

The RTA and the Assumption of Incest in the Drama of twins: Yama –Yami in the Rig Veda

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Abstract- Without scrutinizing the meaning, vitality, and significance of the rta in the Rig Veda, one can not appropriately approach those complicated and complex events and conducts like the Yama-Yami drama. The Rta is the dominant regulator and observed direction in the Rig Veda. It is the law of justified order of things and conduct. The sun, the moon, the stars, seas, oceans, and the phenomena of nature with human beings are ordered according to the rta. The rta is the controlling authority and core of the universe. It seems to be the unchanging law in the Vedic tradition. In addition it also appears to be the moral codes of conduct of both the deities and mortal creatures. The rta is called holy law by the clever rsis and supported by the great lords of Deities like VARUNA, INDRA, MITRA, and ARYAMAN. No mortal and immortal creatures should violate the rta.

Yama could not have done but right deed. Otherwise the incest of Yama would have fumed furious anger of the lords of adityas of the Vedic Aryans.

Index Terms- the rta, incest, the first human couple, mythical drama, love, sin, tradition. Yama, Yami, Mashya, Mashyana, metaphorical setting, ethical .

I. INTRODUCTION

No one can disbelieve that the dramatic myth of Yama and Yami is, if not the only, but one of the most significant Vedic myths that denotes theologically semantic and ethical magnificence. So, using literary criticism's terminology, the act, react, conflict, rising action, climax, falling action, and the innocently peaceful resolution of this terse ' life commencing drama of man' must have been godly engineered though the rsis decorated the drama.

It could have, however, been a devastating catastrophe, violation, and destructive happening to the Rta if Yama had responded to Yami positively in their romantic stage of dialogue: (one of the most wonderful stages of talk in the earliest literature of mankind). But it could have been a fearful and endangering threat to social world of the Vedic belief if it had gone otherwise. If Yama had accepted the lusty- biological desire of his sister, Yami, to bed with her, Varuna, Mitra, and all supporters and superior deities of the rta would have been in frightening rage and furious unrest. Because the act of refusal and denunciation of the rta trembles the whole establishment of the rsis and established relations. Varuna and Mitra, and also other Adityas pursue the sinful and all creatures amongst human committers or

non human committers of all kinds. Because the rta indicates order, ethics, and the universal discipline and principles on the basis of which everything is regulated.

What Arthur Emanuel Christensen(1845-1875), the young Danish mythologist, and one of the first pioneers of Iranian studies in recent times has bravely said something about the 'manipulation of the drama by the Vedic rsis' does not seem to be right. At least, it is not well and convincingly evidenced. The Irano-European mythologist does not give reason and argumentation regarding his hypothesis. He fails to consider textual and historical reasoning. The assertion the writer goes to does not persuade the mind to get it more seriously than before; nor does it pass farther than the actual sayings in the Rig Vedic dialogue in the tenth Mandala. This may conceivably apply to most writers up to Wendy Doniger O'Flaherty who have written on Yama and Yami. The mythical dramas of both Vedic and Avestan narratives of the twins Mashya-Mashyana and Yama-Yami have, however, to be scrutinized together with the vedic rta, the functions of Varuna and Adityas, the Avestan Asa, and the functions of Ahura Mazda and Amesha Spentas. The inclusion of the latter is crucial in proper analysis and reliable comprehension of the above Indo-Iranian complex myths.

The rta is actually "the path of morality to be followed by man". It is the "law of righteousness observed even by gods."(Radhakrishnan, 2010, p.53. the first Edition, 1923).

Therefore, all deeds and acts are, and should be regulated according to the rta. Yama could have not done otherwise. Wedding of brother and sister is forbidden in the Vedic society. The dramatic myth of Yama and Yami within its structure represents significant issues and it challenges many faulty

misinterpretations and hypotheses about religious-human dilemmas.

II. THE WORLD OF MYTHS

It seems that in the world of myths usually everything can happen illogically, sometime less and perhaps in certain events logically. In the tragedy of Prometheus Bound written by Aeschylus, the Greek Prometheus there can steal fire from heavenly gods and give it to the earthly mortal creatures. Tiresias the wise and blind soothsayer, descended from Oudaeus, in the Sophocles' tragedy of Oedipus the King, can predict the future fate of Thebes happening to the people there. Cersei the bewitching whore, in the Homer's, can bewitch the bravest and the most powerful Greek heroes. One set of potential human couple Mashya and Mashyana grows like a set of plants out of forty years of processing being under the air, the sun, and the soil. They are metamorphosed and clutched together. There is apparently no specific limit or any fixed and distinguished laws or regulations. They eventually become complete male-female pair to reproduce their descendants.

Nonetheless, myths have their own logic, seeds, and clusters. The personification of things and forces, of phenomena, as well as abstractions are widely and repeatedly allowed and the composers have freedom and poetic license to manipulate and manufacture their imaginatively made- narratives. Myths have got their own logic, initiation, making process far more meaningful than Strauss's structural 'mythemes' and those of subjectivists' features space- timelessness and settingless dangling. It appears that the clusters, seeds, instruments, mental and non-mental means have been available to myth-makers are more possibilities than those to their critical and theoretical counterparts.

One of the first and also the best dramatic narratives and representations of the mentality of man in the earliest stages of his fictional creation that is still remained in the existing Rig Veda, Mandala X, hymn 10, is the drama of Yama and Yami: the first Aryan tribal couple, the first parents of men.

Moreover, the parallel of the Rig Veda's couple with the Iranian mythic couple of Mashya and Mashyana both make beautiful dramatic set. The latter is, however, more developed and dramatized (Wendy Doniger,1974,1994 Hindu Myths,p.64). Nevertheless, the plot and the story in its dramatic context, of course, are more extended and connected to later and the whole future generations of the races of man in Iranian versions of the Avestan Scriptures..These are absolutely the most ancient dramatic mythic literature of the world that man has ever inherited.

The Mythic Drama of Yama and Yami : Yama [male] and Yami [female] In the Rig Veda

However, both the interior and exterior formation and configuration of the two versions of the dramatic myth of the first Aryan couple from which many future generations initiate different human races on the earth are technically literary. Imaginations cultivate and sprout the plot. The versions are beautifully and imaginatively concrete fictional drama. Consequently, the credibility of the characters, of design, and of

the plot together make up the process of development explorable and also persuasive. It is like a sensible and modern drama.

The Iranian version and variation of this dramatic myth of the earliest literature of man is, particularly, plotted with necessary elements of plot structure, extended and profounder in length, height, depth, and horizon. In other words, the Iranian version of this drama of the first Aryan couple of the Indo-Aryan genealogy is well designed, structured and processed and constructed horizontally and vertically. It seems to have been musically composed. It is or can be in one way or another musical drama. It appears that the drama of Mashya and Mashyana has been positively made. The story of drama tracks and is hunted down to progenitor: Gayomart and his determination with Ahura Maza, his supported victory over devils and darkness, and therefore his overwhelming succession through life and regeneration of man. The drama and Gayomart also get going to the future.

The Drama of Yama and Yami: the Dialogue

Yama to Yami: "....." Surya "....." is our father and his wife Saranyu is our mother. We are brother and sister." Why should you desire something deviating?It is certain formal norms,regulations, and ethical code to be observed. This is what Yama means, among other things.

Yami to Yama: "In this lonely and abandoned Island, I feel attracted to you "....." You have been with me since I was in mother's womb." [Those norms, regulations, and watching agents and agencies are ignored.

"I seek your companionship "....."....." She has emphatically a biological appetite to physically communicate with a male (her own brother)

Yama to Yami: "I, Yama, your brother do not agree with you. I do not want such companionship. Being my sister, it is not right for us to have such relation. The deities ... who reside in heaven, are watching us."This is a religious argument and the theological reasoning. This portion of dramatic dialogue represents a sense of spiritual as well as moral transcendence that has been assumedly lead from certain believes available and held by the Vedic society and the rsis. It is not simply ritual, it is rather the set of codes of behaviour

Some scholars and writers who look into Indo-Iranian mythology, especially those modern Europeans, may see this seemingly loving dialogue between the female and the male as a break of law and tradition. It does contains such potentialities in itself. It seems, nevertheless, that tradition, responsibility, and honour resist against desire in the context of the drama at the time. It also appears that ancient Aryans in two – three thousand years before Jesus Christ had indeed the criteria of behavior, and deed held conventions of men or God and observed moral regulations. Yama and Yami, as many researchers emphasized, were not the definite ancestors of human race eventually. Religion and believes were so strong in Iran that people were not allowed so easily to break law and commit deviations.

The hymn of the tenth Mandala (=book) of the Rig Veda is a sort of dramatic exposition of Yama and Yami. It is a modern point of view of a dramatic setting as if you were reading one of those lovely and well structured Shakespeare's plays miniaturized. Nevertheless, in the hymn there is the self-exposition of siblings

with the parents named Surya as father, and Saranya as mother of the two. The hymn of the Rig-Veda represents a desirous dialogue with romantic tone and sensual appeal contains fourteen verses of considerable suggestive intonation, air, and erotic words but completely in a metaphoric setting. It is wonderfully a celebrated drama implicitly exploring theological issues of its own verbal nature

It represents a moral discourse with its own philosophical and ethical standards. Distinguishing between right deed and wrong act is significantly theological:

"We have never done such a thing before. We should not follow the path dishonor. We should be truthful and stay away from falsehood ... we are brother and sister."(RV. 10.4) That is not only a self-proclaim criterion, certainly.

It is interesting that the suggestion is emphatically from Yami (female) side and she justifies her lusty desire and sensual appeal: "such a relationship is banned for mortals, but we are not mortals." Disallowance is "for mortals" is a self-pronouncement decree arousing from an emotional trend and biological desire. And the rta is the clear law and ethical criteria which never allow such an act..On the other hand Yama is well aware and theoretically confident that this sort of behavior has never been taken place before. Moreover, the issue of Yami's saying of her being immortal with sensual appeal still questions the metaphor of love and desire of her femininity.

The issue indeed is something beyond the will and desire of Yama, the individual persona: "these ... deities... neither stop nor ever close their eyes to anything." Yama not only argues that the deed itself is not right but also emphasizes that there has been no any trace of this relationship in his line and stock of ancestors available. The reference standard is non-existent. The new reason is an additional prohibiting ban. The viewers, spies, and live spectators are present and watching us. "A person who commits intercourse with his own sister is considered to be a great sinner."They can not give birth to any children legitimately whatever natural object they symbolize.

The last verse of the tenth song of the tenth mandala which is a dramatic piece of dialogue between Yama and Yami verbally and literally communicates devaluation,de-validation, and falsification of any incest assertion and inference from the myth. Perhaps, merely the direct semantic explication of the tenth Madala of the great Rig Veda concludes that the issue of mythic incest of the parents of the Aryan men and women in the world is out of question and of validity. The initiation of mythic incest is completely invalid, The whole hymn devalue the incest opinion of some writers and mythologists who may carelessly point to the surface of the dramatic dialogue of brother and sister as the first Aryan parents of man, : O "Yami! Like a vine or a rope, why do you not embrace another man? Let that man reciprocate your feelings. Try to win his heart and he would do the same. You should have intercourse with that man and be blessed with a son".(The Rig Veda, trans.by Dr. Ganga Sahai Sharma, Vishv Books, New Delhi, date?)

The Actual Dramatic Dialogue of Yama and Yami in the Rig veda

[the text is translated by Griffith, Ralph T.H: The Rig Veda, book X, hymn 10,pp.422-24].

1. FAIN would I win my friend to kindly friendship. So may the Sage, come through the air's wide ocean, Remembering the earth and days to follow, obtain a son, the issue of his father.
2. Thy friend loves not the friendship which considers her who is near in kindred as stranger. Sons of the mighty Asura, the Heroes, supporters of the heavens, see far around them.
3. Yea, this the Immortals seek of thee with longing, progeny of the sole existing mortal. Then let thy soul and mine be knit together, and as a loving husband take thy consort.
4. Shall we do now what we ne'er did aforetime? we who spake righteously now talk impurely? Gandharva in the floods, the Dame of Waters-such is our bond, such our most lofty kinship.
5. Even in the womb God Tvastar, Vivifier, shaping all forms, Creator, made us consorts. None violates his holy ordinances: that we are his heavens and earth acknowledge.
6. Who knows that earliest day whereof thou speakest? Who hath beheld it? Who can here declare it? Great is the Law of Varuna and Mitra. What, wanton! Wilt thou say to men to tempt them?
7. I, Yami, am possessed by love of Yama that I may rest on the same couch beside him. I as a wife would yield me to my husband. Like car-wheels let us speed to meet each other.
8. They stand not still; they never close their eyelids, those sentinels of Gods who wander round us. Not me-go quickly, wantons, with another, and hastens like a chariot wheel to meet him.
9. May Surya's eye with days and nights endow him, and ever may his light spread out before him. In heaven and earth the kindred Pair commingle. On Yam! be the unbrotherly act of Yama.
10. Sure there will come succeeding times when brothers and sisters will do acts unmeet for kinsfolk. Not me, O fair one,-seek another husband, and make thine arm a pillow for thy consort.
11. Is he a brother when no lord is left her? Is she a sister when Destruction cometh? Forced by my love these many words I utter. Come near, and hold me in thy close embraces.
12. I will not fold mine arms about thy body: they call it sin when one comes near his sister. Not me,-prepare thy pleasures with another: thy brother seeks not this from thee, O fair one.
13. Alas! thou art indeed a weakling, Yama we find in thee no trace of heart or spirit. As round the tree the woodbine clings, another will cling about thee girt as with a girdle.
14. Embrace another, Yami; let another, even as the woodbine rings the tree, enfold thee. Win thou his heart and let him win thy fancy, and he shall form with thee a blest alliance.

III. THE RTA AND FICTITIOUS INCEST:

The Hermann Oldenberg's explanation of the rta is the reasonable conceivably in the whole ground and grammar of the context of Yama and Yami's drama in the Rig Veda (Oldenberg, 1896, 1916, pp. 106, 146, 149). Obeying Yami's request is breaking and violating the divine orders, and that is confronting the system of the Rta which is the holy realm of gods, great gods like Mitra, Varuna, Aryaman, and all magnificent Deities..The case is a forbidden zone. It is realized a great sin.

The rta, its existence, objectivity, concreteness, supported-controlling power, gods-backed superiority, and its overwhelming universality act through different and available means of cult reality and deities. It is a forceful and enforced rule and law as well as practical ethic that dominate over the world of mortals and immortals. The rta is an established sovereignty mighty enough that Yama can not ignore though his sister Yami persuades him to violate it. The rta manifests and demonstrates itself in every bit field of life. Yama and Yami as the first mortal pair with their rather complexities, have but subjected to the **rta**.

THE Mythical Drama in the Avestan Scriptures: Mashya, Mashyana:

And

The Races of Man

Mobad Rostam Shahzadi the Iranian writer in his Dictionary of Pazand (2007) also defines Mashya and Mashyani, or Mashya and Mashyane as follow: " Mashya is the first Aryan man of the sperms of Kayomarth (=Gayomart=Gayomard=Gayomartan= Gayomaten) and Mashyani is the first Aryan woman from the seed of Kayomarth (=Gayomart). These man and woman are born of a Rivas=Rhubarb" (Shahzadi, Rostam(ed. by Shahzadi, Mehrangiz, published by Farvahar, Tehran, 2007, P.302).

Also 'The Records of Mythic and Legendary Heroes and Characters in Shahnameh and other Persian Epics', the fourth chapter title of ' The Selected Articles of The Encyclopedia of Persian Language and Literature', the First edition, vol. 1, printed by The Academy of Persian Language and Literature, Tehran, 2011.pp. 297-689, spends a few pages on Gayomarth(Kewmarth) the father of the couple. This is one of the best and well evidenced chapters of an encyclopedia printed so far about the topic. This first edition of the latest articles is on the occasion of the International Congress of the Mellenium of Shahnameh and the great Persian epic poet: Abul Ghassem Ferdowsi(10th c.).

According to various and reliable recorded sources, researches, and the text introduced above (pp.299-307) Kewmarth(= Gayomard) literally means ' living mortal', ' mortal man'; his creation takes seventy days from "Ram day" to "Aniran day"(from 9th January to 20th March). He is holy man who does think good, do good, and do good. He has all three good attributes: Good will, Good speech, and Good deed. onHis death is the creation of life and the seeds of living. He is a paradoxical phenomenon: he is present in life as he passes away. After his producing man's seeds and generating eight basic and valuable metals, he dies. His seven descendants later govern seven countries.

In the existing mythical narratives there might be considerable number of parallel myths of mythical couples in

different versions and transformations. The first human couple in the Avestan literatures and Iranian mythology there are various pair name of the same stock: Mash-Mashan, Mishi, Mishan, Mishah-Mishani, Mahla-Mahlina, Meshah-Meshyanah sperms. These variations of the first human pair (the Aryan pair) are originally, as it is emphasized, from the back bone of Gayomart.

Arthur Emanuel Christensen(1845-75), one of the youngest western Iranologists and scholars, and one of the good Danish friends of Iran's ancient culture, amongst other fair orientalist, has also spent several pages of the first volume of his ' the First Man and the First King' on Mashya and Mashyana, and there he refers to different concerned Persian sources of classic and original authorities, such as the Avesta, the Avestan Scriptures, Ibn Athir, Alberuni, Shahrestani, Tabari, Ferdoussi's Shahnameh and so on.

Original story is that when the death time of Gayomart approaches, he falls down in his left side on the earth and his sperms pour into the earth and the process of their purification under the sun's warmth take place.

It is after forty years of being in the soil of the earth that the Gayomart's semens bear the pair in the form of Rivas plant (Rhubarb) with fifteen leaves. They were interwoven together in such a way that from their shoulders, hands and back were attached and connected with each other on the earth.

This dramatic and also the mythical story of Gayomart, Mashya and Mashyana(Mashyag, Mashyang) have been repeatedly recorded, narrated, and confirmed. Sometime it is commented by different Iranian writers both Muslim and Zoroathurian: Alberuni in his Athar al Baghiya, Tabari in his History, and Bala'ami in his Kings and Prophets. Yashts and Persian poetic works, like Shahnameh are also the most famous books talking about the mythical characters named.

Gayomart is indeed the first mythical man-like creature made on the earth to assist Ahura Mazda. Gayomart from whom the Aryan race is developed is called the prototyped man.. He is genuinely and meaningfully immortal mortal. This is a paradox that should be explained in its own contextual setting.

All Pahlavi documents, relevant texts and the Avestan

scriptures have narrated this mythical narrative of the pair who

are from rhubarb-Rivas-plant. (Christensen, Arthur, Les types du

premier homme et du premier roi dans l'histoire legendaire des

Iraniens 2 vols, Persian trans. P. 67) The narrative avoids to

accept the normal blame of incest. John Russells Hinnells his

reports that Mashya and Mashyana do what their duties are to

generate " all human races"(Hinnells, 1975, 'the First Parents of

Man', Persian Mythology). Henrik Samuel Nyberg, the Swedish

Iranologist, in his 'Ancient Religions of Iran' holds that,

according to Zoroastrian belief, the mortal life of the present man

compounded with vices and sins is the result of the named couple's marriage in the third stage of the four three-thousand year categorized periods (Nyberg, 1938, ch.II).

IV. METAMORPHOSIS

It can legitimately get away from the accusation of incest because it has undergone a fundamental metamorphosis. This phenomenon of metamorphosis is the great and impressive as well as deep challenging issue in the hard-cover binding of the incest book of Mashya and Mashyana

Ahura Mazda to this first human couple says: "you are men, I created you. You are the two predecessors of the human being of two of yourselves, I made you complete and the best in the best way of this kind:

Good thought, Good Deed, Good Word: Thou Do Not Pray Devils [Deevs]

The scripture about Mashya and Mashyana is from a translation of the Farsi Avestan texts into English: Bundahishn 23, scriptures of Zoroastrianism, http://www.Hinduwebsite.Com/sacred_scripts/zoroscripts/Bundahishm.chapter_X_to_XV. [See also the English versions of the Sacred Books of the East, Oxford University Press, chapter XV.]

V. MASHYA AND MASHYA : THE SPREAD OF MEN

1. On the nature of men it says in revelation, that Gayomard, in passing away, gave fourth seed; that seed was thoroughly purified by the motion of the light of the sun, and Neryosang kept charge of two portions, and Spandarmad received one portion.

2. And in forty years, with the shape of a one-stemmed Rivas-plant, and the fifteen years of its fifteen leaves, Matro [Mashye] and Matroyao [Mashyane] grew up from the earth in such a manner that their arms rested, behind on their shoulders (dosh), and one joined to the other they were connected together and both alike.

3. And the waists of both of them were brought close and so connected together that it was not clear which is the male and which the female, and which is the one whose living soul (nismo) of Ohrmazd is not away.

4. As it is said thus: Which is created before, the soul (nismo) or the body? And Ohrmazd said that the soul is created before, and the body after, for him who was created; it is given into the body that it may produce activity, and the body is created only for activity; hence the conclusion is this, that the soul (rhubarb) is created before and the body after.

5. And both of them changed from the shape of a plant into the shape of man, and the breath (nismo) went spiritually into them, which is the soul (rhubarb); and now, moreover, in that similitude a tree had grown up whose fruit was the ten varieties of man.

6. Ormazd spoke to Mashye and Mashyane thus: 'You are man, you are the ancestry of the world, and you are created

perfect in devotion by me; perform devotedly the duty of the law, think good thoughts, speak good words, do good deeds, and worship no demons!'

7. Both of them first thought this, that one of them should please the other, as he is a man for him; and the first deed done by them was this, when they went out they washed themselves thoroughly; and the first words spoken by them were these, that Ormazd created the water and earth, plants and animals, the stars, moon, and sun, and all prosperity whose origin and effect are from the manifestation of righteousness.

8. And, afterwards, antagonism rushed into their minds, and their minds were thoroughly corrupted, and they exclaimed that the evil spirit created the water and earth, plants and animals, and the other things as aforesaid.

9. That false speech was spoken through the will of the demons, and the evil spirit possessed himself of this first enjoyment from them; through that false speech they both became wicked, and their souls are in hell until the future existence.

10. And they had gone thirty days without food, covered with clothing of herbage (giyah); and after the thirty days they went forth into the wilderness, came to a white-haired goat, and milked the milk from the udder with their mouths.

11. When they had devoured the milk Mashye said to Mashyane thus: 'My delight was owing to it when I had not devoured the milk, and my delight is more delightful now when it is devoured by my vile body.'

12. That second false speech enhanced the power of the demons, and the taste of the food was taken away by them, so that out of a hundred parts one part remained.

13. Afterwards, in another thirty days and nights they came to a sheep, fat and white-jawed, and they slaughtered it; and fire was extracted by them out of the wood of the lote-plum and box-tree, through the guidance of the heavenly angels, since both woods were most productive of fire for them; and the fire was stimulated by their mouths; and the first fuel kindled by them was dry grass, kendar, lotos, date palm leaves, and myrtle; and they made a roast of the sheep.

14. And they dropped three handfuls of the meat into the fire, and said: 'This is the share of the fire.' One piece of the rest they tossed to the sky, and said: 'This is the share of the angels.' A bird, the vulture, advanced and carried some of it away from before them, as a dog ate the first meat.

15. And, first, a clothing of skins covered them; afterwards, it is said, woven garments were prepared from a cloth woven in the wilderness.

16. And they dug out a pit in the earth, and iron was obtained by them and beaten out with a stone, and without a forge they beat out a cutting edge from it; and they cut wood with it, and prepared a wooden shelter from the sun (pesh-khur).

17. Owing to the gracelessness which they practiced, the demons became more oppressive, and they themselves carried on unnatural malice between themselves; they advanced one against the other, and smote and tore their hair and cheeks.

18. Then the demons shouted out of the darkness thus: 'You are man; worship the demon! so that your demon of malice may repose.'

19. **Mashya** went forth and milked a cow's milk, and poured it out towards the northern quarter; through that the demons

became more powerful, and owing to them they both became so dry-backed that in fifty winters they had no desire for intercourse, and though they had had intercourse they would have had no children.

20. And on the completion of fifty years the source of desire arose, first in **Mashye** and then in **Mashyane**, for **Mashye** said to **Mashyane** thus: 'When I see thy shame my desires arise.' Then **Mashyane** spoke thus: 'Brother **Mashye**! when I see thy great desire I am also agitated.'

21. Afterwards, it became their mutual wish that the satisfaction of their desires should be accomplished, as they reflected thus: 'Our duty even for those fifty years was this.'

22. from them was born in nine months a pair, male and female; and owing to tenderness for offspring the mother devoured one, and the father one.

23. And, afterwards, Ormazd took tenderness for offspring away from them, so that one may nourish a child, and the child may remain.

24. And from them arose seven pairs, male and female, and each was a brother and sister-wife; and from every one of them, in fifty years, children were born, and they themselves died in a hundred years.

25. Of those seven pairs one was Siyamak, the name of the man, and Nasak of the woman; and from them a pair was born, whose names were Fravak of the man and Fravakain of the woman.

26. From them fifteen pairs were born, every single pair of whom became a race (sardak); and from them the constant continuance of the generations of the world arose.

27. Owing to the increase (zayishn) of the whole fifteen races, nine races proceeded on the back of the ox Sarsaok, through the wide-formed ocean, to the other six regions (karshwar), and stayed there; and six races of men remained in Xwaniratha.

went to the plain of the Tazhikan (Arabs); and of one pair Hooshang was the name of the man and Guzhak of the woman, and from them arose the Airanakan (Iranians); and from one pair the Mazendarans have arisen.

29. Among the number (pavan ae mar) were those who are in the countries of Surak, those who are in the country of Aner, those who are in the countries of Tur, those who are in the country of Salm which is Arum, those who are in the country of Seni, that which is Chinistan, those who are in the country of Dai, and those who are in the country of Sind.

30. Those, indeed, throughout the seven regions are all from the lineage of Fravak, son of Siyamak, son of Mashye.

31. As there were ten varieties of man, and fifteen races from Fravak, there were twenty-five races all from the seed of Gayomard [= Gayomarten, Gayomartan]; the varieties are such as those of the earth, of the water, the breast-eared, the breast-eyed, the one-legged, those also who have wings like a bat, those of the forest, with tails, and who have hair on the body.

VI. THE ISSUE OF INCEST, AND LOVE OFFSPRING IN THE MYTH OF YAMA AND YAMI

The view of incest [in the Mashya and Mashyana dramatic story, in the Avestan scriptures, and in the dialogue of Yama and Yami, in the Rig Veda] is not fully enough explicated and considered. The cores of the texts do not accept the opinion

of nicest accusation. That means the myths do not substantiate do not support and do not furnish the opinions and judgments of incest about themselves they do not assess and do not see the whole play on the stage of a drama of incest. The structural fabrication, the actual verbal dialogue, the systemic Vedic belief, and semantic suggestions and indications of versions of both the Rig Veda the Avestan scriptures do not support the hypothesis of incest.

The domination, enforcement application, observance, and seriousness of the enactment of the rta in the Vedic society would deny and encounter any sinful commitment of the worldly mortal and other worldly immortals.

The direct and clear response of Yama to Yami at the end of the dialogue denies and refutes the opinion of incest in the Rig Veda (see the actual texts and dialogue between Yama and Yami up to the end). The actual words and statements avoid immorality and illegitimacy. The complete drama rejects the belief of men being bastard or love offspring of illegal intercourse. The climax of the play in its falling action resolves the conflict in the benefit, calmness, and the release of man that is found not guilty.

It could have been a devastating catastrophe and violation happening to the Rta if Yama had responded to Yami positively in their romantic stage of dialogue: one of the most wonderful stages of talk in the earliest literature of mankind. But it could have been a fearful endangering threat to social world of the Vedic belief. If Yama had accepted the lusty biological desire of his sister: Yami, Varuna, Mitra, and all supporters and superior deities of the rta would have been in frightening rage and furious unrest. For the act of refusal and denunciation of the rta trembles the whole established relations. Varuna and Mitra, and also other Adityas pursue the sinful and all creatures amongst human committers or non human committers of all kinds.

The question of the story in the Avestan scriptures is different, in one way or another. The characters are completely and substantially metamorphosed in the Avestan texts.. The characters of the drama of the first Aryan couple of the world are metaphorically transformed to something freakish at the first sight. It becomes somehow incredible and grotesque. The contents and elements of the Avestan drama is not like that of the Rig Veda. (see Mashya and Mashyana). It does not seem to be the one that is established. So, the approach and plot appears to require different kinds of touch and criticism. Even the text is not well and enough explicated or semantically analyzed yet. The story, plot, contradiction, challenges, initiation, characterization, substance, nature and features of all ingredient "mythemes" (using Strauss's terminology) are simultaneously challenging with that of dramatic scene of Yama and Yami in the Rig Veda. Still we need, along with comparative explications and analyses, to look on those dramatic and romantic as well as theological aspects and issues of these particular myths and their literature and language significances.

As a comparative introduction to the sacred myth as well as sacred romance of the Vedic Yama and Yami of the Rig Veda (hymn 10, Book X), some comparison and analytical points are considered. Remember the above paragraphs, however, anticipate, and indeed, contextualize further analytical explication and comparison by other scholars and critics. So, this can be regarded as the smaller outline of a larger explication of the Vedic hymns and Avestan Scriptures by the first Aryan

migrants' literature with a common, and indeed pre-religious, mentality, familiarity, and homogeneous mind and soul,.

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