

Intertextuality and Dialogue Logic of Literary Texts with Hezar O Yek Shab (Case Study of Makkaran's Story)

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Abstract: The contextual-experimental and intertextual connection of Hezar o yek shab with epic, lyrical and narrative literature is an answer to the question of the self-sufficiency of popular literature and indicates the connection of Hezar o yek shab with previous texts and the extensive intertextuality of this work with them; And it is aware of social and individual demands, which is in the form of breaking and reproducing the stories of classical literary texts in popular literature, in the way of conveying previous ideas and showing existing needs; And he uses a conversational logic so that, while providing the public with those works, it is the language of the people to express everything that has been left unsaid or the opportunity has not been revealed. Popular politeness, in the context and context of the situation, has shown its exchange with court politeness, its sharing with the people, and its similarity in the discourse style with the narrative format. The findings of this descriptive-analytical-intertextual research show that the first processors of Hezar o yek shab took some of the narratives or their content from literary books while preserving the original or some of the mythological and archetype; By adding superstitions and language changes and of course socio-cultural changes, they have built a collection based on the old foundation of patriarchy and patriarchal rule and reaching petty tyranny, which made heroes like Harun Al-Rashid happy with the translation of Hezar Afsan to Arabicized and people's idea of cultural turmoil; And the tendencies of the courtiers have exposed the corruption and disorder of the royal palaces. Then the Persian translator (Abdul Latif Tasoji) established an intertextuality between Iranian literary texts (such as Sandbadnameh, Haft Pekir, Kalila and Demeneh, Shahnameh and Marzbannameh), with Hezar o yek shab, to make this work completely belong to the narratives. Take out Hindi and Arabic. The issue of women in Makkaran's story shows the conversation and context of the common discourse of the Hezar o yek shab with the Shahnameh and the Sandbadnameh, and the least benefit of this connection is the enrichment of popular culture, and showing the efforts of women to find a place and eliminate It is difficult.

Keywords: Intertextuality, Hezar O Yek Shab, Shahnameh, Haft-Pikar, Sandbadnameh

1. Introduction

The written literary texts before the Hezar o yek shab have influenced it in form and content, and it seems that this continuity is used to express the unsaid and secrets of Magu; And with the intention of creating a more pleasant language and a deeper effect. Finding the various corners of these valuable points makes this study necessary; And the importance of this essay is in defining the intertextuality and the latent relationship between public written literature and the great works of official literature (such as the Shahnameh) and it shows that folk literature had many written sources in addition to oral sources [6, 37]. The subjects investigated and

evaluated in this research include; The rebirth and rebirth of myths with the renewal of ancient patterns in the Hezar o yek shab; An impression of religious ideas and especially the Holy Quran, paying attention to prose and verse texts and benefiting from poetic language; The presence of devils, fairies, magic and black and white witchcraft; Benefiting from common storytelling methods and formats; And the connection with texts such as Shahnameh, Sandbadnameh, Haft-Pikar, Kalila and Demeneh, Marzban-nameh and the impression of cultures such as Arabic and Indian culture, which is in the use of the names of the heroes and the general atmosphere of the stories, or in the form and The content shows itself.

1.1. Basics and Theoretical Framework

Constructivists and Gérard Genet at the head of them believe that "no text is self-sufficient, but is a variation of the texts before it, but it is not possible to reach the root of all post-texts". "Intertextuality, the connection of one text with other texts, is one of the important topics that has been the focus of researchers such as Kristova, Barrett, Rifater, Genet, etc. Julia Kristova first proposed the term intertextuality in the 1960s for any type of communication between different texts. After that, Gérard Genet, expanding the scope of Kristova's studies, named any type of relationship between a text with other or non-self texts with the new term transtextuality and divided it into five categories, of which intertextuality is one of its types. is considered Other types of transtextuality are: Arcitextualite, Paratextualite, Metatextualite, and Hypertextualite, each of which includes other divisions. Among these, intertextuality and hypertextuality deal with the relationship between two artistic texts, and other types of transtextuality focus on the relationship between a text and related pseudo-texts. In other words, paratextuality refers to the relationship between a text and its continuous and discrete paratexts. Metatext pays attention to the interpretive relationship of one text with respect to another text, and hypertext deals with the relationship between a text and the species it belongs to. Bakhtin called the relationship of the literary work between the texts before and after it the logic of conversation and says: "Every speech, whether intentionally or unintentionally, with speech The previous ones that have a common theme, and talks with the future words, which in a sense is a prediction and a reaction to their emergence".

Popular literature and epic literature due to the timelessness and placelessness of the stories, mixing with religious and belief elements, answering the basic human questions and trying to solve the defects of existence and life, having metarealities and supernatural functions. Being extraordinary, magical and otherworldly, the presence of divan and fairies, having healing and speaking plants, prophecies, etc. are very close and similar to each other [35] and these points show the stable intertextuality between epics and Hezar o yek shab. In fact, myths provided them with the building elements of popular stories and they have been reborn in them. Sattari [9] considered folk tales to be similar to myths in terms of narrative structure. From this point of view, "Iranian folk tales, from the oldest to the latest, are full of mythological beliefs". "The presence of unnatural creatures and events and the personification of objects and persons" and the combination of the ideal characters of popular literature with the personality and identity of mythological heroes are among the fusions and borrowings of popular literature from epic literature [31, 41, 43, 44, 47, 48]. Of course, the collection of Khudaynameh with the help of Mach, Shahavi Pir, Shadan Borzin, Bahram and Azad Sarv and the effort to compose and rhyme it, has broad signs of the connection of people and myths [14]. And maybe Ferdowsi himself, in addition to written sources, also used

oral sources in composing the Shahnameh, because "a poet who deals with the order of national stories will not be excluded from paying attention to oral traditions in order to bring his work closer to the taste of the people." Unless the texts and sources he has in his hand make him unnecessary to do such a thing" [14]. Undoubtedly, one of the most successful followers of the epic movement and Ferdowsi is Nizami Ganjavi, who said in the beginning of Khosrow and Shirin that Ferdowsi had given up love. He declares the reason for his tendency to write sweet stories, popular preference or general tendency:

For me, since it is a storehouse of secrets, why should you suffer in the desire to travel?

But in today's world, there is no one who does not desire her in the love story [23].

In fact, Nizami kept both the official aspect in mind and made his general audience the general public, and for them, a love letter with a sweet lady's heroism that is similar to Shahrzad, the hero of the main story of Hezar o yek shab. has, has made; The desire of women's freedom, growth and dignity, which half of the people cherish in their hearts, is realized in military language and expression, and similar to that, in the narration of the Hezar o yek shab makkaran. wear It has been the wish of the people that folk tales, in addition to being mixed with epics, should also be combined with lyrical politeness and romances, and through self-completion, expansion, contamination, reduction, intensification, etc., to narrative and conceptual transformation. approach themselves so that they can fulfill the hidden wishes of the people. On the other hand, Qobadi believes that "myths are created by mixing legends and then they are fragmented and become separate legends"; Popular literature also takes advantage of this mechanism and multifaceted cultural exchanges due to their similarity to myths [48]; The merging of mythical codes in Makkaran's story, the mixture of the archetype show of "being for battle"; The application of love-motivating element of lyrical literature; Rejecting the patriarchal essence of the narratives of Indian and Iranian peoples with the help of feminine and family actions and essence and the colorful presence of women and ignoring the masculinity and femininity of the heroes; The many wonders of folk tales and fairy tales and objects that cause confusion; Blending with ancient beliefs and ancient religious systems in honoring numbers and ranks such as the number seven, which is connected with the Alevi Seventh System and some religious beliefs; It shows the efforts of the creators of folk narratives to interweave different thoughts in order to please people whose tastes are not well defined and no one has tried to classify them and their important headings. specify for the writers and basically, the narrators of the narrations so that they can say and sing according to it [6, 40]. It is in pursuit of such ideas that some thinkers have considered the mythological genealogy of the Iranian origin of Hezar o yek shab as a joke story [4, 34].

Shahrazad's confrontation with the woman-killing king, overcoming him with the help of the story that creates a rebirth for Shahrazad and the transformed king at the end of

the story; The confrontation between women and men in the story of the cunning and the confrontation of a woman with seven ministers and princes, etc., tells the story of the strength of women and the importance of their emotions against the weakness of men and their rational and petty-principal powers, which is a part of the collective unconscious of Iranians. It shows the transition from patriarchy to patriarchy or reaching from boronz period to Iron period [5, 40].

In addition to symbols such as archetypes and what represents the Iranian elements of a thousand legends, caliphs and princes of the caliphate, the names of the capitals of the caliphs, especially Baghdad, the harems and how they interact with the people, and numerous Arabic names and The deserts and the giants hidden in them, complete the Indian foundation and the Iranian color with Arabic elements and prepare it for traveling to the western lands and Greece [22, 29]. The same possession of different cultures becomes a factor for the survival and durability of the Hezar o yek shab and the effort to establish order, law and morality, instead of brutality, ferocity and staring, As a human heritage, it is given to all the worlds [48].

1.2. Research Background

In the background of popular literature studies, the efforts of Eglidi (Mohammad Ibrahim), Anjavi Shirazi, Irwin, Hvansian and Sabbagh, Pinalt, Sattari, Samini, have a special place, and the abundance of sources justifies the sufficiency of citing these data: Mahjoub [19] has considered Indian stories and Iranian epic stories as sources of popular narratives [19]. Shamisa [12] considered archetypes to be universal and representative of the most basic common characteristics of stories and legends. Marzolf [18] classified Iranian stories, and Dehghani [42] considers the fusion of religious and mythological ideals as a sign of the similarity between the function of popular literature and myth. Rastgar Fasai [43] has spoken about the similarities between the function of popular literature and epic literature in transforming characters and changing from one form to another. Khadish [41] discussed the morphology of Persian magical legends in his books. Modbari and Hosseini [39] described folk narratives such as Hossein Kurd Shabestri, Malik Jamshid and Bakhtiar Nameh as having mythological characteristics (timeless, having the principle of direct causation, lacking soul). science and... have known. In his work, Sattari [9] investigated the various aspects of a thousand fairy tales, and considered the intermingling of women, love and sedition as the main material of this book. Saberi Eftekhari o has considered the possession of extraordinary power in objects as an old belief. Khadish [41] in his other research, has divided popular stories into animal, magical, religious, realistic, silly demon and stereotyped stories. Hosseini [39] also examined the figure of Gardani in Hezar o yek shab. Hassanzadeh Amoli [38] while describing the types of popular literature and its classification, the elements of public culture of Hedayat's works; He has known customs, folk poems and songs, and proverbs, and

Tashakkori and his colleagues [32] have spoken about the positive role of nannies in Hezar o yek shab. These researches tell the story of the link between epics and popular literature and the positive and negative presence of women; magic and wizards; configurations; And extraordinary forces are reported in popular narratives. However, there was no independent research that investigated the impact and intertextuality of the post-text works in the story of the Hezar o yek shab.

1.3. Method

This essay, with library study, and data measurement, description and analysis, has reached the goal that the intertextuality of written public literature connects it to formal literature; And Hezar o yek shab has been influenced not only by epic works, but also in terms of language, content and narration by lyrical works before it, and in addition to oral sources, it also. (Please note that the word "Hezar" stands for "Book of hezar o, yek shab" And for me, the translation of the verses of the Holy Quran into English may not be very accurate because I do not have expertise in this field.)

2. Discussion

2.1. Shahnameh and Its Effect on Hezar O Yek Shab

One of the strongest intertextualities can be seen between the Shahnameh and the Hezar o yek shab. The widespread presence of Diwan and Pariyan in both works, the presence of archetypes and examples such as rebirth and..., similar story techniques such as falling in love by seeing a person or his image once or hearing the characteristics of people; And the female hero's (concubine) effort to destroy the king's son and spare the king's son on the scheming woman, after her guilt is established, or the main story of the scheming story, to the story of Siavash who is saved from Soudabeh's scheming, and then If he proves his guilt, he will be forgiven; It has a complete similarity and even the end is happy like the Shahnameh and leads to revenge, humiliation and belittling of betrayal [30, 8].

The maid thought about the beauty and beauty of Malekzadeh, she was seduced by his beauty and his love entered her heart. He could not help himself. He threw himself at Melekzadeh's feet and revealed his secret... Melekzadeh said: Let me appear in front of my father and let him know about this incident so that he will humiliate you... The maid got up and came to the king and said: The eunuch invited me to his presence [27].

Zulikha also did the same and said: "And it came to me in the houses of my soul, and I hung the doors and said, ``Hit Lak,'" He said, "The punishment for my will to kill is evil, except that his imprisonment is a painful punishment." Yusuf/23 and 25.

Soudabe also says:

I have now given you my body and soul to you, my master.

Whatever time you want, whatever you want, I will not fall into your trap... Someone make me happy in secret, forgive my youth...

Siavash told him that I should never give up my heart... [16]

This is what he said when he came to bring Siavash to the throne, there was a war and a hard hanging.

It is from you that my soul and my heart are full of gold, how do you avoid me, you good face...

When he put the Zamashkin crown on my head, it ripped my clothes like that. [17]

2.1.1. *Anima and Animus*

The influence of Shahnameh and epic texts on Hezar o yek shab is not limited to the content of stories or epic and mythological names, prophecy and astrology or the presence of divan and fairies, but the epic In social thoughts and archetypes, they have been a guide for the makers of popular narratives; Among these recreated eternal examples are anima and animus (individuality), rebirth (situation) and senility (personality).

In the story of the fourth day and the maidservant of Sandbad Namah, the story of the hero of Sandbad Namah, it is mentioned in code about the meeting with Anima and Animus and the fear of each of them overpowering a person. A prince who tries to choose a wife and find the best model of the inner woman of every human being (meeting the anima and finding balance with her), but, with the trick of the minister and by drinking spring water, he is caught in transfiguration and turns into a woman. becomes a woman, this transformation can tell the story of the victory of the anima over the existence of the hero, which shows the extreme side of the search for the anima and the bad face of the first woman-mother. This bad manifestation of the anima is also reflected in the story of Makkaran Hezar o yek shab in another way: "At the moment, Malekzadeh went with his father's minister and there was no one else with him. Malekzadeh did not know what would happen from the unseen. And they all went to reach the source. Malekzade got off the horse. Wash your hands and face from that spring and drink from its water. At the moment, it became a woman... [Malekzadeh of the Adamians] asked Malekzadeh of the Jinyans: Brother, what is the name of this spring? He said: He is called Ayn al-Nasa. No woman should drink from this spring unless it is a man. Malekzadeh, drink from it. Now, he returned to his own man [17]".

The prince's effort to get rid of the dominance of anima and femininity on him shows its distastefulness, which is considered a disease and must be treated. The king is also aware of this issue, and in order to eliminate this dominance, he takes the help of doctors, but he does not succeed: "The king became sad and sad because of the boy and cried hard. Meanwhile, he asked the sages and the gods of knowledge and explained to them the calamity that had befallen his son. None of them gave an answer [17]". Finally, with the help of the Genie Prince (as benevolent supernatural forces), Malekzadeh breaks the dominance of Anima by flying and

passing through the lands of Diwan and drinking from the body-turning and man-making water of Ain-Al-Nasa spring [45] and after liberation and balance of the anima; Animus and masculinity stand out in the embodied prince's existence, and he searches for his wife or female role model in his existence and achieves compatibility and constructive interaction with her and cohabitation. Returning to a man is a manifestation of the retrieval of the animus.

The author believes that the existence of women's cities in literary texts can be considered as a manifestation of the dominance of the anima in the collective unconscious. The city of Harum Shahnameh and the city of women of a Hezar o yek shab represent the attention of the Hezar o yek shab to the Shahnameh and are considered a manifestation of Anima. In Hezar o yek shab and the story that the fifth minister narrates, there is a talk about the country of women and the princess who rules over them, which can be taken from the story of the city of Harum from the Shahnameh. "The queen said to the young man: Know that I am the queen of this land and all these soldiers from the horse and foot that you saw were women. There was no man among them, and with us, men do farming and plowing, and they are busy with the building of cities and lands, and the lords are business and trade, but women are rulers and lords of office [27]". In the Shahnameh, it is mentioned about the city of Hrum that their king was a woman and their warriors were also women:

He went with the nobles of Rome to the city of Shahrstan, the city called Harom that city had all women, they did not leave anyone in the city.

The right side of the breast, because of the women, where did you run on fire, on women... [17]

The women of this city did not marry and were warriors, and if they married, they were exiled to another place where men were, to give birth. They warn Alexander against fighting with them and consider fighting with women as a defeat for Alexander; Finally, Alexander, knowing some of their secrets, passes through there [17] You are a great man and your name is high in name.

They say you hanged with a woman and ran away.

If someone is disgraced, you should not become an old person until you are old.

However, in Thaalabi's Shahnameh (Arabic translation of the Shahnameh), which is based on an excerpt, there is no mention of the city of women.

2.1.2. *Mrs. Gharshab Namah and Hezar O Yek Shab*

Banoghoshasb Nameh is one of the texts that shows the dominance of animus in the existence of Rostam's daughter Banoghoshasb in the clearest possible way. Epic texts, including Banoghoshasb Nameh, are a manifestation of representing the collective and national unconscious, and popular literature, including Hezar o yek shab, follows epics in dealing with this feature. For example, it can be said that: "The archetype of anima has crystallized in the presence of Farmarez, Shideh, Tamartash, Indian suitors and Iranian ylan, and the archetype of animus has crystallized in the presence of Banogheshb, and these two archetypes are the characters of

the story. It has aroused different emotions" [48].

2.2. Narrative Tricks

apart from the topic of anima and animus, what should be mentioned is that making a fighting man incapable of continuing the war and surprising him by changing his face and hair, and the trick of falling in love by seeing the image of his beloved or Falling in love with meeting him once (as Gord Afrid did in the battle with Sohrab) or hearing his attributes has also been mentioned in the Shahnameh, and the story of the tricksters has borrowed these tricks from the Shahnameh and other epic texts influenced by it.

The story of Makkaran, in the plot of choosing a wife, is also influenced by Banogoshasab Nameh, the only Persian epic poem with a female protagonist. The princess of the tale of the Hezar o yek shab, has a similar function to the lady, and defeats her suitors and accepts the wife of someone who wins: "If I win, I will take his horse and weapons, and write on his forehead that this He is the liberator of a certain girl. In the story, the sons of the kings came from all sides, but that girl overcame them and took their weapons and put them on their foreheads... [27]". This impression is not accidental, because in Makkaran's story, like Banoghashab Nameh, the main protagonist of the story is a maid or a woman, and in having an equal opportunity, she tries to make men's machinations seem certain. In this sub-story, from the collection of cunning, the princess makes a bet that she will marry only one of the suitors who can defeat her in the battlefield. He defeats all the suitors, puts them to death and releases them. However, the prince of Iran, Bahram, after being defeated, first becomes the prince of the amusement park gardener, and then he marries her with jewels and ornaments and takes her to Iran. But in Banoghashab Nameh, the bravery of the lady against the suitors is very high and sometimes it leads to killing them. After marriage, he tied the hands and feet of his wife Giv and held her captive.

The one-time heartbreaks and seeing and hearing the Hezar o yek shab, such as the Shahnameh and the Banoghashabnameh, have a narrative and common trick that is taken from the previous texts:

"On top of that place, there was a tall pavilion that overlooked all of Baghdad. In that booth, a girl was sitting who looked like Hur al-Ain, when his eyes fell on that girl, his heart started beating and his mind went away, and he was caught up in the suffering of Job and the grief of Jacob" [27].

The flow of falling in love at a glance, its history goes back to Shahnameh and Manijeh. "Especially, in the first look when he sees Bijan under the cedar tree, he falls in love with him; Soudabe also chooses his dowry at the first sight of his daughter-in-law"[11]; Hearing the description of Rudabe, Zal falls in love with him, and Rudabe describes his falling in love with Zal, after hearing her beauty and bravery from his father, as follows:

"When you hear that conversation, it will turn on and make you angry.

His heart became full of fire from the love of Zal, he

turned away from her, and he ate and ate."

"When you look at him when you are tired of him, your heart will jump like a dove" [2] Mehi saw their faces rise above the throne, but luck has returned from that crack...

He got angry because of this saying, Mrs. Ghassab looked like Azargashsab.

It split in two and fell down and became a mountain full of Sar spring".

"When Golestan became Golestan, it blossomed, and its good reputation for India.

Three precious kings, well done Cho Jaipur, Jaipal and Rai Ghazan.

Captured by the lady, they were not seen, captured by her love, they were heard".

"Zantandi, agitated by the lady of Gard, took that world-goer [Giv] by the hand."

He punched her on the head and ears so hard that she fell on the bed.

Tie his two hands and two legs to the bend of a lasso and put him in one corner".

Finally, Banoghashab gets married to Giv by Rostam's order, but, as is her way, she does not surrender and defeats Giv, and it is after Rostam's mediation that Gio is freed. Obedience to the father and killing and overcoming the suitors are the two sides of the ideal character of the Iranian female warrior [3], which has been reproduced and attributed to women according to the conditions of the time when the poem Banughashb-nameh was composed, and then In Hezar o yek shab, it is used and repeated with slight changes:

"To Lady powerful, [Rostam] said: Make her a woman so that she is proud of herself"[2].

2.3. Multiple Origins of Hezar O Yek Shab

The presence of various cultural elements in Hezar o yek shab confirms its multiple origins from Indian, Iranian, Arabic and Greek culture. The Arabic names of this story (Abul Fatah, Mokhtiyah, Kan Ma kan, Qazi Fakan, and especially about the Caliphate and Baghdad, which is the seat of various events), along with the hints and references to the Quran and Quranic thoughts, have an Arabic color. This effect appears more and more. Of course, the story of Hazrat Yusuf and Zuleikha's trick against him, and Satan's trickery, are two points of the Qur'an that are mentioned in this story. In general, the atmosphere of Hezar o yek shab is full of deterministic discourses, religious-Islamic institutions such as prayer and..., demons, fairies, magic and meta-realities, whose meta-realities are Iranian-Indian elements. Or they show the myths of the text following works such as Shahnameh, Kalila and Bidpai stories. Hezar o yek shab can be seen in the following examples:

"O king, this sentence is one of the tricks of women, and repent of the words of God, the Most High, who has said: Do not be a child of the great, and be a child of the devil, be a weak child. Listen to the advice of the minister and the verses he recited... he died because of the disobedience of the son" [27].

"Look at my tall shirt, he said, "It's from your kid, it's

huge." Yusuf/28.

"The Lord of the prison said, "I love those who call me to Him, and if I do not take possession of them, I will fall to them, and I am one of the ignorant." Yusuf/33.

"Those who believe will fight in the way of Allah, and those who disbelieve will fight in the way of Al-Taghut, so kill the guardians of the devil, for the devil is weak." Nesa/76.

Prayer and connection with God: The importance of prayer in this story and the fulfillment of needs through prayer is another part of Hezar o yek shab' attention to religious ideas:

The girl asked: Do you think that you have a god in the sky who sees but cannot be seen and who is capable of everything. Malekzadeh answered: Yes. We have no refuge except him. The girl said: Call him. Then Malekzadeh turned his head towards the sky and said with a sad heart: Lord, we seek your help in this trouble that has happened to me. Meanwhile, the girl fell to the ground, burned to ashes" [27]. This text can allude to the following verses and the allusion is one of the four types of intertextuality (quotation, allusion, plagiarism and reference) [20]:

"La Todreke Al-Absaar and Hova Yodrek Al-Absaar and Hova Al-Latif Al-Khair." Al-An'am/103.

"Our knowledge is in the heavens and the earth, and Allah is the Almighty over all things." Al Emran: 165.

"And if the seeker of worship is present, the mortal is close, the supplication of the supplicant is answered if the supplication is." Baqarah/186.

"Amen will answer the needy if he prays and if he reveals the evil." Al-Naml/62.

2.4. The Stupidity of the Female Demon, a Popular Element

The remarkable thing about the performance of the female demon in the story of Hezar o yek shab is her stupidity and guiding the prince to seek help from God, while in literary texts, the demon and the fairy are evasive from the name of God and hearing the name of God causes confusion and Their return to their original form will be the cause of their destruction. In the Shahnameh we read:

Rostam's song or poem and playing music came to the ears of the witch woman.

Make yourself like spring, if it wasn't so beautiful.

He came to me full of color and smell and sat near him...

One of the bald people on his floor was a good deed.

When he sang, the seal of God became more different, magic to the face...

He turned black when she heard Yazdan's name.

Throwing from the wind the bow of the lasso on the head of the magic brought it to the bond" [17].

2.5. Haft Peikar and Failure to Meet and Balance with the Anima

This essay has tried to show the connection of Hezar o yek shab with the previous texts. Undoubtedly, after the Shahnameh, military works are among the most imitated or

admired works. The abundance of military imitators is a proof of this claim [20]. Hezar o yek shab also did not benefit from this effectiveness and in the story of Makkaran, he has made special attention to the seven figures as the face of his efforts. The psychological foundation of the story of Prince of the first region (India) or the black dome in seven figures, which is the story of the black-clad king's effort to meet his anima and reach a balance with it. It is provided, but due to the rebelliousness of his desires, he is finally unable to achieve unity with it, and that is why he becomes black because he has failed; This story can have an impact on the story told on the fourth day by the maid to the king and her plea; Because the prince changes his gender by drinking the water of the double springs of transformation and becomes a woman, which can only be reconciled with the meeting of the anima and the animus, of course, that failure and companionship with the anima and the inability to reach a spiritual balance. In this way, it can also be seen in the Hezar o yek shab of popular literature: "And there ten of the sheikhs are circled and dressed in sorrow and mourning, crying and lamenting... [27]"; Elders warn the young hero of the story from opening a certain door that he opened and walked through but did not close. Such stories tell of the hero's efforts to align with those inner images [20]. In addition to the mentioned epic and archetypal point, it should be said that the verbal influence of Nizami on this story also shows the clear and obvious attention of the translator of hezar o yek shab to Nizami's works. The Persian translator, while reporting the text, has taken this verse in the description of the story's hunting dog from Makhzan-ul-Asrar and added it to the text. It should be added that apart from the intellectual impression that was mentioned, the guarantee of a verse from Makhzan-ul-Asrar also tells about the translator's direct attention to the written and ancient literature before him, which is the reason for the fusion of his prose with order. Poetry and prose, in popular literature, authorities, allegorical texts and fictional-moral works such as Golestan, which have a general audience, is a stylistic feature that can also be seen in Hezar o yek shab: "A fisherman... came to the city and that Fisherman:

He had a deer that when he fell, the shadow of the sun fell on the deer.

And that dog was dear to him" [27].

This guaranteed verse in Hezar o yek shab is taken from Makhzan al-Asrar and is written by Nizami in a description of a hunting dog. Of course, Nizami has used the combination of lion dog and wolf dog for this animal in Makhzan-al-Asrar and Laili and Majnoon reservoirs. The noteworthy point is the correct and accurate selection of this verse by the translator, because it is used in both works to describe the hunting dog:

He was a fisherman, an amazingly sharp-sighted Bedouin traveler.

He had a lion that when he fell, the shadow of the sun fell on him... [25]

Those iron lions first played a song on him...

The wolf, the dragon, the dog, and the dragon are on him,

one by the hair [24].

A person who is looking for rebirth should benefit from the guidance of a perfect person or an old mentor, just as the young prince in the story of the insidious is guided by the black-clad elders, or as the seeker enjoys the guidance of the old man during his travels. Of course, in *Hezar o yek shab*, there is also this stage passage, but the guide of *Hezar o yek shab* is infected with the negative side of courtship, so that with this addition, both its social function and its objective reality are increased, and the two sides of the anima or aspect. It also shows its positive and negative. This is why the old, scheming, and pimping woman in the story of the seventh minister, who guides the merchant-born to separation, then his relationship with the merchant's wife, and finally his re-union, is a guide to evil and then to good; And the seven ministers are elders of wisdom and benevolent guides and companions of the king, and by seeing and accepting their vote, he provides the means to free himself from the calamity of infanticide. But the maid, who is trying to destroy the prince, is the evil guide and evil anima of the king's existence [28]. The experience of rebirth, the union of the person with the anima, shows mastery and control over oneself and is a step towards character maturity. In this story, the king, from the weak position of condemning and blaming his son and trying to destroy him, with the guidance of his seven wise ministers, reaches a rebirth and achieves a stronger personality and enters the stage of identifying the main culprit (the lying maid). And the child is considered innocent.

Of course, as in the story of the prince of the black dome, *Bahram-nameh*, the king in black, is placed in different and new conditions twice, as if he has reached a new birth or has entered from one stage to another. In *Hezar o yek shab*, an eagle that picks up the young prince and throws it to a distant island; And the doors that put the hero in a different situation in the middle of the story and bring him from the old man's house in black to another land and world, can be a code and a symbol of the archetype of rebirth. Because they bring the hero of the story from one stage to another. The prince's love and journey are also factors of rebirth, which are married to his transformation and honor from a single position to the worlds:

"On the eighth day, the breath overcame him, he said: I have to open the door, and then he got up, broke the locks and opened the door. Narrow the atrium. He walked in that corridor for three hours until he reached the side of a big river and he walked along the side of the river and ran to his left and right, when suddenly, a big eagle came down from the air, grabbed the young man and threw him into the air. He jumped until he reached an island in the middle of the sea and threw the young man on that island and returned. [27]" "Standing up, open the door. Suddenly, the same eagle that took the young man from the seashore and threw him on the island appeared. When he saw the eagle as young, he said to him: Curse on the one who will never see happiness after this...".

2.6. The Effect of the *Sandbadnameh* on *Hezar O Yek Shab*

However, the most important conversation and

intertextuality of the story of the *hezar o yek shab* is with *Sandbadnameh*. In addition to the name of Sinbad (the hero of a *Hezar o yek shab*), which is reminiscent of Zahirī Samarkandī's *Sandbadnameh*, the similarity of the plot and plot in the two works (the confrontation between a woman in love with a young prince and seven ministers who are aware of his machinations and try to kill the king prevent child-killing and provide reasons for scandalizing women and cunning), it also brings to mind the idea of quoting and having a common theme and main story. The attempt to humiliate women because of their tricks, in this story, where finally, their slyness and cunningness is confirmed, leads to class thoughts and the transition periods from patriarchy to patriarchy.

In *Sindbad's* book, *Sindbad's* request to the prince to remain silent is very similar to Maryam's fast of silence, and it is similar to the story of Siavash and his silence in the face of Mobadan's decision to pass through the fire, and it is also similar to Prophet Yusuf's silence in front of Zuleikha's slander. and his captivity and the end of his treasury, all of which end with the victory of the silencers [15]. This plot in *Hezar o yek shab* is a common plot inherited from the predecessors:

One day, Hakim Sinbad looked at Malekzadeh's horoscope and saw that Malekzadeh will say something for seven days that will cause his destruction [27].

Then Hakim Sinbad stood up, and because of this, he had an astrolabe in front of the sun, and when he looked at the degrees of the horoscope, in the form of the prince's horoscope, it was wrong for seven days and there was a danger... So he said to the prince, "It is a strange situation." And a strange incident will happen if during these seven days with any creature, speech, as if it causes danger and causes your destruction... [15].

2.7. *Kalileh and Demeneh* and *Hezar O Yek Shab*

However, the second story, which the maid tells the king on the second day of *Hezar o yek shab*, has a similar cause-and-effect relationship with the story of *Kalila and Demeneh*, which says, sold". In both stories, women sell bread and sesame seeds cheaply. The cheap bread that was baked in *Hezar o yek shab* from dough that was put on a dirty skin [27] and sesame seeds that were soaked and put in the sun A dog had spoken about it, and if the buyers were wise, they should have beenware of it [21] they show a complete similarity and a fundamental similarity.

2.8. *Marzbān Nameh* and *Hezar O Yek Shab*

In addition to the style of the story in the story and the interweaving of the stories of *Kalila and Demeneh*, *Sandbadnameh* and *Marzbānnameh* and its effect on the *Hezar o yek shab*, and meta-realities such as *Divagupai* and... that exist in *Marzbānnameh*, Varavini also knows the "role of women's cunning" perfectly and it seems that in this thought he is in line with the literary tradition of that time [26] and also with the *Hezar o yek shab*, because at the end of the

story, With their allegorical arguments, the ministers convince the king to stop killing his innocent child, which happens. It is as if the public wisdom and self-awareness of the collective did not like the performance of Kikavus against the slandered Siavash and to compensate for this shortcoming, he employed seven guiding ministers so that, with a metaphorical clarification, they could untangle the knot of work that had been put in the hands of the scheming. to open Corners of women's cunning can also be seen in Marzban Nameh. In the story of Darudgar and his wife, from Marzban Nameh, the scheming wife threatens her husband with suicide by throwing herself into the well: The woman said: If you don't open the door, I will throw myself into this well until tomorrow the city will be retaliated. I, let your blood be shed. So he got a big stone and threw it into a well...[26].

This is the same unsophisticated way that can be seen in the beginning of two stories of the Hezar o yek shab, and the lying maid, in order to overcome the ministers and the king, threatens him with suicide and self-immolation:

And when the sixth day came, the maid appeared in front of the king with a drawn knife in her hand and said: O king, if you don't accept my complaint and... I will kill myself with this knife... When the seventh day came, the maid cried out in front of them. Malik appeared and lit a big fire and said: O Malika! If you do not judge fairly, I will throw myself into the fire... [27]

In the fourth chapter of Marzbannameh, the normal and misleading connection of the court with people is stated in an introduction and it talks about the debate between the religious man and the madman. Apart from that, in the epics and in the Shahnameh, Divan and the fight against them appear from the very first stories. In the Shahnameh, Siamak is killed by Divan, and Kiyomarth overcomes Divan with the help of Soroush [16]. This part of Marzbannameh is similar and aligned with the story of the fourth day of the maid from the story of Makkaran Hezar o yek shab, where the prince joins Diuznan and Deumardan. Of course, the jinn in the story of makkaran are also benevolent [45]:

"In the ancient eras and ancient eras, the court, which is now covered with a veil and hidden from the eyes of the seer, used to go around openly and mingled with people through intercourse and seduced and misled the people. They used to follow the path of truth and salvation, and they embellished false ideas in the eyes of the people." [26]

3. Result and Conclusion

Undoubtedly, the creators of folk tales were aware of the linguistic, literary and intellectual importance of the ancient texts, and they paid attention to them in creating a great work like Hezar o yek shab, and from the linguistic methods, Their narration and thinking have been used a lot. This all-encompassing fortune not only includes the epics, but also pervades the lyrical and narrative works before the hezar o yek shab, and it is a confirmation of the statement of the structuralists that the pre-texts, by abandoning self-

sufficiency They are influenced by the post-texts or ancient texts and have an effect on the pre-texts, and through conversation, they reproduce the subtleties of thought and the art form of the ancients for all people. The epics, especially the Shahnameh, have been able to have followers and leaders who have been influenced by it in the narrative techniques and thoughts derived from the collective unconscious, and in this way, opened the door to the knowledge of the human-Iranian spirit to the general public. have opened In this context, Hezar o yek Shab is proud to benefit from the Shahnameh, but this intertextuality of the popular work with official texts does not end here, but the folk songs that express the feelings of the people, and the secrets of the court and the market. and by bringing valuable issues and puzzles such as; Women, life and love, etc., have shown their attention to the lyrical emotions of people and have benefited from people's interest in this category, to attract readers and have a greater impact on them, along with superstitions, To the lyrical approach and impression of the intellectual and narrative aspects of court and official texts such as; Haft Pikar, Kalileh, va Demeneh, and Marzban-nameh have also appeared, and this is while the situational context of the authors of the different sections of the Hezar o yek shab has also included their religious and social discourse in the text, just as the Islamic discourse has spread in The story of the cunning can be seen from the rule of the rulers and the verses used in it, even if it is small or directional, and next to discourses such as the Indian and Arabic social class system or mythological actions and magic and so on. should be used to adorn and bring out the seven-color decoration of the eastern culture.

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