

Film: *Moloud Khān* (The Panegyrist)

Filmed and Directed by Iradj Esmailpour Ghucahnai

Filmed in spring of 2007 (1386 SH)

URLs:

Moloud Khān #1; part1; URL: <https://www.youtube.com/watch?v=dQNqmjxLo5s>

Moloud Khān #1; part2; URL: <https://www.youtube.com/watch?v=SFuYQ4nRAj8>

Moloud Khān #2; part1; URL: <https://www.youtube.com/watch?v=5XS-oKJoDc4>

Moloud Khān #2; part2; URL: <https://www.youtube.com/watch?v=S4PZE9u0on8>

Moloud Khān #2; part3; URL: <https://www.youtube.com/watch?v=BPBmoi15b-E>

Note: All of the songs being sung by the pnygerists in the films or interviews are chosen by themselves and mostly accidentally. I understand the relation between these poems and the dream culture of the region, initially after undertaking a much deeper study on this theme. Then these poems should be considered as a set of data whose content is more important for the people who sing it than the filmmaker who at the time of filmmaking was totally unaware of the hidden relation between these issues.

Descriptions on the Scenes:

Moloud khān #2 مولود خوان (Panegerist) Part1

URL: <https://www.youtube.com/watch?v=5XS-oKJoDc4>

Filmed in spring of 2007 (1386 SH)

Under-titled

Moloud Khān #2; part1; Scene 1:

Min: 00:00"-00:32"



The same Sufi of the scene 11 of *Moloud Khān #1*, part 1, is now reciting a Surah of Quran named elephant (*Surah al-Fil*) (105:1-5). This Surah refers to an army of little birds (*abābil*) who win over the big elephant-riding army of *Abrahe*, the king of Yemen. The way that he recites Quran was very impressive and different from the usual ways of recitation that one usually hears in Sanandaj; however, the conceptual play in which the smallest and the biggest [which is portrayed here by the fight of two armies of *abābil* and elephants] come into comparison is one of the most favorite forms of narratives. In *Mireco77*, khalife *Mousā* hints to this very chapter of Quran.

Moloud Khān #2; part1; Scene 2:

Min: 00:33"-01:36"



Shams-i Qosheyrī, the composer of *Mouloudi-nāme* (panegyric) had trouble while he was writing *mirājnāme* (the book of [heavenly] ascension). It was because of *Burāq* (horse-like mount of the prophet). *Burāq*, as a word, hardly came in rhyme with the rest of the work. One night he saw in his dream the prophet riding on the back of *Burāq* in the mountain of *Ābidar* (mountains around Sanandaj) on his way to this mountain. He woke up from his dream and writes: “*ghazā ou shou Hosni itifāgh, dīm la khau hazrat wa sowārī Borāq...*”

Then these verses of *Mouloudi-nāme* are inculcated by a dream of prophet. There is a full description on these special verses in addendum #3 of the next appendix and in my interview with *kā Ali*. Here and in this scene *Seyed Zāhid* is reciting these very verses from *Mi'rājnāme*:

*Incidentally, I saw of the good luck in that very night
His holiness riding on the back of Burāq
Buraq, what a Buraq? It means barq-ro (speedy like lightning)
How should I explain it? With a speed of the running water
Mount of the land and bird of the air
It is as if it cannot cast in itself when(?)
I swear to the esteem of his never-ending quintessence (God)
The air was full of its wings whenever it started to fly*

*It is so quick and fast in its running speed
that as soon as you raise your head, you cannot see it anymore*

...

*This was its characteristics that I saw with a great enthusiasm
I do not lie, swear to the owner of Burāq....” (Shams: 64,65)*

And he ends his chant by saying

"له بيت الموقه ده س تا ئرش اكبر"
"صله وات له سه ر روله ی پی قمبر"

*“From Jerusalem till the biggest throne [of Allah]
Ṣalawāt [greeting] to the sons of the prophet.”*

Jerusalem was the first station of Mohammad in his nightly ascension. His first rout was his journey from Mecca to Jerusalem. From Jerusalem, it is supposed that he has ascended up to ‘Arsh-i Akbar or the biggest throne.

Moloud Khān #2; part1; Scene 3:

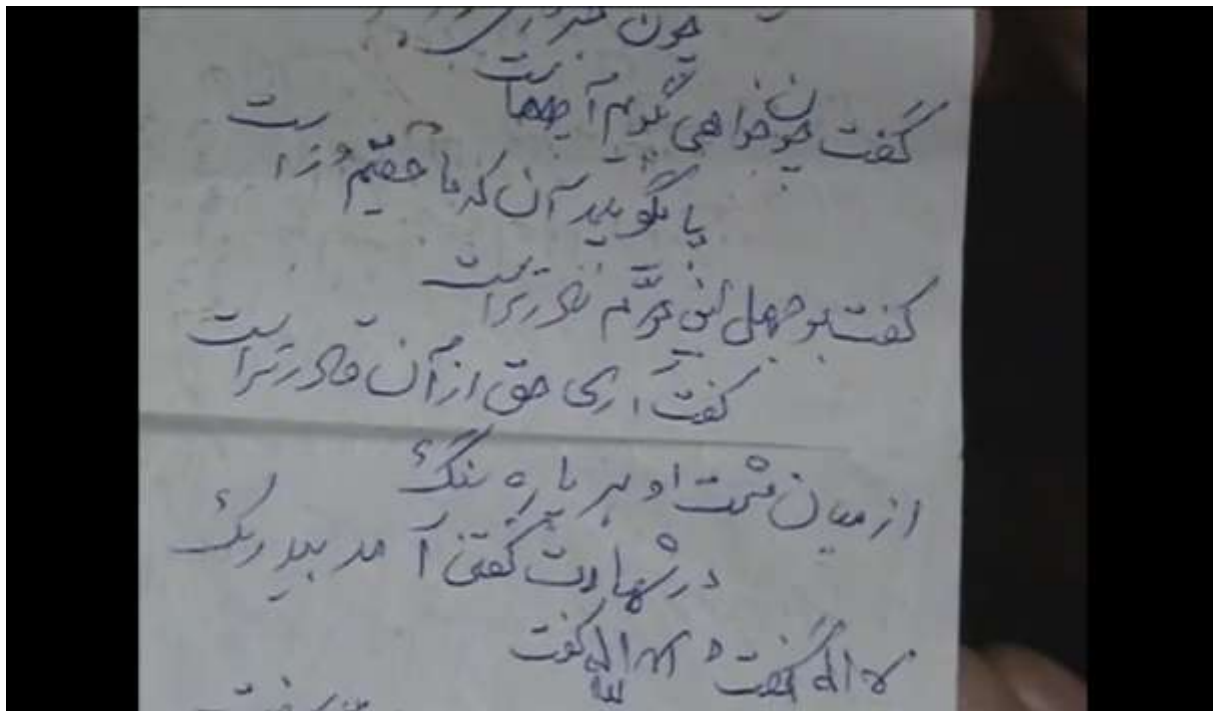
Min: 01:36”-02:33”



Three interviews about the dream of prophet: A sheikh who said that some dreams should not be shared in the public; an old woman who remembers him in anthropometrical measures [as she explained his appearance in the next few scenes of the film]; and finally a man who strangely said that he had neither saw Mohammad in his dream nor heard from someone else who had seen him in a dream! The answer of this man is the most unusual and singular answer that I have received in course of the years of my study on dream culture in Kurdistan in which visiting the prophet in a dream is the most favorite and discussable occurrence: a testimony which assures them that they are still belonging to his people (*ommat-i peyghambar* امت پیغمبر) and he lives among them.

Moloud Khān #2; part1; Scene 4:

Min: 02:33”- 03:30”



In this footage, *Seyed Zāhid Ibrāhimī* recites a poem of Rumi which he sings between the episodes of *moloudi* ceremonies. He repeats it again at his home to explain to me the origin of all miracles, *karāmāt* or '*khawāreqs*'. The poem is about one of the miracles of Mohammad in which a stone started to talk with the unbelievers:

سنگها اندر کف بوجهل بود
گفت ای احمد بگو این چیست زود
گر رسولی چیست در مشت من نهان
چون خبر داری ز راز آسمان
گفت چون خواهی بگویم آن چه هست
یا بگویند آن که ما حقیق و راست
گفت بوجهل این دوم نادر ترست
گفت آری حق از آن قادر ترست
از میان مشت او هر پاره سنگ
در شهادت گفتن آمد بی درنگ

...

The stones were in the hand of Bou-Jahl (A close relative of Mohammad who is famous because of the denials that he proposed against his prophethood.)

“Oh, Ahmad [nickname of Mohammad], Tell what is in my hand?” Asked Bou-Jahl,

*“If you are aware of the [hidden] secrets of the heaven,
Tell me of what I have hidden in my hand!”*

“I will say!” Answered [Mohammad]; “If you are wishing so!

But they can also say that “we” are righteous and ḥaq (truthful, truth, God)!”

“Yes!” Answered Bou-Jahl; “This second one is much harder!”

“Yes!” Answered [Mohammad]; “but ḥaq [= Allah] is much more powerful than this!”

And suddenly every part of the stones

Start to give witness (shahādāt شهادت)!

(Masnavī, Rumi, vol. I, part 106, The Miracle of Mohammad in Bringing the Stones to Talk Hiding in the Hand of Bou-Jahl)

....

Seyed Zāhid’s focus on this poem reveals the deep relation that exists between miracles of the prophets (A stone that started to speak with the prophet or in the story of the mourning column, a wooden column that moaned after Mohammad whose account we will read in the next passages), The karāmāt of sheikhs, ‘khawāreq’ of derwishes from one side and jomoud جمود and jamādāt جمادات ([lit.] solids and solidity) from the other side. Rumi writes in some other place:

سنگ با تو در سخن آمد شهیر

کز برای غزو طالوتم بگیر

...

جان جمله معجزات اینست خود

کو ببخشد مرده را جان ابد

*The stone came to speech with thee overtly:
"Take me for your fight against Goliath"*

...

*This is itself the soul of all miracles:
Bestowing everlasting life to the dead.
(Masnavī, Rumi, vol. III, part 115, the story of "David's execution of the murderer")*

In another place he concludes after listing the major miracles of all prophets:

خاک قارون را چو ماری درکشد
استن حنانه آید در رشد
سنگ بر احمد سلامی می‌کند
کوه یحیی را پیامی می‌کند
ما سمیعیم و بصیریم و خوشیم
با شما نامحرمان ما خامشیم
چون شما سوی جمادی می‌روید
محرمان جان جمادان چون شوید
از جمادی عالم جانها روید
غزل اجزای عالم بشنوید
فانش تسبیح جمادات آیدت
وسوسه تاویلها نریایدت
چون ندارد جان تو قندیلها
بهر بینش کرده‌ای تاویلها

*The soil swallows Korah (Qāroun) like a snake
The moaning column [in Korah's contrary] comes into the salvation (The
moaning column is another miracle of Mohammad; see the sound track
Mirec135)*

*The stone salutes to Ahmad (alluding to that very miracle described above)
The mountain sends messages to John [the Baptist]
We [materialistic objects] are hearing and seeing and we are happy
[But] we are silent with you who are not intimate with us (nāmaḥram نامحرم)
When you are going toward solidity (here means dryness)
How you could become intimate with solids?
Travel from dryness toward the world of souls
To be able to hear the chirp of the world's particles!
[Afterward] you can get clearly the commemoration of the solids
And the passion for [different] interpretations will never embezzle you!
(Mathnavi, Rumi, vol. III, Part 37, The story of snake-catcher)*

Moloud Khān #2; part1; Scene 5:

Min: 03:31” - 04:17”



Seyed Zāhid explains here how he usually handles the customers who come to him for interpretation of their dreams:

- Actually I swear them to God from the very beginning to say the truth and just the truth without adding a bit more or less! Saying less would cause no harm but exaggeration of a dream is a sin and will bring the tooth of the Prophet to ache! Narrating a constructed dream is a major sin (*gonāh-i kabireh* گناه کبیره).

Comment: Major sins are more punishable than others. A clear distinction is made between major and minor sins in Quran:

*“And to Allah belongs whatever is in the heavens and whatever is in the earth— that He may recompense those who do evil with [the penalty of] what they have done and recompense those who do good with the best [reward]—Those who avoid the major sins and immoralities, only [committing] slight ones. Indeed, your Lord is vast in forgiveness. He was most knowing of you when He produced you from the earth and when you were fetuses in the wombs of your mothers. **So do not claim yourselves to be pure**; He is most knowing of who fears Him.”(53:31-32).*

These verses indicate that if a Muslim avoids committing major sins, then he/she will be forgiven of the minor sins. But why telling a constructed dream is a major sin as stated in this interview? The answer is to be found, as usual, in a direct reading of Quran and the close associations that may be provided if we put far concepts as words inside a single verse. This is the core logic of exegesis and interpretation of almost everything including a dream in this culture. At the end of the above Quran verse we read: *“So do not claim yourselves to be pure; He is the most knowing of who fears Him.”* Narrating a dream about seeing Sainthood is a *“claim for purity”* which is definitely a major sin.

[he continues...] If someone intentionally narrates a dream falsely, it will cause aching to the tooth of the prophet. It causes tooth-ache as much as in the *Uḥud* ^ﷺ battleground.

Comment: What has the *Uḥud* ^ﷺ battleground to do with falsifying the content of a dream? Historically, the Muslims become defeated in this battle because of the disobedience of some Muslims and the chaos brought into the Muslims ranks partly as a result of a false claim that Mohammad has been killed. In this battle, many Muslims were killed and Mohammad became injured and one of his teeth broke, etc. Then *Uḥud* here represents the dangerous effects that a lie can bring to Muslims and the Prophet!

Moloud Khān #2; part1; Scene 6:

Min: 04:20” - 07:08”



In this scene, the main theme is dissimulation: There were some interviews in which I sensed that my interviewee is either hiding something or even pretend that he is hiding something. It was really hard to decide which one is correct. Similarly there were a small number of interviews in which the interviewee radiates a sense of exaggeration. I asked *Seyed zāhid* if—in the long course of his job as a dream interpreter—he has ever sensed that someone is narrating him a faked dream or not? and his answer to my question was a very humble one:

— I cannot answer you on this question because I have not that insight but I know some people who can read the heart of other people for example, my father who was a pure Muslim and ate just *ḥalāl* ([lit.] allowed) foods. I remember that once someone came to him and my father realized that he is telling a faked narrative. He had a dream manual at home and came to my father telling of his dream of Mecca and Meddine. My father answered him that it was just a visionary. My mother objected my father: “ *Why did you disappoint him?!*”

“*He doesn’t seem to have seen such a dream*” he replied; “*He has seen the corresponding interpretation in the dream manual about visiting Mecca or Jerusalem or Meddina in dream will bring good fortune for its dreamer, so he made it up!*”. I heard this from my father. I was just five years old at that time!

...

-Is there any problem if somebody narrates his /her dreams of the prophet?

-No! But it should be just for its own fellowship and those confident people (*maḥram* محرم) and not to make benefit out of it, show off, or to gather the people to dance around him/her or to kiss his/her hands or feet! It would be a sin in this case and the prophet would be disturbed but if he/she narrates it just to know its meaning and message, it would be alright!...as it is said:

هر که سی له خو و به وینی

بی غه مه له وا اسه فا

Anyone who saw me [Mohammad] would be set free from sorrow and regression!

One who sees the prophet will not be disgraced neither in this world nor in his/her after-death. Prophet is light. He cast no shadow!

Moloud Khān #2; part1; Scene 7:

Min: 07:08”- 11:06”

This contains different interviews about the appearance of Mohammad in some dreams in his anthropometrical measures (color of eyes, hair, cloth, tallness, etc.).



Among these interviews there is a khalife of *sheikh Mohammad Kasnazānī* who says:

- I cannot say how he looks because I have not seen him, however, every Muslim or member of the Muslims' community will definitely visit the Prophet at least once in his/her dream but they cannot recognize him, maybe he appears like this guy here (showing a person sitting beside him) but there are just a few people who can recognize him:

دیده ای خواهم که باشد شه شناس
تا شناسد شاه را در هر لباس

*I wish king-recognizing eyes
To recognize him in every guise*

Comment: This verse is attributed to Rumi.

Moloud Khān #2; part1; Scene 8:

Min: 11:10”- 11:30”

In this scene, *Seyed Zāhid* explains about his income from dream interpretation:



-“Dream interpretation” is free from charge; or those who come here to ask about the future consequences of their today’s plans—a travel for example—they are all free. But if someone insists to give me this 50 or 500 *Toumans* (a very negligible amount of money

in Iran; he brings out the money from underneath of the blanket on which he was sitting).

Comment: The honorarium of religious figures should not be paid directly to their hand as it is insulting to them. Putting the money under a blanket or upon a shelf is the most preferred place to put the money. The giver usually says “I am so sorry (*bebakhshīd* بیخشید)” or “I am so ashamed [as it has not comparable to your spirituality and services]! (*khejālat mikhesham* خجالت می کشم)” and phrases like this to call his attention to the [place that they are putting the] money. He usually stands on the ceremony by replying them back with proper complements and phrases.

...I do not accept money from those who do not have enough, swear to god, because I cannot sell out the holy verses of Quran.

Comment: What he says is very important. In his mind, the interpretation of dreams and *Isikhāreh* (consulting for the future) are nothing other than the verses of Quran.

Moloud Khān #2; part1; Scene 9:

Min: 11:32”- 12:00”



In this scene, Seyed Zāhid is reciting the last verse of this *ghazal* in this film:

ز شرح سينه اش جامی اَلَمْ نَنْشُرْكَ لَكَ بِرِ خَوَانِ
ز معراجش خير دادند كه سُبْحَانَ الَّذِي اَسْرَى

Oh, Jāmī, read from his open/injured heart the [verse]: “Did We not expand for you...”

They inform of his ascension as “Exalted is He who took His Servant by night...”

Comment : Seyed Zāhid is singing the last verse of a Ghazal composed by *Sheikh ‘Abdol-Rahmān-i Jāmī*, one of the greatest Sufi poets of the 15th century¹. Jāmī refers in this short verse to two different verses of Quran:

“Did We not expand for you, [O Muhammad], your breast?” (94:1)

“Exalted is He who took His Servant by night from al-Masjid al-Haram to al-Masjid al-Aqsa, whose surroundings We have blessed, to show him of Our signs. Indeed, He is the Hearing, the Seeing.” (17:1)

The first verse is from a Surah of Quran named *Ash-Sharh* which means both cutting the flesh as well as exegesis. Jāmī and many other Sufis have played with the double entendre that resides in this Janus-word (opening or cutting the flesh and exegesis). For instance Rumi in the opening verses of his *Masnavī* writes:

سينه خواهم شرحه شرحه از فراق
تا بگويم شرح درد اشتياق

I need a heart cut [and expanded] into pieces from [the sorrows of] separation

To [be capable to comprehend what I] say [about] the sorrow[s] of passion

No wonder that Jāmī is the author of *Tajnīs ‘al-lughāt* تجنیس اللغات (*Homonymy/Punning of Languages*): A lexicographical work containing homonymous Persian and Arabic words.

[Seyed Zāhid continues...] Jāmī has seen the prophet in reality (ظاهراً *zāheran*). “Is this your poem?” asked the Prophet from Jāmī. “Yes!” Jāmī replied and prophet accepted him as one of his followers and took Jāmī in his heart.

¹The poem in its fullness is retrievable from the following link: URL: <http://habibi-rasoolallah.blogfa.com/post/50> last accessed on 15.1.2016.

Comment: This narrative (and narratives of this kind) opens a door for dream to come into this side as visible (*zāher* ظاهر) reality.

Moloud Khān #2; part1; Scene 10:

Min: 12:01”- 15:00”



There is close relation between the presence of Mohammad in dreams and *moloudī* ceremony (the feast for his birthday). We should remember that the house or mosque or convent in which *Moloudī* takes place is also a place that Mohammad himself will visit as its host if the purity criterions are met. There are many dream narratives that reflects the connectivity between these two: *presence* of Mohammad in a dream and in *moloudī*. In this scene, four dreams about *moloudī* and dreams are selected. In the first dream, *Seyed Zāhid* explains what he dreamt after he decided to stop singing as panegyrist in *moloudīs*. He saw in his dream a house full of snakes “*I will ask my cousin to kill them!*” he says to his friend in his dream; “*How could it be?*” answers his friend; “*You cannot sing moloudī [which is much simpler] and you expect him to kill this much snakes?*” In the second dream, a sheikh explains that one year he decided to neglect preparation of *moloudī* and he saw in his dream that Mohammad and Ali came into his convent to check the feast’s condition and organization; so he understood that he should put the *moloudī* back in order. Narrating these dreams to the people and those who help in

preparation of the feast I very influential and implicitly signals this message to them that the presence of prophet in the ceremony is already guaranteed. He will come even in the company of a group of significant Islamic figures such as Imām Ali and others...

In the third dream, a panegyrist decided not to panegyryze anymore and one night he saw himself in a desert. ‘They’ announced to him that the prophet will come to see them (the queue of Muslims standing in the desert) marching and you should continue your duty as a panegyrist of the prophet.

In these series of dreams, the *moloudī* ceremony or a habit related to this ceremony (e.g. panegyryzing) is stopped by any reason and continued because of a dream usually seen by the organizers or patron of the ceremony. Some of these dreams are a sign of acceptance and approval of a ritual which was momentarily suspended.

In another series of dreams, like the fourth dream in this scene, one panegyrist or *māmousta* (mullah) refuses to sing or preach in the ceremony of a man or a woman who has a vulgar job. One dream of this kind is narrated here by *Seyed Zāhid*:

—This story is about a mystic and panegyrist named khalife *Alibar*. Once a popular blind musician asked him for performing in prophet’s birth ceremony but he refused by making lots of excuses. Khalife *Alibar* intended to avoid this performance because he was a drummer (*dayerezan* دایره زن). One night Mohammad appeared to him asking: “Why don’t you go to the ceremony of that faqir ([lit.] poor that in this context also means a pure mystic)? If you refuse him again I will be disliked!”

khalife *Alibar* went on that very night to the visit of that blind musician and he immediately felt his presence: “Ah! You again! You did not accept my request unless Mohammad himself asked you, right?”

This story with the same exact narrative structure has been repeated itself in the old books, stories, narratives and hagiographies and biographies. For instance, in the hagiography of *Joneyd-i Baqdādī* زکریا جنید بغدادی قدس الله روحه العزیز in *Tazkirat al-Awliyā* عطار نیشابوری *‘Aṭār-i Neyshābourī* (Biographies of the Saints) of *الأولیا* we read:

“تا شبی مصطفی را صلی الله علیه و آله و سلم بخواب دید که گفت: سخن گوی ... سری را دیدم بر در ایستاده گفت: سری را گفت: تو چه دانستی که من پیغمبر را ... در بند آن بودی که دیگران بگویند که سخن گوی اکنون باید گفت به خواب دیدم سری گفت: من خدای را به خواب دیدم فرمود که رسول را فرستادم تا جنید را بگوید تا بر منبر سخن گوید.”

“he [Joneyd] said “I saw Sirri [Saqti] standing on the door saying: “Ah! You did not accept my request unless the others ask you to preach, right?” He asked: “How do you know that I saw Mohammad in my dream?” “I saw God in my dream” he replied; “He told me that I [God] sent the Prophet to the dream of Joneyd to ask him to preach on the pulpit (minbar)”...”²

The message of this set of dream narratives is clear: One should not judge the others by their appearance. Those who look far from the righteous way might be the most proximate one! Narratives of this kind have a large effect on the general atmosphere of the rituals as they widen the domain of acceptance and approval (or success in the case of *khāwareq*) by widening the domain of *purity*.

Moloud Khān #2; part1; Scene 11:

Min: 15:00”- 16:10”



There are some short considerations on time, prayer times, clock and its meanings among the people of Sanandaj in this scene.

Moloud Khān #2; part1; Scene 12:

² Check URL: <http://ganjoor.net/attar/tazkerat-ol-ouliya/sh42/>
last accessed on 23.1.2016 or page 309 in URL:
http://www.erfanabad.org/video/e_book/tazkeratololia.pdf last accessed on 23.1.2016

Min: 16:10”- 17:31”



Khalife *Mousā* explains different kinds of *Khāwareq* through the photos of the promoting book of his Sheikh, *Sheikh Mohammad Kasnazānī*.

Film Moloud Khān #2, part 2

URL: <https://www.youtube.com/watch?v=S4PZE9u0on8>

Under-titled

Moloud Khān #2; part2; Scene 1:

Min: 00:00”- 02:55”



Different footages and interviews about *'khawāreq'*.

Moloud Khān #2; part2; Scene 2:

Min: 02:55"- 03:45"

Coffeehouses in Iran are the best place for interviewing. People gather there after their daily work to relax and everyone is somehow ready to start or being invited to a sudden conversation as I did with this open-hearted man. What he narrates is just an example of a large series of narrative with the same plot. (For instance, and at the end of this interview *Seyed Zāhid* narrates the same story). He reports:



- There was a *hādījī* (someone who has pilgrimed Mecca and has done the ritual of *Hadj*, here this title is used to allude to an unknown Muslim). It happened that this *hādījī* visited Mohammad in his dream: “Why don’t you pray?” asked Mohammad; “*Why are the doors of the mosque closed?*”

The guy argued that it is because of draught however he did not know Mohammad:

“*Bābā I am ḥaḍrat-i Mohammad*” so said the Prophet in the dream of that *hadījī*; “*Go up the village and dig beneath that stone and the water will flow into the village!*” A

Dream that reality proved it as truthful.

Moloud Khān #2; part2; Scene3:

Min: 03:45”- 06:00”

This part is about the village of *Karju* and to its related miracle that again brings water (as well as the saliva of the prophet), dream and miracle together inside a three-fold.



Karju also known as *Qaraju* is a village in Abidar Rural District, in the Central District of Sanandaj County. At the time of filming (2006) the population of this village was about 2000 people. There was a very popular and recent story about a young fifteen years old girl who saw Mohammad in her dream and afterward she served the people as a healer of every disease. Although the main story is the same there are many different variations of some details. Some say that Mohammad has spit his saliva in her mouth whereby she achieved this healing power. She practiced her new ability first on her own father who was blind for 20 years. This healing process was prohibited one year before starting this research (2006) but there was fortunately a documentary film made by one of my friends *As'ad-i Soufieh* a young filmmaker who lent me his video materials and I put some footages of his films in this scene.

A young man from the city of Paveh has also shared his own experience of one of these collective healing sessions and the miracle of *Karju*, in which the young girl appears on the balcony and waves her hand to the people:

"...The miracle of Karju had achieved a large publicity and curiosity forced me to make a visit of Karju...This young girl accepts the people only on the even days and on special hours... It was a hot August day that I entered this newly known

village... There was a placard mounted at the entrance of the village: “Welcome to the village of remedy (shafā شفا)!” and it was as if the life and business of the people has been drastically changed. Most of the villagers were gathered in a special place and everyone was busy ... everyone was looking for his/her daily bread under the guise of shafā [by selling] shafā chocolate, shāfā fruits, shafā ... Everybody was happy of earning more than before. I parked my car in a car park which used to be a wheat store, now making more profit as a car park. There were a lot of cars but no people. Some of them were gathered in front of a house taking water and someone was busy filling the bowls of the people. Nobody knows about the origin of this water or whether or not it is hygienic! ... In the afternoon, all the people were gathered in front of the girl’s house waiting for her to come out. I started to ask people about this girl. Her name was Ūsrā اسراء ([lit.] nightly ascension and is a name of a chapter in Quran) from a very poor family ... Everyone talked about her healing-craft and its celestial and heavenly origin. That she cures the disabled and so on but every sentence was mixed with a scoffing smile that I never understood its meaning!! About the starting point and origin of this issue there was a lot of paradoxical rumors: Some people talked about her truthful dream and some about heavenly lights, while some others believed that she was the representative of the prophet of Islam. There was also one person who talked about the seal/mark (mohr مهر) of the Prophet on her hand. Everyone reported differently even if the village was not that big. However, most of them refer their reports to sheikh Ra’ouf شيخ رؤف the Māmoustā (mullah) of the village. I visited him to hear his report on Dokhtar-i Shafā دختر شفا ([lit.] the girl of remedy) [This was the title that people gave to that young girl]: “The brother of Ūsrā’ was one of my pupils” sheikh Ra’ouf told me; “One day he came to visit me and said: “My sister has something to tell you that she would like you to hear it from her!” “I saw two lights!” said his sister [Ūsrā]; “One bigger than the other. They appeared in our small house. The big light introduced himself as ḥadrat-i Mohammad and the smaller one as ḥadrat-i ‘Umar [the second arch-khalife of the prophet]. They told me: “Ūsrā recite our ‘ad’iyeh [plural of do‘ā] on the patients to heal them!”. I [sheikh Ra’ouf] told her that it might be an illusion and it would be better to keep it as a secret but after a while the issue became so big and exaggerated that it is now completely out of control. After two months Ūsrā’ came to me again: “[Oh] Māmoustā, I saw again those two lights, They ask me to recite this very ‘ad’iyeh upon the water to be able to cure a larger number of people!”...”³

³ Source: <http://www.cloob.com/c/pavehclub/39183> last accessed on 2.1.2017.

The rest of the report of this man from Paveh about the way that the girl appeared on the balcony and waved the people is completely the same as what we can see in the related footage in the film.

Moloud Khān #2; part2; Scene 4:

Min: 06:00”- 07:14“



From this scene till the end of the film we moved to the village of *Sorkhe Desaj* سرخه دزج near Sanandaj because in the city everybody knew us and they also knew us in a very special way that to us religious dreams are somehow of more importance than other kinds of dream. As such, they mostly narrated to us dreams of the Prophet and other saints possibly because they wanted to show their hospitality in their own way and also to make us feel happy. In this scene, the men are sitting at the entrance of their village talking about everything and nothing!

Moloud Khān #2; part2; Scene 5:

Min: 07:15“ - 7:23“

Here is what an 8-year-old boy recites as his bed time prayer:

اشهد ان لا اله الا الله

اشهدان محمد رسول الله
خدا گيانی گيانی گيان من خو بسپارم و تو

*I acknowledge that there is no deity but Allah
And I acknowledge that Mohammad is the messenger of Allah
Oh my dear dear dear God, I give up myself to you!*



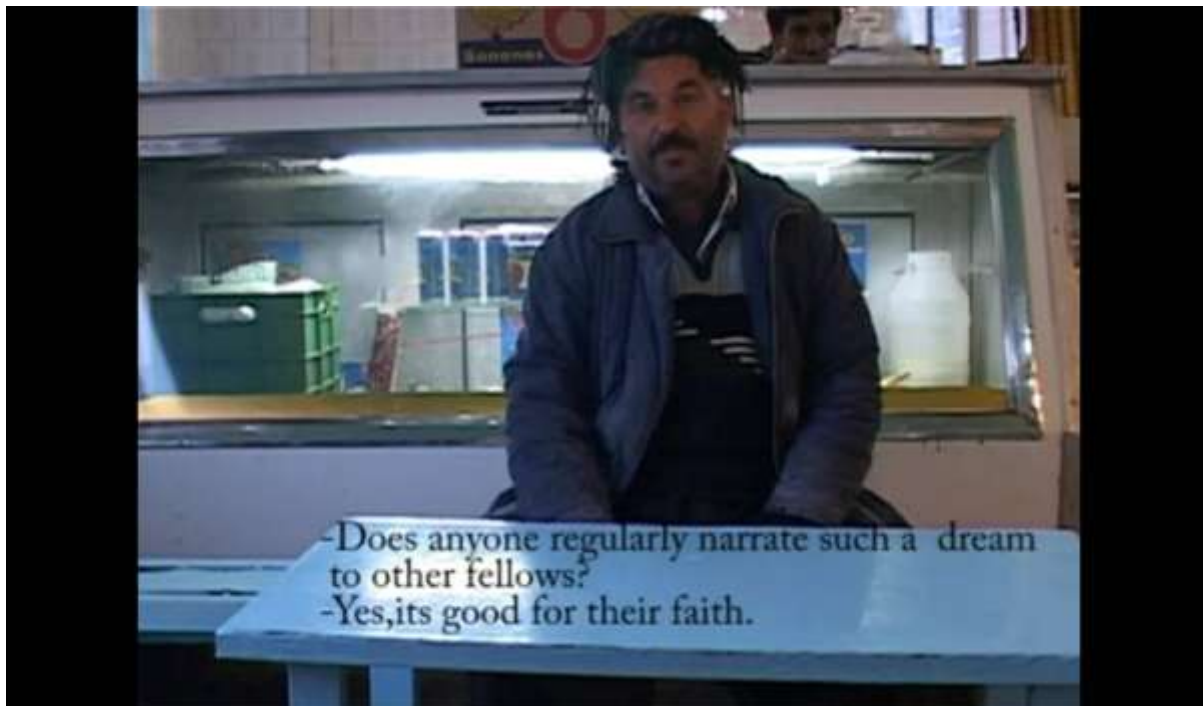
Comment: The first two lines of this short pray is *ashhad* اشهد the most canonical rules of Islam that turns everyone who recite them into a Muslim: A way that you can never return back! Muslims recite their *ashhad* اشهد in danger and in the vicinity of death in order to die as a Muslim. Reciting these two verses before going to bed reflects the closeness of sleep and death. The last sentence is also comparable to the classical children bedtime prayer in English:

*“Now I lay me down to sleep,
I pray the Lord my soul to keep,
If I shall die when I'm wake
I pray the Lord my soul to take,
Amen.”*

This little boy is the son of the mosque janitor who also washes the corpses of the dead people of his village according to Islamic ceremonies of death-bath and as he explained later, he helps his father deliberately in washing the dead bodies without having any fear or seeing bad dreams thereafter!

Moloud Khān #2; part2; Scene 6:

Min: 7:25“- 16:47“



In this long footage which is without any cut—except for few minutes that it takes to change a tape—we (*Ali Akherati and I*, a friend of mine) went into a coffeehouse and put our camera on a tripod and started interviewing the youngest of the people. We did our best to hide our aim and give the people around not a clue of our interests and true intentions. In contrast to what we had experienced in Sanandaj, proposing the simple question: “What is the best dream that you have ever seen?” did not necessarily lead into a dream of Mohammad or sainthood. The word *khāb* خواب for the young generation implies the meaning of *dream* as a *wish* where for the old generation it implies its other meaning: *sleep* or better to say the *world of sleep*: *‘ālam-i khāb* عالم خواب . The young generation in this footage and in the other interviews was more likely to speak about

their *wishes* when answering this question. For the older generation a “good dream” was rather a dream that proves itself in the daytime as *truthful* or *rāst* راسـت for example in minute 12:00 of this footage we hear of this conversation between me and an old man:

-Narrate us one of your best dreams!

-One night in my dream I saw two people knocked off by an accident. The next morning they were both dead as I reached the scene and my dream was true!

-I asked you to narrate a nice dream! Is it nice to see the people dead?

-Yes! That was what I saw!

...

The next few interviews are the same, holding the calamities, flood and disasters as something *good*! So it is not the content of the dream that is significant but the synchronicity and its connectivity with the day-time which is of utmost importance! I continued with this kind of questioning inspired by the “Chronicle of a Summer” a ground-breaking documentary, made in 1960 by Jean Rouch and Edgar Morin, which used the new technology of the day – handheld cameras and sync sound – to look at the “tribe of people living in Paris”. Changing the question from “*Are you happy?!*” into “*What is a good dream?*” or “*Narrate me a good dream!*” I tried to paint a picture of Kurdish dream culture in 2006. The experiment led to this conclusion that *good* here does not necessarily means *happy* or *happy-ending*. A *good dream* is a dream that can communicate with the realm of truth. The relief of these dreams is enormous: Such dreams mean that the dreamer is *mahram* or confidential to the secrets of the occulted (*gheyb* غيب) or the “other side”! Notwithstanding what is happening on this materialistic world.

The last person interviewed is a dervish who talks about some techniques for bringing a dream from the night into the light! In this interview, he shares a report on his best dream:

-I saw holy Mohammad (peace be upon him) in my dream. He came to negotiate with our *Māmoustā* (mullah), with *brā* (= brother) *Bahā-o-din* and other white-bearded of our village...He was riding *Borāq* براق (his supernatural mount). *Borāq* has brown wings with the speed of light; it landed like an airplane in our village.

-Have you ever narrated this to anyone else in your village?

-Yes! To my friends and *Māmoustā!*

-Does anyone regularly narrate such a dream to other fellows?

-Yes! He/She should narrate sometimes! It's good for their faith. You betray them If you don't! But he/she should not lie...

-How did you know that he is holy Mohammad?

-By means of the book that Mullah read to us. By means of holy verses and sayings.

When someone sees such a dream, he/she understands by intuition (*bā 'ilm-i bāṭenī* با علم باطنی [lit.] with occulted wisdom) *which* is *which*, he/she should be very accurate in his/her work to be able to bring the dream into the day (*khāb rā biyāwarad be ruz* خواب (را) بیاورد به روز!

-How did you know that he is holy Mohammad?

-By his signs! His beard has a few white threads and he has long hair falling on his shoulder.

[Continued in the next clip...]

Film Moloud Khān 2; Part 3

URL: <https://www.youtube.com/watch?v=BPBmoi15b-E>

Film Moloud Khān 2, Part 3; Scene 1:

Min: 00:00“ - 00:50“

[Continuation of the last clip...]

-...He is well-dressed and has no special place. He is like light with no shadows. When he arrives he looks like a lamp or this flourcent light. This much he is delicate and beautiful.

-How about his face?

-He has a red face, red mixed with yellow and green. These three are interweaved.

...HAAAAAAAAAAAA, HAAAAAAAAAAAA, HAAAAAAAAAAAA.....

(after a while I asked:)

-What was this?

-I don't know! It's the love of holy Mohammad!

Comment: What he has done is *seyhe* صیهه or *faryād* فریاد or *na're* نعره . They have no meanings and they usually happen to a dervish when he/she confronts something highly exciting, thrilling, stirring, exhilarating, lifting or stimulating but still inexpressible with language.

