

Semiotic Analysis of Form and Meaning in Vakil Mosque of Shiraz

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Abstract

Symbolism is one of the old principles of human thought that has been shown in the works of art since the beginning of its periods of life, and according to Islamic views, the symbol is the apparent and secular aspect of spiritual nature. The religious artist in the expression of concepts and the giving of material means to them is the use of the language of allegory. Among the positions of the appearance of symbols in Iranian art is architecture. Considering the meaningful capabilities of the mosque architecture, using the semiotic method, we will analyze the symbolic concepts and spiritual meanings of these artistic works. The elements that are considered as symbols are considered to be functional and have become symbolic over time. The method of research is descriptive-historical, with a semiotic approach based on the theory of "Charles Saunders Pierce" to examine his pattern in the secondary implications of decorative motifs and the architecture of the mosque in the Vakil mosque of Shiraz, as part of a semiotic study and try to It is to examine the decorative elements and physical elements of the mosque and the effect they have on translating their meanings and concepts. At first, using the method of shooting and observing the amount and type of signs used and in the next section, we will analyze and review each of their images and symbols in the architecture of the mosque attorney. This research shows that in the art of Islamic times less iconic signs are used, and in cases where these signs are present, the artist frees it from the implication of similarity and gives it a semantic meaning. Also, attention to the relationship that the artist makes between the signifier and signified can reveal his artistic visions. It can be said that the motifs and signs of the Vakil mosque of Shiraz lawyer were somewhat Iconic, and somewhat Indexical. During the time, the signs were developed towards symbolic and contractual terms, or in other words, compared with real signs or symbols, the Index became diminishing to some extent, and the Icon went even further into decline.

Objectives:

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1. study Vakil Mosque of Shiraz based on Semiotics methodology
2. Examine the meaning and the concepts of designs of mosques in Shiraz

Questions:

1. What is the meaning and nature of the symbolism of Vakil mosque?
2. Pierce the division based on symptoms, signs and elements Vakil Mosque What is the position?

Key word: Semiology, Form, Meaning, Mosque architecture, Vakil mosq

Introduction

Among beings, we are a species that have a strong desire towards the fundamentals: the human being more important than anything else is meaning-creator. We create meaning through the production and interpretation of "signs". Symptoms usually appear in the form of words, images, sounds, smells, flavors, gestures, and objects, but they are not inherently meaningful and only become meaningful when we assign meaning to them. According to Pierce: "Nothing is a sign unless we interpret it as a sign." In fact, anything that is considered to be a "factor", referrer, or pointer to something other than itself can be a sign. We interpret these things as unconsciously by connecting them with the contract familiarity system as a sign. The use of modern literary criticism in Islamic art texts has received little attention, while it provides ample opportunity for theories as well as finding new ways and techniques in interpreting artistic signs and motifs. One of these methods is the use of semiotic knowledge. The application of this knowledge to the study and interpretation of texts, especially Islamic art texts, reveals remarkable and notable results.

The richness of the content of the structural and decorative elements of the mosques illustrates the capabilities of this Islamic structure in terms of meaningful analysis. Symbols are one of the most important aesthetic aspects of Islamic cities. One of the masterpieces of Islamic architecture is the Vakil Mosque of Zandiyah in Shiraz. The mosque is one of the most beautiful and fortified mosques built in Iran after the Safavid era and is well-regarded for its architectural and decorative arts, but unfortunately it has not been studied semiotically. Since the motifs of the mihrab and ivans of the Vakil Mosque, due to its special place among the Islamic places, have been studied from various perspectives and valuable findings have been obtained. The semiotic study of these motifs is one of the methods that can be very effective in interpreting and explaining their ideas and their artistic properties.

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Since in the analysis of signs and artifacts, the signs are based on secondary signification, the semiotic examination of these signs and artifacts is also considered secondary signification. In the first signification all the artistic signs are contractual and hence symbolic, but in the secondary signification not all artistic signs are contractual. This research, using a historical-descriptive research method, investigates Pierce's pattern in the secondary implications of the decorative motifs and architecture of Vakil Mosque of Shiraz as part of a semiotic study and attempts to classify the signs and motifs accordingly.

Conclusion

As can be seen in the artistic expression of visual sign modules, they themselves become signifiers that must be revealed or interpreted. The relationship between the first signifier and signified is a contractual relationship, but the relationship between the second signifier and signified can be contractual, analogous, or causal. Creates contractual relationships, visual terms and symbols. The more the relationship goes from contract to similarity, the more the artist's art becomes more prominent. In Islamic art, the less common signs are used, and in some cases where the signs are present, the artist releases it from similarity significations and gives it semantic expansion. Also, attention to the artist's relationship between signifier and signified can reveal his artistic views. It can be said that the motifs and symbols of the Vakil Mosque of Zandieh in Shiraz were initially somewhat symmetrical and indexical. Over the course of time, the signs developed to become symbolic and conventional, or in other words, the index went to a degree of decline, and the icons went even more in deterioration.

Pierce's model, in addition to the relation between the signifier and signified, using the element of interpretation, paves the way for understanding the gestures and experiences expressed in the art texts. This template, along with specifying the type of token used, can be understood and interpreted. In the case of rhetorical studies or content analysis, however, these two sections are separated from each other. Also, the presence of two elements of reference and interpretation, separately, can lead to a better understanding of the message. In fact, the cue can be approached and experienced through the text.

By examining the semiotics of Islamic art in the Vakil Mosque of Zandieh in Shiraz, one can gain an accurate and reasoned interpretation of what they say and more about their artists' ideas. The interpretation based on the signs is far from personal and inferential inferences and approaches the intended goals in a precise and categorized manner. In some cases, the findings of classical semiotics are the same as those found in traditional studies,

except that in this type of study, information is based on scientific methods. In other cases, information can be obtained that has been overlooked or obscured by the exact search for explicit and implicit symptoms and the finding of the appropriate formula.

Finally, in dealing with the motifs and structures in Islamic arts, we will be faced with a set of sign units, whether conventional or non-contractual, in which to read these sign systems we need to know. The examination of these semiotic systems seems essential to any artistic researcher as they play an important role in the reading of the analytical and interpretive works he creates. Exploring these written and visual worlds in the motifs and structures of Islamic-Iranian art in the mosques will open the way for many theoretical and scientific topics for art researchers.

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