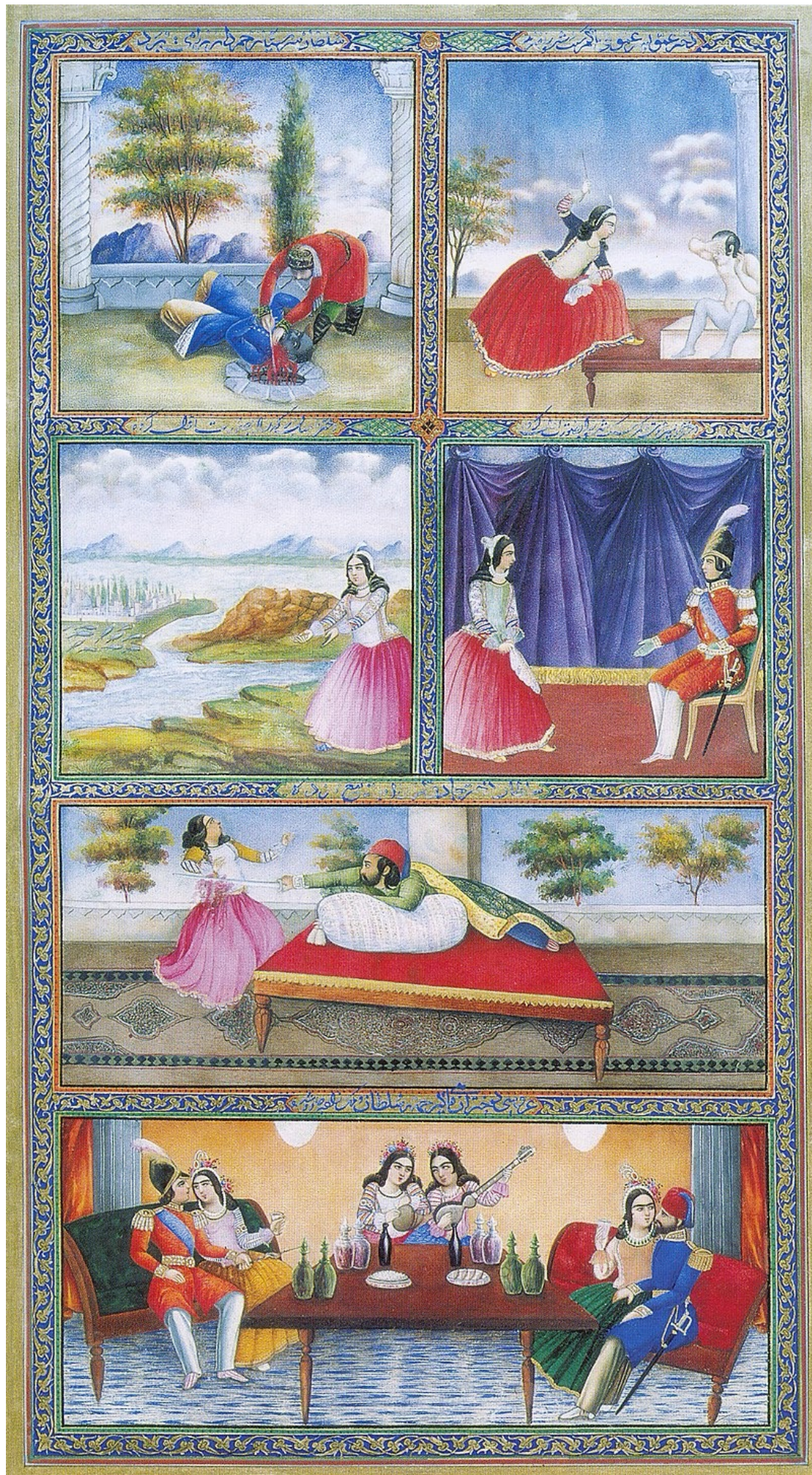




brilliance lies in ending her story at just the right moment (halting dissolution). The next night, she weaves another captivating tale within the first story and, again, leaves it unfinished at the perfect moment. This cycle continues night after night, crafting incomplete stories. In essence, Shahrzad's strategy in confronting the force of evil is buying time and imposing boundaries on time through storytelling.

In the Zoroastrian Bundahishn text, this approach mirrors Ahura Mazda's tactic in dealing with Ahriman.

Reaching Harmony

The superiority of ingredients over raw materials lies not only in longevity but in their readiness for "harmony." Ingredients testify to the fact that "harmony" is the ultimate goal of Persian cuisine. For instance, grinding walnuts and reducing pomegranates to paste allows these elements to blend thoroughly, creating a unified entity we call Fesenjan.

Simmering, thickening, and melding are terms describing the "harmony" stage. These processes surpass mere cooking. Raising the heat may hasten cooking, but achieving harmony requires gentle heat and prolonged cooking. "Reaching harmony" is a time-consuming process that demands patience. During this stage, the dish's components harmonize, becoming truly unified.

In a well-prepared stew, distinguishing individual ingredients becomes impossible. Similarly, in narrative structure, an initial imbalance caused by unrest triggers dramatic events. Characters who were initially immature and antagonistic undergo transformative experiences (dissolution and coagulation), revealing their inner essence (ingredients) and achieving harmony by the story's conclusion. The thousand and one nights provide Shahrzad and the king sufficient time for dissolution and coagulation, enabling them to reach harmony. Ultimately, Shahrzad not only saves a city but also makes peace with the destructive force, marries the king, and has children.

Conclusion

In Iranian thought, the existence of evil is deemed necessary and must be embraced—not to succumb to ruin but to achieve eternity! Many vegetables spoil quickly, but pickling preserves them. Herbs wilt rapidly, but drying them ensures longevity. Although there seems to be a paradox, dissolution—a process that takes things to the brink of decay—is, when managed wisely, the secret to preservation. In this framework, the battle against Ahriman is not about ignoring or overcoming it but about skillfully harnessing its power to sustain life.

deceased buried by Soudadeh
 appears to be a full of five hundred
 years of his existence. Soudadeh
 should have followed, but conspires
 of the young fell in his hands and
 Soudadeh has left the
 Soudadeh. This is the scene
 in the scene of Soudadeh's death
 the scene of Soudadeh's death
 before Christ.

کشتن سیاوش از
 آتش بجهت سوگند



Soudadeh buried
 the five on
 the scene of the path
 see Soudadeh
 in the scene of the path
 see Soudadeh



چه خیزد زان باشد و خیزد
 چکت آن سپیدار یکنون
 که هر که کشت را باشد
 بدستور فرمود تا ساربان
 جسد کاروان آتش سوز
 بدور از دوزخ و سوز
 چرا این است آن سر بر شوی
 که بر و خیزد آن جکی سوار
 همه روی کتی سینه زود
 سر سر و دشت بر یکنون
 مشهور با جامهای سپید
 بر آنکه کاخ و بر خیزد
 نیش و کا و پیر شرم و
 سر پر شرم بیانی مرآت
 به نیش و زوان یکنون
 سیاوش سید شد حی است
 مراد برین که دشت کدر
 چه از دشت سواد و آتش

که آتش بر و شود که زود
 که باید ولی پادشاهی کن
 بیاید به آتش روان کوز
 میون آرد از دشت صد کار
 همه سینه ام آورد و پرخاش
 قرارش غمزد و دلش بر و
 بر آید ترا که برین نکو سید
 میاید بر خیزد شکلی چهار
 زبانه بر خیزد چرخ کوز
 بران چه خندان که یکنون
 لب پر زخده دل پر امید
 چنان چرخ و ساز و پیکان
 سخن گفتش تا بزم و
 اگر سپیدان هم بیانی مرآت
 ازین که و آتش با هم
 نش سکندل جنگل شربت
 به کن شرم راز پست و
 به آید با یوان خوار و

همان که زین است کشتار
 به آنگاه سوگند پر مایش
 پیاده و صد مردانش فرود
 میونان سینه کشید و نشاند
 نهادند سینه و دو کوبند
 جیغ است و دین در راستی
 نهادند دشت سینه و دو کوبند
 از این چرخ فرمود و موبد پناه
 ازین کشت و رشتن ترا آسمان
 سیاوش پادشاه پش پش
 یکی باری بر نشسته سپید
 بد آنکه کشته میشد کا و سید
 سیاوش به گفت اند و
 در آید وین که برین پست و
 خروشی بر آمد ز دشت و شرم
 سیاوش پادشاه با ش فرود
 چه ز میوند بسیار زاری فرود
 جیغ است که بر آمد و

بشویم کسند عیار و دل کسل
 چنین بود و این بود این دور
 امید نه و کتی شب آمد بر و
 همه شمر ایران بدیدان شد
 شمشیر کز کرد و بر چرخ و
 زکار زان آمد همه کاستی
 جهانی نظاره شده هم کرده
 که بر چوب ریزه فطرسیا
 جهانی خروشان آتش و
 یکی خود زین نهاد و سپید
 می کرد و فطرس بر آمد با
 فرود آمد از اسب بر و ش نماز
 که میان و کرد و شرم و
 جهان آتش نغمه و دنگ
 علم آمد جهان از آن کار بهر
 نمیکشت کای و دوشی نیاز
 سینه برایت چرخ و دوزخ
 می بود و جوشان بر آتش



Persian Cuisine: A battle against Evil

Elnaz Najafi



Thematic Dossier: Food & War

In the tale of One Thousand and One Nights, a king betrayed by infidelity weds a new woman each night, only to kill her at dawn. This cycle continues until Shahrzad, the vizier's daughter, decides to marry the king. On the first night, Shahrzad tells him a story so captivating that he spares her life to hear its continuation. Thus, by embracing ruin, Shahrzad embarks on a process that spans a thousand and one nights and concludes with a happy ending. This article seeks to explain that Shahrzad's masterful strategy of welcoming unrest and taming its force to serve life is not confined to this story. Rather, it manifests in many aspects of Iranian life—one notable example being Persian cuisine. The Significance of "Ingredients" in Persian Cuisine

In Persian cuisine, the components are referred to as "ingredients" (masaleh), not raw materials. Raw materials are unprocessed, while ingredients result from processes applied to raw materials. For instance, wheat, meat, milk, and herbs are raw materials, whereas dried herbs, fruit pastes, fried onions, verjuice or vinegar, sifted flour, rose water, ground spices, soaked legumes, cured meat, or marinated meat are classified as "ingredients." Persian dishes rarely rely on raw materials alone. For example, fesenjan cannot be prepared by simply combining walnut chunks and pomegranate seeds. No matter how long you cook them together, the dish would not materialize. The transformation of raw materials into ingredients depends on two essential processes: dissolution (hal) and coagulation (aqd).

1. Dissolution (Hal)

In this process, raw materials are crushed, ground, dried, fermented, or heated. In all these steps, it appears as though the raw materials are on the brink of decay or even corruption. However, this stage is necessary! During dissolution, while everything seems to disintegrate, the essence—the concealed, vital properties within the materials—becomes manifest. This is why chopped herbs are more fragrant, ground walnuts are oilier, fruit pastes are richer in flavor and color, and marinated meat becomes tenderer.

2. Coagulation (Aqd)

Since dissolution pushes materials toward decay (embracing a battle with Ahriman), it cannot proceed indefinitely. Dissolution must stop "at the right moment." Otherwise, the dissolved material risks corruption. Cooling, freezing, and storing materials away from light and air are examples of coagulation methods. Coagulation replaces broken bonds with more intrinsic ones, yielding stable, effective ingredients. For instance, turning fruit into paste involves grinding, heating, and constant stirring (dissolution), followed by cooling to stabilize the resulting extract (coagulation).

"Ingredients" are products of dissolution and coagulation processes, enhanced in aroma, flavor, and properties, and longer-lasting than raw materials. Sometimes, dissolution and coagulation must repeat for greater stability—such as transforming milk into yogurt, yogurt into whey, and whey into butter or kashk.

Shahrzad's Strategy: Dissolution and Coagulation

Each night, Shahrzad embraces the prospect of ruin (dissolution). Her