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The Representation of the Mother Archetype in the Historical Architecture of Iran Based on Jung's Views*

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Abstract

The collective unconscious psyche of humans consists of archetypes represented through their choices, rituals and their behaviors in symbolic forms. Architecture is one of the media that can be the incidence area of unconscious psyche archetypes by reflecting these symbols, and mother is one of the most important archetypes.

Problem Statement: The mother is more symbolic for the male gender, and the Iranian historical architecture is apparently a masculine arena. So, the pursuit of the representation of this archetype in the architecture of Iran is meaningful. The issue of this research is a psychoanalytic reading of Iranian historical architecture by finding the representation of the mother archetype in the works of Iranian historical architecture. The study of the works of Iranian historical architecture often includes theological, technical, historical criticisms or decoding of visual symbols based on religious culture; whose foundations are mostly wisdom-oriented. Therefore, the gap of psychoanalytic criticisms is evident in Iran's architecture.

Aims: The aim of this research is to investigate the fundamental concepts of the Iranian historical architecture by taking an interdisciplinary approach and providing new perspectives beyond the general view of the research so far done.

Question: How has the Iranian architecture been influenced by the collective unconscious? What are the representations of the mother archetype in Iranian architecture?

Methodology: Qualitative and fundamental research is based on descriptive-analytic method. Data have been collected based on documentary and library studies.

Conclusion: The research suggests that the notion of the motherland is the source of holiness in the unconsciousness of Iranians and, the mother archetype in Jung's signs have been appeared in the architectural spaces through the blending of these spaces with the earth and its complications.

Keywords: *Iranian historical architecture, mother archetype, Jung.*

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Introduction

According to Jung's psychoanalysis theory, human psyche consists of conscious and unconscious sections, and the unconscious psychological impact on conscious acts of humans is an accepted issue. By providing the possibility of recognition of the agent through action, Jung's psychoanalysis leads to adoption of collective values and beliefs in the creators of works through the investigation of the effects of the atheists, and it is an effective approach to criticizing and reading works where there is not the possibility of direct facing with their creators.

Problem Description: The unconscious psyche of humans consists of the individual and collective subconscious that the former relies on the latter. This arena is formed of archetypes which are the potential and archival and hidden form of ambitions, desires and experiences which will emerge as a symbol, if there are required conditions (Mahmoudi & Jamshidi, 2016). According to Jung, architecture is an ideal arena for the representation of archetype symbols. Where words and papers are not enough and beliefs are manifested in the material. The unconsciousness often selects secret houses, buildings, and rooms as a symbol (Barrie, 2010, 65). "Anima" and "Mother" which are blended while differentiating are of the most effective unconscious archetypes, especially in the unconsciousness of men, and the result is the mother's value millenniums which are formed and consolidated through the divine and feminine mythology or virtual mothers and directly influenced by the real mother. Jung considers the first one as the factor of creativity and the latter with a symbolic effect on male gender. Since Iranian historical architecture is apparently masculine, tracking these archetypes is meaningful. The main issue of the research is a reading based on Jung's psychoanalysis of Iranian historical architecture and the extent of its impressionability by the feminine archetype of the unconsciousness of men producing it.

Research Questions: How is Iranian architecture influenced by collective unconsciousness? What are the representation of the mother archetype in Iranian

architecture?

Investigation and evaluation of Iranian architecture has often been carried out in the stylistic, technical, historical and formal fields, and cultural symbolism, which examines the work regardless of its creator. Meanwhile, psychoanalytic criticisms that track the aspects of emergence of beliefs and values in architecture are ignored. The present research is aimed at investigating the aspects mentioned by relying on Jung's views and obtaining an interdisciplinary approach.

This research is fundamental and qualitative. Data have been collected through library and documentary studies and observation of architectural monuments and in a descriptive-analytical method, the purposeful examples of Iranian historical architecture, regardless of geographical, historical and stylistic and functional boundaries, are based on the comparative analogy of the mother archetype, derived from Jung's views and the symbols of the mother's mythology in the cultural narrative of Iran with the architectural works of the study. Obviously, considering the historical distance and the absence of texts reflecting the psychological motivations of the creators of architectural works, the project has an interpretive nature. It is effective in preventing completely free-thinking and achieving the appropriate criteria for referring to other cultural domains.

History of research: The interdisciplinary nature of the research and the need to use and combine different sources to provide interpretive criteria requires a multidisciplinary background:

One of the important fields is psychoanalysis and architecture. Hendrix considers the works of architects from Renaissance to Modern era in a process based on the historical priority by combining various ideas in the field of philosophy, linguistics, psychoanalysis and architecture, in his book (Hendrix, 2006). The book emphasizes on the relationship between architecture and psychoanalysis through the study of the interaction between Eisenman's works and Lacan's psychoanalysis and linguistics, and emphasizes the psychoanalysis of the process of designing, reading and analyzing

architectural works. Recently, few articles have been published in domestic publications and conferences on the analysis of psychoanalysis in art and architecture which is mostly based on Lacan's thoughts and represents the beginning of a psychoanalytic critique in Iran in the field of architecture. But, the discussions are general and philosophical which are not discussed in this study.

In the area of Jung Psychoanalysis (The focus of this research), Barrie indicates on his book that According to Jung, architecture is referred to as the representation medium of the unconscious archetypes. Jung's mental structure has been reviewed through his house architecture and archetypes represented on the quality of the spaces, the organization of functions, decorations and architectural details (Barrie, 2010).

Samuel in this field has read the archetypes of "Anima" and "Mother" in the form of symbols of the Holy Mary, and has also represented Le Corbusier by his wife and mother in the form, color, components and quality of the spaces in the Rhônans church.

Studies in the field of art and literature in the field of the mythological symbolism, considering the continuity of Jung's psychoanalysis with mythology, especially the feminine, are of interest to this research. It is possible to refer to the works of Eliadeh, Campbell, Dumezil, Shayegan, Bahar, Kazazi, Sattari, Amozgar, Zamani, Pirnia and the recent works of Javadi and Nikoei and Pourmotlagh. Javadi has allocated numerous articles to the myths of Nahid and Mehr, the temples and their relationship, as well as the symbols of water, tree, mountain and the persistence of ancient beliefs in culture and religious architecture. The subject of Jung's archetypes are seen in numerous articles in the field of literature that, the article on the representation of mother archetype in the Iranian national anthem based on Jung's psychological theory authors wants to present female in the male literary atmosphere of Iran, which is far from women's role-creation, and to investigate the belief in the feminine element institutionalized in the unconsciousness of humans from the femdom era emerged in the form of the symbols of water, spring, wind, plant, mountain,

cave, fire, etc (Satari, Haghghi & Mahmoodi, 2016) and the article of the virtual representation of the mother archetype in the legends of Kerman, authors by examining the culture of Kerman in the domain of Jung's archetypes relying on Jung's opinions, considered this culture enriched with mother-like symbols (Rohani Seraji & Khosravi, 2015). The results of these investigations are based on symbols discussed in the Iranian historical architecture.

Theoretical Foundations

• Psychic structure-Architectural structure

Jung considered architecture as a medium for representation of the unconsciousness. Jung's belief in collective unconsciousness began with the observation of common and continuous factors in the dream of patients, and in his dream he became a consolidated house. In Fig.1, the structure of this dream house has been compared to the psychic structure: the highest level is the familiar level of consciousness. Moving down to lower classes, spaces which contain signs of various historical eras are described, and outlines more strange areas of unconsciousness. The house at the lowest level leads to a cave dug in the stones. Part of the house and more is part of the foundation of humanity rooted in the earth (Giesecking, Mangold, Katz, Low & Saegert, 2014, 170-171). Jung gradually constructed a house next to the Zurich Lake in four stages, each part of which Symbolizes the phases of his psychological development, ultimately leading to the stage of mental development. In Jung's theory, exposing and recognizing the feminine archetypes is essential for reaching mental maturity (comprehension). The first building in this complex is a small house with a simple rotating design and "maternal hearth" in the center, which is an old symbol of a family home which allowed the harmonious coexist with nature. A two-story tower where a picture of a woman milking a mare and a text with the theme may the light arises that I have born in my body is observed. Which represents Jung's interest in femininity and Anima and predicts the emergence of an era when the features mixed

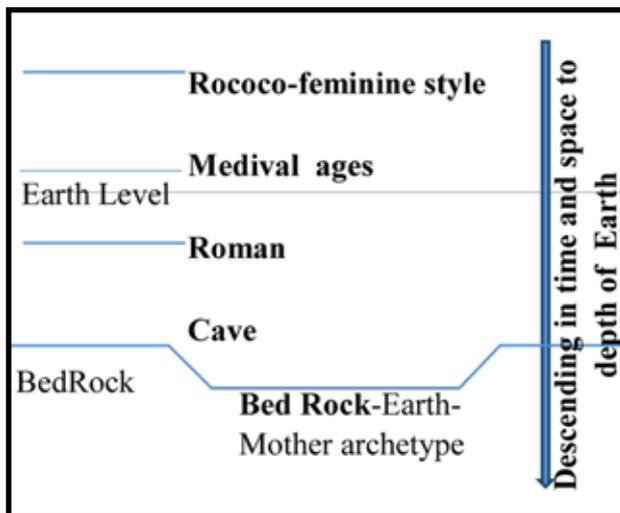


Fig.1. Time, location, psychic structure at Jung's dream house. Source: authors, based on the description of house at Giesecking et al., 2014.

with femininity are more recognized and accepted (Barrie, 2010, 72). Jung says about this tower that: "From the beginning, I felt deep and refreshed in this tower. For me, it was recalling the feeling of motherland" (Giesecking et al., 2014, 170-171). The importance of feminine archetype for Jung is such that he begins the complex after his mother's death and completes it after the death of his wife and, he sees himself hidden in the shade of motherhood and soul before the stage of mental maturity in his ancestor. The term Anima is equivalent to the soul and, contains the concept of the soul in Jung's definitions (Ibid).

• Mother archetype of its symbols

In the definition of mother archetype, Jung refers to real maternal roles such as mother and grandmother and goddess of women or virtual mothers. "The mother symbols are virtually present in the things representing the effort to achieve salvation. Like paradise, divine realm, etc. many of the things causing fixation, such as church, university, city, country, sky, earth, forests, sea, or stagnant waters, the underworld and the moon can be mother symbols. This archetype usually refers to things and places that represent fertility. This symbol can be related to a cliff, cave, tree and spring, deep well or diverse channels such as the baptismal basin or daisies, such as roses or lilies. Hollow objects such as ovens and cooking utensils and of course uterus and anything similar are related

to the mother archetype" (Jung, 2016, 100).

There is a close relationship between the archetype of the mother and the anima. Anima is the result of harvesting female by male throughout history, which is consolidated through a collective unconsciousness and an effective factor in his artistic creativity. Jung argues that the individual representation of the feminine element of the psyche are formed by the mother. "The mother is the psychological and physical presupposition of the child" (Ibid, 122), which found a meaning depending on gender on the path of age evolution of human with the power of consciousness. The perception about mother is different by woman and man. "For a woman because of her sex, the mother is the symbol of her conscious life. For the man, the mother from the very beginning has an important symbolic meaning" (Ibid, 127). Therefore, in view of the prevalence of men in art history, various artworks of history are the best bearers of these symbolic aspects.

- Virtual mothers

The study of the symbols of ancient Iranian goddesses, which often carry maternal values, reveals a great deal of conformance with Jung symbols, which can be a prove for human nature of collective unconsciousness, regardless of historical and geographical boundaries. Obviously, this important issue justifies the tracing of these symbols in Iranian architecture (Fig. 2).

A. Sepandaramz - goddess of mother-goddess of earth

The ancient man communicated with the gods which were often natural phenomena and attributed his behavior to them. Hence, half of the phenomena were considered as female and half as male (Bahar, 1999, 32). Earth is the first feminine due to the same characteristics as feminine behavior. "The woman is a life-giving cycle and a nourisher and has the same nature with the goddess of the earth" (Campbell, 1998, 133). Since the fate of earth is to load, give birth and give life to dead and to sterile anything (Eliade, 1997, 249), in Iran, female Amshasspand, Sepandarmaz, "is the mother of all births on earth, and her maternal nature is from the beginning to the last days" (Allami, 2007). The earth

symbolizes the Sepandarmaz in the form of a goddess, daughter of Ahura Mazda. Earth is a goddess who teaches compassion to all living beings. "In the myth of the great goddesses, one can understand the real sacredness of the earth" (Campbell, 1998, 251), a goddess that allows all creatures to live in support of her. Earth is a symbol of the Sepandarmaz and a symbol of the mother archetype and have holiness, which is blended with the Iranian historical architecture.

B. Nahid - goddess of mother - goddess of water

"Anahita is the Goddess of Waters and the Goddess of the Mountain, who investigates the creation affairs from hacker mountain" (Bastani Parizi, 2012, 426 & 428), the goddess of abundance, blessing and fertility and increasing milk of women (Sattari, 1993, 69), whose symbols are fountains, water, sea, rock and cliffs. According to Jung's words, it is consistent with the symbols of the mother archetype. In Iranian mythology, water is also the source of creation and it has a maternal sanctity. "Water is the symbol of the forces of the unconsciousness, a symbol of the feminine forces, especially the mother-like. The connection of water with the formlessness is the element of origin, because everything is created from water and it is the mother of mothers" (Satari et al., 2016).

Criteria for interpretation

Rich cultural texts provide readability from a variety of perspectives. This research relies on

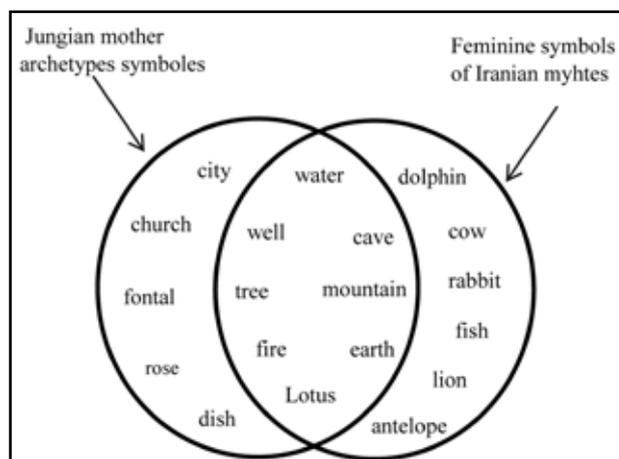


Fig.2. Jungian mother archetypes symbols and feminine symbols in Iranian myths. Source: authors.

a psychoanalytic reading of architecture and an interpretive nature. Convergent interpretations of the various texts in a cultural discourse add to the validity of the interpretations. The numerous readings relying on Jung's psychoanalysis in classical and general literature of Iran emphasize the presence of the mother archetype in the thought of Iranians that, the scope of the article does not let us to investigate it. Historical repeat and stability of maternal values of birth, support, development and immortality in water, land and its terrains of the mountains, caves and plants in these texts are the evidence of the persistence of these myths in Iranian thought and confirms the interpretation given in the field of architecture (Fig. 3).

• Birth, evolution and immortality in the water, cave and the earth

The myths that emphasize the concept of birth, support, development, immortality and rebirth occur in spaces that carry maternal symbols such as earth, mountain, cave, spring and trunk of trees. The historical presence and stability of this myths are an indication of their archetype sustainability and importance. The most persistent belief that emphasizes the role of water and mountains and its influence on ritual, art and architecture remains high (although changed), is Mehr myth. "According to a myth, Bagh-e-Mehr has been created from the collision of two Azari rocks in a cave in Alborz mountain" (Javadi, 2007). This narrative can be a metaphor from the cave as a place of birth (womb). The empty cavity in the rocky body of the mountain creates a supernatural being through the intersecting of two identical parts with the same body, and has a geographical similarity with the mother's womb - the empty cavity in the feminine body. "The cave in the mythological symbolism is the womb of the earth. Hence the earth is considered as a mummy, and its feminine nature in myths is a common belief" (Atoni, 2010). Three reasons for this interpretation can be presented. First, the cave is the symbol of the mother archetype in Jung's thought. Second, the mountain is a terrain of the earth, which is the body of the goddess and the symbol of Sepandarmaz and carries the feminine traits. Third, the mountain is the

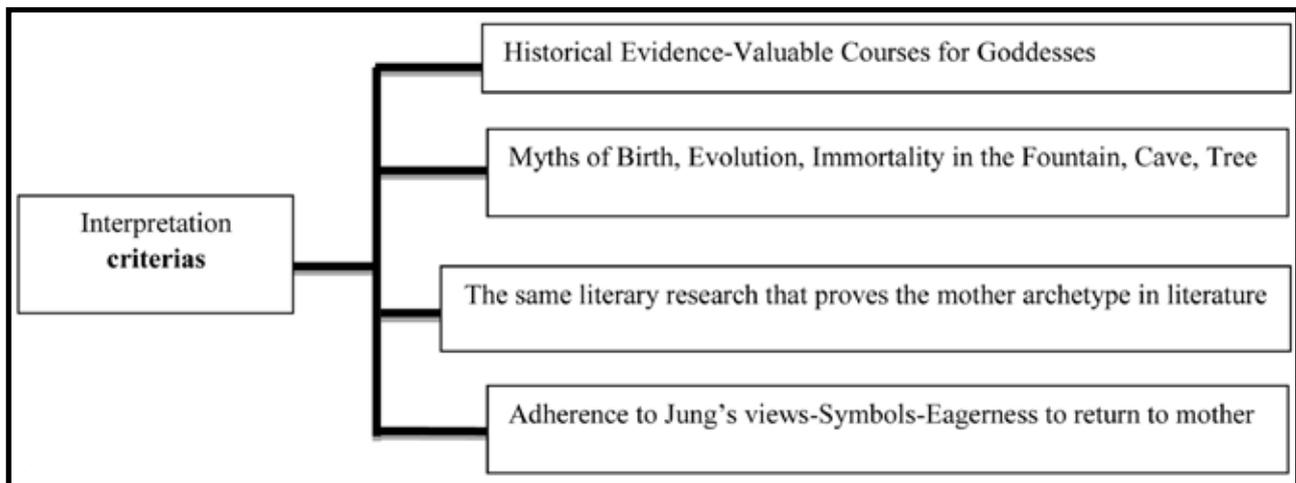


Fig. 3. Interpretation criteria. Source: authors.

place where the Anahita goddess and, the mountains have a lady in the general sense (Bastani Parizi, 2012, 426). "Most likely, many holy places in the mountains and the proximity of the fountains, called daughters or Bibi, were dedicated to Anahita, the goddess of water" (Javadi, 2018). The significance of the cave in the narratives of Mehri, in addition to his birth, is also related to his ascension. According to the narrations, Mitra on the last night of his earthly life ascends from the cave to the sun and in other narratives was imprisoned in the cave until the resurrection. "The cave or well is the symbol of the underworld in the ancient aristocracy" (Davani, Fesharaki & Khorasani, 2015). Similar to the same story is observed about Bahram Gour. The myths also have indicates the supporting and developmental role of cave. Hara and Kahf caves are among them. This role is also inspired from the role of the mother's womb, which allows the phases of transformation and development of the sperm to humans. "The womb is a symbol of creation, and in mythology of Iran, the going of champion in the womb of the cave symbolizes its recreation" (Atoni, 2010).

In another narrative, Mehr is born from the flower of Niloofar on the water pond belonging to Anahita, and Anahita is the mother of Mehr (Javadi & Nikoei, 2017), this narrative is based on the birth of water. The water pond is an ancient symbol of the mother archetype. "From the point of view of symbolism, entering the spring symbolizes the return

to cosmic conditions and the mother-like womb" (Satari et al., 2016). The birthplace of Mitra of the cave or water occurs in one of the old symbols of the mother archetype.

Mehri symbols have a special bond with water. Niloufar and shell are two of the most prominent symbols of the Mithra religion (Javadi & Nikoei, 2017), which are sympathetic to Anahita and Mother archetypes. Rites and places of worship of Nahid and Mehr are linked together and are mixed with water springs and mountainous cliffs. "There were water in Mehr temples in the form of a spring, qanat, dock or well. The holy tree and the water have been admired as signs of Mehr and Anahita, which were at the height and the hillsides. Mehr and Anahita have been prayed simultaneously and their temples are side by side and near the holy waters. These goddesses are inseparable, and in most places they come together, and they are similar to each other and complement each other (Javadi, 2018). In Mehri religion, the cattle sacrifice ceremony by Mitra is the basic legend, which even has common points with Anahita in this case. In some temples or near the water springs there is a ceremony for the sacrifice of cattle for Anahita" (Javadi & Nikoei, 2017). The mother-child closeness of Anahita and Mehr in the rituals, in the temples and in their symbols, confirms the power of the mother archetype in the thought which takes a historical distance from her mother-value background, but emphasizes the values remaining from that era in

human psyche, with symbolic aspects.

Findings

Some of the works of Iranian historical architecture have an undeniable connection to the earth and its terrains. Among these, we can mention the Catacombs (troglodytic houses), the Mehr temples, the architecture of the tufts and the Saghatlar.

- **Catacombs: Rock tombs that is generally dug** in the harsh and unrivaled areas of the mountains to hold the bodies and range from simple samples to evolved and adorned specimens. This architecture is based on the architecture of the Urartu that penetrated in the Mede architecture and developed during the Achaemenid and Sassanian periods (Fig.4).

- **Temples:** Mithraeum or other Mehr temples are other examples (Fig.5). "These buildings are usually located at the confluence of the plains and hills, and sometimes on highlands and rocks. They have limited dimensions; low light and the air penetrated them and they are often not directly accessible to public spaces and land. They have high simplicity and limited and regular sizes and specially designed structural features of underground and secluded buildings, and the architectural space has been shaped in accordance with human needs and dimensions" (Falamaki, 1992, 73-74).

- **Troglodytic houses:** The village of Meymand, Kerman (Fig.6) in Shahr-e-Babak and Kandovan village, Tabriz are two of the most popular examples of this type. Other examples can be found in mountainous bed, geography and even different climates. The history of these settlements has been estimated up to the time of the Medes, although due to a lack of research, official documents and decisive dates have not been announced in this area.

- **Attention to the depth, religious troglodytic spaces:** Iranian architecture has deep connections with soil in the central areas. Fig.7 is the troglodytic space of a mosque. It seems that Iranian architecture in these areas is rooted in the soil, and troglodytic spaces tend to be more regular in blending with geometry.

- **Saghatlar:** "In the villages of Mazandaran, the wooden structures taken distance from the ground

level with bases and some of them with symbolic and legendary roles and are known as Saganfar (Fig. 8). Because of certain rituals, some scholars consider it to be related to religious practices (Javadi, 2007). These structures are generally constructed along with water jets or irrigation wells, and some of its history attributes to the Commune era (Janalizadeh Choub Basti & Zal, 2011).

Discussion

Jung merges the psyche, place and time structure in description of his dream house (Fig.1). His exploratory journey in the home spaces is a time journey through place that introduces every time section with signs of places belonging to the same section. This journey is along the vertical direction relative to the earth's surface, towards the depths, and at the destination reaches the beginning of human history and its first habitat on the ground and the basis of the ancient psychological structure of the mother archetype. Earth on this journey is the beginning point of history and geography, and the deepest man's mental layer. In other words, the earth as the mother archetype symbol, has a rooted role in the mental structure of man and is the most effective archetype that can be represented. Jung's definition of the structure of the house in deepest point reaches the cave dug in the ground surface as the first human sanctuary. In this dream, the first architectural archetype (cave) is merged with the mother archetype symbol. By moving in the opposite direction of Jung's description, along with the time interval from the historical origin of the creation, the distance from the original Mamothe embrace of the mother of earth – increases. But, according to Jung, there is a common sense in humans that it is the wish of returning to the paradise state of the primary drowsiness, and the womb of the mother is the desirable symbol of that desire (Satari et al., 2016). This enthusiasm is represented in the artwork and architecture, Jung reconstructs such a space in Bowlingen in a tower with the maternal adjective. A space that allows him to renew and modernize and can be interpreted as meaningful

interpretation of the types of architectural works considered in this research.

In the rocky tombs, the corpses are given to the body of mother of earth-mountain: "One who wants to enter God's kingdom must first enter his mother body and die there" (Sattari, 2002, 219-220). The placement of a body in the mountains in a mythical culture that considers the mountain as the place of Anahita and in correspondence with the goddess of mother is the return of man to the mother-like womb. The body of the mountain is the metaphor of Nahid, and the mother archetype is emerged in the shape of catacombs. The myths containing the birth and rebirth code in the mountains, springs and trees in the mythological literature and the myth of the birth and ascension of the Mitra from the cave are a valuable criterion for this interpretation. Historical evidence is another type which emphasizes the value position of the goddesses in the psyche set of the dominant historical period and justifies their representation in architectural symbols: the rock combs are introduced from the Urartu architecture to the Mede architecture and then the Achaemenids and they have developed in the Sasanian period. Urartus are the ancestors of the Armenian tribes and Anahita has a common value between Iranians and Armenians, despite some differences (Javadi & Nikoei, 2017). The ancestors of Ardashir Sassanid are the priests of Anahita's temples, and the Sassanid descent to Anahita has many historical evidence. Rock architecture has evolved in this era and monuments and temples excavated on rocks reflect Anahita as the mother archetype.

Rock temples and Mehr caves are of the most striking representation of the mother archetype in Iranian architecture. Some scholars consider the establishment of Mithraeum in high mountains due to security requirements. But one cannot easily pass through the symbolic meaning of the temples and its ritual. Mehris built their temples in non-mountainous areas similar to caves and usually there is water in the form of a spring, a qanat, a pond or a well (Javadi, 2015). The importance of the cave in this ritual leads to the space representation and,

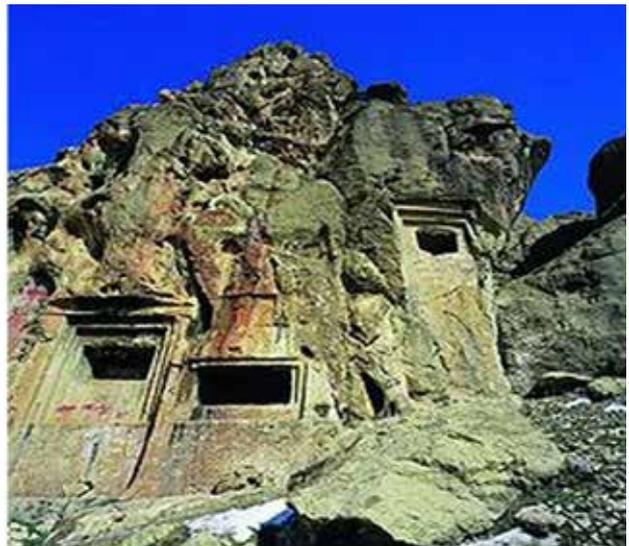


Fig. 4. Essaqwand Catacomb. Source: www.kermanshah.ichto.ir

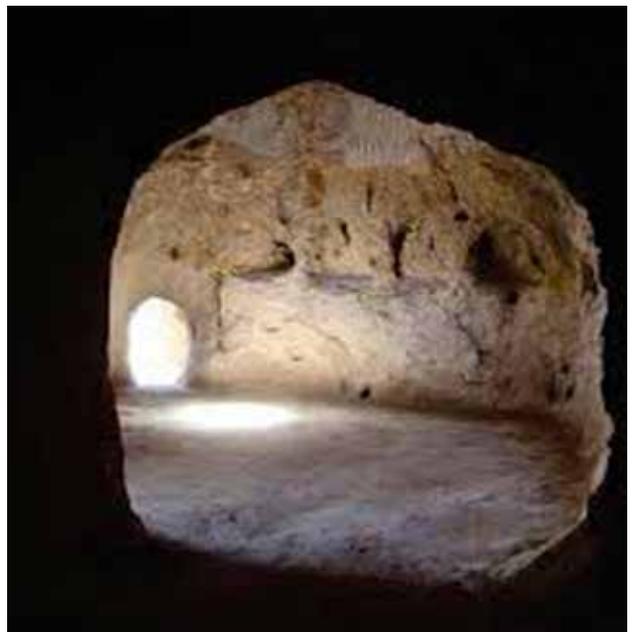


Fig. 5. The interior of the Mehri Temple of Maragheh. Source: Deghati Najd, 2011.



Fig. 6. A view of the porches and cages in the village of Meymand Kerman. Shahrabak. Source: Mangoli & Mangoli, 2010.

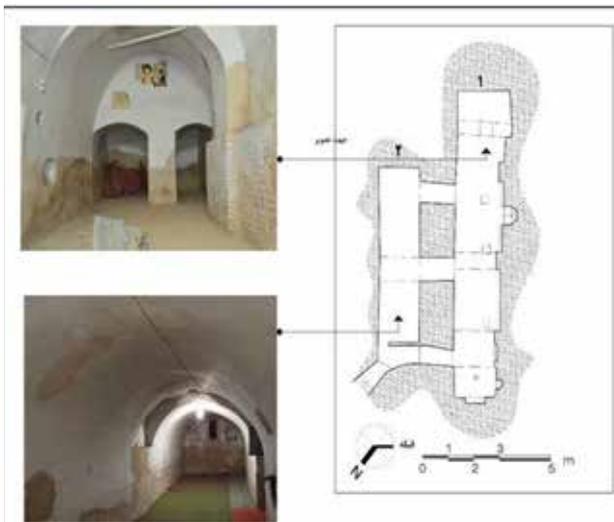


Fig. 7. Folded Space at Sarakoeh Mohammadih Mosque, Nain. Source: Soltani Mohamadi, Azad, 2018.



Fig. 8. A view of the Saganfarkachaldehy of the city of Noor. Source: Janalizadeh Choub Basti & Zal, 2011.

the mythical connection between Anahita and Mehr in the mother-child form provides the appropriate criteria for interpretation due to the presence of natural phenomena, which are the symbol of the mother archetype, along with the secret nature of the ritual of prayer. "The devotees at the stages of procession should pass through the dark and narrow hallways that were illusory, in order to bring themselves into a sacred place. The trance and liberation from the ordinary state has been the requirement of the sacramental ceremonies" (Omrani & Moradi, 2014). And some degrees have been done by closing the eyes and in the dark. Jung's feminine archetypes has a secret relationship with secrets and in general with the dark world and often returns to a religious symbol (Jung, 2016, 239). Thus, such a ritualistic behavior and geographical structure are considered to be due to confrontation with Anima and a symbol of the mother archetype which is still used in religious ceremonies to focus more on the dark space.

The safe cavities of earth and the caves as mother's wombs have been the first natural human shelters, and their first hand-made shelter has been formed by excavating the bodies of the mother of earth. Gradually, in terms of the significance and the sanctity defined for the space, they found the architectural quality with a geometric and physical order. Troglodytic houses with dark and mysterious spaces and shapes without common geometry and their minimal dimensions are compatible with the interpretations of the space of the womb and the mother's heart (Table 1). Based on exclusively rational attitudes, the choice of such a settlement and lifestyle can be attributed to climate considerations and defensive needs. But from the point of view of psychoanalysis, which is the approach taken in this paper, we should consider the space for hypotheses based on the presence and representation of the mother archetype. In particular, these habitat patterns are visible in different climates and cultures and there are reports of adverse biological

Table. 1. Comparison of geographical quality and architectural structure of the troglodytic houses with the space of the mother's womb. Source: authors.

	Settlement	Form	Quality of space	Minimum Scale	Maximum Scale
Womb space	Mother's body	Natural organ	Wet- low light	Proportional to the body of the fetus	Proportional to mother body
Troglodytic space	Body of the mountain and the earth - the symbol of the mother	Organic – Non-geometric	Wet - low light	Proportional to the needs of the resident	Proportional to unit body

conditions due to the humidity in the interior, and the lack of radiation and light penetration. On the other hand, staying in these houses in the context of history, which certainly included relaxation periods and in the vicinity of other settlements that do not have the same security facilities, can reject the mere security requirement. These homes are reminiscent of the latest category of geographical structures of Jung's dream home and express the desire to return to the embrace of Earth. In some of these villages, such as Meymand, newer homes have followed a general historical pattern. It seems that strategic security cannot be a good justification for the way forward. Another important thing is dating the villages, although its exact date is still a bit of ambiguity but some studies have attributed the formation of Kandovan village to the Medes and Meymand village to the Sassanid period. We know that, with the distance from the New World and the return to the early civilizations, the archetypes and their effects on behavior and rituals are strengthened and, the Sassanid period is one of the glorious days of Anahita, the mother and fertility goddess, which has many historical documents in this field and is a provider of interpretive criteria. Troglodytic houses are comparable to the mother's womb in terms of their geographical quality and architectural structure as the first human settlement space.

The investigation of the depth and its mysterious space quality in Iranian architecture is not exclusive to the aforementioned issues. Attention to the depth is of fundamental features of Iranian architecture and a significant aspect for the representation of this architecture in the world, tied to the world of Iranian thought and literature (Falamaki, 1992, 236). The fusion and unity of Iranian architecture with earth and soil, which has led to the creation of deep-seated dark spaces, which invites a man to an indescribable peace of this adjacency with mother of earth, can be interpreted as a reliance on Jung's psychoanalysis. The human soil body in joining to the embrace of the mother of soil responds to the institutional wish in his soul to return

to the mother's embrace, and a part of the particle's eagerness for the uniqueness with whole on its earthly scale is realized. Underground troglodytic shabestans in the mosques of the central regions of Iran, while the large walls and the appropriate materials on their land respond to the climate comfort, can be a testimony to the psychoanalytic approach to this study. Particularly, the troglodytic areas often include spaces that are different in terms of geometric and physical scale and sometimes even the pattern of their functional order is inconsistent with the original function. Like what is seen in Fig. 5 in the Sarkoocheh Mohammadia Mosque: the direction of the underground troglodytic shabestan is the opposite of the Qibla direction and the space arrangement of the end of the main axis on the East Front is reminiscent of the pattern presented for the mithraeums. Such a structure could result from the psychological desire of man to enjoy the unassailable peace and quiet of the mother's body in creating the pray atmosphere. This quality in later periods, develops the attention to the depth in the form of particular geometry with the creation of more discipline space structure. Like what's seen in the Aqabozorg Mosque.

Another ancient representation of the mother archetype is the tree. It seems that where due to the geographical conditions it is not possible to take refuge in the depths of the earth and the body of the mountain, this task has been delegated to the structures of the trees and to the tree organs. Chambers with wooden ceilings and pillars were built for praying Anahita along the fields, which is known as the Saghatelar in the Mazandaran area (Javadi & Nikoei, 2017). The semantic and functional relationship between Mazandaran Saghatelar with water and tree and their belonging to the goddess of Nahid's mother, with an emphasis on the old and original form of this function, is another aspect of the ancient representation of the mother archetype in Iranian architecture. A summary of the mother archetype and its related myths, along with an example of architectural space, has been given in Table. 2.

Table 2. Mother archetype symbols and related architectural examples. Source: authors.

Mother archetype	Symbol	Myth	Architecture
Birth Evolution Rebirth Immortality	the earth	Sepandarmaz	Underground troglodytic– Sarckoocheh Mohammadia mosque, Naein
	Fountain	Anahita-heorotat	Firuzabad Palace
	Tree	Emernat	Saghatlar
	the mountain	Anahita	Taq-e Bostan

Conclusion

In this study, according to Jung's theory, the feminine archetype of the collective unconsciousness (mother-like and Anima) that are related to each other and share common cues, while having differences, in the Iranian historical architecture were tracked. The most prominent secrets of mother archetype are represented in items such as earth, rock, cave, tree and springs. Architectural spaces in Iranian historical monuments coexist with these codes. The rocky ritual architecture and catacombs influenced by Urartu architecture is an example of these works.

Urartu is an ancestor of the Armenian people, and Anahita has a great deal of respect for this mother in the form of the goddess of mother. Anahita is the Lady of the Water and is settled in the mountains. The literary history of Iran shows many stories about the rebirth or immortality of the heroes entering the mountains. There is a lot of views based on the sacredness of the earth and its evolving role. This collection, in the form of symmetry and supportive support, represents the drill of the catacombs to send the bodies to the mountains as a representation for the mother archetype in architecture. Troglodytic houses on mountainous beds and troglodytic complementing the sanctuary and residential spaces in the central regions of Iran are other examples of the representation of the mother archetype in architecture, which response the eagerness of return to the mother's safe arms and the need for the particle to join the whole and the principle of the unit. The reasons such as the continued use of these spaces during the quiet periods of history and in the vicinity of buildings without such protections and the unfavorable conditions resulting from moisture and

inadequate light are evidence of the psychoanalytic justification of this research and, has led to a new route in exploring Iranian historical architecture by avoiding purely rational approaches which reduce the attention to the depth of the earth and the use of soil for reasons of security and climate only. Considering the convergence of the symbolic content of the tree, the spring and the earth in the feature of granting immortality and the rebirth to the replacement of wooden structures - the bodies of trees - in areas where there is not the possibility to blend with the earth for geographical reasons, attention to tree and wooden structures can also open the path to psychoanalytic criticism in parallel to the wisdom-based discussion and the reasons relied on common ecological needs. Certainly, there are many evidences that cannot be included in the article. This research is an attempt to define a different perspective on the Iranian historical architecture, which proves the presence of feminity in the Iranian historical architecture, which appears to be a male arena with a psychoactive critique.

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