried about things that have not been done, or of the slackness and betrayal of other brokers, and ultimately, those issues were written in the policy. Some of the titles of the various chapters of the book are the recognition of the Lord's blessing, asking for the work of religion, sending couriers, caution in the execution of commands, apostles and ambassadors, table and reception, arranging the load, Nova means hostages, women about and subordinates, and spending provinces. KhajeNizam al-Mulkis an example of powerful Iranian ministers. . He proved his ability to run a vast empire, whose rulers lacked knowledge and ability to manage political politics due to their chaotic character. The establishment of the famous schools, "Mussieh", also reflects on his thoughtfulness and his accomplishments, since military schools were the most important source of effective human resources for the stabilization of the Seljuk Empire. In addition, Khaje assigns his children and relatives to various government positions. For this reason, when Khataj threatened to dismiss

him from the post of minister, Khaje considered the survival of his reign as a condition for the survival of his post. Maleshahh, as if he was not able to administer the property without him, left him at the Ministry's disposal "(Tabatabaei, 1996). Khaje has a critical approach to the status quo and explicitly takes the position of the wrongdoings in the government (Khaje Nizam al-Mulk, 1968). A work can only be a masterpiece in one's own language or it can be praised in the world. In the policy of the Nizam al-Mulk, it was able to display a variety of techniques of prose, styling, dialogue, especially personality in a variety of different personalities. So that it is praised in the world. The character is the person the author crawls into and sees and senses the world from his point of view, with his feelings and emotions. The character may turn into the hero during the events. He creates the character of the incident and runs the story on the back with internal and external states. Khaje has written a policy on these points in order to reach his goal of ignorant awakening. The sociology and psychoanalysis of individuals and the contradiction between them is one of the most important analyzes of a story to achieve the goal of writing the writer from this perspective, this paper deals with the sociological and psychoanalytic analysis of personality from several perspectives by bringing several stories written by the author of the article into simple prose:

Anooshirvan and the old farmer:

One day, Anooshirvan came out with a group of close relatives of hunts from Madinah, passing through the village on his way home, and he saw the old man, the white man and head so sure that his life was almost 100 years old, warm and cultivate. As long as the old one goes, he is planting walnuts Anooshirvan, who knew that the walnut tree was long in the number of trees and that it lasted twenty years from the time of planting, so that the man was surprised by the work, and said, "How old are you?"

Amir!

-We will know when this tree will be loaded?

-Blue or Amir!

- How long have you lived and how much hope you have in life?

If Amir does not get me this tree, what do you do?

What are you doing?

- Or Amir! Others have been eating and we are working to get others to eat.

Anooshirvan, who was not expecting such an answer, was surprised and pleased with her old response and gave her an admonition and commanded her to reward a thousand dinars. When the man grabbed it, he turned to Anooshirvan and said: "I asked the emir I used to eat others, but it was astonishing that nobody used the tree earlier than myself and I got the fruits of it sooner than the others". Anxiously asked, "How old is he?" Amir, if I did not feed these gizzards, would Amir ask me this question and give me a thousand dinars? So this was a thousand dinars of these beans, for me. Anooshirvan once again praised the old man for wisdom, and ordered him to reward another one thousand other dinars. The main characters are narrative: Anooshirvan and a farmer are old. Subjective narrative: close to the Shah. The character of the story in terms of transformation: The character of Anooshirvan is dynamic because he changes the words of the old man. Stylistic personality styles in terms of structure and texture: Anooshirvan is a typical personality, a brigade, a representative of the class and a group of people and society in the class and people who have the same virtues and behavior. When we recognize him, it is as if we knew thousands. His age is a symbol of the righteous kings who are paying attention to peoples. Story character in terms of functionality in the story, background characters: the companions and close relatives of Anooshirvan. The character of the story in terms of internal character: The old farmer's character is comprehensive because he has many characteristics. He is a knowledgeable and intellectual farmer. The character of the story in terms of traits: The character of Anooshirvan is white, because his

behavior is fair. For example, in dealing with a farmer, he is old, calm and gentle, and praises the man, and he rewards him twice.

Opposite characters: The old man's personality is at the forefront of Anoushirvan. Stylistic style: Characterization is both direct and indirect, since the systemic attributes of the system are directly from the appearance of the old man and his thoughts and ideas are sometimes indirect and sometimes, for example, the old man is defined by his appearance and shows the conversation within him. Personality of the story in terms of psychology: Psychologically, the farmer has an altruistic, gentle and calm personality. Because they take conscious steps. The young man, though he is a king, deals with the old man and pays his healing. One of the issues raised in the psychology of the altruistic personality and the help of his fellows is that "this issue as a Good moral character in classical stories has always been one of the characteristics of the heroes, helping others is a self-enhancing factor. And he has a collectivist personality because he is trying to succeed all human beings. This is a way of life for balanced human minds who always think of the interests of others in life The character of the story in terms of sociology: sociologically, the character of Anoushirvan has been a just and popular kingdom that is not just in the palace and plays an important role in society, and the old man is from the farmer's class, and in the face of the king's hands and feet It does not lose and wisely behaved. The action theory corresponds emotionally to this story because it flows through the thought of the writer's conversation.

Curse on the caliph

It has been narrated that during the Caliphate, Umar was brought to the night when he turned around in the city and became aware of the people. Then, along with Zayd bin Aslam, he went on an unnamed dress in a couch and a brasserie. The conviction that on the outskirts of the city and away from The prosperity of his eyes fell to the ruined wall of the light coming from behind. Asked Zaid to see what was happening at this time of the night in the ruins of the fire. As they approached and stood behind the wall, they saw that the old woman was flaming fire and another door over her shoulder and her two children laid aside. God gave me and my children a lifetime of their own. Without knowing that we are hungry, God has commanded you between me and him, and I have brought a complaint from such a caliph to you.

Omar, who did this, went ahead and sat down at the old woman and asked, "What are you doing at this midnight in this baby?"

"I am poor and I do not have a house in Medina and I do not have bread to feed my children. Because these children are screaming about hunger, I have taken refuge from the shame of the people here, and when the children awaken from hunger, they have something other than water in it and I'm showing them on the fire, and in the hope of eating food, the poor will again fall asleep because of the

powerlessness and hunger. And with this trick, I have been keeping them alive for two days.

Omar, when he heard this, said: "O woman, you have the right to curse Omar, and to judge him for God in vain, but only a little while, so that I will return."

After the ruins came out, he quickly went home and took a bag of flour and a bag of oil and beans to take them to ruins. He said, "Or, let the caliphs put bags on my shoulders."

Omar replied: "O Zayd, if you carry these bags today, on the Day of Judgment, you will bear the burden of Omar's sins."

So the bags were picked up and quickly returned to the ruins, and some chickpeas and oil and rice poured into a pot and the woman also provided flour and baked bread, and woke the children and were happy to eat bread. When they left the hunger, the woman and two He took his son to his house and said to the woman: "Woman, let Allah pass through the deceit of life, and let his God pass."

The main character in terms of narrative: life. Narrative characters are narrative: Zaid Ibn Aslam, an old woman, her children. The personality of the story in terms of transformation: the life of a personality is dynamic. Because the life of a personality is patient and talented, he is God's. And is described in the curse of the old woman,

the patient. He is not angry and comes to the hunt for the old lady. The character of the story in terms of structure and texture: The character of life is symbolic. He is a symbol of a believer, thinker and authoritative, who, with his own choices, prevents the anguish of peoples and common people. Story characters in terms of functionality in the story, background characters: Yar Omar Zeidbin Aslam, an old woman. The character of the story in terms of its internal character: Omar has a comprehensive character throughout the story, described with the descriptions of the system of property, and then his compassion for the old woman and his children. Personality style in the story: indirect characterization, because the system's statements are indirect from the thoughts and tactfulness of the characters. Opposite characters are the opposite of Omar and the old woman. The penis judges hurriedly and curses Omar, but linger for patience. Personality of the story in terms of attributes: Omar has a white personality, because throughout the story is kind, good and tactful. Personality of the story from the point of view of psychology: In terms of psychology, Omar has a promising, hard-working personality and kind of friend who goes to help the old woman to prevent the woman's abhorrence and displeasure, and hears her pain. And helps her.

The character of the story from the sociological point of view: Sociologically, the personality of life is a gentle and calm personality, godfather, because he listens to the old woman calmly and kindly and takes steps to solve the old woman's problem.

Dog intercession

They said that in the past days Amiri was in Merrow, and was greatly fortunate, and his adventure was that he was oppressive at a young age, and that he had suffered a great deal of harm from his people, to life and property. But when he suffered from youthful passion He fell into the wickedness of his mistakes and turned to God and repented; and whatever he had received from his good deeds, he did not stop doing it and, as much as he could, he was doing in the public affairs; Once upon a time, it erected water wells and caravansaries and built a mosque in Maraw. It was finally decided that it would be a way of pilgrimage to God's house, so whatever the servant and bondwoman freed everyone in the path of Allah and turned to Hajj. At the height of his journey, his passage to Baghdad fell, and it was as if several months had passed in that city. A woman in a dog's alley saw that herding her whole body and a miserable animal was on the brink of hunger and the suffering of the disease on the brink of death. He complained to the man and said to himself that he had created this animal and his love for him would not be right. So he immediately gave him some bread and torn him and gave it to his dog, and then a string on his neck Fastening him and taking him home with him, he washed some water and rubbed the animal with an old man until he had eaten the whole body of the animal. Then he left his servant to insist on it for several days, Animal. Somebody came to the rescue of a dead animal and Johnny recovered from the disease, so that ten men could not drive him out of the house, and the animal did not

leave her. Time passed and the man died. One night, a man of Persa dreamed him and saw that he was a resident of Paradise and enjoyed his dignity and honor. Zahid asked him: "You have been oppressing the people in your youth for so many years. What you have found this species and God has given you paradise. -And it's a pity that all the good and bad did not bring me any good, and when I drowned all of them for the sins that I had committed and the mistakes that had gone from me came back to hell. But when the owner of Hell took me, it was suddenly a bounty that came to you when you gave it to the dog and the goodness that you gave to him. So, immediately, my lord took me away from the owner of hell, and led me to my paradise. Now, you see, love is so kind to the dog, so love to what will human beings and God will reward those who are good for the Muslims?"

Narrative character is Amir. Subordinate narratives: Perezhad, Sucher, Servant, Hell.

The personality of the story in terms of transformation: dynamic, because the emir was a man who was oppressed and then turned into a good man. He freed his creatures and his servants and served the dog. Stylistic personality styles in terms of structure and texture: The character of the emir is symbolic and allegorical. He is a symbol of a human being who endangers himself in order to save his life and compensate for the loss of life, and he has been restrained from the dog. Story characters in terms of function, background characters: servants, maids and servants, the hater, dog. The character of the story

in terms of attributes: Amir's character is in most parts of white life because he was oppressive in his youth, but himself He has come to serve people and has defended the rights of people and even animals. The character of the story in terms of its internal character: Amir's personality is a comprehensive personality because he is active and altruistic with all the physical and mental aspects of the story.

Characterization in the story: A direct and indirect characterization style along with *wagghah* (internal conversation), because in many cases the narrator shows the behavior of the person and the ego, for example, during the dog's course, the dog that is in the religion of Islam is unclean and it has an illness and it is likely to be contacted. The release of servants, and the construction of public places are the hallmarks of the great character of the emir. Contradictory characters in the story: The opposite characters with the emperor are seemingly forsaken who only worship.

Personality of the story from the point of view of psychology: Psychologically, the personality is inexperienced and trying hard on religious paths. His insistence on repentance and compensation for past errors is that he bends against the dog and tucks his neck to his home. Treat your hands. He will get his property to go to God's house.

The states of the characters of the story in terms of sociology: Sociologically, the emir has a reckless and regrettable character, which in many cases, such as rescuing a dog, chooses a high-risk and short

path to a long and safe way. That is, the dog is not at first handed to others. It is socially monotonous kingdoms that return to recovery as a result of the evolution of mind and age, and compensate for it.

Yusuf and Karsaf

They have said that in the days of the people of Israel, if a man of this people, forty years, worships the worship of the people and does not sin in any way, and there is no error from him, the Almighty will satisfy his three needs. A man of this descendant, Youssef, took the path of worship and arrested himself from sin and rebellion to the Lord, and spent his night and day in worship. For many years, Joseph did not spend the day at dawn and worshiped nothing but worship. When he was forty years old, he thought with his own thoughts about what the Lord would have for the life of his efforts and worship, because he himself could not make a serious decision, he decided to find a friend of friendship and consult him. He searched a lot, but everyone seeing and going to consult with him, he doubted that he might not be worthy of guidance. Finally, the day when he came home, seeing his wife, who was called Karsaf, thought that in the world no one is closer to man than his wife, and that the good and evil, the ugly and beautiful woman and husband are interconnected, so it is better to Talk to his wife. So, after a conversation, his wife said, "O man, ask God to make me a beautiful and beautiful figure so that you will come home whenever you come and see a happy face, you relax, and God Thank you for her beautiful creation. Joseph Adams accepted his wife

and asked God to give him a beautiful face to his wife. He was satisfied, and the woman was getting more beautiful day by day. A little bit of selfishness and shame attacked the woman and thought that because of me, why you should live with a man who makes bread difficult and difficult to eat, I have to become a wife of kings and emirs and so. In short, the woman did not live with such thoughts and left her husband and children free from cooking and washing her clothes and tightened the field every day. After all, Joseph, John came and prayed and said: "O God, this woman has plagued me, my revenge on her, and her appearance as a fool in the back door. The second prayer of Joseph was also fulfilled, and the woman went to the barn, and she went around the house at night and brought water to the water. For a while she suffered, and Joseph, angry and frightened, prayed for her curse that God had an envy and woman I was the first to tell you that what you thought of yourself from the beginning was the best, and I called for another mistake. Another time the Lord fulfilled his third prayer, and the woman became his first one, and thus, after consulting with the unconscious and superficial person, forty years of worship became ruinous and did not achieve anything.

The main character of the story is narrative: Joseph. The story's characters are narrative: Karsf. The character of the story in terms of evolution: Joseph Stahne and Karsfare dynamic. Because a man is only a fool of Abedi who worships forty years to receive the world and ultimately counsel ignorance and eliminates the ignorance of the year of worship. But his wife becomes proud of the first change that

becomes beautiful. I regret getting worried, and finally I'm sorry and regretted in the first form. The character of the story in terms of structure and texture: Youssef's personality is stereotyped or stereotyped because he is an Abedi of the people of Israel who only worships for want of forty years.

Story characters in terms of functionality in the story, background characters: Karsf.

Character of the story in terms of attributes: Joseph's personality is throughout the story of gray. Gray characters are in the sense of the word personality (that is, they are not brigades, of course, in most cases) the behavior of these characters depends on the situation in which they are involved. A white person may have a bad answer with good because of the principles that it adheres to, but the gray personality is not the same. His behavior, when not in his favor, may even be abominable (when Joseph called for his wife to be like a bear) and sometimes even as a saint. This kind of personality can make the story better than predictable black or white absolute character. Gray characters are usually layered and multidimensional (in the sketch). The prediction of their behavior, unlike the black and white characters, is not an easy task. Gray characters do not have a place to set up, they are individual characters and with their own characteristics.

Story characters in terms of character: The character of Joseph throughout the story has a simple and inexperienced personality. For

example, this is evident in her 40-year worship history and his requests from God to his wife, in addition to the simplicity and timidity of Joseph after the first wish that is convinced by explaining Kersaf that he is young and beautiful.

Characterization in the story: An indirect characterization style, since the introduction of characters in describing the appearance and scenes and the manner in which they are dressed is not expressed by the narrator, only in conversations exchanged between individuals. Khaje system carries the character of a character based on one of the characters in the community.

Antagonistic character in the story: The opposite is the character of Joseph, his wife, who, in his fellowship with his husband, seems to Yusuf to be an expert and experienced expert, and when he comes to pray, he becomes pride and arrogance. And with his wisdom revealed, Yusuf makes the second prayer.

Personality of the story from the point of view of psychology: Psychologically, Joseph is trying and hoping to reach the stage of prayer. But ultimately he feels humble after the first prayer is answered. The character of the story in terms of sociology: In terms of sociology, Joseph has a wicked worshiper who trusts him after forty years of difficult worship.

Alexander's Awareness

Have argued that the time Alexander the Macedonian victorious in the battle with Dara, and reached Iran, seized all the property of the King of Iran. The King Achaemenid had a lot of necrophies behind his curtain, including one of his sisters and his other daughters who were more than beautiful. Some of his cousins and his companions, Alexander, urged him to choose among the woolly-clad beasts a beautiful wife of his own, and in order to force him to do so, they tried to bring Alexander to the interior, seeing one of them as he loved those beautiful beauties. The young Greek gazelle who was very wise and nimble said: "You are friends. Or my enemies?"

- How can we be the enemies of Sardari like you?

-Why are you wishing me to fail?

-What has led to such a conclusion, or what an error has inspired us!

-but this...

-You do not know that we have already overcome the men of these people, but it is not far away that if I listen to your words and I will follow such a link, then the heads of the army will also be chosen by the Iranian wives, and then the Greek army will follow their

commanders Not from men who defeat Iranian women and this disgrace will remain forever.

The main character in terms of narrative: Alexandria is Macedonian. Subordinate narrative: Dara, sister Dara, Nadiman, Alexander's companions.

The personality of the story in terms of transformation: Alexander's personality is static because the story is held in a short section with a scene and there is no chance for change.

The character of the story in terms of structure and texture: The character of Alexander is a symbolic sign of the status of the victorious king at that time. The king is victorious, sane, possessive and dignified. Personality of the story in terms of function in the story, background personality: Alexander's squad, Nadiman, Mahrooyan, Palace of the Dara.

The character of the story in terms of traits: The character of Alexander is white because he plays a key role in the short story.

The character of the story in terms of character: The character of the story is comprehensive because it has many features.

The personality style in the story: direct, facial expressions, and speaking is expressed directly, because the system itself describes the character (the wise total) of the character.

Opposite characters: The opposite is the opposite of Alexander, his nephew, and his closest intrigues, who give him an erroneous advice. They have to marry an innocent beautician.

Personality of the story from the point of view of psychology: Alexander's psychology has a promising, diligent and intelligent personality who goes on to enjoy his life for his future victories.

The personality of the story in terms of sociology: Alexander's sociology has a brave and brave person. His voice is a voice representing the thought of a group or social class. This story can be interpreted with a mutual viewpoint, because Alexander takes the front of the adversary.

Homs fence

Amr Aban Abdul Aziz is one of the number of emirs who have enjoyed fairness and honesty. One day, the governor of Homs wrote a letter to him in which he informed the caliph of the damage and destruction of the fence of the city, and that he needs the gold and wire to repair and repair it and ask the caliph to help him. And give it the money you need. After reading the letter of the governor, Abdul Aziz

wrote to him: "If you can treat people with justice and do not resort to tyranny, and in your work, you should always remember God, and with the oppression of the weaknesses, God's anger does not require a fence you will not have. But if you open up oppression, and Allah remembers the virtue of the fact that the most solid fences will not keep you safe, and the wrath of God and the anger of the people will roll you down, and this is my command: Provide Homs as a barrier to justice, and avoid paths of oppression and fear; you will no longer need mud and clay.

The character of the story is narrative: Omar ibn Abdul Aziz. Narrative Subjects: Homs is the provincial governor. The character of the story in terms of transformation: Static because it is a short story, we do not understand what changes in personality occur. Structure and texture of the personality of the story: The character of the caliph is symbolic and allegorical. He is a symbol of the just and justice judge who does everything for the comfort of the people.

Story characters in terms of performance, background characters: The governor of Homs. The character of the story in terms of traits: The character of Omar ibn Abdul Aziz is white because he is a just judge for the Iranian people. The character of the story in terms of its internal character: The character of the Khalifa is a comprehensive personality because he is active, diligent and just in all his being, both physically and intellectually.

The characterization style in the story is a direct and indirect military characterization style along with the narrative of the whole wise narrator. Contradictory characters in the story: The contrasting characters in terms of justice and truth are the ruler of Homs, in contrast to Amr Aban Abdul Aziz. Because the caliph ordered him to righteousness. Personality of the story from the point of view of psychology: In terms of psychology, the character of the caliph is hoping to justify the Homs ruler and trying to establish justice in Iran. His insistence is that he will write a letter in front of the governor's request to draw a fence and write him. Invitation to justice. State of the characters from the sociological point of view: Sociologically, the caliph has a just, brave and brave personality. One of the characters in the heroes is helping others to strengthen themselves.

4. RESULT

Syr-al-Muluk or politics is a type of literary-historical prose that was written in the fifth century. The victory of Tugril in the stomachs in 431 AH. It is the initiator of the Salajeq period in Iran. An age that peaked as the 10-year kingdom of Alp Arslan (455-65 BC) and the twenty-year reign of his son Malik Shah (484-485 AD). Of course, this period of the unity of thirty years should also be called the Minister of the Khaje Nizam al-Mulk era. He was the wise counselor of Seljuq's sultans, who encouraged his departure, on the tradition of Iranshahri, as

an absolute kingdom, and in his book, the politician not only gave a theory of the way of governance, but also hoped to present a precise plan to build the Eastern Empire in accordance with it. But KhajeNizam al-Mulk, like all ministers who cannot entered to the discussion and counseling, writing about the direct kings. The characteristic of this historical text is literary dignity, the presence of heroes in the form of stories that interrupts and connects. It is due to the inner spirits of the heroes. The system of Nizam al-Mulk between history and literature is a solid and well-known bridge called Storytelling. The unlimited whole view of the entire unlimited voice of Khaje has been kept alive throughout history. A brief description of the stories has made the reader face the reality. In addition to introducing the policy, six narratives in terms of character and characterization in the field of fictional elements were examined in sociology and psychoanalysis of literature: these characters have a significant role in the processing of stories and the expression of concepts and meanings in the review of character and personality states, one can conclude that most characters are the result of imagination and reality. Some characters are in contradiction. The righteous Shah is at odds with the wrongdoers of the emirs and the wise are in conflict with the ignorant. Characters in terms of function: The subordinate narratives of the kings (Anooshirvan, Omar, Amir Marv, Alexander, and AmrAban Abdul Aziz) have a symbolic character. The symbolic kings of the symbolic person and the people are the field. The Zahed of the Israeli people has an allegorical character Omar is the goddess of fortune telling, the doodle and daddy, but a little bit of people's ignorance. The governor

of Homs and the wife of Youssef (Karsf) are selfish and monopolistic. On the other hand, Amrrabon Abdul Aziz and the governor of Homs are also two opposing characters. According to Omar's characteristics, Alexander is white. Gray ishemisphere. In terms of internal characteristics, Anooshirvan, Alexander, Farmer, Caliph, Amir are comprehensive because they are subject to change in their character in the story; but Joseph is simple because it is one dimensional. In the context of the characterization process, all characters are presented either directly or indirectly. Of course, in proportion to the presence of each character, characterization in the story introduces him from the direct to the indirect method, i.e., the role of a character in the story. The more his scenes are, the longer his presence, the more indirect his characterization. For example, Karsf and the governor of Homs do not say anything other than short sentences, in other scenes they are introduced by image and performance. The sociology of stories says that one of the characters in the heroes is helping others to self-reinforce. Squandar is a voice representing the thought of a group or social class. The character of Omar is merciful and calm, godly and righteous. Yusuf has a pure and one-dimensional personality who, after 40 years of worship, trusts without reason. In the study of the psychology of all the kings who come from selected stories, they come from promising and hardworking characters who are influential figures. Anooshirvan, Amir, Alexander, Omran Abdul Aziz Shuja, Delaware and Shah are just and gentler and prospective. They have a kind and altruistic personality whose presence and justice bring peace and relief to others' imagination.

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