

## КУЛЬТУРА І МИСТЕЦТВОЗНАВСТВО

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### ON BĀBĀ-YE DEHQĀN – AN IRANIAN PATRON OF AGRICULTURE

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The text discusses Bābā-ye Dehqān, i.e. a mythological figure of ritual nature whose cult, related to the beginning and the end of field work, has been reported among sedentary communities of Central Asia. He is believed to be the first tiller who taught his profession to mankind. His story refers to some apocryphal versions of the Islamic cosmogonic myth that were combined with some elements of Iranian mythology represented by Mašē and Mašyānag, Gayōmard and Gāw-ī ēwdād, or Ğamšid and the three magical objects used by him to broaden the earth. Bābā-ye Dehqān's work was ceremonially re-performed by an honourable man whose role consisted of scheduling as well as initiating field work, in particular tillage and sowing in the spring, and harvesting and threshing in the autumn. Around the Nowruz a local Bābā-ye Dehqān with a pair of oxen made a few furrows and threw a few handfuls of grain. Only then could the other tillers start their work. Bābā-ye Dehqān represents thus a cultural phenomenon called the fertility complex which is related to the annual cycle of germination→growth→harvest. This complex is based in the general idea that the macrocosm is reflected in the human body as the microcosm and vice versa. Such approach must have made farmers to recognise the analogy between the corn seed germinating in the field and new life growing in the uterus. In the collective mind of a farming community, the woman symbolically merged with the earth. The woman accepting the semen and storing the foetus creates a new life just like the earth accepting the corn seed and crops. To better understand the nature of Bābā-ye Dehqān, one can also refer to Dumézil's trifunctionalism. It is obvious that this patron, even if non-central, represents the spirituality of the Iranian common people and the third function in Dumézil's system, i.e. productivity.

*Keywords:* Bābā-ye Dehqān, patron saint of agriculture, Islamic cosmogonic myth, ordering of field work, collective consciousness of the farming community, Dumézil's three-functional theory.

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The earlier efforts of mankind to assure an abundance of food consisted largely in the performance of magical ceremonies, frequently orgiastic in character. It is sometimes forgotten that such methods, even after regular cultivation had come into being, long continued to survive in close association with what we should consider more rational procedures. Yet this is a fact which we need to keep steadily in mind while we try to work out the early history of the traction-plough, which here refers to ploughs drawn by animals, especially those of the ox-kind.

[40, p. 261]

This brief report is based on my contribution *A Few Comments on Bābā-ye Dehqān – A Central Asiatic Agricultural Patron* delivered during the International Scientific Conference Revival of Oriental Studies (in Memory of Yarema Polotnyuk) which was held in Lviv (21<sup>st</sup> December 2020) by the Ivan Franko National University. I would like to thank Nadiia Vyshnevska for her kind invitation to participate in such an interesting programme, Rika Gyselen for the all pieces of information concerning the Sasanian sigillography presented here as well as Khanna Omarkhali for her critical comments on the Yezidi religion. The report recapitulates my current research on the Iranian patron of agriculture and the patron of tillers named Bābā-ye Dehqān.

Detailed information concerning Bābā-ye Dehqān can primarily be found: (i) in Krasnowolska's *Some Key Figures of Iranian Calendar Mythology* [28, p. 121–139]; (ii) in her Encyclopædia Iranica entry *Bābā-ye Dehqān* [29]; as well as (iii) in Kłagisz's *Ze studiów nad średnioperskim utworem Mādīgān-ī Jōst-ī Fr(i)jān. Historia o młodzieńcu z rodu Fr(i)jānów* [26, p. 199–208] and (iv) in his *Bābā-ye Dehqān in Central Asian Ethnography, and the literary and iconographic motif of the ploughman with two oxen in Sasanian Times* [27]. Subsequently, in this report I will highlight the main aspects of the embodiment of the Iranian agricultural patron Bābā-ye Dehqān. The relevance of research is in specific new view on the personification of the earths' power to grow plants.

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In the Middle Persian *Mādīgān-ī Yōst-ī Fr(i)yān* (final edition ca. 9<sup>th</sup>–11<sup>th</sup> c.), i.e. a Zoroastrian *Märchen*-like text narrating a riddle-duel between the pious Yōst-ī Fr(i)yān and his malicious adversary, Axt, originating from an Avestan (*quasi*-)myth about the victory of the fifteen-year-old youth Yōišta Fryāna over the warlock Axtya (*Yašt* 5, 80–83), one can find among thirty six enigmas a single riddle (№ 29) that differs from others [12, 15, 22, 25, 36–39]. Researchers such as Barthélemy or Weinreich who published on this Middle Persian literary work paid little or no attention towards this single enigma [12, 35].

So, what is it all about? To wit, riddle № 29 differs from others as Yōst-ī Fr(i)yān has serious problems solving it and needs to be helped by Ormazd and Amahraspandān *via* their messenger – Nēryōsang. However, most importantly, riddle № 29 refers to a multi-limb creature (one should call it a “creature” rather than a “monster” because it is obvious from its description that the being itself has a beneficent influence on human life and prosperity). It looks impressive as it has ten feet, six eyes, and six ears, four horns, three heads, three noses, three backs, and three pairs of testicles, two tails, and two hands:

*wīst ud nohom frašn ēn pursīd kū čē ān ī pāy dah ud sar sē ud čašm šaš gōš šaš ud dumb dō ud gund sē ud dast dō ud wēnīg sē ud srū čahār ud pušt sē ud hamāg gēhān zīwišn ud dārišn az ōy (...) [22, sentence 140].*

*The twenty ninth riddle he [Axt] asked was such: What is that which has ten feet and three heads and six eyes and six ears and two tails and three pairs of*

*testicles and two hands and three noses and four horns and three backs and the life and preservation of the whole world comes from it?*

A single reference to multiplication of limbs made Cantera and Andrés Toledo to collate the *Mādīgān-ī Yōšt-ī Fr(i)yān* riddle № 29 with the famous riddle of the Sphinx:

(...) ἦν δὲ τὸ αἶνιγμα: τί ἐστὶν ὃ μίαν ἔχον φωνὴν τετράπουν καὶ δίπουν καὶ τρίπουν γίνεταί [10].

(...) and the riddle was this: – What is that which has one voice and yet becomes four-footed and two-footed and three-footed?

Nonetheless both riddles – of Axt and of the Sphinx – have nothing in common, except for the above-mentioned multiplication. The riddle of the Sphinx was not as standardised as the one given above until late. Furthermore, the commonly known version of the myth of Oedipus mentions one riddle, but there is also another version in which two riddles are asked. What is even more interesting is that the competition between Oedipus and the Sphinx originally took the form of hand-to-hand combat rather than of a riddle [24, p. 17–18].



*Oedipus answering the riddle of the Sphinx, ca. 470 BC, the Vatican Museums, Rome.*



*Oedipus killing the Sphinx, ca. 420 BCE, British Museum, London.*

Getting back to the issue at hand, the answer delivered by Nēryōsang to Yōšt-ī Fr(i)yān is amazingly simple yet at the same time not obvious because the multi-limb creature represents *de facto* a man working the land with a plough drawn by a pair of

oxen. Both cultic as well as religious dimensions of the multi-limb creature representing a man working the land with a plough drawn by a pair of oxen are strengthened by the villain *Axt himself, who explains that:*

(...) *hamāg gēhān zīwišn ud dārišn az ōy* [22, sentence 140].

(...) the life and preservation of the whole world comes from it.

This simple ascertainment allows us to perceive a man–plough–oxen complex as a metaphor of field work and related rituals *sensu largo*, as well as to emphasise its religious nature.

2. Apparently, there are no other references to any multi-limb creature or of any idea of a man working the land with a plough drawn by a pair of oxen in remaining Zoroastrian texts. One can only find a few general remarks on ploughing, sowing or tilling, as well as a few pieces of information that the female patron of the earth is one of the Amahraspandān (Av. Aməša Spənta), i.e. Spandārmad (Av. Spənta Ārmaiti) [e.g.: *Bahman Yašt* 2:8, 16, 31, 48, 53; *Šāyest nē-šāyest* 13, 14; *Vendīdād* 2:10, 14, 18; 3:30–32, 35; 18:51, 64; *Yasna* 16:10; *Yašt* 24:50; see also: 14]. Going through pre-Islamic religious writings, one can follow the development of the belief concerning her connection with the earth from allusive remarks to be found in the *Gāthās* to the Young(er) Avestan texts where she gains more importance and becomes the patron of the third Gāhāmbār called *Paitiṣahya* “corn-giver festival [die das Getreide mit sich bringen; Erntezeit]” [34, p. 703] related to harvest, i.e. the end of field work. Other Gāhāmbārs are: (i) *Maiḍyōizarəmayā* (midspring); (ii) *Maiḍyōišam* (midsummer); (iv) *Ayāθrima* (homecoming); (v) *Maiḍyāiryā* (midyear); (vi) *Hamaspəθmaēḍaya* (no generally accepted meaning proposed). The (i), (iii) and (iv) celebrate periods of time crucial for herdsman and farmers, while the (ii) and (v) mark natural phenomena significant for those whose reckoning of time is based on observation of the sun [13; 33, p. 311–317]. Being originally the female patron of the earth, Spandārmad has been over time equated with it. What is more, she has simultaneously become the patron of the woman, who, like the earth, gives and nourishes (new) life. The Zoroastrian texts indicate that Spandārmad possesses a human form, consequently she is frequently depicted as a young girl [e.g.: *Dēnkard* VII 4:58; *Persian Rivāyāt* 8:2–5; *Wizīdagihā ī Zādsparm* 4:5–6]. One question worth asking here is the following: does Spandārmad relate by any means to the conception of the Great Goddess who is the effect of ideological changes in Eneolithic societies? [see more in: Chapter № 4 and Addendum № 3]. Delaney’s book *The Seed and the Soil. Gender and Cosmology in Turkish Village Society* (1991) is a fascinating case study on relations between femininity and fieldwork (I need to thank Galina Wood here for recommending this work).

One can try to explain this apparent lack of the multi-limb creature or of the idea of a man working the land with a plough drawn by a pair of oxen by the fact that the religious writings represent, to a large extent, the official Zoroastrian teaching while the

creature itself, as well as its symbolical representation, belong rather to a set of popular agricultural beliefs characteristic for a farming community.

In such a community great(er) importance is, after all, attached in particular to the two extreme points in the agricultural calendar: (i) the beginning; and (ii) the end of field work, that symbolically inaugurates a new growing cycle and closes it. It is believed that various rituals that stimulate plant growth, have a decisive impact, not only on the expected harvest, but also, looking further ahead, on the prosperity and happiness of the farmer himself, his kin and his community. The common denominator of various sets of symbolic rituals related to ploughing, sowing and tilling, is the fact that they all imitate field work according to the principle of *pars pro toto*. An example of such a *pars pro toto* ritual is a Tajik *dosbozī* [Таж. досбозӣ] dance carried out during the harvest. Its moves imitate the final field work while used props (mostly a sickle) symbolise, in fact, the main character of it [5, p. 105]. Additionally, they develop cultural patterns and ideas repeated and strengthened by successive generations on the principles of the *mythopoeia* “myth-making” as the common worldview is consolidations of various individual experiences which are simultaneously modelled by collective myths, legends, rituals etc. that, in turn, are modelled by individual experiences as well (this means that a basic mechanism of the *mythopoeia* resembles a loop) [31]. Referring to archaeological data, Whiting Bishop [40] tries to show that such agricultural rituals might have developed together with engineering of the ard plough, replaced later by the sokha-type one and finally by the plough; they spread together with these devices from the Fertile Crescent to Europe and other parts of Asia. With this in mind, the man—plough—oxen complex is of a double aspect. Firstly, it represents the field work rituals *sensu stricte*. Secondly, by repetition of the initial and constitutive act of tilling, it symbolises the transformative power of a patron that cherishes those who follow him and repeats his original act.

3. As has already been mentioned, the multi-limb creature has not been discussed in other Zoroastrian texts. Nevertheless, its two embodiments can be found at two opposite points in the vast Iranian world – in Central Asia (East) as well as in Iran (West) – as: (i) Bābā-ye Dehqān; and (ii) rather a rare iconographic motif on the Sasanian seals of a man working the land with a plough drawn by a pair of oxen. There is also (iii) Kurdish-Yezidi Hata-ğōt that, according to Asatrian and Arakelova, represents a broad category of ancient Iranian patron deities or guardian spirits called *šōiθrapaiti* “patrons of localities” but I do not discuss her in the article due to her problematic nature [see more in Addendum № 1].

3.1. The Tajiks call him Bobo-i Dehqon, the Uzbeks – Bobo-i Dehqan, the Karakalpaks – Diyhan-baba, the Turkmens – Baba-Dayhan, but he also has various local names, *inter alia*, Bābā-ye Ādam, Hāğa Abdullāh Dehqān, Hāğa Dehqān, Hāğa Hezr, Šāh Abdullāh or Šoguni [3, p. 12]. The name of Bābā-ye Dehqān consists of two elements: (i) *bābā* (Таж. бобо) “grandfather; great-grandfather, ancestor; foreman”; and (ii) *dehqān* (Таж. деҳқон) “farmer, peasant”. For that reason researchers traditionally refer to him as “forefather-farmer”. The lexeme *bābā/bobo* frequently builds names of

Central Asiatic mythological patrons and/or Islamic folk saints, e.g. Boboi-ob. Boboi-ob – as the legend says, a holy man found a cave or a lake in the Qurama mountains, walked down into it and never returned [2]. The fact that Bābā-ye Dehqān has various local names can indicate two issues. Firstly, all the names are, *de facto*, name replacements – such an assumption suggests that Bābā-ye Dehqān once had another name that became later e.g. taboo, but the question is why anything like this would have ever happened. Secondly, and more likely, he has never been granted the position of a widely recognised patron keeping his cultic significance as a *dieu subalterne* only for farming communities. In this case, Bābā-ye Dehqān would represent the first category of Central Asiatic saints defined by Snesarev, i.e.:

(...) saints, whose image is very vague, without even an elementary life and proper names, usually hiding under the nicknames of the *laqab* type Goyib-bobo (hidden), Chinar-bobo (plane tree), Kechirmas-bobo (unforgiving), etc. Among this category most often you can find images that have retained the features of pre-Islamic deities – personifications of the forces of nature, etc [7, p. 277].

Bābā-ye Dehqān is a mythological figure of ritual nature whose cult has been reported among some sedentary communities of Central Asia, mostly Tajikistan, Uzbekistan, Turkmenistan, South Kazakhstan as well as North Afghanistan. He is closely related to two points of the agricultural cycle, that is, the beginning and end of field work, i.e. early spring and late summer. As Russian and Soviet ethnographers have recorded, Bābā-ye Dehqān is believed to be the first tiller who taught his profession to mankind. For that reason, he is often identified with Adam. What is more, his story refers to some apocryphal versions of the Islamic cosmogonic myth that were combined with some elements of Iranian mythology. According to such versions, Adam was expelled from paradise due to his disobedience towards God and the fact that he ate some wheat given to him by Satan. Being banished, he is given a pair of oxen, a plough and a yoke by Gabriel. The archangel taught him how to use these animals as well as the tools he delivered. This story has its Zoroastrian equivalent in the legend of Mašē and Mašyānag, recorded in *Dēnkard* VII, who, as the parents of mankind, received an ox and were taught by the divine messenger, Hadiš, how to sow grain. As Krasnowolska says, the apocryphal Islamic versions also bring to mind the Iranian myth of: (i) the very first man Gayōmard and his companion, i.e. the very first cow-bull Gāw-ī ēwdād, (ii) Ġamšid and the three magical objects used by him to broaden the earth [28, p. 121–139]. This list should be supplemented with the Scythian myth of the three brothers, and the golden objects sent down from the heaven recorded by Herodotus.

Bābā-ye Dehqān's work was ceremonially re-performed by his symbolic representative, i.e. an honourable man chosen by a community as their leader, who was also referred to as Bābā-ye Dehqān. His role consisted of scheduling as well as initiating field work, in particular tillage and sowing in the spring, and harvesting and threshing in the autumn. Around the *Nouruz* (Iranian New Year) a local Bābā-ye Dehqān with a pair of oxen made a few (usually two or three) furrows and threw a few handfuls of grain.

Only then could the other tillers start their work. Some ethnographers recorded that the soul of the earth was identified by farmers with the spirit of Bābā-ye Dehqān that entered the field during the spring sowing season and left it during the harvest. For that reason, the earth was believed to die when its soul emerged after the last sheaf of grain was cut. This means that in searching for the origins of Bābā-ye Dehqān's cult, one should look for a character who combines the features of: (i) an ancestor of mankind; (ii) a founder of civilization; and (iii) those of a dying-and-resurrecting god of nature such as Iranian Siyāvaš. As one can see, Bābā-ye Dehqān is an extremely complex figure that combines multiple different mythological ones. He connotes, to some extent, a mythical Greek hero named Bouzyges (Βουζύγης) “the one who harnesses the oxen” who, as was believed, was the first man to yoke oxen to a plough [see more in Addendum № 2].

**3.2.** Soviet ethnographers bequeathed to us not so many descriptions of rituals related to Bābā-ye Dehqān. One of the most detailed was included in monography on the Tadjiks living in the Khuf Valley (volumes I and II):

Taking a small bag with grain, putting on the yoke of the bulls, and hooking the rear part of the plough to it, the peasant goes to the field. There he folds the plough as it should – having tied the drawbar to the yoke, and ploughs two or three furrows in the ground. As usual, when he starts ploughing, he scatters the seeds he has brought on to the place intended for this purpose. Before this the ploughman says a prayer to Bābā-ye Dehqāna, the patron of agriculture: “Oh, Bābā-ye Dehqāna, let one seed turn into a thousand and infinitely more than a thousand! Let there be little hay and a lot of grain, and let it be eaten, and honestly [i.e. according to the rules – MMK] received. Amen, God is great!”. Grabbing the grain, the peasant turns to Bābā-ye Dehqān the patron of agriculture: “Oh, Bābā-ye Dehqān!”. After ploughing two or three furrows, the peasant returns home. The next day, normal ploughing begins. [2, p. 62].

When the grain is collected as a pile, decorated with a pattern, and a small amount of manure is placed on its top, the peasant returns home, where his wife lights up the dried pieces of *Helichrysum arenarium*. (...) the lady of the house takes them in a clay bowl and carries them to the barn (...), where the stocks of edible products are kept. There, she places the vessel on one of the partitions between the individual parts of the pantry and leaves it there. Meanwhile, the man who stayed at home takes a wooden measuring cup (grid) for measuring the grain, resembling a large cup or jug, approximately 30 cm high and approximately 17 cm in diameter, containing one grape [ca. 4 kg] of grain, holding it upside down for a moment over the smoking fire. Having inhaled smoke from the holy hearth, the peasant puts the measure into the sack, ties it, takes the sack and goes out into the barn. On arrival, he kneels in a prayer pose in front of a pile of grain, folds his hands in prayer, and says the usual prayer to Bābā-ye Dehqān, which the Khufi [the Khuf Valley resident – MMPK] says at the beginning of all important agricultural work, which was quoted earlier: “Oh, Bābā-

ye Dehqān, let one seed become a thousand and infinitely more than a thousand! Let there be little hay and a lot of grain, and let it be eaten, sincerely tilled. Amen, God is great!”. Then he takes the measuring cup out of the bag and places it three times with the grain hole, then starts pouring the grain with the measuring cup into the budget bellows, or more often into the leather bellows (...), which in Khuf and in general in Pamir usually serves as a container for carrying grain [2, p. 84–85].

Nonetheless, even if the two extracts describe in some detail what the rituals performed by a local leader at the beginning and at the end of field work looked like, they do not provide any details about the appearance of Bābā-ye Dehqān. In fact, with regard to the ethnographic data on Bābā-ye Dehqān, I was unable to find any detailed descriptions of his looks, only in a very general sense: “[i]n legends, unlike other Muslim saints, he [Bābā-ye Dehqān – MMPK] did not perform miracles and grew up as a noble old man in simple clothes” [3, p. 12]. Luckily, we have at our disposal a damaged Sogdian mural painting from Panjikent (ca. 7th–8th c. CE) that shows a male character seated against a scene of threshing, weighing and loading grain. Marshak and Raspopova believe it to be an early (if not the earliest) testimony to the existence of the Bābā-ye Dehqān’s cult in Central Asia [32].



Sogdian painting, The Hermitage, Sankt Petersburg.

Apparently, Bābā-ye Dehqān can be represented both by human form (like in the above-presented Sogdian painting) or symbolically by the grain itself. Moreover, it also turns out that in Wakhan folklore the noun *sor* “threshed grain [Rus. умолот]” represents not only a pile of threshed grain but also symbolises the body of Bābā-ye



Dehqān [8, p. 98–99, 313]. Similarly to during the harvest, the noun *alwo(y)ak* which means “a lump of ox droppings collected on the second day of the New Year’s celebration (21th March), when the ox is brought into the house and treated before the rite of the first furrow” where the lump is frequently placed on the top of a heap of threshed grain, denoting the headdress of the Bābā-ye Dehqān [8, p. 82].

**3.3.** As I have already said, there are no other references to any multi-limb creature or of any idea of a man working the land with a plough drawn by a pair of oxen in remaining Zoroastrian texts. It turns out, however, that the motif appears infrequently on several coins. As Gyselen explains in her personal communication, no identification has been suggested for the motif of a man working the land with a plough drawn by two humped oxen; hence in catalogues it has been defined as a “character acting on a natural element.” The scene is rare and sometimes accompanied by a short Middle Persian inscription: (i) *rāst* “rightly true”; (ii) *weh rōz* “good day”; or (iii) *abestān ō yazd* “confidence in the God”. The last one is thought-provoking as one would rather expect *abestān ō yazdān* “Confidence in the Gods”. Since instead of the plural form *yazdān* “gods” the singular version *yazd* “god” is used, one can suggest that this formula has been used by a community that advocates a single god (in this case a *patron of agriculture*) as it often appears on seals which belonged to Christians [20, p. 29].



Inscription *zytsty* for *l'sty*, i.e. *rāst* “right; true”(?) [21, p. 82].

**4.** In conclusion, I assume that Bābā-ye Dehqān represents a cultural phenomenon called the fertility complex. Such a complex is related to the annual cycle of germination→growth→harvest that holds both material as well as mystery sustenance for a farming community. Farmers throughout (pre)history, observing the annual cycle of various field work recognised cyclical time. Additionally, the general idea that the macrocosm is reflected in the human body as the microcosm and *vice versa* must have also caused the early farmers to recognise the analogy between the corn seed germinating in the field and new life growing in the uterus. In the collective mind of a farming community, the woman symbolically merged with the earth. The woman accepting the semen and storing the foetus creates a new life just like the earth accepting the corn seed

and crops. As one can see, the fertility complex consists of three corresponding components: (i) the woman; (ii) the man; and (iii) the earth itself. It is based on multi-stage similarities between human anatomy and physiology, on the one hand, and field work, on the other one:

	Field work				Tool			
<b>Agri-culture</b>	ploughing	sowing	growth	harvest	plough	furrow	corn seed	earth
<b>Man</b>	sexual	impre-	—	—	phallus	—	semen	—
<b>Woman</b>	intercourse	gnation	gestation	labour	—	vagina	—	uterus
<b>Biology</b>	Physiology				anatomy			

To better understand the nature of Bābā-ye Dehqān, one can refer to Dumézil's trifunctionalism [18]. It is obvious that this patron, even if non-central (i.e. existing mainly in rituals and invoked during particular cultic events related to his domains of competence), represents the spirituality of the Iranian common people and the third function in Dumézil's system, i.e. productivity. Such a conclusion can be complemented by the Scythian myth of golden objects recorded by Herodotus – a yoke, a plough, an axe and a goblet – sent from heaven to differentiate the three tribes, or, as Dumézil claims, the three basic social classes. The yoke and the plough considered as a single item are intended for the group representing the 3<sup>rd</sup> social function – herdsmen and cultivators.

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**Addendum №1.** Any ethnographic data on Kurdish-Yezidi Ҳата-ғот are insufficient even to determine her ontological status – does such a deity exist or not? She was mentioned by Asatrian and Arakelova in their book *The Religion of the Peacock Angel. The Yezidis and their Spirit World* (2014) but unequivocally rejected by Kreyenbrok and Omarkhali who relate her with a score made on a special pie only [30, p. 205]. The name of Ҳата-ғот consists of two elements: (i) *het* “line; furrow” [16, p. 657] as well as (ii) *ğot* “plough” [16, p. 95] and it is traditionally translated as “plough-furrow”.

Is Ҳата-ғот a relic of older beliefs? As Asatrian and Arakelova claim, Ҳата-ғот is assumed to generally boost crops and the efficiency of agricultural production but no further information concerning her nature is at researchers’ disposal. Asatrian and Arakelova explain her marginal position in the Yezidi pantheon by the secondary role of agriculture in the economic set-up of the Yezidis who are mostly cattle breeders. Meanwhile, Kreyenbrok and Omarkhali suggest that such conclusions are of an unfounded nature.

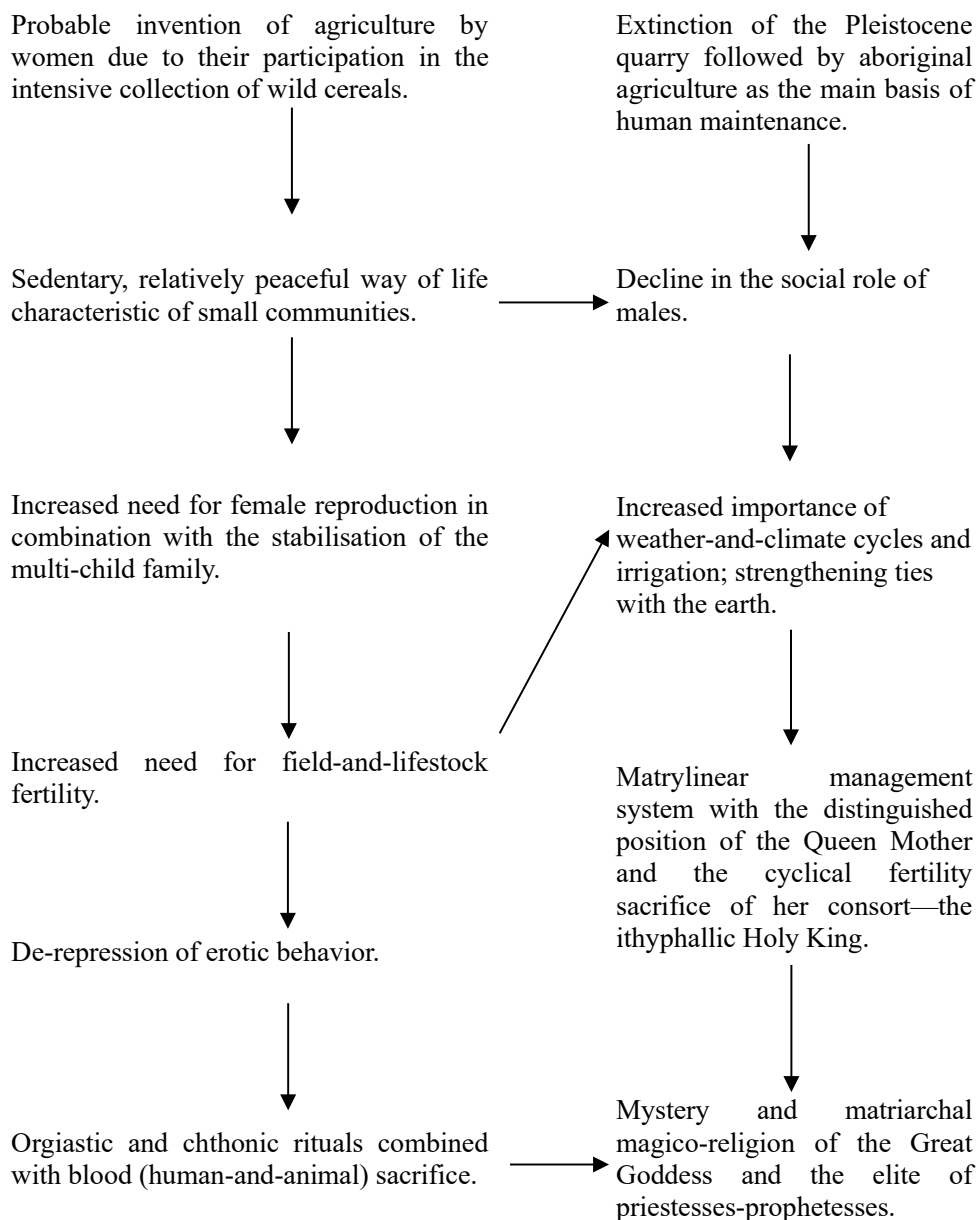
If one accepts Ҳата-ғот to be a prosopopoeia of an agricultural deity, the fact that she is represented by the furrow cannot be surprising. In the case of Bābā-ye Dehqān, the furrow is of a female nature as well because it is Bibi Havvā who emerges from the first furrow cut by Bābā-ye Adam. Bibi Havvā herself can be understood as a personification of the *Terra Mater*, i.e. the pregnant vegetation goddess popularly known as the earth goddess so well attested from the Neolithic period. One can here also refer to Indian Sītā – Śrī Lakṣmī’s avatar and Rāma’s consort. Her name means “furrow” because according to the *Rāmāyaṇam*, Janaka found her while ploughing as a part of his prayers. This is why Sītā is closely associated with the *Terra Mater* concept and is the Vedic patron of agricultural activities.

If we reject Ҳата-ғот to be a prosopopoeia of an agricultural deity, one thing still remains without an answer: why is she represented by a cut on a pie called *kulič*? Or, reversing the question: why is a cut on a pie called *kulič* termed as Ҳата-ғот? Why would anyone need to score a pie and call such a cut Ҳата-ғот? What are the relations between the *kulič* and Ҳата-ғот? Does the *kulič* pie resemble Bābā-ye Dehqān’s pies like the *givi zvik* or *xoğ zevak* “tongue of the ox” bread that, as Krasnowolska suggests, because of its long shape and name refers to the two oxen’s original capacity of speaking [28, p. 126]. I believe that such an interpretation is of a secondary character. The *givi zvik* or *xoğ zevak* bread, as well as the *kulič* pie, refer rather to the very common custom of baking bread/pie and giving it to the earth as a sort of gift. It is Gimbutas who notices that in many Neolithic Old European cultures, the goddess of fertility represented by the soil was often connected with food, especially grain and bread, and archaeological data indicate frequent bread offerings dedicated to her [19].

Addendum № 2		Bābā-ye Dehqān—a complex figure that combines several various mythological elements								
<b>Mythological / Ritual figure(s):</b>	Gayōmard <i>plus</i> Gāw-ī ēwdād	Siyāvaš – dying-and- rising deity <i>plus</i> vegetation divinity	Three brothers <i>plus</i> magical objects: (1) yoke <i>plus</i> plough; (2) axe; (3) goblet	Soslan <i>plus</i> celestial gifts (1) iron plough; (2) water to be used during milling; (3) wind to be used during threshing	Ādam <i>plus</i> Ġibrā īl and the pair of oxen	Burqat- baba – patron of irrigation  Pir Šoburhon – patron of rain	Eliade’s <i>Tellus</i> <i>Mater</i>	Frazer’s corn spirit	Gimbuta’s fertility daimones	Wierciński’s ithyphallic Holy King as Great Goddess’s consort
	Čamšid <i>plus</i> magical objects: (1) <i>aštra</i> “dagger, poniard; goad, whip” (2) <i>suwrā</i> “ring, seal; whistle, pipe; plough; plough- share”									
<b>Tradition:</b>	Zoroastrian	General Iranian	Scythian	Ossetian	Islamic	Central- Asian	General			



**Addendum № 3. Block diagram representing the origins of material magico-religion of the Great Goddess [41, 198]**



## ПРО БАБА ДЕГКАНА – ІРАНЬСЬКОГО ПОКРОВИТЕЛЯ СІЛЬСЬКОГО ГОСПОДАРСТВА

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Досліджено постать Баба Дегкана, тобто міфологічного персонажа, культ якого асоціюється із початком та закінченням польових робіт і вшановується серед осілих громад Центральної Азії. Його вважають першим землеробом, який навчив людство свого ремесла. Розповідь про нього пов'язується із кількома апокрифічними версіями ісламського космогонічного міфу, що поєднує деякі елементи іранської міфології. Функцію Баба Дегкана церемоніально виконував поважний чоловік, чия роль полягала в початку та упорядкуванні польових робіт, оранкою та сівбою навесні, збиранні урожаю і молотбі восени. У час Ноурузу місцевий Баба Дегкан з парою волів робив кілька борозен і сів кілька жмень зерна. Лише тоді інші землероби могли почати свою роботу. Отже, Баба Дегкан представляє культурний феномен, який називається комплексом родючості і стосується щорічного циклу проростання – зростання – урожай. Комплекс ґрунтується на загальній ідеї, що макрокосм відображений у людському тілі як мікркосм і навпаки. Такий підхід змушував фермерів вбачати аналогію між проростанням насіння у полі та зростанням нового життя у матці. У колективній свідомості землеробської громади жінка символічно зливалася із землею. Жінка, яка приймає сім'я і виношує плід, творить нове життя так само, як земля приймає насіння і дає урожай. Щоб краще зрозуміти природу Баба Дегкана, можна також звернутися до трифункційної теорії Дюмезіля. Очевидно, що цей покровитель, навіть не будучи головним, уособлює духовність простих іранців і третю функцію у теорії Дюмезіля, тобто родючість.

*Ключові слова:* Баба Дегкан, покровитель сільського господарства, ісламський космогонічний міф, упорядкування польових робіт, колективна свідомість землеробської громади, трифункційна теорія Дюмезіля.