

2/8/79.

Notes occasioned by Decker.

There are interesting differences in the Arabian Bedouin & Iranian tribes which I have lectured on extensively. However the themes of identity, voice & distinction with violence and insecurity are "uncannily" similar to the way in which my own thinking of the Buhharan has progressed. Particularly concerning what we can learn about "meaning" of life, its limits and potentialities found in distinction.

Words and deeds fit with my reflection and experience. Articulate actions and articulated sounds are contextualized in the social interaction dominated by uncertainty and insecurity.

The inescapability of mortality, of ineffectiveness in the environment - of his 3 talks of raids leading on to his discourse of chiefs.

The cautious, reflective chief: the impulsive heroic chief. - where one envies the other & is in fact "invaded" by the other.

I would formulate it - in describing the causal structure, but - how (transformed with wisdom & at least success) later he transformed into leader (cautious, reflective - one who knows the world, also - that he retains forms "ideal" - (young young) in his unconscious.

This the one transforms in time to the other, which the other does not transform in time - but increases to the point of distinction. - or expressing in his form the contradictions inherent in life, or the forms.

Age - is time transforms energy + success into reflective propensity into the "truth" of things, into reality of balance.

- 1. Mobility into essential stability, instability (caution).
- 2. Mobility into escalating mobility. (brigid! - yaghi)

- 2. - manages to perpetuate in spite of time the earliest ideal & advanced state of mobility, action, doing, individually
- 1. - transforms 2 into sovereignty, responsibility.

is. This could be related to equality / hierarchy → dominance & autonomy which are transformations of each other & call forth each other passage emergence of the other & death of self. (Anderson!!!)

This ordinary life lies between these 2 transitions, which are actualized in the process of specific individuals at various but always recurring times. Both types of leadership, logically are pre-empted out of a system which can sustain neither effectively for any length of time - without external factors fossilizing a momentary disorganization, longer, but still only temporarily - unless the basis of society is transformed and is now in Arabia, but not in Iran.

This transition - no perpetual transformation is actually imaged in its total principle, its most complete form in the structure of the dances of the Bahktari, taken as a whole. A refined, purified, energetic, active, non-vested, experiential representation of the process of being and becoming truly human. It pre-figures the experience of man, by being experienced in this abstract complete statement of the incompatibilities, paradoxes, of being human & imperfect, of being male, predator and prey, aggressive and submissive, active and passive, need ^{meaning} within of loving (no), being both, being balanced & being female (?). Perhaps the ayab lazi dance in fact is the image of non reflection - & that degree of reflective awareness through experience are finally worked out. In earlier writing I have discussed femininity as source - described as source of solid - sequentially we have the last sequence being ayab lazi & perhaps here we have "absolute non-reflection" - piled up, - the impetuous body, - in spite of all the imposed control of the dance we have the inevitable reception of nature into culture, of energy (non doctrinal) & condensed into the structure of the world, of time. ... different rhythms - hot/cold, fast/slow, when fast destroys slow - control (source of polarization) [note - relat. of music speed to body movements - more relat. in man].} - when we have the "feminine" principle of "mindless action" - panic, anxiety, energy at the end. - a reversal of effects of time (culture) - ayab'ojani imaged in several body movements? ie. Manipulation of time itself. wants the following relationships: control → uncontrol: outer → inner.

Male → female; ~~opposed~~ → ~~opposed~~; conscious → unconscious; public → private. ~~It images only~~
 age → youth; reflection → experience; illusion → reality etc.
 It never emerges in role reversal? It images principle of reversibility at its most fundamental, by going beyond dualities.
 It images "pure & absolute" energy which is beyond comprehension & thus uses another image of non-comprehensibility (by thoughtful mind) - that of the female. - the ultimate Veil of Truth.
 Thus in revealing the unacceptable Truth, the dance uses the most powerful image of all. - a magnificent double bluff. - an image of inner truth - women dancing visibly unaccountably.
 The observed cuts off perception because the image is culturally forbidden on a social level. - i.e. the image of body with an obliterated mind (immobility) images itself the revelation of Reality - mind are finally obliterated by bodies. The last disguise of Truth is Truth itself. - i.e. by rendering the invisible totally visible - it is in turn rendered invisible. - cf. Contrast like visible invisible stone lions with invisible mobile shikaras.

The female agala bezi is in fact (?) an image of male unconscious (body, sex, aggression). - it is the Male gone yaghi. Right yaghi. - the "invisible rebel" - i.e. alot Queen. - it is the ideal male principle in its most indistinguishable aggressive & destructive aspect. again this would tie in with the multiple revisions of also Mahand Tale. - which is responsible / irresponsible; preceptor / blind. The play on form brings death to "pure" female. The play on form found in words, names of groups is perhaps here a play on Male / Female form at its most fundamental. @ Khodabou - of virgin female - is the animating energy of man - & gets killed. - leaving also Mahand to reflect unaccountably - SOME on his failure to perceive the world as it is.
 Khodabou is a disguised image of an aspect of himself. acting as wife/husband he killed his own inside she is mirror image of himself. - She is his caricature self - i.e. his falsified self.

In bringing about his death he is left alone. because of his forgetfulness. - he could not perceive reality of continuing social relationships. he destroys his own living relationship with his v. ends up "Tomb". - unable to reconcile himself. - the thing (event) is transformed into a lament of "loss of self". Incomplete.

Incomplete he was "back to his nest". - mentally, perceptually, knowledgeably - without God, forgetful of God [also-Mahmud]. he ends up socially incomplete. Transformation into offspring - sequence of accelerating & condensing events & he ends up isolated, brief. Khodabes is female, an image of anima, of "wild imperious male youth"; and of divinity.

also Mahmud then stage "immortal", "young" - god-like. also Mahmud has no continuity - diminished social self. It is an amazing commentary (multiples) of Babylonian life. - immensity of the world. & comments about Queen - no transcription & Shi'ah Murak.

Since then putting all these poems, all states of being & becoming human in dynamic form. It takes place at transition rituals - it affects a transformation of inarticulate consciousness which is also seen in costume.

It actually dances out the transformational mode from equality (chufi) to unresolved hierarchy - (Chubi) & the age which is pure non-substantially - energy.

Note: Chufi - difference - united (society in aggression; individuality) {2- only} [this is initiation] - in putting & isolation. Chufi - difference & sameness. isolated individuals as entities of humans. - equal difference (male & female, children, women) only no hierarchy - size difference (numbers) - from the same. agab - sameness, unity (void). no opposition (is not? - marked). [self-categorizing]. Family. Divinity. [Disjunct Male psyche].

The relationship between outside/inside; many/few -
- ideal is to many 1st coming - i.e. transform aggression (female) into
affinity (private, refined).

- but many "blood women" - i.e. female outside moves male inside
after male outside has murdered male inside.
i.e. male inside many female outside.
(inside).

Then. Males (aggressive) take blood (inside) of female outsider =
exchange. & convert his blood & will into male child inside.

i.e. they take the inside of the outside into their own inside
to strengthen their outside (hopefully).

e.g. have to kill woman in myth = Arabia.
Then the theft (abduct) of Khodabab became indistinguishable.
In love he take her away - he "reps" the Man!!

- most prized, most beautiful feminine. - attracts a man's inside.
e.g. my painting comp by releasing dogs & taking walks (life).

this a man's voice is small. Woman is what voice?

Voice + activity = Male identity

Voiceless + non-activity = Female identity.

Inarticulate femininity = Female.

Then shizun is public articulate activity. - doubly dangerous.

Manic activity is given to both ambiguity by being MF in mixed
form.

Again Aldo Mahand. - is named slave of Mahand (God) but
becomes the victor by trying to enslave Khodabab (God).
- he kills that which he loves by "wrong" mindless actions
rather than mindful. - i.e. he is inverted. He want to
become joyful & becomes sad. He tries to take & lose.

The inside of others is linked to the outside of self?

The private is linked to public. The past to future & both
to present. (Is age & large the eternally present present?)

