

***MOBARAK: AN ANALYSIS OF CHARACTER AND
VISUAL ASPECTS IN IRANIAN PUPPETRY***

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MOBARAK: AN ANALYSIS OF CHARACTER AND VISUAL ASPECTS IN IRANIAN PUPPETRY

ABSTRACT

The most important and famous Iranian traditional dramas are *Kheimeh Shab Bazi* (The tent or booth of nocturnal play) and *Rouz Bazi* (The specified place like a box, cylinder shape or a quadrangular space of daily play) which have been performed since the 18th and 19th centuries. This dissertation analyzes and compares the visual aspects and characteristic features of traditional and modern *Mobarak* puppet in *Kheimeh Shab Bazi* (string) and *Rouz Bazi* (glove) puppet shows. Moreover, it examines how the developmental process of visual appearance of *Mobarak* puppets represent the social and political situation of a particular historical period. This research emphasizes the importance and value of Iranian puppetry in Iran and in the world undoubtedly. It helps theatre students and other people to collate how visual aspects can indicate the characteristic features of puppets. This current study uses a qualitative method which includes primary resources such as photos, recordings of modern *Kheimeh Shab Bazi* and *Rouz Bazi* and interviews with theatre artists such as puppeteers, puppet makers, directors, lecturers and scriptwriters. Secondary resources include related literature on string and glove puppets such as books, journal articles, dissertations, websites, electronic newspapers and archival research in different archives of puppets in museums. Modern puppet makers use new materials and instruments along with old ones to make creative puppets. In terms of the essence and main features; the funny and naughty character of traditional *Mobarak* puppets are the same as modern puppets. Nevertheless, today, the character of some *Mobarak* puppets are changed slightly according to each story that deals mostly with social, cultural, environmental and romantic issues; it means that

modern *Mobarak* puppets are given new roles in new stories. Traditional stories are still used along with modern ones as long as it narrates the social character of *Mobarak*. However, traditional *Mobarak* puppet had a political role in some puppet shows in order to criticize and ridicule the political situation during the Qajar dynasty. For instance, puppeteers wore Frankish clothes and used the *Mobarak* or other puppets to indicate foreign interferences on the local governmental system. Moreover, a traditional *Mobarak* puppet made by Asghar Ahmadi has military uniform to represent his political role. Overall, the visual aspects of both modern and traditional string and glove *Mobarak* puppets represent their characteristic features and roles in each story. It is important to note that the visual aspects of traditional and modern *Mobarak* puppets have changed according to clothing style of three historic periods; but the main and symbolic colors (black and red) have still remained the same till today. In addition, the political role of traditional *Mobarak* character have been overshadowed by a more dominant social role in the modern era; but the humorous, active and naughty characteristic features of *Mobarak* have been maintained in modern and traditional *Kheimeh Shab Bazi* and *Rouz Bazi*.

Keywords: Iranian Puppetry, *Mobarak*, Visual Analysis, Characterization.

MOBARAK: SEBUAH ANALISIS ASPEK WATAK DAN VISUAL DALAM TEATER PATUNGAN IRAN

ABSTRAK

Kheimeh Shab Bazi (persembahan drama di ruang kiosk atau gerai pada waktu malam) dan *Rouz Bazi* (persembahan di ruang seperti kotak, berbentuk silinder atau berpetak pada waktu siang) merupakan drama-drama tradisional yang penting dan terkenal di Iran yang telah dipersembahkan sejak abad ke-18 dan 19. Disertasi ini menganalisis dan membandingkan aspek-aspek visual dan ciri-ciri karakteristik yang terdapat pada patung tradisional dan moden *Mobarak* dalam persembahan patungan *Kheimeh Shab Bazi* (bertali) dan *Rouz Bazi* (sarung tangan). Kajian ini juga meneliti bagaimana proses perkembangan dalam pemaparan visual patung *Mobarak* telah mewakili situasi sosial dan politik sesebuah era. Penyelidikan ini menekankan kepentingan dan nilai persembahan patungan Iran di dalam negara Iran dan juga secara global. Ia membantu para pelajar teater dan juga masyarakat untuk memahami bagaimana aspek-aspek visual berhasil menandakan ciri-ciri karakteristik patungan ini. Kajian ini menggunakan kaedah kualitatif melibatkan sumber-sumber primer seperti gambar, rakaman persembahan moden *Kheimeh Shab Bazi* dan *Rouz Bazi* dan temubual dengan para penggiat teater seperti dalang, pembikin patung, pengarah, pensyarah, dan penulis skrip. Sumber sekunder termasuk bacaan berkaitan patungan bertali dan sarung tangan seperti buku, artikel jurnal, disertasi, laman web, akhbar elektronik dan bahan-bahan arkib mengenai patungan di pelbagai muzium. Pembikin patung moden menggunakan bahan-bahan serta instrumen baharu dan lama untuk menghasilkan patung yang kreatif. Daripada sudut intipati dan ciri-ciri utama, sifat lucu dan nakal dalam patung *Mobarak* tradisional adalah sama dengan patung moden. Bagaimanapun pada hari ini, wujud sedikit perubahan dalam

sesetengah watak patung *Mobarak* merujuk kepada jalan cerita tertentu yang kebanyakannya berkisar tentang isu-isu sosial, budaya, alam sekitar, dan cinta; yang mana patung *Mobarak* moden telah diberikan peranan yang baharu dalam cerita yang baharu. Cerita-cerita tradisional masih lagi digunakan bersama-sama dengan cerita-cerita moden selagi ia menampilkan sudut sosial dalam watak *Mobarak*. Bagaimanapun dalam sesetengah persembahan ketika dinasti Qajar, patung *Mobarak* tradisional diberikan peranan politikal untuk mengkritik dan memperolokkan situasi politik ketika itu. Sebagai contoh, dalang mengenakan pakaian Frankish dan menggunakan *Mobarak* atau patung-patung lain bagi melambangkan campurtangan asing dalam sistem kerajaan tempatan. Malah sebuah patung *Mobarak* tradisional yang dibuat oleh Asghar Ahmadi dipakaikan seragam tentera bagi mewakili watak politikal. Secara keseluruhan, aspek-aspek visual dalam patung-patung *Mobarak* moden dan tradisional, sama ada bertali atau sarung tangan, mewakili ciri-ciri karakteristik dan peranan tersendiri dalam sesebuah cerita. Walaupun aspek-aspek visual patung *Mobarak* tradisional dan moden mengalami perubahan merujuk kepada gaya pakaian dalam tiga era; tetapi warna utama dan simbolik (hitam dan merah) masih kekal sama hingga ke hari ini. Selain itu, watak politikal dalam watak *Mobarak* tradisional telah dibayangi oleh peranan sosial yang lebih dominan dalam era moden; tetapi ciri-ciri karakteristik *Mobarak* yang penuh jenaka, lincah, dan nakal masih lagi dipelihara dalam persembahan moden dan tradisional *Kheimeh Shab Bazi* dan *Rouz Bazi*.

Kata Kunci: Teater Patungan Iran, *Mobarak*, Analisis Visual, Ciri-ciri Watak.

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DEDICATION

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LIST OF ABBREVIATIONS

IPT	Iranian Puppet Theatre
KHSHB	<i>Kheime Shab Bazi</i>
RB	<i>Rouz Bazi</i>
SB	<i>Sandogh Bazi</i>
SHSB	<i>Shah Salim Bazi</i>
PK	<i>Pahlavan Kachal/Kachalak</i>
PKA	<i>Pahlavan Kachal Araghi</i>
KH/KB	<i>Khom/Korsi Bazi</i>
APP	<i>Arousakeh Poshteh Pardeh</i>
JV/B	<i>Jiji Viji/Baji</i>
IIDCYA	The Institute for the Intellectual Development of Children and Young Adults

CHAPTER 1: PROJECT OVERVIEW AND RESEARCH

METHODOLOGIES

1.1 Background

The Iranian¹ *Kheimeh Shab Bazi* (KSHSB) and *Rouz Bazi* (RB) which are still performed today are considered the rarest forms of traditional puppet shows in the world. These unique puppet shows are distinguished from other types of shows because the techniques used in writing the stories of these puppet shows are chosen by outstanding traditional theatre artists like Hassan Louian, Reza Khamseyi, Asghar Ahmadi, Masha Allah Asadinezhad and other artists.

In ancient times, KSHSB was performed at night but RB was performed in the daytime. Today, KSHSB and RB are performed at any time not specifically just at night or during the day.

The main elements of KSHSB and RB (Puppet, *Morshed*, Puppeteer, Voice Actor, Music Band, Story, Function of Performance and Structure of Performance) have developed from Qajar dynasty (1795-1925) to the present. However, this research will focus only on the *Mobarak* puppet character and its visual characteristics. *Mobarak* is the main character of KSHSB and RB. It is also one of the most popular characters in Iranian Puppet Theatre (IPT) today. The character of *Mobarak* has undergone some variations in visual characteristics over the three historical periods, that is the traditional era during the Qajar dynasty and the modern era during the Pahlavi dynasty (1925-1978) and rule of the Islamic Republic of Iran. While generally *Mobarak* seems to be the same comic and

¹ Iranian puppetry (KSHSB and RB) is related to Persia.

naughty puppet that has not changed much, this research will reveal how developments to the *Mobarak* puppet reflect the socio-cultural and political transformations that took place in Iran. These include the various clothing styles and the social roles that *Mobarak* has adopted over the years.

1.2 Justification of the study

There are good published references about the theatre but there is a lack of theoretical research especially in the field of puppetry; hence, most artists who study in the field of puppetry have to work instinctively. Even critics have to face problems because there are not much scientific references for acquaintance and cognizance. Furthermore, there are not enough researches about analyzing and comparing visual aspects and characteristic features of both traditional and modern KSHB and RB puppets and how these contain the symbolism of Iranian traditions, culture and identity. Most books have been written about the history, meaning and different types of these puppet shows. Also there is a lack of academic writing on the development and improvement of KSHB and RB puppets from its first presence until today. Moreover, there is inadequate information about the special character of each puppet, the main aim and reason of puppetry stories' content and their significant functions and effects on the Iranian traditions, culture and identity.

Most information, documents and researches about the performance of KSHB and RB have been recorded and written in itineraries by foreign travelers such as Peter Chardin, Eugene Aubin, Jean Baptiste Tavernier, who travelled to Iran and watched these puppet shows in different cities and villages. (Sohrabi, 2012, p. 13).

Within my knowledge, two Iranian researchers Poupak Azimpour and Amir Sohrabi have been written about the context of stories because this art is transferred from father to son orally and according to experiences and learning outcomes. The beneficial references and

materials are not always available for everyone and it is hard to research and study about this important subject. The purpose of the current research is an effort to improve and progress IPT as a field of study and appreciate the values of this ancient art as much as possible. The most important difference between my research and other researchers is that I focus on visual features of puppets according to the opinions of puppeteers, puppet makers and theatre artists. I also analyze the various roles played by the character of *Mobarak*.

1.3 Statement of the problem

Firstly, some writers think that the visual aspects and features of modern *Mobarak* puppets are not indicative and representative of Iran's costume and culture. At first sight to look at these puppets this opinion is possibly correct but in fact, this is not true. This research shows that there is a close relationship between the visual aspects of the puppet and the development of Iranian clothing style.

Secondly, the visual aspects of *Mobarak* puppets, the approaches and methods of puppet-making seemed to have changed a lot from 100 years ago until now. However, on closer examination, this research reveals that the symbolic aspects of *Mobarak* have always remained the same.

1.4 Aims and objectives

The main research objectives are as follows:

1. To examine how the development of *Mobarak* puppets reflect the socio-cultural and political environment of three historical periods namely, Qajar, Pahlavi and Islamic Republic of Iran.

2. To examine how the visual aspects of *Mobarak* puppets reflect the changing clothing style of three different historical periods.

3. To analyze how character of *Mobarak* adopted different socio-political roles over the three historical periods.

1.5 Research questions

1. How has the puppet dressing, accessories, materials, colors, motifs and facial features of *Mobarak* puppet been transformed over the years?

2. How do these transformations reflect the socio-cultural and political environment of a particular historical period?

1.6 Scope and limitation of the study

This research mainly analyzes the traditional and modern puppet character known as *Mobarak* based on two types (string and hand glove) in KHSB and RB that made in the Qajar dynasty, Pahlavi dynasty and Islamic Republic of Iran (Table 1.1). Namely, this selected puppet is chosen among 100-200 traditional puppets as appropriate number and then this is compared and analysed with the modern ones. *Mobarak* and these kinds of puppets played their role on the streets, alleys, ceremonies, coffee houses and houses of rich people for traditional KHSB and RB shows; and the modern ones play in exhibitions, museums, festivals, schools, kindergartens and some institutions.

Table 1.1: Traditional and modern puppets are divided into 3 historic periods based on their year of making.

1. Qajar dynasty (1795-1925)	Traditional era
2. Pahlavi dynasty (1925-1978)	Modern era
3. Islamic Republic of Iran (1978 till the present)	

This current research is done to fill the gap in the study of IPT as well as Iranian theatre more than before. Furthermore, the goal is to help and encourage interested Iranian and even foreign people to find out about traditional and ritual puppet shows in Iran.

This research will not examine all the elements of KSHB and RB such as the performers, music band and story. Instead it will focus only on one element known as puppet in terms of the visual aspects and the character of *Mobarak* puppets.

1.7 Significance of the study

It is very important that every Iranian person recognizes the history, culture and traditions of Iran. It is also the duty of parents and teachers to teach the protocols, ceremonials and ritual of culture and civilization. Hence, Iranian string and glove puppets play one of the most important part of Iranian cultural heritage and traditions. This is because the historical and cultural stories are expressed through the performing of puppet theatre by puppets. As such, this research is a significant study since it helps theatre students and other people to collate how visual aspects can indicate the characteristic features of puppets.

It is hoped that this study will help theatre artists to appreciate and respect this traditional, ancient and authentic art of KHSB and RB in order to improve and progress these shows in the future.

1.8 Research methodology

The conceptual frameworks include the visual analysis of puppets through the descriptive, expository and comparative methods. Contextual analysis is based on the cultural and historical research.

Primary sources include photos of KHSB and RB traditional and modern puppets and their puppet makers found through the internet, scanned from books or sent from the personal puppets collection of puppeteers or puppet makers to show an extended range of different kinds of puppets.

Different modern puppet shows have been seen from TV channels like *National* channel and Channel 4 on You Tube and *Amouzesh* and *Namayesh Khanegi* Channels.

Interviews with Iranian puppeteers, puppet makers and directors including Poupak Azimpour, Hossein Rabiyyi, Behrouz Gharibpour, Saba Moloudi, Sepideh Dadashpour, Saeideh Dehghani Nezhad, Somayeh Golbaz, Marjan Pourgholamhossein, Zahra Sabri, Fatemeh Abasi, Nasim Yaghoutian, Amir Sohrabi and Abas Najari in order to achieve my research objectives and understand better about the structure, type and visual aspects of puppets. These interviews were not carried out face to face but conducted through email and telephone communication.

Secondary sources include a number of key books such as *A Study on Iranian Theatre*, *Iranian Ritual and Traditional Puppets and Puppet Shows Dictionary*, *The Dictionary of Iranian Traditional and Ritual Dramatic Theatres*; and journal articles about KHSB

written by key authors such as Salma Mohseni Ardehali, Shiva Masoudi and Poupak Azimpour.

Archival research in different archives of puppets such as: dissertations, photos (*The Puppet and Toy Museum* in Kashan province in Iran, *The Childhood History and Culture Museum* in Tehran province in Iran and *Anthropology Museum* in Tehran province in Iran) and ancient reports.

Several theses dissertations have been published on this subject by Saba Aslian, Saba Moloudi, Sepideh Dadashpour, Yousef Sedigh and other theatre artists.

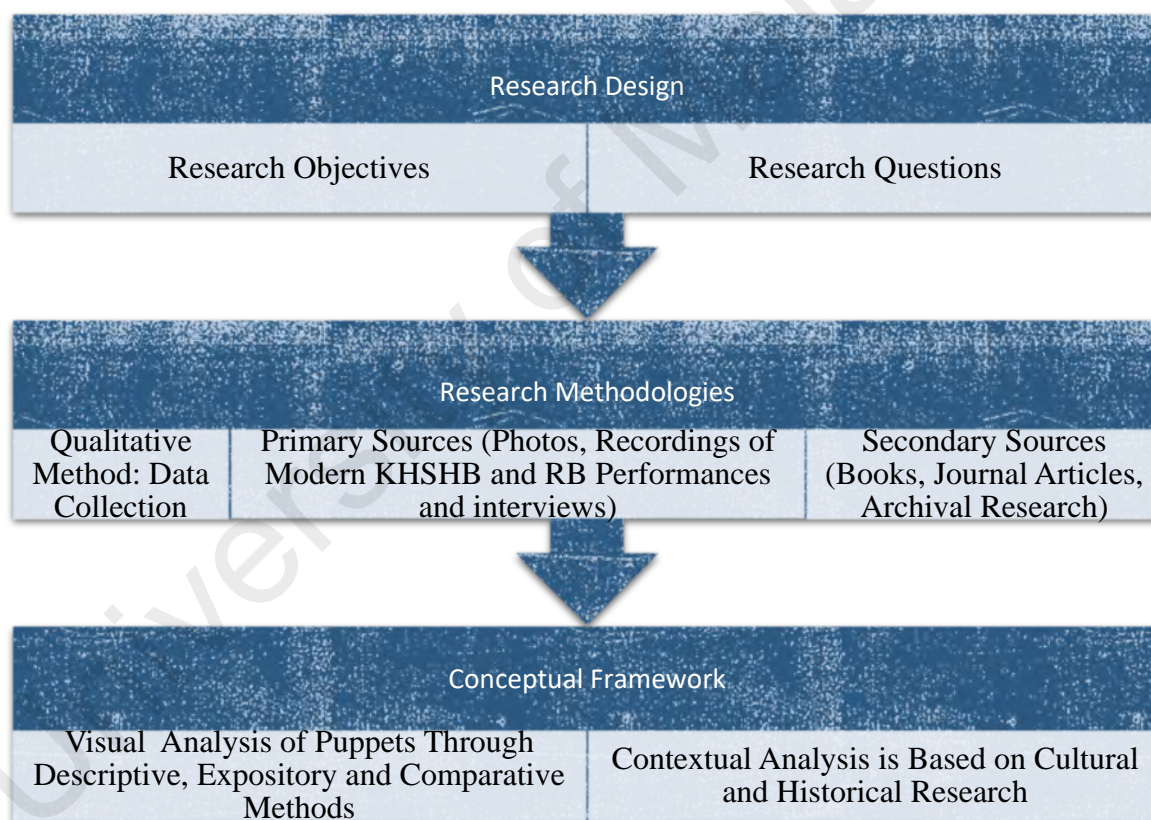


Figure 1.1: Research design.

1.9 Organization of the thesis

Chapter 1 consists of the project overview and research methodologies in order to introduce the subject of my research and qualitative methods.

Chapter 2 concludes the literature review about IPT (KSHSB and RB) and expressing the valuations of references.

Chapter 3 explains toward the concept and meaning of puppet overall, structure and different string and glove puppet shows in KSHSB and RB respectively. Also, just one element (puppet) of KSHSB and RB is studied in 3 historic periods. (from Qajar dynasty to the present).

Chapter 4 describes the clothing style in three particular historic periods (Qajar, Pahlavi and Islamic Republic of Iran). After that, it is examined how visual aspects of *Mobarak* follow the form of clothes in each historic era. Furthermore, the characteristic features of modern and traditional *Mobarak* will be studied.

Chapter 5 is the main and important chapter that analyses and compares the social and political character of modern and traditional *Mobarak* in terms of visual aspects.

Chapter 6 offers the conclusion, which is the last chapter of this research that mentions the results obtained and future assumptions for improving and progressing the Iranian puppetry.

Finally, references conclude all of books, articles, dissertations and the addresses of websites in alphabetical order that I studied and reviewed to write my entire dissertation. Moreover, the appendix is added to understand the names of all puppets and also the titles of modern and traditional stories. The photos of KSHSB and RB performances with the internet addresses of their video clips are presented for interested students.

CHAPTER 2: LITERATURE REVIEW

2.1 Introduction

There are many Iranian and foreign books about different aspects of puppetry in Iran and other countries, such as: the meaning and concept of puppet, historical and cultural, performance (style and technique), dramatic contents (stories), visual aesthetics (puppet design), myths, rituals and symbolism, as well as characterization. Therefore, most books conclude that all these subjects are in different chapters and these are set in the general category. Hence, there are less published books about a specific subject. However, some articles, papers and dissertations written by students and theatre artists do concern solely about the Iranian puppetry. As a result, most writers and researchers are eager to investigate through this important artistic field as much as possible.

I studied and reviewed several foreign and Iranian books, articles and dissertations that will be explained briefly in the next paragraphs. At the end, I will express my own opinions about the valuations of each these references which is helpful and useful or not related to my research objectives.

I classify the books, articles and dissertations from detailed to general in five groups; at first the Iranian references which are specifically about KSHB and RB are reviewed; secondly, Iranian references that mostly highlight the Iranian theatres and less information about IPT; thirdly, Iranian books which explain about puppet and puppetry; fourthly, foreign references that describe about puppet and puppetry in general are reviewed and finally Iranian books that examine the developmental process of Iranian clothing style in different historic periods (Qajar, Pahlavi and Islamic Republic of Iran). From the second group to the next are related to background references overallly.

2.2 Iranian references about *Kheimeh Shab Bazi* and *Rouz Bazi*

Poupak Azimpour Tabrizi does a wide research in the period of 10 years and publishes a book that is called *Iranian Ritual and Traditional Puppets and Puppet Shows Dictionary* in 2010. This book has 6 chapters that describes the ritual and local shows, traditional puppet shows with texts of plays and stories, symbolic statues, plaything dolls of tribes, special idioms and introducing performers, puppeteers and puppet makers. William Floor presents the developmental IPT techniques based on historic evidence. However, he does not express the names of puppets in KSHSB and RB, contexts of stories and duty of *Morshed*. But, these are particularly introduced in Azimpour's book. The cultural and developmental process of KSHSB and RB shows and their puppets are not studied since Azimpour attempts to write brief data about traditional and ritual Iranian puppets. Nevertheless, the innovations and improvements of KSHSB and RB and also pictures of the modern puppet shows are not concluded in it (Azimpour, 2010). The research methodologies include descriptive and comparative methods and also interviewing with traditional and modern puppeteers, puppet makers and common people. This is one of the well-known references among the other ones according to some puppeteers, puppet makers and theatre artists who suggested me to study.

Glove Puppet and Marionette in Isfahan and Nayin is the title of a pictorial book by Amir Sohrabi who divides it into 3 main sections (notes, scripts and personal puppets collection of Hassan Louian and Master Mohammad Bonadaki). He searches toward introducing the traditional string and glove puppets of KSHSB and RB in Isfahan and Nayin cities before Safavid to the end Qajar dynasty. Also, he explains the connection between trick and puppet, puppeteers who are known as *Louti*, the places and occasions of puppet shows, describing *Pahlavan Kachal Araghi* (PKA) glove puppet show and *Shah Salim Bazi* (SHSB) as the string puppet show. Moreover, the similarity of SHSB with KSHSB in North of India and native roots of PKA, *Morshed*, puppets' pictures of both Hassan

Louian and Master Mohammad Bonadaki and finally an English abstract are included in this book (Sohrabi, 2012). This book is based on descriptive, interviewing and analytical methodologies like my research and I have used it as a suitable reference.

The Master Teaches Kheimeh Shab Bazi is the name of an interesting book by Behrouz Gharibpour who writes about his childhood memories of watching KHS HB and RB. His brother Behzad Gharibpour illustrates the pictures of this book for primary and secondary students. Overall, the context of this book is toward the performance of KHS HB, RB and shadow puppet, making different puppets, stage of performance and the importance of cooperation among *Morshed*, puppeteer and music band in puppetry (Gharibpour, 1984). The research has descriptive method based on his memories and experiences and also interviewing with children. This is one of the old and often quoted books that I have used from its texts and colorful pictures as well.

Between 1978 to 1979, Yousof Sedigh starts to write his dissertation for his undergraduate degree with the help of his lecturer Mr. Behbahani. The only popular reference at that time is Beyzayi's book and because of the special social situations and problems in that period, he decides to change the research title and instead starts to translate it. However, with sympathies and encouragements of Behbahani, Sedigh does his research finally (Sedigh, 1978-1979). After 25 years, in 2004, the outcomes and findings of Sedigh's dissertation publishes in a book *A Research on Kheimeh Shab Bazi in Iran* that has the tendency and insistence of interested students and also by cooperation Mrs. Laleh Taghian who is one of the experts and critics of the theatre (Sedigh, 2004). There is a review of previous documents about the history and origin of KHS HB and RB based on Iranian poets and contexts. Furthermore, a study on Beyzayi's book and new research on different types of puppet characters with explanations of puppetry techniques are also reviewed. However, Sedigh's book concludes some more data about KHS HB and RB, the developmental and improvements of these puppet shows are not investigated.

The research methodologies of this book include interviewing, books and published articles in magazines. After reviewing his book, Sedigh understands the related gaps. It means that some titles could be subject of a specific book and still there are shortcomings about the history of KSHB and RB. There are colorful pictures of different puppets, performances and structure of puppets and puppet shows in order to understand better about the IPT. This book has been helpful as a reference book for IPT.

In addition, *Illustration of Puppet Show* is the name of a book by Mehri Ebrahimifard who gives an introduction and then divides it with 3 chapters and main titles that write about history of puppets in KSHB and RB. Ebrahimifard studies the characterization of Iranian puppets and at last she teaches different ways to make puppet characters. There are different subtitles in each chapter as well as colorful pictures of puppets and performances of different countries (Ebrahimifard, 2014). Ebrahimifard chooses descriptive and analytical methods to write about IPT in her book; hence, I have used it for the general historical information about IPT.

Toward Puppet Show in Iran is the name of an article published in *Adabestaneh Farhang va Honar* magazine, number 23 in 1991 by Behrouz Gharibpour who writes about the history of the IPT based on Iranian scholars. Actually, this article is a part of his speech in Art Festival in Germany. He mentions Iran has different types of puppets like string, glove and shadow according to notes, logbooks and historical reports by foreign and Iranian researchers and poems of poets (Gharibpour, 1991). This is another detailed article about the history of IPT and puppets that has been used.

Salma Mohseni Ardehali, writes a complete article with the title of *Different Approaches to Iranian Puppetry* which explains about Iranian ancient statuettes, dolls, masks and puppets that are used in different partial rituals and ceremonies of each historical era (Mohseni Ardehali, n.d). This descriptive article is useful for its secondary information on IPT. The title of master dissertation that has been done by Saba Aslian is *Historical*

and Cultural Development of Iranian Kheimeh Shab Bazi from Qajar Dynasty to the Present. It has 6 chapters which overall are about the developmental elements of KHSBH in the historic periods before the Islamic era to the present (Aslian, 2015). The missing part of its research is that there is no information about RB. Aslian uses interview, close observation and reading library books for her research methodologies. This dissertation is useful in terms of providing an analysis of historical evidence on the three periods focused in my research.

Saba Moloudi divides her dissertation as *The History of Kheimeh Shab Bazi* into 4 chapters with a visual report from her practical work. There are main subjects that write about history of the puppetry in Iran and in the world and the general category and vocabulary domain of IPT. Also, *Lobat (Puppet) Bazi (Play)* phrase in ancient texts, poetry and prose according to Hossein Vaez Kashefi Sabzevari² is examined. Moreover, the fundamentals and essentials, executive factors, required equipments, the music of KHSBH and RB and also features of puppets are studied as well. Finally, a comparison between last performances with present ones of Iranian puppetry has been drawn and investigated (Moloudi, 2009). The research methodologies included descriptive, comparative and analyzing like my research. This is another detailed dissertation that describes different aspects of KHSBH and RB that has been used for this current research too. However, the developmental background, historical and cultural roots of puppets are not explained.

There are 3 other articles and one thesis which have been reviewed but not used as a reference for this thesis due to various reasons. This includes Shiva Masoudi's *Kheimeh*

² Vaez Kashefi Sabzevari, H. (1971). *Fotovat Nameh Soltani*. With effort of Mohammad Jafar Mahjoub. Tehran, The Culture Foundation of Iran (Bonyadeh Farhangeh Iran) Publications. *Illusion Lantern in Art and People*. Volume 2, number 22.

Shab Bazi: Iranian Traditional Marionette Theatre in *Asian Theatre* journal (2009) which lacks primary evidence. Simin Amirian's *Kheimeh Shab Bazi Traditional Iranian Puppetry* (2013) which does not cover developmental and cultural backgrounds of KHSB and RB. Shirin Mahdavi's *A Glance on Daily Life of Iranians in End of Qajar Dynasty* published in *Iranian Studies* journal in 2007 which focuses on the amusement aspects of puppetry. Lastly, a thesis by Sholeh Shariati, *Consideration and Analysis on Traditional Puppet Show Pahlavan Kachal* (1994) which is limited to one glove puppet.

2.3 General Iranian references about traditional theatres in Iran

Yad Allah Agha Abasi a famous writer has a book that is called *The Encyclopedia of Iranian Show, Queries in Culture and Poetics of Iranian Show* (Agha Abasi, 2010). The main research methodologies are descriptive and expository methods based on author's experiences and studies. This book has only one section about IPT that describes about history and different aspects of KHSB and RB. However, this is a background reference for theatre students and artists but not for those interested students who focus on Iranian puppetry.

Sadegh Ashourpour is the author of different books with 7 volumes including *Iranian Shows, Other Iranian Shows before and after Islam*, the title of the fifth volume that has 10 chapters. He writes a complete account of Iranian shows from beginning of Islam till today (Ashourpour, 2011). The research methodologies include expository and descriptive methods through previous studies and the author's knowledge. However, there is just one section that describes puppet shows briefly.

Another reviewed book is *A Dictionary of Iranian Traditional Theatre and Dramatic Ritual* by Maryam Nemat Tavousi who firstly writes an introduction and then describes the performing arts in 7 chapters. There is another section with black and white pictures of different Iranian shows that are related to the professional archive of Mrs. Akhtar Tajic

or Institute of Traditional Arts (Nemat Tavousi, 2013). The used research methodologies are visual and descriptive methods with studying historic documents by other researchers. I have gained some data through studying the section of IPT despite of its limited information.

Bahram Beyzayi is an author who publishes the first edition of his book *A Study on Iranian Theatre* in 2000 and the last edition is in 2015. At first, there is an introduction then he describes about all types of theatres and puppetry before and after Islam. Beyzayi's book is in contrary with William Floor's book that at first starts with historic documents about Iranian mask dance from Greek and European authors; Beyzayi studies Iranian literary evidences from poets of Iran during the Islamic era. Although the performances of KSHB and RB in the Qajar dynasty and a brief introduction about their structure are concluded in Beyzayi's book; but the functional changes of these puppet shows are not described in it (Beyzayi, 2000, 2004, 2015). Beyzayi uses expository, descriptive and analytical methods for writing this book among other prominent references. This is one of the informative books which I have studied for several times because it has been recommended to me by theatre artists, students and lecturers as well.

Willem Floor is author of *The History of Theatre in Iran* and Soroush Zaghian and Ali Delavari Moghadam are translators and also Amir Najafi is supervisor of translators. There is an introduction by Floor who writes 4 paragraphs that Iranian kings around 2500 years ago are familiar with comedy theatre like dance and pantomime. However, Floor mentions the historical documents of IPT before and after Islam, but he does not write anything about the names and visual features of puppets and also the process of puppets' progress during the Qajar dynasty and next historic periods and finally, the cultural background of Iranian puppets is not studied (Floor, 2005, Zaghian, Delavari Moghadam and Najafi, 2017). This book is another background reference that explains IPT overall

and I have used its data for my thesis. Floor uses descriptive and expository methods artistically based on his own experiences and knowledge.

Iran's Drama Production by Khashayar Mostafavi has 4 chapters and after a complete introduction he explains about the culture, politic and society of Qajar dynasty. In chapter 3, the art of Iranian theatre before and after the Qajar dynasty specially KHS HB according to Mirza Agha Tabrizi in different aspects are studied but not about RB (Mostafavi, 2012). The descriptive and expository techniques are used for research methodologies and also I have gained related data about KHS HB for writing my current research.

Research Notebook 1 by a group of authors Laleh Taghian, Davoud Fatahalibeygi, Azim Mousavi, Mohammad Hassan Rajayi Zafreyi, Hamidreza Ardalan, Mohammad Hossein Naserbakht, Niyayesh Pourhassan and Amir Sohrabi. Also, Mina Akbari Javid is editor of this book. Therefore, this book does not mention the KHS HB and it just has an article about RB (PK) by Hamidreza Ardalan (Taghian et al., 2013). Hence, I have achieved information about RB for my dissertation. The authors of this book use descriptive, comparative and expository methods to write about these different articles.

Theatre in Qajar Dynasty is name of another book by Dr. Yaghoub Azhand the lecturer of Tehran university. There are complete explanations about KHS HB and PK in RB along with other traditional theatres and ritual shows in Qajar dynasty (Azhand, 2016). Therefore, Azhand's book is one of the background references among others for my current research. The research methodologies include expository and descriptive techniques along with a comparison between different Iranian theatres.

The Articles' Collection of the First International Seminar of Ritual and Traditional Shows is one of the book's name with four volumes by attempt of Hamidreza Ardalan. There is a preface by Mohammad Hossein Naserbakht who emphasizes that all performed international festivals are like a conference that their most important tendency is research orientation. The articles of this book are related to 13th International Ritual and Traditional

Festival in Tehran in 2007. Therefore, only one chapter has specified for IPT that I could use it for my thesis. Each article has written by different authors (Ardalan et al, 2009). This is interesting to note that there is a separated chapter for research methodologies that includes descriptive and expository methods along with other previous studies.

The Articles' Collection of the Third International Seminar of Ritual and Traditional Shows is another book's volume by attempt of Hamidreza Ardalan. Delaram Ahmadi is translator and every article has specific writer in 10 separated chapters. There are just 2 articles about puppet shows in Iran in chapter 7 and the last chapter is related to music and drama in puppetry (Ardalan et al, 2013). Therefore, I have used information about IPT from chapters 7 and 8.

Jahangir Nasri Ashrafi and Abas Shirzadi with cooperation of Amir Sohrabi and Ahou Dashti publish a book as *From Religion till Theatre* that has 2 volumes inside it. KSHSB, RB and shadow puppet are described in chapter 4. Overall, there are variety of articles about KSHSB and RB in volume 1 not in volume2 at all (Nasri Ashrafi and Shirzadi., 2011). Hence, I have gained data about IPT through searching these articles from different authors. The research methodologies are descriptive, expository and comparative techniques that are used professionally.

The Workbook of Clowns by Shiva Masoudi who has divided the book into 4 chapters is about the duties of clowns in kings' court. Masoudi explains about the ancestors of clowns in chapter 1 and Iranian clowns in different shows specially KSHSB, *Mobarak* and *Morshed* are studied in chapter 2. Overall, this book has less information about KSHSB, RB and *Mobarak* in contrast with other clowns in different traditional theatres (Masoudi, 2016). Studying this book is another background reference for my dissertation. Masoudi uses descriptive and comparative methods to write about her book that is suitable for theatre artists as well.

The Notebooks of Theatre; The 11th Notebook is name of another book that includes numbers of Iranian and foreign articles by different authors about traditional Iranian theatre like *Naghali* and IPT as KHS HB. This book has published by attempt of Zhila Esmailian and co-operation of Mohammad Charmshir, Hamid Ehya, Afshin Hashemi and Hossein Rahimpour (Esmailian, 2012). The obvious gap in this book is that RB has not mentioned. However, I could find information about KHS HB for my dissertation. The research methodologies include descriptive and expository methods as well.

Lastly, there are two other books which have been reviewed but not used due to their research scope which is not the focus of this research. This includes, *The Stage, Stage Decoration and Costume Design in Traditional Iranian Drama* (Naserbakht, 2011) and *Persian Theatre, Iranian Show* (Thalasso, 1904, Abdi, 2012).

All the books in this section mainly provide the overview of traditional theatre and drama, therefore they do not offer any in depth analysis of the KHS HB and RB. They are useful for understanding the background contexts of the role of theatre in Iran.

2.4 General Iranian books about puppet and puppetry

Ardeshir Keshavarzi publishes a book as *How Can We Make Theatrical Puppets?*. He does a review of historic evidence about IPT. Also, Keshavarzi, explains about the process making of each puppet (string, glove, rod and shadow) with exact details and he even mentions about the BUNRAKU puppet show in Japan (Keshavarzi, 2010). The used research methodologies include descriptive method through visual aspects in different black and white pictures. The majority information in this book is suitable for those interested students who want to make different types of puppets and there is just a brief section about the concept and history of IPT that is related to my research.

In 1992, Steve Tillis an American professor writes a complete book which is called *Toward an Aesthetics of the Puppet* that firstly it is translated in 2004 and after a decade

Poupak Azimpour translates it again in Farsi in 2014. He classifies, analyses and criticizes the descriptions and theories of theorists and popular puppet performers in an adventuresome way (Tillis, 1992, Azimpour, 2014). Hence, the research methodologies include descriptive, analytical and comparative methods. The obvious gap is that Tillis does not mention IPT and instead he collects different ideas in linguistics and semiotics areas from other theatre artists along with his own experiences about puppetry.

The Language of the Puppet that is the name of the original book publishes in 1990 by Laurence Komniz and Mark Leuencon. The name of this book in English is *The Language of Puppet* and Shiva Masoudi translates it to Farsi. Briefly, this book explains about puppet, puppetry, Japanese puppetry as BUNRAKU, the puppetry of American Indian people and even some information about the director and his tasks (Komniz and Leuencon, 1990, Masoudi, 2008). The obvious gap in this book is that it has not studied IPT which is one of the Middle East countries.

There are two books and one article that have been studied but not used for this current research because of related gaps. This includes Henryk Jurkowski's *Aspects of Puppet Theatre* (1988, Behrouzinia, 2014) and another one Sergei Obratsov's *My Profession* (1965-1967, Zolfaghari, 2003) that there is no information about IPT and its explains toward puppet and puppetry in these two books. Finally, Salma Mohseni Ardehali's *A Light in the Darkness, A glance on an Iranian Theatre and Puppet Theatre Centre* (n.d) which explains about the *Kanoun* institution and its centres, libraries and departments.

2.5 General foreign books about puppet and puppetry

Foreign books on puppets and puppetry mainly shaped my understanding of the meaning of puppets and puppetry as well as the technical aspects of puppet-making. This includes, Robert Ten Eyck Hanford's *Puppet and Puppeteering* (1976), E. Francis Saunders's

Puppetry in Schools (1950), John Mulholland's *Practical Puppetry* (1961), Jan Bussell's *The Puppet Theatre* (1972) and the last one Robin Ruizendaal and Wang Hanshun's *Asian Theatre Puppetry* (2009).

2.6 Iranian books about the developmental process of Iranian clothing style in the different historic periods (Qajar, Pahlavi and Islamic Republic of Iran)

A Study on Iranian Paintings in the Qajar Dynasty with Emphasis on its Clothes is the name of a book by Fatemeh Sadoughirad and Maryam Mirabi Sefli. Firstly, an introduction is written about the political and social evolutions' process before the Qajar dynasty specially in the Safavid dynasty that the *Shi'I* Islamic art is became popular in Iran. Moreover, a brief information about the paintings of Qajar dynasty has mentioned (Sadoughirad and Mirabi Sefli, 2016). As it is obvious authors do not mention about IPT because this book describes the developmental process of clothing style based on paintings during the Qajar dynasty. However, I could use this book as one of the background references for chapter 5 of my thesis that analyzes and describes visual aspects of *Mobarak* puppet based on clothes' changes in historic periods. The research methodologies include descriptive, expository and comparative methods along with visual framework to show colorful pictures.

There are 12 chapters in *A Summary About the History of Clothes' Evolutions in Iran* by Hossein Yavari and Sara Hakak Bashi. Different types of women and men clothes are studied in ancient Persia and from the early Islam till today (Yavari and Hakak Bashi, 2017). This book is not about IPT but I could find background information through studying clothes' developments for chapter 5 of my dissertation. Yavari and Hakak Bashi use descriptive, expository and analytical methods with visual framework as well.

CHAPTER 3: THE ELEMENTS OF PUPPETRY

IN *KHEIMEH SHAB BAZI* AND *ROUZ BAZI*

3.1 Introduction

Iranian puppetry is divided into 4 main methods: The Glove or Hand Method in RB puppet shows (*Jiji Viji/Baji* (JV/B), *Sandogh Bazi* (SB), *Khom/Korsi Bazi* (KH/KB), *Pahlavan Kachal* (PK), *Arousakeh Poshteh Pardeh* (APP) and *Haji Mobarak* (HM)); Rod method; Shadow method and String method in KSHSB puppet shows. The first and fourth puppet shows with their photos are related to my research and will be further explained below. This research will not examine all the elements of KSHSB and RB such as the performers, music band and story. Instead it will focus only on the puppet element that is related to the title of my research which analyses the *Mobarak* puppet. Out of all these elements, it is interesting to note that the visual aspects of the puppets and content of stories have gone through the most dramatic change, while the rest of the elements have changed only slightly.

Firstly, I will describe the concept of term ‘puppet’ overall. Secondly, a brief information about RB and then its following related puppet shows with their place of performances in its collection. Thirdly, a description about KSHSB and its place of performance will also be elaborated. Finally, the elements of puppetry will briefly explain on the material and new made puppets in traditional and modern KSHSB and RB in the different historical periods which include the traditional era of Qajar dynasty, the modern era of Pahlavi dynasty and the era after the revolution, the Islamic Republic of Iran.

3.2 The meaning and concept of puppet

Paul McPharlin the most important American researcher of puppet shows in 20th century, presents the simple vocabular root of the term puppet in the English language. He mentions that puppet is derived from Pupa that is a Latin word for Girl or Puppetry or Small Creature. The suffix of -et miniaturizes the word, which is a very small creature. 'Marionette' that has French-Italian origin; 'mari' means very small and according to the original meaning it does not have much difference with Puppet; just that the former word has been miniaturized as a double form. Marionette, which has recently entered English language has more beauty and elegance than the ancient word of Puppet according to theatre artists and performers (Tillis, 1992/2014, p. 40).

Also, Bill Baird, one of the most effective producers of puppet shows in the 20th century raises an opinion which the insentient puppet is moved on theatre scenes in front of viewers by human attempt (Baird, 1965, p 13 as quoted in Tillis, 1992/2014, p. 42).

Sergey Obraztsov the director of the State Central Puppet Theatre in Moscow, expressed a new and interesting meaning of puppet that all things and objects even a Ping-Pong ball, can be a puppet and puppetry is an artistic presentation (Baird, 2002; Ghosh and Banerjee, 2004 as quoted in Aslian, 2015, p. 2). A puppet is usually a small model that mimicks the shape and posture of humans or animals (Azimi, 2011). They can even be a sign or symbol of one object/item.

Marjorie H Batchelder refers to the puppet as an actor which participates in different types of theatrical performances (Batchelder, 1947, p xv, as quoted in Tillis, 1992, p. 146). He also added that though a puppet is not human; it is an allegory of human. Like other allegories, puppet has the power to present the generalization of reality (Obraztsov, 1967 [1965], p 20, as quoted in Tillis, 1992/2014, p. 151).

3.3 *Rouz Bazi* puppet show

Puppet shows that are performed during the day are known as RB and the type of puppet is glove. *Rouz* means Day and *Bazi* means Play. This naming is related to *Fotovat Nameh* a book by Hossein Vaez Kashefi Sabzevari who emphasizes the time of performances (Day and Night) because it is one of the most important elements of the show. In terms of the subjective relations of this type of performance; it seems that the puppet has superiority over the puppeteer because of its position above his head. At a legal glance, RB shows have more objectives according to the Master's position and the puppet's connection to the hand. Also, these shows have less secrets and their principles are more clear and evident than KHSB and this is the reason that RB is performed during the day. In addition, in RB due to the open space above the puppets and time of performance; there was no need to use electronic lamps (Azimpour, 2010, p. 377). The place of performance for RB was behind a hanging curtain or a piece of fabric in traditional era (JV/B) (Figures 3.1 and 3.2). But, in modern era these glove puppet shows are performed in a box (*Sandogh Bazi*), a baller shaped chamber (KHB), or behind the square or rectangular space during the modern era (JV/B). The duty of performers and puppets' relations with them is as the same as KHSB shows.



Figure 3.1: *Morshed*, musician and puppeteer behind the curtain in JV/B puppet show of RB in the traditional era: Qajar dynasty (Gharibpour, 1984, p. 14).

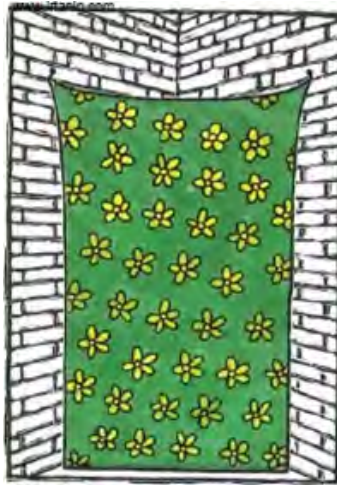


Figure 3.2: Hanging a piece of curtain to perform JV/B puppet show of RB in the traditional era: Qajar dynasty (Gharibpour, 1984, p. 13).

Puppet shows with glove puppets are the simplest way to make and design puppets and the most difficult method of performing in front of audience in the best and the most attractive style. Glove puppets are so dependent on their puppeteers. Even if everything is done very well, maybe the puppeteer or performer will feel doubtful and lacking the confidence that the puppet show can be effective (Bussell, 1972, p. 117).

3.3.1 *Jiji Viji/Baji* puppet show in the traditional era: Qajar dynasty and in the modern era: Islamic Republic of Iran

JV/B was performed in Shiraz and its structural is as same as PK show (Beyzayi, 2002; Floor, 2005 as quoted in Aslian, 2015, p. 3). The name of this puppet show is related to the squeaky sounds of the puppets. Also, this puppet show was performed behind a curtain hung on a long twine on both sides of wall (Beyzayi, 2015, p. 104) (Figure 3.3).

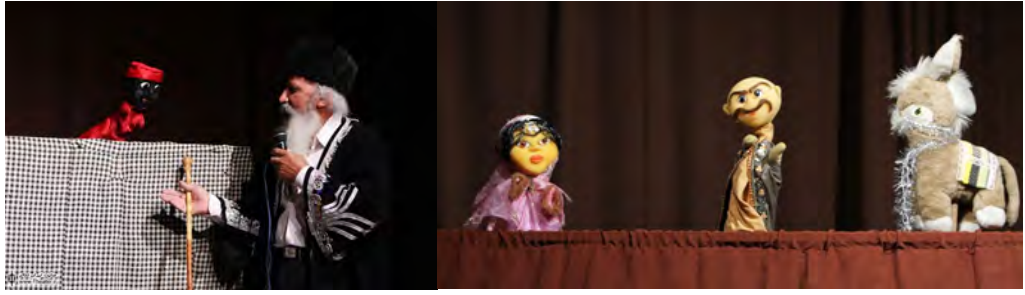


Figure 3.3: The performance of JV/B puppet show of RB in Shiraz. Retrieved from:
Research Institute of Children's Literature History website.

There were 18 different glove puppets in JV/B show and most of them were performed for *Patakhti* celebrations where the host welcomed the guests with different desserts like *Faloudeh Zafarani* (saffron dessert), *Koloucheh* (traditional cookie), *Masghati* (traditional pastry) and seasonal fruits (Heydarpourfard, 2009, as quoted in Nemat Tavousi, 2013, p. 127).

Mehdi Faghih the venerable artist of puppet art in Shiraz who protested against the name *Jiji Viji* (JV) that was being used during that time and believes the name of this show is *Jiji Baji* (JB). *Jiji* means *Arousak* (Puppet) and *Baji* means *Khahar* or *Hamshireh* (Sister); overall it means *Arousakhayeh Abaji* (Puppets of Sister). Mehdi Faghih knew about this appellation that the inventor and performer of the first puppet show was a woman. Hence, people call this show JB (Ashourpour, 2011, p 104).

However, today JV/B shows are performed behind a square or rectangular space with different and new glove puppet characters (Figures 3.4). In figure 3.5 and 3.6, show the process of establishment for this glove puppet show of RB in the modern era.



Figures 3.4: The performance of JV/B puppet shows of RB in the modern era. Retrieved from: Iran Theatre website.



Figures 3.5: The process making of setting up the JV/B³ puppet show of RB in the modern era (Azimpour, 2010, p. 389).

³ The showmen (performers): Ebrahim Arghami and Khalil Javanmardi, The personal puppet collection of Poupak Azimpour Tabrizi, Shiraz, 2003.



Figure 3.6: Establishment of a square space/booth to perform JV/B puppet show of RB in the modern era (Azimpour, 2010, p. 388).

3.3.1.1 *Pahlavan Kachal* puppet show in the traditional era: Qajar dynasty and in the modern era: Islamic Republic of Iran

PK is a compound phrase of two words *Pahlavan* (Athlete) and *Kachal* (Bald) which is used in two functions as serious and humorous. In the field of puppet shows; PK appears in the form of a comic that has two funny roles; one as hypocritical and taunter and in non-ridiculous plays as serious, honest and righteous character (Taghian et al, 2013, p. 69).

PK is performed in Shiraz and Hamedan and the number of puppets were not less than five main puppets that included PK or PP, *Zan* (Woman) or *Bibi*, *Sheytan* (Satan) or *Ververeh Jadou* (Magic Woman), *Rostam* and *Akhound* (Mullah) or *Moalemeh Dehkadeh* (Teacher of Village) (Azimpour, 2010, p. 384) (Figure 3.7). Thus, some people call it Five (*Panj*) (Beyzayi, 2015, p. 99; Beyzayi, 2000, pp. 101-103 as quoted in Azhand, 2016, p. 298). The PK of Shiraz, the length of curtain is the size of the puppeteer who sits on the floor; and in Isfahan the length of curtain is the size of Master's height (Gharibpour, 1984, p. 15). The Italian author and director of puppet shows Stefano Jun who

investigated about Iranian traditional shows specially KSHB and PK believes that number 5 is related with number of fingers that move the glove puppets (Azimpour, 2010, p. 384).

The name of this puppet show was taken from its main hero who is a bald athlete as PK (Figure 3.8). The puppeteer could not move more than two puppets at the same time. Often, the puppets may change because there were just one or two puppeteers who performed the puppet show simultaneously. Indeed, PK was a show where every puppeteer improvised the stories according to the situation of place, political condition or new events (Floor, 2005, p. 67, as quoted in Nemat Tavousi, 2013, p. 126).

There are many texts of PK show that the story and structure are the same. For example, one of stories published in *Golhayeh Rangarang* magazine in 1933 by Hossein Khan Ansari; there are 7 puppets with different names such as: *Sarkar Sarvenaz Khanoum* (Miss. Sarvenaz), *Monsieur Hambarsvn Zerzeryans* or *Hakim Chosfes Farangi* (Doctor), *Moghareb Alkhaghan Samsam Homayoun/Div* (Devil) and the second group: *Jenab Eftekhar Alhaj Haji Vardar Darrou/Dozd* (Thief), *Mokhles Sarkar (Firouz Kaka)*, *Mola Shamoun Modireh Madreseh Rahni* (Teacher) and the comedy hero PK (Figure 3.9).

Fahimeh Mirza Hosseyni the director, author and puppet maker of modern era, remade the traditional glove puppets of PK show (Figure 3.10). She and her sisters performed this puppet show in *Ferdos Cultural Centre* in Tehran every day (Figure 3.11). Moreover, some modern puppeteers use traditional puppets to perform this puppet show of RB (Figures 3.12, 3.13 and 3.14).



Figure 3.7: PK puppet show of RB with traditional glove puppets in Shiraz (Keshavarzi, 2010, p. 20).



Figure 3.8: PK glove puppet in PK puppet show of RB (Gharibpour, 1984, p. 15).



Figure 3.9: Traditional glove puppets of PK puppet show in RB (Azimpour, 2010, p. 390).



Figure 3.10: PK puppet show of RB with traditional glove puppets. Retrieved from: The Virtual Museum of Intangible Heritage in Iran.



Figure 3.11: PK story of RB with modern glove puppets made by Fahimeh Mirza Hosseini and her sisters. Retrieved from: Puppet Art Blogfa.



Figure 3.12: PK story in subset of JV/B puppet show (Azimpour, 2010, p. 430).



Figure 3.13: JV/B puppet show with title of PK story (Azimpour, 2010, p. 380).



Figure 3.14: JV/B puppet show with title of PK story (Azimpour, 2010, p. 380).

According to Mohammad Asadinezhad who is son of Masha Allah Asadinezhad (traditional puppeteer) and well known modern puppeteer and puppet maker, mentions that PK similar to the JB show. It is interesting to note that other plays whether non-puppet shows like *Siyah Bazi* or puppet shows have written based on the name/title of PK show. For example, Davoud Fatah Ali Beygi has directed a theatre as PK that is not a puppetry.

3.3.2 *Sandogh Bazi* puppet show

Meaning of *Sandogh* is Box and *Bazi* means Play, so *Sandogh Bazi* indicates another RB show where a puppeteer hides inside the box and it is roughly like KH/KB show (Beyzayi, 2002; Floor, 2005 as quoted in Aslian, 2015, p. 3) (Figures 3.15 and 3.16).



Figures 3.15: The performance of SB in subset of RB with using glove puppets in 16th International Puppet Festival in Tehran. Director: Omid Ojaghi; Photographer: Reza Moatarian. Retrieved from: *Mobarak* Theatre website.



Figure 3.16: SB performance of RB into a box. Retrieved from: Community of Performing Arts in Isfahan website.

3.3.3 *Khom/Korsi Bazi* puppet show in the traditional era: Qajar dynasty and in the modern era: Islamic Republic of Iran

This kind of puppet show has been continued till 11th century by Adam Olarius and this great method of transferable booth was *Kheimeh Kamar* and was made by Bahram Beyzayi. It was a well-known approach to theatre researchers and artists and even historians who studied these creative and noteworthy techniques (Beyzayi, 2002; Floor, 2005 as quoted in Aslian, 2015, p. 3) (Figure 3.17). In KH/KB the puppeteer moved the puppets from inside a cylinder that was made of wood or cloth and its height was approximately 103 cm. In other words, *Khom* is a small barrel- shape room that converted to *Pardeh* (Curtain) and *Kheimeh* (Tent/Booth) for KHSHB. Changing the puppets' position and also showing them simultaneously needed great skill and ability (Beyzayi, 2015, p. 103) (Figures 3.18). This type of show is contrasted with KHSHB where *Morshed* sits or stands up in a specified place. The *Morshed* and puppeteer of this show are moving and only the music band has a fixed position (Ashourpour, 2011, p. 104).



Figure 3.17: The itinerant showman who performed KH/KB in the traditional era: Qajar dynasty. Retrieved from: The Virtual Museum of Intangible Heritage in Iran.



Figures 3.18: The performance of KH/KB show in subset of RB in the modern era in 16th International Puppet Festival in Tehran. Title of story: *Banouneh Hesari*; Director: Afshin Ghasemi; photographer: Reza Moatarian. *Morshed* and puppeteer are moving during the puppetry. Retrieved from: *Mobarak Theatre* website.

3.3.4 *Arousakeh Poshteh Pardeh* puppet show

APP puppet show was performed in two types of string and glove in Isfahan. PKA as glove puppet show and with title of APP and SHSB as string puppet show with title of KHSHB (Sohrabi, 2012, p. 10). Hassan Louian the traditional puppeteer and puppet maker whose nickname is Hassan *Hoghehbaz*, created HM show with changing of PK show (Sohrabi, 2012, p. 21) (Figure 3.19). The title of show has retrieved from a name of plant that is called *Kakanj* or APP. It is guessed that performers of Isfahan were inspired by the shape of this plant which has a beautiful fruit and a coverage like curtain (Azimpour, 2010, p. 440) (Figures 3.20).



Figure 3.19: Performance of HM puppet show in subset of APP show in the modern era: Pahlavi dynasty. Puppeteer: Hassan Louian, *Morshed*: Hossein Tabari and music band who played drum and dulcimer (Sohrabi, 2012, p. 38).



Figures 3.20: The fruit of *Kakanj* plant that is grown in Isfahan (Azimpour, 2010, pp. 611- 612).

3.3.4.1 *Pahlavan Kachal Araghi* puppet show

The PK puppet show in Shiraz was called PKA in Sabzevar (Rezayi, 1993 as quoted in Azimpour, 2010, p. 425). It seems that the concept of *Aragh* (Iraq) word is *Aragheh Ajam* that include Kermanshah, Hamedan, Rey and Isfahan. Hamedan as capital of Iran in

Saljoughi dynasty and 5th century Hijra was one of the bases in formation of PK puppet show. Most authors and researchers think that the meaning of PKA is a similar show that is performed in Iraq of Arabia but this is not true (Azimpour, 2010, p. 425).

The extension of urban culture in central regions like *Aragh Ajam* and further attention and effort to develop the performers' talents caused that puppeteers to improve this puppet show dramatically (Sohrabi, 2012, p. 15).

3.4 *Kheimeh Shab Bazi* puppet show

Traditional KSHSB is one of the most unique and outstanding puppet shows because of its characters, method of performance and distinct techniques in Iran and other countries.

Furthermore, KSHSB and RB are the rarest traditional puppet shows in the world because of 3 reasons. At first, the simplicity of puppets; secondly, leaping movement of puppets and triangular relation among puppeteer, *Morshed* and musician/s. Iranian puppetry is a completion of role-playing between puppets and human. During the performance of KSHSB or RB; *Morshed*, musician and puppets play their roles together and equally for the audience⁴ (Ardalan et al, 2009, p. 343).

KSHSB has two main elements, the live narrator (*Morshed*) and the puppet that is involved in the creation and advancement of story during the show. Also, KSHSB presents the hierarchical relationship between the seller and customer or the employer and worker (Mostafavi, 2012, p. 148).

The first two words of KSHSB (*Kheimeh* and *Shab*) prove that it was based on later shadow puppet performances and tribal night life. Hence, this note justifies the other titles of KSHSB as *Lobat* (Puppet) *Bazi*, *Pardeh* (Curtain) *Bazi*, *Shab Bazi* and *Sayeh* (Shadow)

⁴ *Theatre* magazine, no 14, 1991, p 99.

Khial (Imagination). *Kheimeh* means Booth; *Shab* is Night, the time when a show is performed; and *Bazi* means Play, a literal translation is Evening Performance in a booth (Ardalan et al, 2013, p. 270).

The reason why KSHSB was performed at night is that the puppets' threads are hidden easily and the tricks of this amazing show are not easily revealed; such as where puppeteers do imaginary and magical acts or revive the puppets (Sohrabi, 2012, p. 16).

KSHSB is one of the branches of the oral arts and there is no change in context, performance's style and puppets because it is a tradition passed down through generations. Therefore, this public art belongs to the common people and it presents their daily, simple and honest life (Ardalan et al, 2009, p. 329). One of the features of public art is that it is created based on the needs of society and this has been demonstrated through the functional, entertaining and critical role of KSHSB (Ardalan et al, 2009, p. 330). Most public arts have functional role in two ways: firstly, they follow the social and religious purposes knowingly. Secondly, whether knowingly or unknowingly; these have been studied as a functional social model (Fokouhi, 2006, p as quoted in Ardalan et al, 2009, p. 330). Despite the fact that KSHSB has a functional role; it is not an indexed art thus it has no written texts and recorded photos; it is just mentioned in some poems and itineraries (Ardalan et al, 2009, p. 331).

KSHSB is in contrast with RB that except opposite scene, the above, right, left, behind and stage's floor are closed. Thus, light should be shined to turn on the stage. Over time and with changing the objective and subjective spaces of next generations; RB and KSHSB did not have specified time for their performances and today both of them are performed during the day or at night.

Before the important effect of TV, cinema and other visual media as intermediate tools for communicating with audience and presenting different types of dramatic arts; KSHSB

and RB were the only communicational ways between people and theatre artists and the puppeteers had a role that today is known as social or political critic (Pour Robab, 2004, p. 36).

In last years a tent was camped in corner of a room or yard where puppets moved in front of the tent but from 100 years ago puppeteers could use new and movable tents (Figures 3.21). *Kheimeh* is a tent that is made with floral or plain fabric and 2*2*1/5 m approximately. However, in ancient time the tents were larger than today because of big houses and spaces. The structure of booth was made with metal spindles and the puppeteer enters from behind it. At the front there is a gate measuring 120*60 cm and 0/5 m in depth; there is a black curtain with wooden structure in 80 cm height that is called *Tajir* (تجير) and hides the puppeteer's foots. Also, the stage is called *Nat* (نطع). According to Homa Jedikar the modern director, puppeteer and puppet maker; the blackness of inside the scene is indication of another world and puppets are presented as illusory, imaginary and fantastic creatures. But perhaps old puppeteers chose black color because it makes the puppets stand out visually (Ardalan et al, 2009, p. 333).

Kheimeh is prepared for puppets to sit on, move and narrate a story by puppeteer who enters and exits the stage from above the tent with using invisible threads. The acts of puppeteer are exactly like *Arbab* (Master) who revives the creatures and human in the living world. The establishment and hiding place of puppeteer behind the curtain along with night's mystery are the main reasons in the emergence of Night and Play words. Night is in contrast with Day and during the night there is more possibility for contemplation because it is calm and silent. Each play and show presents a supernatural occurrence. *Bazi* is returned to human dependence by commandment of God who is the giver of his life and in allegory; puppets can also represent their puppeteer who have the power for playing. *Bazi* for human is life and life for puppets is *Bazi* (Azimpour, 2010, p. 225).



Figures 3.21: Establishment of tent/booth for KHS HB. Retrieved from: The Virtual Museum of Intangible Heritage in Iran.

Generally, all puppet characters of Iran are inspired from alive and real characters in society. They are a reflection of the interests and opinions of people who watch these puppet shows. These puppets are reference of one person in society or we can understand the behavior and deed of a social class from each puppet character (Sedigh, 2004, p. 36 as quoted in Ardalan et al, 2009, p. 337). In other words, some parts of daily life are performed in the puppet show realistically. For example, dancing Iranian women, bastinado (a physical punishment), funerals, doing traditional exercises in *Zour Khaneh* (traditional gym) or doing acrobatics with bottles, wedding ceremony, giving birth to a baby and other activities. Moreover, the king and politicians enter the scene by a toy car that is related to those puppet shows which were performed during the Qajar dynasty. For instance, *Ahmad Shah* puppet has clothes showing his political status in order to show that foreigners govern the country. The equipment and decors of stage are prepared for each performance (Floor, 2017, p. 83). Obviously, string puppets were more effective because of the number of puppets rather than glove puppets (Floor, 2017, p. 84).

The most developed part of IPT was in terms of technique, dance and acrobatic movements of puppets that were attracted by audience very much (Floor, 2017, p. 83).

The biggest feature of puppet theatre is that although it has funny aspects its aim is completely serious. Namely, puppeteers do humorous adoption from both traditional and modern issues. They get help from puppets that have a fixed style and character (Ardalan et al, 2013, p. 271). The difference between the performance of KSHB in the Qajar dynasty and the modern era is related to its dramatic aspect. KSHB was performed specially for the general in markets, alleys, streets and bazaars in the traditional era. However, today KSHB is seen as form of academic performance in educational institutions by theatrical lecturers because most famous puppeteers had passed away or they are too old to perform (Moloudi, 2009, p. 68).

3.5 Puppetry in the traditional era: Qajar dynasty

3.5.1 The overall material for traditional puppets

According to Houshang Javid the researcher of Iranian puppetry; the faces of some traditional puppets were made with ceramic and then painted on or fixed with an imported ceramic or plastic as head, whereas their body was made with wood and fabric until the first Pahlavi dynasty (1920).

Also, Behnaz Mehdikhah suggested that the modern puppeteer and puppet maker is that a few decades ago the puppets were brought from China to Iran by Kaka Mohammad Shirazi the grandfather of Mr. Asghar Ahmadi the famous traditional puppeteer; then the facial features like mustache and beard were painted on ceramic heads.

Electricity glue was one of the special material that was used for traditional puppets by Hassan Louian who was a famous puppeteer, puppet maker and an electrician. Also, thatch, clay, charcoal, bran, bone, plastic, foil and straw are other material that Loulian used to make his puppets.

According to Khosro Nayebifard the modern puppet maker and theatre artist believes that grandmothers made puppets for children with fabric which entered to KHSHB a few years later. These traditional puppets have just two threads that are attached to the center of heads and backs of puppets which enter the stage with a leap motion.

The poor performers and puppeteers did not have enough money to pay the carpenters and painters in order to make prettier designs and motifs for more than 80 puppets in a traditional puppets collection (Beyzayi, 2002, pp. 106-107 as quoted in Esmailian, 2012, p. 19). The puppets clothes were sewed from second-hand fabrics and decorative objects that puppeteers have found in their houses (Esmailian, 2012, p. 20).

3.5.2 The newly added puppet characters

Roughly 9-11 puppets were added to KHSHB beside other previous puppets⁵ during the Qajar dynasty. These include: *Parastaran* (Nurses/2 people) (Figures 3.22), *Shoufer Mashin* (Chauffeur/1 person and a car) that a plastic toy car has 4 threads for movement and on top of that, there is a chauffeur's place for driving and picking up passengers easily. (Figures 3.23 and 3.24). Also, *Vaziraneh Mokhtareh Rous va Ingilis* (Minister Plenipotentiary of Russia and England/2 people). In (Figure 3.25) he has a Russian name *Palkounik* that means *Sarhang* (Colonel). Maybe, the influence of some countries like Russia and England during the Qajar dynasty, resulted in the use of European words and characters to KHSHB. By the way, *Palkounik* is one of the military commander-in-chief of *Salim Khan's* or *Afzal Shah's* court and after he enters the stage with two soldiers and commands ceremonial presence (Azimpour, 2010, p. 235).

⁵ The names of traditional puppet characters in both Persian and English in Iranian traditional KHSHB are provided in the Appendix.



Figures 3.22: Traditional *Parastaran* puppets; the personal puppet collection of Hossein Rabiyyi.



Figures 3.23: Traditional *Shoufer Mashin* puppet (Azimpour, 2010, p. 339).



Figure 3.24: Traditional *Farokh Khan's Car* (Azimpour, 2010, p. 309).

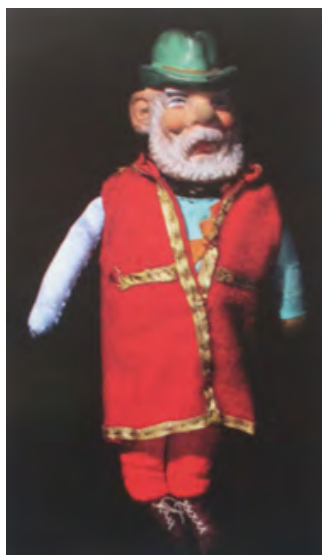


Figure 3.25: Traditional *Palkounik* puppet (Azimpour, 2010, p. 271).

Moreover, the *Farangi* (Frankish) puppets as souvenirs from Europe were added to KSHSB in the mid Qajar dynasty. Usually, puppeteers created their own new puppet character with changing clothes and adding decorations (Sohrabi, 2012, p. 45) (Figures 3.26).



Figures 3.26: Traditional puppets of Qajar dynasty that shows two Frankish puppets in front of booth. Photo took by Antoin Sevrugiun (1830-1933) (Sohrabi, 2012, p. 45).

Ancient puppeteers and puppet makers put their puppets in *Sandogh* (Box) (Figures 3.27 to 3.32) in order to carry them faster and easier and also to protect them from being destroyed.



Figure 3.27: The puppets box of KSHB show. Retrieved from: Virtual Museum of Intangible Heritage in Iran.



Figure 3.28: The puppets box of KSHB show that belongs to Master Reza Khamseyi. The personal puppet collection of Poupak Azimpour (Azimpour, 2010, p. 602).



Figure 3.29: The puppets box of KHSBH show that belongs to Mr. Khamseyi (puppeteer) (Aslian, 2015, p.39).

The translation of a poem that was written on the box is as follows: We are puppets and the predestination is our puppeteer



Figure 3.30: The puppets box of KHSBH show that belongs to Khalil Javanmardi and puppets belong to Hossein Arousaki. The personal puppet collection of Ebrahim Arghami (Azimpour, 2010, p. 429).



Figure 3.31: The puppets box of KSHB show that belongs to Master Ali Monfared.

The personal puppet collection of Poupak Azimpour (Azimpour, 2010, p. 615).



Figure 3.32: The puppets box of KSHB show that belongs to Master Alireza

Heydarpourfard. The personal puppet collection of Poupak Azimpour (Azimpour, 2010,

p. 430).

3.6 Puppetry in the modern era

3.6.1 Puppetry in the Pahlavi dynasty

A report from Sadegh Hedayat mentions that the clothes of soldiers changed; namely, the shape of hats converted to new hats known as *Kolah Pahlavi* of military service in the Pahlavi dynasty. Those hats had 2 models: 1) *Kolah Pahlavi in comparison to the hat of Qajar period is a little bigger and has a curved part sticking out at the front.* 2) *Kolah Shapou that was straw hat and usually was in black color* (Hedayat, 2004 as quoted in Aslian, 2015, p 87) (Figure 3.33). Furthermore, the numbers of puppets in each show was roughly 70-80 and were made with wood, fabric and simple material (Hedayat, 2004 as quoted in Aslian, 2015, p. 86).

3.6.2 The newly added puppet characters

There is a traditional glove puppet known as *Kolah Shapouyi* (Figures 3.34) that is related to personal puppets collection of Hassan Louian who is puppeteer and puppet maker of Qajar and Pahlavi dynasties. This puppet added to RB in puppet shows of Isfahan and Nayin during the Pahlavi dynasty. Also, another new glove puppet from the same puppet maker and puppeteer entered the RB. Now, he is related to the personal puppets collection of Behrouz Gharibpour who calls him as *Farangi* (Frankish). Otherwise, there was not *Farangi* name in the narrative of Hassan Louian and maybe his name is *Monsieur Garapeh* (Figure 3.35). The shape of hats in both these puppets is as same as hats during the Pahlavi dynasty (Figures 3.36 and 3.37).



Figure 3.33: Reza Khan with Pahlavi hat. Retrieved from *Tarikheh Irani* website.



Figures 3.34: *Kolah Shapouyi*: traditional glove puppet that added in RB in the Pahlavi dynasty (Sohrabi, 2012, p. 48).



Figure 3.35: *Farangi* or *Monsieur Garapeh*: traditional glove puppet that added in RB in the Pahlavi dynasty (Sohrabi, 2012, p. 62; Azimpour, 2010, p. 431).



Figure 3.36: *Kolah Shapou* in the Pahlavi dynasty. Retrieved from: Wikimedia Commons website.



Figure 3.37: Iranians who wore *Kolah Shapou* in the Pahlavi dynasty. Retrieved from: *Ghadim Ghadima Blogfa*.

3.6.3 Puppetry in the Islamic Republic of Iran

3.6.3.1 The overall material and process for making modern puppets

The new materials that modern puppet makers use include: plumbum, compact sponge, acrylic or plastic color, wire, putty, viscose, fiberglass, starch, leather and styrofoam.

Styrofoam is used for the puppet's head and the modelling paste is covered on it and after it dries it is smoothen with sandpaper. These types of light heads are made faster and easier (Aslian, 2015, p. 89) (Figure 3.38).

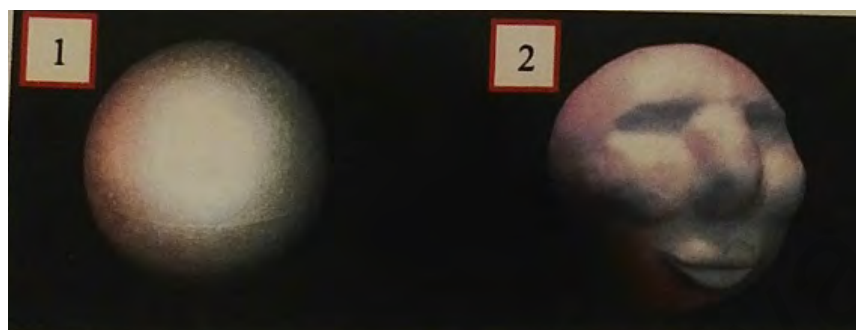


Figure 3.38: Process of making puppets' head with styrofoam (Aslian, 2015, p. 89).

According to Khosro Nayebifard a puppet maker in the modern era, puppets have more than 3 threads and each puppet is moved with 3-4 *pasayi* by more than 2 puppeteers. This change leads to a more developed puppet with moving eyelashes.

The personal puppets collection of Sepideh Dadashpour have different processes of making in comparison with traditional puppets. The patterns of body, hands and feet are drawn on a piece of stretchable fabric and then are sewn. The junction of arm to shoulder is pointwise connecting that hands can move on each side. The junction of legs to hip is linear, connecting the feet that move forward and backward. Moreover, her puppets have knee and elbow joints which effect the puppets' movements like sitting down, bending or falling down. The modern *Mobarak* puppet which was made by Sepideh Dadashpour has three strings (Figures 3.39) the third thread is tied to his neck in order to move the head downwards, used when expressing shame. Nevertheless, after disagreements with her teacher and other traditional puppeteers; she changed the structure of *Mobarak* because of the story of her own puppet show. Thus, according to her story *Mobarak* should be a shy character who bends his head downwards. However, Behnaz Mehdikhah believes that

Mobarak must have two threads like his traditional model and innovation should be done based on the original specimen.



Figures 3.39: Modern *Mobarak* string puppets who have three threads to move. The personal puppets collection of Sepideh Dadashpour.

The puppets' heads in personal puppets collection of Mehdi Nemati Moghadam are based on negative volume processing by shaving the fragile and brittle foam that it is usually used in florist shops. After that, he does *papieh masheh* method on heads; it means putting pieces of paper layer by layer with wood glue and library paste to fix the heads. After drying the heads, the coarseness of heads is removed with polisher (*sombadeh*) and painted with white color entirely and then the facial features are painted with other colors. Finally, he uses shiny spray for luster.

3.6.3.2 The newly added puppet characters

Today, the number, character and name of puppets depend on each story of puppetry. For instance, the puppet shows' series of *Mobarak Stories* that was showed on TV Channel 4 for *100 Barg* program in 2016 for Iranian New Year has a new puppet called *Shirin Khan*

made by Sepideh Dadashpour (Figures 3.40). In addition, *The Itinerary of Miss. Tayareh* story has a new puppet called *Raghaseh Mardeh Azari* (The Male Azeri Dancer) made by a group of puppet makers.

Another new string puppet is *Raghaseh Mardeh Azari* (The Male Azeri Dancer) made by a group of puppet makers for *Miss. Tayareh Itinerary* puppetry. He plays guitar and has a modern motorcycle (Figures 3.41).

Moreover, *Pesarhayeh Mobarak* (12 sons of *Mobarak*) (Figure 3.42) and *Gaveh Nar* (Bull) (Figures 3.43) are other new string puppets from the personal puppets collection of Masha Allah Asadinezhad who made them based on a story. He painted *Mobarak's* sons with black color to show that they look like their father (*Mobarak*), but during the years the black color wore off from their body gradually.

Furthermore, in 2001, Behnaz Mehdikhah made a new puppet, *Gol Baghali* (Figures 3.44) who is son of *Mobarak* and *Miss Tayareh* and is a separate character unlike one of the characters of traditional KSHSB that played *Mobarak's* son role-he was not a separate puppet (Azimpour, 2010, p. 238).

Gol Baghali is a 7 year old boy who goes to school. The inclusion of this puppet is aimed at making the stories of KSHSB more attractive for children. Therefore, the puppeteer talks humorously through this childlike character, with children, about their problems and they communicate easily with him because he is the same age.

Sourtmehchi is another new string puppet made by Hossein Rabiyyi. He steers a carriage with dogs (Figure 3.45).

Nasim Yaghouti made a new glove puppet as *Kad Khoda* who is related to a modern story (Figures 3.46).



Figures 3.40: Modern and new *Shirin Khan* string puppet. The personal puppets collection of Sepideh Dadashpour.



Figures 3.41: Modern and new *Raghaseh Mardeh Azari* string puppet with his motorcycle.



Figure 3.42: Modern and new *Pesarhayeh Mobarak* string puppets. The personal puppets collection of Mohammad Asadinezhad.



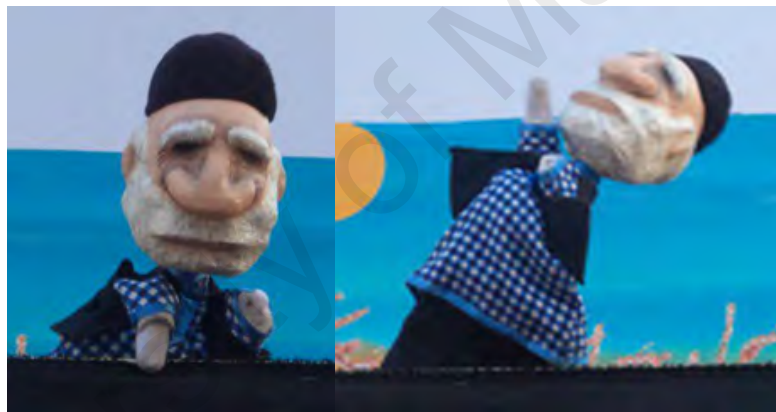
Figures 3.43: Modern and new *Gaveh Nar* string puppet. The personal puppets collection of Mohammad Asadinezhad.



Figures 3.44: Modern and new *Gol Baghali* string puppet. The personal puppets collection of Behnaz Mehdikhah.



Figure 3.45: Modern and new *Sourtmehchi* string puppet. The personal puppets collection of Hossein Rabiya.



Figures 3.46: Modern and new *Kad Khoda* glove puppet. The personal puppets collection of Nasim Yaghouti.

3.6.4 Similar materials for traditional and modern puppet characters

After the recess between the first (1920) and second Pahlavi (1941) dynasties, some puppet makers used wood to make puppets which were beautified with color, then tailors sewed stylish clothes with sewing patterns of the Qajar style. Houshang Javid adds that sometimes traditional puppet makers used wood pulp which was made with sawdust and wood glue or library paste (*sirish*) and shaped it by hand; after dying the formed dough,

the puppet was smoothed with putty and painted. Moreover, they tried to choose the material of fabric according to the puppets' character and style. For example, the pants of *Mobarak* was made from *Debit* fabric (*Haj Ali Akbari*) that was a popular brand among the people but the clothes of royalties were made with velvet, silk, satin and cashmere.

Also, the *papier mache* method consists of the pasting paper, newspaper, cardboard or clout pieces layer by layer using the library paste (*sirish*) to make puppets' head or whole body. Millet, cotton or fabric pieces are similar materials which are used for filling the puppets' body.

The string puppets' heads in the personal collection of Master Mohammad Bonadaki who is the famous traditional puppeteer in the Qajar dynasty are divided into 3 main groups: 1) pasty heads that probably is a type of *papier mache* or mixing library paste with a hard substance. The painting of these heads is done by the painter skillfully. 2) wooden heads with protruding parts like hair, ears and nose are made and pasted with mixing sawdust or sand with glue. The heads of royal puppets are wooden and facial painting is done by a puppeteer or an amateur person. 3) three puppets in this collection are totally made of fabric. These puppets were given to Master Mohammad Bonadaki around Mozafaredin Shah kingdom in the Qajar dynasty. regarding this point novice puppeteers usually bought their puppets from old and previous puppeteers; hence, this collection was made before the Mozafaredin Shah kingdom (Sohrabi, 2012, p. 44).

The oldest puppets in the personal collection of Hassan Louian who is the popular traditional puppeteer and puppet maker in the Qajar dynasty are made with the *papier macheh* method. After making the heads with mud then it is dried, and after that clout and cardboard are pasted with library paste layer by layer. Head is evacuated with a piece of sharp equipment like needle when it dries and then the face is painted. The sewing of clothes is done by a puppeteer and facial painting by a painter. There are chalky heads in

this collection that are not Iranian and they differ from the Frankish puppets; so maybe these were brought from China (Sohrabi, 2012, p. 46).

To summarize, traditional puppeteers tried to make the visual features of puppets with available simple and basic materials and they wanted to show the character of puppets with suitable material and colors as well. Changes were made not only to improve the movements of puppets but also to ease the production process. The costume of puppets reflected the changing styles of different historical periods and were relevant to the political contexts of the time. Interestingly, some modern puppet makers use traditional materials beside the new materials because it is so important that the material contributes to the overall characterization for each puppet. The fact that traditional materials were not totally discarded, show that the puppet makers maintained continuity to reflect the symbolic aspects of traditional puppets.

CHAPTER 4: CLOTHING STYLE IN THREE HISTORIC PERIODS: QAJAR, PAHLAVI, AND ISLAMIC REPUBLIC OF IRAN

4.1 Introduction

Firstly, I will explain the developmental process in clothing style of Iranian people from the Qajar dynasty till present in order to analyze the visual aspects of puppets in each historic period. Secondly, the related connections between the visual aspects of traditional and modern puppets with clothing style in historic periods are examined. Thirdly, the character of *Mobarak* is described completely.

4.2 Head covering as one of the elements in clothing style in the traditional era:

Qajar dynasty

The hat was an important and necessary part of clothes since men believed that the head is king of the body and it is a respectable organ (The Clothes of Qajar Dynasty, 2011). Unlike today, the hat was a general cover and Iranians had sense of sensibility relative to it. Hence, nobody was seen without a hat and it was popular as a national tradition among the people in the Qajar dynasty a century ago. Before that, wearing *Amameh* (Turban) or *Dastar* was common among the people (teachers, doctors, pharmacists and community guilds) (Figures 4.1 and 4.2), the Kurds, Baloch and Afghan tribes as well as spiritual men (Figure 4.3); but after a while, it was a forbidden cover in the kings' court. Therefore, the middle-class in general did not wear *Amameh* in order to follow the royal men's hats in court (Figure 4.4). After the hat was officially worn, a shawl in different colors and material was rotated around it that used by kings, royal families and famous men in court (Figures 4.5). This type of hat was also used by the common people (Figures 4.6 and 4.7)

or Dervish (Figures 4.8) simply till the late Qajar dynasty (Men's Clothing in the Qajar Dynasty, 2015).



Figure 4.1: Cloth sellers who have *Amameh* or *Dastar* in the mid Qajar dynasty (1895).

Retrieved from: *Naryna blogsky* website.



Figure 4.2: Money changers who have *Amameh* or *Dastar* in the mid Qajar dynasty (1895). Retrieved from: *Naryna blogsky* website.



Figure 4.3: Trainees who have *Amameh* or *Dastar* in the mid Qajar dynasty (1895).

Retrieved from: *Naryna blogsky* website.



Figure 4.4: The staff of post office who have short hats not *Amameh* in the Qajar dynasty. Retrieved from: Forum *Moshaver* website.



Figures 4.5: Royal families and people of the king's court in a ceremony of Qajar dynasty. Some of them have a rotated shawl around their hats. Retrieved from: *Fararou* website.



Figures 4.6: Iranians who have rotated shawl around their hats in early of Qajar dynasty (Yavari and Hakak Bashi, 2017, pp. 79-80).



Figure 4.7: A second hand cloth shop in the late Qajar dynasty (1907). The man on the left has rotated a shawl around his hat. Retrieved from: Forum *Moshaver* website.



Figures 4.8: Dervishes who have rotated shawl around their hats in the late Qajar dynasty. Retrieved from: *Shahreh Farang* website.

Then, after a short time these hats became conical and cylindrical in shape, they were long, colorful and embroidered hats made from black *Mahout* fabric for common people (Figures 4.9). Figure 4.10, shows a traditional capper who makes a skin hat with cardboard and *Mahout* fabric. Furthermore, this hat was designed with valuable jewelry and expensive fabrics or sheep, lamb, squirrel and sable skin for kings, princes (Figures

4.11) and famous men in kings' court (Mirabi Sefli and Sadoughirad, 2016, p. 112) (Figures 4.12, 4.13 and 4.14). .



Figures 4.9: Music band who have long conical and cylindrical hats in the Qajar dynasty. Retrieved from: *Sonati* Music blog website.



Figure 4.10: Capper known as Haj Ebrahim Kolahdouz who makes cutaneous hats in the early Qajar dynasty. Retrieved from: *Shahreh Farang* website.



Figures 4.11: Different types of hats among kings and royal families in the Qajar dynasty (Sadoughirad and Mirabi Sefli, 2016, p. 113).



Figures 4.12: Famous men during the Qajar dynasty. Retrieved from: Centre of the Great Islamic *Encyclopedia* website.



Figure 4.13: Mirza Mohammad Taghi *Khan* Farahani known as Amir Kabir one of the prime ministers of Iran during the Naseredin Shah monarchy in the Qajar dynasty.

Retrieved from: *Tabnak* website.



Figure 4.14: Agha Abdoloh Rakhtbar the laundryman of royal clothes in the Naseredin Shah court and outside trips in the Qajar dynasty. Retrieved from: *Imgrum* website.

After a while, these long conical and cylindrical skin hat were converted into short and round hats because it was easily damaged. Hence, people had to buy that hat several times and government must spend much money to buy Bukhara skin from other countries. Thus, long conical and cylindrical hat changed to short round hat by order of Mohammad Shah, and later Naseredin Shah. Another material of these short hats was felt with short edge and was cheaper than other hats (Figures 4.15 to 4.18). Yet another type of this hat was called *Fineh* in black or red color that had a tassel on top with a green shawl rotated around it and was used by *Madah* (spiritual man) (Figure 4.19), Dervish (Figure 4.20) and pilgrims or business men (Figure 4.21). The good material of felt hat was made with camel wool that was worn by the *Louti* people (The Clothes of Qajar Dynasty, 2011).



Figure 4.15: Common people with short round hats in Tehran during the Qajar dynasty (13th century Hijri *Shamsi*). Retrieved from: *Imgrum* website.



Figure 4.16: Felt white hat of *Ghashghayi* tribe in the Qajar dynasty. Retrieved from: *Givehdouz* Online Shopping website.



Figure 4.17: Felt black round hat in the Qajar dynasty. Retrieved from: *Tandisan* website.



Figures 4.18: Short round hats used by people of Qajar dynasty. Retrieved from: Centre of the Great Islamic *Encyclopedia* website.



Figure 4.19: Felt black round hat with green shawl is used by *Madah* (Spiritual man) in the Qajar dynasty till today. Retrieved from: *Pirgholaman Mihan Blog* website.



Figure 4.20: Felt red hat with green shawl was used by dervish in the late Qajar dynasty.

Retrieved from: *Shahreh Farang* website.



Figure 4.21: Haj Mirza Mohammad Ali the great merchant of opium in Iran and broker of Sasoun company during the Qajar dynasty. Retrieved from: *Shahbazi* website.

There are other shapes of felt hat like *Farashi* (Figures 4.22) the short cylindrical flat black that is a bit longer than the round hat. Another type was *Bakhtiari* hat (Figure 4.23) in which the top of the hat is flat and the bottom narrow.



Figures 4.22: *Farashi* hat used by many during the Qajar dynasty. Retrieved from:
Centre of the Great Islamic *Encyclopedia* website.



Figure 4.23: Funny band with *Farashi* hats during the Qajar dynasty. Retrieved from:
Aftab website.



Figure 4.24: An old man with *Bakhtiari* hat in the Qajar dynasty. Retrieved from:
Fararou website.

Araghchin (Figures 4.25 and 4.26) used by women and men at bedtime and during the day under their hats to prevent sweat. This cover made from thin cotton colorful fabric.



Figure 4.25: Needlework *Araghchin* in the Qajar dynasty. Retrieved from: Qajar

Women website.



Figure 4.26: *Araghchin* in the Qajar dynasty. Retrieved from: *Fronet* Online Shopping

website.

In sum, nobody was seen without head coverage so much so that it was thought to be seen without one (The Clothes of Qajar Dynasty, 2011). If someone could not buy a hat; he covered his head with a scarf, a shawl or a piece of cloth. Hence, the lack of a hat in public came to reflect a lack of respect towards others and a sign of insult. For instance, one of the common swears related to the hat goes like this. “I swear on a man’s hat that ...”. Moreover, one of the curses about the hat went like this, “If I do not keep my word, I will put a woman’s scarf on my head instead of my hat.”

4.3 Clothing style in the early Qajar dynasty

The most important men clothing elements included the underwear, the overdress, *Arkhalegh*, *Ghaba* or *Jabeh*, *Sardari* or *Kalijeh*, waist shawl, belt, pants, hat, *Dastar* and *Amameh* (Turban), clown, socks and shoes. Underwear is made with a plain white embroidery fabric that has a round collar from the left shoulder to the right shoulder and worn with a button (Figure 4.27). The overdress is a fully closed long clothing (the length reaching the knees) and it is worn on top of the underwear. Sometimes, there is a long pocket from the flank (تپه‌گاه) till the foot. The material of the overdress depends on the position and status of the wearer and is made with floral silk (Figure 4.28). *Ghaba* or *Jabeh* is worn on the overdress and it shows the dignity of a person. The upper part of *Ghaba* till waist is tight and close-fitting and its lower part is like a skirt. *Ghaba* has different styles such as open front, close front, with or without sliders and it is closed simply by wrapping with a long cotton scarf. It is also designed with a carbunched hook as a decorative belt (Figures 4.29 and 4.30). Cuffs, collar and clothes' border are embellished with embroidery (Mirabi Sefli and Sadoughirad, 2016, p 107). From the mid Qajar dynasty the length of *Ghaba* became shorter till the knees with gathered waist known as *Kamarchin* (Yavari and Hakak Bashi, 2017, p 79) (Figures 4.31 and 4.32). Figure 4.33, shows a police and thief in chains who wear short *Ghaba* in the Qajar dynasty. Also, short *Ghaba* was used in the late Qajar dynasty (Figure 4.34).



Figure 4.27: White and short underwear in the Qajar dynasty.



Figure 4.28: Floral silk overdress that is worn over the underwear in the Qajar dynasty.



Figure 4.29: Another type of overdress that is worn over the underwear in the Qajar dynasty (Yavari and Hakak Bashi, 2017, p. 80).



Figure 4.30: An Iranian man with long *Ghaba* and waist shawl as belt in the early Qajar dynasty (Yavari and Hakak Bashi, 2017, p. 81).



Figure 4.31: Antique Persian velvet *Ghaba* in the mid Qajar dynasty (1847-1895).

Retrieved from: Pinterest website.



Figures 4.32: Short patterned *Ghaba* used by royal families during the Qajar dynasty.

Retrieved from: Pinterest website.

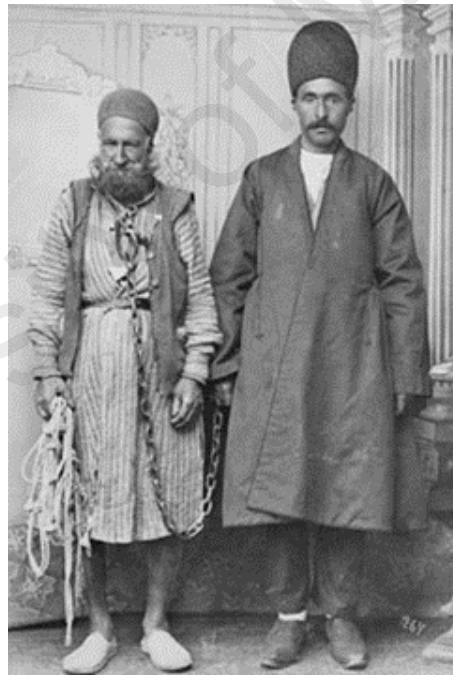


Figure 4.33: Thief and police who have short *Ghaba* in the Qajar dynasty. Retrieved

from: *Imgrum* website.



Figure 4.34: An Iranian man with long *Ghaba* and waist shawl as belt in the late Qajar dynasty (Yavari and Hakak Bashi, 2017, p. 82).

In addition, the clothes of most men were long and loose suits such as the *Jabeh* that was worn over the *Ghaba* in Tehran; this type of clothes was common in other cities because it was comfortable and has good durability. Hence, *Jabeh* was known as the official costume of Iranians (Figure 4.35). There were different materials of *Jabeh* based on community classes; privileged classes like kings and royal families used Mahout material (Figures 4.36 to 4.41) and other common classes who had no financial opportunity to buy *Mahout* used handmade fabrics. All men wore a Shawl around their waist that was like pocket (The Clothes of Qajar Dynasty, 2011).



Figure 4.35: *Jabeheh* one of the men clothes in the Qajar dynasty. Retrieved from: *Wisgoon* website.



Figure 4.36: Traditional and royal *Jabeheh* used in coronation ceremony in the Qajar dynasty. Retrieved from: *Molayi* website.



Figure 4.37: Traditional and royal *Jabeheh* in the Qajar dynasty. Retrieved from: *Tebyan* website.



Figure 4.38: Mohammad Ali Shah with royal hat and *Jabeh* in coronation ceremony (1908) in the late Qajar dynasty. Retrieved from: *Bartarinha* website.



Figure 4.39: Mohammad Ali Shah and Mirza Mohammad Ebrahim *Khan* who have *Jabeh* in the Qajar dynasty. Retrieved from: Pinterest website.



Figure 4.40: Mohammad Ali Shah, royal families and courtyard men who have *Jabeh* in the late Qajar dynasty. Retrieved from: *Garteh* website the first analytical and research journal of Iran graphic design.



Figure 4.41: Emad Almalek with *Jabeh*, the ruler of Tabas township in Naseredin Shah court in the mid Qajar dynasty (1869). Retrieved from: *Garteh* website the first analytical and research journal of Iran graphic design.

4.3.1 Clothing style in the mid and late Qajar dynasty

It is interesting to note that from mid till the late Qajar dynasty kings travelled to foreign countries for politic, entertaining or personal aims. For example, Francis Carnelians was invited by Naseredin Shah to teach him photography. Hence, he became a professional photographer under the education of Carnelians and his valuable photos collection are protected in the Royal House Album of *Golestan* palace. In figure 4.42, Naseredin Shah has a cashmere lacquer *Ghaba*, squirrel fur, long coat with English collar, decorative belt, long black conical hat, white gloves and a sword in his hand (*Imgrum*, n.d).

Naseredin Shah traveled to Europe for 3 times during his monarchy. The first trip was in 1873, the second trip in 1878 and the last one in 1889. Before that none of the kings went to foreign countries. In the first trip Naseredin Shah visited Russia (Figure 4.43), Belgium, England, France, Switzerland, Italy, Austria and Ottoman. He took pictures from different places and sights and also his secretary wrote his memories that was subsequently published. He was invited to courtyard dance ceremonies, opera, concert and other shows. Moreover, Naseredin Shah went to Russia, Germany, Austria and France during his

second trip. In the third trip, the president of France invited him to see the International Industrial and Commercial Exhibition (Figure 4.44), also the emperor of Russia Alexander the third, heads of other European countries and Soltan Abdol Hamid the king of Ottoman invited Naseredin Shah. He wanted to go to England and did not receive any invitation letter but the ambassador of England in Iran mentioned the outcomes of not sending a formal invitation to Iran's king through doing counseling in London. Hence, queen accepted to invite Naseredin Shah as her official guest (Naseredin Shah's Trips to Europe, 2017) (Figures 4.45).

In addition, Mozafaredin Shah travelled to Europe during his ten-year monarchy. In 1905, when the treasury of country was emptied; the affairs of the country were carried out via borrowed funds from Russia and England banks, in return for a lot of concessions; he went to Europe with 50 retinues for 100 days. This trip did not achieve much for the Iranians; a costly trip funded via a loan of 290000 *Lireh* from the bank of England. Mozafaredin Shah saw Austria, Belgium, France and Russia in his last travel to Europe that had little achievements for the court (The Last Trip of Mozafaredin Shah to Europe, 2014) (Figures 4.46).

However, Mohammad Ali Shah could not travel to Europe because of the bad situation after the Constitutional Revolution and his short monarchy. Ahmad Shah the last king of Qajar dynasty went to Europe following the tradition of his ancestors, and maybe he preferred to stay there instead of reigning in Iran. Therefore, these monthly trips were done while Iran was in poverty and discrimination were raging in society (The First Trip of Ahmad Shah to Europe, 2015) (Figure 4.47).



Figure 4.42: Naseredin Shah in front of Francis Carnelians the French photographer in the mid Qajar dynasty (1852). Retrieved from: *Imgrum* website.



Figure 4.43: The parade of second Alexander of Russia with Naseredin Shah in the first his trip to Europe. Painting by Miyuki Zuchi. Retrieved from: Wikipedia website.



Figure 4.44: Naseredin Shah in Paris exhibition during his third trip to Europe (1889). Retrieved from: Wikipedia website.



Figure 4.45: Naseredin Shah in England during his third trip to Europe (1889). Edward (7th from left) and Alexandra (right). Retrieved from: Wikipedia website.



Figures 4.46: Mozafaredin Shah during his last trip to Europe. Retrieved from: *Fararou* website.

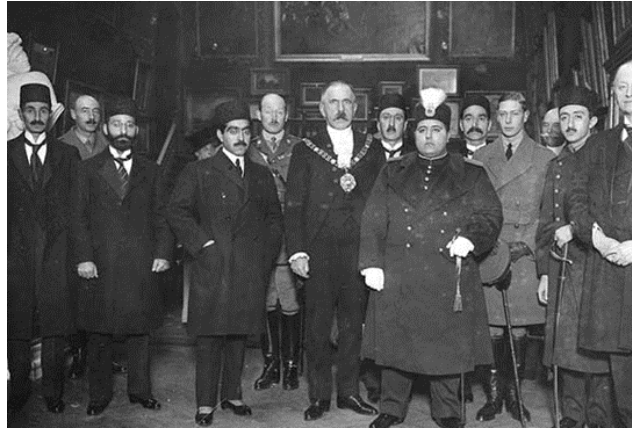


Figure 4.47: The first trip to Europe by Ahmad Shah in the late Qajar dynasty.

Retrieved from: *Emruz* Online website.

Thus, European clothes like short waistcoat without sleeves, long coat with English collar or standing collar, tie, bow tie, long tight pants and leathery shoes were popular among the common people, kings and royal families along with their traditional clothes during the Qajar dynasty (Mirabi Sefli and Sadoughirad, 2016, p 107).

For example, in figure 4.48, a football team with 20 players and their teacher have short waistcoat, white shirt with short tie, long pants and shoes. A group of retinue of the king's court with Qajar clothing style on the left side of picture is seen. Also, a military music band on the right side of the picture accompanies this team. Furthermore, in figure 4.49, there is another football team who are 23 players. Some of them have short waistcoat, long white cotton shirt, short tie, long pants and shoes; others have long coat and just two people have Qajar hat. Some of them were probably teachers (Football Clup of Ardebil in the Late Qajar Dynasty, 2007).

Figures 4.50, 4.51 and 4.52 show different short waistcoats that were used by royal families during the Qajar dynasty.



Figure 4.48: Football players before or after the match in the late Qajar dynasty.

Retrieved from: *Andisheha* website.



Figure 4.49: Football team with their teacher in the late Qajar dynasty. Retrieved from:

Andisheha website.



Figure 4.50: Antique Persian needlework velvet vest in the Qajar dynasty (1795-1925).

Retrieved from: *Imgrum* website.



Figure 4.51: Antique Persian velvet applique vest in the Qajar dynasty (1795-1925).

Retrieved from: Pinterest website.

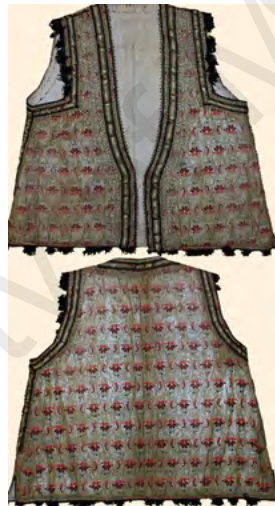


Figure 4.52: Antique Persian silk brocade vest with golden thread in the Qajar dynasty

(1795-1925). Retrieved from: Pinterest website.



Figure 4.53: The waistcoat of Mozafaredin Shah. Retrieved from: *Imgrum* website.



Figure 4.54: Mozafaredin Mirza with his slave and attendants who have *Ghaba* in the mid Qajar dynasty. Retrieved from: Pinterest website.



Figure 4.55: Mohammad *Khan* Vali governor of Khoy, Ghasem *Khan* and Ali *Khan* Vali in the mid-Qajar dynasty (1889) in Khoy. Retrieved from: *Zarrinkafsch* website.



Figure 4.56: Ali *Khan* Vali as a young photographer who has a patterned *Ghaba*, long coat with English collar, furry handkerchief, tight pants and leathery shoes. Retrieved from: *Zarrinkafsch* website.



Figure 4.57: Mohammad Ali Shah with European style after dismissal of his monarchy.

Retrieved from: Pinterest website.



Figure 4.58: The first cabinet of Vossugh od-Dowleh who have European clothes in the late Qajar dynasty (1916). Retrieved from: *Zarrinkafsch* website.



Figure 4.59: *Ahmad Shah* and his brother Mohammad Hassan Mirza (prince) and his sister Miss. Khadijeh in their childhood along with royal families, slaves and waiters in *Golestan* palace in the late Qajar dynasty (1895-1925). Retrieved from: *Imgrum* website.

A hundred and twenty years ago an antique waistcoat, meant to be the pride of Mozafaredin Shah for his trip Paris did not fit him (Figure 4.53). Today, this waistcoat is protected in Museum and Center of Documents in the Islamic Consultative Assembly (*Imgrum, n,d*).

Moreover, wearing long coat or waistcoat was common among kings and courtyard people from the mid-Qajar dynasty because of travelling to foreign countries by kings. For example, in figure 4.54, Mozafaredin Mirza with *Jabeh* sits on the chair and his attendants wear long coats with English collar and furry handkerchiefs. Also, the black slave has furry patterned coat. There are other examples in figures 4.55 to 4.59 that showed rich families and royal people wearing long coat with English collar from the mid till late Qajar dynasty.

According to Poulak men wear loose cotton or silk pants in blue or purple colors along with *Ghaba* so that they can sit easily. Pants is closed at the waist and does not gather in front (Mirabi Sefli and Sadoughirad, 2016, p 111) (Figure 4.60). Also, nomadic men wear loose pants with their traditional clothes (Figures 4.61 and 4.62).



Figure 4.60: The master and his bodyguard who have loose cotton pants with *Ghaba*.

Retrieved from: *PersianV* website.



Figure 4.61: *Abas Khan* and *Sheykh Mahmoud Barzanji* who have loose pants.

Retrieved from: *Persian Blog* website.



Figure 4.62: *Haj Sheykh Abid Allah* and another man who have loose pants. Retrieved

from: *Sarpole Zahab Mihan Blog* website.

4.4 Foot covering during the Qajar dynasty

Traditional shoes like *Giveh* (Figure 4.63), *Charough* (Figure 4.64), *Nalin/Saghari/Mosaferi* (Figures 4.65, 4.66 and 4.67) and *Chamoush* (Figure 4.68) were used by Iranians during the Qajar dynasty. From the mid till late Qajar dynasty, wearing European shoes was common in Iran; so *Saghari* shoes converted to *Dastakdar* shoes. Some Zoroastrianism and Armenian shops started to do European business and they imported black and small shiny shoes such as *Ghandareh*.



Figure 4.63: *Giveh* the traditional cotton shoes in the Qajar dynasty. Retrieved from: *Tishineh* website.



Figure 4.64: *Charough* the traditional leathery shoes in the Qajar dynasty. Retrieved from: *Zibashahr* Online Magazine for Iranian Families website.



Figure 4.65: *Charough* the traditional leathery shoes in the Qajar dynasty. Retrieved from: Royal Costume Museum website.



Figure 4.66: *Nalin/Saghari/Mosaferi* the traditional leathery shoes in the Qajar dynasty.

Retrieved from: Royal Costume Museum website.



Figure 4.67: *Nalin/Saghari/Mosaferi* the traditional leathery shoes in the Qajar dynasty.

Retrieved from: *Khavarestan* the News Analysis website.



Figure 4.68: *Chamoush* the traditional leathery shoes from Mazandaran province in the

Qajar dynasty. Retrieved from: *Beytouneh* website.



Figure 4.69: Common people who wear traditional shoes during the Qajar dynasty.

Retrieved from: *Nistan Blogfa* website.



Figure 4.70: Beggars who have traditional shoes in the Qajar dynasty. Retrieved from:

Ghadim Ghadima website.



Figure 4.71: Common people who have traditional shoes in the Qajar dynasty. Retrieved

from: *Chand Saniyeh* website.



Figures 4.72: Shoemakers who make traditional shoes in Isfahan in the Qajar dynasty.

Retrieved from: *Cloob* and *Asreh* Iran website.



Figures 4.73: Zel Alsoltan the cruel ruler of Isfahan in the mid Qajar dynasty. The left picture he has leathery boots and in the picture on right, he wears a long coat with furry collar, tight pants and leathery shoes.

Retrieved from: *Fararou* website.



Figures 4.74: Mohammad Hassan Mirza the last prince of the Qajar dynasty. He has an official suit with leathery shoes (on left) and he is also seen in European clothes with leathery shoes and socks (on right). Retrieved from: *Fararou* website.

Figures 4.69 to 4.72 show common people wearing different traditional shoes during the Qajar dynasty. Also, figures 4.73 and 4.74 show royal families and princes who wore European leathery shoes from the mid till late Qajar dynasty.

4.5 Clothing style in the modern era: first Pahlavi dynasty (1925-1941)

The attention to western clothing style and clothes started since Constitutional Revolution and in the late Qajar dynasty was popular among rich people. This consideration increased from the beginning of *Reza Shah* kingdom and regarding to his special beliefs about the usual Iranian clothes that represented retardation and one of the obstacles in development and progress of society (Yavari and Hakak Bashi, 2017, p. 95).

Iranian clothes during the early Pahlavi dynasty was similar to clothes of Qajar dynasty that indicated the difference among tribes, villages, religions and social classes (Covering and Veil Status, 2013). If *Reza Shah's* rule divides into two periods before and after the coronation; in the pre-crowned period (1920-1925) the major programs of *Reza Khan* included achieving more power, suppressing of freedom movements and creating

calmness in Iran. But, in the second period (after coronation); he had developmental, corrective and cultural programs. One of these cultural rules was uniformization of clothes in 1928 (The Law of Clothing Alteration, 2005).

1927 is mentioned as one of the milestones of anti-Islamic and anti-cultural history of Iran; hence, all Iranian men have to wear Pahlavi hat (Figures 4.75, 4.76 and 4.77) instead of *Turban* and traditional hats (A Loose Hat for Iranians' Head, 2016).



Figure 4.75: A music band with Pahlavi hats in the early Pahlavi dynasty. Retrieved from: *Bartarinha* the News and Life Style Portal website.



Figure 4.76: Father and his son with Pahlavi hats, new clothes as European style, traditional socks and *Giveh* the traditional shoes in 1927. Retrieved from: *Saheb* News Information Network.



Figure 4.77: Common people with European style and Pahlavi hats in the first Pahlavi dynasty. Retrieved from: *Bultan News* website.

In 1928, the cabinet prescribed that all Iranian men wear western style uniformly. It means that, all traditional clothes (cloak, cassock, shawl, fur coat, turban, humeral veil, felted covers, pants as *Tonban*, sewn with black twill fabric known as *Debit*, closed with braiding) of Qajar dynasty should be replaced with the Western suit and waistcoat. A group of people who were scholars, clerics, trainees of seminary and prayers in mosques were exempted from this rule however, they needed approval from the government to wear spiritual clothes. Traditional shoes (cloth shoes such as *Giveh*, leathery sandal such as *Charough*, *Chamoush*, *Mosaferi/Saghari/Nalin*) have to be changed to European leathery and high heeled shoes. The following year in 1929, this rule was enforced in the cities (Figure 4.78, 4.79 and 4.80) and within the subsequent year in the villages and rural religious communities (Figure 4.81) (Covering and Veil Status, 2013). Moreover, Reza Shah worked to change the country officials' clothes. Hence, according to "The Statute of the State Official Uniforms" all governmental officers who do not have special clothes from the regal 6th rank (leaders of high office onwards) must wear closed collar *Redencoat*, pants, Pahlavi hat, sword, belt, black shoes or boots and white gloves (Yavari and Hakak Bashi, 2017, p. 95). Also, controllers and foreign specialists who are at the

service of the state must wear black *Frock* coat and Pahlavi hat in official functions. (Figures 4.82 and 4.83).



Figure 4.78: An Iranian family; father and son wearing European clothes in 1938.

Retrieved from: *Saheb* News Information Network.



Figure 4.79: The brothers of Mozafar Mosanen with clothing style of 1930s and *Shapou* hats. Retrieved from: Institute for Iranian Contemporary Historical Studies.



Figure 4.80: Solat Aldoleh Ghashghayi the fifth man from left side in Tehran exile with courtyard men who have Pahlavi hats and European clothes. Retrieved from: Wikipedia website.



Figure 4.81: Men's clothing style of *Kamyaran* nomads in the first Pahlavi dynasty (1928). Retrieved from: *Persian Blog* website.



Figure 4.82: The royal foreign and Iranian men with European suit as *Frock* coat during the Pahlavi dynasty. Retrieved from: *Mashregh* News website.



Figure 4.83: Mohammad Ali Foroughi the first and last prime minister of Reza Shah in the Pahlavi dynasty with European suit as *Frock* coat, *Shapou* hats and leathery shoes.

Retrieved from: *Tavana* website.

After ordering the ministers, lawyers, offices' bosses and governmental employees to use Pahlavi hat and uniform clothes; school boys must wear Pahlavi hat and beige short coat with shorts or pants, socks and *Giveh* or European shoes too (Figures 4.84, 4.85 and 4.86) (Yavari and Hakak Bashi, 2017, p. 97).



Figure 4.84: Students of primary school with Pahlavi hats and *Giveh* the traditional shoes in the Pahlavi dynasty. Retrieved from: *Saheb* News Information Network.



Figure 4.85: Primary students with Pahlavi hats and uniform clothes in the first Pahlavi dynasty. Retrieved from: *Iranak* website.



Figure 4.86: A group of primary students with Pahlavi hats and uniform clothes in the first Pahlavi dynasty. Retrieved from: *Opatan Blogfa* website.

In 1934, Reza Shah traveled to Turkey and was affected by Kamal Ataturk to modernize clothing (Figures 4.87). He was affected by the clothing style of the Turkish people at that time. Hence, he issued an order from Turkey to his prime minister and concluded that all Iranians must wear *Shapou* hat (Figure 4.88) instead of Pahlavi hat. Iranian men, in spite of the traditional Iranian viewpoint that it was unnecessary to appear in a public place without a head covering; gradually ignored the social custom of wearing the hat. Among urban men just military staff and clergymen who believed head coverage is *Mustahab* wore a hat (Covering and Veil Status, 2013). Figure 4.89, shows an advertisement of selling different types of hats in the first Pahlavi dynasty. Overall, the style of Iranian clothes changed along with the clothes revolution in Europe in the first Pahlavi (1925-1941). In other words, the modeling of Western styles started from the Reza Shah monarchy onwards (The Museum of Royal Clothes, 2016).

Rules concerning the uniformity of clothing was cancelled with the dismissal of Reza Shah in 1941 and the occupancy of Iran by allies (Pahlavi Hat and Compulsory Change of Clothing, n.d).



Figures 4.87: Reza Shah in Turkey meets Kamal Ataturk. Retrieved from: Turkey Online; The Turkish Specialized Events Tour.



Figure 4.88: Famous politicians who have *Shapou* hats in court of Reza Shah in the first Pahlavi dynasty. Retrieved from: *Afkar News* website.



Figure 4.89: Examples of sales advertisements for hats in publications in 1930s. Retrieved from: *Saheb News Information Network*.

4.6 Clothing style in the modern era; second Pahlavi dynasty (1941-1978)

Mohammad Reza Shah became the king of Iran officially after his father's reign (Figure 4.90). He travelled to Europe and Middle Eastern countries for different purposes during his 37 year monarchy following the tradition of his ancestors. Mohammad Reza Shah went to Britain (Figures 4.91 and 4.92), Soviet Union (Figure 4.93), Germany, Czechoslovakia, America, Saudi Arabia, Malaysia, Thailand, India and other countries. Also, foreign countries like America, Saudi Arabia, Britain, France, Ethiopia, Egypt and Germany came to Iran for ancient Iranian ceremonies or political and social events as well.

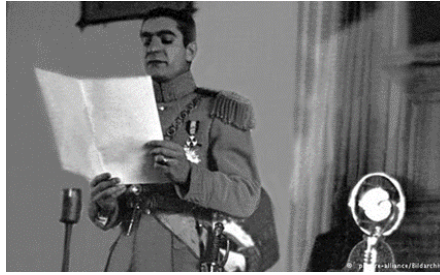


Figure 4.90: Swearing and succession of Mohammad Reza Shah in 1941 after the resignation of Reza Shah from the monarchy. Retrieved from: *Websavar* website.



Figure 4.91: Mohammad Reza Shah and his wife Soraya Esfandiari with Winston Churchill the prime minister of Britain in the second Pahlavi dynasty. Retrieved from: *Fararou* website.



Figure 4.92: Mohammad Reza Shah and Winston Churchill the prime minister of Britain in a political meeting in the second Pahlavi dynasty (1943). Retrieved from: *Imperial Iranian Armed Forces*.



Figure 4.93: Mohammad Reza Shah and Stalin the dictator of Soviet in a political meeting in the second Pahlavi dynasty (1943). Retrieved from: Imperial Iranian Armed Forces.



Figure 4.94: Iranian pedestrians are walking on the streets of Tehran in the second Pahlavi dynasty (1970). Retrieved from: *Fararou* website.



Figure 4.95: Iranian pedestrians on the streets of Tehran in the second Pahlavi dynasty (1970). Retrieved from: *Fararou* website.



Figure 4.96: The clothing style of people on the *Lalehzar* street of Tehran in the second Pahlavi dynasty (1946). Retrieved from: *Fararou* website.

Despite the fact that Reza Shah approved the standardization of clothes' for women and men this law could not continue in during his era of constitutional monarchy because of different reasons. Hence, Mohammad Reza Shah states that all people have the freedom to choose their own type of clothing style for their daily life (Figures 4.94, 4.95 and 4.96). However, wearing European clothes was common among people in different posts and jobs like sporting (Figure 4.97) or acting (Figure 4.98). Another example, is related to figure 4.99 that shows oil workers from Khouzestan province demonstrating with a fabric banner "Give freedom to workers of Khouzestan to throw pirates into the sea" in 1949. All workers' men of oil company despite different thinking and special styles, have similar aims to achieve their targets in an orderly fashion. Stylish men who wear suit and tie are looking for Halal aliment and income (*Imgrum*, n.d).

Moreover, in 1971, the most common style for men included a long simple coat with dark pants or short tight plaid coat with baggy pants. Most men wore baggy pants with legged shoes. Fashion was a combination of daily coverage and especial clothes of artists. Hence, men imitated from artists' clothing and wore baggy pants with high heeled shoes (Figure 4.100).



Figure 4.97: Gholam Reza Takhti an Iranian famous wrestler with his wife in wedding ceremony in the second Pahlavi dynasty (1966). Both of them have European clothes as groom and bride. Retrieved from: *Imgrum* website.



Figure 4.98: Reza Beyk Imanvardi, Naser Malekmotiyi and Mohammad Ali Fardin who are popular Iranian actors with European clothes and shoes in the second Pahlavi dynasty (1971). Retrieved from: *Imgrum* website.



Figure 4.99: Demonstration of oil workers of Khuzestan province in the second Pahlavi dynasty (1949). Retrieved from: *Imgrum* website.



Figure 4.100: Shahram Shabpareh and Ebrahim Hamedi known as Ebi who are popular Iranian singers with European clothes in the second Pahlavi dynasty (1971). Retrieved from: *Imgrum* website.

In addition, aircraft hostess (Figure 4.101) and military staff and soldiers should wear European clothes as uniform (Figures 4.102, 4.103 and 4.104).



Figure 4.101: National aircraft personnel of Iran with an abbreviation name “*Homa*” in the second Pahlavi dynasty (1971). Women and men wear European clothes and shoes as uniform. Retrieved from: *Imgrum* website.



Figure 4.102: The imperial air force of Iran with blue uniform and black caps observe military respect to Mohammad Reza Shah in the second Pahlavi dynasty (1978).

Retrieved from: *Shahid Nami Mandegar Blogfa*.



Figure 4.103: The imperial air force of Iran with blue uniform in the second Pahlavi dynasty (1978). Retrieved from: *Shahid Nami Mandegar Blogfa*.



Figure 4.104: The last golden crown acrobat team of imperial air force of Iran with blue uniform and black caps in the second Pahlavi dynasty (1978). Retrieved from: *Shahid Nami Mandegar Blogfa*.

In figure 4.105, shows a special room for protecting hats and coats of rich and royal families in official banquets in Abiz castle of Golestan palace. Arrangement and harmony of coats and hats are on a regular and aesthetic basis. The responsible man in a suit (on right) has the job of protecting the hats and coats. Therefore, this figure is another visual document to show European clothes were used in the second Pahlavi dynasty as well.



Figure 4.105: The especial room for protecting the guests' clothes during the Mohammad Reza Shah monarchy in Tehran (1957). Retrieved from: *Imgrum* website.

Overall, big cities transferred the clothes fashion to small cities and villages due to social, economic and cultural connections. Two effective groups in the expansion of fashion and moderation were women and young boys. Hence, in 1950s these two groups followed the fashion and a great transformation accrued in Iranian clothes under the influence of 1970s fashion. Moreover, magazines and western articles had a major contributor to community modalism; the official flow of affiliated publications in the Pahlavi regime like *Zaneh Rouz* and *Etelaateh Javan* amplified this process (Fashion History in Iran, 2014).

4.7 Clothing style in the modern era: Islamic Republic of Iran (1978 till the present)

The fashion that arose after the Islamic Revolution can be clearly seen in the type of pre-revolutionary clothing the leaders of Islamic Revolution as simple and ordinary fashion (Figure 4.106). The most important elements of clothing style in 1970s include long hair, rubber frame glasses, loose pants, open collar shirts and coats with wide collar. Nevertheless, fashion in 1980s was called the Original Revolutionary Fashion. With the victory of Islamic Revolution and retreat of fashion and western culture in society; Iranian clothing culture also evolved. Fashion was ignored due to the desire for simplicity. The clothes of men changed to loose pants with plain shirts and the official uniform was a suit without tie or bow tie because these are symbols of European culture. However, the upper social classes and the educated followed the fashionable styles (Fashion History in Iran, 2014) (Figure 4.107).



Figure 4.106: After the revolution in 1980s, plain clothes and attention to the essence created a special type of clothing as Revolutionary Fashion. Retrieved from: The Predicative and Analytical website of *Bultan*.



Figure 4.107: The educated and the rich who followed the European fashion. Retrieved from: The Predicative and Analytical website of *Bultan*.

Most men in the early years after victory of Islamic Revolution wore overcoat and boots to go to office and work places; but this was not regular Islamic and Iranian clothes' (Yavari and Hakak Bashi, 2017, p. 100).

The process of moderating in society began after the war between Iran and Iraq for 8 years; hence, its economic and political requirements disappeared and the influential period of massive media like video and satellite started to work. Also, reducing harsh rules and increasing foreign clothes through importation were effective actions in exacerbating this case in the 1990s (Fashion History in Iran, 2014). After a while some young people wore jeans and T-shirt instead of loose pants and shirts. Also, there were different hair styles for youth as well (Yavari and Hakak Bashi, 2017, p. 100).

In the 20th century, fashion transformed rapidly so that maybe every year a new fashion emerged. Hence, the previous clothes that still seemed new were called old-fashioned. In addition, wearing tie was common again among people; excess in fashion reached such an extent that police encountered extreme and abusive fashion groups. The story of fashion and moderation do not seem to have an end and we experience this conflict in culture till today (Fashion History in Iran, 2014). Overall, wearing uniform clothes is seen in some jobs not for common men who can choose their own clothes but according to

civil law of community. For example, governmental officials and staff during work hours can wear a suit but without bow tie or tie. However, wearing a bow tie, tie, waistcoat, overcoat, different types of pants and shoes or even hat are common among some men and boys for special ceremonies and family banquets.

To conclude, the interest of youth and women in fashion and clothes is a good opportunity for active people in clothing industry and cultural authorities of the country to provide creative Iranian-Islamic models. The rich and multi-thousand-year-old Iranian culture is a precious resource for designers of fashion and clothing which can then overcome the challenge of the identity crisis and identity of youth. However, media expansion and information technology threaten the national and native culture but the extraction and introduction of the artistic cost of capacities and the beautiful abilities of the culture in ancient Iranian tribes in the field of clothing and combining designs and colors in the production of clothes can turn this threat into opportunity.

Today the engineering of culture in Iranian-Islamic style clothing has become an indispensable necessity. Hence, mentors must use the psychological foundations of various communities to establish Iranian identity and also they should try in the direction of branding Iranian-Islamic clothing with adopting appropriate methods and observing technical principles (Fashion History in Iran, 2014).

In figures 4.108 to 4.114, there are different clothing styles that are worn by Iranian men and boys in the modern era.



Figures 4.108: Modern men's waistcoat in the Islamic Republic of Iran. Retrieved from:
Tork Jameh Online Shopping website.



Figure 4.109: Pezhman Bazeghi an Iranian actor who has black bow tie in the Islamic Republic of Iran. Retrieved from: *Hamvatan* News, Educational and Entertaining Portal website.



Figures 4.110: Wearing standing collar shirt, Iranian boys in the modern era: Islamic Republic of Iran. Retrieved from: *Bamilo* Online Shopping website.



Figures 4.111: Wearing coat, tie, shirt and pants by Iranian boys in the modern era: Islamic Republic of Iran. Retrieved from: The Virtual Society of *Payameh Nour* University website.



Figure 4.112: Mohammad Reza Golzar the famous actor in the right side and another boy who have cap hats in the modern era: Islamic Republic of Iran. Retrieved from: *Namnak* website.



Figure 4.113: Mehran Ghafourian and Reza Ataran the famous Iranian actors with *Shapou* hats in the modern era: Islamic Republic of Iran. Retrieved from: *Payesh* Online website.



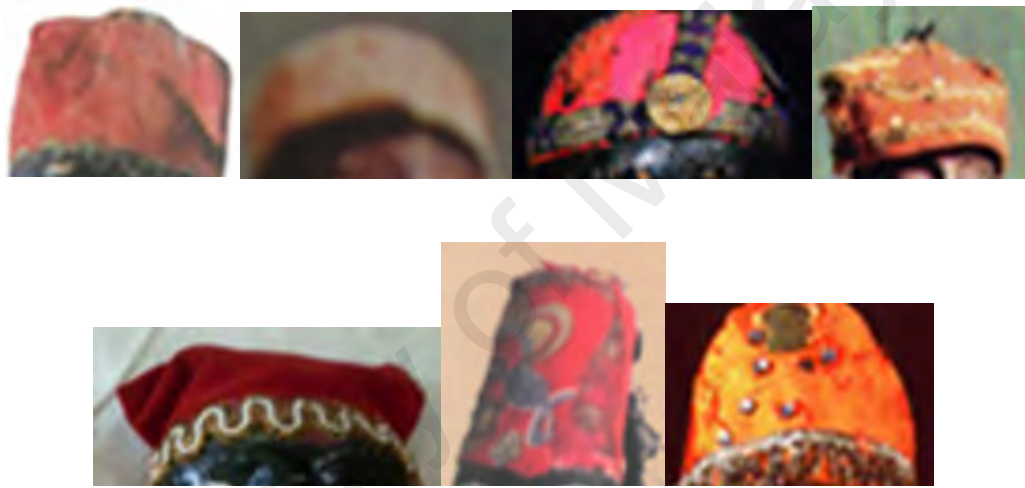
Figure 4.114: The nuclear team of Iran are reading the text of agreement in the modern era: Islamic Republic of Iran. They wear official suit without tie. Retrieved from:

Bartarinha website.

4.8 Examine how visual aspects of traditional and modern *Mobarak* puppets follow the Iranian clothing style in 3 historic periods (Qajar, Pahlavi and Islamic Republic of Iran)

According to study of developmental process in Iranian clothes from the Qajar dynasty till today and also classifying of traditional and modern *Mobarak* puppets based on these 3 historical periods; it can be identified that both traditional and modern puppets were inspired from clothing style of people in the Qajar dynasty. As previously mentioned the puppet characters of KHSB and RB are different community brigades with specific characteristic features. Hence, the visual appearance (hat, clothes, collar, belt, pants and shoes) of *Mobarak* looks like common people in the Qajar dynasty. For example, the shape of both modern and traditional *Mobarak's* hats (Figures 4.115, 4.116 and 4.117) are similar to school hats (Figures 4.118, 4.119 and 4.120) that used by children during the Qajar dynasty. Before and during the Qajar dynasty, most girls did not go to school because people still believed that their education is dangerous for them and that their roles be limited to being a housewife. But, rich and girls from royalty could study inside their houses or the kings' court, taught by a skillful teacher. Therefore, the majority of students

were only boys (Figures 4.121 and 4.122). In figures 4.123 and 4.124 there are two types of hats that were used in the Qajar dynasty as well. As a result, the character of *Mobarak* and his appearance as a common person was created and inspired within society (Figures 4.125 and 4.126). The round and short cylindrical hats in traditional puppets are still seen in all modern puppets' hats because puppet makers imitate from traditional models. Also, another reason is that *Mobarak* also plays the role of the school boy in some modern puppet shows based on new stories; hence, the shape of his hat resemble those of boys who went to school in the Qajar dynasty.



Figures 4.115: Traditional *Mobarak* or *Mobarak's* brother/cousin glove and string puppets who wear different types of hats in the Qajar dynasty.



Figures 4.116: Modern *Mobarak* string puppets who wear round hats in the Pahlavi dynasty.



Figures 4.117: Modern *Mobarak* string and glove puppets with round or cylindrical hats in the Islamic Republic of Iran.



Figure 4.118: School silk hat with using weaving method in the Qajar dynasty.

Retrieved from: *Imgrum* website.



Figure 4.119: School hat with using embroidery chain and *Mina* spangles in the early Qajar dynasty; diameter: 30 cm. Retrieved from: *Imgrum* website.



Figure 4.120: School cotton and floral embroidered hat in the Qajar dynasty; height: 8 cm, diameter: 30 cm. Retrieved from: *Imgrum* website.



Figure 4.121: Students and teachers in a traditional school of Qajar dynasty. Retrieved from: *Fararou* website.



Figure 4.122: Traditional school in the Qajar dynasty. Retrieved from: Analytical News Site of *Jahad* Press.



Figures 4.123: Traditional needlework hat in the Qajar dynasty. Retrieved from: *Isam* Online Shopping website.



Figure 4.124: Embroidered silk hat in the early Qajar dynasty, diameter: 22 cm.

Retrieved from: *Imgrum* website.



Figure 4.125: Traditional bazaar in the Qajar dynasty. Common people wear round short hats. Retrieved from: *Mizan* Online website.



Figure 4.126: Traditional family in the Qajar dynasty. They wear round short hats. Retrieved from: *Mizan* Online website.

The shape and type of hats in modern string *Mobarak* puppets of Pahlavi dynasty have not changed like the shape of hats (Pahlavi and *Shapou* hats) of that time. The same traditional hat (round and short cylindrical shape) was used for modern string and glove puppets from the Pahlavi dynasty till now. Moreover, the clothes of modern *Mobarak* puppets are not similar to clothes of common people or military and politic staff in modern era. But some traditional string puppets had political and military uniform since they played political characters in some puppet shows. Therefore, all traditional and modern string puppets except a few of them have *Ghaba* either or without a belt. Wearing the waistcoat is another clothing element of the Qajar dynasty that is seen in some modern string and glove puppets along with new and traditional shoes. This is in contrast with just two to three traditional puppets that have shoes because of following both modern and traditional clothing style.

All modern and traditional string puppets have tight or loose pants that was common during the Qajar dynasty till the present. Also, two modern glove puppets have bow tie which used in the same period of time. Overall, the most important reason about these similarities between traditional and modern puppets is that puppet makers and puppeteers did not want to create a new and different puppet after the Qajar dynasty. They believed that *Mobarak* must be made based exactly on traditional structures and visual aspects without any additional and big changes as a Persian style puppet.

The only developmental and innovational difference is related to two modern *Mobarak* string and glove puppets with conical and sharp tips hats (Figures 4.127) that are similar to most common birthday hats with the same shape. Obviously, this type of hat is used for birthday celebrations or joyful moments (Figures 4.128 and 4.129). Hence, according to their puppet maker Tina Abeshzadeh, this similarity emphasizes the funny and happy character of *Mobarak* who is well known as a humorous puppet in KSHSB and RB.



Figures 4.127: Modern *Mobarak* string and glove puppets with conical hats in the Islamic Republic of Iran. The personal puppets collection of Tina Abeshzadeh.



Figure 4.128: Laser birthday's conical hat. Retrieved from: *Tahrir Foroush* Online Shopping website.



Figure 4.129: Colourful birthday's conical hats. Retrieved from: *Shadkonak* Online Shopping website.

In conclusion, the visual aspects of *Mobarak* conform with those clothing elements in the historic periods of Qajar, Pahlavi and Islamic Republic of Iran that do not contradict with his main and traditional model. Nevertheless, the added decorative items or some changes in clothes and colors for both traditional and modern *Mobarak* puppets are not significant changes and do not effect its characteristic features. In other words, modern *Mobarak* is still the same traditional puppet who has humorous and happy character and plays political characters or a central role in the context of the family in some puppet shows. He is maintained as the same naughty *Mobarak* who lends humor in KHSB and RB as the main and popular puppet. This is reflected in his clothing style which is consistently red and consists of clothes and hat in styles worn by those of the common man of each historical period respectively. He is in the minds of children and adults; a comic puppet who not only makes people laugh through the ages, he is also always the voice of the common people who represent their needs and their struggles.

CHAPTER 5: AN ANALYSIS OF SOCIAL AND POLITICAL CHARACTER OF MOBARAK PUPPET BASED ON VISUAL ASPECTS

5.1 Introduction

Overall, traditional and modern string and glove puppets of KHHB and RB are classified into 6 main groups: 1) popular and main characters, 2) social characters, 3) womanly characters, 4) military and royal characters, 5) religious characters and 6) legendary characters. Hence, I have chosen *Mobarak* puppet which is related to the first group.

At first, the pictures of traditional and modern *Mobarak* string and glove puppets are divided into three historic periods that include the Qajar, Pahlavi and Islamic Republic of Iran. Secondly, the symbolism of the main colors (as black and red) of *Mobarak* puppet are mentioned. Thirdly, the facial and physical features of traditional and modern *Mobarak* puppets will be studied. Fourthly, the main characteristic features of *Mobarak* along with social and political roles are described completely. Finally, the social and political character of modern and traditional *Mobarak* puppets are analysed based on visual aspects. Overall, the *Mobarak* puppets' analysis is done through descriptive and expository methods along with comparative methods of analysis.

5.2 The pictures of modern and traditional *Mobarak* puppets, the main and popular puppet character in *Kheimeh Shab Bazi* and *Rouz Bazi*



Figure 5.1: Traditional *Mobarak* glove puppet⁶ in the Qajar dynasty.



Figure 5.2: Traditional *Mobarak* glove puppet⁷ in the Qajar dynasty.

⁶ Puppet belonging to box of Hassan Louian. The personal puppet collection of Amir Sohrabi. Type: glove, Size:

⁷ Puppet belonging to box of Hossein Arousaki. The personal puppet collection of Ebrahim Arghami. Type: glove, Size: 10-15 cm.



Figure 5.3: Traditional *Mobarak* string puppet⁸ in the Qajar dynasty.



Figure 5.4: Traditional *Mobarak* glove puppet⁹ in the Qajar dynasty.

⁸ Puppet belonging to box of Asghar Ahmadi. The personal puppet collection of Behrouz Gharibpour. Type: string, Size: 10-15 cm

⁹ Puppet belonging to box of Hossein Arousaki. The personal puppet collection of Alireza Heydarpourfard. Type: glove, Size: 10-15 cm.



Figure 5.5: Traditional *Mobarak* string puppet¹⁰ in the Qajar dynasty.



Figures 5.6: Traditional *Firouz* or *Mobarak* string puppet¹¹ in the Qajar dynasty.

¹⁰ Puppet belonging to box of Asghar Ahmadi. The personal puppet collection of Poupak Azimpour. Type: string, Size: 10-15 cm.

¹¹ Puppet belonging to box of Asghar Ahmadi. The personal puppet collection of Puopak Azimpor. Type: string, Size: 10-25 cm.



Figure 5.7: Traditional *Almas* or *Mobarak* string puppet¹² in the Qajar dynasty.



Figure 5.8: Traditional *Besharat* or *Mobarak* string puppet¹³ in the Qajar dynasty.

¹² Puppet belonging to box of Asghar Ahmadi. The personal puppet collection of Poupak Azimpour. Type: string, Size: 10-25 cm.

¹³ Puppet belonging to box of Asghar Ahmadi. The personal puppet collection of Poupak Azimpour. Type: string, Size: 10-15 cm.



Figures 5.9: Modern *Mobarak* string puppet¹⁴ in the Pahlavi dynasty.



Figure 5.10: Modern *Mobarak* string puppet¹⁵ in the Pahlavi dynasty.

¹⁴ The personal puppet collection of Masha Allah Asadinezhad and his son Mohammad Asadinezhad. Type: string. Size: 30-35 cm.

¹⁵ Puppet belonging to box of Reza Khamseyi. The personal puppet collection of Poupak Azimpour. Type: string. Size: 15-25 cm.



Figure 5.11: Modern *Mobarak* string puppet¹⁶ in the Pahlavi dynasty.



Figure 5.12: Modern *Mobarak* string puppet¹⁷ in the Pahlavi dynasty.

¹⁶ Puppet belongs to box of Master Monfared. The personal puppet collection of Poupak Azimpour. Type: string, Size: 15-25 cm.

¹⁷ Puppet belonging to box of Asghar Ahmadi. The personal puppets collection of Poupak Azimpour. Type: string, Size: 15-25 cm.



Figures 5.13: Modern *Mobarak* string puppets¹⁸ in the Islamic Republic of Iran.



Figures 5.14: Modern *Mobarak* string puppet¹⁹ in the Islamic Republic of Iran.

¹⁸ The personal puppet collection of Ghasem Taher Ahmadi. Type: string, Size: 30-40 cm.

¹⁹ The personal puppet collection of Meysam Yousefi (Safir group). Type: string, Size: 33-40 cm.



Figures 5.15: Modern *Mobarak* string puppet²⁰ in the Islamic Republic of Iran.



Figures 5.16: Modern *Mobarak* string puppet²¹ in the Islamic Republic of Iran.

²⁰ The personal puppet collection of Nasim Yaghouti. Type: string, Size: 33-40 cm.

²¹ The personal puppet collection of Nasim Yaghouti. Type: string, Size: 40-50 cm.



Figures 5.17: Modern *Mobarak* glove puppets²² in the Islamic Republic of Iran.



Figure 5.18: Modern *Mobarak* string puppet²³ in the Islamic Republic of Iran.

²² The personal puppet collection of Nasim Yaghouti. Type: glove, Size: 30-40 cm.

²³ The personal puppet collection of Mojtaba Darbandi. Type: string, Size: 30-40 cm.



Figure 5.19: Modern *Mobarak* string puppet²⁴ in the Islamic Republic of Iran.



Figures 5.20: Modern *Mobarak* string puppet²⁵ in the Islamic Republic of Iran.

²⁴ The personal puppet collection of Saba Moloudi. Type: string, Size: 30-45/50 cm.

²⁵ The personal puppet collection of Neda Vafayi. Type: string, Size: 25-30 cm.



Figures 5.21: Modern *Mobarak* string puppets²⁶ in the Islamic Republic of Iran.



Figures 5.22: Modern *Mobarak* glove puppets²⁷ in the Islamic Republic of Iran.

²⁶ The personal puppet collection of Tina Abshzadeh. Type: string, Size: 35-40 cm.

²⁷ The personal puppet collection of Tina Abshzadeh. Type: glove, Size: 40 cm.



Figure 5.23: Modern *Mobarak* string puppet²⁸ in the Islamic Republic of Iran.



Figure 5.24: Modern *Mobarak* string puppet²⁹ in the Islamic Republic of Iran.

²⁸ Retrieved from: Topic Tolosa virtual Museum website. Type: string, Size: 15-20 cm.

²⁹ The personal puppet collection of Azadeh Mohamadi. Type: string, Size: 20-25 cm.



Figure 5.25: Modern *Mobarak* string puppet³⁰ in the Islamic Republic of Iran.



Figure 5.26: Modern *Mobarak* string puppet³¹ in the Islamic Republic of Iran.

³⁰ The personal puppet collection of Azadeh Mohamadi. Type: string, Size: 25 cm.

³¹ The personal puppet collection of Abas Beheshti. Type: string, Size: 25 cm.



Figure 5.27: Modern *Mobarak* glove puppet³² in the Islamic Republic of Iran.



Figures 5.28: Modern *Mobarak* string puppet³³ in the Islamic Republic of Iran.

³² The personal puppet collection of Omid Ojaghi. Type: glove, Size: 30-40 cm.

³³ Retrieved from: Iranak website. Type: string, Size: 13*13 cm.



Figures 5.29: Modern *Mobarak* glove puppet³⁴ in the Islamic Republic of Iran.



Figures 5.30: Modern *Mobarak* string puppet³⁵ in the Islamic Republic of Iran.

³⁴ The personal puppet collection of Meysam Yousefi (*Safir* group). Type: glove, Size: 25-30 cm.

³⁵ Retrieved from: Topic Tolosa virtual Museum website. Type: string, Size: 15-20 cm.



Figures 5.31: Modern *Mobarak* string puppet³⁶ in the Islamic Republic of Iran.



Figures 5.32: Modern *Mobarak* string puppet³⁷ in the Islamic Republic of Iran.

³⁶ The personal puppet collection of Saba Aslian. Type: string, Size: 35-55 cm.

³⁷ *The Itinerary of Miss. Tayareh* puppetry by a group of puppet makers. Type: string, Size: cm.



Figures 5.33: Modern *Mobarak* string puppets³⁸ in the Islamic Republic of Iran.



Figure 5.34: Modern *Mobarak* string puppet³⁹ in the Islamic Republic of Iran.

³⁸ The personal puppet collection of Sepideh Dadashpour. Type: string, Size: 35-40 cm.

³⁹ The personal puppet collection of Behnaz Mehdikhah. Type: string, Size:45 cm.



Figures 5.35: Modern *Mobarak* string puppets⁴⁰ in the Islamic Republic of Iran.



Figures 5.36: Modern *Mobarak* glove puppet⁴¹ in the Islamic Republic of Iran.

⁴⁰ The personal puppet collection of Behnaz Mehdikhah. Type: string, Size:25-30 cm.

⁴¹ The personal puppet collection of Reza Bahrami. Type: glove, Size:20-30 cm.



Figures 5.37: Modern *Mobarak* glove puppet⁴² in the Islamic Republic of Iran.



Figure 5.38: Modern *Mobarak* glove puppet⁴³ in the Islamic Republic of Iran.

⁴² The personal puppet collection of Mehdi Nemati Moghadam. Type: glove, Size: length: 40-50 cm, neck diameter: 3-4 cm.

⁴³ The personal puppet collection of Amir Sohrabi. Type: glove, Size: length of fabric: 35-40 cm, length of head: 10-12 cm.



Figures 5.39: Modern *Mobarak* glove puppets⁴⁴ in the Islamic Republic of Iran.



Figures 5.40: Modern *Mobarak* glove puppet⁴⁵ in the Islamic Republic of Iran.

⁴⁴ The personal puppet collection of Abas Najari. Type: glove, Size: 25 cm.

⁴⁵ The personal puppet collection of Marzieh Ashrafian. Type: glove, Size: 20-30 cm.

5.3 Symbolism of black and red colors of *Mobarak* puppet

Both traditional and contemporary *Mobarak* puppets wear red clothes and hat as the main and traditional clothing style and have black skin. Some historians and researchers have different interpretations for the symbolism of these two colors.

According to Soudabeh Fazaeli an author, translator and mythologist in the field of art; *Mobarak* may be viewed as a symbol of *Haji* who is a messenger of spring in Iranian culture. Before the Islamic era, *Haji* was known as *Firouz* or *Haji Firouz* and was related to *Norouzi* rites. Thus, the red worn by *Firouz* is the principle colour of life, fire and blood as well as symbol of the sun (Azimpour, 2010, p. 364).

On the other hand, Fazaeli states that black color can represent the color of soil, which is the primary substance of the earth. Black is the sum of all colors. In the philosophy of mysticism, black is an absolute color. Black absorbs the light and does not restore it, in other words, black holds the light inside itself. Therefore, black symbolizes death but a mystic death that is an introduction to another birth (Azimpour, 2010, p. 364). In ancient Iranian belief, dead people come back with black faces in order to represent new life and renewal of nature (*Haji Firouz* and *Mobarak*) (Ebrahimifard, 2014, p. 25).

The second opinion is by Jafar Payvar who is author and researcher of Iranian theatre. He states that *Mobarak* was inspired by the mythological figure, *Siavash* whose name means a black face man (Azimpour, 2010, p. 364). Hence, the mourning of *Siavashan* is related to the name of *Siavash*. Because according to ancient Iranians; dead people who have black faces come from dead world annually in order to return rain, birth and germination (Payvar, 1999-2000, p. 485, as quoted in Azimpour, 2010, p. 364).

The idea of Mehrdad Bahar the third author is that: *Mobarak*, *Siyah* and *Siavash* in KHSB, RH shows and *Shahnameh* book respectively are symbols of intellectuals who are against the establishment. Moreover, he believes that *Siavash* has black face and red

clothes like *Mobarak* since he brings happiness and gayness of Spring and new birth for nature and all people. The black color reflects the realm of the dead and red color represents the living (Bahar, 1998, as quoted in Aslian, 2015, p. 58).

And finally, Poupak Azimpour the researcher and lecturer of Iranian traditional puppets believes that the black colored face and red colored clothes emphasizes the humor and fervency of *Mobarak* (Azimpour, 2010, p. 367). According to Maryam Nemat Tavousi the researcher, author and lecturer of Iranian theatre the main function of black man's myth is bringing blessing that results in happiness. Hence, black men had historically add funny elements in their characters (Nemat Tavousi, 2004, p. 101).

To summarize these four opinions; overall, red has a variety of meanings such as: origin of nature, fire, blood, sun, matches, mundane man. Furthermore, red is a symbol of enjoyment, excitement and it represents life. However, black color means both death and rebirth. It has all colors inside itself which seem to denote that black can symbolize creation. The combination of black and red is symbolic of life and death as represented in the roles of *Siavash*, *Siyah*, *Haji/Firouz* or *Haji Firouz*.

5.4 Facial and physical features of traditional and modern *Mobarak* puppets

Traditional *Mobarak* puppets indicate an adult person (40-50 years old) (Figures 5.41, A, B, C, D, E, F) and just one string puppet has young age (Figure 5.41, G); while modern puppets (Pahlavi dynasty) portray both a young boy (10-30 years old) (Figures 5.42) and average age (Figures 5.43). Moreover, other modern puppets (Islamic Republic) show a young boy. It is interesting to note that the form and facial expression of modern glove *Mobarak* (Figures 5.44) made by Mehdi Nemati Moghadam looks like a *Boteh Jegheh* (paisley) motif. This is a traditional type of motif that was used in ancient years and even today in the art industry. According to his puppet maker paisley is a symbol of mobility

and dynamism that have a connection with *Mobarak* who is an active and curious character.



Figures 5.41: The faces of traditional *Mobarak* string and glove puppets who have average age (40-50) years old and young age (10-30) years old; in the Qajar dynasty.



Figures 5.42: The faces of modern *Mobarak* string puppets who have young age (10-30) years old in the Pahlavi dynasty.



Figures 5.43: The faces of modern *Mobarak* string puppets who have average age (40-50) years old in the Pahlavi dynasty.



Figures 5.44: The facial features of modern *Mobarak* glove puppet whose expressions of eyebrows and nose look like a paisley; Islamic Republic of Iran.

Some traditional puppets' heads were made simply; as an illustration, (Figures 5.45, A) *Mobarak* has a painted and basic face. At first glance, he seems does not have hat but according to Houshang Javid, the white line around his head to the top was range of his hat that is not red due to not enough time or no need to paint it and puppet maker focused on just performance, dialogues and voice actors. Some modern puppet makers like Zahra Sabri and Fatemeh Abasi remade from that traditional *Mobarak* puppet and also other puppets from Mr. Asghar Ahmadi puppet collection in order to donate them to Topic Museum of *Tolosa* in Spain (Figures 5.46, A).

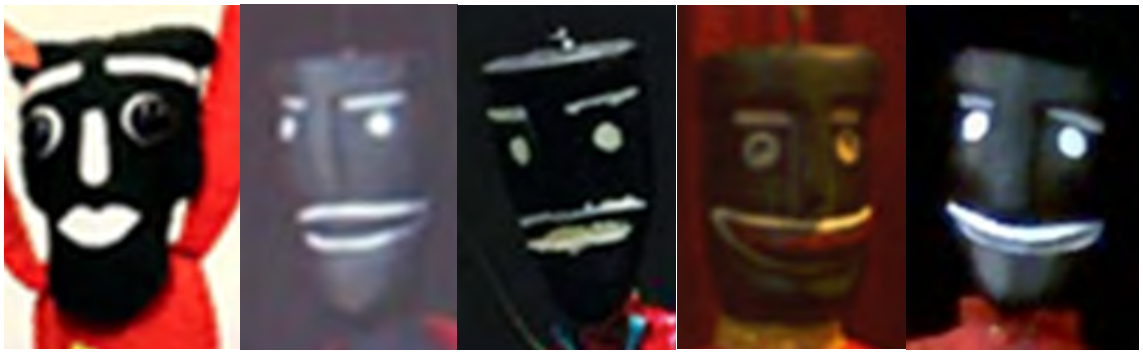
Moreover, other modern puppet makers like Tina Abshzadeh (Figures 5.46, B), Saba Moloudi (Figures 5.46, C), Reza Bahrami (Figures 5.46, D), Neda Vafayi (Figures 5.46, E) and Azadeh Mohamadi (Figures 5.46, F) simply made the head of *Mobarak* puppet like this traditional model. According to Mohammad Asadinezhad the modern puppeteer and puppet maker; the main reason for this inspiration from this traditional *Mobarak* is that the puppets' collection of Mr. Ahmadi that was printed as postcards. Thus, modern puppet makers and theatre students affected the development of visual features of his puppets. Moreover, Mr. Ahmadi taught KHSB and RB to some students like Hossein Rabiyyi and Behnaz Mehdikhah in educational workshops.

However, the puppets' collection of Mr. Khamseyi or Mr. Masha Allah Asadinezhad were not printed as postcards and Mr. Khamseyi did not have any students. Mr. Asadinezhad had a number of students but their puppets were not printed in the bazaar. Another reason is that Mr. Ahmadi had a different idea; for example, he determined that *Mobarak* must be made exactly like this model despite the fact that his opinion did not gain wide acceptance and *Mobarak* or other puppets have been made in different models.

The facial features of traditional *Mobarak* in (Figures 5.45, B) are so abstract and simple that at first sight it seems as though a child had painted the eyebrows, eyes and mouth. This simplicity and abstraction in facial features are seen in some modern faces as well (Figures 5.47).



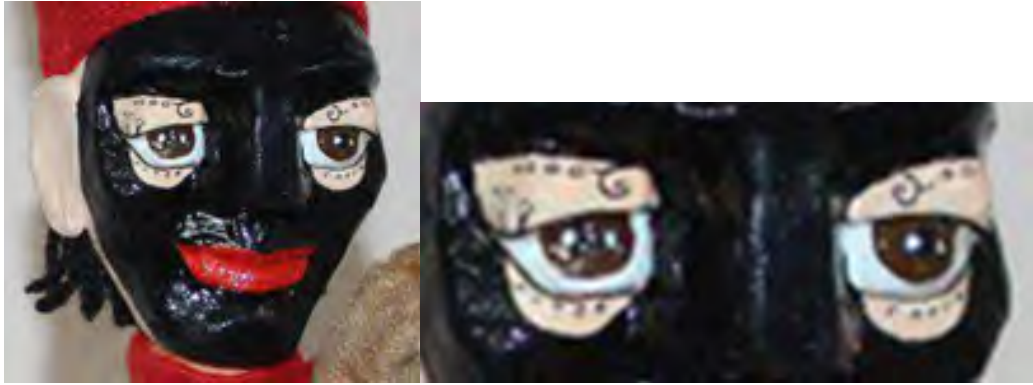
Figures 5.45: Traditional *Mobarak* string and glove puppets who have simple facial features in the Qajar dynasty.



Figures 5.46: Modern *Mobarak* string and glove puppets who have simple facial features like traditional *Mobarak* string puppet made by Mr. Asghar Ahmadi; Islamic Republic of Iran.



Figures 5.47: The simple facial features of modern *Mobarak* string puppets in the Islamic Republic of Iran.



Figures 5.48: The facial features of modern *Mobarak* glove puppet with decorative eyes in the Islamic Republic of Iran.

A modern *Mobarak* glove puppet made by Mehdi Shafiyi has decorative brown eyes and even the eyes' pupil and reflection of light on his eyes are so real and obvious. There are curved lines and small dots for his eyelashes and served to beautify the eyes (Figures 5.48).

There is a difference in comparison to traditional puppets that do not have hair and neck but some modern puppets may have a neck with curly or straight hair, or even heads without hair. Furthermore, two traditional string puppets and one glove puppet have fingers (Figures 5.49). Also, just one string modern (Pahlavi dynasty) puppet does not have fingers (Figures 5.50, A) and another one has oval hands (Figures 5.50, B) among other two puppets that have fingers (Figures 5.50, C). This is in contrast with other modern (Islamic Republic) glove puppets that have no fingers at all. Most modern string puppets have oval hands without fingers or have thumbs with oval shaped fingers.



Figures 5.49: Traditional *Mobarak* string and glove puppets who have fingers in the Qajar dynasty.



Figures 5.50: Different types of hand and fingers in modern *Mobarak* string puppets in the Pahlavi dynasty.

5.5 The main characteristic features of *Mobarak* puppet

Sultan Salim puppet one of the main characters of KHSB and RB does not have dramatic structure because he has not the opposing character. It seems that the gradual progress in performing KHSB and RB indicates the necessity of formation one opposing character for Sultan Salim. A character who engages with him which leads to a dramatic challenge. In the court as a location (show) often for this purpose, the king may be pitched against other submissive royal family members. The choice of character that plays this marginalized role within the court is the clown who has become the main character of KHSB and RB. Probably, *Mobarak* as a clown and servant emerged and developed, as structural changes were introduced to the story; and it is possible that they were influenced by other forms of theatre and dramatic shows of the same era.

The notable point of this character is his combination two distinct relationships in his social position in order to become a unique model among Iranian dramatic clowns. He is

a servant who has comic functions in the court of Shah Salim (Masoudi, 2016, p. 189). Being a servant puts him in a relationship between valet and master; and being a clown puts him in a relationship between king and clown. *Mobarak* has two spaces; one internal space for the relationship between king and clown and the other one external space for the relationship between servant and master. These two spaces provide possibility of exposure within two social groups for *Mobarak* as a clown and also give him the choice between two critical approaches (Masoudi, 2016, p. 190). *Mobarak* is a servant who reveals the secrets of his master with his stupidity and wisdom (Sedigh, 2004, p. 46 as quoted in Masoudi, 2016, p. 192) and also with ignorance and sleight in order to inform people about the former's cunning nature and vileness (Keshavarzi, 2010, p. 14).

The action of *Mobarak* is in both cleverness and trickiness or stupor of rebellion and violation because he has similar aims to create humor and inform others; however he does it through disorder and dislike rules of conduct (Masoudi, 2016, p. 192). The features of *Siyah* character in KHSB and RB like abundant mobility, disobedience, roguery and nasty precision is definitely reflected in *Mobarak* (Beyzayi, 2004, p. 171 as quoted in Masoudi, 2016, p. 193).

The pivotal, protagonist and dynamic role of KHSB and RB are represented by the smart character of *Mobarak* whose dialogues are often improvised throughout the show (Taghian, 1991, p. 101, as quoted in Agha Abasi, 2010, p. 200). The other names of *Mobarak* are: *Almas*, *Zomorod*, *Yaghout*, *Khojasteh*, *Besharat* and *Tabarak* (Taghian, 1991, pp. 137-138, as quoted in Agha Abasi, 2010, p. 200). The name of the puppet (Figure 5.51) is *Almas* who is *Mobarak's* brother in some stories; also, he plays *Mobarak's* role (Hemati, 1995, p. 122 as quoted in Azimpour, 2010, p. 230). *Besharat* is the name of *Mobarak's* brother (Figure 5.52) who comes to stage to help *Mobarak* whenever he gets into trouble. It is rare that these two brothers become love rivals but if it happens; the competition is solved in an amicable manner and *Besharat* gives up in

favor of his brother (Sedigh, 2004, p. 45 as quoted in Azimpour, 2010, p. 234). Moreover, another brother's name of *Mobarak* is *Firouz* who sometimes plays *Mobarak's* role too (Figure 5.53). Thus, this single puppet could play different roles as *Mobarak* or *Mobarak's* family members.



Figure 5.51: Traditional *Almas* or *Mobarak* string puppet in the Qajar dynasty.



Figure 5.52: Traditional *Besharat* or *Mobarak* string puppet in the Qajar dynasty.



Figure 5.53: Traditional *Firouz* or *Mobarak* string puppet in the Qajar dynasty.

The most important humorous feature in *Mobarak* is his rebellion which which forms his communicational essence. This is divided into 3 types based on storied and executive structure: 1) vocal rebellion, 2) social rebellion and 3) storied rebellion (Masoudi, 2016, p. 194).

5.5.1 Vocal rebellion

Mobarak is a coquettish and punctilious puppet with special language both in tune and speech, he is a funny and critical character in KHSHB and RB (Azimpour, 2010, p. 367). He ignores logical arguments or reasoning. *Mobarak* has his own special dialogues and uses reverse language; it means that he permutes the words or letters (Azimpour, 2010, p. 368). He understands a contrary conclusion from advice, ridicules others and also recognizes the plan of hypocrites (Gharibpour, 1981, p. 28, as quoted in Agha Abasi, 2010, p. 200). *Mobarak* has explicit and impolite speech. The function and usage of *Safir*⁴⁶

⁴⁶ *Safir* is common in traditional puppet shows in the world

is caused that the vocal communication of *Morshed* with *Mobarak* and other puppets obeys a special style in which *Morshed* repeats portions of obscure speech for the audience. This repetition in *Morshed* and *Mobarak* gives plenty of opportunity for the vocal rebellions of *Mobarak* who uses this semantic ambiguity to cross boundaries of politeness and morality (Masoudi, 2016, p. 194). This transition originates from the social affiliation of *Mobarak* to folk culture that relates to *Morshed* and the Sultan; creating libelous and vulgar irony; and related to *Tayareh* (a girl who *Mobarak* loves) creating lustful irony (Masoudi, 2016, pp. 194-195).

Mobarak in the form of speech with *Safir* impinges from the current language order and through precision and vulgarity achieves rebellion in speech (Masoudi, 2016, p. 195). *Mobarak* is an ebullient and active person who creates plight or often gets into trouble. Hence, he gets injured because of his rude behavior and sense of adventure. The features of his role include the precision in expression, making mistakes in performance and power of repartee in order to make audiences laugh. From ancient times until today, this formula for his character has been consistently repeated (Keshavarzi, 2010, p. 14).

According to Mehdi Nemati Moghadam the modern puppet maker, *Mobarak* is a steward, majordomo and slave who supervises the chefs' and stables' affairs and he does some tasks in traditional and rich families or in the kings' court.

5.5.2 Social rebellion

Mobarak is a clownish servant in the court; he has unknown social, locative and time dependency that reveals his folk nature. *Mobarak* as a marginalised servant attacks the two dominant social systems and ridicules them with rebellion. The first system is a social system inside the booth with centeredness of king. *Mobarak* satirizes the relationships between court and king with a mocking approach and rebounds on power-centered system

of the kingship. Converting him to the main character and gradual removal of king from puppet show is an obvious sign of *Mobarak's* rebellion against the kingship system inside the booth. *Mobarak* also rebels against the social system outside the booth through *Morshed* who, as its representative also has a rebellious behavior. *Morshed* as one who provides guidance and direction is the symbol of wisdom and logic; and *Mobarak* is the unreasonable insurgent who goes against all current rules. This rebellion against dominant thought indicates the humorous and paradoxical *Mobarak* as fool or wise character (Masoudi, 2016, p. 195).

5.5.3 Storied rebellion

Mobarak either creates new stories in the main story of puppetry or changes the process of the story completely. His skills for storied rebellion are as follows: new action and incident, thematic ideas and sudden decisions that create independent dramatic parts during the show in turn causing central parts of the story to be changed. The comic rebellions of *Mobarak* from any verbal, behavioral and emotional encounter create new and humorous stories that ridicules and critics a character, a behavior or a position. These types of rebellion represent the wit and audacity of *Mobarak* in contrast to other puppets like *Arbab* in *Siyah Bazi* or *Foroushandeh* in *Baghal Bazi*. The rebellion of *Mobarak* against everyone like king, *Morshed* or sweeper expands the dimensions of his comic function and it is caused to come close to modern models that destroy or contradict social classifications (Masoudi, 2016, p. 196).

Iran and Ottoman had a close and conflicted relationship in the Safavid dynasty. Thus, puppeteers performed some political puppet shows about the Ottoman dynasty. The most prominent of these puppet shows was the story of King Salim (Shah Salim) that was perhaps shown at times to ridicule him and at times to commemorate him. After that, it

became one of the greatest puppet shows in the Qajar and Pahlavi dynasties (Beyzayi, 2015, p. 96).

5.5.4 The social and political roles of modern and traditional *Mobarak* puppet

In the Qajar dynasty (1795-1925) and the early of Pahlavi dynasty (1925-1978), some puppeteers wore military clothes like Europeans especially the English and moved the puppets and talked like them. Performers wanted to hint that these conspiracies are by foreigners (Beyzayi, 2006, p. 98 as quoted in Azimpour, 2010, p. 372). The entrance of political issues to KSHSB and RB indicate that these shows were a reflection of the political problems particularly the interference of foreign countries like England and Russia on the local governmental system (Azimpour, 2010, p. 372). Therefore, traditional *Mobarak* as political figure and symbolic role beside his funny and comic character was one of those puppets who had critical voice and ridiculed the governing of kings, royal families and officials indirectly and humorously.

As a result, the kings and authorities of country in the Qajar dynasty and the early of Pahlavi dynasty became angry. Hence, a regal bill approved by parliament that Iranian theatre including KSHSB, RB, *Siyah Bazi*, *Baghal Bazi* and other similar shows must be banned or such disagreeable parts of the shows have to be deleted. The only way to earn money for traditional puppeteers was to perform a puppetry; so they were forced to obey this rule and did not talk about the political situation subsequently. Thus, KSHSB and RB tended to perform with entertaining and funny subjects.

The context of such stories were usually about social issues (like marriage, family, economic and cultural problems), environmental issues (like heavy traffic, air/water/sound pollution) also funny and romantic subjects instead of political matters in modern era (1978 till present). Hence, since then *Mobarak* and other puppets seldom play

any political role and *Mobarak* is no longer as critical as he used to. He has a limited, restricted and conservative character who must follow the new rules.

5.6 Analyzing how political character of traditional *Mobarak* puppets contribute to visual aspects

As previously mentioned about political character of *Mobarak* who sometimes played a different role in order to criticize the political situation of Qajar dynasty; hence his characteristic features were presented through visual aspects. For example, a string *Mobarak* puppet (Figures 5.54) made by Asghar Ahmadi during the Qajar dynasty has specific clothing style and colors in comparison with other puppets. He has orange decorative hat with a round official sign on it. Also, he wears a blue military waistcoat with long sleeves on his red shirt. There is a white oblique strip, a golden medal hung around his neck and a black belt with silver buckle. His red pants has white vertical stripes on both sides like an uniform suit and he wears golden shoes that emphasizes his political role very much.



Figures 5.54: Traditional *Mobarak* string puppet as a politic character of KHSB in the Qajar dynasty.

Furthermore, another string *Mobarak* puppet (Figures 5.55) made by the same puppet maker has a round golden sign on his hat. He wears a long, orange front coat with standing collar and decorative golden stripes on chest, cuffs and margins. Also, *Mobarak* has a light blue pants with orange stripes on trouser legs. His facial features with big mustache shows a serious and soulless man like a political character. Sometimes, this puppet plays *Mobarak's* brother as *Firouz* based on story of puppetry.



Figures 5.55: Traditional *Firouz* or *Mobarak* string puppet as a political character of KHSB in the Qajar dynasty.

In figures 5.56, *Mobarak* string puppet wears colorful plaid shirt on long patterned blouse with two buttons and striated tight pants in light brown color. Overall, his clothes look like a foreign man who has masculine face with thick beard and mustache. This puppet plays *Mobarak's* brother as *Almas* in some puppet shows as well. In addition, there is another *Mobarak* string puppet (Figures 5.57) who wears light blue uniform clothes with decorative orange hat. His long blouse with standing collar has embellished on chest like western motifs and also he has leathery orange shoes. Orange and blue are complementary colors that have contrast with his black face and represent a military uniform visually. These puppets are in personal puppets' collection of Mr. Asghar Ahmadi too.



Figures 5.56: Traditional *Almas* or *Mobarak* string puppet as a political character of KHSBH in the Qajar dynasty.



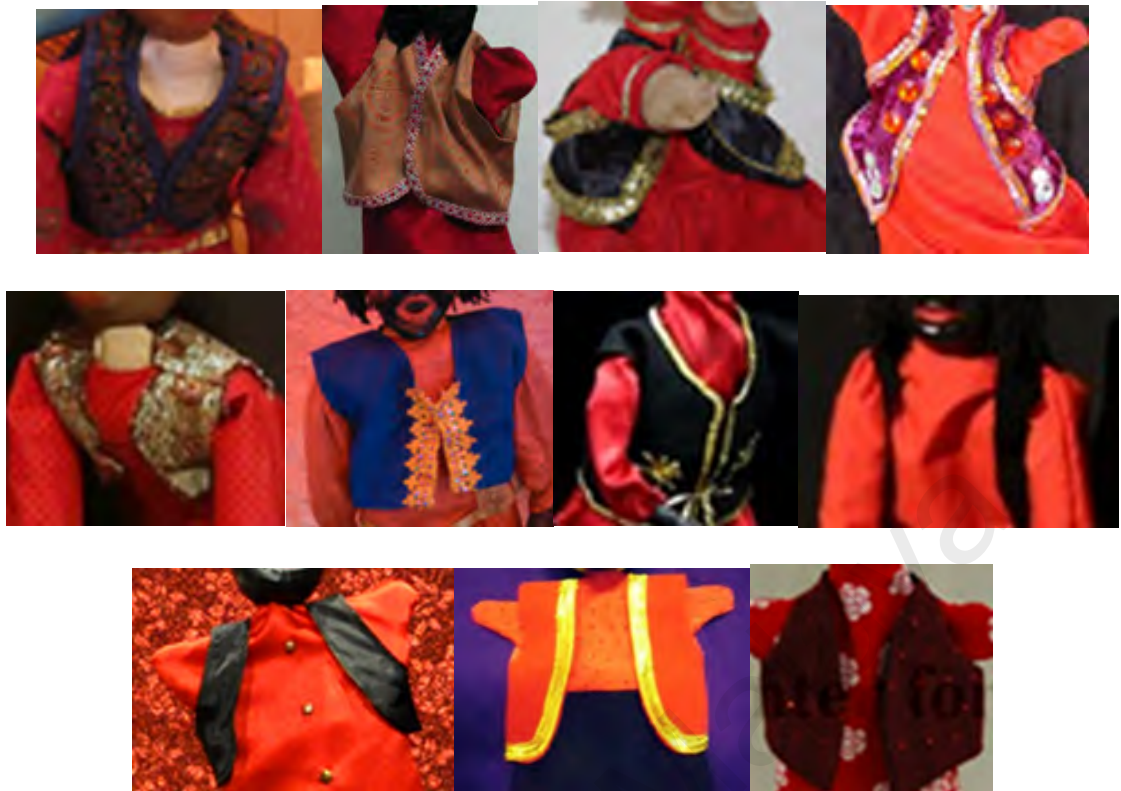
Figures 5.57: Traditional *Besharat* or *Mobarak* string puppet as a political character of KHSBH in the Qajar dynasty.

To summarize, puppet makers tried to maintain the main colors (black and red) and humorous character of *Mobarak* traditional puppets despite of his political roles in some puppet shows. Hence, they just added a few visual items and other colors to make

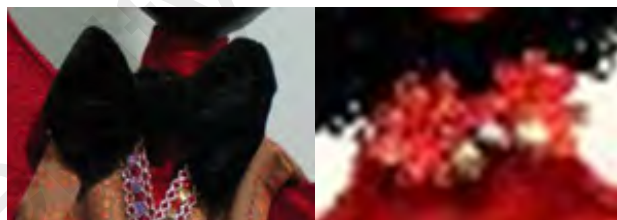
Mobarak who should criticize the political issues during the Qajar dynasty. Puppeteers and puppet makers wanted to show political character along with funny and happy personality of *Mobarak*.

5.7 Analyzing how social character of modern *Mobarak* puppets contribute to visual aspects

According to what was said, the comic character of *Mobarak* who played political role changed to social character with the same main characteristic features from modern era (the Pahlavi dynasty and Islamic Republic of Iran) till today. Hence, the visual aspects of modern *Mobarak* convert based on context of new stories and different roles. For instance, some puppet makers make variety of colorful and decorative waistcoats for *Mobarak* who may be the groom, lover or king's son roles in puppet shows (Figures 5.58). It is a usual point that they are affected from that traditional style of wearing clothes along with the clothes' style of some men who wear different waistcoats in the modern era. Also, two modern glove *Mobarak* puppets have bow tie for the same roles (Figures 5.59). According to Samira Yazdanpazhouh, a modern puppet maker, the reason for making a bow tie for his puppet, is that *Mobarak* marries *Miss. Tayareh* in the story of her puppetry. Hence, the bow tie is one of the decorative features of his clothes. In addition, Tina Abeshzadeh the puppet maker of *Mobarak* with a red bow tie mentioned that the form of this bow tie represents the kind and happy character of *Mobarak* and it symbolizes the spring as well.



Figures 5.58: Modern *Mobarak* string and glove puppets with different decorative waistcoats in the Islamic Republic of Iran.



Figures 5.59: Modern *Mobarak* glove puppets with bow tie in the Islamic Republic of Iran.

In addition, some modern *Mobarak* puppets have decorative shoes (Figures 5.60). The notable point is that some modern puppets (Figures 5.60, B, D, F, H, I, J, M) still wear traditional shoes (*Charough*, *Saghari* and *Giveh*) as they were used in the Qajar dynasty. Other modern shoes have similarity with men's shoes in the modern era. In figures 5.60, C, G, K; the decorative shoes of modern *Mobarak* seem to show children's shoes as

cartoonish and cute. This creative choice is because of his childish and funny character as a boy who is naughty and laughing role based on a new story.



Figures 5.60: Modern *Mobarak* string puppets with traditional, modern and decorative shoes in the Islamic Republic of Iran.

Some modern *Mobarak* puppets have different types of collars (Figures 5.61) and other ones have simple collar similar to the traditional puppets. Undoubtedly, the shape of these collars in modern puppets is similar to new ones of men's clothes in the modern era. Furthermore, the shape of collars in each *Mobarak* puppet indicates his special role as social character in different stories. For example, *Mobarak* wants to show his fashionable

clothes that has modern collar (Figures 5.61, A to F) as a young boy who is going to marry the king's daughter. Also, he has turtleneck clothes because his role is one of a cold-blooded boy who feels cold most of the time or a selfish boy who shows off his clothes and collar to a girl based on new stories (Figures 5.61, G to L).

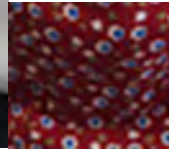
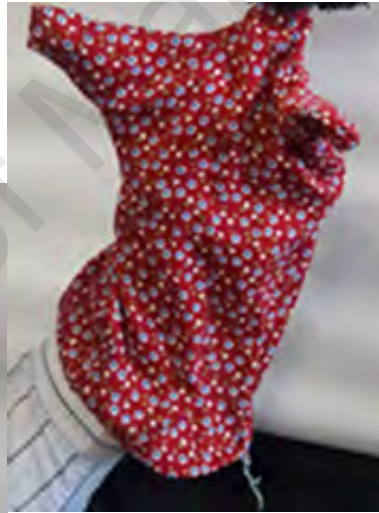
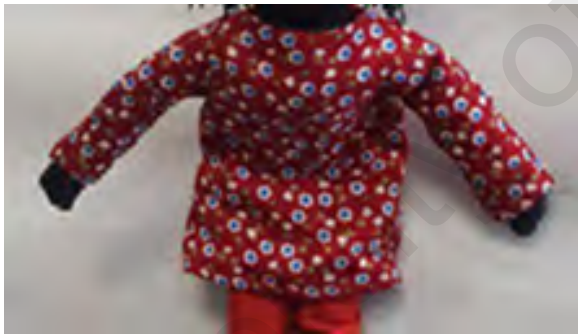
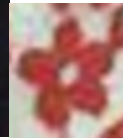


Figures 5.61: The different types of collar in modern *Mobarak* string and glove puppets in the Islamic Republic of Iran.

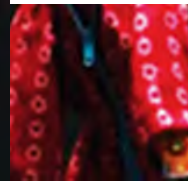
Some modern *Mobarak* string and glove puppets have patterned clothes (Figures 5.62). These flowers represent the vernal, succulent and happy character of *Mobarak* as messenger of spring for Iranian new year in some stories. Moreover, paisley motif is one of the *Zoroastrianism* symbols that looks like a bent cedar (*Sarv* a type of tree) in Iranian tradition and culture. This Iranian tree has bent because of humility and modesty of Iranians from ancient times till today (Paisley, n.d). Therefore, the shape of paisley is

similar to *Mobarak's* character who sometimes bends because of shyness, obeying or respecting in front of others.





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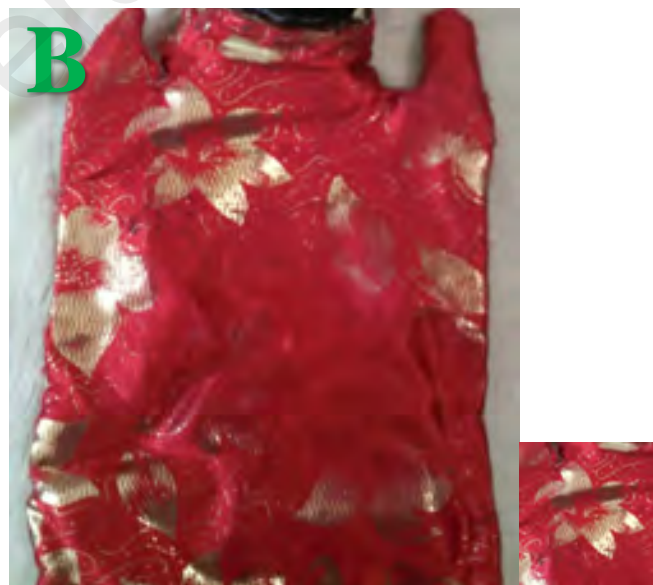
Figures 5.62: Flower, paisley and dotted motifs on clothes' fabric of modern *Mobarak* glove and string puppets in the Islamic Republic of Iran.

Also, Tina Abeshzadeh mentions that the flower design on the hat and clothes of *Mobarak* glove and string puppets is a symbol of spring and freshness and it totally accommodates with his character as the messenger of spring and Iranian New Year (Figures 5.63).



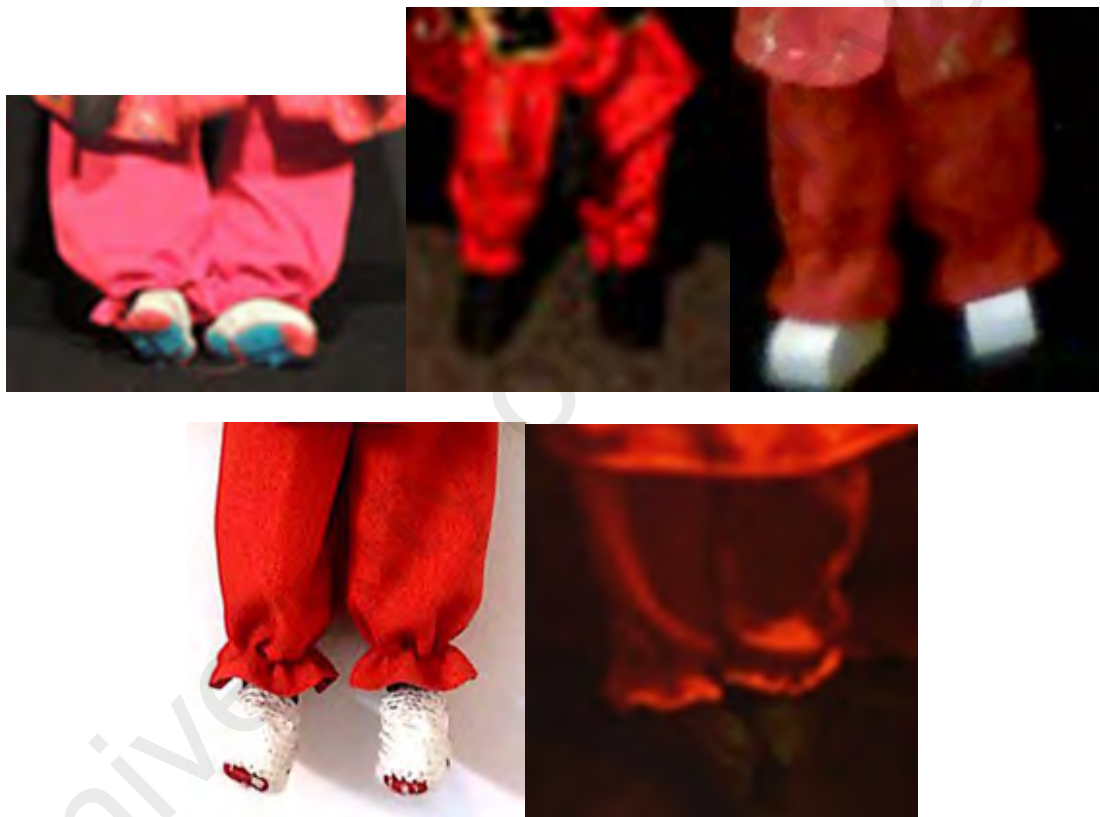
Figures 5.63: Flower motif on hat and clothes' fabric of modern *Mobarak* string and glove puppets in the Islamic Republic of Iran.

Among traditional puppets just one string puppet (Figures 5.64, A) and one glove puppet have floral clothes (Figures 5.64, B). According to Houshang Javid, the material of patterned clothes of *Mobarak* in (Figures 5.64, A) is as same as royal blacks servants during ancient times. Also, he has a blue zip in front of his *Ghaba*. According to Hossein Rabiyyi and Mohammad Asadinezhad who are modern puppeteers and puppet makers; zip was not used in the Qajar dynasty and it was added in the Pahlavi dynasty in order to repair or decorate the puppet.

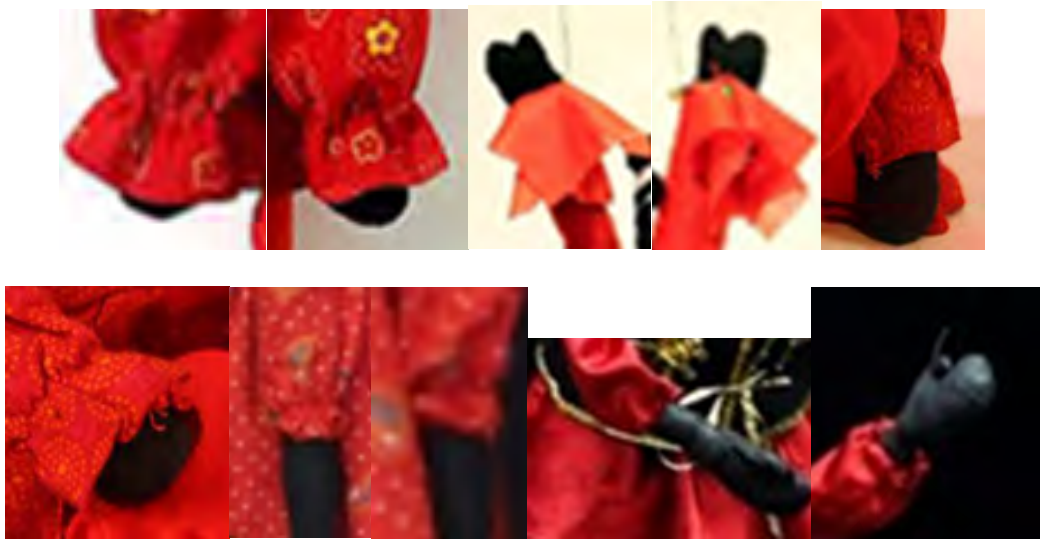


Figures 5.64: Flower design on clothes' fabric of traditional *Mobarak* string and glove puppets in the Qajar dynasty.

A significant development of making clothes can be identified in some modern puppets who have loose and crimping pants (Figures 5.65) and cuffs (Figures 5.66). This is in contrast with all traditional puppets that have basic and simple pants and sleeves. According to their modern puppet makers this type of decorative designing for pants and cuffs emphasizes the funny and active character of *Mobarak* very well. Usually, this kind of pants and cuffs are used for children's clothes that represent *Mobarak* as a humorous character who has a childish behavior.



Figures 5.65: Modern *Mobarak* string puppets who wear loose and crimping pants in the Islamic Republic of Iran.



Figures 5.66: Modern *Mobarak* string puppets who wear loose and crimping cuffs in the Islamic Republic of Iran.

In sum, modern puppeteers have taken more liberty to decorate and accessorize their puppets according to their own tastes and preferences. There are developmental and innovational process based on visual features from traditional to modern puppets. They inspire and imitate from traditional models as long as they do not conflict with the traditional symbolism of the puppet, which means that the dominant colors remain red and black. Some similarities between traditional and modern puppets are related to conservative puppet makers who believe that *Mobarak* must be made the same as the traditional models. Making decorative waistcoat, bow tie, shoes and creating different types and shapes of collar, pants and cuffs for modern *Mobarak* puppets highlight the developed version of the traditional puppets that tended to have simple clothes. Also, these visual items represent the social and happy character of *Mobarak* beautifully. However, both traditional and modern puppets continue to symbolically represent *Siavash*, *Siyah* and *Haji Firouz*.

In addition, *Mobarak* embodies a principle that even a traditional character can represent the Iranian modern model of modernization through visual elements. *Mobarak* has the ability to play different roles along with reflecting traditional and modern values both in

behavior and appearance. Hence, *Mobarak* is such a fascinating character for KHSHB and RB in the modern and contemporary eras.

Through analyzing all the unique features of different *Mobarak* puppets; they embody traditional values associated with the character and also those values reflecting *Mobarak* as a symbol of modernity. The traditional values that are related to both traditional and modern *Mobarak* puppets are as follows: The comic character of *Mobarak* who is able to see the humorous side of life and always laugh in every situation. On the other hand, he has the adaptability to be positive and optimistic against problems. Moreover, *Mobarak* is the symbol of happiness, cheerfulness and freshness; thus, he is always celebrating the gift of life and nature. Also, *Mobarak* has an active, energetic and lively character who maintains a hard working life.

Mobarak is also a symbol of the continual modernization of Iranian society. *Mobarak* is able to reinvent himself as a symbol of life and death. Namely, he indicates a rebirth after winter and the arrival of a new season of spring that starts the Iranian New Year too. Therefore, *Mobarak* reminds the Iranian people of this never-ending life cycle. The flexible character of *Mobarak* enables him to play updated roles for new stories as a symbol of modernity in puppetry.

Furthermore, the design, color, form and shape of *Mobarak's* clothes (visual aspects) are based on clothing style in each historical period. *Mobarak* has also expressed the people's opinions about social and political issues to the king's court or governmental system indirectly and humorously from traditional era (Qajar dynasty) till modern eras (Pahlavi dynasty and Islamic Republic of Iran). Thus, *Mobarak* is a representative of the lower and middle classes and a symbol of courage and resistance against the higher classes both in traditional era (Qajar dynasty) and modern eras (Pahlavi dynasty and Islamic Republic of Iran).

CHAPTER 6: CONCLUSION

The present research of KSHB (string puppet) and RB (glove puppet) puppet shows an important part of Iranian culture through the analysis of historical data to investigate why KSHB and RB still remain in people's minds and in their cultural memory. *Mobarak* has been chosen as the main and popular character for his ability to symbolize both the traditional and modern values of Iranian society from ancient time till today.

According to my research, the function and usage of KSHB and RB in the Qajar dynasty went through a process of change to criticize the government and raised prevailing political issues. For instance, 2 new puppets as *Vaziraneh Mokhtareh Rous va Ingilis* (Minister Plenipotentiary of Russia and England) are added to the box of KSHB in order to play a different roles in stories. This shows us that KSHB and RB was not only used as a form of entertainment and education or tradition, but was also a form of political commentary during the Qajar dynasty. Moreover, this politic aspect of KSHB and RB was also seen in the early Pahlavi dynasty even though they were subsequently censored due to governmental intervention.

Today, both the entertaining and educational functions remain the primary purposes of puppet shows in festivals, exhibitions, ceremonies with different occasions, institutions, schools and kindergartens. Teachers and lecturers use these educational stories to teach children as well as enable creative innovations in the field of puppet theatre.

Research has shown that the IPT continues to develop in fields of puppet-making process, methods of performance and content of stories. Fortunately, most puppeteers, puppet makers and directors like Behrouz Gharibpour, Hossein Rabiyyi, Fahimeh Mirza Hosseyni and her sisters, Behnaz Mehdikhah, Zahra Sabri and many other theatre artists have performed variety of puppet shows in different international puppet festivals in Iran and

other countries. This research has also shown interesting results regarding to study about clothing style in three historical periods (Qajar, Pahlavi and Islamic Republic of Iran). While, the majority of puppet making process is based on puppet makers' interests and ideas; the analysis has demonstrated that these puppeteers have adapted the design and style of clothes of each era when designing the costume for *Mobarak*. *Mobarak's* costume has undergone a process of subtle transformations that reflect the clothing trends and garment style while retaining the symbolic colours of black and red. Hence, he symbolizes the continuous innovation in Iranian traditional puppet theatre.

Lastly, the analysis of the social and political characters of *Mobarak* puppet according to visual aspects shows that his overall appearance has also gone through slight changes based on his role in traditional and modern eras. The basic red and black colours have been related to traditional symbolism of the characters of *Siyah*, *Siavash* and *Haji Firouz*. All three of these figures are historical figures have significance in the culture and history of Iran because they symbolize the continual rejuvenation and rebirth of Iranian society. Therefore, *Mobarak's* identification with them through the symbolic colour combination of black and red emphasizes his role as the voice of hope that lends optimism and courage.

This study has also shown that in both the traditional and modern eras, he has also taken on the additional role as the voice of resistance against repressive governments. Hence, it is hoped that this research shows how important the practice of Iranian puppetry has been to Iranian society. Its significance as a form of theatre should be introduced to people around the world. The old puppeteers, puppet makers and theatre artists must be encouraged and supported by the government to transfer or teach their experiences and knowledge to the next generations. Even, commemorative ceremonies should be held by theatrical society for unknown artists who passed away so that no one forgets their valuable and honorable works.

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