

Studying Reflection Of The Creation Myth In One Thousand and One Nights book

Abstract

One Thousand and One Nights is one of the richest folk treasures in Iran and it has many mythical themes. It became clear after analyzing the main narrative of One Thousand and One Nights in this research that this narrative can be a symbolic representation of the creation myth in Iran and many other mythical themes; as the triennial massacre of women shows the three-thousand-year-long raid of the Devil into the territory of Ahura Mazda, and sacrificing Keyumars and Gavaevodata, and the birth of children from Shahryar's sperm, which represents the renewal of life after sacrificing. Women betraying Shahryar and provoking his evil temper to kill women reminds Jahi in the creation myth, who makes Devil (Ahriman) awaken with his snort and causes the filthiness and [termagancy](#) in the world (Giti). On the other hand, Scheherazade also postpones her death in her stories in One Thousand and One Nights as in the myth of creation, Zaravan postponed the death of Keyumars for thirty years. And else, which seems at least the origin of the main narrative of One Thousand and One Nights is Iranian according to mentioned cases.

Keywords: *One Thousand and One Nights, mythical themes, Mythological narratives, creation*

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Introduction

One Thousand and One Nights book contains a unique miscellany of Iranian, Indian, Arabic, Egyptian, Jewish, and Greek myths and folk fictions, and although there is no consensus about its origin, it includes three civilizations: Iranian, Indian, and Arabic, and according to Borges, all the ropes of East can be extracted from it (Kmayabi, 2004: 23). First, it was entitled Alf Khurafa, then Alf Layla as it was translated into Arabic, and finally, during the leadership of Fatimid caliphs in Egypt, it was called Alf Layla wa Layla. In 1879, Abd Al-Latif Tasooji translated the Arabic text of Alf Layla wa Layla to Persian, and it became popular as One Thousand and One Nights. (Zolfaghari, 2015: 185)

One Thousand and One Nights was translated into French by Antoine Galland, and a large number of European researchers studied the original location of this work because of his translation. Dehammer founded the name of One Thousand and One Nights in the books of Masoudi and Ibn Nadim, considers the origin and source of this book as Iranian and Indian, while Silvestre De Sacy considers its origin as Arabic, and Baron Carradevaux, opposed to previous considerations, considers its origin as Greek (Sattari: 1989: 7- 37). Mohammad Jafar Mahjoub has assigned a chapter to Western research on One Thousand and One Nights, and at the end, he expresses his opinion based on Indian and Iranian sources of this book in his book "Folk literature of Iran" (based on names of people and the method of narration) (Mahjoub, 2003: 371). The book of One Thousand and One Nights is divided into three versions: the Indian version, which was written in Sanskrit before the Achaemenid period, the Iranian version, which is a

translation of the Sanskrit version into ancient Persian, and the Arabic version, which was translated from Pahlavi into Arabic during the era of Harun al-Rashid. . It can be said that some new stories have been added in all the translations. The current Farsi version was translated into Farsi by Abdul Latif Tasooji during the time of Muhammad Shah and his son Naser al-Din Shah, and it was lithographed. "One Thousand and One Nights" is a name that became famous in Iran since Tasooji's translation in the Qajar period, and its old name was Hazar Afsan. There was no problem with book printing until the Islamic Revolution, in the same way that printing was stigmatized in the East. After the revolution, Hermes Publishing House published this book in 2013, which reached its second edition in 2016.

Myths are cultural phenomena that change over time, and when they are mentioned in literary and artistic works, they form as symbols, which require a lot of deep thinking to understand. The transformation of myths is in several ways: "Some of them lose their essence and what they are and become another one in general. There is a transformation in the efficiency of some others. Because myths lose their efficiency after a long time as all human issues such as language and laws, it will be an era in which myths play less role in the lives of individuals." myths don't die, but they transform and as they become free from collective conscious - to which they belong no more - they achieve an objective reality, and they can be examined and criticized in this situation" (Vaheddoost: 2002: 87).

In *One Thousand and One Nights*, Hidden myths are included in categories that have changed over time and have become fiction that can be understood and believed by individuals. Narrating is formed in two ways: first, when the creator writes based on his personal experiences, and second when the creator creates based on his imagination. In both cases, sometimes the unconscious images of an individual play role and create a narrative that points to a mythical belief. This is especially common when the events of the narrating cannot be justified by logical reasoning. In this field, Jung believes that fundamental image remains in the unconscious mind of an individual, but they didn't originate from his individual experiences: "According to Jung, archetypes have a global nature, and their existence is derived from the formation of the human brain and mind during the history." (Bilsker, 2012: 58). There have been different debates and arguments about the origin of *One Thousand and One Nights* from the 19th century until now, none of which can determine the source of this book certainly, because this book includes an original story (the story of Shahryar and Scheherazade) and a large number of underplots, each of which has been added to it over time and from different regions. In this regard, this research attempts to study the mythical substructure of the main narrative of *One Thousand and One Nights* (the story of Shahryar and Scheherazade) and determine the origin of its main narrative by specifying its mythical deep structure.

2-Research Background

The article "searching for *One Thousand and One Nights*' Scheherazade" considers Scheherazade's personality as the manifestation of the ancient Iranian basic thought of "existence for battle and eschatological teleology" (Tavoosi: 2007: 63). Jalal Sattari, in a book named "the Charm of Scheherazade," discusses archetype of Scheherazade and psychological reality in *One Thousand and One Nights*. Sattari has another book titled "Research on Two fictions of *One Thousand and One Nights*," in which he compares the story of "King Naaman and His Children Sherkan and Zol Makan" with the story of "Oedipus the King" and explains the similarities between these two stories. Andre Michael wrote the book "Introduction to *One Thousand and One Nights*" about the breach of theory about the negative role of women in *One Thousand and One Nights*, which was also translated into Persian by Jalal Sattari. Bahram Beyzaei considers the Iranian origin of *One Thousand and One Nights* to be an evolved and modified example of a part of Zahhak myth by using the method of mythical genealogy (Beyzaei: 2004: 14). Fereydu Joneidi also considers Beyzaei's work and approves him in his research (Joneidi: 2004: 12-14). Hosseini and PourShaaban, in an article entitled "combined myths of Metamorphosis in *One Thousand and One Nights*," study creatures with fish heads and leopard bodies or horse bodies and upper human bodies and ... and they

consider this beast-human, devil-genii as a closed archetype in the collective unconscious of the human being (Hosseini: 2012: 8). Khorasani studies the stories of *One Thousand and One Nights* from Vladimir Propp's point of view in his research entitled "Morphology of *One Thousand and One Nights*," and separates the main stories from the secondary ones by this approach (Khorasani: 2004: 45). It is obvious that the appearance of the creation myth in *One Thousand and One Nights* has not been addressed in none of the mentioned works and this research is the first attempt in this area.

3-Problem Statement

The story of *One Thousand and One Nights* is a labyrinthine narrative of ancient stories which are believed to be Iranian, Indian, Arabic, and Greek. Beyzaei has studied the main story of this book (the story of Shahryar and Scheherazade) from a mythical point of view and considers it a new version of the Zahhak myth. However, this research is going to study this narrative with a mythical approach and search for the origin of its narrative in the creation myths of different nations.

4-Review and Analysis

The name "*One Thousand and one nights*" is written as *One thousand Charms* in old Persian books, and it is not clear when it was changed to "*Thousand and one*." Masoudi writes in a book named "*Meadows of Gold and Mines of Gems*": "These kinds of myths (meaning the myths of Sheddad bin Ad and the city he built and called *Iram dhāt al-`imād*) are like myths that have received to us after being translated from Persian and Indian (in one of the versions: Pahlavi) or Greek and one of them is the book called "*Thousand myths*" which is called "*Alf Khurafa*" in Arabic; because myth has the same meaning in Persian as superstition in Arabic. This book is popularly called "*Alf Layla*," and it is the story of a King with his daughter and nanny (and, according to another narrative, his slave) Shirazad and Dinazad" (Mahjoob, 2013: 365).

[Ibn Al-Nadim](#) also considers the name of this book to be "*Thousand Charms*" in his book *al-Fihrist*: Mohammad Ibn Ishaq said: The first person who wrote myths and gathered books from them and put them in the treasures was Persian, the first one who told some myths from the mouth of animals. After that, Parthian kings, who are the third class of Persian kings, were merged in this work. Then this issue increased during the era of Sassanid kings, and its scope expanded; and Arabs narrated those myths in Arabic, and they came to eloquent and [oratorical](#) writers, and they refined and reformed it and published similar books in this field. The first book that was discussed in this term is "*A thousand charms*," which means "*Alf Khurafa*" in Arabic. The reason is that one of their (Iranian) kings married a girl and slept with her one night; he would kill her the next day..." (Ibid: 366).

Qatran Tabrizi mentions Thousand Charms in a poem as it seems to have included some national narratives like Khwaday-Namag (Book of Lord):

I have heard and read a lot about The Seven Labors and [invulnerable](#) castles of Spiritual progress in Thousand Charms According to Qatran, it is understood that " The Seven Labors " and " [invulnerable](#) castles " adjectives were mentioned in Thousand Charms, and as we know, these stories are related to the national epic of Iran and the braveries of Esfandiyar and are a situation for its inclusion in Khwaday-Namag (Book of Lord) or Siyar al-mulūk, which was later translated into Persian and named "Shahnameh." If the content of this verse of Qatran is correct, we should consider Thousand Charms and Khwaday-Namag (Book of Lord) as one, or at least we should think that stories from the national epic of Iran were also mentioned in this book, which was deleted due to being searched and translated from one language to another. (Ibid.: 368) which makes the deep structure of the myth of One Thousand and One Nights more possible, and therefore a mythical reading of the original narrative of One Thousand and One Nights is not impossible.

The most obvious reason for changing the number 1000 to 1001 is to transfer this story to other lands and individualize it and distinguish it from Thousand Charms. Another most accepted reason is that number 1000 symbolizes the perfection and end of an era. Now, adding one to it causes progression and continuity. This issue is consistent with Scheherazade's complex stories, which are all narrated sequentially and have a sequence. In this regard, mythologists believe that there is a special perception of numbers in myths, and when they make a number perfect for any occasion by adding a number to it, they bring that number to a peak. In other words, primitives thought that the added number causes sequence (McCall, 2000: 106-107). The time sequence is seen in Greek and Indian mythology. Shayegan defines the reason for the Indo-European time sequence as: "Because time is a creative beginning and creates what is happening today, and this re-creation and inchoate is derived from the power of the fundamental world of mythology itself" (Shayegan, 2012: 62).

According to the aforementioned statements and other books, Persian Thousand Charms are the origin of One Thousand and One Nights (Nafisi, 1965: 14). De Goeje, Müller, Nöldeke, and Stroop have also distinguished between Persian Thousand Charms and One Thousand and One Nights. Stroop divided the stories of One Thousand and One Nights into three categories: "first category was the stories adapted from Iranian book, Thousand Charms. The second category was the stories that appeared in Baghdad, and finally, it was the third category that was added to this book in Egypt (Ibid: 368). In this research, first, the summary of the main narrative of One Thousand and

One Nights is mentioned, and then its mythical deep structure is reviewed and analyzed.

5.1-Summary of Story

The main narration of the story of One Thousand and One Nights begins in third-person narration mode. The story tells about the lives of two sons of Sassanid King, the king of India and China. One is called Shahzaman and the other Shahryar. Shahryar invites his brother to his palace, and Shahzaman goes to meet his brother, but in the middle of the way, he realizes that he forgets to bring the gift he has prepared for his brother. When he comes back to his palace, he sees his wife as a slave. Shahzaman becomes angry and kills his wife and slave without informing anyone and goes to his brother's palace. Shahryar notices his brother's sadness and decides to go hunting to make him feel better. But his brother does not go with him and stays in the palace. At this time, he realizes the betrayal of Shahryar's wife and becomes very sad. Shahryar comes back from hunting and asks for the reason for his brother's sadness, and after Shahryar's persistence, Shahzaman tells about the betrayal of his wife and Shahriar's wife. Shahryar goes to the desert with his brother after proving his brother's statement. But they meet a devil in the desert and realize that the devil's grief is greater than theirs because the devil bored a greater betrayal. Both return to their palace. Shahzaman becomes a [solitudinarian](#), but Shahryar kills his wife and maids, and their bodies are eaten by dogs. Then, to take revenge on women, he sleeps with a different girl every night and kills her by sunrise. Three years pass like this, and those who have daughters leave the city because they are afraid of the king. The only person who has a daughter and stays is the minister, who has two daughters named Scheherazade and Donyazad. One day, Scheherazade said to his father: "send me to him. Either I will be killed, or I will stay alive and save the other girls" (Tasooji Tabrizi: 2007: 8). The minister agrees with Scheherazade's persistence. Scheherazade goes to her sister Donyazad and says to her: When I go to the king, I will tell you to come to me, and you will ask me to tell a story. The story continues according to what Scheherazade said, and the king listens to the stories with Donyazad. This narrating continues until one thousand and one nights, and the king, unaware of this trick, spends many nights with Scheherazade, and finally, on one thousand and one nights after the end of the story, Scheherazade, who has three sons from the king, pleads for mercy because of her children and the king forgive him and celebrates (Ibid: 2329).

5.2-Sacrifice and Rebirth

If we observe the general structure of Iran's creation myth, several main and fundamental characteristics are evident in it; the sacrifice and the birth of the universe from the heart of the victim, the negative role of women in the creation myth, giving part of sacrificed meat to dogs, which is also wonderful in the original narrative of One Thousand and One Nights, all of these

characteristics have an appearance, and it seems that the main narrative of this significant work is the popular representation of the creation myth of Iran. In this research, first, we will analyze the first indicator.

One of the fundamental elements of the creation myths of Iran and other nations is sacrifice, which appeared in One Thousand and One Nights in the form of sacrificing women for three years. In the Iranian creation myth, the devil faces a plant, a cow, and Keyumars, and after sacrificing each of them, new creatures are formed from their bodies, and in fact, the sacrificing leads to rebirth: " Fourth battle grew plant when it dried, Ameretat Amesha Spenta, who owns the plant, cut the plant and mixed it with water that Tishtrya took. Tishtrya fell that water all over the earth as rain. The plants grew all over the earth like hair on the head. This succulent type grew ten thousand types of plants to prevent ten thousand diseases that Devil (Ahriman) made against creatures. The fifth battle was created by Gavaevodata. When it died, fifty-five types of grains and twelve types of herbal remedies grew from the cow's organs due to its herbal nature. The light and power which was in cow's seed were given to the moon, that seed was refined by the moonlight, it was decorated by all kinds, and became alive; And a pair of cows, one bull and one cow(female) (were brought to earth) from this seed. Then, two of each type were found on the earth, that is, two hundred and eighty-two types; their size was two [parasangs](#) which is called eighteen thousand in this religion. Sheep live on the ground, chickens in the air, and fish swim in the water, and they are the most farmed creatures. Before arriving at Devil (Ahriman), Zaravan said that: Keyumars, the ranger, was destined to live and reign for thirty winters. Hormozd star jumps to its peak in crab whose nature is water and is the sweetheart (Janan), and because it prevailed over its rival, made Keyumars alive. Keyvan star jumped to its peak, which is the nail of the earth in the fourth position of the scale, which is destined to death due to its prevalence over its rival. The death of Keyumars remained behind for thirty years because Hormozd was at his peak to sweetheart nail and prevalence over Keyvan. When Keyvan returned to the scale again, which was its peak, Hormozd jumped to the goat, which was its fall. Due to Kayvan's prevalence over Hormozd, Keyumars died. He fell on his left hand. When he died, his seed fell to the ground as all people. Since the body of Keyumars was made of metal, seven types of metal were found from Keyumars's body. Mashya and Mashyana grew in forty years from his seed, from which the prosperity of the world, the death of Divs, and the incapacitation of the Devil (Ahriman) originated. (Farnbagh Dadeqi: 2011: 66-65) Shahrestani, in his book "Al-Milal wa al-Nihal," said about expressing the opinions of ancient Iranians that the origin of individuals is Keyumars in Majuses point of view, and they may say that he is Zaravan the great, and it

refers to the belief of Zoroastrianism about adapting the anthropic principle of people from Keyumars or Zaravan. In other words, Shahrestani observes the death of Keyumars as a repeating pattern of the collapse of Zaravan and the creation of the world. (Shahreshtani: 1982 :Volume 1: 233)

In another Iranian myth based on Avesta, Mithra appeared in the form of a bull and sacrificed herself to survive the love and peace of the world. We see a scene of killing a bull or Mithra riding a bull in almost all mithraea. In most high reliefs, Mithra is sacrificing a bull in a cave. A cave is shown by decoration with foliage and various creatures (dogs, snakes, and scorpions) which became alive by its source. The enlivening characteristics of this cosmic sacrifice are symbolized by wheat which grows from the cow's tail (Vermaseren: 2008:102). Mithra riding a bull reminds a text from Porphyry, which states Mithra rides Aphrodite's bull. Because the cow is the creator and Mithra is the owner of creation (Vermaseren: 2008: 103). As is evident in the creation myth of Iran, sacrificing plants, cows, and Keyumars leads to rebirth, A theme which is repeated in the myths of other nations, some of which are mentioned below.

The myth of Tiamat and Marduk is one of the oldest examples of killing the first giant god, which has been repeated as an archetype in the myths of other nations. Due to its beginning, this myth is known as the myth of Enuma Elish (means in the sky), and it dates back to the 7th century BC and includes seven tablets written in cuneiform. This story is about the bothered initiatory gods (Apsu and Tiamat) from the meaningful dynamics of the young gods of Mesopotamia. Apsu, the god of fresh waters, is killed by young gods. Tiamat (the god of eternal oceans) is angry because of the death of her son (Apsu) and decides to fight with young Gods. Young gods think that only Marduk has the power to confront Tiamat. Because of this, Marduk goes to the battle of Tiamat with weapons such as a bow and arrow, mace, lightning, and storm and kills her. Then he created the world and the universe from Tiamat's body: Marduk trod upon Tiamat's head and fractured her head with a mace. Tiamat's vein opened, and her blood flowed. He cut her body and fractured it in half like a shell. He raised half of her head and made the roof of the sky. He supported the roof with pillars and sent guards to prevent the Tiamat's water from flowing. So, he divided the sky into four parts and surveyed each territory..." (Gray: 1999:49).

Joseph Campbell, a researcher on [mythologies](#), believes about this old myth:" I think this story can be assumed as an old event of the archetype. The Semites occupied the world of mother goddess systems, and therefore male-oriented myths prevailed, and the mother-goddesses became a kind of grandmother-goddess. This incident happened parallel to the creation of the city Babylon, and each of the first cities had its god or goddess. The significant characteristic of people who have imperialism

tendencies is that they try to change their local god to the great son of the whole universe. The way of doing this change is to eliminate the god or goddess that was already there. Before Marduk, the god of Babylon, there was a perfect mother goddess. The story begins with the establishment of a great council of male gods in the sky because they have heard that Grandmother, old Tiamat, Hell, and Endless Source are going there. She comes as a big fish or dragon. Which does God dare to confront the grandmother and kill her? The one is Marduk, the great god of Babylon... This theme of cutting a primate into pieces and transforming his body into universes is observed in many myths in different ways" (Campbell:2001: 257).

Also, in Japanese myths, a female goddess named Ukemochi, who provides food to creatures, is killed by the moon god named Tsukkojemi, and various animals and useful plants come out of her body: cows and horses from the top of her skull, mulberry trees from her eyelashes, Korean millet from her eye socket and real millet from his forehead, rice with golden clusters, large beans, small red beans, and barley come out of her stomach" (Christensen: 1998: 46).

In Chinese myths, the world appeared as a result of sacrificing the ruler of the middle land, " Hundun": "The North Sea had a ruler named Hu, the ruler of South Sea was named Shu, and Middle Land was the domain of ruler named Hundun. Ruler Hundun did not have seven holes in his head; Hundun had no eyes, Hundun had no ears, Hundun had no nose and no mouth. The meeting place of ruler Hu and ruler Shu was in the territory of the middle land that day: it was like this until the ruler of the north and the south created seven holes for seeing, hearing, smelling, eating, and breathing in the head of the ruler of middle land. It was on the seventh day that the ruler of middle land, whose name is Hundun means disorder, died, and by his death, the world came alive" (Christie: 1994: 70-69).

In Scandinavian myths, when the cold of the northern world called [Niflheim](#) merged with the heat of the southern world called Muspelheim, a creature like a human was born by this merging, which is the initial giant named Ymir or Aurgelmir. At the same time, the first cow named Odemla was found from melting ice parts. Ymir sweated while sleeping, and a man and a woman came from his armpits, while one of his legs with the other leg gave birth to a son, and thus the race of Rhimthors giant was found. Ymir was fed by four rivers of milk that flowed from the cow's udder. But the cow satisfied its hunger by licking the salt stones covered with ice pieces Gainon gagap, and following that, a human stone named Bor was born. Bor was the son of Bour from Bestla, who was a giant's daughter, had sons named Ozin, Willy, and Wy, who killed Ymir and created the world from his body." (Christensen: 1998: 46).

In the myths of Tibetans, creation comes from the flank(nothing). In one of the creation myths of this nation: "...

a female snake crawled into the world from [emptiness](#). From the sky appeared from the top of her head, the moon from the light of her right eye and the sun from the light of her left eye, the celestial spheres from her teeth and the living place of the moon, lighting from her snore, light from her tongue, clouds from her inhale and exhale, rain from her tears, wind from her nose, five oceans from her blood, rivers from her veins, soil from her flesh, and mountains from her bones" (Kavandish: 2008: 100).

In Greek myths, Uranus is sacrificed by his child, and the world is created: "Uranus hated his children. Every child was imprisoned in the basement after birth and deprived of light. The mother earth giant (Gaia) used an evil trick and created a hard body while moaning in pain, and she encouraged her children to take revenge on their father when he was lying on the ground by making a scythe. Their youngest son agreed to do this affair, and when the night came and he slept on the ground full of lust, [Cronus](#) grabbed his father's testicles by his left hand and cut them with a sickle in his right hand, and threw them behind his head and the angels of immediate revenge and anger, giants, the salts of ash-tree forest and the third generation of humans or humans of the Bronze Age appeared from the blood that flowed from Uranus to the earth, " (Pinsent, 2000: 16).

In Indian creation myths, Purusha was the primary giant who had a thousand heads and thousand legs; The gods sacrificed him in a sacrifice ceremony, and all the animals were born by this affair: horses and cows, goats and sheep, the sky and the earth, the sun and the moon were created from Purusha's body. Brahmin was merged from his mouth, a prince from his arms, a peasant from his thighs, and Sudra from his feet (Christensen: 1984: 46). In a myth of the Upanishads, it is believed that everything started to exist from a sacrificed horse (Christi: 1994: 76). The myth of Manu appears in India after the developments of Brahmin era. Manu is a combination of his previous myths: "Manu created Nara or the primary ocean from his body. He spread seed in the primary ocean, and a golden and shining egg like the sun emerged from it. Therefore, a self-created spirit called Narayana took place inside the egg (Narayana is called Brahma and sometimes Purusha after entering into the egg of the world). After one year, Brahma divided his body into two parts; Half male and half female. He created a male creature called Viraj from the female half, and Manu was created from Viraj, and Manu created the world" (Ibid.: 50).

According to mentioned examples, the myth of sacrifice is one of the archetypes which is in the collective unconscious of mankind, and it appears in a new form by changing religion constantly, so the details of this eternal form are different in different societies. One Thousand and One Nights also shows sacrificing the king's wives, and therefore it is very similar to

the myths in which female-God is sacrificed; this issue can be seen in the myths of Scandinavia, Japan, and Babylon. In Scandinavian myths, the first female cow named Odemla is killed by three sons of Bor (Christiansen: 198: 46). Ukemochi, the Japanese female god, is killed by Tsukkojemi (male moon god), and the world is formed from her body (Christiansen: 1998: 46). The giant Tiamat, the Babylonian female god, is killed by Marduk, who is a male (Gray:1999: 49). On the other hand, in the narrative of One Thousand and One Nights, children are born from Shahryar sperm without his awareness, which reminds the renewal of life from the heart of a victim; therefore, by transforming in the origin of the myth, women are sacrificed, but during a displacement, children are born from Shahryar's sperm instead of creating life from the sacrificed women; As the death of Keyumars in Bundahishn by devel (Ahriman), is transferred to his son Siamak in Shahnameh, or many of Gershasp's braveries are attributed to Sam in Shahnameh. (Aydenloo, 2006:17)

5.3- Negative Roles of Women in Sacrifice

There is a fantastic similarity between the betrayer wife of Shahryar and Jahi in the creation myth of Iran. This story is as follows:

Devil (Ahriman) saw his and all div's disability; he became confused and fell unconscious. Jahi went to him and woke him up and promised him to bother all the creations of Ahura Mazda. Devil calmed down because of this and got up and said: "Whatever you wish, ask me to give you!" Then Hormozd knew with his all wisdom that at that time, Devil could give Jahi what he wanted. [Hormozd] then showed Jahi the ugly frog-shaped body of the Devil like a fifteen-year-old young man. Jahi thought about it. Jahi said to Devil: "Give me the manhood so that I can rule with it" (Bahar, 2011: 52).

In the story of One Thousand and One Nights, Shahryar's wife sleeps with a slave in his absence. When Shahryar becomes aware of this betrayal by his brother, he kills all the women in his harem. In other words, Shahryar's bad temper is a [devilish](#) manifestation that is awakened suddenly by a betrayer woman and leads to sacrifice. Shahryar's betrayer wife is the manifestation of evil Jahi, who wakes up the Devil at the beginning of creation because the Devil has fallen asleep, and Jahi encourages him to destruct the creation of Ahura Mazda. Jahi is the awakener of evil affairs and asks Devil (Ahriman) for manhood. Jahi's manhood is the reflection of the lustful wives of two princes and a fairy who is imprisoned in the prison of the giant. When Jahi asks Devil (Ahriman) about it, he becomes disgusted, just as Shahryar and his brother, after meeting the fairy (giant) and decide to come back (Tasooji, 2007: 6).

5-4- Postponement of Death in One Thousand and One Nights and Creation Myths

Shahrazad tells stories to save her life from death. By telling stories, she gets time for herself and postpones her death; This is also evident in the creation myth of Iran. According to Bundahishn, Zaravan destinates a thirty-year royal life for Keyumars and postpones Keyumars 's death. Kumar is supposed to be sacrificed, but Zaravan postpones his death by destiny (Faranbgh Dadegi : 2011: 66).

5-5- Position of Dog in One Thousand and One Nights and the Creation Myth

In Iranian creation myth, Mashya and Mashyana throw the first piece of sacrifice meat into the sky for gods, and that meat is given to a dog:

Therefore, they killed a dark sheep with white jaws after thirty days and nights and made a fire on it from Christ's thorn jujube and box tree by the guidance of paradises because both of those trees are [ignitable](#). They made the fire, and first, they burned Kohkiyo tree wood; also Olibanum tree, and the leaves of date palm, and they roasted that sheep, and put as three handfuls of meat in fire, and said: This is the share of the fire and send a piece off to the sky and said: This is the share of the gods. A vulture flew, could not catch it, the dog took meat from it because the dog eats the meat first" (Bahar, 2011: 82).

It is wonderful that in One Thousand and One Nights when Shahryar becomes aware of his wife's betrayal and kills all the women in his harem, he gives their bodies to the dogs: "Shahryar sabered Lady, the maids, and the slaves and gave their meat to dogs" (Tasooji :2004: 8).

5-6- Position of Number Three in One Thousand and One Nights and The Creation Myth

Number three is repeated many times in the myths of Indo-European groups and has great importance. Such as the trinity of Roman gods. The apex of this triangle is Jupiter, the god of gods, and the other two sides are Mars (the Roman god of war) and Quirinus (the god of agriculture) (Peron, 2002: 17). Or the idea of three gods in Indian beliefs (Ivens, 1994: 65-66).

Number three also has an important position in the creation myths of Iran. "The era time of Iranian myths is not an eternal return as in India but comes back to eternal origin. The complete period of limited time, which is 12 thousand years, consists of four periods of three thousand years. The first three thousand years are the creation or Bundahishn, during which the creation emerges as paradisiacal (Mino). In the second three thousand years, the creation formed the world (Giti). The next one consists of the Devil's (Ahriman) attack and the beginning of the fusion and filth era, which causes the filth of Ahura Mazda's creation. We are in this era now. The last three thousand years is the separation and resurrection of the last body, and then return to its original form, which will be realized by the assistance of [messenger angels](#) came from the Zoroastrian race" (Shayegan, 2011: 69).

On the other hand, Zoroaster orders his adherents to follow three things: good thoughts, good words, and good deeds. (Doostkhah, 1992:580). In *Yashts*, the Gloria of Jamshid is separated from him three times and, after that, falls into the hands of Gershasp Nariman takes it (Ibid.: 491). Even Zahhak, which is an evil creature, is also described by number three: "The one who killed Zahhak, [Azhi Dhak] with three snouts, three heads and six eyes and, that owner of a thousand kinds of agility, that powerful evil named Daruj, that damaging evil of the world which is created by Devil (Ahriman) to destroy and deprave the world " (ibid.: 491).

In *One Thousand and One Nights*, number three or its multiple, number thirty, has an obvious manifestation; Shahryar kills every wife he married for three years after realizing his wife's betrayal (Tasooji, 1383: 8). Number three and killing women during that period reminds the myth of number three in Iranian funerals. According to Bundahishn and Zoroastrian beliefs, the soul of a dead person stays on the earth for three days after leaving the body and then ascends to the sky (Faranbgh Dadegi, 2011: 129). The ceremony of the third day after death represents the ceremony of the dead soul going away from his body: "After passing third night, at dawn, of the soul of dead person is like he finds himself/herself among plants and pleasant smells, and a fragrant wind blows towards him from noonday lands; [a wind] more fragrant than all other winds. Eshavan makes the dead person believes as if he has smelled this fragrant wind by his nose. Then asks himself: from where this wind blows, this wind with the most fragrant smell which I never smelled before. In blowing this wind, his religion appears to him as a maiden: a beautiful maiden, bright, snowy armed, strong, with a beautiful face, with bulging breasts, shaped body, free and pure who looks like fifteen years old girl and whose body is as beautiful as all the most beautiful creatures" (511).

Shahryar sacrificed his wives, who are a symbol of his evil nature in fact, and he did it for three years: "After that, every night he brought a virgin as his wife and killed her after sleeping with her for three years" (Tasooji, 2013: 8). In other words, with three years of sacrifice, Shahryar finishes the process of destroying and sacrifice. On the other hand, according to Bundahishn's belief, on the third-day ceremony of a dead person, after three days, the conscience of the dead person appears to him as a beautiful virgin maiden; Shahryar also gets married to Scheherazade after sacrifice and killing his evil nature.

This narrative is very similar to Devil's (Ahriman) three-thousand-year reign in Iran's creation myth. Hormozd was aware that Devil would attack his creation and destroy it. That's why he created time to defeat Devil. Devil (Ahriman) reigned Ahura's creation for three thousand years. This period is called the fusion period (Faranbgh Dadegi: 2011: 33-38) as Shahryar

also kills his wives for three years because of his evil nature, and after three years, his evil nature disappears.

Another subject has three children. Shahryar has three sons from Scheherazade, but their names are not mentioned: "During this time, Scheherazade had three sons from King. When she finished this story, she kissed the ground and said: O! King of the world, it is one thousand and one night that I have been narrating the stories and advice of the ancients for you; I have a wish, if you allow. King said: Wish whatever you want. Scheherazade called nannies. Her children came. One could walk, and the other could sit, and Simin was an infant. Scheherazade kissed the ground and said: O! King of the world, these are your children. I beg you to forgive me and not kill me because of these children. King took the children to his chest and said: I swear to God, I had forgiven you before and protected you from any harm" (Tasooji: 2004).

The myth of having three children has a very ancient background in Indian and Iranian myths. We can mention the myths of having three children in Iran, including Fereydun and his two brothers or Fereydun's three sons, which are mentioned in *Shahnameh* and *Avesta*. The myth of having three children can also be a symbol of the trinity of Indo-European gods. But what makes the story of Scheherazade's three sons more similar to Iranian myths is their anonymity because Fereydun's three children in *Shahnameh* also had no names until they were nominated. On the other hand, at the end of the story, when Shahryar becomes aware of having three children and doesn't kill Scheherazade, he celebrates thirty days, which is a multiple of three: "After that, King gave gifts to the princes, ministers, and seniors of his land and said that decorate the city for thirty days and spend money from the treasury of the property. Then they decorated the city with great ornaments, and great gifts donated from the kingdom, and gave alms to poor and needy people, and fed all people until the destroyer of pleasures and the disperser of congregations appeared" (Tasooji: 2004: 2329), and it is interesting that in the End Time, in the Zoroastrian religion, when Saoshyant, the son of Zoroastrian, appears, the sun stays in the sky for thirty days and nights. (Faranbgh Dadegi: 2011: 142)

6-Conclusion

One Thousand and One Nights is one of the richest folk treasures of Iran, which can reflect many rituals, customs, traditions, manifestations of culture and civilization, cultural and sociological issues, and mythological themes that can be observed beyond its fascinating stories. In this research, it became clear that this narrative can be a symbolic manifestation of the creation myth of Iran and many other mythological themes after analyzing the main narrative of *One Thousand and One Nights*, as the three-year of killing women represents the three-thousand-year-long reigns of the Devil on Hormozd's territory, and the sacrifice of Keyumars and

Gavaevodata, and the birth of children from Shahriar's sperm, show the renewal of life after sacrifice. The betrayal of the wives of Shahryar and provoking his evil nature to kill women remind Jahi in the creation myth, who awakened the Devil with his snort and caused filthiness and [termagancy](#) to the world (Giti). On the other hand, as in the creation myth, Zaravan postponed the death of Keyumars for thirty years, and Scheherazade also postpones her death in her stories in One Thousand and One Nights. Another point is that just as Mashya and Mashyana give some of the sacrificed bodies to dogs, in One Thousand and One Nights, the sacrificed women are also given to dogs. Emphasis on number three (killing women in three years and the birth of three children by Shahryar) can also represent four periods of three thousand years in the creation myth, which seems that at least the origin of the main narrative is Iranian One Thousand and One Nights according to mentioned cases.

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Enuma Elish: these two words that mean "when above" are the beginning words of this text, and because of it, this work has been entitled by the same name.

Zarvan or Zurvan means Time, and time is an important factor in the universe. Zarvanism or Zurvanism has no prophet know to us by name. It was a belief that was discussed among philosophers who were discussing the origin of God.

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