

Iran's 'Ti Ti' to compete at German festival

ISNA – Iranian feature 'Ti Ti', directed by Ida Panahandeh, will take part in the 8th edition of Iranisches Film Festival in Germany, slated to be held from July 13 to July 16. The film is about a professor who seeks to prove his theory on the end of world.

Secrets of the Zoroastrian Tower of Silence



By Sadeq Dehqan
Staff writer

EXCLUSIVE

A mountain called Kooh-e Dakhmeh, or Tower of Silence, is located 5km southeast of Yazd, the capital city of the central province of Yazd. The word 'dakhmeh' literally means cave, or sometimes, a dark and/or damp place. Two dakhmehs are located on the highland, in which the ancient residents of the region placed their dead. They believed that earth, water, and fire are sacred elements, which should not be polluted with corpses, thus they transferred their dead outside of their cities. They left the corpses for vultures and other birds to feed on them and, after some time, they collected and dumped the bones in an ossuary. Fariborz Shahdadi, head of the Yazd Zoroastrian priests

(mobeds) believes that such a custom was followed by the early Aryan settlers of the region; it has no connection with the basic religious rituals of Zoroastrians. People who lived in Iran Vij, an early Aryan settlement located in the northern, cold region of the country, used this method, but it was not common in most other parts of the country. After the reign of the Sassanid king, Khosrow Parviz, various religions entered Iran, and their followers gradually called themselves Zoroastrians. They took advantage of the weakness of the Zoroastrian clergy to promote some ideas; for example, in some areas they said that dakhmehs should be built for the dead, while there was no such tradition in Zoroastrian culture. He said most of the Zoroastrians' pilgrimages and holy places in Yazd were built on highlands in the heart of mountains, adding, Zoroastrians carried their dead to the top of the mountains. To reach the

dakhmehs, you had to climb the mountain slopes through the stairs. The stone structure of the staircase shows that its age is not as old as the dakhmehs, and for many years the people had to climb the mountain to reach them. Shahzadi added that some strong men called nesaral carried the corpses up to the Tower of Silence by themselves. The ritual has not been performed for more than half a century, while Zoroastrians, like followers of many other religions, bury the bodies of their dead. Shahzadi noted that the Zoroastrian religion called for its followers to act according to the norm in cases which are not considered among the principles of the religion. "Since the tradition of placing the dead in dakhmeh is not a religious principle, Zoroastrians, like Muslims and their Iranian predecessors, bury their dead in the earth," he concluded.



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Theatrical performance 'Lahad' raises awareness on domestic violence



By Hamideh Hosseini
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The theatrical performance 'Lahad,' directed by Hossein Heidaripour, which revolves around the theme of domestic violence, is on stage at Tehran's Hafez Hall, from June 19 to July 21. Produced by Davood Zare'-Gaarizi, the work features Badrolsadat Baranjani, Mehdi Pourkhedri, Iman Dabiri, Azin Raouf, Fereydoun Valaei, Sara Dadashpour, and Kourosh Zahmatkesh. This production narrates a documentary-like story about the harsh and undeniable reality of violence in the home, which should be a safe haven for its residents. Heidaripour has previously brought performances such as 'The Murmuring Tales,' 'Buffalo' and others to the stage, addressing social and familial concerns.

The images of this documentary-style performance were captured with the participation of artists such as Manijeh Hekmat, Kianoush Ayari, Majid Jalali, Hassan Amin, Amir Dezhakam, Majid Mozaffari, Nasim Adabi, and Hamid Mahisefat.

In an exclusive interview with Iran Daily, Heidaripour explained the details of the work and shed light on some of the aspects of the performance.

Although providing explanations about the name and details is not generally desirable because it reduces the audience's engagement with various elements of the performance, Heidaripour mentioned that the most important point regarding the name of the play 'Lahad,' is that placing a gravestone (assuming the person being buried is a Muslim) during a burial ceremony severs all visual connection between humans and the Earth. In other words, after placing the gravestone or lahad, no one can see the deceased anymore. As for the writing style, separating the letters 'L-a-h-a-d' makes the pronunciation of the performance's name longer, hence emphasizing the name further.

Regarding the set design and its significance, Heidaripour stated that the idea behind the performance is to create a dual structure and achieve a corridor-like form that synchronizes the scenes and events of the play. This collage-like approach showcases different aspects of the main character's life and their arrangement in this corridor, which symbolizes the path of his life. Ultimately, it culminates in his death.

The final sequence involves a scenic action and a change of the white wall's color to red, indicating the transition from the performance to the act of murder, with the red wall symbolizing the end of the crime and the death of the character, with blood metaphorically encompassing the entire scene.

Regarding the main idea of the work, Heidaripour said that many incidents of violence stem from our impatience and hastiness in everyday life. Violence is not just confined to physical altercations, fights, conflicts, or insults.

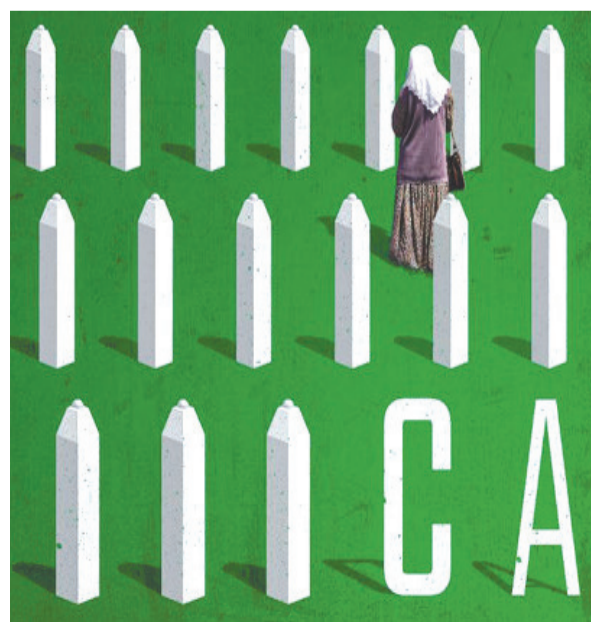
Srebrenica victims commemorated in Tehran: 'Immortal March'

Social Desk

The remains of 30 victims of the Srebrenica genocide in Bosnia were laid to rest yesterday, as thousands commemorated the atrocity's 28th anniversary. Bosnian Serb forces captured the ill-fated eastern town – then a UN-protected enclave – on July 11, 1995, and in the following days summarily killed some 8,000 Muslim men and boys, in an act of genocide under international law, AFP reported. The remains of most of the victims were later found in mass graves in eastern Bosnia, where the perpetrators moved them from original burial sites to cover up the crime. Many of the 30 victims buried on Tuesday were identified in

previous years, but the families chose to wait until more of their remains were recovered. Relatives of the victims can bury only partial remains of their loved ones as they are typically found scattered over several different mass graves, sometimes miles apart, as per ABC News. Such was the case of Mirsda Merdzic, who will bury her father on Tuesday. "Only a very few bones of his were retrieved because he had been found near the Drina River," she said while huddling next to a casket shrouded in the green burial cloth. "Maybe the river washed him away." In Iran, the arts department of the Artistic Sect of the Islamic Republic, organized the 'Immortal March' event in memory

of Srebrenica genocide, according to Borna News. The organization hosted the memorial event on Tuesday evening in order to pay tribute to the victims of the Srebrenica genocide in Bosnia and Herzegovina. The event served as a platform to commemorate Iranian soldiers who participated in the war in Bosnia and Herzegovina, while also shedding light on the tragic Srebrenica massacre and the unique bond formed between Iranian art and media activists and the Bosnian people during the 'Death March'. Hamed Asgari, a renowned Iranian poet moderated the proceedings. The 'Immortal March' offered a unique opportunity for fighters and attendees to share their personal recollections and memories.



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