

An Anthropological Study on the Origin and Content of Ta'zieh

Jalaleddin Raffar¹

Professor of Social Sciences, University of Tehran

Asghar Shirmohammadi

M.A. in Anthropology, Member of Anthropological Society of Iran

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Abstract: Ta'zieh is an intertwined set of traditional Iranian music, Iranian classic poetry and Shabih-khani (speech-visual intertwined narration). The central theme (or subject) of Ta'zieh is representation of siege and massacre of Karbala desert Iranian traditions are used to illustrate and retell events commensurate with [the quality of] events and dialogues in the Ta'zieh scene. In other words, Iranian folk culture is dominant on these stories it seems that representation as a human talent, is an element which at the base of Iranians social life conditions, is considered as the origin or the element of beginning of history of Tazieh. It should be noted that, this meaning is not limited to Iranians. Meta representation is an asset which is equally in the mind of all humans.

Keywords: Ta'zieh, anthropological approach, traditions, Iran.

Introduction

Ta'zieh (passion-play) also referred as "Shabih-khani" is a type of narration-based play. Narration is the central technique for performing this type of play (:Ta'zieh) like what performed by narrators of tragedies of Karbala, story-tellers and screen readers. They narrate events or news for people. In Ta'zieh, all that are depicted on the screen, people, situations and events become alive as a singular person. Instead of an intermediate narrator, each of singular characters alone interact with each other and viewers to narrate their own story at three levels: dialogue, monologue, soliloquy². They are not roles on the screen. They are not events, situations and characters imagined³ by viewers after defined by the narrator⁴, narrator of tragedies of Karbala⁵ or screen reader⁶. They are called "narrators of tragedies of Karbala" or Shabih-khan (see pics 1-4).

Ta'zieh is an intertwined set of traditional Iranian music, Iranian classic poetry and Shabih-khani (speech-visual intertwined narration). The central theme (or subject) of Ta'zieh is representation of siege and massacre of Karbala desert. Even in Ta'zieh of other events (Quran-religious-historical stories), myths, customs and beliefs, narrators quote events of the desert of Karbala at specific times using the technique of "Goriz". The author is a ta'zieh performer and cannot fully accept the ethic view of those who are not ta'zieh performers based on what learned

¹ Email: jrafiatar@social.ut.ac.ir

² Songs of grief read by ta'zieh performers at the beginning of Ta'zieh called "pre-reading". Song of grief in the middle of Ta'zieh read by the ta'zieh performers and people at appropriate conditions to create a "sense of unity".

³ It should be noted that in Ta'zieh, viewer imagination plays an essential role. There is no décor in Ta'zieh and the viewer imagines Karbala desert in his mind. The war is reminded quite symbolic. This reflects the fundamental role of "imagination" in Ta'zieh.

⁴ Storyteller, who tells stories in public places, especially the stories of Shahnameh.

⁵ Who mentions the tragedy of Imam Hussein and Karbala in mourning ceremonies?

⁶ Who notes epic or religious stories using images and icons?

in companionships, observations and purposeful dialogues with ta'zieh performers. Thus, the author cannot exactly define Ta'zieh as theater. Ta'zieh is like theater, but "it is not theater". This statement is the view of those ta'zieh performers who understand Ta'zieh in its original form and who are faithful to Ta'zieh tradition learned chest to chest and from a generation to another generation. This group of ta'zieh performers believe in Ta'zieh as "Mention". They call themselves "Mentioner" and summarize everything seen by the audience only in holding mourning ceremonies in the field of mention and mentioner. But it seems that the underlying concept of Shabih-khani¹ must be accepted as the meaning of Ta'zieh. This view not only includes the former definition (Ta'zieh as mention), but also contains a more flexible and real definition. In Ta'zieh, a group of men visually narrate actions on the basis of what dictated² by "Shabih-nameh³". In the other words, they perform the speech narration physically in an "embodiment" framework (Managn and Peter, 2010, 69) and narrate it by body language. Speech-visual narration of an event or news is performed using contracts, signs and symbols. Instead of displaying a character (or event), the ta'zieh performers narrate it for people through contracts, signs and symbols (intertwined speech-visual narration) (Naserbakht, 2007, 52). Of course, this does not mean that passion-play and ta'zieh performers are limited to contracts, symbols and signs. Observations, knowledge and field perceptions of the author suggest that contracts, signs and symbols are always influenced by perceptions, imagination, emotions, thoughts and cultural background of ta'zieh performers. For example, if we frequently see a same Ta'zieh like Hur, we will see a quite different Ta'zieh at every turn of view. In total, passion is "Shabih-khani" ritual⁴, a form of play based on intertwined set of poetry, music and speech-visual narration to mention (remember) Ashura and same events⁵.



¹ Shabihkhani consists of shabih+khani. Shabih: visual narration, khani: speech narration.

² The expression in the "" is adopted from this dialogue: "Haji! How I should read this? No need to ask dear, read your own Fard, it will show what you must do". Fard: the lyrics read by the ta'zieh performers. According to some ta'zieh performers, it is synonymous with the concept of character on play.

³ Lyrics used by ta'zieh performer to perform Ta'zieh- a same function of display.

⁴ Here, by ritual, we only means its literal meaning, namely custom and tradition.

⁵ For the definition of Ta'zieh, see expression in the box (1) with Italic font.

Picture 1 shows the narrator while narrating the story based on what is painted on the screen. (Photo by author, Tehran: 2012).



Picture 2 shows the narrator while narrating the story. Body language is used in this picture and audience imagination plays an essential role in the process of performing this form. (Photo by M.rajabi, Damavand: 2009).



Picture 3 is a view of performing Ta'zieh in its expressive form that is indicative of the concept of presentation (drama). (Photo by B.Sabernemati:2015).



Picture 4 is Hor's Ta'zieh. It is a view of Hor's repentance scene, which is thoroughly in line with the custom of peace blood. (Photo by B.Sabernemati:2015).

The significant impact of this mental ability can be seen in passion-play process. Iranians believe that Imam Hussein and other leaders are caliphs of Allah on earth and people cannot survive without them (Shaygan, 2013, 135). They are the central axes of solidarity and cohesion (Shaygan, 2013, 153). "Imam" is a character with a divine charisma. He is an innocent personality with super-human capabilities appointed by Allah for the leadership of Muslims. Interestingly, this character with this special background is converted to a common character when the events of his life are narrated by ta'zieh performers (for example, he wrestles, cries and complain like other people when his son is going to be killed. He believes in fate and identification with the victim (next to kin) family in the Khoon-Solh ceremony.

As a result, the events seen in Ta'zieh are not quite compatible with what seen in historical documents. This is always one of the options to criticize Ta'zieh and passion-play. The author is familiar with such absurd critics in the field of Ta'zieh like: "Did Imam Hussein have a drum in Karbala? Did Hur throw his armor-helmet in air and wear them? Did he have a drum? Daddy! Did Abalfazl sing in Karbala? When I spoke with Morteza Safarian, one of the famous ta'zieh performers, about such complaints, he said: "we tell about the tent of Imam Hussein. Imam Hussein and his family talked and cried in their tents like other people. They were also people". This attitude reflects that Ta'zieh always walked under the hazy sky of thoughts of ta'zieh performers and viewers of Ta'zieh. Why? It is clear! Ta'zieh performers and even historians and writers could not enter the tent of Imam Hussein and other leaders? Inevitably, they relied on their thoughts and this assumption led to earth nature of a large part of events in the life of a superhuman character. For example, when a subject want to convert the story out of Imam's tent refers to Asar- Albaghiya of Biruni: "In tenth day of Muharram, known as Ashura. Hussein

(AS) was killed. Hussein and his family eventually were killed thirsty and then their tents were burned. In human history, no one has witnessed such atrocities (Anasori, 15: 1993)".

Inevitably, it is the duty of the mind, the workshop of idea that creates things and art due to its ability to perform mental representation (Francois Dortieh, 180: 2012). Atrocity mentioned by Biruni, is first represented or imagined in the minds of ta'zieh performers. Then, it is narrated in a dramatic form. Alternatively, the ability of "mind" during the performance of Ta'zieh by the second subject (ta'zieh performer) is also possible. That is why some people are confused and ultimately leads to ridicule protests

A New Approach to the Origin of Tazieh

Its origin is indicative of beginning of a phenomenon (Rios, 2007:15). As other researchers have also stated, Tazieh is the result of evolution, (Beizayi, 2012:117 & Chekovski, 2010: 9-12). In short, the phenomenon of Tazieh production can be divided into two periods: concept-oriented Tazieh and expression-oriented Tazieh. Concept-oriented Tazieh includes all ceremonies which lack performance qualities or has got only a little of them and they have indicated the content and words of Tazieh which is lamentation. However, expression-oriented Tazieh are indicative of a kind of ceremonial performance. We are about to introduce the cause of this transformation. Our question is: What has caused aspects of concept-oriented Tazieh take the new and dramatic form of expression-oriented Tazieh through a mutation and development? This is a question that other researchers have not paid attention to. Look at these examples: Bahram Beizayi using a developmental approach about the advent and evolution of Tazieh, writes... A dramatic form is created overtime and gradually and is based on acceptance of conditions and people. It is not created suddenly. By the way, Moezodole Deilami, has generalized lamentation for the prophet's tribe and through seven centuries it lead to Tazieh or Shabih khani step by step (Beizayi, 2012:117). He categorizes the steps of this process as follow:

- 1) At the beginning there were only processions which went past the audience slowly and they reminded people about Karbala event by chest beating, beating t with chains and striking cymbals together and carrying banners which were similar to weapons of war and they sang lamentation together.
- 2) In the next step, choral singing reduced and sings increased. One or two narrators (Naghal), narrated the Karbala events for the audience and they were accompanied by cymbals and drums and lamentation.
- 3) ...Narrators were replaced by some people who came with similar clothes of martyrs and talked about their difficulties.
- 4) ...In this stage ...those people who wore similar clothes like martyrs had conversations with each other and the advent of performers. Perhaps at the end of Safaviye dynasty, Tazieh reached to what we know now (Beizayi, 2012:116).

Peter J Chelkowski is another figure who has identified Tazieh production and development processes, with a developmental approach. He is the author of the book "Tazieh Ritual and Drama in Iran" and the article "Tazieh eternal performance in Iran" in which he had commented on Tazieh (Chelkowski 1, 1998). He depicts the development of Tazieh as follow:

- 1) Commemoration of lost heroes has been an essential part of Iranian culture for a long time. The message of salvation through sacrifice has been similarly in pre-Islam myths such as lament for Siavash.

- 2) Muharram congregations were registered as well... A large number of participants with blackened faces and disheveled hair turned around Baghdad city and beat on their chests and sang sad poems. This happened when Iranian dynasty Ale Buye ruled over Baghdad.
- 3) ...In safavieh dynasty, Iran gained its political power again, Shia was considered as formal religion of the country... Muharram ceremonies gained the support of royal household. Some people with colorful raiment walked regularly or rode horses and camels which recreated dolorous events of Karbala... The image of martyrs were driven on carts... all the performance was accompanied by lamentation (Nohe).
- 4) As Muharram ceremonies were being developed in Safavieh dynasty, another important and famous ritual appeared...elegizing was sedentary unlike Muharram congregations. Narrator (eulogizer)...sat on a pulpit or high place and the audience surrounded him in a circle.
- 5) ...For almost two hundred and fifty years, Muharram' processions and elegizing were side by side. Each became more elaborate and glorious and theatrical until the middle of eighteen century when they became united so a new dramatic form appeared which is called Tazieh (Chelkowski, 20101: 9-12).

Farrok Ghaffari also in the book "Iranian Theatre" has depicted the development of Tazieh as follow:

- 1) The origin of lamentation performance has to be probably searched in ceremonies such as killing of a hero like Siavash in pre-Islam Iran.
- 2) Despite Abbasi caliph's propensity, Moezodole Deilami was the first one who formally commanded ten days of Tazieh (lamentation).(4th lunar century: 10th century A.D.)
- 3) Two centuries later, little by little sermon meetings were held about martyrdom of prophet's family.
- 4) In the 10th century, Vaez Kashani wrote "Day of Martyrs"... Vaez Baligh read some parts of the book for people ...and elegizing appeared like this.
- 5) At the time of Safavieh kings who cared a lot about martyrs' lamentation ...processions of chest and chain beaters walked through alleys while showing posters of events related to Karbala difficulties.
- 6) The oldest information about Tazieh performance which is now at hand is from William Franklin, a British explorer who saw Tazieh in Shiraz in Zandiye dynasty in 1201A.H lunar (1787A.D). (Bektash and Ghaffari, 1&2:2004)

If we take a careful look at these examples, nothing has pointed out about the element or elements of transformation. Passage of time is the only element that the three researchers point out. It seems that they have assumed this transformation is due to the nature of transformation. It does not seem true and there must be a reason for it. To answer the research question it is needed to return to the origin of concept-oriented (zero point) Tazieh. It means to return to the time before when there was no sign of such phenomenon. This time is 10th of Muharram of 61 A.H (lunar). It is the day of Ashura event. The event which forms the identity and basis of Tazieh. We always see the narration of Ashura event in Tazieh even when the Tazieh story belongs to other event or other Imam. At the time of climax of sorrowful emotions, we can see that Tazieh narrators point to Karbala event and they start narrating Imam Hossein's hardships on Ashura day for some minutes. Therefore, the process of the advent of Tazieh began on the day of Ashura along with the advent of what psychologists call it sense of bereavement. On that

day Hossein and his comrades kept crying after the martyrdom of each attendant and became sorrowful such as any other human. For instance, Sayyed Ibn Tawus¹ (569-664 [1173-1265] in "Lohooof" has written that Hossein ibn Ali in his son's mourning (Ali ibn Hossein) who had died on Ashura 61 A.H (lunar), one day before Hossein died, wept rivers of tears (2006: 176). After that day and around 1000 years with the described feeling in models based on mourning ceremonies of successors, Hussein's family and followers (Shias) appear until Karim Khan's dynasty in Iran (1163-1193 A.H (lunar) [1750-1814]) when Tazieh is seen in its so-called model (Beizayi, 2012 & Franklin, 1978: 13-14). Now the question is: What element has caused the transformation of the feeling of mournfulness as a natural reaction through a process in around 1000 years so that it is observed in a new model of expression-oriented Tazieh.

Being mournful due to losing loved ones is not limited to humans. Barbara J King² is an anthropologist in an American college called William Wemry. According to the results of his research, myriad evidences show that many animal species from felines to dolphins mourn like humans for the loss of their loved ones (2013:63). The American researcher who has published the results of his study in a book with the title of "How animals grieve?", believes that our ways of mourning maybe unique but human capacity for sorrow and grief is something we have in common with other animals (2013:67) because animals are intelligent too, they learn and solve problems and they search and discover (Dortiyeh, 2012: 186)

Some people refer the zero point to a remoter time which means ancient Iran (pre-Islam Iran) and Siavash mourning ceremony. The nature and features of evolutionism approach that rules over these researchers' thought suggests the conjecture that, these researchers introduce Tazieh as the transformed rituals and ceremonies such as Siavash grief. If this conjecture is true, the researcher of this study is at odds with it. The ceremonies such as Siavash grief and etc. as Iranian cultural and historical memory, have affected the beginning forms of Tazieh because Iranians had the ceremonies of mourning over the loss of their loved ones. It seems more that the heroes of these events have had common patterns of action but they are not reasons of assuming the grief of Siavash and etc. as the zero point of Tazieh. It is not possible to refer to the origin of a phenomenon before the time that phenomenon occurred. It seems that view of these researchers comes from ethnocentric emotions.

Do we (humans), dolphins and elephants, etc not feel grief in the lamentation of our loved ones? Is there not the expanded idea of the existence of animal culture based on the conducted researches? (Dortiyeh, 544, 2012). Therefore, how is it possible that bereavement that is a natural behavior turn into a ritual show among humans, whereas among other species there is no sign of such a cultural element?

A unique ability and talent of human mind is the ability to produce "idea": Life with ideas, is a unique human quality. Ideas are shaped with plans, dreams, memories, thinking, knowledge and beliefs... Animals use their mind representations to perceive the world around them... while humans not only are able to use their mind to perceive the world, but also are able to picture things in their mind even when things are not present and they can take advantage of them through connecting them to each other and creation of imaginary world. The existence of such talent enables human to be fascinated by the world around them and to envision new situations and conditions. Using their mind representations, humans can determine and plan their goals

¹ Lohooof (Arabic) is a book by Sayyed Ibn Tawus, a Shia jurist, theologian, and historian. It is kind of Maqal al-Husayn narrating the Battle of Karbala, the death of Husayn ibn Ali, and subsequent events.

² <http://ioniodolphinproject.org/wp-content/uploads/2013/06/0713062.pdf>

and solve their problems and make things and create art...Although animals use their mind representations such as humans to perceive the world, this is only human species that can meta represent and produce ideas (Dortiyeh, 2012: 179-180).

As a result, it seems that representation as a human talent, is an element which at the base of Iranians social life conditions, is considered as the origin or the element of beginning of history of Tazieh. It should be noted that, this meaning is not limited to Iranians. Meta representation is an asset which is equally in the mind of all humans. For instance, a similar process can be seen in the culture of Jesus Christ's disciples: Nikos Kazantzakis in "Christ crucified" while writing the story, refers to ceremonies that were created by Jesus Christ's disciples in holy work in order to represent Jesus Christ's hardships. In this book, he is the narrator of the story in which the priest of the village accompanied by deans is electing efficient people for playing the role of Jesus Christ's three main apostles: Petros, Jack and John and people who could depict Judas Iscariot and sinful Madlen and someone who could play the role of the crucified Christ (Kazantzakis, 1388[2009]:20). It can also be stated that the Christians' feeling of bereavement for the crucifixion of Jesus Christ has established the described ceremonies through the power of idea production of human mind. If we watch it through the glasses of cultural relativism, we will realize that the process of transformation of feeling of bereavement toward a cultural element in different areas has probably taken different forms.

Ta'zieh Content

Iranian traditions are used to illustrate and retell events commensurate with [the quality of] events and dialogues in the Ta'zieh scene. In other words, Iranian folk culture is dominant on these stories "(Azdanlo, 2006, 15). Here, an example is expressed to better understand the recent subject¹:

Ta'zieh performers and writers use Khoon-Solh tradition for narrating and representing what is called "Hur repentance" in Karbala. "Khoon-Solh" is a tradition among people living in the Zagros region in which the victim's family ignores their right to retaliate against the killer. This is one of the old traditions which has long been common among people living in the Zagros region. Both parties participate in the traditional ceremony of 'Khoon-Solh' and forget their past enmity. With concluding the Treaty of Peace and Friendship, peace is established between the parties. Hundreds of people and the elders of tribes and clans of the surrounding villages as well as local authorities are invited to hold this old ceremony with glory. A group of elders and trustees accompany shrouded hand-closed killer in the shadow of the Holy Quran with a knife placed on a tray and go to victim's family. This means that they either forgive the killer for the grandeur of the word of Allah or stab him to death. In this ritual, next of kin kisses the Holy Quran and open up the ropes and shroud and pardon the killer. Victim and killer families participate in "Khoon-Solh" ceremony with an 800-year history in Lorestan and Kermanshah. In a special ceremony, the victim's family forgive the killer for the sake of Allah. After satisfying the victim's family, both parties (the killer and victim) sit together in a wide area under the roof of sky. The victim's family makes a flag and all clothes and personal belongings of the victim are shown on a horse. At the beginning of the ceremony, the shrouded killer goes to victim's family with a knife and a copy of the Holy Quran and says: for the sake of Allah,

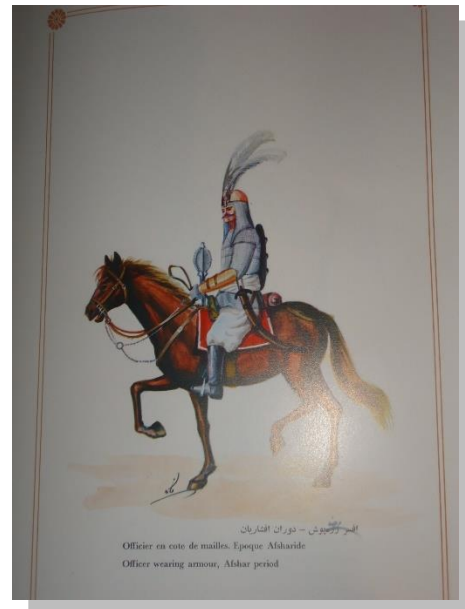
¹ It is worth noting that description, comparison and views presented in his case are according to a documentary film on "Khoon-Solh" ceremony in Iranian television. It is something like that John Managan and Peter Just note as "access to a chance discovery in Anthropological studies" in the book "sociocultural anthropology" (Managan, Just, 30: 2010).

the Quran, the shroud and the knife, murder me with the knife or forgive me for the sake of Quran. The victim's family forgive the killer and open the killer's hands. Then, the killer kiss the hands and legs of the next of kin. After the ceremony, both parties sit on a table and eat lunch together (<http://www.sabairan.com>, 2014.02.01).

The same ritual can be seen in “Hur repentance” Ta’zieh. In this case, Hur is the "killer" and the third Imam of Shiites is the “victim”. Hur (the killer) revolves around the Ta’zieh scene with closed hands, boots on the neck, a shroud, the Holy Quran and a sword on shield along with several ta’zieh performers and sing dirges (see Photos 5, 6). Viewers repeat one or two verses of the song read by "Hur" ta’zieh performer and become part of the process. Eventually, Hur ta’zieh performer stands face to face to Imam Hussein ta’zieh performer and reads in Dashti¹: “Oh, the mercy sky, Hur committed a great fault and you are upset from this fault. If you consider intercession, please accept the intercession of Holy Quran. If you want retaliation, there is a sword in hands”. Accordingly, the historical event of “Hur repentance” is narrated for viewers in the form of "Khoon-Solh" tradition. To show the fight between Imam Ali and Fatah in “Fadl and Fatah” Ta’zieh, the ta’zieh performers wrestle and use “double leg” technique. Jaber Anasori refers to the same case in the book "Shabih-khani, the old model of Iranian plays" (1993) "myths and examples privacy are mixed calling that perform Hussein ibn Ali grief on Shabih-khani scene. Connect Tashabboh (: becoming similar in practice), analogy (simile something to something) and image (: something akin to something²) together. Knock the Rustam’s drum from the left and right and show the armor of brave Abbas. We should remember that beautiful characters in ancient myths were skilled in clothing Chahar-Ayeneh (“four-mirror”)³ on the breast, forearm and knocking nails on boots and installing feathers on helmets, etc. (Anasori, 9: 1993). In fact, by turning Shabih-khani techniques (like armor) to the world of myth, Anasori believes that Iranians use their traditions commensurate with [the quality of] events and dialogues of ta’zieh performers to demonstrate and narrate the events (Azdanlo, 15, 2006).



Picture 5



Picture 6

¹ One of the songs of Iranian classical music

² For the meaning of the words, see <http://www.vajehyab.com/?q=dekhoda> 2014.03.13.

³ Chahar-Ayeneh (four-mirror) is a type of war garment with four polished mirror-like iron pieces at the back of the chest, back and top of the knees (Moein, 2001: 403).

According to Sadegh Homayooni (Analysis of Qasim wedding Ta'zieh), the widespread use of Iranian folk culture in Ta'zieh enhances the grace and eloquence of play (passion). Then, he introduces more examples of Iranian traditions used in passion-plays, "Eagle name for the horse of Ali Akbar (AS), applying henna of hands, feet and head of bride and groom, decorating bridal chamber, taking the bride to the bridal chamber on horseback, giving robes to groom by the tribal elders, preparation of Khoncheh, flower water, loaf distribution between all even to the enemy to participate in the wedding party of Qasim, wearing black in mourning and spraying straw over heads in the death of loved ones", all are rooted in ancient Iranian traditions (Cholkovski, 2010, 36).

In Ali Akbar (AS) Ta'zieh in Roodehen, the author observed that the cultural mix of groom throne is used as is customary among Roodehen aboriginals to embellish Ali Akbar (AS) ta'zieh performer to go to war. Ali Akbar (AS) ta'zieh performer sits on the throne, water basin, mirror and candlesticks, Holy Quran, henna, vegetable, etc. This scene is called Ali Akbar (AS) wedding in some conversations. It is also visible in wearing clothes by ta'zieh performers. If the picture of "Zulfikar flag holder" and especially "the armor officer of Afsharian era" are compared with the picture of ta'zieh performers called Sarpa-khan or Shahadat-khan, a significant similarity can be found in their clothes. This significant similarity supports this view that Iranian culture is dominant in Ta'zieh (see Photos 7-8)¹. In addition, there is no standardized template in performing Ta'zieh. Accordingly, Ta'zieh in each cultural sphere is somewhat different with other areas. For example, Ta'zieh is performed in Azeri in Azarbaijan. Is this approach (the use of Iranian culture in performing Ta'zieh) consciously used or unconsciously originated from the House of Culture² of Iranians? There is not a clear answer to this question. Regardless of conscious or unconscious nature of this practice, it can be explained using Simmel's theory. Simmel believes that "a series of separate human phenomena can be understood with reference to a single concept. For example, although marital and war researchers explore two different subjects, a sociologist is able to recognize same interactions in military struggles and marital conflicts. Although there is little consistency between the behaviors displayed in the court of Louis XIV with those seen in an American company, investigating leadership and obedience patterns will reveal the dominant common pattern (Kuzer, 2004, 250).

Thus, ta'zieh performers or writers or elites who have a major role in Ta'zieh use common contents of the Iranian culture and Karbala for narrating and representing the historical event of Karbala (consciously or unconsciously). For example, a common pattern like justice, mercy, forgiveness, repentance, freedom can be found to perform two separate human phenomena, i.e. Hur repentance in Karbala and Khoon-Solh as a quite Iranian tradition that apparently do not have any affinity to each other. This action, a conscious phenomenon or the result of a natural and unconscious behavior, makes Ta'zieh a perfect Iranian tradition. In Ta'zieh, instead

¹ It should be noted that this was obtained through an accidental discovery. Recently, the TV canal, "Manoto 1" broadcasted a documentary film on parade of the armed forces of Iran during the 2,500 years of Iranian Imperial history in "2500 Years" celebrations. Viewing this documentary film, I realized a similarity between combat garments of Afsharieh period with clothes used in Ta'zieh. With the help of Dr. Jaber Anasori, I found the book "Parade Guide". This book was published by Iran Imperial Army in 1971. "To investigate how to hold the twenty-fifth centenary of the founding of the Imperial State of Iran, the council investigated the troops in different periods. For this purpose, Bistoon petroglyphs, Takht-e-Jamshid, Naqsh-e Rostam, Shush tiles, Firozabad, Naqsh-e Rajab, Tang-e-Chogan, Sar Mashhad, Taq-e Bostan, miniatures and objects in large museums such as Great Britain-Victoria, Albert-Louvre, Shahnameh and the writings of the Greek, Islamic and Roman historians and other available documents were used to prepare clothing samples (Imperial Iranian Army, 1971).

² House of Culture consists of non-material elements. House of Culture is built in the "mind". Values as the most important elements of House of Culture create programs and goals (Rafifar, pamphlets of culture and technology, 2013.02.23).

of documentary history of events, we are witnessing the historicity¹ of historical figures. In fact, we see the stories of beliefs and values such as forgiveness, sacrifice, freedom, liberty, loyalty, back to the good side, the will of Allah, the triumph of truth and purity on darkness and antisepsis, revolt against oppression and injustice. Such historicity can be assumed as fundamental subjects of Ta'zieh. It can be said that such values, beliefs and concepts are Simmelian common patterns existing in the structure of Ta'zieh. It should be noted that Siavash grief and Ta'zieh have a common, similar and consistent structure. In the other words, Iran's pre-Islamic rituals (Siavash grief, and possibly similar cases) and what in the popular culture of Iranians (Khoon-Solh) and post-Islamic Iranian rituals are placed in a same "cultural sphere". The surface elements are shapes or images narrating same contents of the Iranian House of Culture and are the result of assimilation/integration in the cultural climate of Iran and Iranians before and after Islam.

For instance, Jalal Sattari says in his book "The social backgrounds of Ta'zieh and theater in Iran": "They (Siavash grief and Ta'zieh of Imam Hussein) are not certainly same and their stories are different. But both were killed for the victory of good over evil and truth over lies and perversity. They preferred death and dignity to live in contempt"(Sattari, 2008, 104).



Picture 7



Picture 8

¹ Historicity is a set of patterns that direct behaviors, actions and characters in historical documents. A set of cultural patterns leading to experiences (Alain Touraine).

Pictures 5, 6, 7, and 8 propagates the way Iranian army soldiers got dressed for war during Afsharian and Safavid periods through the way narrators are dressed.(Photo by author,Roudehen:2010).

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