

EFFECT OF MYSTICAL DANCE (SAMA') ON ARCHITECTURE

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ABSTRACT

Current work investigates the relationship between Sama dance and forms of architecture in mystical view. Relationship between Sama' dances and the form in architecture is investigated in philosophical and physical aspects. Using these aspects is it possible to achieve perfect architecture? In Sama' dances, every person individual whirls around himself and the axis of this dance is human. On the other hand, humanism is the main factor for formation of modern architecture and physical state of dancer in Sama in the past caused development of form in traditional architecture, e.g. state of dancer's hands which turned into minaret. This is a research work which utilized architectural and mystical books.

KEYWORDS: Architecture, mystical dance (Sama'), form in architecture

INTRODUCTION

Every artistic work is the spirit and this spirit reflects internal states of its creator (human body is also a temple which hosts the spirit, like the world which is revived by the spirit). The world and human are major divine reflectors, thus the human has close relationship with the world. Human is a small world and reflects supernatural truth like the existence world. This truth is the same truth that mystics believe there is a path in the inner Sharia (laws and regulations) which is known as Tariqah, and the end of this path is truth (theism) (Kiani, 2001). In fact, Sharia is a path for achieving the truth. In architecture, this truth is obtained when there is an entity for proving the reality. Symbols which are tangible aspects of supernatural reality of the world, possess their own entity, whether human is aware of them or not. Human does not create symbols; rather he is changed by them. Through his artistic forms, human makes these symbols as model and provides a symbol of unity by creation of geometric forms with central asymmetry, which is the foremost principle of Islam (theism). One of the characteristics of the east nation, which makes it distinguished from other parts of the world, is presence of mystical thinking in its various places. Meanwhile, Iran has special status. Mysticism was developed and evolved in Islamic era. In order to understand and familiarize to Iranian Islamic mysticism there is no way other than understanding Iranian Islamic art and architecture. Iranian Islamic architecture is closely associated to cosmology. Architecture, especially architecture of temples and mosques, is an image of the world or human in his world aspects (human is perfect manifestation of divine names and attributes and truth names. In religious and Quranic interpretation, human is considered as God's representative and spirit (Motahari)). The basis for understanding the architecture, which practically extends sacred architectural principles in mosque to other architectural units and design, is relationship between the world and human as human and architecture. Theistic view covers not only the architectural totality, rather all components which constitute architectural form including space, shape, light, color, and material.

Statement of Problem

Traditional human views all creatures as manifestations of the single existence and reaches to similarity in structure and proportion in the inspirational path which shares with the nature, which is measured by the mathematics. In contrast, all creatures of human and nature are viewed as forms which can be investigated by mathematical rules of similarity, symmetry and geometry. Beauty of snow crystal is dependent on its geometric order as well as its ability in reflection of a more excellent and deeper order. It shows that all shapes, surfaces, and lines are arranged according to their inherent proportion, and they reflected ideal beautiful systems. Beauty is obtained based on an objective basic base which is independent of human and his mental taste and it is general, universal, and eternal. Order and proportion are seen as universal laws that human attempts to perceive them by arithmetic, geometry and the harmony. Proportion to the space is like the rhythm. As compared to the harmony of sounds, rhythms and sounds coordinated universal understood as numbers, so understanding the proportion takes place here (Ardalan and Bakhtiar, 2001) The world of heaven is the world of beauty and it is better to say everything which is balanced has root in proportion and thus it is a manifestation of the heaven world (Narbakhsh, 2005).

Rhythm

Rhythm is regular or coordinated repetition of lines, forms, shapes, or colors and it includes fundamental theory of repetition which is regarded as a measure for organizing forms and spaces in architecture (Francis, 2007).

From Lewis I. Kan about Order

Project means giving foundation to a form within an order. Form is born from a structural system; development is the structure. Order is a productive force (Falamaki, 2008). Rhythm is one of the organizing principles. Order without variety may lead to monotony or boredom, and variety without order may lead to anarchy and disorder. Organizing principles are considered as visual measures which make participation of various forms and spaces in a structure possible philosophically and emotional and thus a single totality is obtained (Francis and Ching, 2007).

Natural Order

Natural or rhythmic order is obtained from unconscious fusion of human with the laws of the universe. Mountains, streams, rivers or terrains are all within the natural range, in which human creates systems that show the random, linear or distinct group trends. Eternal Symbolism of nature is the book of recreation. Spiritual human always explores nature as a means for better understanding of the creator. Shapes and spaces of the nature are divine creatures and symbols and they are more eternal and extensive than whatever human creates (Ardalan and Bakhtiar, 2001).

Geometric Order

The trend of progress from unconscious and innate systems to geometric-based arrangements has been a conscious trend. Symbolic purity and excellence resulting from geometric symmetry was in contrast to the world of human defects in static combinations which got significance by understood relations of ordered symbols (Ardalan and Bakhtiar, 2001).

Balanced Order

In Iran, two conscious poles of architectural expression have been developed. The more fundamental approach achieves unity by minimum expressive tools and using limited materials, colors and shapes. It essentially attempts to contrast this approach by selection of a form built through maximum use of expressive architectural tools (balanced order). Human moves between simple and complex affair considering nature of creatures. Human imposes and combines. Thinking mind reaches unity in pluralism; pluralism in the unity. Islamic Iran searched for poetic concept of theism and achieved higher level of spirituality by balanced order (ibid, 199).

Hence, rhythm is one of the organizing principles in architecture and it is an integral part in dance and music. Sama' means hearing, dance, and exultation literally, and it is applied to the song which changes the state of hearer (Heydarkhaani, 1995). Now it seems movements in Sama' dance can help creation of architectural forms. It should be considered whether there is relationship between them.

Ancient dances and traditional architectures are often in relation to the nature. One of the main elements which are in relation with the architect in creating the form is nature which inspires him.

As written in Poetics of Architecture, no one can view the nature as dynamic as architects, because they perceive the nature from various angles. They pay attention to methods and rules of various natural elements, and also they consider reasons for changes in natural phenomena. Mutual relationship between architects and nature occurs at tangible and intangible levels (Anthony, 2001).

Now that nature can be an idea for creating the form, it can be stated that Sama' has been also inspired by the nature and it seems it can also inspire architectural forms so that root of Molavi Sama' can be searched in ancient ceremonies and thoughts and religions. Balanced and group movements with simple and complicated steps, around the tree or fire, have been the oldest way of movement.

Molavi considered considerable importance for Sama' and regarded it as one of the means for achievement of perfection in Tariqah. He considered this state of dance as something as a result of Sufi's ecstasy and something inevitable. He regarded its effect as spring air for nurturing the plants (Anthony, 2009).

According to Maulana, Sama' is food of spirit (Schimmel, 1975).

Louis Sullivan is one of the architectural artists. In addition to his unique pragmatism and innovation, he contemplated nature in the most dynamic spiritual and metaphorical approach. He "perceived" storm and different seasons of the year. He put himself exposed to different states and periods so that he is influenced. This characteristic gives "state" and "dynamic quality" to his works. He talks about silence, purity and inspiration trees and of nostalgia of the day. He provides interpretations which are suitable for great men. As he writes:

What indescribable, what indescribable grief
Which hymn immersed the nature in song and chant,
Numerous sounds, which are ineffective on our ears?

And he considers nostalgia of winter equivalent to the grief and sorrow of art in his land. Following grief and sorrow of winter, it is "spring", season of creation. But Sullivan also needs winter, cruel and unpleasant season of sadness; he examines his soul, he will benchmark his strength and add his courage.

The process of testing, perceiving, and attempt for understanding the spirit of the nature makes Sullivan as poet (Anthony, 2002). Wright tried to recall his love of nature and transfer his enthusiasm to the people of America. He wanted to achieve a life in harmony with nature and technology. In his theory of planning (Brodaker City), places the nature in the center of the poet and it caused that critics accused him to anti-urbanisms and disproportionate share of lands. Wright's tendency to nature can be considered as a perfect comprehensiveness; it is a gradual state of human and nature interaction in which various measures may exist in every example, with possibility of coordinated co-existence; of course, if the combined soul derives its force from the nature.

Japanese and Scandinavian cultures are cultures which have relatively "religious" approach to the nature. Frank Lloyd Wright is influenced by Japanese culture, while works by Aalto are the true embodiment of Scandinavia culture. Mediterranean area has raised relatively different reactions in people toward their living environments, and balance of human / nature is manifested often as contrast and relationship with the opposite element, like contrast between "love / hate". If methods used by leading architectures in viewing the nature and the way of influence of movement – heritage

of contemporary era – and open and free look of architects to various natural environments and effect of natural teachings on their design measures are viewed in deeper look, more extensive concept of regional relations between human and nature can be achieved (Anthony, 2002).

Inka tribes implemented balanced movements for Inti (God of Sun) or Aztecs in Central America still implement this ceremony. These liturgical and ritual rhythmical movements among all peoples express the human relationship with the origin of the world, and in fact put it symbolically as the center of movement. Maulana Sama' dance was revived by Maulana and it is a symbol of unity of human and existence center. These movements represent rituals of worship of Mithra. By comparison of Maulana Sama' dance and African or Native American dances it can be found that individuality is preserved in Sama', and every person whirls around himself individually and axis of this movement is human. Thus, Humanism and humanitarianism is the essence of Sama' dance, while the nature is in the center in ancient dances and old rituals. In Sama dance, it is the human which is blessed, because he is divine representative, and this movement may be compared to the movement around the Ka'bah (Abumahboob, 2007).

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In analysis of Sama' it should be said that any movement in Sama' refers to a point:

1. Whirling refers to the justification of status of mystics.
2. Hopping and hoofing refers to the fact that the mystic has subjected his soul
3. Clapping refers to joyfulness obtained from achieving and victory over the concupiscence (Sepahsalar, 1946).

In Sama dance, whirling refers to theism and the roof denotes the sky, place of the soul and the point which has ascending movement reached to the apex. The descending arc starts its movement toward the Malak. Dome symbolizes unit.

Thus, it can be said that whirling in Sama' represents the theism, like whirling movement of dome, which represents the unity.

In Maulana Sama', the hand which is toward the sky is symbol of receiving grace from the origin of the existence, and the hand towards the earth represents forgiveness to the whole creatures and man in the medium (Abumahboob, 2007).

In Sama', the hand toward the sky symbolizes the minaret. Its round movement symbolizes the human which is medium between sky and earth, and single-minaret, which later was two-minaret, represents one hand to the sky and one hand to the earth.

Minaret in Islamic tradition is continuation and development of an ancient symbol. Minaret is patterned as the axis of human ontology. It is a vertical and excellent aspect which deepens material two-dimensional existence of human or heightens it. It represents the human externally; it is a certain form which stands along beside creatures in the world. Internally it reminds soul of human which is eager to return to his eternal origin.

Placement, establishment, and quantity of the minarets in architectural designs can be studied through concepts of symmetric balance, spatial deflection and theory of numbers. Historical movement of minaret, from its isolate position to its movement to the dome, can be viewed as manifestation of unity and integration. Final double division of minaret into two towers, which are placed beside arcs of the main gate leading to the domed room of the apron, is perception from creation's symmetric plan. These two complements manifestation of axial movement from gate to final unity, i.e. the dome (Ardalan, Bakhtiar, 2001).

It can be stated that human is the basis and axis of Sama' dance, and he is medium between sky and earth. It is similar to the minaret in Islamic architecture.

It seems that the movement of the hand which is toward the sky receives from the sky, and the hand which is toward the earth, may be symbol of the fertility and productivity in nature.

Proportion in Mathematics

One who is creator initiates from the point, then moving toward the line in second level, which can be a radius and makes a sphere. Sphere is the most salient symbol of unity, and its division to regular polygons constitutes the basis for all traditional rules of proportion (ibid, 53).

Pythagoras Recurrence

This chart indicates sequence of five-head stars. The chart does not need any explanation in terms of relationship between stars. Harmonic nature of sequence is shown in this chart. Relationship between 1 (lower right) and 1 is ratio

of gold mean of length between one and two. In addition, distance from a to 2 is equivalence to distance between 2 and 3. This ratio is based on proportion of “boundary mean”. That is, there is a point known as χ on every chi from a to b, that distance from a to χ is larger than distance from χ to b, and proportionally, since total line ab is larger than distance of a to χ , this definition is expressed as a fraction:

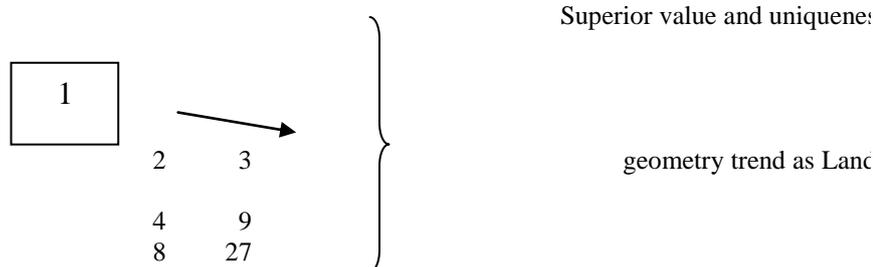
$$\frac{1 + \sqrt{5}}{2} = 1/55$$

And the result is an irrational number, like other fractions. That is, its result is not a proper number. It is said that Pythagoras discovered relative length of music instrument’s wires for sounds of music, and these relations are associated to ratio of lengths (Krich,57).

A design of hall in Sassanid era (pre-Islamic era) with arced roof and design of Isfahan Jameh Mosque with northern dome have been taken from Pythagoras model (Ardalan and Bakhtiar, 52).

Pythagoras Recurrence can be considered as sequence of numbers to achieve unity, which is also present in architecture. It can be stated there is a kind of numerical sequence for achieving unity in mystical dance.

In Pythagoras path, Plato in "His Half" describes that the world’s coordination system is implicit totally in some numbers.



Hence, it can be stated there is relationship between Pythagorean numbers and mystical dance, because numerical sequence is higher than 1 and reaches to unity and integration in music and architecture (constructing dome). In Sama’ dance, presence of human (number 1) to higher levels is meant.

Also, relationship between mystical dance and Pythagorean numbers (1, 2, 3, 4, 8, 9, 27) which indicates universal harmony with a row of 7 scores, and they have mysterious rhythm in large and small world (because relationship of these numbers not only includes musical harmony, but also it covers inaudible celestial music and human spirit foundation).

According to writings of Pythagorean, the world and soul are specified through rules and proportions of music (Falamaki, 2008). Traditional artist creates external artistic form in the shadow of inspiration which is taken from the soul. Artistic form in this way enables direct the human to higher states of being and ultimately to unity. Using symbols and through his wisdom, the human utilizes glossing in natural processes. First, he makes ready for coordination with these processes by proposed bylaws. Human is associated to the creation as it is defined in the tradition. It is done by his external form, not as a real duplication, rather as qualitatively in parallel to the work of God. In traditional cosmology, various universal existence levels are developed, first of which is divine essence as the origin of the world. They are developed as descending arc. Ultimately this arc reaches to the world, which is created only after creation of the space and eternal material, as well as light. Process of creation is conceptualized as deriving from divine mercy. This mercy provided material for universal creation (Ardalan and Bakhtiar, 2001). Ascending and descending arc of seven-stage of creative ascent to the divine status, which is a latent probability in all human beings, may be realized through divine bless available in seven-stage, from “excellence centers” of human seven-stage. There is relationship between number 7 of Pythagorean and seven stages of mystics. The number 7 is the number which associates geometry, music, mathematics, mysticism and architecture.

CONCLUSION

There are two basic types of symbols: natural and explicit, public and specific. Natural symbols, including natural processes, create specific regular systems which are symmetric or balanced or both of them. Human, through his artistic forms, imitates this order by creation of geometric forms, which are symmetric toward the center and they are symbol of "unity in the unity", as the foremost principle of Islam Religion (theism). Nature is with the expressed light and rhythm in infinite patterns of complement system. Simultaneous, rich and harmonious Cycles which have n start and no end; the system which symbolizes the inexhaustible variety, eruption of the existence which originates from a unit existence: "diversity in unity". Explicit symbols are specific symbols which are sacred by different traditions of the world, and they are changed according to their language and form of emergence. In Islamic Tradition, the word takes first role in terms of sounds, letters, and consecutive numbers, and it is essentially the language of wisdom. Especially, the numbers are turned into a kind of powerful symbolism which can be perceived in various forms or senses. For this reason, all numbers and geometric forms are related to the center in mathematical symbolism. This kind of symbolism reflects unity in the diversity, or it reflects diversity as a function of unity through overlap of numerical relations. Symbols reflect sustainability inside the world of temporary and maternal changes. This eternal quality is essence of the symbols. One who is creator initiates from the point, then moving toward the line in second level, which can be a radius and makes a sphere. Sphere is the most salient symbol of unity, and its division to regular polygons constitutes the basis for all traditional rules of proportion. Geometric forms and numbers are not merely what they seem quantitatively, rather they have qualitative and symbolic aspect which is not imaginary and rather it is at least part of them. Every number and every shape, when they are considered symbolically, is a reflection of unity (theism) and the quality existing in its inside principle which is unity. It covers all distinctions and qualities and essentially preserves them. The reference of Ka'ba, which is reconstructed in yards and classic buildings, is not merely a square. It is a symbol of sustainability and completion and it is a reflection of square temple of heaven, that Ka'ba is its world image. Octagonal shape of most of mosques is not only an architectural tool so that the architect can place the dome on the square, rather it is a reflection of the heaven, which according to Islamic traditions, has eight angels. The dome is not only a way for covering the walls, it is an image of the dome of heaven and beyond it there is an image of the infinite world of the soul, which the sphere or circle is its most explicit geometrical symbol. In traditional architecture, geometric shapes have functions more than technical tools. Of course, always they fulfill performance of the architecture. However, in addition to their performance and function, they also fulfill another goal which is using their symbolic aspects for reminding mental principles to human, which are reflected by traditional building, garden or scenes in their truth, and communicate with the human by their internal state. It is not the concept other than spiritual concept, as its term reflects both in Arabic and Persian. The term meaning covers both concept and spirituality. Theistic view of the tradition not only covers totality of the architecture; rather it covers all components which constitute architectural form including space, shape, light, color, and material. Sacred center is a pole which is a pole for its surrounding space, as sacred city of Mecca in Islam is regarded as a point in the earth which connects the heaven to the earth in its axis. It is a space for excellent daily Islamic ceremonies. Presence of Mecca, which theists direct toward it five times daily for their daily prayers, per se polarizes the whole space and even practically influences construct of the poems. However, in addition to this excellent center, smaller sacred places, which reflect sublime sanctity, are poles in their own ground that determine quality of the space. Whirling movements of mystical dance provides a polar sacred center for its surrounding space, and this movement is a point which connects the earth and heaven on an axis, and creates a sacred place for its surrounding space. It is reflection of sublime sanctity and such whirling movements may emphasize centrality in architecture. Islamic architecture in Iran has special emphasis on the light. The space inside the mosque is like a light which is crystalized in material forms and reminds light verse in Quran: "Allah is the Light of the heavens and the earth". In Iran, because of severe light of sun, which is experienced in most parts of the country as well as high lands, experience of light and need for living in spaces with light over the history reminds integral part of living in Iran. It is not by chance that in realigns before Islam, especially in Zoroastrianism, the symbol of light is used to describe the religious teachings, and it is more developed in Suhrawardi wisdom of illumination in the Islamic period in Iran. Light is the most effective part in Iranian architecture. It is not only as a physical component, but also as a symbol of divine wisdom. Presence of the light is a spiritual presence which penetrates in the heaviness of the material and turns it as a new principle which deserves residency of soul and human; the soul that their essence is rooted in the world of light, and it is not other than spiritual world. Color is obtained from polarizing the light. As light is symbol of divine essence and wisdom in its highest form, colors are symbols for various aspects of existence polarization. They stimulate a state equivalent to human qualitative and symbolic truth in his soul. As light has been always important in Iranian architecture, the goodness of the color and its coordination, which certainly is directly related to awareness of the role

and importance of light, has been always dominant at all Iranian arts. The sky with its deep blue, and live colors and constantly changing state of mountains, which are observed in close and far distance everywhere in Iran, are effective in intensification of the love and knowledge of color in the arts, from Iranian miniatures and carpets to tiled buildings. In Islamic architecture, divine presence is indicated through simple, white and preliminary mosques, and such poverty reminds one who is owner of all wealth (rich), or they are represented through scenes with fine and detailed colors and domes which are harmonic and denote unity. Colors are like the existence world. The white is above all, the white is symbol of existence (the essence of all universal truth states) and makes all colors as unified. The black is the lowest, it is symbol of nothingness. The black has also another symbolic significance: it is symbol of inexistence or divine essence which is beyond even the stats of existence, and it is only due to its severity of color. Some Sufis call it the light of black. Clothing is also important in Sama'; white cloth with long skirt is a symbol of soul or spiritual world which reminds angels and there is high emphasis on the color and color is also important in architecture.

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