A COMPARATIVE STUDY OF THE NARRATIVE ELEMENT IN ISFAHAN
MOSQUE AND A THOUSAND AND ONE NIGHT STORY

Nezam HAGHIABI1,*, Hassan SAJADZADEH2, Ahmad Amin POUR3, Hamed HAYATI4

1MSc in Architecture, Khorramabad Branch, Islamic Azad University, young researchers and elite clubs, Khorramabad, Iran
2PhD in Urbanism, Faculty member of Bu Ali Sina University, Hamedan, Iran
3PhD in Architecture, Faculty member of Art University
4PhD in Architecture, University of Science and Technology, Tehran, Iran

Received: 22.03.2015; Accepted: 29.05.2015

Abstract. Iranian art has never been separated from the culture and this arises a kind of cultural kinship between the various branches of art. In particular, two architectures and the fictional literature arts are defined in the history of Iran. This paper examines the relationship between narrative element in the story writing of traditional Islamic architecture in this land. The case study is narratives of the story Thousand and One Nights and narrative elements in the mosque of Isfahan. The research hypothesis is that communication is essential between two categories. After conducting the surveys it was found that narrative elements in the mosque of Isfahan are based on the element in the story Thousand and One Nights. The library and field research method are used in this study.

Keywords: Adaptation, narrative, story, Thousand and One Nights, Isfahan Grand Mosque

INTRODUCTION

Narrative

Although the narrative is not limited to stories and it can also be considered for a more general aspects, the narrative is specifically a story; the story of a series of events in the time chain when it is formed. Therefore, Michal Toolan (Michal J. toolan) says: "Narrative, relay things in terms of time and space away. The present speaker and audience, and story seem near, but absent and distant events." (Toolan, 2004, p. 16) The narrative is the main method by which humans organize their experiences in a series of events in which the time is meaningful and important. Human beings can perceive the world in terms of story and can tell a story about the world (Asaburger 24, 2001). Content performance can be existed and detected in the thousands of ethnic people's culture (Ricoeur, 2005,57)

Wellek and Warren in the heyday of the New Criticism in their book of literary theory (1949) were drawn the theory of the Anglo-American literary formalism especially in the study of literature. They, unlike the positivists that considered the literature of other disciplines such as history, social sciences, philosophy and other issues, chose an approach based on the nature of literary. Todorov in (1969) in the book of Decameron first grammar used narrative to refer the story of the term. This shows that his book is the first step in an area that was not yet fully formed. Todorov to join the revolution of structuralism, which sought to study any phenomenon of cultural and linguistic follow Saussurian had occurred on the background of the story, including Roland Barthes established early vote.

* Corresponding author. Hossein NIKDEL

Special Issue: Technological Advances of Engineering Sciences

http://dergi.cumhuriyet.edu.tr/ojs/index.php/fenbilimleri ©2015 Faculty of Science, Cumhuriyet University
Research Methodology
The library and field methods were used in this study.

Original text of article

• Narrative in the story of Thousand and One Nights

Thousand and One Nights story is the most famous collection of short stories that cultures of different nations of the East is a place in their hearts. "It can be said with relative certainty that the basis of the Thousand and One Nights is the Iranian book and Afsan thousands of anecdotes sometimes provide many of the resources and in the third century Indian was income from Pahlavi language into Arabic." (Mahjoub 369: 2003) Persian translation of Thousand and One Nights is one of the masterpieces of Persian prose and an excellent example of eloquent prose in Qajar period. Translator (Latif Tes Vagi) and master all the good taste and prose dignified and magnificent at the same time is sweet and expressive. (Natel Khanlari 109,1990)

Todorov placed stories of the thousand and one nights in his class of mythological narratives and stories like that back common characteristics that are considered:

- These kinds of stories emphasize on action and the action itself is important, and not for explaining this or that personality characteristics.
- Characters are not perfect and only are tools that are planned with their action and therefore, the action in these stories is emphasized more than everything. (Ref: Aykhen Baum, Shelofski and other 189-2006, 221)
- The existence of causal relationship narratives in this kind of direct causation, i.e., the distance between a feature and its influence is small and leads only one possible cause (effect).
- Times and places in this story is imaginary.

Basis of the totalitarian ideology is narrative based on content and stories of good and evil clash which occur and in fact, good and evil clash is everywhere and the difference between them is clearly defined perfection.
- In a characteristic of this type of psychological narratives, not the only cause of action, but at the same time disabled even are important.; therefore, this kind of story encounters with no psychological, (Character) not unique (Type) characters of these stories and usually starts with specific phrases such as "It has been narrated that" and "have to".
- These narrative is finished with the victory of male or female hero and the story is ended with assurance that charatcters will then live with happiness.

Todorov in the study of the mechanism of narratives has turned his attention to the narratives binding. He is working based on reducing the reliability of the text. He separated this narrative as follows:

Structurally equivalent to a sentence A) proposition: is the smallest independent narrative units (Ahmadi, 83, 1991). B) sequences: one larger than the statement itself contains a number of statements (Todorov, 19991, 91). According to Todorov, the text is more than a combination of sequences carried out in the context of the three methods which are: embeddings, string and frequency (entanglement).

Evaluating the versions of thousand and one nights from the narrative aspects

Narrative aspects indicates a different story was told in the first person, and as a contrast to the way news and all the other aspects and then with respect to compliance with the narrative aspect of human demand on other aspects of the narrative.
Predictive aspect
The propositions that their action is really done; in other words, is often narrative and propositions of Thousand and One Nights stories are predictive type, and for this reason, the proposition is expressed by the verb. Opening statements and closing sequences including all propositions that have predictive aspects. These statements describe events that occurred in the past and; propositions that really realized the story and the story as it has been achieved on the basis of its foundation.

Desired aspect
Desired aspect is adopted with the implementation of human and this is society request or personality request

Multilayered narrative forms in the story Thousand and One Nights (check frequency layers of narrative)
The classic tale of literature as well as religious texts are a multi-layer structure. In the religious texts in science as men sometimes follow a tradition of several persons and such successive quotes will be according to one such person who has been quoted as saying that such a person in a certain travel, according to the X, the companion of the Messenger of Allah said that the Prophet (PBUH) said, in the same way in the same anecdotes and literary texts are: Saadi in Golestan has said they faced a certain businessman in a certain trip steal the robbers told him, this nested structure in the Thousand and One Nights peak as an example of narrative literature world:

- The first narrator is omniscient, that tells the story of the Thousand and One Nights.
- The second narrator is Shahrzad that tells each of the stories. First-person narrator is a third-person perspective
- The third narrator is speaker of every anecdotes that tells the first-person perspective.
- The fourth narrator is occasionally in every story.
- The fifth narrator is dialogues of each personality within each story.

As the Thousand and One Nights is the story in five nested layers.
The relationship between narrative layers of Thousand and One Nights:

A) discrete and separated Dimension:
The story is narrated in every night from a different point in the context of the world. From Mongolia to China and Saudi Arabia to Samarkand and Baghdad. The story is also the subject of a separate issue that has no apparent connection to the story of the night before.

B) Dimension unity in the stories:
There are several elements all night in the story, including:
1. All with the purpose of entertainment and as a result of the postponement of death.
2. All the stories are charged decree.
3. There is a form of unity between the different anecdotes.
4. The suspension element common to all stories is formalist.

Therefore, it can be said that the Thousand and One Nights of unity in diversity is the same.

High reliability characteristics in the Grand Mosque of Isfahan
From the perspective of architects, architecture is a form of mental activity, space, plans and materials. But when you talk about a building, as if the audience is supposed to describe the narrative influence him to take a journey into space. Thus, when architecture is considered as an activity, buildings are considered as experience. This experience goes and timely way reveals itself. For some architects, narrative space, not only in the ways described in a building, but in the way design is also a key element. Of ideas architectural promenade Le Corbusier as "Jewish
Museum" Daniel Libeskind in Berlin, prospects are open and closed roads and routes, and rotate layers are to be increased display space and suspended.

**Multilayered and sequences of narrative, in the Great Mosque of Isfahan:**

- **Multilayered in Time**

  Great Mosque consists of the architectural history of the city in the thirteenth century and thus all styles of architecture can be detected in Iran. Creating gaps and columns types of brick - arch and fountain coating - porch and huge domes and façade of various inputs are combined to form an overall package that can be applied to the Encyclopedia of Iranian architecture.

  Moreover, the changes from the fifth century to the eighteenth century were converted Shabestani mosque into Chahar Ivani mosque and this new method is called self-appointed Iranian Mosque and most mosques of major cities were built with the same style, even in some of the mosques some changes have been made to convert Chahr Ivan mosque and even this model has been expanded into the abroad Muslim lands. Therefore, the most important architectural features of the mosque is that the pattern of the song has played a role in the history of Iranian architecture.

  Construction of the mosque (first stage) of the second century
  Renovation and development of style porch (second stage) of the third century 226 AH
  Alebouyeh extension period (third stage)
  The Seljuk period

  - Southern dome known as Nizam al-Mulk
  - North dome known as Taj al-Mulk
  - Northern porch as the platform Darvish
  - Southern portico known as Ivan Saheb
  - East portico known as Ivan Shagerd
  - Western portico known as Ivan Ostad
  - Development of the South East known as the Library

  Actions in Ilkhanan period:
  ✓ Eljayto Nave or prayer

  actions of Mozaffari period:
  ✓ Creating a school in the eastern side of the mosque and its western side Feast
  ✓ Expanding mosque in north and north porch connecting the dome crown

  actions of Timurid period:
  ✓ Creating a bedchamber in front of the southwest mosque
  ✓ Outside physical appearance, the current situation
  actions of Safavid period:
  ✓ Create a bedchamber in front of the southwest side bedchamber of the Timurid
  ✓ Feast of Safavid period in the winter bedchamber
  ✓ Ivan internal reconstruction of East and West and South
  ✓ Created tomb of Allama Majlesi

  actions of Qajar period:
  ✓ The main entrance repairs
  ✓ Repair the tomb of Allamah Majlesi

  Restoration recent periods:
  ✓ Internal repair
  ✓ Repairing the imposed Iraq war damage
  
  As noted, Grand Mosque of Isfahan has repeated structure.
Multilayered in the plan:

Plan of Grand Mosque of Isfahan has multilayered independent structure:
"In the north bedchamber mosque, the dome of the Taj ol-Molk is built rivarly to Nezamolmolk dome. This temple has a tint dome "(Pirnia, 2010; 179)

Dome in the south porch is known as Safe Sahet which has been made at the time of the Seljuk Malek Shah " (ibid, 82)

"Another dome in the north porch is known as Dervish platform in the North end of the building known as the dome of the Taj Molk. After the construction of the south porch patio three platforms Darvish North, West and East known as the master account known as the student's account "(ibid 82)

As was observed, Grand Mosque of Isfahan has multilayered and nested narrative.

CONCLUSIONS

According to research and survey extracted from the narrative element of the story Thousand and One Nights and the Grand Mosque of Isfahan and the structure after review, it can be concluded that each case study examined in this study because the roots of the Iranian Islamic culture and traditions are created, narrates in the story of the Thousand and One Nights, the story from the perspective of the structure of the mosque of the matches is realistic.

REFERENCES