

The names are also significantly structured. Abdo Mahmad means slave of the servant of God. Khoda bas, means filled with God, replete with god. ^{divine energy} Here again we meet with the image of the male relationship to divinity which is inferior and separated and that of the female who carries ^{submissives} divinity within her. This idea is found in Sufi literature, where Jamal al din (?0 says that to look into the face of woman is to be able to glimpse God.

Abod Mahmad Lalari heroically rides into the Mowri encampment where Khodabas lives and abducts her. His act is the act of a hero. To violate the privacy of the camp, a man's possessions and carry off that most protected and central being, a woman, a man's most prized possession, the least accessible of all man's possessions is the act of almost foolhardy heroism. The couple ride off into the mountains.

However Abdo Mahamad has chosen one of the most inauspicious nights of the year, when Wednesday night is the night on which falls a ~~full~~ moon. The astrological significance of this particular night is when that the heavens switch direction, at least the ^{planets} satars do. (need more info). It is a night when no Bakhtiari likes to move abroad. Abdo Mahamd inadvertently or rather thoughtlessly chose to carry off his beloved on this dire night. The consequences of this failure to read the sign, to read the true significance fall not on Abdo Mahmad, but on Khoda Bas, who tragically dies. She does not live to enjoy and live with the love Abdo Mahamad bears for her.

The significance of this poem which is sung on many occasions is much more than merely a sad song. The names we have already seen carry ^{symbolic} symbolic significance about the relationship between Male - Female in relation to their concept of divinity. The action of the poem adds to this message.

The man, at the moment when he actualises the bravest and most heroic deed of a man, the abduction from a camp of a beautiful woman, when he realises through his assertive action his manhood, he brings about the death of the object of his desires through an oversight, forgetfulness, not fully understanding the world he lives in. The conjunction of the stars which determines so much of Bakhtiari life, the life in the heavens, that amorphous unknowable region in which divinity resides, ^{which divinity created} has been overlooked.

The message is clear. That man is always fallible. The death of the woman, the woman as victim of man should be seen in its full symbolic significance, that woman symbolises man's baser nature, inshines also within herself divinity. The poem suggests that man, through forgetfulness, actually causes the death of divinity, that which he carries deep, hidden within himself. Such a horrifying idea, that man truly is allowed is masked mercifully in the poem. He causes this through forgetfulness. Forgetful of his God given capacity to know, to remember, to seek always for knowledge above all deep within himself. It suggests that man is master of his own destiny, which is ultimately God given. That man has the capacity to destroy as well as to live, to know. This sad poem leaves Abdo Mahamd alive, with the knowledge that he carries the responsibility for the death of Khodabas, of true knowledge, of Divinity, of the source of life

An exceedingly graphic evocative image of the condition of being human, of being fallible, of carrying the seeds of one's own destruction. The poem tells of the death through forgetfulness of the source of life, of love, of being human. It could almost be construed as a story of the continuous failure of man to fulfill his potential as a human being, through his own imperfections. It is a warning against the careless use of love for one's own gratification.

It is a plea against ignorance. A clear statement of the damning results of failure to live up to one's social and human responsibilities which in Islam is to know, to know divinity, to know oneself.

That this is not a fanciful over interpretation is attested to by the frequency with which this song is sung to the accompaniment of tears and emotive cries of "akheh" ^{right} Such is life. It is a poignant reminder that man is inherently imperfect, but is perfectable through his own efforts.

^{only as if he remembers divinity} Seen as a whole this poem is synonymous ^{with} the message of the dance and carries in its very structure the way in which life should be lived in harmony, balancing the multiple opposed forces extant in the world of the nomads. The dance and the poem are structured on the same principle, that of the balance between the inside and the outside, the phenomenal world of nature and of the social world, balanced with the true nature of things, and of the self, which is private, hidden, deep and vulnerable.

Both, true to their own made make statement about the nature of life and death, about consciousness and awareness, about the striving towards harmony between the sexes, between men, and between man, nature and all within the framework of the divine creation.

costume

The women's costume exhibits a very wide range of colours, some shot through with gold or silver threads. The costume consists of many skirts - ideally seven layers hanging from the hip bones, below the navel. Over this a dress is worn split to mid chest in the middle, allowing for easy breast feeding. The over garment comes to knee length and is split at the sides to the hips, thus forming a front and back flap. Over this is often worn a waistcoat, sleeveless. It is a very colour full attire.


On the hat of all women from about seven years upwards, is put a cap tied under the chin by two straps. This cap covers the back part of the head only, from the middle of the head. On this cap are embroidered sequins in a variety of stylised designs - trees, interlocking squares cross hatching with sequins in the centre of each square. The are mostly variants on a spiral theme. These designs form a band at the front of the cap (Photo or drawings)

To the back of the cap is pinned a long veil reaching to the back of the knees in brightly coloured chiffon or some such material. A chain of jewelry also hangs from the cap down the back.

The hair styles of the women are identical. The hair is parted into four sections from the crown of the head. The two forward portions uncovered by the cap, are parted at the centre, rolled into wringlets and brought round under the chin where they are secured by the ties strings of the cap. The hair thus entirely circles the face, which is never veiled except during the marriage ceremony when the bride is entirely covered with a white veil. The back two portions of the hair are braided and

hidden under the cap and veil at the back. The veil is slung over either the right or the left shoulders. There appears to be no set pattern as right or left shoulders. The exposed parts of the female body are decorated in a number of ways either to attract, enhance the appearance, or to protect against baleful influences such as the evil eye. This is done by tattooing, dots for example on the chin, cheekbones, sides of the mouth or on the lower lip itself. These tattoos on or close to the mouth are for protective purposes. The mouth being one of the entrances to the inner body and therefore requiring protection and control.

A mark considered of some beauty is to tattoo the eyebrows, right across the bridge of the nose, thus forming a continuous undulating line outlining and the eye, the sensory organ from which we look at the world. The eye is of great significance for the Bakhtiari as a source of danger as well as of beauty. Belief in the evil eye, the glance of an envious or covetous person is feared and many protective devices used to deflect its dangerous powers. The eye is double edged. The eyes reveal the soul the inner being, and can also project harm. Defects of the eye, such as squints are thought to be inherently dangerous.

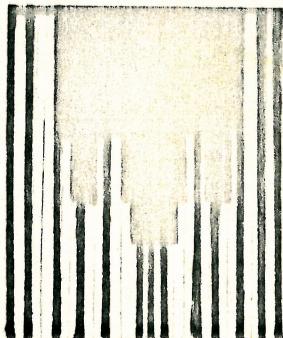
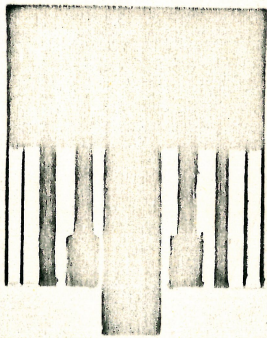
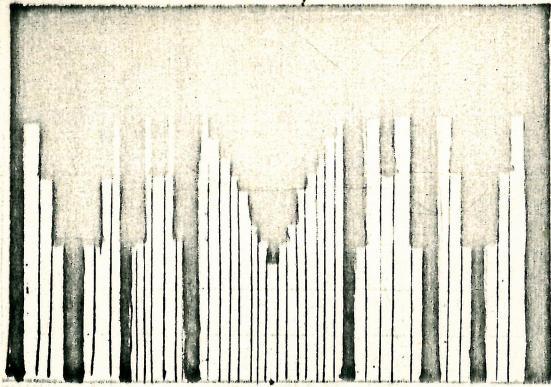
Wrists, the backs of the hands, ankles and the lower limbs are also often tattooed. The wrists may be encircled with a line -  a protective design. Stylised Allahs are also tattooed. Inverted swastikas, the sign of peace are also common. Circles of dots.

The structure of these tatoos are that of enclosing- a sort of grasping to control a potential intrusion of psychin harmful forces. This recurrent them of enclosure is yet again seen in the many talismans sown on to the garments, particularly of the young. Protective amulets. They each replicate this dominating structring principle of a protected and enclosed inside.

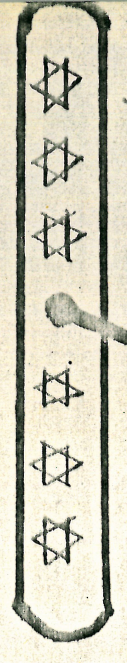
ns Miniature Korans are wrapped up in green cloth and concealed within the clothing or ar attached to the surface of the clothes, invariably to the upper arm or the upper back of a child, on the shoulder, or on babies sown on to thier caps, along with coins, blue buttons, cowri shells. Verses of the Qoran written on pieces of paper are also wrapped up usually in green cloth. Green is a holy colour in islam.

A somewhat different talisman, but structured identically are those which are wrapped up claws of leapords, or wolves, or the hair of a wolf wrapped up and pinned in a childs upper back. Here is is not divine power that is wrapped up and used to deflect malevolent forces, but part of a powerful and dangerous wild animal - the power of wild nature, wrapped and controlled by green holy coloured cloth. Again the purpose is to defelct extenal forces and dangerous by mobilising the trapped power of wild animal nature, metonymically symbolised by a small part of the wild animal - hair, or claw or tooth.

Reflecting objects, such as the sequins sown on womens caps, or little mirrors, shiny coins are used also to deflect anx reflect back on itdelf malevolent powers from the outside.



PRIVATE DOMESTIC SPACE



(a)

(b)

(c)

CROSS-PIE ("TAL)

TENT POLE.

FEMALE
LEFT
PRIVATE
COOKING
{ BOILING
STEWING
BREAD }

The decorations on the cross piece which support the tent, are curved.

a) Sami-wich - symbol of creativity and of woman. *Samu: private*

a) Allah carved in the center of the cross piece. *- wily*

c) "Seal of Solomon" - *minim* *decoration of opposite* *from door*
 - the *blowing* *1 flame* *which* *is* *the* *source* *of* *life* *(power)* *in* *the* *universe* *(power)* *in* *the* *universe*

FIG.

PI EN MALE. RIGHT. PUBLIC KEBOBS COOKING

Designs on the 'Lachak' - velvet bonnet.

The bonnet fits over the back half of the head on top, and is fastened with 2 lachak ties under the chin. The hair is curled down on either side of the face.

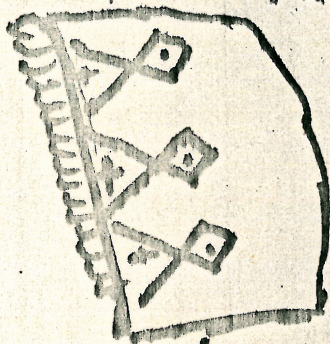
The front part of the head is then exposed. Symbols commonly representing female beauty, such as life.

some wear triangles with coral in them.

some wear triangles of silver, some nearly gold coins.

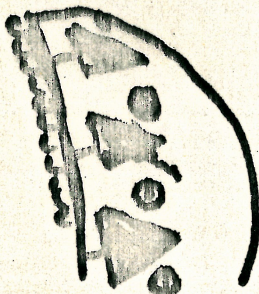
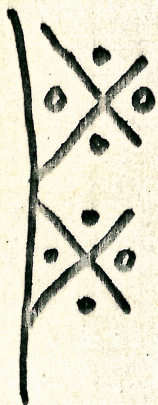


a)

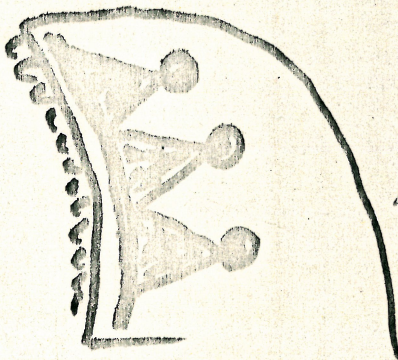


b)

Fig 2.



c)



d)



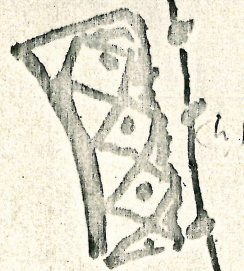
e)



f)



g)



h)

Design of sequins, embroidered on the