

An Explanation on the Mutual Role of Culture and Art in the Ritual Architecture of the Takayas of Mazandaran

Abstract

The existing structures in society are interrelated. Ritual art is the objective manifestation of culture, religious ideologies and popular beliefs of the social activist. Takaya architecture is a mirror of the Shiite artist's traditions of thought, speech and action in relation to "time and place". Ritual architecture is an art mixed with culture, hence, the art of Takaya is a native architecture and the manifestation of history, race, art, climate, Shiite religion, tradition, identity and culture of the people of Mazandaran. Analyzing the criteria of culture and the importance of ritual art, in addition to expressing the values of Takaya architecture, can provide design guidelines for designers to create a higher quality space. Using the richness of ecology and cultural geography of Mazandaran, the present study has dealt with the interaction of ritual culture and art to narrate the sufferings of Imam Hussein (PBUH), his family, his companions and the mourning rituals of Ashura in the Takaya architecture. This research is of qualitative type which has been accomplished by the means of a historical-interpretive method and information is gathered in the form of documents and field analysis; moreover descriptive-analytical and comparative methods have been used in data analysis. The statistical population of the study is a number of nine participants from Amol city. The results show that the criteria of culture (power structure, social status, kinship edifice, endowment, vows, age and gender of the user of space) and the local rituals of the people of Mazandaran (Divan, paddy field, Zan Shahi, Barf Chal, Vavarun, Shilan) and artistic ceremonies that include ritual painting (Saqqanfar paintings), ritual architecture (Takaya) and ritual representation (Taziyeh) have had a reciprocal effect on reviving, perpetuating, adapting and promoting each other. Culture has had a great impact on architecture and in return, architecture has been one of the influential factors on culture.

Research aims:

1. Recognition of ritual art and cultural standards in the native architecture of Takaya Mazandaran.
2. Investigation of the effect of ritual culture and art on the arrangement of elements of Takaya ritual architecture.

Research questions:

1. What are the effective criteria of culture on the architecture of Takaya Mazandaran?
2. What is the relationship between ritual culture and architecture, ceremonial representation and ritual painting?

Keywords: Culture, Ritual Art, Indigenous Architecture, Takaya, Mazandaran.

Introduction

Ritual architecture is the result of the interaction of various criteria, including ritual art, culture and climate. Takaya is the physical embodiment of Iranian culture, Shiite religion and folk beliefs of the people of the Mazandaran region; moreover, the influence of culture on their formation can be clearly seen through various rituals in the historical background of this region. Ritual architecture, Takaya, while belonging to all different classes of society has a cultural and social role. In addition to form, function and meaning, the ritual architecture of the Islamic period is also defined in terms of culture and sense of belonging, which in contrast to the palaces of kings and aristocratic houses belong to the general public. The culture of each ethnicity and race has manifested itself in the body of their ritual architecture and it is an unwritten order that can be seen in the Takaya cultural complex with symbolic concepts and rituals. The relationship between ritual culture and art (ritual architecture, performance and painting) should be considered two-sided since both affect each other and should be sought in the other. Ritual architecture, on the one hand, is a mirror of culture and reflects the prevailing tastes, feelings and thoughts of society in its image, and on the other hand, it is ritual architecture that can influence people and social culture and the form of collective human life.

Regarding the background of the present study, it should be said that no independent work with this title has been written so far, however, several works have studied Takaya in Mazandaran. An article entitled "Analysis and Typology of Mazandaran Takayas based on Climate Diversity" written by Zal and Mousavi Kouhpar (2014) have analyzed the effect of climatic coordinates on the structure and architectural materials in Takaya, Mazandaran. Another article entitled "Comparative study of Mazandaran Takayas, case studies: Babols and Joibar Takayas" written by Nowruzi et al. (1398) studies the architecture of Takaya and the impact of the region's climate on such structures. Hence, in no conducted researches, the interaction between cultural and artistic elements in the architecture of Takaya Mazandaran has not been considered.

The present research has been written in a descriptive and analytical method by relying on field observations and library data. The criteria of culture index in this discussion are (power structure, social structure, gender of space user (role of women) and age of space user (old and young), endowment, vows and kinship structure). In this research, the relationship between the criteria of culture and its interaction with the ritual architecture of "Takaya", the ritual painting of the "paintings of Saqanfar" and the ritual display of "Taziye" in the rituals of Muharram. In this research, three historical supports from "Dasht-o-Jelgeh" region and Amol villages and three contemporary supports from "Shahr" region and three contemporary supports from "Mountain region" based on Table 1 have been considered as case studies.

Conclusion

Ritual architecture is a pure art, an art that has turned the "indigenous craftsman" of mental concepts into real and objective bodies. Indigenous religions, values, folk beliefs and religious beliefs play a major role in shaping the culture of the people of a land. Muharram as one of the main religious events of Shi'ah followers has had a great impact on the lives of the people of Mazandaran. The people of Mazandaran, behold a historical background in indigenous rituals (Shalizar, Vavaron, Shilan, Zunshahi, Barfchal, have always been actively involved in "collective participation" and socio-cultural activities. Indigenous religions are influenced by climatic factors including: sunlight, rainfall, the existence of the plain region (winter) and mountainous region (summer) bestow interaction and relationship between the religious rituals of Muharram and Safar with the ritual architecture of Takaya Mazandaran, which is a cultural complex based on beliefs Shiite religion (mental-intangible) and Waqf, Nazr (vow) (objective-tangible) have been performed in the ritual architecture of the historical Takayas of Mazandaran, the principle of hierarchy and respect for the veterans in "Pir Nashin" as well as the special atmosphere of "Saqanfar" youth. Reverence

for the "age of the space user" is one of the important characteristics of social status and one of the criteria of culture. Women in Mazandaran have a special place in women's mirrors "royal woman and votive tables and women's condolences" and in the mirror Indigenous peoples of "Shalizar, Vavaron, Shilan" Women play a key role in collective agreements. Respect for Gender in the Ritual Architecture of Contemporary Takaya in Mazandaran and Spatial Installation Specially for women in Takaya is located as "Zeinabia". The indigenous culture of the people of Mazandaran and the ritual art of this region have been two equal forces in improving the quality of Takaya in this region. The tendency of the tribe to perfectionism and the sense of competition and self-actualization in different tribes has had important effects on the vows, endowments and revival of Takayas and Saqanfars.

The results of the research show that the effective criteria of culture "religious beliefs, folk beliefs, recourse and healing, waqf and vows, kinship structure, age of the user of space and gender" have a positive effect and also influences the ritual architecture of "Takaya". In the "Ritual painting" of the "Saqanfar paintings" and the ritual display of "Taziyeh" can be seen. The sacred ritual of Muharram mourning in Takaya with the performance of mourning, lamentation and taziyeh (ritual plays) are powerful tools to present the deepest and innermost layers of culture: worldview of values and beliefs of the Shiites. By examining the effective criteria of culture, it is possible to receive climate, religion and culture as influential characteristics in the native architecture of Takaya. The nature of this interaction has been determined by the researcher in the theoretical model and table presented in the research. The set of criteria of culture and ritual art each in its place has caused the organization of the main elements of Takaya (Saqanfar, Zeinabieh, Hosseinieh and Abolfazli).

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