

Survey of the beliefs in shāhnāme and its reaction and influence between the Bakhteyaris, tribes

Morteza Monjezi¹, Mohammad Taghi Fazeli^{2,*}

¹M.A. Student of Department Persian Literature, Dezful Branch, Islamic Azad University, Dezful Iran

²Department of Archaeology Shushtar Branch, Islamic, Islamic Azad University, Shushtar, Iran

Abstract: With analysis of Shāhnāme shows that in different manners of Ferdowsi, have seen such as: marriage, wedding and family bonds princes of the Marriage Fereydoun's children, Zal and Roodabeh, Siavash. But what is more important there is a similarity between the epic of shāhnāme and Bakhteyaris life like marriage, children appellation and mourning rite such as tearing clothes and hurt the face. That is similar to traditional marriage ceremony will be held symbolically existing in Shahnameh and bakhtiyari as Pishāyee and belke.

Key words: *Shāhnāme, beliefs; Ceremony; Bakhtiyari; Mourning*

1. Introduction

In this study, due to the celebration of culture and national traditions (Shāhnāme) and family history of culture and traditions, such as, "Shahname" This great work which is the golden ring of world's literature has many fans among Bakhteyaris race. In this study, due to cultural and religious commonalities in the national accounts (epic) with History and reputation, culture and traditions of ethnic tribes, such as, Bakhtiyārī that the first inhabitants of the Aryan The Zagros Mountains were maintained directly and indirectly many their ancient and old patterns, such as horse ship, shooting mourning and Happiness.

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.. 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 belief and customs and their presence in Shahname.

3. Religious beliefs in Shāhnāme

Professor Henry the French orientalist said the Epic of the king has an 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. 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 are highly affected by it. Assemblies to read the Epic of the king and storytelling are popular among Bakhteyaris tribe like many ethnic groups appreciate and respect their past history (Sardar Asad, 2004; khosravi, 2005).

■ Taš (in bakhtiyari culture and its comparison with ātaš (fire) in Shahname: Fire has an 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

* Corresponding Author.

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(Arab Golpayegani 2009). 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) Respecting to the fire was a type of tradition that has been emphasized by fereydoon and key-khosro Finally, by Zoroaster (Arab Gulpaygani, 1388; Tafazoliandamuzgar, 2010).

■ Hor(hur) in bakhtiyari culture and it's comparison with xor-xor šid(sun) in Shahname: 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 aw Xor(sun) (Hamidian, 2011).

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

"M0 eqhbāle bolande kohsaram" means like maintains I'm so lucky (Hajatpour Birgani, 1989).

Ao-aw (ō) Water in bakhtiyari culture and its comparison āb(water) in shāhnāme: Among Bakhteyaris race wart 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 Gods name." Be ie ov rawon ghasam "means "swear by this flout water. " aw" (Hamidian, 2011) 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).

■ Marriage in bakhtiyari culture and its comparison in Shahname (Courtng): The courtng 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 valueable 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). This customs for marriage among Bakhtyaryaris 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 (ibid).

■ 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 "(sarlak, 2006).

■ Espousal and decoration Espousal at registry) 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 (hamoule, 2014) Espousat at regirsty) 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 (hamoule, 2014).

4. Appellation (Children) in bakhtiyari culture and comparison with shāhnāme

■ 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"

"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 Zabolistan 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 (Behfar, 2011; Kazazi, 2013).

■ **Manoochehr:** The name Manoochehr and its mythological place were studied by many scholar bases on its etymology which some of them say manoo is short for minoo which means heaven and chehr means face (Behfar, 2011).

"Training children in bakhtiyari culture and it's comparison with shāhnāme "

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 bakhtiyari culture and its comparison with shāhnāme**

■ **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 (Hamidian, 2011).

■ **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 (hamidian2011).

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" (Farehvashti 2007).

■ **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 (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."

"Charmeh (a white color horse), (Atabaki, 2000)

"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).

■ **Rakhsh(horse):** As Rostam can't be the famous Rostam and his fame is dependent vaguely and permanently to this 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 (kazazi, 2003).

■ **Zhendepil:** Selfish, alive, huge, awesome , gigantic , denier, crest, big, great, thick(ibid).

"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).

■ **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 (ibid).

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

■ **The belief 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 (akashe, 1986).

"Ze ei dagei ke wast vor mene mal"means: Because of the sadness of the deceased person (Shirin Bayan, 2014).

■ **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)

5. Conclusion

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.

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