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The Semiotics of Pir-e Shaliar Ritual Ceremony in Cultural Landscape of Hawraman

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Abstract

Introduction: The current study is a both a field and library research to introduce and restore the meaning of Pir-e Shaliar ritual ceremony in the cultural Landscape of Hawraman of Sarvabad in the province of Kurdistan in terms of semiotics. A significant matter in semiotics is the production of meaning and the meaningfulness of the world by the system of signs. Meaning is a concept expressed by a sign.

Problem statement: The customs, traditions, and rituals, as Cultural signs/representation of human thoughts offer an interpretation of the world and the human's worldview through symbolic means, which are on the verge of oblivion by the dominance of virtual communication in the contemporary world, and their entire exploitation in various aspects of development is impossible.

Research objective: The main purpose of this study is to discover and articulate the implications of meaning in Pir-e Shaliar ceremony and the system of meaning derived from its symbolic signs /representations. So by that, steps have been taken to facilitate cultural exchanges and to provide development opportunities in the region.

Methodology: The present study is based on a qualitative method in which data is collected through ethnographic and documentary methods, and analyzed through semiotic method.

Conclusion: The results reveal that Pir-e Shaliar ceremony is a symbolic sign of the ethnic and collective beliefs of people in the cultural landscape of Hawraman, which presents a new layer of implicit meanings to the audience. Also, this ceremony narrates an implicit scheme of a mystical tradition from the semiotic point of view, that objectifies the deism of Iranian people in a social cohesion in the Cultural Landscape of Hawraman.

Keywords: *Semiotics, Meaning, Syntagmatic and Paradigmatic relations, Pir-e Shaliar ceremony, The Cultural landscape of Hawraman.*

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Introduction & statement of the problem

"Signs, sometimes represent the world in a symbolic manner" (Guiraud, 2013). Any phenomenon is meaningless as long as it is a sign obtaining meaning through the attributed objective symbols by human beings because, "meaning is the fundamental need of man" (Norberg-Schulz, 2012: 531), and "human is the species that tend to bemeaning makers , and create meaning through the production and interpretation of "signs". (Chandler, 2015: 41). In this regard, ancient traditions and rites, as the cultural signification/ representation of human thoughts, represent and interpret the world and human world through a symbolic lens and affect the cohesion and social affiliation to a great extent. This is due to the fact that many of these ritual ceremonies are refferred to as identifying signs of various societies and "forms of communication through which a person defines himself in relation with a group, and the group defines itself in relation with the society" (Guiraud, 2013: 116). Today, due to the hasty growth of virtual communication and predominance of media and social networks the real bonds and connections with these rites gradually diminish. Hence, the values of these culturally-rich elements in intercultural aspects are degraded and overlooked, with less possibility of being exploited in various aspects of development. Also, the misinterpretation of the hidden meanings in cultural elements is in conflict with other rich cultural aspects, social destruction and disappearance of cohesion. Considering the scarce,scattered and inconsistent researches conducted in the field of semiotics in Hawraman, the present research tries to investigate the concepts and foundations of semiotics in the theoretical literature, and through the analysis of Pir e Shaliar ritual ceremony to offer a research methodolgy to decode and formulate its semantic implications in terms of semiotics and social codes and to represent the different procedures of meaning representation in line with research objectives as follows. 1- Developing a scientific method for semantic reading as a cultural landscape using the knowledge of semiotics. 2- Identifying and compling the semantic implications of Pir-e Shaliar ritual ceremony in Hawraman and the semantic system resulted from the symbolic sign/representamen. 3- Assisting in facilitating cultural exchanges and providing development prerequisites in economic, cultural, political and other aspects, at the regional and national levels through the recognition and introduction of this ritual in semantic aspects. Therefore, the present research seeks to answer these two main questions: 1. How can a semantic reading of symbolic signs/ representamen of a cultural landscape be used according to semiotics? 2. What are the semantic implications of Pir-e Shaliar ritual ceremony in the cultural landscape of Hawraman?

Research Background

Discussions on symbolic meanings and the related concepts have been a part of the literature on semiotics in recent years. A major part of these studies (Chandler, 2015; Sojoodi, 2014; Culler, 2011; Sojoodi, 2011; Tajik & Rezaee panah, 2010) have specifically described the understanding of semiotics as a method or a theory. Some research (Majedi & Saiedeh Zarabadi, 2010; Ghafari & Falamaki, 2015; Dabbagh & Mokhtabad Amrei; 2014; Noghrekar & Raeesi, 2011) has investigated the symbology of a general category, such as urbanization, or architecture, or specific use of architecture like a mosque or house . A number of studies (Mirshahzadeh, Eslami, & Einifar, 2012; Guenon, 2002) have applied semiotic readings just on one section of a building such as a porch or a dome. A paper published by Fayaz, Sarfaraz & Ahmadi (2012) has also investigated the semiotics of the cultural landscape. Having provided the definitions of the landscape and cultural geography through using the knowledge and method of semiotics, the paper tries to describe the discovery of meaning and content of cultural landscape while explaining the role of cultural symbols and signs in

the production of meaning. However, the proposed method in this study is not further scrutinized in a case study. Little research has been conducted on the meaning of Hawraman cultural landscape. The roots of using blue color in the window frames of residential buildings in Hawraman is the title of an article by Memarian, Azimi & Kaboodi (2014). Having used a descriptive-analytic method to study the semantic implications of the use of an intuitive attitude as color in the residential buildings of Hawraman, the authors concluded that the blue color was used in the traditional residential building of Horwraman due to aesthetic reasons. Moreover, Poor Jafar, Sadeghi & Youssefi (2009) in a research titled "Recognition of the Effect of Meaning on the Perpetuity of a Place; Case Study: Hawraman-Takht, A Village in Kurdistan" have investigated the role of the historical-mystical ceremony of Pir-e Shaliar in creating a sense of affiliation, memorization, and attendance. They have also studied the promotion of an environment to a place in the village of Hawraman-Takht in Kurdistan province, and the benefits such as transforming this village into a cultural tourism hub. Finally, an article by Hanifi, Ebrahimi Dehkordi & Beladi Dehbozorg (2016) on the cultural-ritual landscape recognition of Hawraman with an emphasis on Pir-e Shaliar ceremony asserts that the existence of Shaliar's Shrine as a cultural center and also the culture of pilgrims visiting the shrine resulted in establishing a particular type of cultural landscape in the course of time. Therefore, the present article studies the semiotics of a part of Hawraman cultural landscape with an emphasis on Pir-e Shaliar ceremony since little research is carried out in the field of symbolic meanings of the environment in Hawraman, and the studies lack the roots of semantic implications.

Theoretical Foundations of the Research

• Semiotics

"Semiotics is the knowledge of studying the mechanisms of production, transmission, and reception of meaning" (Hamejani, Bayzidi &

Sahabi, 2018: 64). In other words, "the semiotics consider the objects or acts that are from a unite culture as the signs of that culture, and thus tries to create and recognize the rules and conventions that are deliberately or unconsciously internalized by the members of that culture and the meaning of the phenomenon" (Culler, 2011: 76). "Thus, a semiotician is no longer convinced of "things being things" and does not rely on the entities in order to understand the social and cultural world, and focuses on the recognition of symbolic structures and farmeworks by which meanings are created and human world is formed" (Tajik & Rezaee panah, 2010: 13). Rites, celebrations, ceremonies, covenants, literary codes, and games are the symbolic structures in social relationships (Guiraud, 2013: 127). "Rites are considered as semiotic systems that are strictly conventional regardless of their historical and quasi-historical origins and their visual value. The purpose of the rites is to represent the solidarity of individuals according to the religious, national, and social compulsions which unite them" (Guiraud, 2013: 129). As presumed in this paper, semiotics attempt to reveal and analyze the semantic implications of the structural relations existing in these symbolic sign systems.

• Sign

The most fundamental concept in semiotics is the "sign". Semiotics is in fact the knowledge of signs. "The sign... (in the form of representation) is something signifying something else, according to its direction or capacity of every person (Peirce, 2002, quoted by Sojoodi, 2014: 21). "Signs usually appear in the form of words, images, sounds, smells, flavors, movements, and objects; however, these things are not inherently meaningful and only become meaningful when they have appointed a meaning. This is a meaningful use of signs which is of vital importance in semiotics "(Chandler, 2015: 41). "As signs carry plenty of meanings, they may imply various interpretations. Semiotics will lead us to our cultural capitals, ideological

and epistemological backgrounds and social codes "(Tajik & Rezaee panah, 2010: 14), and the revealed mystery of a sign/ representamen.

The typology of signs in semiotics; icon, symbol, and index

"At the time Saussure formulated his sign and semiotics patterns, Charles Sanders Peirce, a pragmatist philosopher and logician was developing his own pattern of sign, semiotics and classification of signs on the other side of the Atlantic and independently of Saussure ideas. (Sojoodi, 2014: 21). "Unlike the Saussure's model, which introduced the sign as a" Self-contained dyad", Peirce introduced the triadic semiotics, which includes Representamen, Interoretant, and Object (Fig. 1):

Representamen: the way the sign is represented (which is not necessarily material).

Interoretant: does not interpret, but implies the meaning of the sign.

Object: What the sign refers to.

According to Peirce, the interaction of representamen, interoretant, and the object is possible in the process of semiosis (Sojoodi, 2014: 21; Chandler, 2015: 61).

The Peircean triadic sign model which is still widely addressed in semiotic studies categorizes signs as iconic, symbolic, and indexed (Sojoodi, 2014: 25; Chandler, 2015: 66). "Considering the way a sign acts, it can be regarded as a symbol, icon, or index in the field of semiotics" (Cassara, 2008: 20). "However, the three types of signs always interact in a hierarchy" and it should be noted that there are no distinct borders that separate these three forms of signs; a sign may be an icon, a symbol and an index, or any other combination" (Chandler, 2015: 75), and play a number of different roles at the same time. Nevertheless, "a sign is considered a symbol, an icon or an index according to its functions" (Majedi & Saiedeh Zarabadi, 2010: 51). Iconic signs are those signsthose signs which are percieved bearingpercieved bearing some identical or imitated qualities: like a painting of a face cartoon film, and a replica. In fact, "the symbol is a sign based on the formal similarity between the sign and the signifier" (Ahmadi, 2001: 25). Symbols are the second group of signs. "In this aspect, the sign is not similar to the signifier, but related to it as a result of a voluntary agreement. Therefore, the relation of sign and signifier must be determined" (Chandler, 2015: 66). Hence "the symbol is associated with its object on account of the symbolic mentality and there would be relationship without it" (Peirce, 2002: 62) because its relation to its signifier is a virtual
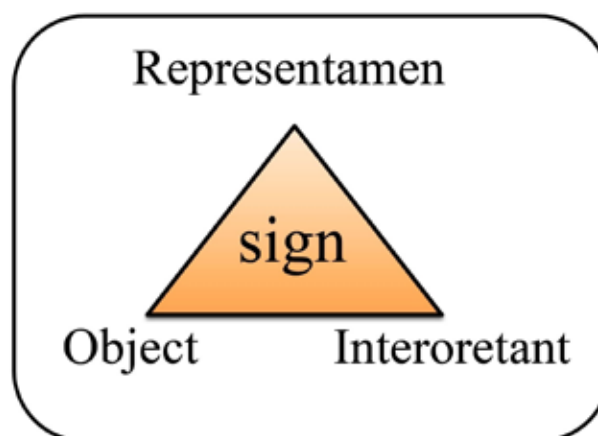

Fig. 1. The semiotics triangle of Ogden and Richards from the Peirce's three-dimensional pattern. Source: Ogden & Richards, 1923: 14.

(contractual) communication, not real. "Hence, we should consider the signs such as the letters of the alphabet, traffic lights, wearing black clothes for mourning, etc., as symbolic signs" (Noghrekar & Raeesi, 2011: 6). Indexed signs are those which their sign-signifier relationships are causally linked. "In this manner, the sign is not arbitrary, but it is related to the signifier (physically or causally) directly. This relation can be observed or deduced" (Chandler, 2015: 67). For instance, smoke implies the presence of fire, and fever implies sickness. It's important to note that the indices have a very wide range of domains. "Since most sciences consider the causal relations to some extent" (Ahmadi, 2001: 27). "Comparing the functionalities of the above-mentioned three groups, it is deduced that semiotically symbols are more flexible and efficient than icons and indices" (Raeesi, 2013: 65); because "indexed and iconic indicators are more strongly imposed by their referential signifiers, while the scope of determining the signifier is bigger in symbolic signs" (Chandler, 2015: 67).

• **Meaning**

Meaning is a quality that makes life valuable. "Meaning is the consequence of objective/subjective phenomena that mostly refers to a qualitative and immaterial concept; it considers the meaning of things in relation to the social and cultural aspects of the environment" (Kazemi & Behzadfar, 2013: 77). "Meaning is all the subjectivities that create a stimulus for the observer when he/she compares it with its own experiences, goals, and purposes" (Habib, 2006: 7). It is also possible to have meanings in two general levels, sensory and tangible meanings of the environment (resulting from objective and visual observer-form relation) and symbolic and meaningful meanings (which imply the associative nature of the forms and emphasizes the non-spatial and social contexts and cultural concepts). "Understanding the representational, coded, and symbolic meanings is a complex and difficult task. In many cases, the meanings are understood through the association

of meanings with certain intangible notions that are not physically present in the material world. Receiving meanings requires the recognition of the community in which the built environment is created. These meanings are inextricably linked to people's cultural, ideological, political, and religious beliefs" (Mottalebi, 2001: 63). Emphasizing the necessity of sensory and tangible meanings of the the setting, this study explores the valued and symbolic meanings.

• **Codes**

The code is another important issue that has to be explained in semiotics; since at every reading of a content, the signs have to be interpreted according to codes. "Codes are the set of symbols that make up the link between the message sender and the message recipient" (Zaimaran, 2003: 132). "Therefore, the code creates a framework in which the signs obtain meaning" (Ibid: 133). In line with the triangular classification of signs, three types of "scientific (logical)", "social" and "aesthetic" codes (Majedi & Saiedeh Zarabadi, 2010: 52) can be defined in semiotics whose characteristics and scope of application can be seen in Table 1. As shown in this table, the social codes are often used in reading symbolic signs (beliefs, views, culture and customs, prevailing values of the society, rites, etc.), which are in line with a cultural landscape in implicit implications.

• **Syntagmatic and paradigmatic relationship**

Based on the basics of semiotics, a text in terms of composition and arrangement of its constructive elements is a product of two general processes known as syntagmatic and paradigmatic relationships. In the semiotic system, signs are inherently nothing, but "merely a matter that obtains identity and meaning through the mutual relationship established with other signs" (Javadi & Nikpei, 2010: 195). The horizontal axis of the content is the syntagmatic axis, in which the components of the content are combined in a united composition, and they form a unit in a higher level. "These components, whose reliance can extend

Table 1. Operational Indicators of Codes. Source: Majedi & Saiedeh Zarabadi, 2010:52.

Operational Indicators of Social Codes	Operational Indicators of Aesthetics Codes	Operational Indicators of Logical Codes
Nature: A person identifies his/her identity and affiliation with a group or organization using a sign. However, the sign is implied, and affected by human at the same time. Superiority in the associated implications of human relationships with each other derived from the rational and emotional experience.	Nature: They often have an iconic character, are associated with creation (high creation power), emanated from emotional experience, superiority of associated implications between Man and the setting and environment.	Nature: programmed according to obvious and objective principles. Superiority of associated implications between Man and the setting and environment.
Scope of application: It is used to organize the community and its spatial organization.	Scope of application: Multifaceted transmission of meaning, the unity of message and object (the message is the object itself).	Scope of application: coordinating actions, regulating collective movements of people, transferring information and commands, representing the objective structure of a complex reality.
Types of social codes: identifying signs (signs and indicators) and abundant social associations: rituals, celebrations, ceremonies, covenants, literary codes, and games	Types of aesthetic codes: art (painting, pottery, sculpture, etc.), literature and architecture and...	Types of logical codes: sign systems, regulations, training programs...

over time, can be called a chain" (Sojoodi, 2014: 49). Also, the vertical axis is the paradigmatic axis of the content in which the components are replaced by each other and they form a unit at the same level, whose reliance cannot extend over time. "The chain (syntagmatic) relationship is a "present" relationship, that is, the relationship between two or more elements that are present in a sequence of elements. On the contrary, the paradigmatic relationship links the absent elements in a potential mental entity "(Sojoodi, 2014: 50). "The value of a sign is determined by each of these relationships. These two axes (Fig. 2) Provide a structural context in which the meaning of signs is made" (Chandler, 2015: 128).

Scope of study
• Hawraman cultural landscape

The present research studies the historical village of Hawraman-Takht, with a population of over 3,500 people, located in a Sarvabad city in Kurdistan province (Fig. 3). The village is situated 63 km southwest of the city of Marivan. Hawraman area with thousandyears of human inhabitation, is geographically a mountainous and impassable

place, with an area of 1840 square kilometers (Mahmoudi, 2016: 38). A part of it is located in Iran, in the provinces of Kurdistan and Kermanshah, and the other part is located in the eastern part of the Kurdistan region of Iraq. The special texture and stairway stone architecture are unique features of Hawraman. The term cultural landscape was first used by a cultural geographer Carl Sauer in the 1920s; "The cultural landscape is comprised of a natural landscape created by a cultural group". Culture is the reason, the natural region is the intermediate, and cultural landscape is the result (Sauer, 1925: 343). "The cultural landscape is the product of the process of tangible and intangible human interventions in the nature that have been shaped and changed over time" (Eshrati & Hanachi, 2015: 42). "Hawraman area in Kurdistan of Iran and Pir-e Shaliar cultural center and its related rites have turned this ceremony into a cultural landscape manifesting specific features of Hawraman. The culture of the inhabitants and the ceremony of visiting Pir-e Shaliar shrine have shaped certain behaviors and actions over time and consequently led to the formation of a cultural landscape, focusing on pilgrimage and rites" (Hanifi, Ebrahimi
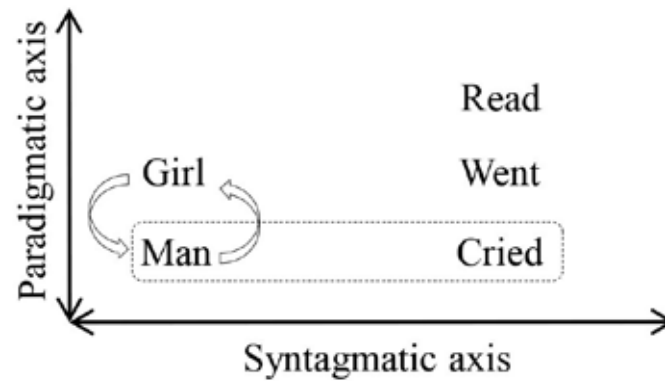
Fig. 2. Syntagmatic and paradigmatic axes. Source: Chandler, 2015: 128.

Dehkordi & Beladi Dehbozorg, 2016: 47). The interaction of human actions with the fundamental characteristics of the cultural landscape in the three areas of natural (special geographic features of Hawraman), physical (stairway and stone architecture of Hawraman) and ritual (Pir-e Shaliar and other ceremonies of Hawraman) aspects have created Hawraman cultural landscape. "The name of the city, "Oraman" or "Hawraman" consists of two parts (Hawra) or (Ahura) and (Maan) meaning home, place, and land. According to the people of this area, Hawraman was once a large city with a distinct center; therefore, it was considered as Takht (the center) of the government of the Hawraman area" (Poor Jafar, Sadeghi & Youssefi, 2009: 11). Selecting this region for a case study is important for several reasons: firstly, Howraman area is geographically and ecologically distinct from other regions of Kurdistan. Its mountainous and difficult geographical conditions have affected livelihood, lifestyle and architecture. Understanding these features, and characteristics and recognizing its effects on the architecture of the area is very important. Secondly, although the landscape and geographic culture of this Kurdish territory is studied by researchers in terms of physical structure, the roots and reasons of this cultural landscape, especially in semantic aspects are not explored in any researched (Hamejani, Bayzidi &

Sahabi, 2018:51).

Research Methodology

This research studies Pir-e Shaliar ritual ceremony in the cultural landscape of Hawraman by using an interpretive and qualitative methodology. The most important principle in the interpretive approach is the definition of human being. In this approach, the human being is defined as an active, creative, and meaningful being, who is continuously constructing and bringing meaning to the social realities. According to Giddens, in the process of daily life, human beings are engaged in mutual actions and produce symbols, meanings, and attitudes that can make their social behavior meaningful and predictable (Giddens, 1984). Therefore, "based on the interpretive approach, social reality is interpretable and perceptible as a social product that is regularly shaped, reproduced and interpreted" (Mohammadpour & Rezayi, 2008: 10). This study employs the ethnographic approach in order to perform and complete all operational levels of the research. Ethnography uses a group of tools and methods to study the people in the natural environment in order to recognize the social meanings and activities (Monadi, 2007). The ethnographic method is also known as naturalistic research, field research, case study, and interpretive research. In this research, the data are collected by

Fig.3. Map of Hawraman-Takht geographic location. Source: authors' drawings.

field observation by means of ethnographic study, including participatory observation, imaging, sound recording and providing documents on the case study. The theoretical literature of the research is compiled by documentary and library study. The present study uses the semiotics for the analysis of collecting qualitative data. For this purpose, the Peirce's threefold model is used to study the symbolic sign / representamens of Pir-e Shaliar ritual ceremony at three levels. In respects to the meanings of the signs's combination and relations, the syntagmatic and paradigmatic relations are examined to interpret the main framework.

Research Procedure Model

In order to achieve the research goals and in respects to Peirce's different aspects of signs, the research procedure model is formulated in Fig. 3, based on the theoretical framework and research methodology. This diagram is clearly the answer to the first question of the research and, in fact, illustrates the semantic reading of symbolic signs/ representamens of a cultural landscape (Fig. 4).

Findings and Discussion

One of the most important features of the Hawraman cultural landscape abiding within Hawraman culture throughout ages is the spiritual and mystical character of "Pir-e Shaliar" and the

teachings and ceremonies and traditions attributed to this spiritual personality. According to the ancient and contemporary culture of Hawraman, Pir-e Shaliar was a spiritual father, a symbol of religiousness, goodness and support, and a spiritual guardian against the immoralities and depravities of the people in this land.

The ritual-mystical ceremony of Pir-e Shaliar in Hawraman

The ritual-mystical ceremony of Pir-e Shaliar, which is known as "Pir-e Shaliar Wedding", is the major manifestation of the cultural landscape in Hawraman. This ceremony is held every winter in the second week of February. Although it is called a wedding ceremony, it is actually a traditional and ritual ceremony in which they sacrifice and worship God. This ceremony has a long history; some historians attribute this ritual to about a thousand years ago. People of Hawraman believe that Pir-e Shaliar was a dignified noble person. One of his wonders and miracles reflected in the oral history of Hawraman is the curing of "Shah Bahar Khatoon", the deaf and mute daughter of Bukhara King, who was later married to Pir-e Shaliar upon the promise of his father. It is said that people celebrated their wedding ceremony magnificently and people of Hawraman celebrate their anniversary each year. This ceremony is held annually in the second week
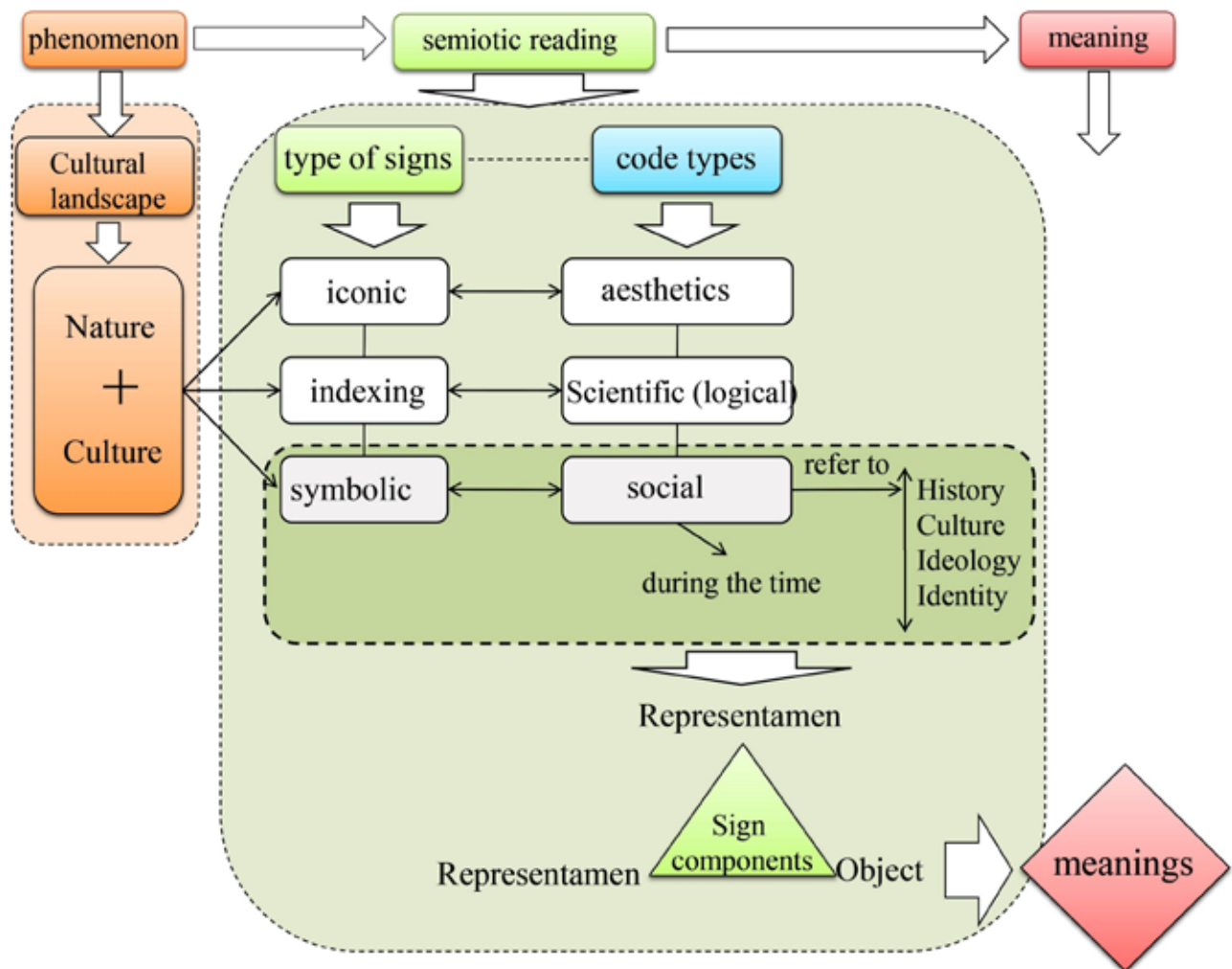
Fig. 4. Operational model of research based on the theoretical framework and research methodology. Source: authors.
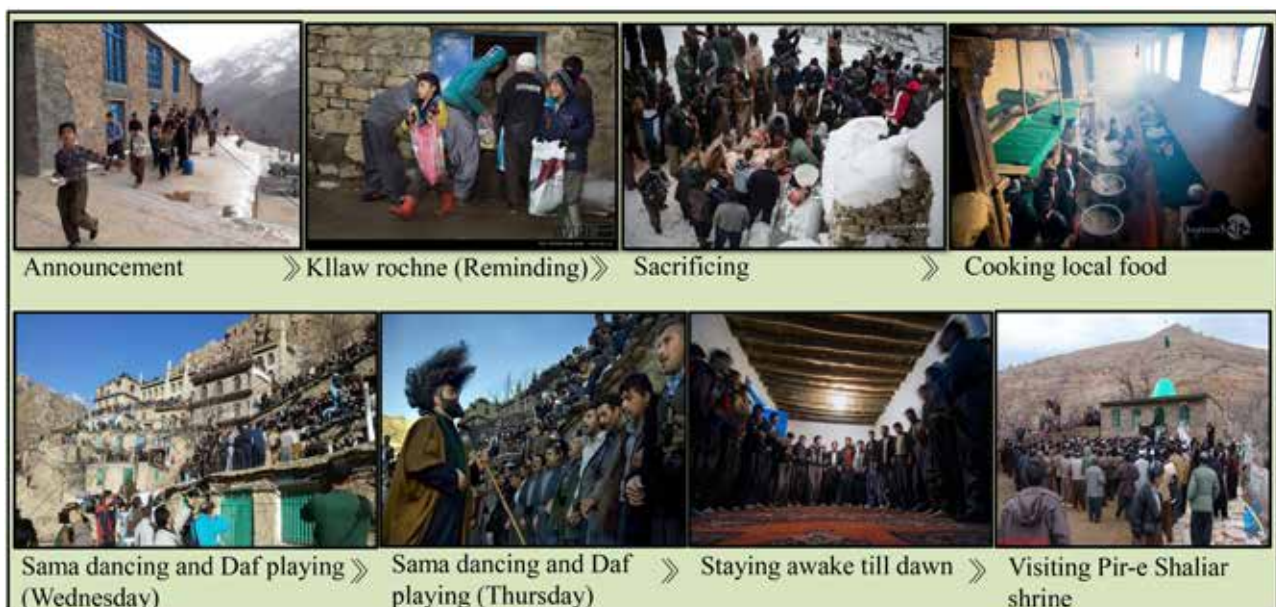

Fig. 5. Photographs different phases of the ritual ceremony of Pir-e Shaliar in Hawraman. Source: http://jamejamonline.ir.

of February in Hawraman-Takht (Fig. 5):

Proclamation of the Ceremony Beginning (Announcement): The announcement of the ceremony was undertaken by the trustee of Pir-e Shaliar upon which the children give the divided walnuts of the endowed trees of Pir-e Shaliar to the families of Hawraman village and the surrounding villages on Thursday evening of the first week of February.

Kllaw rochne: In the second week of February, on Tuesday evening in the Sarpir village (located near Hawraman-Takht village) and on Wednesday morning in Hawraman, children knock the doors and receive gifts such as sweets and snacks by saying "kllaw rochne" .

Sacrificing: On Wednesday morning, many animals attributed to Pir-e Shaliar are sacrificed in front of the houses. These animals are sent from the villagers or people from other villages to the trustee in late autumn. The trustee takes care of the animals in the winter, and they will be sacrificed on the feast day and most of the lamb is given to the people of the village.

Cooking local food: On Wednesday afternoon, a part of the lamb at the sacrifice ceremony is used to cook a local food (Hlloshin) inside Pir-e Shaliar's house and the food will be distributed between the people of the village and the guests. The food is prepared from the sacrifice ceremony and local ingredients. It is a symbolic food to celebrate the feast, and all the villagers and guests of diverse social classes would be blessed by partaking of the food (Fig.5).

Sama (Sufi whirling dancing) ceremony and playing Daf (musical instrument): On Wednesday afternoon until the sunset, the mystical Sama dancing and Daf playing ceremonies take place. "In this part of the celebration, the teenagers, young people and elderly dance in a chain and manifest their solidarity by their symbolic movement. During Sama dancing, people also sing memorized poems, and the great dance group responds the word "Allah"" (Poor Jafar, Sadeghi & Youssefi,

2009: 13). During the ceremony, some people are in charge of the Sama dancers. Once again, from Thursday afternoon to the sunset, the mystical Sama dancing and Daf playing ceremony is held by different groups of people. Daf playing an accompanied by Dervish dancing in a circle is a social behavior that induces common feelings and collective spiritual moods.

Staying awake till dawn: After Thursday sunset, people go to the house attributed to Pir-e Shaliar and say prayers and recite poems to extol Pir-e Shaliar. Moreover, speakers also talk about Pir-e Shaliar and religious and mystical thoughts. In the end, a sermon or a poem is recited and the gathering ended with prayers.

Visiting Pir-e Shaliar Shrine (Torbe): A week later, on Friday morning, which is the final day of the ceremony, people visit Pir-e Shaliar shrine and gather in the shrine courtyard where there are lots of trees. On this day, the people clean the gravestones of Pir-e Shaliar and their beloved ones at the cemetery and say prayers . Thereafter, the trustee of the ceremony distributes the bread baked by local people (Gete) with the holy yogurt between the people. The presence and participation of people in the prayer ceremony held in the shrine as well as visiting Pir-e Shaliar and eating local bread with the sanctified yogurt is the last stage of this public progression.

The organizers of this religious rite are from different tribes of Hawraman and the surrounding villages. The responsibilities are assigned according to a well-defined and clear oral social agreement, and everyone does his best in holding Pir-e Shaliar ceremony. During these three days, the people of Hawraman-Takht will stop working and spend all their time at this ancient ceremony.

Semiotics of Pir-e Shaliar ceremony

Regarding the stated principles, this ceremony can be assessed from two different aspects: first, a structural point of view in terms of syntagmatic elements of the ceremony; and second, in terms of

paradigmatic presence in Hawraman-Takht cultural landscape as a content which will be delineated in the following.

Analyzing the structure of Pir-e Shaliar ceremony in syntagmatic relations

Each of the components in Pir-e Shaliar ritual ceremony is recognized in a symbolic sign/ representamen manner. This symbolic sign/ representamen was analyzed and matched on a syntagmatic axis in the general structure of the context and other relations in a time sequence. According to the Peircean triadic semiotic, the interpretation of each of these signs/ representamen is regarded as the explicit meaning of readings at Level 1. In the next step, implicit meanings in two levels were read and understood as the subject of the sign. (Table 2). In the association of meanings at level 1, the sensory, form and functional characteristics of the ceremony have been effective. Other levels of meaning (levels 2 and 3) are read and interpreted from the "intermittent" adaptation of natural and abstract elements with valuable cultural and worldview of the people.

scrutinizing the syntagmatic axis in readings of Pir-e Shaliar ceremony showed that each of the components has a special value and meaning in the intermittent sequence of the ceremony (Table 2). Also, all stages are considered syntagmatic in a structural continuity and create a higher level of the association of symbolic meanings (Horizontal axis of Fig. 6). This chain-to-element relationship indicates the basis and origin of creation and tendency toward it, which roots in the spiritual, cultural and religious heritage of this society. They believe that the truth lies in the core and essence of creation, and recognition of this truth guides human beings toward the epistemology, and distracts them from material attachments. The rites that take benefit from the spirituality of religion and faith as a part of the social culture will lead human beings to the eminent truth.

Content analysis using paradigmatic axis

Pir-e Shaliar ceremony functioning as a sign is of vital importance in creating the cultural landscape of Hawraman as a content. "The concept of a marked signifier, first used by Roman Jakobson, describes that the selection of an obvious and prominent form in the content implies a particular message. In cases when an entity is beyond the scope of conventional expectations, it is considered as a signified content. Such a content should be interpreted as a result. In general, the marked signifier has special semiotics features" (Zaimaran, 2003: 102). In other words, text analysis using the paradigmatic axis should be scrutinized in terms of distinctions and dissimilarities; since, the distinctions and dissimilarities of the context (cultural landscape) and the new component (Pir-e Shaliar ceremony) can produce a new meaning. The presence of conventional roles and routine social rules in the daily life of people in Hawraman provides an appropriate context and content for the manifestation of Pir-e Shaliar as an exception. The social presence of people and the conduct of the ceremony in the absence of the perpetual regulations of Individual life is an exception that occurs in the context of the cultural landscape of Hawraman and creates a new level of meaning (Vertical Axis of Fig. 6) that attract the addressees. Signifying and highlighting the cultural indicators will preserve this social order and will lead to its continuity and coherence. Since the insignificant and unremarkable forms manifest the naturalization of cultural values; they are disremembered and undermined over time.

Moreover, a deep scrutiny on the syntagmatic axis (vertical axis of Fig. 6) reveals the fact that this ritualistic-mystical rite is a symbolic movement from the mortal world to the immortal world. The daily life with existing conventional roles and routine social rules is considered the mortal world on a regular basis of this society. On this vertical axis, the sacrificing ceremony symbolizes quitting material and worldly attachments and reminds

Table 2. Readings of signs / representamens of Pir-e Shaliar ceremony in the cultural landscape of Hawraman. Source: authors.

| Sign components >> | Sign representation | Sign interpretation | The subject of the sign | |
		Level 1 readings (explicit meanings)	Level 2 readings (implicit meanings)	Level 3 readings (implicit meanings)
	Announcement	-Informing people -Public Invitation	- Preparation and planning for the ceremony -Performing a cultural-social affair	-Preparations for the intervention of roles and routine social rules
	Kllaw rochne	-Reminding the day of the ceremony once again	-Give some roles to children -Training for the future	-Provoking the addressees - Creating social joy
	Sacrificing	-Giving a part of your property to others -Helping the needy	-A manifestation of the sacrifice of wealth for the beloved -Spiritual readiness to avoid any profit and ambitions	- Leaving the worldly attachments -Preparedness for leaving the material world
	Cooking	-Symbolic food	- The culture of participation and consistency between different social classes	-Social solidarity - To be sanctified
Symbolic signs of Pir-e Shaliar ceremony in an intermittent relationship	Sama dancing and Daf playing altogether	-Saying prayers and talking to God -Repeating the word "Allah" -Doing a social worshiping deed	-Losing one's self -Negating the principles of nature	-Losing one's self for the beloved and being devoted -Leaving the material world
	Staying awake till dawn	-Saying prayers and reading monody -Praising the elderly	Reverence and respect -	-Preparations for returning to the material world
	Visiting Pir-e Shaliar shrine	-Wishing something -Demanding for dismissal -Visiting Pir-e Shaliar shrine	-Recourse -Doing a social worshiping deed -Confirmation of beliefs and morals	-Returning to the material world -Remembrance of death as the symbol of the end of life in the material world

the transitional world. There emerges a situation in which the material world is desolated and disremembered, and it is replaced by another world; a world beyond imagination where the natural rules are not implied. A world in which the human beings look for immortality by being attached to the God. This world is a divine immortal world that emerges in the absence of the material mortal world. The re-establishment of the worlds and the return to the daily regulations of life take place in two stages of the night to dawn prayers (the transitional phase) and visiting the Shrine (return to the material world). The ceremony ends when people gather at the Shrine and visit their spiritual father, which is the reminder of death (Fig. 6).

Conclusion

The research procedure model (Fig. 4) based upon the conceptual model and research methodology provides answers for the first research question and also represents the semantic reading of a symbolic sign/ representamen in a cultural landscape.

Regarding the answer to the second question, the summary and the studies reveal that Pir-e Shaliar ceremony at the early levels of meaning is an objective symbol of social order and active participation of people in different social and cultural occasions, which is aimed at creating a sense of social tendency for co-operation and participation in the community. The secondary goal is to evoke social cohesion and continuity for the maintenance of life and continuity of social order over time. At the intermediate level, the purpose of some of the acts of this ceremony and its codes, symbols and rituals, is to provide a context to leave the attachments of the great world and end up in a
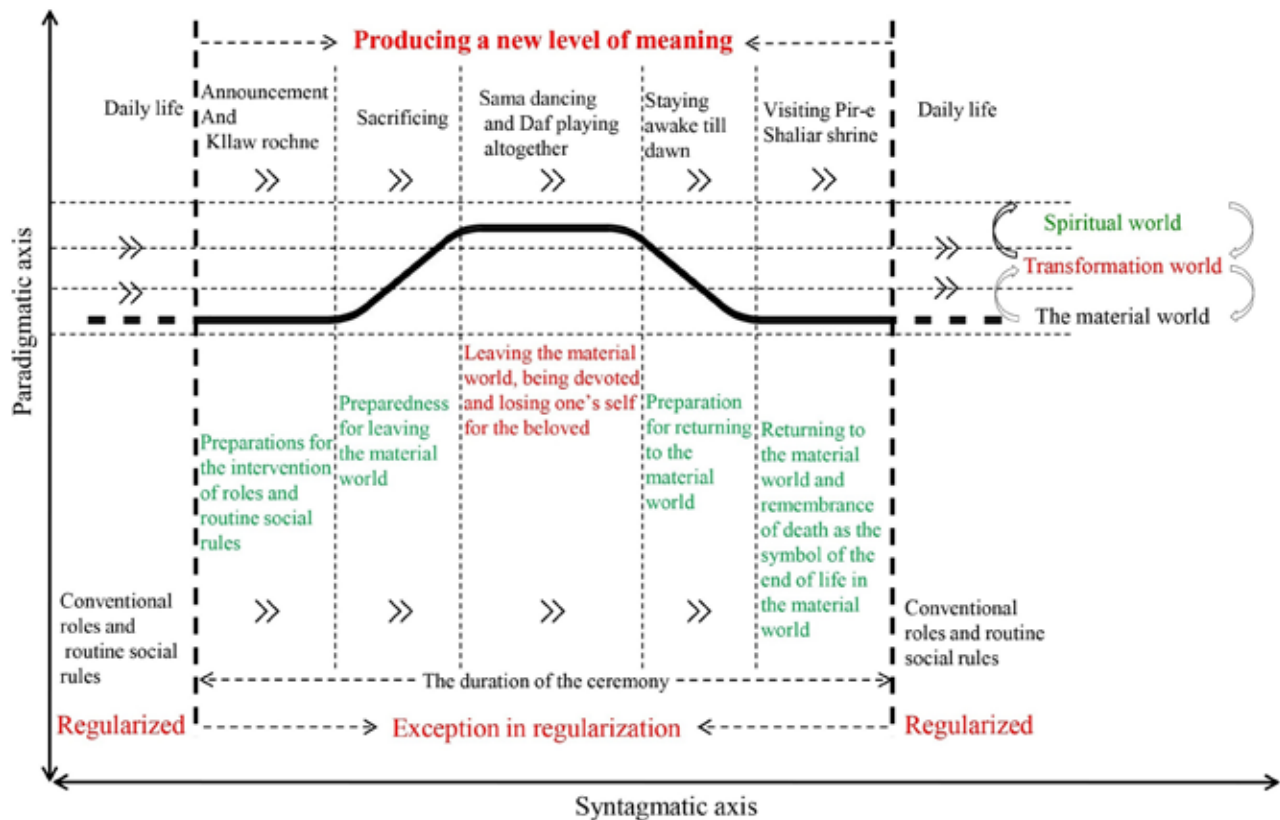

Fig. 6. The semiotics entity of Pir-e Shaliar ceremony in cultural landscape of Hawraman according to syntagmatic and paradigmatic axes. Source: authors.

path that ends with internal purgation and salvation. Moreover, a deeper scrutiny in the underlying layers reveals that this ceremony does not aim to produce a sign, since it is considered a sign of the cultural landscape in Hawraman. It brings a new level of implicit meanings to the addressees that imply the purification of human essence and spirit that is tarnished during daily and worldly material affairs. It restores the essence of the soul to the original resurrection. And finally, Pir-e Shaliar ceremony is a folkloric and collective belief of residents of Hawraman, and narrates a sacred and heavenly myth and implies the narration of the creation. From a semiotics point of view, it narrates a comprehensible concept of a mystical rite that objectifies the godliness of the people of Hawraman in a social cohesion within the cultural landscape of Hawraman. In other words, this rite is a kind of connection; a connection between believers who have a common faith, and a connection between the people and the God (Table 3).

This conclusion is of great significance since that previous studies on Hawraman only have examined the semantic implications of a visual factor such as color, or defined the role of the semantic capacities of Pir-e Shaliar ceremony to create a sense of place

Table 3. Explicit and implicit meanings associated with Pir-e Shaliar ceremony. Source: authors.

Real meanings	Implicit meanings						Explicit meanings		
Readings 10	Readings 9	Readings 8	Readings 7	Readings 6	Readings 5	Readings 4	Readings 3	Readings 2	Readings 1
Godliness	Uniting with immortal	Losing	Internal purgation	Leaving the material	In search of the truth	Mobilization to accept the	Coherence and social	Co-operation and public	Social vitality

and cultural landscape for Hawraman; However, no research has scrutinized the origins of the semantic significations of Pir-e Shaliar's ritual ceremony from the semiotics point of view.

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