

Dramatic Elements of Mourning in Bakhtiyary Tribe

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ABSTRACT The purpose of this study is to examine the dramatic elements of mourning in Bakhtiyary tribe's custom. Statistical universe contains Bakhtiyary tribe in the Iranian plateau and two sides of Central Zagros. The research sample contains two townships of Khuzestan: Baghmalek and Izeh. Being from Bakhtiyary tribe, the researcher profits from qualitative research and instruments such as observation and interview in order to gather data. The results show that custom and mourning ceremony in Bakhtiyari tribe contains dramatic elements like plot, story, actors, dialogue, decoration, music, clothing, accessory, setting and audience which do not only indicate beliefs and opinions but also helps the tribe make easy tolerance of issues like death or other disasters and misfortunes. It also decreases restlessness and anxiety.

INTRODUCTION

Art is the product of man's behavior. Man's imagination helps him have a better understanding of issues and enjoy them. He introduces art as a helpful instrument and in the service of life's practical objective.

"Folk culture and common ceremonies in Iran are one of the intact and valuable sources that throw light on the spirit of life and philosophy. Using symbols and metaphors, it shapes the sense of creative and artistic men and shows them in action" (Anasori 1980). Different societies have different ways to show beliefs and opinions; one of these ways is dramatic ceremony by which emotions and people's characteristics are presented as a type of mass media.

"Iranian folk culture, through the exciting and sensational fictions and folkloric songs, transfers the message and voice of its nation to the modern generation. It is here that custom ceremony exceeds the numerous beliefs and opinions through which the custom ceremony are reflected. There is no doubt that all of the religious ceremonies, traditions and traditional ceremonies contain dramatic elements" (Anasori 2002). Once the historical root of performance is examined, it would be clear that most of the performances have been emerged from such ceremonies and traditions. They owed their existence to these cultures, myths and traditions. Considering the importance of ceremonies and dramatic elements among the Iranian tribes, the researcher here focuses on the mourning ceremony in Bakhtiyary¹ tribe and the dramatic elements that establish a

mutual relationship between practitioners and viewers.

The General Purpose

The general purpose of this article is a survey on the dramatic elements of mourning in the customs of the Iranian Bakhtiyary tribe.

The Specific Purposes

1. To determine the status of plot and story in Bakhtiyary's mourning.
2. To determine the status of actors in Bakhtiyary's mourning.
3. To determine the status of poetry and music in Bakhtiyary's mourning.
4. To determine the status of stage and decoration in the Bakhtiyary's mourning.
5. Determining the status of symbols and signs in the Bakhtiyary's mourning.

Theoretical Framework

According to Brockett (1977), Dramatic elements could be found in any pre-humanistic society. Such elements are visible in daily events such as political championships, sport festivals, religious ceremonies and even in children's games as well as dancing and other ancient ceremonies. Little information about the origin of theatre is left. The most common theory available for the origin of theatre is "Ritual theory" which states that theatre comes from the ritual, myth and ceremony. From the late 19th century up to now, anthropologists'

theory about the origin of theatre has survived three stages. The first stage starts from 1875 to 1915, James Frazer claims that all cultures obey incremental patterns; based on this theory and as a result, the primitive society could be a basic resource for the latest theaters. Early societies perceived connections between certain actions performed by the group or leaders in the group, and the desired results of the whole society. These actions range from habit to tradition and then to ceremony and ritual. The formulation of these actions, and the consequent repetition and rehearsal, initiated the formation of theatre (Brockett 1977). In the second stage which started from 1915, Bronislaw as leadership rejected the posteriori method and suggested a deductive approach. According to Malinowski (1951) in contrast to the former one, here culture is special in particular societies, and so there is an uncertainty about the origin of the cultural institutions such as theater. Malinowski believes such institution has developed from different processes. After World War II, in the third stage, Structuralism lead by Claude Levi-Strauss, as well as Functionalism, believed that each society has a special culture, whereas Frazer believed in the universal pattern. What is important for Frazer is the answer to the question: "How does brain act?" He found the answer in the analysis of myth. Considering myth as a kind of logic, he introduced two kinds of ideas: scientific mind and mythical mind (Brockett 1977). The term which Levi-Strauss (1966) used for mythical idea, deals with signs and symbols rather than concepts; it appears in mythical garb and settles on the mask and rituals. According to Brockett (1977), despite different anthropologists' perspectives in the past century, all of them agree on the primitive ceremonies as the origin of theatre. He believes that most of the critics and historians believe that ceremony and ritual is just one of the factors in the emergence of theatre.

Benefits of Rituals and Ceremony

First ceremony or ritual as a kind of knowledge tries to define man and his relation to the universe. Also rituals as educational methods could be considered as instruments for conveying knowledge of a tribe to the next generations. Rituals may be performed in order to control probable events in future. Rituals often take place in order to respect natural extraordinary forces, victory or failure in hunting or war, championships or the past culture of a tribe. Furthermore, even the most serious drama

can be entertaining, amazing and joyful for the audience (Brockett 1977; Askary Khanghah, Kamali Sharif 2002). According to the mythologist, Joseph Campbell (2002), rituals are related to three basic concerns: pleasure, power, and duty. Power – influencing and controlling events- has often been the intention of rituals such as ceremonies; they are meant to guarantee a successful crop or to please gods. Societies usually have had rituals that glorified supernatural powers, victories, and heroes. Supernatural forms were often represented by characters using costumes and masks. Rituals that were practiced as parts of duties towards gods, also brought entertainment and pleasure. These rituals are accompanied by myths. By entering the storytelling tradition, myths have gained a life beyond the original rites. This new life allows myths to move towards entertainment and the aesthetic. These stories are now performed for their own sake, and they are changed into theatre. Both ritual and theater use basic similar elements such as music, dialogue, masks, actors, audience, stages and so on. Furthermore, leaders or actors have emerged through rituals as well as theaters. These roles of leaders were acted by elders and priests. In addition, the beginnings of acting spaces or auditoriums developed as a result of more elaborate rituals. According to Brockett (1977), the earliest example of ceremony and ritual evolving into theatre comes from ancient Egypt. "Pyramid texts" dating from 2800 to 2400 B.C., contain dramas which send the dead Pharaoh off to the underworld. These dramas also ensure the continuity of life and Pharaoh's power. There is also the Memphite drama, recounting the story of the death and resurrection of the god Osiris, and the coronation of his son Horus. The most important Egyptian drama, though, was the Abydos passion play. Like the Memphite drama, the Abydos passion play deals with the story of Osiris. The paramount Egyptian myth, was performed in the form of a drama; it was enacted at the most sacred place in Egypt, Abydos- the burial site of Osiris. Performed annually from 2500 to 550 B.C. and full of spectacle, this passion play was the first of its kind ever recorded, and it was the first example of theatre.

Bakhtiyary Tribe

Bakhtiyary tribe is one of the oldest, well known and greatest Iranian tribe which settled down on the slope of the Zagros Mountain in the west of Iran long time ago." Bakhtiyary tribe is one of the

greatest Iranian tribe which has had a substantial and considerable role in the development of the events of this land. Considering the Bakhtiyary territory and role of Bakhtiyary men in different historical periods of Iran, we find out from the "Elamite" time, the first Iranian kingdom, and then in the first millennium of B.C. and consequently in Achaemenian, Arsacides, Sassanian periods and up to now the story of these men has shaped part of Iranian life history" (Kiyani Haftlang 1985).

Bakhtiyary Tribe Geography

Bakhtiyary's land is located on the slope of the Zagros Mountain which expands from northwest to southeast. The central mountains of Zagros are named after the word "Bakhtiyary"² which refers to proprietorship of this tribe on this land (Ahmadi Orak Bakhtiyary 1999). Bakhtiyary's land is confined to Isfahan and Lorestan from the north, Khuzestan from the west, Kohgeluyeh from the east and Behbahan from the south³.

Bakhtiyary Tribe and Nature

"Bakhtiyary's land is an area having all the manifestations of nature's greatness, such as, snowy precipices, hard and rough hills, mountainous lakes, terrible flood waters and canyons. There the water is in great supply and the ground is productive. The inhabitants of this land can change their residence easily from places in 2000 feet to places in 12000 feet. The slopes of these areas, after the Caspian Sea beach, abound in trees and woods" (Kerzen 1996). Using traditional ceremonies, Bakhtiyary tribe tries to show its concerns over the nature and to bring a union among the members of the tribe by sharing or reducing their sorrows. The tribe also shares the happiness with its members. In this way the tribe respects and honors those who accompany it during its settlement through a ceremony. Such a ceremony takes place in order to either bring happiness or share mourning.

METHODOLOGY

As a member of the Bakhtiyary tribe, the researcher, in order to gather data, has done ethnographical research and has applied such instruments like observation and interviews. Baghmalek and Izeh, two townships of Khuzestan, are located in Bakhtiyary land and were selected by the researcher.

RESULTS

Bakhtiyary Tribe and Mourning Ceremony

Men's relationship with nature and also ecological conditions of Bakhtiyary's mountainous region and men's probable vulnerability produce friendship and cooperation among them while under critical conditions. Such cooperation comes from the life style and natural biological conditions. When someone who has maintained special role and task in the development and structure of the tribe dies, his absence makes a deficiency in the tribe's life system which cannot be compensated easily. So events are lying in wait and mourning ceremony is expanded. The ceremony is a story about life's unpleasant bereavement. In this way, Bakhtiyary tribe attends in the mourning for the loss of their dear ones and they do not spare anything in this respect. Sorrow billows clearly among Bakhtiyary culture and it cannot be denied even in the happiest Bakhtiyary melodies.

Sometimes mourning ceremony in Bakhtiyary tribe lasts more than three days, week and forty days, and it even might continue for one year. If someone dies on the way in his or her migration, the tribe stays on the *Vargah*⁴ (Station: Refer to the place of Bakhtiyary tribe's station within migration) for a week, and then, it settles in a new *Vargah* and commences mourning ceremony; then they dwell there for sometime till it arrives to the destination which is the country. On the way others join the mourners for condolence and sympathy while playing "*Sorna* (Musical instrument: Refer to a kind of musical instrument) and *Dohol*"⁵. They also offer foods, sheep, flour and wheat to the extent that they can afford. The way and duration for the late one's mourning ceremony is a heritage coming from the Iranian past generation which has survived in Bakhtiyary tribe. As Ferdowsi⁶ narrates in *Shahname*⁷, this period lasts between three to forty days and even it might last to one year⁸:

Hame share Iran matam shodand por az dard o nazdik e rostam shodand

Which means: All of the people in Iran got mournful and went to Rostam, while they were full of pain.

Be yek hafte ba sug o baa b chashm be dargah benshash ba dard o khashm

Which means: Rostam mourned for a week while he was full of pain and anger

Cho rangin rokh tajvar tireh shod az an dard e bahram del khireh shod

Which means: At this time king's face turned black and wondered from Bahram grief

*Chehel ruz bod sugvar o najand por az gard
o bikkar takht e boland*

Which means: the king mourned for forty days and through the time he did nothing.

1-Sogchameh⁹

The word *Chameh* means poem or song. In the literary term it refers to song. In addition it refers to the song and poem recited in the mourning ceremony of the martyrs and the dead ones. *Sogchameh* does not only narrate the feelings and grief of singers for the dead ones, but also it considers the accomplishments, superiority, bravery and values of the late one. In fact it is a kind of respect to the dead one.

Having natural and inborn talent and disposition and also narrow relationship with the nature and living in the highland, Bakhtiyary tribe has considerably used poetic language. The tribe is familiar with the poetic language and makes most of cultural communications through poems, and, consequently, in the mourning and the honor individuals, it uses poems and *Sogchameh*.

Women play major roles as singers in singing *Sogchameh*. In fact their task is lamentation and elegizing; they do that individually or collectively. Most of these poems are recited in mourning gatherings. Sometime a woman, in response to other woman's couplet, sings another couplet, or, she may as well modify the other's couplet. In this way some songs are repeated for the dead ones, except for the name which is replaced (Pureh 2003).

2-Gah Girveh

Gah Girveh can be described by concepts such as: tell, read and cry; it refers to the place and time of crying and mourning. In fact it is a collective singing performed by those women and even men present in the mourning ceremonies commemorating the tribe's martyrs or the loss of the dear ones. These rhythmic poems such as *Seru*, *Chivaneh*, *Dangdal* and *Dondal* depict sympathy and cooperation in the tribe to show sorrow for the death of the dear ones¹⁰.

In this form, women form circles that show their unity, and then they sit side by side; here a woman who has a good voice starts reciting verses, and others respond to her collectively, followed by another woman who recites another song. This act of reciting verses and the response of others goes

on in a circular manner. These verses are accompanied by other verses, such as: "*Akhey*," "*Aman ey*," "*Ey dayah*"¹¹. In addition, sometimes they collectively hit their own legs and knees in tune with rhythm and tone of poems. In these cases the rhythms are faster and more harmonic than normal. In another place the women fasten their black *chador* (Black tent: Black tent which Bakhtiyary tribes live in it) around their waists and tie two ends of it from their shoulders, then they stand beside each other and keep on dancing in harmony and moving in a circular form, and at the same time the most tragic song will be played by *Sorna* and *Dohol*. Occasionally, these songs are accompanied by musical instruments. The repeated part of such music and poem is called "*Hoovey Hoovey*"¹². The players usually wear black in the mourning ceremony and decorate their *Dohol* and other musical instruments by black cloths. In the general mourning ceremony, songs in any form or shape in technical term are called "*Chapi*"¹³, that is in contrast with the song of happiness. A great part of *Gah Girveh* is narrated for the dead one; it speaks about his life in the tribe. It is also a narrative and a representation, where a kind of dramatic metaphor exists, or it may be a kind of imaginary personification of life and living.

One kind of *Gah Girveh* comes in the following lines:

*Lash e spidom bonin beh ghali rah bedin be
govalao bion va diyari*

Which means: Put my white body on the carpet and make way for my brothers to come and dwell beside me.

3- Mafegah

"*Mafegah* is a word consisting of two parts: *Mafeh* and *Gah*. *Mafe* may be a Persian word or changed form of *Madfan* which is an Arabic one. *Gah* is abbreviation for *Gaah* which is an adverb of place. These two parts refer to burial place but what is doubtful is that no bodies are buried in this place. Also, *Mafegah* means release because when somebody dies he is dismissed from living" (Madady 2008).

When a young, headman or a great one of a family dies, the survivors build *Mafegah* on his birthday in his residence for honoring his memory. *Mafegah* is a solid cubic wall which is as important as the grave. In fact it built in a place where there is not any dead one's grave. That means if a dead one's grave lies in the country, his *Mafegah* is built

on the winter quarters. It is built on the dead man's family fields in the first week of his death.

"The original shape of the *Mafegah* is cubic rectangle with 1.5 to 2 meter height and length and 1 to 105 widths. Because of the nature of tribal living, the *Mafegah* is built of stones without any cement. Since the tribe starts to reside in a special region, however, some changes can be seen such as pointing; cement laying, engraving and decoration, and the applied instrument contains: stone, cement or chalk and soil" (Madady 2008). The *Mafegah* structure is completed after the third and seventh ceremonies. During the first seven days, survivors locate the place of *Mafegah*, bring it up to 0.5 meter, cover it with black cloth, and finally they put the dead one's important personal instruments in it and then perform *Kotal* ceremony.

The *Mafegah* height is a symbol of spirituality, purity and focus on the sublime world. As *Mafegah* is constructed for the young or the great ones of the tribe, it can be compared with what described in Ferdowsi's *Shahnameh*. As Ferdowsi narrates in *Shahnameh*, when a king or a queen dies, his survivors make him a golden coffin and decorate it with jewels, then they cover the king or queen's body in expensive and perfumed silk, and put him in a grave. If the dead one is a fighter, others decorate his arms and throw a mourning ceremony in his memory as Rostam¹⁴ did after his son's death.

Bepooshid bazash be dibaye zard sare tange taboot ra sakht kard

Which means: Cover Siyavosh's body by yellow skin and fasten the coffin's door.

Hami goft agar dakhme zarin konam ze mos-hke siyah gerdash agin konam

Which means: Rostam tells to himself that he has covered his grave by jewels and applied the best perfume on it.

Yeki dakhmeh kardash ze some sotoor jahani ze zari hami gasht kur

Which means: He made a grave from horses' legs and the world came to a grief.

4- Kotal

Kotal is a Turkish word which, according to dictionary, refers to a tugger or a saddled horse owned by the kings.

Kotal ceremony is performed in a young or great one's death. In this ceremony the dead one's horse is decorated, then his equipments like gun and its bullets are hung from it, and the dead one's hat is put on the horse's saddle. People cut horse's

tail and put a mirror on horse's forehead and decorate the horse's mane and neck with colorful cloths, draw its eyes with collyrium, dye his forehead with henna, and finally the horse is taken around the *Mafegah*. At the same time, players play the saddest music by *Sorna* and *Dohol* and women accompany it by singing *Sogchmeh*. Turning the horse around the *Mafegah*, and also playing *Saz Chapi*, people keep on weeping and moaning and shooting gunfire for some hours; then while men crying and calling the dead one as "*Bavumey*"¹⁵, and also women scratching their faces and pulling his hairs, they come to mourning places. While crying and hitting their hands, the dead one's family and others make a circle around the black *Mafegah*. Then the mourning party come to them and thank them for their sympathy and welcome them warmly.

"As general when a dead man was a hunter, people put elk's antler on *Mafegah* in order to memorize his hunting. Sometimes by woods and dead man cloths, they made a sculpture in dead ones shape and put it vertically beside *Mafegah* but at the present time, they replaced it by dead one's picture" (Saleh poor 2001) (Part of author's last name: it is a suffix for last name which means descent and strain).

Kotal and also *Pykareh* (the sculpture which made from woods and dead one cloth) remain for seven days; then some volunteers come to the owner mourning, after short crying and reading Quran, they take permit from owners' mourning and through a ceremony, while "*Toshmal*"¹⁶ playing *Saz Chapi*, remove *Kotal* and *Pykareh* and give money to *Toshmal*. In fact by such ceremony they bring to the end formal mourning. On their way back, far from mourning party's *Siyah Chador*, they opened the dead one's cloths from the *Pykareh* then fold and put them on a pack¹⁷.

5- Telesm or Pykareh or Tamsal

Pykareh is from basic elements in *Mafegah* and *Kotal* ceremony that includes making a sculpture which is a symbol for the lifeless body of the dead one. It is made of some pieces of woods that are like body's skeleton. For making it similar than the person's body, they put dead man's old cloths on it and then cover it with wools or cloths, then they add other dead one's personal belongings such as hat, flares, "cloak"¹⁸, shawl, waist bag, gun and ... to it. People also may call *Pykareh* as *Telesm* or *Tamsal*.

Some time, *Pykareh* is put vertically beside the *Mafegah* and some time it is put horizontally beside *Siyah Chador*¹⁹. It is used to women too. But here they put her personal belongings somewhere at home or black tent far from other eyes which are known as *"Rakht Vareek Vand"*²⁰.

Kotal ceremony is like *Siyavash*²¹²¹. Well known champion in Ferdowsi's epic.

mourning ceremony in shape and method of traditional ceremony from ancient Iran. "Men and women tear their own shirts and hit their own heads and chests. Some bodies carry a catafalque on which *Siyavsh* or somebody like him slept. In addition to performance of such ceremonies, some narrators tell *Siyavash*'s death sad story, players play and sing songs related to *Siyavash*'s death, and others moaning and crying" (Bayzaee 2001).

6- *Bohun Kanun*²²

Another Bakhtiyary tribe's mourning ceremony is *"Bohun"*²³ *Kanun*. When the news of someone's death is reported, a group of families, as a symbolic action, bring down their tents or even close the front entrance of their tents. Sometimes mourning parties do not pitch or open their tents up to forty days or even one year later (Khosravi 1990).

7- *"Lat Bastan"*²⁴ and *Kola Heshtan*²⁵

Hat has an important role and a particular place in Bakhtiyary tribe. People take off their hats and in return tie black cloths. After seventh or fortieth ceremony, tribe's deans come to the mourning party and take off their black cloths and their hats (Sarlak 2007).

The ceremony of taking the hat off indicates that the tribe has lost its lordship and eminence by its great one's death. Ferdowsi in *Shahnameh* refers to this ceremony as:

Be Iran ze har su keh raft agahi biandakht hark as kolahe mahi

Which means: Whoever came to know of this sad news took off his hat in respect.

8- *"Pal Borun"*²⁶

In this mourning ceremony, when a young boy, a great man or a champion dies, women cut their hairs, hit themselves, and scratch their own faces. In this way, they would show their ultimate grief and regret. For example in Bakhtiyary tribe when a

disaster occurs, mothers tell their daughters: *"ci che mondy? pelal ta buvor"*²⁷ which means: "Why are you wasting your time? Cut your hair!" As Ferdowsi narrates in *Shahnameh*, such a tradition could be traced back to ancient Iran:

Ze khoone Siyavash bar amad khorush jahani zee Garsivaz amad be josh

Which means: When *Siyavash*'s head was cut off, the entire world got angry with *Garsivaz*

Hame bandegan muy kandand baz Farangise meshkin kamande deraz

Which means: All the people, as well as his wife *Farangis*, cut their long hairs.

Borid o miyan ra be gisu bebast be fandogh gole arghavan ra bekhast

Which means: She cut her hairs and then fastened them around her waist and like a hazelnut her rosy face turned black.

Sare mah ruyane gossasteh kamnd kharashideh ruy o bemandeh najand

Which means: All beautiful women cut their own hairs and scratch their own faces.

9- *"Rish Terashun"*²⁸

In this ceremony, the mourning party is not allowed to shave. They believe that when the tribe is in a deep mourning, caring about one's appearance is an unacceptable action. In addition, in mourning ceremony all the tribe is bereaved and there is no time left for taking care of one's own appearance. So after a week, after the tragic and intolerable mourning has come to an end, some relatives or great ones come to mourning party and after reading *Quran*, through a ceremony, they shave men's faces (Mahmudy Bakhtiyary 2004).

10- *"Kolav Kanun"*²⁹

The relatives of the dead wear black, and as a sign of mourning are forego from some usual actions. So after the fortieth ceremony or even anniversary, mourning party go to their relatives' tents or house and take off women's black cloths and scarf and put henna on their hairs and as a present dress them in colorful cloths and invite them to usual life style. On the other hand, dead one's relatives do such an action for mournful women too. But sometimes, mournful women forego from make-up and wearing colorful cloths for long years or even as long as they live. In Ferdowsi's *Shahnameh*, when Iranians become aware of *Siyavash*'s death:

*Hame jameh kardeh kabud o siyah hame
khak bar sar be jaye kolah*

Which means: All people wear black cloths and in return they pour soil on own heads.

11- Gravestone

Shir Sangi

In Bakhtiyary culture *Shir Sangi* refers to a stony statue which is sculptured like a lion and is put on the valiant and great men's grave. Across the statue's body, pictures of gun, dagger, sword, rosary, mirror, comb, ring and signet and grave owner's name are carved on two side of the body. "According to Layard, Bakhtiyaries set up statue or lion pictures on the valiant and great men's grave so that their memories remain forever" (Madady 2008).

Horizontal Gravestone

A cubic stone is built upon such a grave and the entire dead one's specification is carved on it.

Vertical Gravestone

"Such gravestone is built in an irregular pentagon shape, the base of which is lies on the ground, with the sharp angle up and two others sides vertical. This stone is placed on the upper part of the grave. On such a stone some man's picture and also personal instruments are carved. On the man's grave, jockey, firearms, sword and dagger and on the women's grave a woman's picture is carved, with a carpet card in one hand and a snips in the other hand" (Madady 2008).

12- Alafeh

Alafeh means: become familiar or taking a friend. In fact it is a celebration for the dead ones. On the last Thursday of the year, on the honor of the dead ones, remembrance and recalling, Bakhtiyary's people distribute some dates, sweetmeats and rice milk among their neighbors which is called *Alafeh*.

DISCUSSION

Bakhtiyary tribe mourning ceremony does not have only dramatic elements, but also it is a realistic show for the social facts and the tribe's beliefs. By such ceremonies people respond to their own

spiritual and mental needs and gain such serenity that they would not gain elsewhere.

The Status of Plot and Story in Bakhtiyary Mourning Ceremony

When someone's death is reported to others leading to moaning and crying, the tribe is somehow confronted by a plot and a story that it has heard repeatedly and is familiar with all of the actions and performance method. The people who had accompanied previous mourning ceremonies now are mourners and also actors of the present ceremony. Considering the dead one's age and position, mourning ceremonies have different settings, plots, stories and new characters compared with the previous ones. In this way, plot and story find its way as a dramatic element through the Bakhtiyary mourning ceremony.

The Status of Actors in Bakhtiyary's Mourning Ceremony

Starting the story, the main actors of the ceremony determined cutting own hairs, scratching own faces and scattering ash on their heads, Women who have the closet relation to dead one, introduce themselves as the ceremony's first roles. Actors' roles have been selected so they do not select their roles by themselves. As the ceremony continues, other actors who have smaller roles appear in ceremony. Depending on the relationship ratio, actors' roles are different.

The Status of Poetry and Music in Bakhtiyary's Mourning Ceremony

Sogchameh is another dramatic element in Bakhtiyary's tribe ceremony that like poetic conversation is exchanged between actors. Such a *Sogchameh* which is told in the dead one's mourning, when go together by music, offer a suitable image of the dead one's characteristic that which, like a painting, make everyone's heart and mind calm.

The Status of Stage and Decoration in the Bakhtiyary Mourning Ceremony

Men prepare somewhere and decorate it according to the mourning ceremony. In addition, such location is the center for *Kotal* performance based on which *Mafegah* will be established.

People gather in this location in order to view mourning ceremony. After decoration, it is the main show time on which the *Kotal* and a horse are taken around the *Mafegah* which takes the showing to the climax. The actor at this time is an animal which has no jockey (Without horseman: Which has no horseman).

In such a sad situation, players play *Chapi* music and viewers accompanied it by *Sogchameh*.

The Status of Symbols and Signs in the Bakhtiyary Mourning Ceremony

Once *Kotal* is finished, mourning continues through the fortieth ceremony, by symbolic elements. In order to keep the dead one's memory, for example, mourners bring down the tent's entrance and in addition forego themselves shaving or make up. At this time in another symbolic and dramatic ceremony, the tribals comes to the mourning family and take off their black cloths and shave men's faces and by such an action the tribe invites mourning family to commence their daily life. Establishing *Shirsangi* on the dead one's grave, the dead person's family accepts this invitation and come back to natural life. Yearly at the beginning of the new years, the dead person's family performs the *Alafeh* ceremony which is symbolic action in memory of dead one hold dear his memory.

CONCLUSION

The simple but meaningful narrative of the mourning ceremony in Bakhtiyary Tribe which is full of viewable signs and elements, through nowadays men's crisis and life difficulties, encourage us to focus on ceremony's structure and dramatic elements for better and simpler communication as well as make balance and calm men by using them as valuable dramatic events. By this way cultural ceremonies kept from oblivion and next generations can be familiar with traditional culture.

RECOMMENDATIONS

Throughout the world, rituals and ceremonies have humanistic values and dramatic potential among various tribes. Therefore the research on rituals and ceremonies could be helpful in their presentation and also better recognition. Furthermore, it could be effective for taking benefit from dramatic elements in national performance

which cause to make better communication by viewer and kept such rituals from forgetting.

NOTES

1. There are some narratives about Bakhtiyary tribe: (a) According to Herdot, Bakhtiyary tribe migrated from Arrarat and Ghafghaz mountains to south of Jayhun River and settled in a place called Bakh Are, thus calling themselves Bkhtiyary. (b) Common narratives consider them as one generation called Bakhtiyar. (c) Hamdolah Mostofi in "Chosen History" registered Bakhtiyary as one of the Great Lor tribe before Small Lor one. (d) In his book "The History of Bakhtiyary", Sardar Asad points out that this tribe helped King Smael Safavi in defeating his enemies. The King became happy and considered fortune (Bakht) his friend (Yar) and in this way called them Bakhtiyary. (e) It is believed that the word "Bakhtiyary" driven from the word Bakhtiyar of Zartosht's Avesta, which means savior. In Sassanid literature it means rescuer.
2. The most important Bakhtiyary mountains are Asmary, Mongasht, Zardkuh, Kuhrang, Eshterankuh, Haftanan, Sabzkuh, Kuhgohar and Kuhsefid. The names of these mountains are repeated in most of Bakhtiyary poems, symbolizing this land:
*ya sha Mangash, ya sha Mangash ahay gol, ahay gol
 voy gombadet kheshte tala ahay gol ahay gol*
 Oh Lord of Mongasht, bless you! I'm going to have your resting place built of gold. (The lord of Mongasht refers to descendant of an Imam whose shrine is located in the South of Mongasht near Baghmalek; he is famous by the name of this mountain.)
*Kogi macho macho rigi men sedaty poshtati va
 taraze ke zarde sha va shati*
 Oh! Partridge! You should not sing any song; as if a pebble is in your sound (you seem sad). You are standing besides the Zardkuh, behind the Taraz.
3. Isfahan, Lorestan, Kohgeluyeh and Khuzestan are located in the Western part of Iran.
4. In Bakhtiyary language, Vargah means a place where travelers stay and take rest for a short period.
5. Refers to musical instruments used by Bakhtiyary's Tribe.
6. Hakim Abu'l-Qasim Ferdowsi Tusi, (940–1020) is a highly known Persian poet. He was the author of the *Shahnameh*, the national epic of Persian people and of the Iranian World.
7. Ferdowsi's national epic.
8. All of the poems of *Shahname* are taken from the revised copy of Jull Mll
9. In Bakhtiyary Tribe Sogchames is divided into different kinds which is used by a special person in a special position: (a) Baby's Sogchame, (b) Girls' Sogchame, (c) Boy's Sogchame, (d) Women's Sogchame, (e) Men's Sogchame.
10. A Bakhtiyary poem sung in the memory of dead relative.
11. The words stating regret caused by sad events.
12. refers to the note 14
13. Such music is accompanied by sad song, indicating grief and sorrow caused by the loss of dear ones.

- Compared with Chap music, there is Rast music which is joyful and lively.
14. Well known champion in Ferdowsi's epic.
 15. A local word meaning "my dear dad", and is used to state regret.
 16. It refers to Bakhtiyary Tribe players.
 17. In Nush Abad somewhere near Kashan city, a ceremony called Kotal was performed. But in contrast to Bakhtiyary Tribe's ceremony, it was performed on babies' birthdays. Before babies' birthdays, parents would decorate a mare with colorful cloths and rug, and place on it a child who is symbol of Imam Hossain; then some teenagers in green move the Kotal and sing songs. In this way, they believe that God would bless them and would keep them as healthy children.
 18. Bakhtiyary Men's clothes which is made from goat and sheep wool.
 19. Refers to black tents that Bakhtiyary tribe use for living.
 20. Putting away a dead woman's personal belongings.
 21. Well known champion in Ferdowsi's epic.
 22. To shut a tent.
 23. Bakhtiyary's tent which is made from goat's wool, keeping them away from cold and warm weather.
 24. Black textile which men tie around the head in mourning ceremony.
 25. Local word for hat.
 26. Local words for hair cutting.

27. A local phrase referring to the question: "why are you waiting? Cut your hair".
28. Local word for shaving.
29. The act of putting off black scarf.

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