

RECOGNITION OF DRAMATIC ELEMENTS IN JOYOUS CEREMONIES AND RITES OF KHUZESTAN ARABS

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ABSTRACT

The aim of researcher is to review and recognise the existing dramatic elements among Khuzestan Arabs' ceremonies and rites using field and library methods. Results have indicated that since the presence of crowd, existence of visual and audio features, acting, movement and play using various equipment and facilities in time and place for the purpose of acting, are important features of rituals and ceremonies and these instances are observed in ceremonies and rites of Khuzestan Arabs, we can conclude that these features conform to dramatic elements such as existence of stage, actor, make up, couture, using audio visual signs, music, dialogue, decoration etc.

Keywords: *Rites, Arabs' joyous ceremonies and rites, Khuzestan Arabs, Khuzestan*

INTRODUCTION

Humanity used to arrange rituals and religious ceremonies to satisfy their spiritual needs in ancient times and whilst they amused themselves, they would arouse their chivalry and valor qualities and conquer their environment and recognise nature's rogue forces in order to control them. Customs and etiquettes and religious rites became a basis for drama and dram was a beginning for art of theater. Today, we can witness dramatic art and theatrical elements in any human society. These elements are just as prevalent in dances and ceremonies of the early man as they are in political struggles, marches, sports matches, religious rituals and even in children's plays. Most of the participants in such activities do not feel as though they are partaking in dramatic activity although, spectators, dialogue, conflict of ideas are employed. Iran, with a long history, has not been far from these rites and from ancient times has witnessed celebration of various customs and rituals among various ethnic groups. One of these groups is the Arabs residing in Khuzestan.

About 5000 years ago, Khuzestan was the centre of government of the powerful Elamites. Khuzestan Arabs, who live in the lowlands of the province, have their own rituals and ceremonies as other Iranian groups and among these there are rites in which the roots of drama are seen clearly. These rituals are held during various days of the year because of their joyous nature except in Moharam and Safar months of martyrdom. Among various joyous ceremonies and rituals of Khuzestan Arabs, we can point to weddings, feasts, circumcision celebration, birth of baby boy etc. They enact various roles in their ceremonies and rituals where they criticise views, beliefs or values which can be regarded as an interesting source of information and their emotions and traditional and religious values. Khuzestan Arab ceremonies and rites, whilst confirming their views and ancestral values, demonstrate ethnic and tribal views and behaviours. Using various symbolic instruments like rifles, coffee and dances like the sword dance which show their unity and empathy which are among the main objectives of such rituals, create a basis for gathering of the tribes' members to strengthen tribal unity.

THEORETICAL BASIS

Aristotle called theater as imitation of nature. So, their composing elements like music, choreography, make-up, couture, acting, drama, dialogue, character, audience etc are not exempt from

this. In Schechner's analysis, each daily process or social ritual can come on stage as a theatrical event because the texture and context and not the basic structure, distinguish ritual from hobby and daily life and their differences are due to concord (knowingly or unknowingly) among performers and the audience (Schechner & Schuman 1976:218). One theory believes that human is a natural imitating animal. In theater, human has innovated imitation and simile of nature as in painting. This is because of reflection of events and life incidents which are so obvious in that. Humanity has always enjoyed imitating nature, others, and movement of others and also watching imitation before and after creating words and writing. Jonathan Barnes states: the first reality is that art works often reproduce realities. Whilst this quote can in terms of meaning and truth, be applied to drama and visual arts music which is mostly applicable to literature (Ann Sheppard 1996). Sociological/psychological studies of Erving Goffman and Victor Turner using theatrical patterns, are for describing symbolic models of this saying of Schechner: structure of global drama is parallel to social process: drama is an art whose subject, structure and action is a social process (Schechner 1973:121). Drama which is a heterogeneous and impure art and mixes notion, event, art and reality together is quite similar to nature in that it shows events and personalities apparently or actually without valuation (Eslin 1996). Writers, directors and other artists who are creators of dramatic art, renounce expressing their own views and by imitating reconstruction of indeterminate state of the real world, create situations and personalities and images which are placed against various and even opposing interpretations (Eslin 1996). Bresht begins his talk in "A small harmonium for theatre" with the following recount: "theatre is creating live images from traditional events or thoughts among humans for entertainment". Theatrical preoccupation – like preoccupation with all arts – has been to entertain people. It is the same preoccupation which gives theatre its special status; and does not need any justification except entertainment – but it must have this justification. We cannot take theatre to higher status by acts like turning the theatre into a market for ethical rules; rather, in a situation like this, we have to ensure that this does not reduce theatre's status. Because if those ethical rules are not shown in a pleasurable way for man's five senses, the status of theatre will promptly fall. Of course, ironically, only moralisation will benefit .

Irrespective of Seyed Ahmad Kasravi's "Five hundred years history of Khuzestan", we see that very little has been indicated in social and historical literature about the life of Khuzestan Arabs. From Iraj Afshar Sistani's book "Khuzestan" to Khowsro Sinaee's film "Fire Bride". Even Ahmad Mahmood, has not visualised them according to their extent, weight plurality and impact in Khuzestan in his books. Unfortunately, very few artists, sociologists and researchers have conducted research on lifestyle and cultural issues of the Khuzestan Arabs. What has engaged the minds of researchers and prompted them to conduct research to find out the answer is that whether dramatic elements are present in the joyous ceremonies and rituals of the Khuzestan Arabs? And, whether joyous ceremonies and rituals of these people are used in improving national theatre quality?

This research seeks to analyse and explain dramatic elements in joyous ceremonies of Khuzestan Arabs scientifically and for practical purposed, intends to recognise and introduce various joyous ceremonies of the Khuzestan Arabs.

The working method in this research is qualitative descriptive and content analysis technique. Data is gathered in the field. Considering the shortage of sources and books in libraries, booksellers, universities and newspapers and magazines archives, researcher has used information gathering tools such as interviews, observation, photography and filming whilst, being present in the places where research is conducted.

Khuzestan Arabs a mixed dialect of Farsi and Arabic and they are followers of the Shiite sect of Islam and they see themselves as related to the Twelver Shiite. Khuzestan Arab women and men's wear is unique and interesting. Abaya, Schileh, Osabeh, Nefnouf, Elbus, Thub, Bushieh, Chelab are women's clothing and men's wear also have special names and are made up of various components like Deshdashe, Basht, Chafia, Aqal. Part of this tribe's culture is playing musical instruments. Singing music of Khuzestan Arabs is different to Arab music in other parts of the world. Abuzieh, Alvanieh, Rakbanieh, Basteh and beautiful epopee of "Yazleh" express chivalry and bravery of men and clans of this tribe. They preserve cultural rituals by waving flags and cheering and dancing in joy, war and mourning.

In the people's rituals of Southern Iran, there are hidden secrets whose symbols including title, movement and beats are based on beliefs. We shall attend to each one below.

Welcoming ceremony

Among the Arabs, after arrival of an important or official guest, a person who speaks eloquently is chosen as representative to recite a poem suitable to the gathering, audience and social status of the guest/s and he uses particular sentences and words and others dance and rejoice after the representing person has finished reciting poems (Ortho 2004). They then enter a place called "mozif" along with their guest/s.

Coffee ceremony

Serving coffee predominantly special to Arab people with their own particular ceremony. The coffee is poured into a large bronze vessel called "Gom gom" which is similar to the old rose water sprinkling vessels and after it is brewed, it is poured into a smaller vessel called "Daleh" which is similar to "Gom gom". This ceremony continues with serving person using his wits and knowledge to serve the coffee and he holds the coffee pot in his left hand and distributes small cups with no handles in his right hand which are called "Fenyan", to guests starting from right hand side of the sitting persons and the serving starts with an honoured guest or a sheikh or the head of the village.

First days of Ramadan visiting tradition

On the first day of holy Ramadan, members of family commit themselves to devotion to relatives and they visit relatives at night to get news of one another. Women and girls prepare special confectionary including Lgyamat cookies, Sharieh (type of halva), Ranginak (manakin), Halva Meskhetian Turk and Mu'assel (type of halva).

Gergian tradition

On the night of 15 Ramadan coinciding with Imam Hassan Mojtabah (AH), KhuzestanArab children go out after the Eftar¹ into the neighbourhood to perform Gergian tradition wearing their traditional clothes. They then hang bags around their necks and knock on doors to collect presents and sweets and Eid presents and sing "we have come we have come, open the bags and give us sweets and Eid presents". If the residents of the house are on the rooftop, the children call out to them "You on the rooftop will you give us Eid presents or shall we leave"? This ceremony continues well into the Middle Ramadan night (Yarahmadi 2012).

Religious ritual celebrations

Arab men and women like other Iranians, has particular belief in imams and they celebrate their birthdays and even prophet's appointment by god and the Eid Qadir of Province and return of pilgrims from Mecca which is referred to as Molloodi (celebration of men) and Molloodieh (celebration by women).

Celebration of national festivities of Nowrooz

Khuzestan Arabs celebrate bonfire night (last Tuesday night of Iranian year in March) and Yalda (Winter of solstice Dec. 21) as other Iranian. They spread the "Haft Seen" and wear new clothes and visit their elders and relative during Nowrooz holiday and give their children presents. They go out to nature on the 13th day of Nowrooz (2nd April) as all Iranians do.

Shah Parian Spread ceremony

In organising the Shah Parian ceremony, the wishful person spreads her table the night before in her house and she adorns it with various food, fruit, halva, confectionary, chocolate, bread/herbs and cheese, Shah Parian concoction made up of cinnamon, flour and sugar. Neighbourhood women arrive one by one and sit around the spread. Some of the women start to pray special wishes prayer around the spread. A person referred to as "Malayeh" also prays and recites from the holy Koran and

¹ Eftar is literary translated as "breakfast" but, during the holy month of Ramadan, it refers to the feast at sunset after the call to prayer when those who have fasted all day sit down to eat their dinner and end their fast.

expresses her wishes to be fulfilled. The ceremony gradually changes from mystical mode to celebration and joy with the Malayeh or a person next to her playing the Daf and the women have already worn celebration clothes and make up and they dance, clap their hands and shout with joy.

Various dances among Arab tribes

Lyrical dance (popular) is a set of dances common among any tribe or clan which are created from cultural identity of the same people and they are improvised without any practice or particular ability. Choobieh dance: this is one of the particular local traditions among the Arabs which goes back a long way and reflects their moods, customs and culture of the Arab people. Other dances among Arabs include Hoseh, the Sword dance and decorative dance.

Wedding customs and ceremonies

In Arab tribes, a boy courts the girl of his choice when he is completely assured that there is no “Nahi” or demurrer among the first degree relatives of the girl. This is in fact considered as paying respect to the girl’s family from the boy’s family. If there is no Nahi or demurrer to the courting, boy’s mother goes to the girl’s home and negotiations take place between the women of both families. Women members of the girl’s family show their consent to the marriage by stating: “Your place is furnished” which means you are welcomed here and shows that they are agreeing to this marriage in the Arab culture. The “asking for the hand” ceremony in Arabic is called “Almashayeh” (courting). The Arabs also call the courting session “Khotbeh” (sermon) which has its own particular customs. In this ceremony, they determine the home appliances for the couple and the bride’s dowry which in Arabic is called “Sedaq”. The boy’s family then buys the girl a ring and “Abayeh” Arabic female cover from head to toe and clothing as “Nishan” or attributes. After engagement, the boy and the girl take a blood test and attend special classes about sexual issues. After taking the test, the wedding and the Night of Henna (night before wedding) which are prearranged by the family, take place. Some families have days of celebration before the actual wedding night which is called “Halfeh”. The wedding ceremony usually takes place in bridegroom house and according to tradition brides father and brothers do not attend this ceremony. There is much stress on the bridegroom the night of wedding for he is worried about forgetting some initial arrangements therefore, a young and clever man acts as his best man to assist him and make sure that he observes traditions and pays respect to the guests and also remind him of matrimonial matters. This person has two titles among Khuzestan Arabs Vazier or Herab. One of the Islamic traditions in weddings is giving “Valimeh” or wedding dinner, a tradition which exists among other Iranians too. Wealthier families prepare a more fulsome dinner for the guests for example “Emfath” or Mofatah which is a traditional and famous Arabic dish. After Valimeh and end of wedding ceremony, guests close to bridegroom accompany the bride and the bridegroom to the door of the bridechamber by stomping accompanied by songs and well wishes. It is customary for the groom’s mother, family women and girls to (kal) cheer the bridegroom and welcome the bride being brought to the bridegroom’s home which is called “Zofeh” and a sheep is sacrificed on the door step to ward off evil eye and harm and detriment to the couple in their future life which is referred to by the Shadegan Arabs as “Fadieh”. Among other customs, there is the shooting in the air during Zofeh which is done when the bride and groom are entering their home and this is mainly done in the villages. It is customary for the bride to bid farewell to her father and brothers during Zofeh. There are also other customs and mores among Arab people and these which include giving presents to the new couple by the relatives of both sides. This present giving ceremony also has a name which is called “Negoot” or “Iroog” or “Harb”. There is also the “Shar Alasal” or honeymoon and some couples observe this custom by visiting holy shrines in cities like Qom or Mashhad.

The “Zār” ceremony

This is a ritual which entails recourse essence for cure. (Spirits) which include Mashayekh spirit, Zar spirit, Noban spirit, Elf spirit and Liva spirit which dominate human body. According to Arab beliefs, spirits from places like woods, sea and cemeteries select people like vagabonds by the sea, fishermen and commodores and make them ill. A person who has been infiltrated by the spirit is called a “Zār” or haunted. The haunted person has a special gesture during the illness and talks incomprehensibly. The task of exorcism is carried out in a ritual referred to as “Dag” by a person called “Zār Baba” or “Zār Mama” and attended by already exorcised girls “Ahle Hava”.

“Ahle Hava” refers to people who have already been exorcised during the Zār ceremony. Before bringing the possessed person to ceremony, Zār Baba reduce the power of spirit by asking the possessed person to lie on the stomach and the large toes are tied together with a string made of goat hair and a kind of fish oil is rubbed below the patient’s nose and some verbs are pronounced and he shakes his bamboo stick and threatens the spirit to leave the body of the patient. At this time, a sound is heard which is supposed to be the voice of the spirit who is ready to leave the body. In the Zār ceremony three drums are used: Gap drum (large drum), Kasr and small drums. They place the drums in a row and place a pot of a plant called “Kondrook” which is burnt, opposite the drums. A spread for this ceremony is prepared with various fruit, flowers, herbs, confectionary, incense and candle.

Joy in sorrow

- In women’s mourning or circling ceremony, women, mother, aunts and sisters of the deceased who was young, while dancing and (kal) cheering, wave coloured kerchiefs and sometimes sing joyful Arabic songs for their young deceased celebrate his lost wedding.
- It customary to set up a bridechamber 1.5 meters high near home of the deceased which is decorated with black cloth which as a symbol of the lost youth, wreath of flowers, candle, incense, dates and halva.

Qasem’s wedding and turntable ceremony

In one of the mourning ceremonies of the Month of Moharam, Qasem’s bridechamber or wedding chamber is customary among the Khuzestan Arabs. In this ritual, two women with green dresses which symbolises saint Abbas and his wife, make up like Qasem and his wife and other women wearing masks carry trays of biscuits, mixed sweets and nuts, halva and incense, fruit and confectionary enter with kelling (cheering) behind them, just as when the bride and groom enter. At this moment the Malayeh stops reciting and starts singing joyful songs which are meant for Qasem’s wedding and the participants beat their chests and cry and kal (cheer) at the same time.

Traditional Arab games

Traditional games of Arabs include the following: Azim Alqata, Hileh, Gorgeteh, Hamerieh, Ehbali (tug of war), Mahbas, Tabeh, Chaab, Qomazeh Jijoo, Rakban, Mahabeth, Ravat or Rava, Sabt or Thabet, Ali Abu, Masgeleh, Um Ziveh, Laab Louz, Laab Tin, Gelul, Shigat, Batn and Amar.

Special celebrations for boys

Birth of baby boy, circumcision, farewell food ritual and celebration for end of military service, cutting hair of the boy who was bestowed on the family through vow in a holy shrine.

Fak Hazn or taking off black wear

Usually after the death of any family member, relatives of the deceased wear black from head to toe for six months to twelve months after which, the family (elder) invites the mourners to take off their black wear and instead, new light coloured clothing as substitute and new wear is given to them (Fak Hazn).

Rituals and ceremonies of the Mandaees

Mandaees conduct special ceremonies in the Karoon River such as baptism of clothes and baptism of children, women and men.

Review of dramatic elements in joyous rituals and ceremonies of Khuzestan Arabs

1- Dramatic elements in Zār ceremony

The appearance of Zār ceremony can look like a aborigine drama. The story and design is prearranged. The spirit’s wish and the suspension about whether it leaves the body or not is the most important tension in the ceremony. The characters of this drama include Zār Baba or Mama, the possessed, Zār women and girls² and the spirit. The time of this ceremony is before dawn or at noon. Everybody is an actor in this ceremony. Some are in motion, others are anticipating the result. Zār

² Women and girls who are possessed but the Zār (spirit) in their bodies has been rendered harmless.

Baba or Mama is leader or director of the show. The stage and accessories are arranged in a particular order. The couture is also visible beautifully. Music is the base and foundation of the Zār ceremony. Regardless of the possessed person's first degree family and entourage, Zār girls and women are also spectators. From semiotics perspective, sacrificing sheep is symbol of apotropaic. The cane is symbol of dominance over the spirit. Candle is the symbol of relieve from darkness and the spread, a symbol of bliss, drinking sheep blood by the possessed shows reduction of the spirit.

Dramatic elements in baptism and marriage sermon of the Saebin tribe

The main players of this ceremony are Ganjoor (high priest) and Tarmideh (his assistants). Other characters who have to be baptised (women who have given birth, newlyweds, children or people of different ages who have not been baptised at all) also play roles in the ceremony. A child is responsible for breaking a jug at groom's foot. Women relatives of bride and groom are also part of characters and creators of dramatic atmosphere. The mother of bride has the role of distributing bread during the wedding ceremony. The time for this ceremony is Sunday and during warm seasons of the year. The location of the ceremony: the location where the ceremony is held is on the banks of the Karoon River. There is a place in Mandi called Ashkhenta for reading the wedding sermon which is made up of wood and canes and in Mandi a beautiful bridechamber is made up of saveall and white cloth which depicts a pretty natural stage design. The task of leading and guiding baptism and pronouncing wedlock rests with Ganjoor. In Mandi's Andaruni, there is also a beautiful set design called Ashkhenta which is simple but stunningly beautiful. Mandaees wear their official and religious clothes during baptism and wedding which is called "Rasteh".

The sound of running water is a kind of beautiful music which adds a mystic air to the river ceremony. There is also music in Mandi and after sermon, women (Kal) cheer jubilantly and celebrate and clap their hands. Regarding make-up for wedding celebration, Mandaee men and women adorn their hair and face as people other tribes do. During baptism, accessories like (terracotta vessels, incense, the holy psalms book...) are used. Joyous baptism of Mandaees is full of symbolism. Bread is for blessing and running water and a clay plate represent purity. A laurel of olive or jasmine leaves symbolises sodality of the young couple, long white hair of religious figures is sacred symbol of their high religious status.

Paskin Dolap³ bears symbols of the four elements of fire, water, air and earth. The wooden hut symbolises a holy place for conducting religious rituals. During a family baptism ceremony, members of the family who are going to be baptised are also among the spectators. Some passerby who find this ceremony attractive, are also considered as spectators.

Dramatic elements in the Gergian ceremony

This tradition is particular to children and it is carried out by them, households and passersby. The stage is street and alleys. The date is 15th of Ramadan which coincides with Imam Hassan's (AH) birthday and it is done after Eftar. The children lead this ceremony. The boys partake in the ceremony wearing the Thawb and girls wear Aba (Arabic veil) or a long dress and scarf. Music is played and sometimes the children make sounds with the stones in their hands. The end of the ceremony is when the children receive all their presents.

Dramatic elements in the joyous tradition of the Shah Parioon Spread

Dialogue links up in this ceremony and the players, spectators, the chorus and dancers communicate with one another. Koran reading and prayers and wishes of the attendance and Muslims being fulfilled are the first subjects discussed with Malayeh. This ritual has to take place on a Tuesday at the home of the wisher.

In this ceremony, the spread is: blessing symbol; green cloth on the Shah Parioon dish is: symbol of belief in imams, myrtle or green leaf is for verdure; sweets symbolises sweet palate. Stage design in

³ Paskin Dolap is made up of a ring which Ganjoor (high priest) place's on the groom's finger and at the other end a small spatula which is placed around groom's belt. The ring bears symbols like lion, snake, bee and scorpion symbolizing the four main elements of fire, water, earth and air.

this ceremony can be observed through adornment of the walls with coloured rows of paper and coloured cloth. Regarding couture, the organiser of the event and women close to her, wear dresses with strong colours such as red, violet and golden and other women wear Aba or Kuwaiti Manto and wear Schiele (scarf) on their heads. Women in this ceremony adorn their hair and face, elder women put henna on their fingernails and use various hair clips to adorn their hair. Most of the attendance in the ceremony wear various jewels specially rings, necklaces and bracelets and the younger women dye their hair. Malayeh or the female musician accompanying her plays the Daf. Women kel (cheer) or as they call it themselves, they chalab and they circle and create pounding sound with their feet. The spectators: family women, women of friends, neighbours, relatives of the wisher are present in the ceremony as spectators.

Existing drama elements in the celebration in mourning:

The main characters of this ceremony are the women close to the deceased. The time of this ceremony is not predetermined. Namely, this ceremony takes place any time a young person dies for various reasons.

The main tension in this ceremony for the parents is anticipation of arrival of the child's coffin. Malayeh or sometimes mother of deceased leads this ceremony. Women wear black clothes in this ceremony. Sad songs sung by women are very emotionally effective music. The reciting by the Malayeh enhances its effectiveness. Relatives and neighbours are considered as audience in this ceremony.

Existing drama elements in joyous "wedding" celebration

Prior to wedding ceremony and other preparations, smaller ceremonies take place with presence of various people who have different roles to perform. Every person, depending on the ceremony, may play a major role in one and have no role in another ceremony. For example in the official courting ceremony, the main player is girl's father whilst, he has no role in the main wedding ceremony and he is not even allowed to attend this ceremony. The time of ceremony can be anytime except during the sacred month, martyrdoms and death of imams (AH). Everything seen during ceremonies and rituals before and after the wedding like make-up, music, accessories and dramatic gestures have all their particular meaning. Sword dance, Hooseh (circle dance), sound of guns, all and all are symbols of joy, unity and power of the Arab (Tabatabai 1973).

Sacrificing or "Fadieh" is symbol of apotropaic. Nishan symbolises engagement of bride and groom. Director: leaders of various events before and after wedding are different persons. Regarding couture, Khuzestan Arabs as other tribes, have their own costumes and use their attached accessories and paraphernalia in their own ceremonies and rituals. Dance and music is the basis of wedding ceremonies the world over. Musical instrument is used before and after the wedding. In some ceremonies, Yezleh⁴ and stomping with sounds and Kal (women's cheer) can be seen and heard. Guests and relatives of bride and groom are spectators of this drama show.

CONCLUSION

The researcher, after completing field studies and research and, based on the views of theorists like Schechner, Arthur and Bracket and also with reference to works of Khuzestan province playwrights, concluded that the joyous ceremonies and rituals of Khuzestan Arabs are attributable to these views. According to native Khuzestan playwright Abdulreza Savaedi, cultural and artistic diversity in any form in the lives of Khuzestan Arabs, is not indifferent to its climate. Their life style and diversity of rituals and ceremonies and in the particular, geographical position, greatly influenced their behaviour including visual and reference language, moods, verbal emphasis, loud and expressive expression and has meant that these people have arisen and grown with various rituals and customs and have passed them on. Arts particularly drama, has not been an exception and finds its existence in these

⁴ Yezleh is a common dance in Southern Iran, particularly among the Arabs where men dancers hold each other's waists and form a train, like children's play. They then start to move forward slowly and move their body in a wavy fashion and point their finger upward.

conditions. Folk culture, rituals and ceremonies of Khuzestan people is one of the valuable sources which contains spirit of life and can be an original source for drama artists' adaptation.

Considering Schechner's theory, the most important form of closeness of rites and theatre is reflection of their joint activity in human life. It is the same reflection and closer look at life and human needs and views that in joyous ceremonies of Arabs show itself which is due to belief and faith in rites and ceremonies. According to Farhad Kermani's view, the aim of rites and ceremonies is nothing less than communicating and using god's benignity and mental discharge. This view can be seen clearly in rituals such as Shah Parioon spread and Saebins' baptism. Arab women endeavour to praise and thank the lord's benignity through religious spreads with the purpose of realizing their wishes. And, holding ritual ceremony of baptism is a kind of self-purification and mental discharge for joining a tribe who praise the lord and see water as symbol of purity. Considering Schechner's view, characteristics of a performance, is reality and gathering and dispersion of the audience. Khuzestan Arabs' ceremonies follow these features at all times and it is a native performance with acceptable beliefs. This is clearly evident in aborigine Gergian performance and visitations during various feasts particularly during Eid al-Fitr (Passover). Presence of children and their dispersion in a symbolic gesture for collecting presents and chow is a kind of native performance which can prove Schechner's opinion on aborigine performance. According to Arthur, rituals are a means to free human instincts completely and throw out destructive forces in the unconscious of humanity. In the Zār ceremony, which is meant for mental discharge and purification of humans and freedom from mental harm, we learn more about this view. Because in this ceremony, according to Arthur, space takes on a sacred aspect and the spectators affected by an event, clearly reveal their instincts and feelings. And this revelation and identification is an expression and projection of mental states and in the end, soothes the restless spirit and on the one hand, allows self-purification in facing living conditions. According to Dr. Mohamed Reza Shahbazi, dramatic ceremony tries to identify itself with what occurs in the scene and grounds of the tribe. Jubilation in a mother's sorrow for the young child she has lost is a prime example of this (Shahbazi 2013). Any audience who is a witness to a sorrowful mother's dancing and Kal (cheering) identifies with her and is influenced by this fortuity. Also, in a jubilant wedding ceremony, all the families of the tribe influenced by the ritual start dancing and celebrating.

Recommendations

1. One of the roles of artists is patriotism toward traditions and rituals which are vanishing due to technology and virtual communications. Guarding, preserving and reinstating them can preserve national culture and be cultural history of a tribe/nation.
2. Considering drama elements in joyous rituals and ceremonies of Khuzestan Arabs and presence of dramatic characters, these ceremonies can be good inspirational models for theatre artists. We recommend to playwrights to draw out characters from these rituals and write about them and place at the disposal of directors. According to thinkers, theatre is a source for pure drama pictures which can establish intimate link with their audience. Therefore, the artist's inspiration from these events can directly impact the informed audience.

Performing drama influenced by joyous rituals of Khuzestan Arabs can introduce customs and tradition of Arabs in artistic festivals because national theatre is suitable for introducing beliefs and cultural and social issues and worldview of people in the country.

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