

Bakhteyaris rites and beliefs and its appearance in Shahname

Dr. Mohammad Taghi Fazeli^{1,*}, Farzaneh Yusefghanbari², Morteza Monjezi³

¹*Department of Archaeology, Shushtar Branch, Islamic Azad University, Shushtar, Iran*

²*Department of Persian literature, Dezfool Branch, Islamic Azad University, Dezfool, Iran*

³*M.A. student of Department of Persian literature, Dezfool Branch, Islamic Azad University, Dezfool, Iran*

Abstract: Ferdowsis' Shahname is profluent from beliefs, rite and costumes of ancient Iranians which is stated in its beautiful and sensation stories. This rites and ethics which still continue are seen in bakhteyaris lives. In the Ferdowsis' shahname speaks of sun, fire, etc. which are sacred and important that people swear by them. There is a similarity between the epic of the king and bakhteyaris life like marriage, children appellation and mourning rite such as tearing clothes and hurt the face.

Key words: *Beliefs; Rites; Ceremony; Ethics*

1. Introduction

Ferdowsis' Shahname is one of the greatest literary masterpieces which lots of things are said and written about it and many people have made researches about it according to their knowledge and infer. This great work which is the golden ring of world's literature has many fans among bakhteyaris race. It is so import that even those who are illiterate have total familiarity, fondness and know lots of its verses and stories by heart. Among sensational stories of the Epic of the king we encounter with bakhteyaris rites and customs which we sometimes feel that Ferdowsi is going to narrate Bakhteyaris costumes and rites.

2-Methodology

Bakhteyaris races, which its land and territory includes states like Chārmahāl, Khuzistan province, some parts of Isfahan, Lorestan, Ilam and Kohkelooyeh are one of the greatest race considering land and population. Their immigrate life lead to their severe dependent on rites and preserving these rites and beliefs. Although many of them are settled on one place because of modernization but many of them continue their emigrate life. Whatever is taking in to consider here is their rites and customs and their presence in Shahname. In this research we study bakhteyari race as the first Aryans which live on Zagros mountain ranges and have kept many archetypes and ancient patterns directly and indirectly like archery, horseback riding, sorrow and joy which are like notional narrations that Ferdowsi has collected them in his epic poems.

3. Studying and comparison rites and beliefs in shahname and Bakhteyaris, race

Professor Henry the French orientalist said the Epic of the king has a especial important among all Iranian epics because it talks of ancient conflicts of a nation which have defended their nationality and independent. It's the poem for honors and miseries of a nation. That's why it's considered as one of the greatest literary works in this world but its valuable because it has connected two different periods include ancient Iran that one of the most well-known religion was found among them and Eleventh century Iran which is the start and beat for contemporary Iran. This national epic which includes Zoroastrian and Islam world, encompasses one of the most important aspects of changes in Asia (Anvari and shoār, 2000) Bakhteyaris like many Iranian races give lots of importance to their past and history. Rites and beliefs which there are between this race and are inherited from their ancestors long time ago it still exist between them. So lots of their behaviors and traits form by these rites and beliefs. Bakhteyaris which are the actual model and a full scale mirror for chivalry, enthusiasm, generosity, brave, patriotism. We encounter these behaviors in the Epic of the King that ferdowsi has shown them frequently in his book. It emphasis on chivalry ,brevity, family class extraction, which have close relationship with Bakhteyaris beliefs, that's why this masterpiece has a sublime place in bakhteyaris' life. Bakhteyaris have especial fondness and familiarity with the epic of the king and use it form the time they are born until their death. Children nomination is taken after the names in the Epic of the King or the hymn or songs which they narrate from it when they are happy or sad can be a good reason that shows they

* Corresponding Au thor.

are highly affected by it. Assemblies to read the Epic of the king and storytelling is popular among Bakhteyaris (Research Field).

ātaš (fire)

In Avesta the term fire is ātar, in Pahlavi ātur and fire, in Parsee āzar or ādur and in different dialects ādiš, ātiš and taš. The root of this word is a Sanskrit word Adri- "means flame" and it's an adjective for God of fire (Agni-) (Yahaqi 1990). In Zoroastrian religion fire is the son of Ahuramazdā "the big prince" and people should offer meat as sacrifice to fire while they have the plant Barsam (barsom) in their hands. There must be a place for each house to sacrifice and the worshipers should say while standing in front of the fire and saying, oh fire the child of Ahuramazda you have the worth to scarifications and praise at their house. The author of Bondhashn believes that fire was discovered by Tahmooras but in Zādesparem selections it is discovered by Hoshang (Zomorodi, 2009; Bahar, 2006) Hoshang knows fire as a divine blaze which is offered to him and must be prayed and choose it as qibla. The king prayed God and praised him. He said it's a divine blaze and if someone is wise must prey Him because he has blessed this blaze-fire- and then choose it as quibla. Hoshang celebrated this day as a joy and thanks giving and made merry. This is the century celebration which ancient Iranian praised fire and respect it as something sacred. The century celebration which has especial relation to fire is celebrated by Zoroastrians from long time ago and set fire. This celebration happens on February 29. People traditionally believe that fire was found (Arab Golpayegani 2009). Fire has a especial place on Bakhteyaris beliefs, which it's called Tash in their language, because they know fire as a divine blaze like the epic of the king. it's so sacred for them that they swear by it if someone is suspect of quilt, he stands in front of fire and swear by it to be forgiven." voristin voristin ovorden behige " means stand up, stand up, because the bride has come "Be sar chador esbid vo afto be tige" means : "she has a white chador on her head and her forehead is like a shining sun". In Bakhteyaris race irreverence to fire is something unrighteous and a deadly sin, they also don't put impure things in fire and don't put off fire by water because its auspicious. If someone commit a crime people call him (**ow be chāle riz**) it means someone who is the black sheep for family when someone who is the head of family dies they put of the fire and sometimes it lasts for 40 days to show their sorrow and mourn but in many areas this custom has less followers these days and they put candles or a lighthouse on the deceased person for forty days. The idiom (**ojāgh kur**) which among Bakhteyaris means the one who has no son because son is responsible to set fire at home and keeping it on is his task, if he dies there would be no substitution for him to keep the fire on (research field)

Sun

In "shahname" it has different names like: sun, cove, shiny yellow light, shiny shield, the yellow ship, radiance, the white awl and

(aftow) Sun

Although the sun was shining but everywhere was like a dark night because of his upset awl (Hamidian, 2011).

Xor (sun)

When the night started the inlet awl appeared (ibid. p 240).

Radiance (shining)

When radiance was shining from the high mountain the crown of the day appeared (ibid.112)

The other term that has a special place in Bakhteyaris beliefs is the sun, it is called Aftu. In Bakhteyari language is the enemy for impurity and symbols for purity which it leads to purification. (research field)

"M0 eqhbāle bolande kohsaram" means like maintains I'm so lucky (hajatpour birgani1989).

Māh (moon)

Moon is so sacred among Iranian that they swear by it when Bijan asks Gostaham for a horse to fight Forood he swear by the moon to not to escape from his opponent and don't leave the battlefield (Yahaqi 1990)

Bijan told him don't make me upset otherwise I will hurt my arms and head, I swear by moon in righteous of Gihim and King Dihim that I won't return my horse from this war unless I set like sun (ibid36). The other sacred term which has a special place for Bakhteyaris race and swear by it when its needed is the moon. In the book the shadows of the epic of the king the author says that Bakhteyaris consider the moon sacred like fire and sun because of being luminous, they use the name of moon for their name. Names like mahbanoo (the moon lady), mahkhanom (moon woman) mahtala (golden moon) and etc. are seen a lot among Bakhteyaris names. They consider sky something that can flourish without moon (ibid36-37).

"Aseman beh mah khoshe zamin be ghuli" means: The sky is beautiful with moon and the ground with carpet.

In general sun and moon are male and female that's why they use the word moon for lady's name (research field)

Water

In Islamic revelation (narrations) people believe that God has created everything from water after creating bred, heaven and cathedra, for example they put water on the espousal table cloth then after the espousal ceremony spill the water on brides head. Water and salt are the dowry for the sacred Fatima

and must not be polluted which exactly narrates ancient Iranian narrations.

"In shahname about the creation of water" it says: a luminous fire is set between water and wind like a dark soil. When the fire started, drought was set out of it, then a quiet breeze started and this breeze led to wet (Hamidian, 2011).

Among Bakhteyaris race water like sun, moon, fire is a sacred element and they have a great respect to it, they keep it clean and don't pass urine or spit on it. They never put off fire by water because they consider it something improper if someone pour water on fire he calls God's name." *Be ie ov rawon ghasam* "means "swear by this flout water." (ibid.p.14) as in the epic of the king water is for purification, among Bakhteyaris if they want to swear by something they must wash their hands by water the Idiom " **ov kash kerden** " spill water which is common among them to purify the things. They pour water on it for three times after calling for God. If someone is going to repent due to doing something improper he has to wash himself by water. They have many songs for raining and pray for it (Hajatpour Birgani 1989).

Rites and Customs in Shahname

Marriage (Marriage and its stages in the Epic of the King)

Courting:

The courting is usually done by the knowledgeable an eternal or the person himself. The first suiting in the Epic of the king is done for the three sons of Feridoon which are Salam, Toor and Iraj and was done by the most famous and knowledgeable person to suit the three girls of Yemen king sarv. Among his well-known people Fereidoon commanded one of who was valuable whose name was Jandal the leader and had sympathy for king. King told him choose three girls from all around the world which are blue blood so he went to the Yemen's King Sarv with a true heart, happiness and knowledge. Jandal found three girls which Fereidoon was looking for (Hamidian 2011).

The rites and customs for marriage among Bakhteyaris follow the ancient Iranian ones which is still common among Bakhteyaris. The rites and customs like this can be seen in the Epic of the king which has lots of similarities with Bakhteyarian rites. (ibidP.82)

"Gosh wardari"

It's the first stage for marriage that a trustworthy person from the sons family makes the girls family aware of suiting if the girls family are wily they let boys family to suit their girl. The suiting ceremony among Bakhteyaris which is called *kadkhodae* (sheriffdom) is done by a proper person like shahname (sarlak 2006).

Belke bandan

As in shahname some gifts are given to the girl's family by the boy's family like the gifts which were

sent by sam, Alexander and siyavash for the brides. Among Bakhteyaris race they send something to the brides which it's called "belkeh:.

Espousal and decoration

(Espousal at registry) espousal at the brides' house.

1. (Espousat at registry1)

This kind of espousal is so simple and is done without any trapping and decorations. The brides and groom go to registry with their families and sometimes with some relatives and do the espousal without any celebration then they go to start their life.

2. Espousal at the brides house.

In this kind of espousal there is a big celebration. The relatives and acquaintance for both families go to the house and make up the bride. They decorate a bed or chair with colorful textiles, flower and plants. The bride and groom sit on it they invite a clergy man who can say the espousal concubine to espouse them judicially at the of concubine the bride never says yes until she gets a gift which it's called (**zeir zoni**) or sublingual(research field).

Children in Shahname

It's understandable in the epic of the king that by the time they are blessed

With a child they have parties and help the needed. When Rostam was born a big celebration was hold in Zabolestan and Kabolestan and there were assemblies with joy and happiness. They celebrated in a garden so big from Zābolestan to Kabolestan, there were wine and musical instruments everywhere and there were hundreds of people everywhere. Name and nomination is one the most used term in fact it's a reflection of any good or bad judgment at the time one is alive or after his dead. Name isn't an individual heir but it has a connection to the family's tribe and the land of that name.

Manoochehr:

The name Manoochehr and its mythological place was studied by many scholar base on its etymology which some of them say manoo is short for minoo which means heaven and chehr means face (Bahfar 2011)

Sohrab:

Sohrab in Pahlavi *suxrāp* and means: the one whose face is red in the epic of the king the reason they choose this name is that at that time Tahmineh(Rostam,s wife) gave birth to a child that child was laughing and had a happy face so his mother name him Sohrab.

Because he laughed and made his face happy, so his mother called him Sohrab

Kondro(gandarəva-):

Kondro(gandarəva-) is a demon with gold heel and tore up pharynx which thinks of destroying the world of Estomend Asha(Yasht41/19)that's why

this demon is called golden heel in Avesta (Yasht15/18),(Kazazi 2013).

Training children in Shahname

In the Epic of the king we see that they not only train children the ethical and religious matters but also they train martial arts also. These trainings are made for issues like patriotism, defending borders, campaign, the chivalry spirit and warfare, and keeping the notional unity. Its main purpose is providing dragon, infantry, training equestrian and the archery to save the kingdom (vakiliyan 2002).

All kinds of horses in Shahname in the past Black (siyāh)

The black horse had a special value and worth .So people consider it auspicious and blessed (Kazazi 2006).

When Garsivaz spoke behind Seyavash back to Afraseyab and gossiped, Afraseyabs took down Seyavash from his horse which was called black and fasten his hands. The king was auspicious with arrow and shooting when he got off from the black horse.(Hamidian2011)

Night color horse:

The horse which is black like night when Garseyooz went to Manije palace to arrest Bijan said how can I fought empty handed without my night color horse.

Dizeh (dark horse)

Dizeh: means a dark horse. This term is composed of two syllable Dizeh and its Pahlavic form is desag .des or desag means from appearance or figure.(Hamidian 2011)

Samand:

A horse which its color is yellow (researcher)When Gordafarid escaped from Sohrab, he ride his Samand toward the castle (fort)

Gordafarid got the bridle and led his active Samand to fort.

Golrang:

" means A red color horse" (Atabaki 2002)

Fereidoon went toward Zahak to destroy him, by the time he got to Arvand river rode his red color horse to the river and crossed it. (ibid 67)

His head was full of wrath and rode his Golrang to water (Atabaki 2002)

Charmeh (a white color horse)

A white color horse and it should be Carmag . Linguistically Carmea or Carmag is taken from the root Carm and with a suffix (kazazi 2013)

Bor:(blond color horse)

Bor mean blond color horse (Farehvashi 2007)

Bastoor the son of Zarir asked for a bland horse from his father's horse keeper to fight with Toranids.

When Bastoor the son of Zarir yielded from the tent on horse keeper and commanded a swift-footed and jumping blond horse and put the cradle on it.(Hamidian,2011)

Komit: (a red color horse)

Khosroparviz wrote a letter in response to Caesar which has suited his daughter for his son and gave it to Khorshidkharad he got on Komit and took the letter speedily to Caesar (Kazazi 2013).

Kheng(white)

Kheng is white. It's also a name for a white horse which is considered as a powerful and well-mannered horse (Kazazi 2003).

When Alexander was born the Caesars horse gave but to a colt which he considered it as something auspicious. When Alexander was born from a virtue mother, someone went to the king and asked for tip because there was a beautiful, high and battle horse and has also given birth to a colt which was its front part was like lion and had small feet so Caesar was happy of that news and considered it as something fortunate (Hamidian 2011).

Rakhsh (horse)

As Rostam can't be the famous Rostam and his fame is dependent vaguely and permanently to this horse horse the connection between them is a gemmy and unbidden relation. Their connection is fixed before the birth of Rostam the chief and Rakhsh the quadruped that's why no horse except Rakhsh has the ability to bear Rostam and never accept any rider except Rostam so the shepherd knows that the horse belong to Rostam and call it Rostams horse, without any previous knowledge about Rostam (kazazi2003).

Shabdiz (night color)

Is composed of shab+diz which mean night color it's the name for Goshtāsb horse which he has inherited from Lohrasb. It's also the name for Khosroparvis horse (Kazazi2006). When Goshtasb asks his father the kingdom and his father reject it he gets off his horse wrathfully and leaves Iran to room.

At the dark night Lohraseb took Goshtaseb's horse with a cradle and went to room while his heart was broken and was thinking of the direction (Hamidian2011).

Zhendepil:

Selfish, alive, huge, awesome, gigantic, denier, crest, big, great, thick (Zanjani 2001)

When Rostam got ready to fight Afraseyab, he got on his horse which is called zhendepil to fight him.

The fighter wore the tiger's skin and sat on his great Zhendepil, when he saw Afraseyab in his cuirass, he lost his consciousness (Hamidian, 2011).

Takāvar:

Acute, runner and well-mannered horse

When Sohrab attacked Iran Keykavoo called Rostam to fight him Kavoo gives the letter to Giv and commands him to ride on his horse (takavar) and go to Rostam. He told Giv very quickly you should control the Tagavar, if you don't go to Rostam and tell him nobody would be alive in Zabol (Zanjani,2001).

Dragoon:

The jumper and active horse in the war between Sohrab and Gordafarid, sohrab got on his horse and attacks toward Gordafarid and takes his helmet. General took the control of dragon and there

was no light in the world because of his wrath, when the horse went to him roaring he took the helmet off his head (Hamidian2011)

Komit:

The red color or red-brown color horse Barde shah the black stone is covered with shadow and sun set. Komit som a zane jang koye waste, the red horse knocks its hoof on ground and looks for the place of war. (ibid186)

Bor(light red horse)

"Shne shne bor eya ze dare shor eya "means: the light red horse neigh from the valley of salt.

The rites for mourning among Bakhteyaris (Māfe)

Māfe is a cubic platform which is made by stone or sand and its height is more than one meter. They cover it with a black textile and put club, sword, Gun, the deceased photo. In some areas they put the skin of hunted animals which is filled with straw. It shows that the deceased person was brave and hunter. Mafe is made at the seventh day of death which mourning the December horse is turned around it. They mourn by using musical instruments like drum and mouth organ while the local singer sing sad songs and hymn.

Put down the black tent

They do this symbolic action as a kind of mourning when one is dead especially if the deceased one is young and trustworthy. They cut the wires and put down their black tent to show their houses are destroyed. They also destroy some part of their houses in some areas.

"Bohona kande obid be dondal" means: The black tents are put off because of mourning and hymn.(akashe1986)

"Ze ei dagei ke wast vor mene mal "means: Because of the sadness of the deceased person (shirin bayan2014).

The rite for mourning in the epic of the king

One of the man's dilemmas which have made his life busy is thinking of death.

All people are afraid of death and nobody lives forever, where are Fereidoon, Hoshang and Jam, we are dependent on breath and die within a breath. All our noble ancestors who choose good and honored deeds have left this world to us but nobody would live in this transient life. (ibid)

Cutting the lock taking out the hair and make the face bloody

Cutting the lock is one of the rites and customs which is done because of the death and mourn of someone. This custom is still common in some parts of Iran the custom of cutting lock still exists in khozistan , lorestan and chārmahāl states but about

putting on bloody clothes doctor kazazi says it seems that it was a custom for sorrow and mourn , the red color shows bloods (Kazazi,2013)

19-Put the saddle in reverse hanging the warfare, the backward bass drum

In mourning to make the atmosphere sorrowful and show the mourning environment depressive and be coordinate with the mourn they put the saddle in reverse and hang the instruments and tools of the deceased body. They pour color on horse or elephant and play bass drum and put the tore up clothes. When they moved Esfandeyars coffin toward his house; they put his horse saddle in reverse and hang his club helmet and the other warfare items (hamidian 2011).

4. Conclusion

Shahname is a book of said and unsaid cultures of Iran which the human values are stated beautifully and on its best form. In this permanent work, it talks of rites and customs which are common among Iranian especially Bakhtiyaris .If we think about these rites we remember our ancestors which lived among them. The value and holiness that Bakhtiyaris give to sun, moon, fire and water are alike to what ancient Iranian did, although there are some changes in it gradually but there are still some similarities among them. We also analyzed the family base and we noticed that ancient Iran had some rites and customs for marriage, starting a family and training children. Rites and customs like suiting, giving gifts and presents, children nomination and training them among Bakhtiyaris have many similarities with the Epic of the King. We see hymns which are done among Bakhteyaris are exactly the same as what ancient Iranian did. In fact the base for Bakhtiyaris' culture is the Epic of the King even reading the Epic of the King is their official rite which is held at an especial time and occasion in an open area majestically.

References

- Anvari, Hassan and Jafar Shoar(2000).the Epic of Rostam and Sohrab.Tehran: Qatreh Publication pp24,8,9,
- Akasheh Eskandar khan. (1986) The History of Bakhteyari Tribe. Tehran: Farhang Sara, ,press, P186
- Bahar Mehrdad, (2006and2009) A look on Iranian Mythologies. Tehran:Elm Publicaions, p43,240
- Behfar Mehdi. (2012) The Epic of the King, a Critical Correction and Discussing the verses One by One.Tehran: Nashre Now press, 2vol, first publication,pp557,41,442
- Farahvashi Bahram. (2007) A Dictionary of Pahlavi Language.Tehran: Tehran Universiy publication, vol five ,p99,

- Golpayegani Arab(2009). Ancient Iran Myths: a war of Mythology and Beliefs in Iran. Tehran: Hirmand, press, p137,77,173
- Hajatpour Birgani Mozghan. (2007 and 1989) The Shadows of the Epic of the King in Bakhtiyaris. Arak: Nevisandeh, press, p40, 11, 32,36,40,93,400
- Hamidian.saeed,2011 shahname. Tehran:Qatereh Publication,9Vol,Eleventh , pp.177,184,83,132,176,230,96,233,318,238,93,99,89,100,240218,184,112,418
- Kazazi Mirjaleedin(2013and2003and,2006) . An Ancient Letter: Editing and Reporting shahname.Tehran: Samt press. P272, 294,315,474,290,348
- Sarlak Reza. (2006)Rites, Customs and General Culture ofBakhteyaris Chaharlang.Tehran:Tahri pp35 ,37
- Shirin Bayan Saeed. (2014) One Tribe One Sound. Tehran: pazhoresh Andishan. Ninth pub. pp.213,212,358
- Vakilian Manoochehr(2012). The History of Education in Iran and Islam.Tehran: Payame Noor, p17.26,31,180,385
- Yahaghi, Mohamad jafar (1990) The culture of Mythology and Allusion in Story. Tehran: the Culture Study and research institute publication, pp. 31, 180, 385, 26.
- Zanjani mahmood.(2001)the universal culture shahname,atayi press,vol2,tehran
- Zoomorodi Homeyra. (, 2006) A Comparative Analysis Religions and Mythologies in the Epic of the King.Tehran: Zavar, second pub, p.109