

INTROSPECTING SURVEY OF ARCHITECTURE OF JAME MOSQUE OF ISFAHAN ON THE BASE OF UNSEEN CONCEPTS OF PERSIAN LYRICS (HAFEZ AND MULAVI)

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Abstract. The language of paraphrase (taa'wil, In Arabic:) uses Divine Signs, based on certain sources of unseen (gheybi, in Arabic:). The confirmation of knowledge of The Unseen helps man to return to himself. The real self is an aspect of the social self that can be established truly in congregational prayer. Holding congregational prayer shapes mosque institution. There are praying, mosques and rituals, for all realms of being: Literal (Mulki, in Arabic:), Ethereal (Mithaali, in Arabic:), Spiritual (Malakut, in Arabic:). The rituals accomplish in mosque architecture in the hierarchy of being. The hierarchy of being helps to explain unseen (ghiybi) concepts by language of paraphrase (taa'wil), through "Aayaat" (in Arabic:). Noticing to Aayaat (in Arabic:) has an interrelation with human actions and thoughts through the life. The most affective action that leads to confirmation of The Unseen is worshipping, specially the action of praying that is done in three realm of human being. The institutional form of action of praying is done in mosque architecture. Although apparently mosque architecture is done by literal materials in mulki realm of being, it shapes mosques of transcendent realms: ethereal and spiritual mosques. Mosque architecture in all realms has some rituals. What rituals should be done in mosque architecture and how the hierarchies of mosques in all realms of being have interconnected together this work answers by mystical paraphrase on the base of sources of Quran. In addition there are close relationships between hidden structures of the mosques and the unseen concepts embodied in Persian language and literature of Iran, which indicates the religious beliefs. The places that have been created as the result of unseen concepts show that construction of famous mosques in Iran, especially in Isfahan style are immortal and timeless. A question arises in this context as to what factors have led to the manifestation of unseen concepts in the architecture of mosques Isfahan objectively? And what are the evidences of unseen confirmations that led to introspection and inner approach? In this regard, this research aims to answer the questions raised, especially in Jame mosque of Isfahan and tries to address the factors that led to the manifestation of the unseen in this building. The research method is the qualitative and describes the case study by using an analytical-introspective survey. First on the base of grounded theory method refers to the unseen sources of Persian literature of Iran Hafez's and Mulavi's lyrics to extract unseen concept, then introspective descriptions of case study are presented as introspection of manifestation of concepts in the architecture of mosque of Isfahan, in order to elucidate the effective factors in the immortality of this mosque. The results of this study indicate that the structure of the mosque is due to the manifestation of the unseen concepts, including literature and architecture, the possibility of creating the sense of approximation in this building. The emergence of the Unseen nature of existence is God's Hidden Manifestation in the mirror of creation, and human consciousness about the Absolute Unseen is the ultimate goal of creation, which always can be understood by worship. Because worshipping is the most appropriate mean to pay attention to inner realms. Then without worship and its accessories the unseen realm of existence will be left in hidden veil. Therefore, the architecture of the place-time of worship can be a container of intuition of unseen realms of existence. The paradigmatic allegorical immortal language of architecture has an organic interrelationship with the cosmology of Islam, which transmits the most appropriate aspects of the unseen that shapes the main meaning in Islamic art as spirit of Islam. Spirit of Islam has penetrated into all activities and, wherever it may be, shows the presence of God. God's Presence manifests at first in verses and then allegorically in poems that reflect Islamic values. Jame Mosque of Isfahan is a place full of confirmation of unseen in different periods, in desire to intuit unseen realities. In this mosque, concepts derived from the Hafez's and Mulavi's poems as a person who has indwelled in unseen realm and speaks about the realities allegorically that can be employed as esoteric meanings of architecture with their manifestation in place and time. This research is done with hope to use the unseen meanings in mosque architecture to upgrade them as reminder of unseen realities and in a higher level as unseen places. Numerous issues related to the belief in unseen architecture of mosque give an explanation of how to convert the existing mosques (the same as Isfahan mosque) to desirable ones (future mosques).

Keywords: "Unseen Architecture", "Unseen Literature", "Isfahan Jame` Mosque", "Introspective Descriptions".

Faith is a covenant in heart that is the result of the penetration of knowledge of truth into the heart. With attention to Divine approximation, all aspects of human being will change to a spiritual one (Razjuyan, 1380). The man who witnesses the unseen believes that faith to unseen can lead to manifestation of the unseen by using proper capabilities of the unseen. The result of manifestation of the unseen is "the sense of being under the grace of the) is the unseen aspect of anything and it Ghaib (*gheybi*, in Arabic: unseen" and "calmness". (Motahari, 1975)), Unseen aspect of God. This aspect has refers to Absolute Ghaib (*gheyb ol-Motlagh*, in Arabic: manifestation in all levels of existence and also in architecture. Architecture can create some unseen features in times and places (MadadPour, 2010) and change them to unseen one. Throughout the history, Iranian were follower of wisdoms deriving from unseen source same as Quran (Rabiee, 2014), tried to manifest them in all aspects of their lives as well as architecture. They believe that mosque architecture is a function that is capable of manifesting unseen, because of doing worship, as the action that has the most attention to Divine Unseen aspects. (Akkach, 2005) Accordingly, mosque architecture is an example of manifestation of unseen wisdom. Traditional Iranian architects have confirmed "The Unseen" by following the principles of the unseen timelessness wisdom in Jame mosques (Zomorshidi, 2014) Jame Mosque of Isfahan is one of unseen mosques that have constituted the heart of the unseen architecture (Hillenbrand, 2001, p. 31) that have led to unity of material and meaning, seen and unseen. (Bolkhari Ghohi, 2009). By doing each activity in this place unseen aspect will distribute to other actions and to the place. It can be called unseen place and means the place that manifests unseen in it. Iranians have come together and have prayed in Jame mosque of Isfahan every Fridays for five centuries. (Barzegar, 2007) In this mosque, architectural effects of unseen concept can be seen, in proportion with rituals of praying. Since unseen concepts were hidden in other features of unseen wisdom the same as poems, (Grabar, 2000) unseen architects unseen used unseen concept of poems (Ettinghausen and Grabar, 2012) and confirm unseen manifestation in Jame Mosque. Assuming that unseen meanings in Iranian literary scholars, manifests unseen concepts in architectural design of Iranian mosques, first unseen meaning are surveyed in Hafez's and Mulavi's poems, by grounded theory. Then Jame mosque of Isfahan is selected, as a case study to be surveyed by introspective descriptions. This research is done to explain the quality of creating a sense of immortality and calmness in mosque architecture.

Problem statement. The problem of how to view the world is an innate need in order to get his worldview and make his destination truly. (Mesbah Yazdi, 2011). Some questions arise in this regard : how unseen is perceived by the Iranian imaginary, how it affects Iranian lives, especially their prayer as an action that involves all human perceptions, and how the man who witnesses unseen, can manifest it in his life, especially in mosque architecture. There are factors that affect institution of mosque architecture such as social and environmental effects. However these factors cannot be ruled out, it has been tried to diminish interfering factors in the unity of unseen affairs of mosque architecture by focusing on unseen characteristics.

Some theoretical unseen concepts about unseen manifestations in architecture are: The article of "The study about Mosque Location in Prophetic Age in Medina" (2011), studying the prophetic pattern and the method of reforming the structure of cities, before prophet's migration to Medina. Writers believe that there is an unseen pattern to build a city which is based on prophetic revelations and the structure of these cities manifests the teaching of revelation in urban rules. They express that "Medina", which was named Yasrib, in Saudi Arabia was an unseen city. The center of this city formed by "Nabi Mosque" and the location this mosque was done by prophetic revelation. This research uses historical-analytical interpretation to explain material and natural factors affecting the structure of Medina such as: distribution of water resources and vegetation, and environmental and cultural changes. However it mentions that there are some supernatural factors such as tribal unity constantly in war, it does not point to the pattern of unseen manifestation in new mosques.

The other book is "The Ranks of Life"(Rotbat ol-Hayat, In Rarabic:) (1983). This book contains some teachings about the lifestyle of traditional architects. It considers some questions about unseen aspects of life and answers them, with an intellectual-mystical statement. However it demonstrates some factors that make the buildings unseen and unique, it does not say how unseen can be manifested in mosque architecture.

The next example that deals with the unseen manifestation in architecture is the article of " Public Institutions: Louis I. Kahn's Reading of Volume Zero" (1984). This article begins with a question "What does the building want to be?" and answers with the descriptive-analytical method. It introduces unseen essence of the building: "to want to be particular", especially in temples. However this paper considers architect's duty to manifest this essence, it does not express how he can.

In the article "Toward Mihrab and to Approach to Immortal Moments"(2001), the essential issue in unseen manifestation is "heart," which is considered as the main condition of true worship. In a discovery methodology, this article explains that unseen manifestation needs a mental equilibrium. The mental equilibrium is the result of organization of axes toward Mihrab in mosque architecture. This study considers organizing material motivation by architectural arrangements to manifest the unseen, but it does not speak about the perceptions higher than mental ones.

The last one is article of "Louis Kahn and the images of eternal architecture", (2013). It has been written about the manifestation of the human soul on earth, to be exposed to Divine Unseen power through architectural arrangements. Louis Kahn uses introspection to consider that human souls are united. However this unity pre-exists as knowledge of soul, and can stimulate mediation in each person, the way of accessing to the knowledge is not known.

Methodology

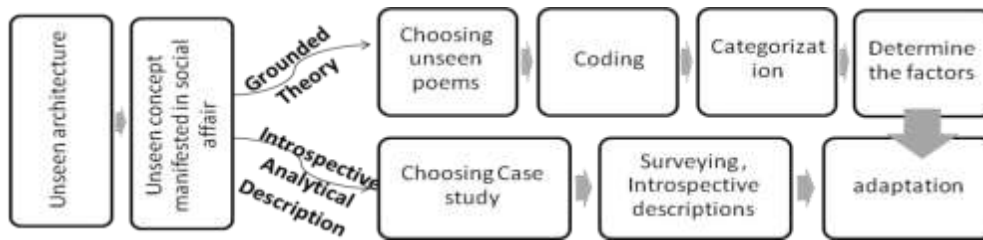


Figure 1: Research Process, Source: Writers

A. **Grounded Theory.** The vast and obscure experiences derived from observations of Jame mosque are classified in a hierarchy of Literal, Ethereal and Spiritual ones. (Schwitzgebel, 2008) These experiences create a unite manifestation that are timeless and placeless. The unseen manifestation in mosque architecture shows the pattern of unseen architecture. Then analysis of unseen introspective-descriptive paraphrases (*taa'wil*, In Arabic:) adapts with the grounded findings of unseen poem to distinguish between validity of experiences. In this research, methodology is based on the recognition of unseen architecture and analysis derived from Hafez's and Mulavi's .The analysis are done at three levels of open, axial, and selective coding (Figure 2), then they are developed to present to make some suggestions of unseen pattern of mosque architecture. Since unseen interpretations are largely introspective and descriptions are influenced by individual mentality processes, it is necessary to use certain unseen sources for the purpose of obtaining reliability. However the most important aspect of unseen, which makes it unrecognizable, is super-humanity, this weakness is compensable by limiting the point of focus on unseen characters and using doctrines relying on unseen sources.

Topic:	Why:	When	What:	Keywords:	Number of Note:
	Where:	By whom:	How:		
Source Name	Text and meaning:				
Publishers					
Authors					
Year					
Poem Number					
Number Page					
Line Number					
Date of Preparation					
Time of Preparation					
Proposition					
Free Expression					
Categorization of Unseen Concepts	Comprehensions	Sensations	Destinies	Incentives	Duties
Relationship with Architecture	Unorganized concept	Usability in overall design		Usability in designing details	

Figure 02. The raw table of Noting for the Study of unseen concepts derived from Hafez's and Mulavi's Poems. (Source of Writers)



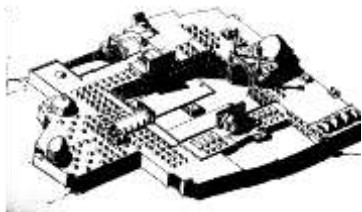
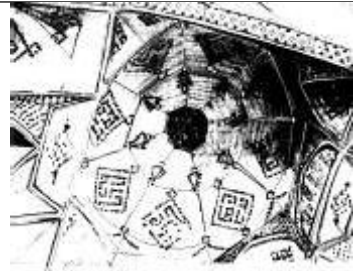



A. Introspective Descriptions

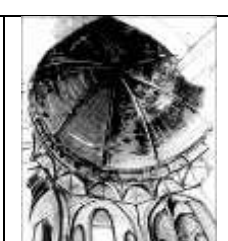

Each person has the ability to perceive the existential aspects of unseen which requires looking at one's self, inwardly and introspectively. (Abolghasemi, etc., 2009) This self-reflection is done by recording mental processes, beyond personal experiences (Goulding, 2005). Introspective descriptions invite the person to bring evidences about knowledge of the inner world. Involvement in self-knowledge motivates a movement from outside world to inside one that leads to Divine Knowledge. (Bemaniah and Silvaye, 2011) in addition Divine Knowledge relied on self knowledge lead to a true worshipping, the ground of attention to inner unconscious. (Noghrrkar, 2013) Thus introspection is a mutual multi-intuitive way to adapt inner world as a mean to realize unseen concept manifested in the out world.

Results: Descriptions of Unseen Concepts in the Architecture of Jame Mosque of Isfahan

Grounded theory is a method that searches the ground of unseen concepts veiled in Hafez's and Mulavi's poems. This process has been accomplished by taking notes at three levels of coding: open coding, axial coding and selective coding. These concepts are used in validation of introspective descriptions of architecture of Jame Mosque of Isfahan.)Table 1(

Table 01: Adapting unseen concepts in Hafez's and Mulavi's poems with introspective descriptions of Jame mosque of Isfahan. (Source: writers)

unseen phrase	Unseen concept	Architectural element	Introspective descriptions	other descriptions	images
<i>Put off Shoes (Birun Kardan e Naa 'lein,</i>	Beginning of immortality	Entrances	Invitation to escape from mental stimuli	The openings towards the mosque are closely interlinked with the market in urban texture.	
<i>Wine Contaminated Clothing (Kherghe ye Mey Alood)</i>	Removal of filthy of dependencies	Corridors	Move from tightness to widowhood	Subordinate indoor spaces with a narrow width, the distance between the main courtyard of the mosque and market texture	
<i>Creating Inner Geometry (Ensha' e Hensede ye Daroon)</i>	Start moving inner world	Central courtyard	Sense of relieve in heart	The intersection of the axis of the corridors and four main axis of mosque creating a pause that leads to Shabestan	
<i>Unseen Cradle (Totogh e Gheibi)</i>	To achieve unseen blessings	Repeated arches leading to the porch	To gather and settle on the axis toward Mihrab	Constituent units of central courtyard facing the porch, in proportion to size of chambers, locating on main axis of Shabestan.	
<i>The Magians' Cloister (Moghkade)</i>	Escape from material traits	Northern Shabestan	A kind of loss among various pillars at the same time a polar stretch toward Mihrab in south.	Indoor arcade space in proportion to size of three-dimensional span chamber that creating main space of prayer ranks in the north.	
<i>Ruins (Kharabat)</i>	Sense of unity	Southern Shabestan	A kind of shoulder-to-shoulder joining toward Mihrab.	Indoor arcade space in proportion to size of three-dimensional span chamber that creating main space of prayer ranks in the south.	
<i>Agile bird (Tayer e Chalak)</i>		Northern Dome	A kind of independent and unfinished power, majesty and magnificence relied on unseen.	In the opposite of Qibla which forms the main function of northern dome.	

Orrery Cup (Jam e Jam)	The heart understanding beginning of creation and resurrection	Southern Dome	The sense of placelessness, timelessness and immediate contact with God.	The main part in every Shabestan in toward Qibla, which creates a part of Qibla wall (the southern dome).		
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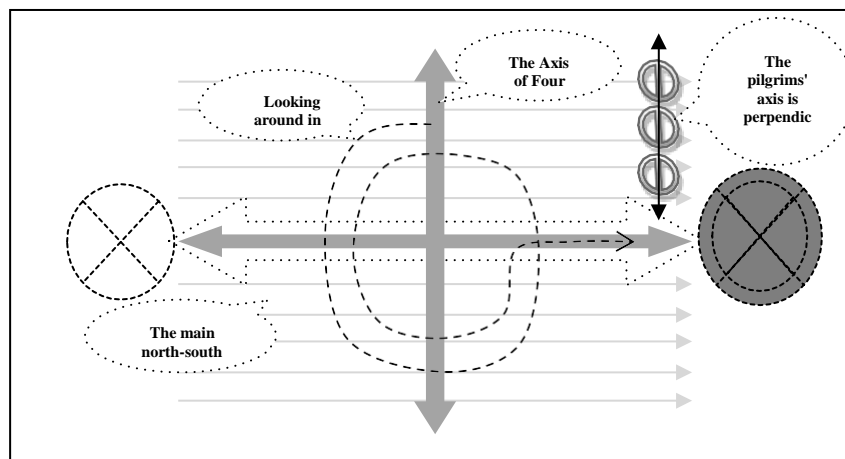


Figure03: A dualistic system of orientation in the overall composition of the mosque's space. (Source: Writers)

Discussion before the conclusion

Because of the fact that every seemingly multiplicity has a unit spirit, unseen concepts manifested in architecture and concepts in Hafez's and Mulavi's poems has both allegorical metaphor. Unseen concepts and the inner emotions of unseen lyrics manifested in architectural design have been surveyed grounded theory and introspective descriptions. In Jame mosque of Isfahan, the results derived from adaption of the unseen concepts to introspective description are:

- *Put off Shoes (Birun Kardan e Naa'lein, In Persian: ...)* means to exit from selfishness shows that a mosque architecture should be as a part of daily life and have consistency and unity with urban texture.
- *Wine Contaminated Clothing (Kherghe ye Mey Alood, In Persian: ...)* means to start an inner (Anfosi, In Arabic: ...) journey to put away hypocrisy. This concept means a mosque building can manifest this concept by creating an axis toward Qiblah, that place that shows the descent of unseen blessings.
- *Creating Inner Geometry (Ensha'e Hensede ye Daroon, In Persian: ...)* means to interrupt a spiritual journey and to get ready to enter the unseen world, this can manifest in mosque architecture by breaking the wideness of the courtyard with Changing the height of the four porticos on four main directions of North, South, East and West that all cross over a central core.
- *Unseen Cradle (Totogh e Gheibi, In Persian: ...)* Each Portico is an allegorical expression of the cosmos creation passing through the vacuum of the courtyard toward the main place of mosque which praying is done there.
- *Ruins (Kharabat, In Persian: ...)* means a context of inner transformations for man who has an unseen covenant with God, this concept says that a mosque building should have a place with the most capability of receive unseen message. These messages can be received in unseen times and places that unseen affairs are done in them such as praying. Places of praying, in Jame Mosque of Isfahan have simple structure are silent.
- *Orrery Cup (Jam e Jam, In Persian: ...)* means a heart that knows origin and resurrection, has a great similarity to Divine Attributes. It has the closest degree to Divine Unseen Place. To recall this concept, architectures of Jame Mosque of Isfahan have created a small tomb in front of the Qibla which is called Mihrab. Most of the unseen descends have occur in front of this little architecture.
- *Dervish in Alleyway (Darwish e Sar e Kooy, In Persian: ...)* means slavery and request help from the unseen, this unseen concepts, in Jame Mosque of Isfahan recall the quiet place on the axis that leads to Qibla at the furthest point below the northern portico.
- *Agile bird (Tayer e Chalak, In Persian: ...)* means that authority in mulki world should based on the unseen power. This concept recalls that mosque should be a center to handle people's world affairs and solving their problems. It can be seen in the northern Dome in Jame mosque of Isfahan.

- *Point of People of Discernment (EsharatGah e Ahl e Nazar, In Persian: ...)* means the **teachers** who teach unseen knowledge. This recalls that a mosque should be the center of teaching unseen thought; this was seen in western Portico with Calligraphic writing of Hadith of "Door of Knowledge¹".
- *The Magians' Cloister (Moghkade: In Persian: ...)* means that individuals have different levels in hierarchy of existence and all of them are exposed of the flow of The Unseen Blessing. It recalls that a mosque building should be able to gather all people, Regardless of their religion and race. It can be seen in Shabestan of Jame Mosque of Isfahan in gathering followers of different denominations.

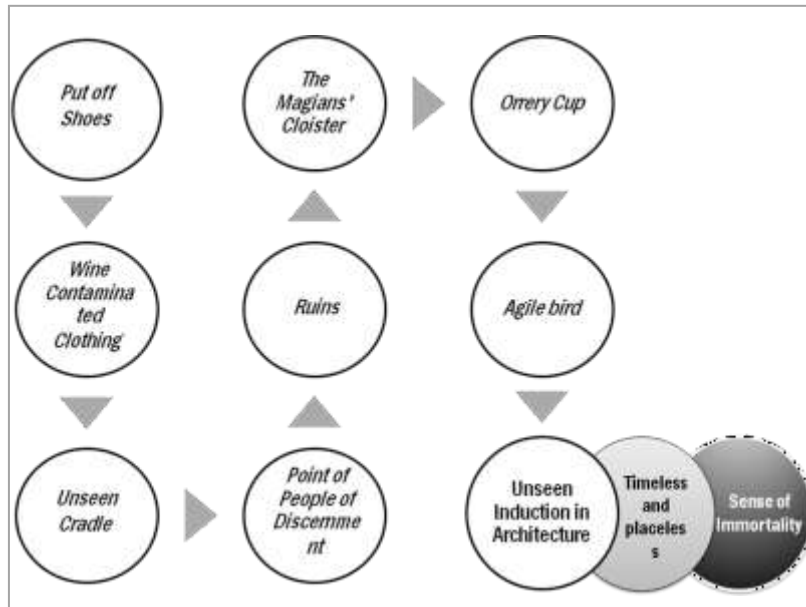


Figure 4: Unseen concepts in Hafez's and Mulavi's poems that induce unseen in mosque architecture, (Source: Writers)

Conclusion. Awareness of man the knowledge of The Absolute Unseen is the ultimate purpose of creation than can be earned through worship. Mosque architecture creates institution of place-time of worship as an unseen action. The architectures who has witnessed The Unseen, have tried to manifest unseen points in architecture of Jame Mosque of Isfahan to confirm those points and ask for unseen help from The Unseen. This was the unseen covenant with God that manifests unseen concepts in art such as literature and architecture. Since the poetic language is more abstract and immaterial and situated in upper level of unseen hierarchy of existence rather than architecture language, Hafez's and Mulavi's poems can intermediate to connect unseen concepts to architectural forms in mosques. Poetic unseen concepts manifested in Jame Mosque of Isfahan that are The Magians' Cloister (Moghkade: In Persian: ...), People of Point of Vision (Esharatgah e Ahle Nazar, In Persian: ...), Put off Shoes (Birun Kardan e Naa`lein, In Persian: ...), Wine Contaminated Clothing (Kherghe ye Mey Alood, In Persian: ...), Creating Inner Geometry (Ensha` e Hensede ye Daroon, In Persian: ...), Unseen Cradle (Totogh e Gheibi, In Persian: ...), Ruins (Kharabat, In Persian: ...), Orrery Cup (Jam e Jam, In Persian: ...), Dervish in Alleyway (Darwish e Sar e Kooy, In Persian: ...), Agile bird (Tayer e Chalak, In Persian: ...), Point of People of Discernment (EsharatGah e Ahl e Nazar, In Persian: ...) The architecture of Jame Mosque of Isfahan is a live example of architects' unseen knowledge of that era and shows the way of reaching concept of unseen world and manifests it in architecture. Architecture and poems both are tools to discover and manifest the unseen concepts of unseen world, make man closer to a source of new and profound recognitions of their own world that bring themselves closer to origins of unseen wisdom and lead him to true recognition of Divine creation.

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¹Prophet Muhammad Says:" I am the city of knowledge and Ali (AS) is its gate. Everyone who asks for knowledge must enter it from the gate."(Hakem Neyshaburi 1411AH)

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CRITICAL DISCOURSE, LINGUISTICS AND CINEMA

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Abstract. Few studies examine the relationship between critical discourse, linguistics, and cinema; applying micro- and macro-linguistic analysis as a method leading to defamiliarization of the natural discourse of a film. This study aims to analyze the nature of critical discourse and linguistics' attitude toward cinema, based on which it can be concluded that in cinema, signs in form of critical discourse analysis have significant positions and are defined in relation to other signs of that individual discourse. Signs, which are considered to be central points, are defined differently by other discourses after they are recognized for the first time. Therefore, it is possible to find out the competitions occur in determining the meaning. These competitions are detected through methods of rival discourses, which fixed contents into floating signifiers. Considering the critical comparisons in rival discourses, it can be concluded that each group, based on its specific approach, tries to define the central points and breakdown the structures of those signs in the rival discourses.

Keywords: Discourse, Cinema, Central Signifier, Sign.

Introduction. Discourse analysis is a term, which initially was proposed by Zelling Harris in American linguistic constructivism. He believed that discourse analysis refers to a structural analysis beyond the surface level of a sentence. However, significant parts of communicational and semantic aspects of language usage in the structural analysis will be lost, if the context of language usage is not included and attention is just paid to structures without considering environmental issues, which affect language usage. Therefore, some linguists, who worked within the framework of functional linguistics, tried to propose a more comprehensive analysis with regard to the context. Eventually in the 1970s, other linguists from University of East Anglia of England, who were influenced by the