

THE PHILOSOPHY OF LIFE AND DEATH, LIGHT AND DARKNESS, IN IRANIAN LITERATURE AND ARCHITECTURE

A FILOSOFIA DA VIDA E DA MORTE, DA LUZ E DAS TREVAS, NA LITERATURA E ARQUITETURA IRANIANA

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Abstract: Life and death has always been one of the main concerns of every thinking person throughout the history of mankind and all the schools of thought, philosophy and religion have tried to explain the meaning of life and specify its goals, and each of them from a different point of view. These coils have looked into each other. However, it is quite clear and obvious that the definition of life without considering death is absurd and futile. But are the concepts of death and life in opposition to each other? And if so, is life superior and more valuable than death? In order to find the above questions, the research, using the analytical-descriptive method and using library sources, first investigated the dual oppositions in structuralist and foundational thinking, and then tried to reread the concepts of life and death in Iranian literature and its corresponding ones. It means there is light and darkness in Iranian architecture.

Keywords: Death. Life. Light. Darkness. Literature. Architecture.

Resumo: A vida e a morte sempre foram uma das principais preocupações de cada pessoa pensante ao longo da história da humanidade e todas as escolas de pensamento, filosofia e religião tentaram explicar o sentido da vida e especificar seus objetivos, e cada um deles de um ponto de vista diferente. ponto de vista. Essas bobinas se entreolharam. No entanto, é bastante claro e óbvio que a definição de vida sem considerar a morte é absurda e fútil. Mas os conceitos de morte e vida estão em oposição um ao outro? E se sim, a vida é superior e mais valiosa do que a morte? A fim de encontrar as questões acima, a pesquisa, usando o método analítico-descritivo e usando fontes da biblioteca, primeiro investigou as oposições duais no pensamento estruturalista e fundacional e, em seguida, tentou reler os conceitos de vida e morte na literatura iraniana e seus correspondentes uns. Significa que há luz e escuridão na arquitetura iraniana.

Palavras-chave: Morte. Vida. Luz. Trevas. Literatura. Arquitetura.

1. Introduction

Dual oppositions is a key term in Saussure's linguistic system, structuralism and foundation-breaking, which is rooted in ancient human beliefs, and some consider it one of the fundamental functions of the human mind. They believe that the main denotation system is actually a set of two-component contrasts that the reader gives order and value to and uses in the interpretation of the text. Any opposition of two components can be considered as a fraction, the upper half of which is more valuable than the other half. Based on this, the reader has learned to prefer light over dark in the opposition of light/dark, and life over death in a similar way in the opposition of death/life. Ideologies usually tend to draw absolute boundaries between two different poles, and in such an approach to dual confrontations, it is no longer possible to reach more sublime horizons of meaning. Conflict has been the basis of people's beliefs, opinions and actions since the past, and in many religions, conflict between God/Satan, good/evil, light/darkness, etc. can be seen. Therefore, "One of the basic functions of the human mind is the creation of contrasts". The existence of another is meaningless. All these contrasts are observed in different cultures and nations and in a way form the intellectual core of many nations and societies, both in old societies and in new societies, the basis of thought and knowledge is It is based on opposition. (Nabi Lu, 2012) The knowledge of the creator of the world and the proofs of the origin of existence are under the influence of oppositions such as cause and effect, obligatory existence, possible existence, forbidden existence, occurrence and step, etc "Rituals, taboos, traditions and such signs that usually refer us through a winding path to a very limited number of dual oppositions"? In Derrida's foundation breaking, however, the issue of getting rid of the grip of these confrontations, getting rid of organizing them in a unifying or exclusivist manner comes up. Such an encounter with double opposites allows the opposites to be overturned, the numerator and denominator of the fraction to be shifted, and in this inversion, each one continues to be present and exist. In such a situation, the systems lose their resistance in the superiority of one component of the conflict against another component and expose themselves to complexity and contradiction. A contradiction that prevents the reader from giving superiority to one part of the conflict and leaves him in the middle of accepting both sides of the conflict, or perhaps leads to the space of creating new concepts from this same meaninglessness. Based on this, the current research is descriptive-analytical and based on a ground-breaking theoretical framework, and by using library sources and theoretical studies, it tries to track the concepts of life/death in Iranian mystical literature and their corresponding

light/ Darkness in Iranian architecture should focus on two main research questions. Are the concepts of life and death opposed to each other? And if so, is life superior and more valuable than death? Although any answer to these questions may be only a blind voice from our hearts and something alone and self-sufficient.

2. Methodology

This research is an analytical-descriptive research that has been done in a library form and by reviewing various researches and books in this field.

3. Death and life in mystic-Iranian literature

Death as opposed to life has been and is one of the main mental concerns of all human beings throughout the history of mankind. In the oldest story left by mankind, the story of Gilgamesh, the concern of life and death and the subject of immortality is the main focus of the story. The Epic of Gilgamesh is one of the oldest epic narratives in the world, which is recorded on twelve clay tablets. This story describes the life story of the legendary hero, Gilgamesh, who goes through many events on his way to immortality and solving the mystery of death. Gilgamesh goes on a journey in search of Ot Nephishtim, who has found eternal life, and after enduring many hardships, he finds his way to the Garden of Gods and realizes that in order to reach Ot Nephishtim and find the secret of immortality, he must cross the sea of death. Death and life in the poems and works of Maulana Jalaluddin Muhammad Balkhi, a poet and mystic of the 8th century AH, whose Iranian mystical literature has an inseparable connection with his thoughts, is of special importance. In his great spiritual Masnavi book, Molana compares death to childbirth and another birth, and in an obvious and sweet contradiction, he puts the duality of death and life together. As if for every birth, it is necessary to endure this pain and suffering. A person dies and is reborn in another sense and steps into a world where the Romans and Zangians differ with each other in waiting for his coming. From Rumi's point of view, in the duality of life and death, the balance of superiority does not weigh towards life. From their point of view, it is death that gives value and credibility to life. If man preserves his earthly life, he will remain captive in the sequence of vanity and boredom. Regarding the fact that life is not superior to death, Attar Nishabouri also states in his Tadzira Al-Woliya, in the biography of Yahya Moaz

Razi, that: One day he was told that the world does not fall into pieces with the King of Death, he said: You are wrong. If there was no King of Death, the world would not be worth anything. They said: Why? He said: Death is a bridge that brings a friend to a friend. Life or death steps. It is as if life and death are not in opposition to each other, but like an irregular network of mosaics. There are thousands of ways to pass from one mosaic to another. It is possible to die and die again and then come back to life and travel other ways and paths in the same way. In this mosaic structure, no mosaic is superior to another mosaic. In the same way, death does not have superiority over life or life over death, but all these will find meaning together with each other and give meaning to existence. As Ain al-Qadat Hamadani says: "O dear wisdom, let it be that whatever is and was and maybe was, you did not become and did not become what you were against; whiteness never became black, you were not worthy of the sky without earth..." (Ain al-Qadat, 2015) The arrangement of mosaics next to each other provides a platform for people's movement. It's as if settling in a mosaic is getting stuck in everyday life and causes decay and corruption. But moving towards the one God and seeing his beauty and mixing with him is the assumption of life by passing the death/life mosaics. In Iranian literature and mysticism, life and death provide a path to reach the one and only lover, and of course, this path cannot be achieved without the power of love. Ain al-Qadat says: "O dear, it is fard to reach God, and whatever means to reach God is fard to be close to the Taliban. Love brought my servant to God, so love came from this meaning of fard." And in another place, he says: "Forever, love is the presumption of the way for everyone. Forever, if you do not have the love of the creator, prepare the love of the beloved so that the value of your words will be achieved. Forever, what can be said about love! And what is the sign of love, and What a powerful expression. In love, let someone who is not with you and abandon yourself and sacrifice yourself to love be accepted. Love is a fire, wherever it is, it does not wear any other clothes than it. Wherever it reaches, it burns in its own color. turn."

4. Contrast of light and darkness in Iranian architecture

Although light and architecture have an inseparable link all over the world, everyone admits that light in Iranian architecture has different and more transcendent concepts and applications. The position of light in Iranian architecture is derived from the combination of Persian culture, religion and art. The use of natural elements in Iranian architecture is mostly in a

metaphorical way. Light and darkness in traditional architecture were meant to create distinctive spaces and provide specific concepts to the function of the place. In addition, in religious buildings such as mosques, light and darkness also give a spiritual and metaphysical atmosphere to the space. In traditional architecture and in Islamic culture, light is a symbol of God and divine light. The selective use of shadow and light and indirect light in religious spaces is effective in providing a mystical quality to the space. (Arjmandi et al., 2011). The quality of light and light shade in every architectural work can have a special meaning and application and ultimately a special effect, and it is architecture that uses these effects to achieve its goals in mental creativity. As a result, a large amount of light and darkness (light adjustment in the building) will be available to the architect as a design tool to make the building space pleasant, attractive and harmonious (Naseri and Tamizi, 2017) and a wide range of light applications, both functionally and spiritually, has been used in traditional Iranian architecture. In the architecture of mosques, light has found a symbolic and sacred application more than any aspect, God's face is manifested in the mosque. Light and shadow interact with each other to give a dynamic quality to the texture of materials and create a special mood for users. Mirror work and the use of mosaics or shining golden and turquoise colors for domes and decorating moqrans and motifs is an expression of the principle of light manifestation in the architecture of Iranian mosques. (Khosh Nazar, 1388)) in the spaces where the lighting and as a result the lighting of the space is done through the ceiling, the light enters the space directly and illuminates only a part of it. Karbandi and Moqrans, apart from beauty, are also used to take advantage of sunlight as much as possible. In this way, it deviates from its path in different directions and lets it spread inside, in this case we will have a uniform and decentralized light inside the building, which includes a larger volume takes.



Picture 1. Moqrans of the eastern porch of Isfahan Jame Mosque

In private houses, lighting has not been uniformly desirable. By creating a contrast in the lighting, they create a pleasant feeling in the residents. (Image 2) The bright courtyard and the arrangement of semi-open and closed spaces around it have helped to control the amount of light entering the spaces, among which is the porch. The lighting inside the surrounding spaces, including the reception room or king's room, is provided through sash windows with colored glass, and it makes people invisible inside this space, but they can easily enjoy the view of the courtyard. Stone mesh sculptures with geometric and plant forms that are worked on the front of stairs and plinths of houses with basements, in addition to lighting the basement, provide its visual connection with the yard space. (Najafi, 2012) The existence of different ranges of bright, semi-bright and dark spaces can be identified in almost all the different parts of a residential building.



Picture 2. Spectrum of light, semi-light and dark space in Haft Rang Shiraz mansion

In places such as bathrooms where the view is limited, the architect artists placed thin polished marble stones in the eastern and western sides so that the movement of the sun during sunrise and sunset and the radiation of its rays on the embedded stones not only clearly The space helps, but also informs the users of the space about the passage of time. Also, by installing the glass in the ceiling niches, it directs the light and illumination into the bathrooms and prevents the view from the roof into the bathroom. (Hanachi, 2016).



Picture 3. The play of light and darkness in the historical bathhouse of Rahnan, Isfahan

In the bazaar, the bright rhythm and angle of the light rays when they penetrate the interior space and guide the passers-by like night stars, the impossibility of recognizing the clock and orientation, which is created due to not having a connection with the outside space. (Image

3) In addition, the central courtyards that are alternately placed on the path reduce the uniformity of the space and prevent the feeling of fear from the closed space. (Ahani, 2011) These local lights apart from providing Optimum lighting has a significant effect on attracting movement, drawing attention and pause, and causes bumps and depressions on the desired places, and creates bright shadows in parts of the architectural facade. In Iranian markets, the importance of light in architecture and the theme of time, whether through movement in space based on the linear plan of rows and continuous point ceiling skylights or through large skylights with various decorations in places of occurrence It takes place. Iranian markets have full and empty spaces, courtyards that invite the audience towards them from the semi-dark space of the rows through spatial hierarchy.



Picture 4. Creation of local lights in different directions in the market of Tabriz and the change of light and shade during the days and seasons.

5. Conclusion

The allegory of light has a long history in the belief of Iranians. Before the emergence of Islam in Iran, religions such as: Zoroastrianism, Manichaeism and Mithraism have used the allegory of light to clarify their instructions. In the Mithraism religion, the sun is praised as the god of light and faith. In his book called *Arjang*, Mani believed that everything in this world that is beautiful is worth worshipping. He believes that beauty belongs to the soul and belongs to a great and brilliant realm. For this reason, attention to light forms the basis of ancient Iranian art and architecture. The struggle between darkness and light forms the basis of Zoroastrian thought and it is believed that existence is created by the interaction of two forces or the two essences of

light and darkness. He recognized Islamic mystics and rulers such as Suhrawardi in works of art. Iranian architects have shown the idea of manifesting unity in multiplicity and returning multiplicity to unity in their works. As a result, this architecture has always been a reflection of the sacred place and the presence of light in human life and soul. (Javani, A., Javani, Z. and Moshkforoush, 2010). With the presence of light in the architecture and interior space, between the building and the exterior environment, the Iranian architect has created different effects of the interior space, each of which has a special importance in terms of spatial perception. The presence of time and changing the quality of space in Iranian architectural buildings is not possible only through movement in space, Iranian architects have well understood the nature of light, they have made it possible for users to change the quality of space without moving in space, and thus the subject of time have raised in the space. In Iranian architecture, a kind of connection and harmony in the space, from the floor to the ceiling, which is decorated with all kinds of tiling and makes a person free and fluidly immersed in an intermediate space, and this play with light and darkness is so artistic over and over again. It is repeated as if to go from one space to another there are many bright, semi-bright and dark ways that can be passed through. Also, for the passage of time, the play of light and darkness in Iranian architecture offers many paths to its audience. Engineer Mirmiran believes that the role of light in Iranian architecture is more than a tool to achieve architectural goals: "Light is not something temporary on this architecture. Rather, it is intertwined with its truth and essence. Light in this architecture does not have only one functional task, and its effect is not even limited to the creation of beauty, rather, light creates the truth of architecture and is present where the superiority of matter to light in this architecture takes place. Mirmiran, 1377) Therefore, light/darkness cannot be considered a dual opposition in Iranian architecture, just as death and life are not opposed to each other in Iranian thought. In Iranian architecture, the arrangement of light and darkness next to each other provides a platform for people's movement. It is as if dwelling alone in the door of light or darkness - like death and life - is to dwell in everyday life and causes decay and corruption. But moving towards the One God and seeing his beauty and mixing with him, passing through the mosaics of death/life and light/darkness, is the assumption of life.

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