

Exploring Several Social Traditions In Persian literature (Until The 8th Hegira Century)

Explorando varias tradiciones sociales en la literatura persa (hasta el siglo VIII de la Hégira)

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Abstract

Undoubtedly, the social customs and traditions and beliefs are enumerated amongst parts of Persian culture and literature. The architects of Persian literature's palace have taken advantage of these customs as themes and motifs for their poems and proses. These works are the full-scale mirror of their contemporary society. Certain beliefs, traditions and customs have been prevalent in certain periods. The poets or the authors have been fostered and developed in these pervasive beliefs and traditions in their periphery; they have seen them and lived with them and, willingly or unwillingly, used them in their literary works. Such types of matter have been understandable at the time of the poet by the elites and general public and everybody could readily discern them; but, these materials have been erased of the people's minds in the course of time and for various reasons and they have sounded and looked rather odd to the later generations. The present study intends to investigate, within the research's tolerance, the social traditions and customs reflected in the Persian prose and poetry works till 8th hegira century as topics less frequently dealt with so that the individuals interested in Persian language can be made familiar with the minutes of their thoughts and arts as well as with the national and cultural identity thereby to be assisted in resolving the difficulties and reaching a more precise understanding of the prose and poetry works.

Keywords: society, customs and traditions, beliefs, culture, Persian poetry and prose.

Resumen

Sin lugar a dudas, las costumbres sociales y las tradiciones y creencias se enumeran entre las partes de la cultura y la literatura persa. Los arquitectos del palacio de la literatura persa han aprovechado estas costumbres como temas y motivos para sus poemas y prosas. Estas obras son el espejo a gran escala de su sociedad contemporánea. Ciertas creencias, tradiciones y costumbres han prevalecido en ciertos períodos. Los poetas o los autores han sido fomentados y desarrollados en estas creencias y tradiciones dominantes en su periferia; los han visto y vivido con ellos y, voluntaria o involuntariamente, los han usado en sus obras literarias. Este tipo de materia ha sido comprensible en la época del poeta por las élites y el público en general, y todos podían discernirla fácilmente; pero, estos materiales han sido borrados de las mentes de las personas en el transcurso del tiempo y por varias razones y han sonado y parecían bastante extraños para las generaciones posteriores. El presente estudio pretende investigar, dentro de la tolerancia de la investigación, las tradiciones y costumbres sociales reflejadas en la prosa y la poesía persas hasta el siglo VIII de la Hégira como temas que se tratan con menos frecuencia para que las personas interesadas en el idioma persa puedan familiarizarse con las actas de sus pensamientos y artes, así como con la identidad nacional y cultural para ser ayudados a resolver las dificultades y alcanzar una comprensión más precisa de las obras de prosa y poesía.

Palabras clave: sociedad, costumbres y tradiciones, creencias, cultura, poesía persa y prosa.

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Introduction

Besides domination over the social issues and discussions and being interested in asserting and reflecting them in their works, the architects of the Persian literature's palace have been able to embed the people's beliefs and the social and cultural traditions and customs in their works. Pondering over the real life and life's realities and using scrutiny and care in the people's behaviors and dispositions and the contemporary governments have made them capable of offering a precise and clear-cut image of the immediate society in all the grounds, including the traditions and customs, thoughts and common ideals of their time as well as the historical realities and so forth like a well-informed sociologist. Therefore, it has to be stated that their poetry and prose mirrors the people's beliefs, opinions, thoughts and lifestyles. It is an orifice towards the sociological aspects and expressive of the close relationship between the poet and author with his or her audience in the area of the social issues. The traditions and customs and beliefs of every society are considered as parts of its culture and literature. The authors and writers reflect these traditions in their works to give their artworks national and religious tints and, on the other hand, protect the traditions of their contemporary society in the twists and turns of the time's incidents and transfer them from the previous to the future generations till they reach their final destination.

One of the best sources for recognizing the culture of every nation's general public is the literature thereof. According to Dr. Muhammad Mahjoub, "the study of the works on the general public's past culture is occasionally so illuminative of the ethics and psychological status of their contemporary society that no history and sociology book can shed such a beam of light onto the then social life" (Mahjoub, 2003, p.68). Social environment is one of the very important factors constructing the poets and authors' thought and delineating their images in their works. In fact, the life environment can be realized as a proper and exact ground for creating various artworks and this is per se an important factor enabling the use of every period's literary works for discerning the cultural and social status thereof. Literature is formed subject to the influence of the cultural, political and historical conditions of the society.

Literature is the document indicating the adequacy of a nation and expressing their feelings, emotions and zeal and, as Mowlavi puts it, it is the ladder to the sky. In Lucach's mind, literature, as well, like the other areas of human cognizance such as science, religion and so forth, is the reflection of reality and demonstrates an essential relationship between the human beings and the environment (Davudrad, 2004, p.75). He additionally realizes the general public's literature as the reflection of thought and extract of lean thoughts and subtle beliefs of the tasteful and emotive people.

Sadeq Hedayat writes: "art and literature of the people masses are enumerated amongst the best human masterpieces as the raw materials and the literature, fine arts, philosophy and religions have been and are being particularly and directly satiated by this source". Therefore, the people masses are the creators of the long epics and fanciful myths and pleasant lyrics and dreamlike dances. Great artists have always created their best works based on the general public's culture and literature. Poetry, music and story have been always fed on folklore and this will be continued (Habibi Dargah, 2009, p.45).

Statement of Problem:

The reflection of the social traditions and customs in Persian prose and poetry works is expressive of the prevalence of these thoughts in the artists' immediate societies and/or indicative of their extensive presence in the authors and poets' workshop of mind. The perception and conception of the Persian prose and poetry works is not readily feasible without familiarity and domination over the concepts of their immediate society's traditions and customs because these traditions and customs are occasionally complex and such a complexity is, on the one hand, rooted in their contemporary societies and, on the other hand, stems from our recognition of them. The present study tries investigating the manifestation of the customs and traditions within the research tolerance in Persian literature thereby to explore a corner of the Iranians' common traditions until 8th hegira century and assist the readers interested in the literature of this land in reaching a better perception of them.

Study Background:

The studies that have been carried out about the traditions and customs reflected in Persian prose and poetry works include books, articles and dissertations that have investigated these traditions within a research work in a specific and separate way, such as the followings:



Mourning traditions by Ma'asumeh Amiriani (2008); the city of Samak by Natel Khanlari (1985); Iran's slang literature by Mahjoub (2008); the article named "contemplation over the traditions and customs in the story of Samak Ayyar" by Azadeh Poudeh (2017); the study of the Persian literature texts that was conducted in university of Isfahan, no.3; the article called "reflection of the Arabic culture and literature in Anwari's poetry" by Abuzar Takesh (2012); journal of comparative literature issued by Shahid Bahonar University of Kerman, no.7; article termed "reflection of the people's beliefs in Shams's sonnets" by Minu Foturehchi (2008), seasonal journal of people's culture, no.23; and, the article titled "an analysis of the reflections of feasts and festivals in Persian poetry" by Zahra Salehi (2008), journal of literature faculty, Mashhad University, no.158. As it is seen, no comprehensive research has been so far conducted the way it deserves about the manifestation of social traditions and customs in Persian literature. Considering the shortage of research in this oasis and aiming at the reflection of these traditions, the present study has been generally and comprehensively performed for a period of time till 8th hegira century.

Goals, Method and Necessity of Research:

After studying and investigating the precious Persian prose and poetry works, the author found out that many of these valuable traditions and customs that signify a culture as old as history have been less frequently explored and their names have been mentioned in transient and non-scrutinizing manner, if any, because many of these beautiful traditions should be pulled out from amongst the golden papers of the poems and proses following reaching a proper perception of them and figuring out their real concepts. And, on the other hand, many of the well-educated researchers have separately and within a single research investigated these traditions not as a general and comprehensive plans covering several historical periods. Our goal in this research is showcasing some traditions and customs that have been employed beautifully and artistically by the poets and authors as the themes of their works. The present study has been conducted based on searching in library sources and taking notes from the relevant data and quotations.

Definition of Concepts:

Traditions and customs: according to the people's approach in all of the communities, there are always habits formed in the course of time and individuals may only pay attention to them and exercise them despite their internal wants because of their being accepted by the others in which case these actions are solely carried out for pleasing the others but they are also generally called social customs (Torabi, 2001, p.13). When the traditions and customs formed amongst the people become rooted, old and persistent and enjoy social veneration for such a reason as oldness, they will be termed tradition the breaking of which would be surely accompanied by tribal and ethnic confrontations. Traditions and customs are the "behaviors inherited by the family, tribe and society from the past times with no codified and explicit logics and instructions supporting them" (Ruh Al-Amini, 1991, p.10).

Beliefs and Opinions: the people's beliefs determine the type of their behaviors and deeds. These opinions are usually related to the ideology, intellectual system and schools of thoughts. One of the reasons for the existence of folklore can be realized as the human curiosity for the genesis of the world of creation (Hedayat, 2012, p.17). **Culture:** "it is a complex civilization or set of norms established by the human beings as the members of the society" (Beihaghi, 1986, p.11). **Folklore:** it is composed of two words, i.e. folk meaning people and class and lore meaning knowledge. The general public's culture is a general expression referring to aspects of the human culture transferred through oral, observational, experiential and imitative ways into the people's life. **Sociology of Literature:** the sociology of literature has been defined as the science studying and recognizing the contents of the literary works as well as the psychological and social origins of their creators and also the persisting effects these works exert on the society. Sociology of literature is a branch of sociology that investigates the social structure and function of literature as well as the relationship between the society and literature and the rules governing them (Sotudeh, 2002, p.56).

Discussion

Live a One-Thousand-Year Life:

It is an ancient tradition and when people attended the Sassanid kings' royal court for commendation and extolment, they used to say "may you live one thousand years" (Manuchehri Damghani, 2011, p.245). All of the Iranians have reached a consensus that Owner of Thousands of Horses [Zahhak or Birasp] lived a thousand years. Although some believe that he has lived more than a thousand years with a thousand of it having been his ruling and dominance period and it is also stated that Iranians wish one another success and long life by stating "may you live a thousand years" because, upon bearing witness to Zahhak's one-thousand-year life and figuring out that one can live a thousand years or more, they wish it for their dears:

“May you remain and live a thousand years in this honorable palace and leaning on this throne of fortune” (Mas’oud Sa’ad, 1995, p.387)

“I will not wish anything other than what Rudaki has said for you: may you live a thousand years and one thousand years” (Amir Mo’ezzi, 2006, p.472)

“May you acquire a thousand lands and endow a thousand treasures; may you live a thousand ages and remain a thousand years” (Ibid, p.458)

“May you remain a thousand years with your wishes having come true and with your proponents in blessing and your opponents in pain” (Arzaghi Heravi, 1957, p.4)

“May you live a thousand years of Jalali calendar and enjoying the fame of all those Aprils and Mays” (Salman Savoji, 1992, p.280)

“May you acquire a thousand lands in friendliness and power and live a thousand years in happiness and esteem” (Ibid, p.389)

“And, the statement made by a person that ‘may you live a thousand years’ does not mean that you may physically live a thousand years for the man’s persistence lies in his name’s being mentioned with good words” (history of Sistan, 2002, p.103). “He went to the king and said: ‘may the lives of the world’s king and the descendants of Adam last a thousand years in happiness and safety’. (Zahiri Samarqandi, 1954, p.77) The minister said: ‘may the life of the lucky king and treasurer of the time last a thousand years in conquering and ruling the world’” (Ibid, p.57).

Shakhshaneh (Intimidation)-Kongor [Beggar]:

Shakhshaneh includes a horn and a sheep’s shoulder bone that some beggars took in hands and knocked on the houses’ doors and made strange sounds; they used to injure themselves by a knife if the landlord delayed in giving them things; the beggar was called Shakhshaneh-Kesh (intimidator) and Kongor [beggar] and Dand [obstinate pauper], as well (Nezami, 2016, p.243). Some beggars used to hold a sheep’s horn and sheep’s shoulder bone in hand and go to the people’s houses and shops and rub the horn on the sheep’s shoulder bone in such a way that an irritating sound was created; they asked for something. If the shopkeepers or landlords hesitated in giving them things, the injured themselves by knife; some other beggars gave their children a knife to hit them. Such beggars are called “Shakhshaneh-Kesh [intimidating beggars]” (Dehkhoda, under the title of the word “Kongor”). Beggars used to intimidate the shopkeepers and landlords by carrying a horn, sharp in the point, and the shoulder bone of a sheep respectively held in their right and left hands and go to the houses and shops and ask for money; if the landlord or the shopkeeper withdrew from paying the money, the stubborn beggar rubbed the horn on the shoulder bone to create a disgusting sound following which the listener became impatient and was forced to give something to the beggar so as to get rid of him (Ashrafzadeh, 2008, p.942).

“You are a benevolent man and I am a stubborn beggar; I am afraid that you may become annoyed by the beggar with such a generosity” (Farrokhi Sistani, 2014, p.187)

“Fire was flaming out of their throats while they were reciting verses and rubbing the sheep’s shoulder bone and bone on one another” (Nezami, 2016, p.243)

“A beggar was stubbornly begging at the door of a man’s shop in pain and indigence” (Attar, 1997, p.297)

“You should not be like a ceremony-decorating peacock nor reside the ruins like a beggar” (1, 1965, p.483).

Chashmarou:

It literarily means a thing that is made for averting evil and repelling evil eyes from the persons, animals, gardens, farmlands, houses and others of the like. However, according to Attar Neishabouri in Asrar Nameh and the traditions existent in some of Iran’s villages, Chashmarou was a pot or clay vessel on which the human eyes and face were beautifully drawn; then, it was capped with colorful fabrics and white and black coins were put in it for repelling evil eyes from the households, properties and farmlands; it was thrown on the last Wednesday of every year from the roof to the alley to be broken. The coins were distributed amongst those waiting for it as well as amongst the passersby (Sa’adi, 1996, p.294). In dictionaries, it has also been written “Chashm Arou” meaning a thing that was used for averting evil eyes inter alia from human beings, animals, crops, gardens, houses and mansions (Attar, 1959, p.355).

“A pot is beautifully decorated and covered with fabric and poetry”

“They start a strategy by making a pot so as to repel the evil eyes”

“Upon being seen by the people on the roof and in the alleys; it is thrown from the top of the roof” (Attar, 1959, p.98)

“If you are not getting along well with your wife and if others wish your death; do not be sad”

“The evil eyes will be completely averted from you at the time that you fall down from the 90-knot roof” (Sa’adi, 1996, p.96)

“A villager’s donkey died; he put its head on a rod in his vineyard”



"A well-sophisticated old man passed by him and said it laughingly to the plain's gardener"

"Do not think O' the dear of father that this donkey can repel the evil eye from your farmland" (Ibid, p.139)

"When nobody is happy and satisfied with you, how dare you take the talisman to the rooftop" (Fakhr Al-Din As'ad Gorgani, 2011, p.76)

"Be his talisman today; and, then burn wild rue for him tomorrow" (Attar, 1991, p.12)

"It was said that the peasants had a tradition of hanging the talisman on their farm from the donkey's head so as to make the garden of Islam greener" (Ata Malek Jowaini, 2006, p.647).

Hunching with Arm:

Amongst the old sellers, the expression "hunching" was commonly used with the following meaning: the scales had fulcrum in that period and they were used while being hung from the hands. When a thing was being weighed, a chain was taken in the hands in the middle section and upper than the wooden or iron rod on the two ends of which the pans were hanging and the scale was lifted from the ground; a stone was placed on one pan and goods were placed on the other to the extent that both of the pans reach balance. Those who wanted to sell underweight hunched the pan whereon goods have been placed with their arm to put pressure on it so as to establish false balance by the force of their arm (Anzabinejad, 2006, p.131).

"Every oat and every pellet that your arm may decrease from your scale and bushel" (Nezami, 2011b, p.133)

"When Saturn enters the constellation of scale; the world will go under the force of arm" (Ferdowsi, 2015, p.1111)

"If you are not like the scale providing two-headed bread on the two pans; what is it you want from that spike-tall lion-born man?" (Khaghani, 2010, p.525)

"The third is the unbalanced ill-tempered scale; say whatever you know about its bad deeds" (Sa'adi, 1996, p.161)

Kokabeh (Flail):

Kokabeh is a wooden rod from the top of which a steel pellet is hung and carried before the king (Jamal Al-Din Esfahani, 2000, p.87). Kokabeh is a tall wooden rod with a bent top of which a smoothed steel pellet is hung and carried by a horse rider in front of the king; it is a kingship instrument (Anandraj under the term Kokabeh). Kokabeh is a wooden rod with a bent head of which a steel pellet is hung and carried in front of the kings (Anwari, 2000, p.87). Kokabeh is a round and brilliant jewel made of gold and silver and gemstones embossed on warfare or any hard tool (Kazzazi, 2006, p.415).

"When that star starts moving from its constellation; you will be the Kokabeh-holder of those kings" (Nezami, 2009b, p.272)

"The hand of the eastern wind ignited the new spring's torch; the branches' twigs became a Kokabeh holding the torch" (Khaghani, 2010, p.186)

"The teak-made rooms constituted a house; whole their body was covered with gold and ivory was its Kokabeh" (Ferdowsi, 2015, p.1133)

"They will make it look like a Turkish star by ornamenting it with the gems of the king's crown; and also by the broken hand of the idol that is riding on the hand of those with idol faces" (Farrokhi Sistani, 2014, p.56)

"Or, the night's pen has drawn a hundred thousand Kokabeh on the lotus-like ceiling on a night in the periphery of the stars of the night" (Jamal Al-Din Isfahani, 2000, p.87)

"The sun is at your side and the Jupiter is in your Kokabeh; the sky is under your flag O' the sun-conquering moon of knowledge" (Salman Savoji, 1992, p.139)

"The army of Jashu pulled out their swords upon bearing witness to the Kokabeh of Baha'a Al-Din Ayyaz" (Vassaf Shirazi, 1959, p.183)

Crossing (Invalidation) Line:

Amongst the fellows of math and calculation, blacking of the entries is done so as to prevent from the imagination that there are empty and blank spaces and also to make others count them as filled spaces (Dehkhoda, under the term "Tarqim" [crossing line]). Crossing line or Tarqin, in Persian, means blacking of the blank spaces when performing calculation. The treasurers and the fellows of calculation used to draw a line in empty spaces from long ago when preparing financial statements for individuals so that nobody imagine that the blank space has been inadvertently left empty; this line was called crossing or Tarqin line and it was made in entries lacking numbers to mean zero in geometrical and Abjad letters' math and calculations (Ashrafzadeh, 2008, p.550).

"If that distinct crossing is considered as a an added beauty; the pages of the pictorial book should be also redundantly crossed" (Jamal Al-Din Isfahani, 2000, p.379)

"The distinct fame of the others has preferred to cross your redundant poems" (Anwari, 1997, p.308)

"And, if his pen of wrath is pulled out in the world, the distinct figures of the world will be crossed" (Ibid,

p.315)

“Upon reaching that line, the master of wrestling used a compass to draw a crossing line” (Nezami, 2009a, p.209)

Soil Screener:

Soil screener is the person who sweeps and sieves the soils of the alleys and bazars in his or her own favor; ironically, it is used to refer to a person who performs hard works and inferior occupations to achieve his or her goal (Khaghani, 2010, p.101). Soil screener is the person who sweeps the soil of alleys and bazars in his or her own favor (Attar, 1959, p.393). There was a jobless and poor group that sometimes picked up a broom and sieve and screened the soil of the alleys so as to probably find something and sell it to earn money for sustenance:

“I will emboss this earthen house with any gold I find by soil screening” (Khaghani, 2010, p.101)

“A pearl-like dear saw Majnoon sieving soil in the middle of the passageway”

“He said ‘O majnoon what are you looking for by doing this’; he said I am surely looking for Layli” (Attar, 1991, p.183)

“He made several piles during soil screening but nothing was left in the sieve” (Ibid, p.135)

“Or, remember this indigent soil screener and pour the rest on the soil after taking a sip” (Mowlavi, 2011, p.67)

Peacock Feather and Fly whisk:

The forerunners used the peacock feather for making fan and fly whisk both for its beauty and also for its wide breadth:

“The horseflies are parasites of the world’s dining table; I shall be seeking for the fly-swatting peacock feather in Khorasan” (Khaghani, 2010, p.618)

“Moses and Aaron were like peacock that hit you on your face with the feather of light” (Mowlavi, 2011, p.315)

“And, if I make a house by the sun like Jesus, Ferdowsi’s peacock feather would play the role of fly whisk on the dining table” (Khaghani, 2010, p.400)

“The parrot of your sugar-sweet words has found the angels’ peacock feather as a fly whisk on the dining table of oration” (Salman Savoji, 1992, p.304)

“They preempted one another in honoring his steps and fanned him by the wind of the peacock’s quill” (Varvini, 2009, p.418)

“The prayerful ... was leaning on the silk pillow and a fairy-looking servant was standing above his head with a fan made of peacock feather” (Sa’adi, 1994, p.102).

Peacock feather was also used as a tally; its existence in the books signifies the prevalence of this use of peacock feather. From long ago, it was not permissible to touch the Holy Quran’s lines with hand and fingers for venerating and consecrating the God’s words. Due to the same reason, peacock feather and sometimes a thin stick were used for doing so and these were also called tally. Later on, it was gradually replaced by a piece of paper shaped into the form of an arrow (Ashrafzadeh, 2008, p.253).

“He himself said the praising words that where is it needed? How the glorious book can gain value from the peacock feather” (Khaghani, 2010, p.29)

“Every feather of yours is placed by the memorizers in the scroll and the book depending on the degree to which it is liked and adored” (Mowlavi, 2011, p.618)

“I saw the peacock feather amongst the books’ papers and I said I find this high rank having been given by your value” (Sa’adi, 1994, p.121)

Washing the Slate:

Slate was an exercise table of the children or the exercise tableau, in general. It was a wooden board taken by the children to the old schools and did their homework thereon; it was sometimes blackened by smut so their homework board was back. It could be cleaned or washed after things were written thereon by chalk. Of course, the homework table of the kings and commanders’ children was made of silver or precious metals. Writing on animal skins was also occasionally customary; water and washing were the methods of choice for cleaning the mistakes:

“The slate should be immediately washed firstly; then, letters can be written thereon”

“When washing, the slate should be recognized for it will become a book later on” (Mowlavi, 2011, p.216)

“There was a golden slate underneath his head and his silvery body was covered with silk”

“It is written that this hero was Nariman who had been hid in the soil in this way” (Mokhtari Ghaznavi, 1998, p.125)

“Sa’adi, wash the slate of your heart of any image other than him; the knowledge that does not lead to the right is illiteracy” (Sa’adi, 1998, p.436)



"The pen that does not block the passersby's road to the water-skin upon passing over the silver board"
(Amir Mo'ezzi, 2006, p.377)

"O dear, clean the precinct of the sigh and then wash my book of poems by my tears" (Attar, 1991, p.256)

"I have made books before now and the false claimants picked up some words and washed some others"
(Hajviri, 2010, p.8)

Wandering- Dayuzeh [Roaming]:

Daryuzeh is a Persian word meaning beggary but wandering is commonly used instead of it in mystics' terminology. In the past epochs of history, Dervishes roamed in the alleys and passageways and sang poems and every person put money as much as s/he liked in their Kashkoul [a bowl-like container that was hung from the shoulder with a rope or chain]. Based on Sufism traditions, the inventory was distributed amongst the poor. It was occasionally the case that the wayfarer was obliged by the command of the old master to walk in the alleys and passageways and sing poems so that the person's haughtiness and selfishness might be killed inside him in this way. Of course, some Sufism sects do not permit wandering. It is worth mentioning that wandering is amongst the things Sufis have learnt from the Buddhist monks and it has somehow found its way into Islamic mysticism:

"I have been told by the men of the road, the benevolent poor and the king's beggars"

"That an old man started roaming in the morning; he saw the door of a mosque and started singing" (Sa'adi, 1996, p.105)

"In the wayfaring of the soul's Ka'aba, they have seen the turning of the golden bowl as the mendicancy of the bowl-turning person's body" (Khaghani, 2010, p.91)

"The sheikh went on beggary to Amir's castle four times like a poor person"

"He had a bag in his hand and he was singing He is the God but he was seeking for the creator of the soul not bread" (Mowlavi2011, p.698)

"You should know this old bowl-turning time as the beggar of my soul" (Ibid, p.208)

"Although we are apparently practicing beggary, the treasure of meaning is inside the ruined heart of ours"
(Araqi, 2010, p.20)

When Shebelli demanded conversing with Janid Baghdadi so as to teach him the secrets of the God, he answers that "go and practice beggary for one year". He did so to the end of the year. He returned again and told Janid that he has done it. Janid said: "there is still something left in you; go and practice beggary for another year" (Attar, 1967, p.616). "And, he took the bag of needfulness in his hand and habitually went there every day to beg something". (Najm Razi, 1986, p.24) "And, there are several things to be done when serving a caravansary ... begging for the other fellows and some other things depending on the norms and customs of every state" (Bakharzi, 2004, p.175).

But, some Sufis do not permit beggary: Abu Hafas Haddad says: "he who habitually practices beggary will be inflicted with greed and disloyalty and lying" (Bakharzi, 2004, p.257). "And, ordered we like he who does not ask us anything" (Ibid, p.259). Janid says: "Nobody should practice beggary unless he who likes bestowing more than being bestowed". "And, the entire jobs are nothing but beggary; the young persons with healthy and powerful body are absolutely prohibited from beggary and begging people for a thing is forbidden" (Bakharzi, 2004, p.8).

Majara [Story]:

In Sufis' terminology, Majara or story means disputing and quarreling between the fellows of monastery and sometimes in the presence of the old master; it is also used to point to any person's complaint about another (Shafi'ei Kadkani, 2009, p.360). In monasteries, it has been customary that the Sufis resolved their quarrels in a special way and this was called "Majara Kardan" (Amin Riyahi, 1989, p.105). Sufis' custom was so that any person's complaint about another was faced with reproach. This was called "Majara" [retelling what has happened] in the course of which the two parties told their stories and all the others were invited and they waited for all the poor to gather following which they closed the door of monastery; Majara was carried out in the presence of all the monastery's residents and inside its dining hall or in a place that no strange person was present. The guilty had to stand in the shoe take-off section and uncovered his head and put his hands on his chest and bowed and placed the shoes on his head to show humbleness. All the poor persons also uncovered their heads. Sufi sheikhs have made this tradition based on the story that the Eminent God brought Adam from the high heavens to the low world so as to redeem for the fault he has done (Zamani, 2008, p.521).

If a dervish caused discomfort and unhappiness of another person, a call was shouted for inviting everyone to "retelling of the story [Majara]". All the dervishes gathered before the old master of the monastery following which the door was closed and the guilty dervish's sins were softly spoken and he asked for forgiveness and,

in order to show his petition for forgiveness, he throw something like his cloak in the middle of the chamber to indicate the secret that it has not been my fault but this world's; in fact, this has been a sort of compensation and paying of a fine (Ibid, p.334). Majara is the tradition in which if a complaint is made about a dervish and if he is found having annoyed a person, he will be reprimanded so as to clear that dust of discomfort from the heart of his religious brother and this is indeed an assisting of one another. It is better for a dervish to hide an offensive action he has seen from his religious brother but it can be expressed more appropriately in the presence of the monastery's fellows or in a place they say prayers and spread dining tables; it can be also revealed in places that there are no strange persons (Bakharzi, 2004, p.254).

"The heart is full of words but it is not possible to say; O' the soul of the Sufis open your lips to the Makara [Story]" (Mowlavi, 1997, p.65)

"Adam went for requesting forgiveness from the paradise and from the top of the seven skies while giving kisses on His feet" (Ibid, p.70)

"Shorten the story and come back for the short-sighted people have taken off my cloak and burnt it to express thankfulness" (Hafiz, 1996, p.27)

"I said why are you not asking me about the call for the retelling of my story? He said that our questions are beyond ears and mouths" (Ibid, p.499)

"O' the just man, how many times are you going to call for the retelling of the story; stop giving so many advices to this insane" (Mowlavi, 2011, p.777)

"You should either distributing wine and asking for no proof or you should be going away otherwise I will have to call on everyone for retelling the story of your grace like Sufis" (Ibid, p.11)

"There is a dust on the soul and heart for having been left away from you; jump and sit in the middle of both of them and retell the story" (Salman Savoji, 1992, p.141)

"The sheikh of the world and my brother, Noor Al-Din Dehestani, was reproached and called for retelling the story of his coming up by means of ladder" (Bakharzi, 2004, p.140). "And, at the time of retelling the story, everybody should recall his sins in his memory and ask forgiveness for whatever the mistreatments he has done and received from the Mighty God and express his regret to Him" (Ibid, p.255).

Qesseh [Petition]:

Adventure was a small piece of paper on which people used to write their complaints and put it on top of a wooden stick and picked it up and held it in their fronts when a king or commander was passing so as to express their pleas to them. The Persian phrase "Qesseh Bardashtan" [filing a petition] has stemmed from here:

"He saw a widow somewhere on his way; she had installed a petition on a cane"

"She asked for serving justice against the tyrants and requested that just person to return her right" (Attar, 1997, p.113)

"He had covered his petition with the outfit of sentences and put it on the stick; inside it, he had written petition about his sorrow" (Owhadi, 1983, p.484)

"Michael was the first person who presented his petition. Amir said: "take it and read it". I took it and I read them both (Beihaghi, 2014, p.180). "A man presented Sultan Mahmoud with a petition on his way that 'I have entrusted the judge with two thousand dinars in a closed and sealed pocket'" (Nezam Al-Molk, 2535, p.112).

Qorazeh [Scrapes]:

Literally, it means the cut parts separated from a piece of fabric by the use of scissors. It commonly refers to the cut and small parts of gold (Khaghani, 2008, p.341). In the past, a thin sheet of gold was carried along instead of golden cashes and these were called "golden papers" or "golden sheets". The payment for the bought goods was cut from the golden paper and weighed by scale (Ashrafzadeh, 2013, p.232). Qorazeh [scrapes]: cut pieces of gold and silver in the form of dinar and dirham coins. Such scrapes were also used when buying things. In Persian, it was called "broken money"; the "uncut gold papers" were termed gold bills (Foruzanfar, 2002, p.887).

"The king opened it and sat beside the old man and placed a scrape on his palm" (Attar, 1997, p.69)

"You have a hundred treasures carried along with you; why am I asking you for scrapes?" (Khaghani, 2008, p.60)

"If the scrapes are thrown on the soil, they will not be left there but picked up" (Mowlavi, 1997, p.197)

"I told the servant Aqaji to bring the bags; he said: 'shepherd, there are five thousand grams of scraped gold in every bag'" (Beihaghi, 2014, p.734).

A person started scorning that why should the sheikhs' cloak be given to such a musician who has not had a dirham on palm and a gold scrape on his musical instrument in all his life" (Sa'adi, 1994, p.95).

Dandan Mozd [Tooth Wage]:



Tooth wage has been the cash and goods. When a group of the poor and indigents were invited to a feast and party; they were given some cash or goods after eating the food and this tradition has been commonly exercised in the past and it was called tooth wage (Khaghani, 2010, p.439). It was a cash sum given to the invited persons, poor or rich. Toot wage is the cash sum that was given after eating the food; it is a combined noun and an irregular prepositional phrase in Persian (Beihaghi, 2014, p.765).

"Now that you have made it permissible for our teeth; what a toot wage would his curl of hair and black spot be" (Nezami, 2011a, p.377)

"You cannot be smiling if you are a hen-hearted man; you have not been a man to grant tooth wage so do not also be a toothache-causing man" (Sana'ei, 2005, p.847)

"I have decorated this gift with the amount of tooth wage they have given; I am sure that the bride will unveil her face upon bearing witness to this present" (Khaghani, 2010, p.439)

"Would you accept if I send the tooth wage of the dogs of your alley" (Ibid, p.813)

"In such a way that there were dinars and dirhams inside the flower leaves and they throw them up into the air; all the dears and superiors were near him and he granted tooth wage to everyone" (Beihaghi, 2014, p.615). "Khajeh Abd Al-Razzagh Hasan hosted for he was unique and fine in all the tasks and he granted deserving tooth wage" (Ibid, p.741).

Horseshoe Price:

It is a property taken by the king when passing through a place from the owner in exchange for the price of his horseshoe and for passing through the place (Atamalek Jowaini, 2006, p.492). Horseshoe price is the property given to the strong hostile army so as to repel calamity and disaster from their state and also for keeping it immune of the raids and plunders (Khaghani, 2010, p.186).

"As soon as the beloved showed his face in the arena of beauty, bring a horseshoe price more valuable than your life" (Khaghani, 2010, p.186)

"Please accept head as horseshoe price from this soldier chained servant of yours" (Ibid, p.178)

"The horseshoe of the moon dawned with its horseshoe price being in heart; give the morning ruby-enameled gold and wine beaker as its horseshoe price" (Salman Savoji, 1992, p.536)

"Bring me a breeze of the tip of his lock of hair and take my life in exchange; I do not want you to bring it free of charge" (Ibid, p.285)

"He sent the tribe head covered in warm clothes to make a declaration and asked for horseshoe price" (Atamalek Jowaini, 2006, p.635). "That tyrant person took several small turbans and plus-interest cash and wine price and weapon money and horseshoe price from us" (Ravandi, 2008, p.33).

Bardābard (Tarqowa-Durbāsh) [Keep Out]:

Durbash was also performed by a two-head spear the rod of which was embossed; it was carried by the guards in front of the kinds to keep the audience away (Nezami, 2011, p.211). Durbash has been a spear with two spearheads and it was decorated with gold and gems and carried in front of the kings so that the people seeing it from far distance could understand that the king is coming and make way for him. It was also used on the war days for blocking the arrows thrown at the kings. This two-head spear was pointed at the people and the person carrying it used to say "be blind! Keep your eyes shut! Stay away!" so it has become known as Durbash that means keep out (Ashrafzadeh, 2008, p.672).

"It is now your turn to say keep-out; the luck and chance are your today's swords" (Jaamal Al-Din Isfahani, 2000, p.378)

"My honor shouts keep-out on you that O' inferior stay away from here" (Mowlavi, 2011, p.226)

"Keep-out is shouted in front of the kings for those who have got close to the kings to get away from them" (Attar, 1991, p.54)

"Upon seeing the king, he said 'stay away' otherwise I will shout keep-out on your soul a hundred times" (Ibid, p.199)

"Mercury would leave art and clean all his book of poems upon hearing the keep-out from us" (Mowlavi, 1997, p.64)

"He brought up a cold sigh from his liver in such a way that you would have said this keep-out has hit him in the liver" (Nezami, 2011a, p.211)

Nat'e [Leather Rug] and Killing:

Nat'e was a leather rug that the individuals sentenced to death were sat thereon to be beheaded. When they wanted to behead a criminal, they spread a leather rug and placed sand thereon so that the chamber's carpet and precinct might not be stained with blood (Anzabinejad, 2006, p.134). It was a leather piece that was spread on the ground by the executioners when cutting the head of the convicts off. It is ironically used to refer to a harsh situation and it is most predominantly applied in Persian literature in the form of such

prepositional phrases as the leather rug of earth, leather rug of chess, leather rug of existence and so forth (Amir Mo'ezzi, 2006, p.856). The past times' kings exercised the tradition that spread a leather rug in a chamber and placed sand thereon and shed the blood of the guilty persons on it so as to prevent the chamber's carpet and precinct from becoming stained with blood:

"Sand cries out that it has drunk blood; do not throw sand for I have not shed any blood" (Nezami, 2011b, p.80)

"He spread the leather rug and placed sand thereon; monster was escaping his madness" (Ibid, p.134)

"He gave a sharp look at the mad colonel to spread the leather rug and pour sand thereon" (Sa'adi, 1996, p.63)

"I fear for my life on this leather rug of earth for breath is flowing like sand in the glass" (Attar, 1959, p.94)

"The earth is like a leather rug and the determinism and fate are like orbits; the wheel is like a chessboard with us being checkmate in its middle"

"Since the king is your opponent with his government being the queen; the king is checkmate in the middle of leather rug to his governing queen" (Amir Mo'ezzi, 2006, p.114)

"I found Afshin sitting blindfolded in the corner of the chamber with a leather rug placed in front of him down the platform" (Beihaghi, 2014, p.222). "The executioner came and spread the leather rug and tear down the black skirt of the cloud and blindfolded him again" (Kateb Arjani, 2010, p.451).

Conclusions

After studying and investigating the precious prose and poetry works in the Persian literature until the eighth hegira century, the author found out that:

Iran's rich culture has been deeply interlaced with the people's myths, beliefs and social customs and traditions and it has kept on striving after leaving behind rises and falls in its realities and imaginations as an integral part of the national identity.

Persian poetry and prose are subtly rooted in the general public's culture. The sweet-speaking parrots of Persian literature have repeatedly borrowed elements from the people's public culture and used them in their valuable works. The infiltration of the general public's beliefs, traditions and thoughts in these works has brought them fame and popularity in the course of histories.

A research on the royal traditions and customs of the past times that incorporates many political, social, historical, cultural and economic and other aspects cannot come out as a notable work in case of disregarding the valuable books in the area of Persian literature such as Tarikh-e-Beihaghi, Samak-e-Ayyar, Siasat Nameh, Shahnameh and so forth. The close relationship that these traditions and customs have had with the human society of the poets and authors' eras can be employed as an effective solution for better and more recognition of the people's culture. The most important result that can be attained in this regard is the necessity of paying attention to the prose and poetry texts in Persian literature.

The other result is that many of the innovative and novel contents and themes created by the poets and authors stem from the customs and traditions exercised in their immediate communities; the poets and authors have taken advantage of the traditions for creating the themes and contents of their prose and poetry texts and they have used them as raw materials for creating their own specific themes and inducing their own unique thoughts thereby to preserve the society's culture and traditions at the same time with rendering these beliefs and traditions persistent.

Another result is that the Persian prose and poetry works mirror the general beliefs of the forefathers. The proper perception of the contents and concepts of Persian literature's prose and poetry texts is largely suspended over the precise and scrutinizing recognition of the general public's beliefs and customs.

Another thing perceived herein is that the more we get distant from the poets and authors' language and time, the more it becomes difficult to understand their poetical terms and images. Such alienation with the poets' language and thought causes the creation of permanent changes in the language and simultaneously makes us distance away and forget the customs and traditions that were once commonly practiced by the people.

The important effects of the society, beliefs and superstitions and traditions and customs on the individuals are amongst the subjects studied in literature. As individuals subjected to the effect of their immediate communities' social and cultural environment, the authors and poets produce works that vividly manifest them. Literary work offers an image of the poets and authors and it is a transcript of their contemporary customs and traditions.



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