Analysis and structure of the story of “Namaki” according to Bruno Bettelheim Viewpoints

Mahnaz Karami
Member of the National Foundation of Elites and Teacher at Fars Province, Education Department of Fars, Iran.
Email: dr.mkarami56@yahoo.com

Abstract

Many scholars believe in the educational aspect of arts. An art represents human’s inner world and plays a vital role in his psychological and emotional development. Literature is one of the liberal arts and story is a literary form that contains the cultural characteristics and beliefs of a nation and reveals the people personality traits. Bruno Bettelheim has theories on the impact of folktales on the integrity of the child’s personality. This article tries to analyze the story of “Namaki” from psychological viewpoint according to Bruno Bettelheim theories on the legends and folktales. This story is one of the famous legends of Farashband, one of the southern cities of Fars province. It was concluded that the story of “Namaki” as well as other legends, narrates the story of making efforts to achieve integrity and unity of personality in an indirect way.

Keywords: legend; folktales; character; the legend of “Namaki”.
Introduction
Man is accustomed to make plans in his mind before begin to do a work. In the fight with enemy, he also makes plans in his mind on how to win the fight. As in the past, before hunting, the men planed the ways of hunting and then the ways of defeating in their imagination. So, they trusted on their triumph in the real battlefields. Demons and giants were important entities in ancient period and the people tried to justify their impacts on their lives. They visualized beauty as kind and beautiful fairies and ugliness as ugly demons and giants. This article tries to investigate the legends according to Bruno Bettelheim viewpoints, as an Austrian-American psychologist and writer of twentieth century. He believes that meaning is very important in the children’s lives. If a child is raised in meaningful way, he or she will suffer fewer problems in adulthood. Art, literature and folktales are among the best means of giving meaning to their lives. “The Uses of Enchantment” is one of his works which analyzes folktales from psychoanalytical perspective. In this article, “Namaki” is analyzed from psychological perspective. It is one of the famous legends of Farashband, one of the southern cities of Fars province.

Methodology
This research is a fundamental, theoretical and cross-sectional study based on documentary data collection method. The data were collected through study of related poems, articles, and books. Since the variables are qualitative, the obtained data were analyzed in descriptive and logical and inferential way.

Results
The structure of the story of “Namaki”
The study of the structure of legends is based the literary works structures and identifying their forms. Division of the literary works according to the distinctive characteristics is one of the categories of studying structure which involves structure, content, heroes, time and place of the story. Folktales are usually transmitted orally and sometimes they are synonyms of fairytales. The protagonist of the story of “Namaki” is a little girl and there is a giant called “Golak” with physical traits such as being short, fat and thin that they have no effect in the name of the story. This story is narrated by different names such as Namakak, Namaki and etc. Namak is meant “salt” and it is holy in Iran and particularly, this region culture and it has been mentioned in many proverbs and stories.

The characters of “Namaki”
One of the most important parts of the legends that have helped the psychologists in identifying children’s personalities is characterization. Any narrator needs characters to narrate his story. The Iranian folktales characters are human, animal, plant, and the character of natural phenomena (Haj Nasrullah, 2002). Therefore, human characters have main contribution in progress of the story, especially among the main protagonists of the legends. They are free from any physical defects, despicability and untrustworthiness; even the antagonists are famous for being smart and cunning.
Fairytale solve dilemmas of existence clearly and they let the children to be involved with the problems. These characters are not dual, but they are good or bad, black or white. There is no intermediate character in the folktales. These traits must be separated; since children are not able to understand a person with dual characteristics. He must choose one of the two characters as a
paradigm. A child chooses the character that provokes sympathy or disgust and he wants to be like that character.

Good and evil are visualized in the form of characters and their actions. Vices as virtues are always present everywhere. Just as in real life, good and evil are everywhere and every person feels attraction toward both of them. There are human characters (mother, daughters, shepherd, king and his companions), animals’ characters (sheep), plant characters (reed and willow trees) and the imagery characters (Golak) in the story of “Namaki”. Among these characters, Golak(giant), mother and reed speak. The badness of Golak(giant) is attractive. The holder of the dominant power is a man and nothing is said about the father’s death.

a) Human characters

Human characters of this story are: mother, daughter, shepherd, king and his companions. The mother is the first and the only person in human life that the child takes refuge to her. So the child relationship with her mother is the beginning of a basic definition of mother. But “because of their deep attachment to their own mother, the children could not have a definition of her, unless they rely on a third person. A necessary step toward independence is to learn that “I cannot rely on someone other than my mother,” so that, they learn later that they can manage their lives without relying on others. The child establishing a close relationship with the other person feels that if he prefers his mother to other person, it is his decision not others, he feels that he has no freedom in his selection (Bettelheim, 2002).

Mother of this story is a woman with seven daughters that each of them is responsible for closing seven doors of their home. In the city that the events happen there, the parents tended to have male children to help them on the farms. When a woman delivered daughters several times, she had to bear the blame of her husband family. Of course, this was true of all families. In this story, a woman has seven daughters and she wants to punish her little girl (who has brought the giant to home) by sending her to serve him fearlessly. The little girl is protagonist of this story. The other girls are under her shadow, and they are only mentioned at the beginning of the story. The shepherd also appears at the end of the story and he says others what he has heard from the reed. In the final episode, the king and his companions appear and this depicts that the rulers come when an incident has occurred.

“Namaki” is the main hero of the story and she is the seventh girl who forgets to close the seventh door and the disaster begins: a giant enters home and they should serve him. As before said, her name is originated from a holy substance, salt, that represents its sacredness and symbolic status in folk belief. Respecting salt and bread was sign of generosity and sportsmanship. Sometimes, believe in salt can be considered in the category of fetishism. The history of Fetishism dates back to eighteenth century when the Portuguese travelers to Africa found that the native Africans believe in some objects such as tree, fish, plants, rocks, some animals, wood, hair and nail and consider them with magic power. The Portuguese called them fetish, it means talisman and their beliefs fetishism (Fazaei,1977). The pregnant women and children and all beautiful and expensive things are exposed to the danger of jealousy and evil eye. Therefore, they should be protected against evil eyes, so they are protected by talisman (Masse, 1976). In the past, the people put salt in a piece of a cloth wrapped over the shoulders of children as an amulet and hung it on top of the houses. In Iranians religious beliefs, salt has a
Salt has a dual meaning. In the Bible, it is also a sign of divinity, and also a sign of grace and dignity. It is believed that if salt is poured on the table it brings misfortune and if it is placed on the fire, it protects the man against storm (Karimi, 1995).

Salt has a medicinal usage in the urban, rural and nomadic areas. Therefore, the people relate holiness of the salt to dowry of Hazrat Zahra, the daughter of the holy prophet (Hedayat, 1955). It is also used in prayers and amulets and curses.

The people’s beliefs in this region are divided into several categories: belief in blessing of salt and also the substance used for eliminating evil eyes and neutralizing magical power. People believed in evil eye in the society that Magi ruled out and the people with evil eye were considered devilish and they were abandoned (Razi, 2002). This belief is also associated with the belief in the sanctity of salt.

Shepherd who narrates truth appears at the end of this story and he is the symbol of prophecy who tells fortunes. The religious symbol that appears as a sage because of the different duties and in this story, it brings calmness by finding of the lost girl (Namaki).

b) Animal characters
Sheep and the lion that has eaten the girl are the only animals appear at the end of the story. The characters of this story are symbolic. Goat is the symbol of restlessness and liveliness and lion is the symbol of power.

c) Plant characters
There are two plant characters including reed and willow trees in this story. Reed in Sufism is the symbol of a mystic devoid of passions and who has left the materialistic belongings and for this reason, he is superior to others and acts as a mediator of grace and truth.

Hear from the reed because
It tells the tale of separation
The shepherd hears the reed’s songs and it is the symbol of fortunetelling. Reed uncovers the mystery of the girl’s death. When the secret is revealed, it tells the secret and speaks from the tongue of the girl; hence it seems that it refers to reincarnation and transmigration of the dead man soul in the plants.

The other plant character is willow tree. Tree and plant are each other symbols in Persian poetry, and hence the verbs that are used for plants are used for hair such as growing hair and etc. On the other hand, the low-hanging branches and leaves of the willow are called the hair of the willow tree. Hyacinth is also used as simile or metaphor in poetry.

Poets often consider hair as symbol of the life force and liken it to the magic forest and creeping plants. The resemblance of hair and plant is its smell, twisting and also its color. Hair is also a symbol of supernatural forces and wisdom. In addition, it offers meaningful expressive of inner beauty. In the epic story of Zal and Roudabeh in Shahnameh, Zal climbs to the top of the castle via long hair of Roudabeh.

In the story of “Namaki”, her long hair prevents her from running away by hanging on the willow tree and after her death; it converts to the sign that depicts her existence until her death is expressed by the reed.
Another related topic with plants and hair that are mentioned in the story is cutting of hair which has been mentioned in two parts. First, when the giant enters home and asks the members of the house to serve him and the mother asks Namaki to serve the giant. In the second time, the girl narrates the events from the tongue of the reed. As before mentioned, the verbs used to describe plants and hair are the same. Cutting is done for beauty and if it is done forcefully and unwanted, it is the sign of grief and criminal. Cutting hair is the sign of mourning in our culture. In the past, women cut their hair as a sign of mourning. The oldest witness to this tradition is the myth of Gilgamesh. It is also mentioned in the Shahnameh. This ritual in Iranian culture represents mourning that point to symbolic suicide. In this story, cutting hair was result of negligence and failing to close the seventh door due to fear and ignorance. In the past, the people took an oath on hair. In Judaism it is believed that the spiritual force is hidden in hair.

d) Materialistic characters
The materialistic elements in this story are: water, house and plain which each of them has a symbolic meaning. Every water flows, it is developed. Water symbolizes flourishing, and it expresses the connection between water and life. Where hair and plant can symbolize each other, so they have a symbolic connection and they make the symbolic triangle of life. Sometimes hair portrays water and waterfall in painting or poetry and they are used as vehicle for expressing each other. In the story of Namaki, water symbolizes transition and its purity symbolizes innocence of Namaki that a reed grows from a drop of her blood besides the water and uncovers her secret. In this story, spring expresses the relationship between the world of living and the world of dead. This symbol has a close relationship with water as a source of life. In addition, water can be devastating power, so spring has a dual symbol. The mother and her seven daughters live in a big house, but it is enclosed by walls, and it is symbol of confine before plain (home of the giant) that is unlimited.

Imaginary characters
Imaginary characters are fictional and legendary characters existed in human imagination. These characters are usually symbolic. The giant in the story of Namaki is an imaginary character. According to Bettelheim, the folkloric or legendary characters are usually symbolic, and each of them represents a part of the human conscience. The giant is a symbol of human nature that, unlike realistic ego, that Namaki symbolizes it, is the place of our unlimited wishes. The wishes that might be fulfilled; otherwise, they cause disaster (Bettelheim, 2002). In this story, the giant (id) takes Namaki (ego) after challenging the material desires (tea, food and sleep) and ego is child and the giant is id.

Setting
“Combination of the setting and the characters in the story are presented via time and place” (Jolaei, 2002). Setting in this story is tragic; since it includes death of the protagonist, and it seems there is a belief in reincarnation. Because a reed has grown from the blood of the innocent girl and the reed narrates incident from the tongue of the girl. Qazvini in its famous ballad writes: “Tulips have grown from the blood of our youth”, red color of tulips symbolizes the blood of
innocent young people. According to Shahnameh, a plant is grown from the blood of Siavash and it is not only a plant but also the symbol of immortality of martyrs’ blood that visualizes the testimony of the great men and also martyrdom as the greatest force of human being that protect society. According to Eslami Nodoushan, it symbolizes memorials.

At that time a plant was grown from the blood
Where that statue was abolished
I’ll show you that plant
That is called the blood of Siavashan (Firdausi, v.3, 153)

According to the Greek mythology, the pomegranate tree was grown from the blood of the son of Zeus (Yahaghi, 1990). In the story of Namaki, the voice of the reed represents the blood of an innocent that awakens people and it is sign of return from the world of the dead.

Time in the story of Namaki
In the story of Namaki, time is associated with the day and night that the events are happened, since time does not affect the story process. Day and night are the symbol of light and darkness, the two entities mentioned in Manichaeism and Zoroastrianism. In Quran, God has made known as the symbol of light. “God is the light of the heavens and the earth” (Noor(light) / 35), “Our prophet came to you from God by light and book” (Al-Maida/15). The Holy Quran divides the people into followers of God and followers of Satan, or in other words, believers and unbelievers and mentions subcategories for each group and points that God guides believers from darkness to light, and evil that its symbol is Satan guides disbelievers from light to darkness (Al-Baqarah/257). The right way is guidance from darkness into light.

In the story of Namaki, the giant enters home at night and leaves there with little girl and both of them leave home at darkness and the secret of death (truth) is uncovered in day. In other words, they move from darkness to light. Although the little girl dies, she wins. Because she has taken from darkness into light and her death is a symbol of spiritual death.

The minstrel of general and specific;
Die as me to become released (Molavi)
The event is happened at night (the giant comes, takes her and kills her) and at daytime, her secret is revealed. Since the story is narration of movement from darkness to light and the secret of the little girl is uncovered by the reed, so it depicts that the little girl has moved from darkness and ignorance of recognition of her personality to light and perception of herself and existence and since the giant does not exist in day, her hair and blood have remained there, her long hair has tied on the willow tree and it indicates that the man gets familiar with his hidden forces after identifying himself and makes efforts to improve his life. It can be explained that the child perceives herself and finds solutions for her problems and her soul joins the reed and the reed is the symbol of a complete man in mysticism, so the child achieves integration of her personality.

Location
There are two locations in this story: first, the house (limited place) which can be equal with the inner world and the plain (unlimited place) that can be matched with the real world. After hearing this story, children understand that there is always a door from inside to outside. Giant is symbol of animalistic ego that indicates the material needs and also the man’s need for community and the outside world. In the story, the giant (animalistic ego) takes the child
(humanistic ego) outside and the fear of encountering with outside world and anxiety of separation from the safe homeland institutionalized in the symbol of house and anxiety of encountering with less familiar world are represented as giant. Ignorance of something causes to fear of it, as well as unknown way causes to fear.

Cultural features
Literary genres including, stories and legends are best substrates provide proper training and culture. Folktales are not optional in this regard. In the story of Namaki, the features of Iranian culture are evident; respect for bread, salt, and belief in fetishism such as holiness of salt which is manifested by the name of the protagonist called Namaki, and hospitality which is one of the Iranian socio-cultural constructs taken into consideration in the story. These features are respected from national and religious viewpoints. In the Iranian-Islamic culture, guests are respected and as long as they are at home, they are protected against mischief even if they are our enemies.

Analysis of the story from the linguistics perspective
Folktales are treasures of the local vocabularies which they are used less or they are not used nowadays. This story is not exception in this respect. There are words used for describing mother (di), child (rood), woven hair (pal) and etc as slangs that have been forgotten especially by the educated people. Repetition of some phrases in the story denotes emphasis on an event. In this story, two phrases, one quoted by the giant and the other by mother are repeated several times. The words repeated by the giant four times state four materialistic desires: tea, tobacco, food and sleep emphasizing the good tradition of guest hospitality that the Iranians are well known for it. The mother’s words are uttered in response to the giant orders denoting blame and emphasis on this point that human destiny depends on his behavior and conducts in different situations, and it is the result of his good or bad conducts and he is responsible for his fate. The scholars have stressed on these moral teachings. As Baba Taher writes:

Do not behave so that you are fallen
Otherwise, the wide world becomes narrow

The language of fiction is dialogue and most of the words are uttered incomplete; the sentences are short and simple. Only three characters, mother, giant and reed are talking in the story and no word is heard from the little girl (protagonist), and her speechless can be a sign of her astonishment facing with outside world problems. As it was said, the story begins with “once upon a day” and this sentence depicts that this story happened long time ago and for ensuring that it was happened in the unknown period in the past, and the child feels security against the attendance of giant. The final sentences at the end of the story are the same in order the child to believe in the happy ending of victory and become hopeful. It means that although the story was the story of the little girl’s death, but it will have a happy ending for children.

In most folktales, the tone of speech is rhythmical and poetical. In this story, the speeches of the Namaki’s mother and also the giant are rhythmical and it is caused by excessive musical melodious effects as well as its power in remembering the speeches, because these stories are generally transmitted orally.
Magic numbers in the story of Namaki
Fetishism has a broad scope in beliefs, proverbs and legends of this region. The people believe in sanctity and inauspiciousness of some numbers reflected in the folk literature and plays. The numbers three, seven and forty have been mentioned more than any other numbers in fairytales as the symbol of perfection and plurality. For instance, the games and plays are begun by counting number three and or people lament for forty days for a dead and also in the wedding parties’ verses, the people wish the bride and bridegroom to have seven sons and one daughter and then at the end of the party they pray and clap. Since the men work on the fields and farms in this region, so they rely on their sons to help them on the farm and naturally, they wish to have more male children to aid them in meeting the family’ material needs.

Bettelheim in psychological descriptions of the numbers writes: “Seven is the number of days of the week. In the fairytales, seven is often a sign of all days of the week, as well as it symbolizes the days of life. Thus, the story apparently carries this message that whenever we are alive, our existence has dual aspects. In other words, we consider them paradoxical as day and night, as the realm of consciousness and the unconscious of our existence, when we are awake and when we dream” (Bettelheim, 2002). In the story of Zahhak, Firdausi considers the whole world enclosed in seven climates; where Kaveh goes to the palace of Zahhak to appeal:

If you are the king of seven countries
Why we are suffering all pains and grieves

In the story of Namaki, number seven is dominant which represented both in the number of girls and the doors. This number is often an expression of the perfection but also it has negative associations. Mostly, number seven is used for a time interval when a character travels seven days and the contract with the Satan is terminated after seven years. According to Quran, hell has seven doors and heaven has eight doors, which represents the excess of the mercy of God.

From psychological perspective, Bettelheim believes that number three refers to three aspects of mind in psychoanalysis: id, ego, and superego (Bettelheim, 2002). In this story, mother is superego that offers her orders with blames, and the little girl is in the place of ego that is between id and superego and the giant is in the place of id or animalistic soul. “Id appears often in the form of an animal- this is similar to the psychoanalysts’ viewpoints about id that represents our animalistic nature. The animals of the fairytales have two forms: a dangerous and destructive or wise and helper that guide the heroes. The dangerous animals are the symbol of untrained and uncontrolled id that its dangerous energy is not still subject to the will of “ego” and “superego”. There are animals that are the id of the superego, and most of them are white birds like pigeons” (Bettelheim, 2002). The animal nature should not be dominated by ego or superego; however, these stories show that each of these elements must have a character as they deserve to it.

Other notable number is number one. Usually in folktales, father or mother is dead or they are not at home at the time of the incident. In the story of Namaki, the mother lives alone with her daughters. So, the mother is the head of the house and then the giant rules out them. Number three is also a symbol of gender and physical knowledge. In this story, number three is related to the number of the characters in the story that were associated with death of the little girl: mother (motivating the girl to serve the giant), the giant (the main cause of death) and the reed (retell the fact of murder).
Before we can achieve seamless integration of the characters, we should deal with crises that require for growth and perfection. Prevailing on two of these crises that are interconnected with each other is the most difficult victory that it means trying to integrity and oedipal crisis.

**Effort to unity of personality**

The aim of the folktales is to guide the child indirectly to unity of personality and teach the child that he could achieve an independent character with encountering dangerous conditions and involving difficulties and gain power to deal with these dangerous and difficult situations. If a person avoids encountering with dangerous situations because of cowardliness and narrow-mindedness, and if he does not realize oneself, he should accept boring and unpleasant conditions. If we want to know ourselves better, we should be familiar with the internal functions of our mind. If we want to work well, we should integrate our nature incompatible desires and attitudes. Isolation of these attitudes and projection of them on different figures is one of the styles of the fairytales that help us to see what our inside is and review the events in our minds and as a result understand them better. This way is institutionalized in the protagonist that he encounters with inner various desires step by step and makes them a part of his personality until all of them are integrated as a unified total that is essential for achieving independence and perfection (Bettelheim, 2002).

Fairytales guide the children to discover their identity and mission and teach them that they need to some things to be perfected. They are attempts to perceive themselves and integrate self of the inner world. To create this unity, we must first identify our ego. Understanding self and conscious and unconscious is not easy for a child. So they are represented in the forms of human and animalistic symbols that are proportionate with characteristics of ego, id and superego until the child has a choice and select one of them as act like as one of these symbols. Freud introduced three structures essential for character: id, ego and superego.

Of these structures, id is the biggest part of the personality and source of human needs and desires and provides required energy for two other parts of the personality. The id acts according to the principle of enjoy and for enhance of joyfulness and avoiding pain and suffering and it has a selfish, pleasure seeking and self-conceit nature and it is a set of innate unharmonious tendencies. Ego represents logic, wisdom and connector of id with external world and it tries to meet the id demands in rational way and postpone them if they are not consistent with reality or redirect them. The regular and realistic part is superego that is established between age three to six via interaction with the parents. Because they insist that the children should adhere to the social values and it is responsible for criticism and refinement.

According to the duties of the little girl, mother and the giant in the story of Namaki, these three characters are proportionate with ego, id and superego and by symbolic expression of leaving the little girl by force of the giant and her mother blames, the story guides the child to unity of the personality.

Many fairytales begin with children leaving their homes; this event has basically two forms: immature children who had to leave their home (which express a child’s fear of being alone) and young adults who are given to the servants to kill them (express of fear of avenge). The child experiences being driven out of home unconsciously in two states: the inner desire to getting rid of his parents or the belief that his father and the mother want to get rid of him (Bettelheim, 2002).
In the story of Namaki, sending the child to the world outside of the home is visualized by entering to the broad plain and leaving the confined house. The order of mother is visualized in independent and the child tendency is visualized in independence accompanied by anxiety. The mature child is more self-reliant and the young child’s concern is that if I do not obey others, they will not take care after me and even they may leave me. Namaki obeys her mother and waits that she order the same command. This means that child realizes that when the command of id is the same as superego, she must obey.

In this story, two strands of thought are mixing together: the integration of heterogeneous character (animal and human aspects) that leaving the girl with giant is its symbol, pointing to two changes: leaving home, death and become alive accompanied by fear and worry. In the first transformation, the superego goes aside temporarily, and in the latter, body is transformed with emphasis on the idea that the innocent blood will awake others and inform them about the truth of death. Death before the death is of one of the major issues in mysticism represented in the reed symbol.

Accepting consequences of conducts has ethical implication that is repeated in the woman’s commands and blames. If one of the demands of the carnal is met, the other desires are met. Leaving the girl hair on the willow depicts fight to integrate character and the reed is symbol of the soul controlling sensuality and angelic voice that informs the man about the death of the body.

**Oedipus complex**
The second complex was the Oedipus complex. It consists of a series of painful and confusing experience and if the child is managed to separate herself from her parents, her true character is established. The child must leave her parents domination and it is much harder to get out of it, the domination that is result of her anxiety and needs on dependency and also this wish that her parents belong to her forever(Bettelheim, 2002).

In Oedipus conflict, the boy considers his father who prevents his mother attention to him and he becomes annoyed (Bettelheim, 2002). The Oedipal boy feels that the father is a threat, because he will take his place in the heart of the mother, and sees him as dangerous giant. In Oedipus fantasies of the daughter, mother is divided into two figures: a good mother and a wicked stepmother“(Bettelheim, 2002). The stories of the Oedipus complex constitute a significant part of the fairytales that take the attachment of the child to the scope beyond the family. The child should think about the adults’ world in order to take first step to growth (Bettelheim, 2002).

The story of Namaki also has reflected the need for integration. The story begins with real situation but with little problem. “There was a woman with seven daughters lived in big house with seven doors”. “When the child encounters with problems and enigmatic events, she gets pleased by learning and understanding the reasons for this situation and finding a way to solve them” (Bettelheim, 2002). The story begins with this sentence: “It was a day; once upon a day.” It means the events are not relevant to our time and space to end the general confusion that it is not tangible and real world.

**Giant-the figure of father**
In the past, most men tended to have many male children. Some fathers paid more attention to boys and the little girls were more dependent on their mother. Especially if the mother could not
bear male children, the situation got worse. However, the mother of this story was in this situation that had seven daughters, so her husband was unkind with her. Such a father is visualized as a giant according to the Oedipus complex in the mind of the little girl and the giant appears as the figure of father. “The figure of father takes the role and place of father and it can be used in two meanings: the first one, he does all duties of the father; such as stepfather and in second aspect, he has a significant role from psychological perspective and the person unifies oneself with him” (Bettelheim, 2002).

In the story of the Namaki, father mostly has no presence at home and the mother has to protect her daughters and meet their needs as the properties that his husband has demanded her to take care after them. The story begins so that a big man called Gholak(giant) enters the house because the door is opened due to ignorance of the little girl. It seems that since the giant cannot enter the home through closed door, he is considered as the figure of father in the mind of the girl and since he is a familiar figure, so the mother asks her daughter to serve the giant. These demands are asked in the form of the blaming orders. The story does not mention the physical appearance of an alien who enters the house. But according to the name chosen for him (Gholak/giant), he seems to be a big and mean man. He is the monster that the child makes him in her inner world. Her fear is expressed as being swallowed up by the giant. Since the child’s mind is animistic and personifies the objects with good or bad characters. The child believes that his /her dolls, rock, paper, animals all of them are alive. So the little girl believes in presence of the giant. In this story, the giant is not servant of the man, but the man is his servant and the giant who will emerge victorious not humans in the story.

End of the story
The folktales usually have a happy ending. The question is that when the girl is killed at the end of the story, and the voice of the reed is also a sad reminder of her loss, how it can be a happy ending for it. The question should be answered from the psychological perspective so that although, the story of Namaki has ended with death of the little girl; however, if we analyze it from psychological perspective, we find that disappearing the girl and the giant can be interpreted as unity or integration of personality, and the story ends happily. Since unity of personality and control of id is a kind of victory. The folktales are ended with this statement that: “Our story we good” and this sentence is told at the end of the story; so if the story does not end happily, this sentence should not be mentioned at the end of the story. This is also another reason that suggests the death of the girl, though it has caused to pain and pity, but it is pleasant for the integrity of the character in the child and her effort to prove her independence.

Conclusion
It is believed that the folktales have psychological functions. An Austrian-American psychotherapist, Bruno Bettelheim argues that the characters of the legend can be the symbol of the human existence. Folktales are called “metal” in the Farashb and city dialect, and one of them is the story of “Namaki”. Since folktales involves psychological concepts and include various characters such as human characters, animal characters, and imaginary characters; so each of them can be a symbol of human existence that are trying to guide the hearers, usually children, to the integrity of the character to have a healthy inter world. Namaki is the symbol of the id that due to ignorance accompanies by the giant as the symbol of superego and leaves the
limited space of the home and as a result, she becomes unified with the giant and as a result the child reaches the mental calmness.
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