Original Research Article

The Role of Architecture in the Hegemony of Urban Discourse over Rural Discourse in PersianPoetic Literature

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Abstract

Problem statement: The current study suggests that the depictions and illustrations of classical Persian poetry are associated with the (dominance) or hegemony of urban discourse over rural discourse, in many city/village dichotomies. Previous research endeavors have primarily attributed human aspects to the causes of this hegemony. Since cities and villages do not just include human aspects, neglecting the relationship between physical aspects (especially architecture) and creating or establishing this hegemony is considered an important issue.

Research objective: The present paper aims to understand how that architecture is used in poetic literature to depict urban-rural hegemony.

Research method: The theory of critical discourse analysis has been applied as the theoretical framework and the research method of this study. The initial data of this qualitative research is limited to classical Persian poetry. Furthermore, non-poetic texts, such as travelogues, the positions of architecture, rural planning, and geography scholars, have been used for additional discussions.

Conclusion: The findings confirm that language has emphasized and de-emphasizing architectural features to create and consolidate the hegemony of urban discourse over the rural in the illustrations of classical Persian poetry. The architectural characteristics of cities, such as having unique units (minarets, Adineh Mosque, etc.), the centrality of cities to villages, and the huge scale of urban spaces, are emphasized in this literature. Findings show that this emphasis is compatible with the physical structures of the cities and the intellectual structures dominating the periods before and after the arrival of Islam. Furthermore, the following characteristics have been ignored to de-emphasize the architectural characteristics of the village: contextualism; the integration of rural spaces with nature; suitable village situations for sightseeing; livelihood-oriented rural spaces; simplicity of construction solutions; historical background of rural architecture versus urban architecture; the diversity of the village-related dwellings, etc. Therefore, architectural features have literally become a tool to portray and symbolize the hegemony of urban discourse.

Keywords: *Architecture, Critical Discourse Analysis, Persian Poetic Literature, City, Village.*

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Introduction

There is a long history of a dichotomy between city and village, which can be found in various fields, such as TV programs[1], among others. In Persian poetic literature, especially in its classical part, the city/village (dehkadeh, qarye, deh, rusta, etc.) dichotomy has been used many times. In the meantime, this previously mentioned duality has often been presented without dominance or hegemony over one another. For example, in the poems of Aref Qazvini, both the city and the village have been presented as the same and subjected to looting:

Bloody cities (shahr), bloody villages *(qarye)*, bloody routes,
Bloody hills, bloody valleys, bloody seas, and soils, Bloody moors and plains, blood-full they blush, Bloody rivers, born of bloody qanats they gush. (Aref Qazvini).

Sometimes, the poet implicitly or explicitly votes for the dominance of rural conduct and characters. For example, in a famous tale, Jami depicts a villager who takes an urban man to his garden. In this story, he illustrates how an urban man eats the fruits of the garden, like a cow going to pasture or a wolf grazing a herd:

When the townie (shahr-i) came upon the garden to see,
He was the cow which, through the meadow, ran free. Blind to the whereabouts, he was amok,
Like a wolf delighted among the flock. Like the wind blowing hard from the moors,
Breaking branches upon reaching the fruits (Abd ar-Rahman Jami, Haft Awrang).

However, this city/village dichotomy in Persian poetic literature has culminated in urban hegemony in most positions. A review of Persian poetic literature shows that Ferdowsi, Nasir Khusraw, Khaqani, Attar, Rumi, Nizari, Dehlavi, Awhadi Maraghai, Jami, and Qaania are among those who have voted for the dominance of urban discourse in their poems (Yazdani & Rafei, 2018, 126). This list does not end with these people and includes other poems such as Kamal Khojandi, Homam-e Tabrizi, and so on. For instance, we can mention Rumi, who refers to the question of a beggar in one of his anecdotes. The beggar asks if a bird sits on a castle, whose dignity is greater, his head or its tail. In this anecdote, Rumi explains virtue based on the bird's orientation towards the city and the village and believes that virtue depends on leaving the village (the lower world) and turning to the city (the real and superior world).[2] The concentration of power in cities (whether in ancient times or the Islamic period), the expansion of cities, and the concentration of political, educational, and military institutions in them, along with the arrival of Islam to Iran with its urban attention, may be regarded as the reasons mentioned in previous studies for this hegemony (ibid., 118). Other reasons are the urbanization and urbanism of many Persian poets (Alaei Kharaim & Sarami, 2012, 62). An evaluation of the aforesaid reasons shows that most of them are human-related. For instance, Rumi was born in Balkh and lived in large cities like Damascus, Aleppo, Baghdad, etc. His spirit of urbanization contributed to the dominance of the urban discourse over the rural in his poetry (ibid., 62, 63). This is a non-physical aspect. However, since cities and villages involve not only human aspects but also physical aspects, it is necessary to figure out the role of physical aspects, especially architecture, in the creation and continuation of city-dominant imagery over the villages. Therefore, considering the probability of the aforesaid reasons, the present article aims to investigate the role of architecture in this hegemony. This article specifically is going to examine how poets use architecture to portray urban-rural hegemony.

Research Question and Hypothesis

What role does architecture play in the hegemony of urban discourse over rural discourse in classical Persian poetry?
The research hypothesis is that there is a

significant relationship between the use of architecture and the hegemony of urban discourse over rural discourse.

Research Method

The initial data of this qualitative research, which is text, is confined to classical Persian poetry. However, non-poetic texts such as travelogues and expert opinions are also used for some supplementary topics. Ganjoor's website is used in this study to gather primary data, containing both the dominant poems of Persian-speaking poets and the ability to search for words[3]. In this analysis, first, the representation of rural and urban environments is extracted from the literature; then, these examples are contrasted with the positions of architecture, rural planning, and geography experts to evaluate the relationship between language, architecture, and the hegemony of urban discourse over the rural.

Theoretical Foundation
• Critical discourse analysis

Discourse analysis is both an interdisciplinary theory (Schiffrin, 1994) rooted in linguistics and a method of qualitative research. Nowadays, this theory is used in a lot of fields, such as linguistics, sociology, history, politics, media, communication, art, etc. Discourse refers to language beyond sentences and phrases (Jaworski & Coupland, 1991, 1). In another definition, discourse implies something more than language. Discourse involves the coordination of language with the way it works, interacts, evaluates, believes, feels, uses non-linguistic symbols, etc. (Gee, 1999, 25). It is believed that discourse analysis goes beyond the visible forms of a language and reaches social contexts (Jaworski & Coupland, 1991, 47). Discourse analysis explores how the meaning and message of language units are formed in relation to intra-lingual factors (including linguistic units, the immediate language environment concerned, and the entire linguistic system) and extra-lingual factors (including social, cultural, and situational context). The most important philosophical basis

of discourse analysis is its constructivism; that is, the way we speak about identities and phenomena does not neutrally reflect them but plays an active role in the development and alteration of them. In other words, their meaning for us is a function of discourse. The meaning and concept of phenomena are a matter of language, construction, and discourse. According to this theory, there are no fixed external truths, and it is the language that creates and changes truth through its representation. In fact, each phenomenon must be discussed in a particular way to be significant. This particular method is called discourse. Therefore, they must become a discourse to make different phenomena meaningful. Discourse analysis analyzes both the factors within the text and the role of extra-textual factors such as political, social, cultural, economic, etc. (Moghadami, 2011, 92–100). The purposes of discourse analysis include demonstrating the relationship between the author of the text and the reader, clarifying the deep and complex structure of text production, demonstrating the effect of text context and situational context on discourse, and indicating the specific context and circumstances of the discourse producer, showing instability of meaning, and revealing the relationship between text and ideology (Yarmohammadi, 2004, 4). Critical discourse analysis, as one of the divisions of this type of analysis, is influenced by the ideas of Van Dijk, Wodak, Fairclough, etc. This theory holds that neither language is neutral in nature, nor can the scientific study of text language be neutral (Simpson, 1993, X; Birch, 1989, 31). Critical discourse analysts consider literature and literary/artistic works, like other political and social texts, to be at the service of communication. In this view, the interactive text is a relationship between producers and consumers within social contexts and related institutions of power (Agha Golzadeh, 2007, 26). Therefore, critical discourse analysis examines the relationship between power and ideology as extra-textual factors within the text (Moghadami, 2011, 95). Discourse analysis is a type of analysis that studies the methods of abuse of social power,

hegemony, and inequality and the resistance of texts in social and political contexts against them. In this way, analysts are trying to explore and expose social inequalities (Agha Golzadeh, 2007, 21). The task of critical discourse analysis is to spread awareness of language as a factor in hegemony (Fairclough, 2000, 119). Critical discourse analysis is performed at three levels, including description, interpretation, and explanation. At the first level, the text is described and analyzed based on linguistic features such as phonetics, syntax, conjugation, etc. At the second level, the descriptions given in relation to the context of the situation, concepts, strategies of language application, etc., are interpreted. At the third level, the reasons for the production of this text are explained in relation to sociological, historical, ideological, and power factors (Fairclough, 2001, 91–117). It follows from the idea that critical discourse analysis believes that the hegemony of discourses over each other depends on language and is achieved through the creation and consolidation of meaning over time. This consolidation is provided when language can establish either the desired meaning of power or an ideology by emphasizing some features and de-emphasizing others and making them a fact.

- **Illustration of rural environments in Persian poetic literature**

Studying Persian dictionaries of Dehkhoda, Moin, and Amid shows that the English word "village" can be equivalent to the Persian word "rusta." These dictionaries, also mention that rusta means qarye, dih, deh, dehkadeh, and abadi. The word rusta is derived from the Pahlavi word rostaq. In addition to district, rostaq also means the riverbed in Pahlavi language (Mackenzie, 1971, 72). Interestingly, ro or ru in the Talshi language means river and refers to the side or edge. These cases confirm that rusta, as one of the rural settlements, is linked with natural elements, particularly water. In the Dehkhoda Dictionary, deh (as well as its old form, dih), refers to a small unit of the community. deh in this dictionary is also equivalent to "climate." In the Amid dictionary, it refers to a small collection of rural houses. qarye,

as another equivalent to Rustain in the Dehkhoda dictionary, refers to a settlement that has several houses connected to each other. Thus, in Persian dictionaries, rural environments are characterized by nature-oriented and small-scale dimensions.

More details on the characteristics of these Iranian rural settlements can be found in a study of poetic literature. Based on these texts, it can be said that in Persian poetry, a rusta is depicted as a spatial/physical area outside and distinct from the city,[4] which is tied to nature and natural elements such as water, trees, etc...This has made the rural environment an ideal location for sightseeing[5]. These texts reveal that the number of rustas has been greater than cities[6]. In fact, each city has several rustas that have been built nearby[7]. Furthermore, the life of its inhabitants is related to agriculture, animal husbandry, etc., and their livelihood is based on these activities[8]. One of the aspects of rural life is the entanglement of work and living spaces. Other characteristics of rural life are simplicity, adequacy, and self-sufficiency. In addition, direct access to some items is provided here[9]. Despite the separation of rustas from the cities, there have been close interactions between them. For example, in the description of the city of Tanis, Nasir Khusraw (2002, 285) mentions that "the fruits and food of the city are taken from the rustas of Egypt." In poetic literature, the qarye is often represented as a rusta, separated from the urban settlement and occupied with peasant life and animal husbandry[10]. In these texts, a qarye is depicted as being smaller than a city, which can become a city if it grows larger[11]. In some poems, terms such as mountain and plain have been used in illustrations of qarye, which indicate its closeness to natural elements. In this literature, closeness to nature is also manifested in another sense, and that is the presence in the qarye environment of the sounds of birds and domestic animals, which is particularly described in one of the Bahar poems. An authority enters a question about this story. He is awakened by a rooster, driving him insane, so he orders the slaughter of all the roosters in the qarye[12]. In another poem of Bahar, this term is equivalent to and replaces

a unit that is located separately from the city and in the vicinity[13]. The qarye is depicted in Qaanipoems with words such as the promenade, rosery, well, river, etc., which shows that the qarye, like the rusta, is a place to travel in a pleasant climate:

*He punished the villains and suppressed the riots, And made gardens, village*s (qarye), *plains, and meadow,*

He dug creeks, pools, qanats, troughs, and runnels, And made gardens, villages (qarye), leas, and fields (Qaani).

Analyzing these texts reveals that other equivalent words such as dih, deh, and dehkadeh are associated with peasant livelihood, farming, and animal husbandry in Persian poetic literature[14]. Analyzing this literature, it can be seen that one of the units represented near the deh is the mill[15]. This situation also somehow testifies to the current peasant life in the deh. Besides, the study of these texts shows that the words deh and dih, like qarye and rusta, are associated with the word plain[16].

• **Illustration of urban environments in Persian poetic literature**

In the Persian language, the word "shahr" is equivalent to "city." In Persian poetic literature, a shahr, allegorically, is the location of the heart, which has been discussed together. This place is so precious that man does not want to leave it. The Shahr is home to the original and real face of man. In other words, the originality of man is both related to this shahr and draws man towards it[17]. The shahr is an enclosed and confined area[18]. This area is a space full of science and knowledge[19] that has a door and a gate, both virtually[20] and in reality. In fact, the gate is considered one of the physical structures of these settlements[21]. Palace is among the units that existed in Ashahr and it is considered a grand and prestigious unit[22].A square is another unit that has also been mentioned for a shahr[23]. Other units are forts, barracks, porches, etc., which are all interestingly described on a large scale[24].

In these texts, bazaar (meaning market) is probably another unit of shahr that does not exist

in rural settlements[25]. The Adineh mosque should be mentioned as the other element that existed (specifically in Shahr). For example, Nasir Khusraw (2002, 37) talked about the Asqalan "we reached a shahr which was called Asqalan, and I saw a good bazaar, an Adineh mosque, and an arch that was old there" or about Tanisthat, "a crowded shahr with good bazaars, and there were two Adineh mosques." or about Tripoli, which says that "in the middle of the shahr, there is a huge, clean and well-adorned Adineh mosque." Obviously, in these circumstances, the existence of minarets should also be attributed to the shahr. That is, a minaret is also an urban unit, not a rural[26]. A reflection on the texts of Nasir Khusraw reveals that factories can also be considered as the other town-specific organs[27]. As he mentions Tripoli, "They make good paper there, like Samarkand paper, even better" (ibid.). Or as he wrote about Tanisthat, "What they weave in the royal factory should not be sold to anyone." In Persian poetic literature, the seat of government and, of course, its related physical structures are depicted in shahr[28]. Analysis of literary texts reveals that a qasabe is much larger than the aforesaid Iranian rural settlements and closer to a shahr, which is also represented by the characteristics of urban environments. For example, Nasir Khusraw mentions the Raqe: "When we came from Tabas, there was a place called Raqe." It had running water, and it had fields, gardens, trees, fortifications, the Adineh Mosque, some dihs, and farms." (ibid., 113). It is also stated in Kelileh va Demneh that "he went to the qasabe and asked," Which work is virtuous in this qasabe? They said, "Firewood is an honor".

• **Visualizing the contrast of urban and rural environments in poetic literature**

In many respects, the portrayal of cities is superior to villages in the literature of classical Persian poetry. These aspects include the ownership or monopoly of cities by some architectural units such as forts, gates, palaces, Adineh mosque, minaret, porch, square, factory, etc. The lack of awareness of these urban units by the villagers reflects this

uniqueness. For example, in Attar's anecdotes, we can refer to a villager who encounters a minaret, and his unfamiliarity with the minaret surprises him:

I heard that a rural giant of came to the city (shahr) in despair,

He had not seen minarets in the village (deh),

He was surprised and came to watch (Attar, Book of secrets).

The centralization of urban spaces is another part of the dominance of urban space imagery over rural contexts. This centrality can be seen well in literature both in pre-Islamic and Islamic cities. For example, in Ferdowsi's poems, rural spaces are oriented away from urban spaces. In fact, the distance of villages from cities is introduced as a continuation of the hierarchical system within the city. The farther you go from the center, the less important it becomes. In the same way, we can point to the originality or credibility that is given to urban spaces in the holy poems of Qhodsi Mashhadi or other poets:

As the city (shahr) was to abound,

They made a village (rusta) around, He adorned everywhere with grain fields,

Fields fertile with a handful of fruit trees (Ferdowsi, Shahnameh).

No one summons wisdom in love's land, No dignity befalls the villager in town (shahr) (Qhodsi Mashhadi).

The wonderful and glorious reading of urban elements or spaces is another benefit of urban imagery over rural ones. In this aspect, the audience's encounter with the depicted spaces is accompanied by helplessness, amazement, and astonishment. The basic and modest narrative of rural spaces intensifies this element of dominance in depiction. For example, in Jami's poems, the meeting of a country boy and his father in urban spaces amazes them because of the splendor of the spaces:

As he came upon the downtown,

He watched through each lane, There he saw a court towered toward Spica,

As if the ground mirrored the heavens in replica, Its porch higher than Jupiter,

Its guards swirling around as Saturn , Wondered as he watched the marvel,

He spoke such to his esteemed father, If this is lordship and gentry, We do nothing but roguery (Jami, Haft Awrang).

Discussion

Previous studies reveal that the portrayal of city dominance over villages in poetic literature is linked to both the depiction of pre-Islamic spaces and events and the Islamic period. For example, we can refer to both the poems of Ferdowsi, which are related to the pre-Islamic period and the poems of Attar, Jami, etc., which are related to the Islamic period. On the other hand, it was found that this depiction of dominance was done through elements or features such as specific units, centrality, or grandeur, all of which were specific to the city. Now, referring to this era, one can see that the intellectual structures governing Iran have contributed to city dominance in both periods. In addition to these structures, the body of a city also has features that are in its monopoly and possession that do not enter the village. For example, in the intellectual structure governing the Sassanid period, we can refer to social classes whose highest levels begin in cities and the lowest ends in villages (Christensen, 1999, 110). The same situation can be traced to the physical structure of Sassanid cities. That is, we can point to a three-part system in these cities that reduces their importance and significance from the inside out (Fig. 1). Kohan-Dej is the most important part of these cities. It was built in the best part of the city and served as the seat of rulers and courtiers which was usually on a position higher than its surroundings (Soltanzadeh, 1988, 67). This section also had a special architecture. Having a tower and a ditch are other features that confirm the importance of this section. Sharestan is another part of the Sassanid cities that were formed around Kohan-Dejand, which was the location of courtiers, aristocrats, and troops. This part of the city was also separated from the third part, Rabaz. The inhabitants of this section have formed the
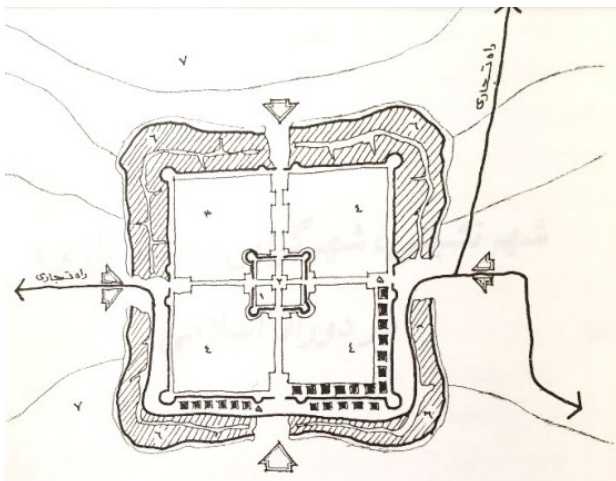
Fig. 1. Physical structure of Sassanid cities. Source: Habibi, 1996, 35.

lowest class of society, which includes merchants, craftsmen, and farmers (Mashhadizadeh Dehaghani, 2007, 223). In this structure, we can also refer to the specific elements of the city, such as palaces, towers, fortifications, fire temples, etc., which are exclusive to the city. In addition, high locations, grandeur, architectural quality, etc. are added to the city and its central layers or regions. Besides the intellectual and physical structures of the pre-Islamic period, the dominance of the city was reinforced by the advent of Islam in Iran. As some scholars have called Islam an urban religion, the advent of Islam in Iran has been successful in improving urban discourse in two ways (Lambton, 2015, 34; Vasiq, Pashoutanizadeh & Bemanian, 2009, 96). The first influence of Islam on this point refers to the Qur'anic descriptions and the advice of the greats, which can be considered to some extent equivalent to an intellectual structure. For example, "I am the city of science and Ali is its doorstep" or "do not live in the village," which are quoted by the Prophet, and in one of them, cities are important and in the other villages, condemned. Apart from the fact that the given ratios can be purely lexical and the criteria stated in the Qur'an and hadiths are different from the conventional criteria of the city and the village, in the second dimension of influence, we can point to certain privileges that Islam has provided to the physical structures of the city. For example, we can mention

grand mosques (Adineh), which are considered an exclusive privilege for the cities and the villages that are deprived of having them. The triangle of the mosque, citadel, and bazaar, which have a special place in the structure of Islamic cities (Daneshpour & Shiri, 2015, 20), is also a distinctive physical structure of the city related to the Islamic period (Fig. 2). This triangular structure, along with other elements such as fences, gates, roads and highways, administrative organizations, schools, inns, and residential areas, forms the main elements of Islamic cities. Interestingly, most of these elements are still assigned to the city and are considered urban elements. On the other hand, the grandeur of buildings and the magnificent architecture of the Sassanid period, which increased with the passage of Rabazto Sharestan and Kohan-Dej, despite its change during the Islamic era, is still one of the characteristics of Islamic cities. (Ibn Khaldun, 2011, 674). Accordingly, it can be said that the illustrations made in Persian poetic literature are close to the intellectual and physical structures existing in the period before and after the advent of Islam. In fact, the poets have tried to highlight these features.

Besides, comparing the depiction of rural environments in the literature with the characteristics of rural environments as considered by experts in geography, rural planning, and architecture reveals the marginalization of rural architecture, emphasizing the superiority of urban imagery. Basically, a village is a settlement that, in its true sense, is related to the concept of flourishing and greenery. This meaning, which implicitly refers to the contextualism of the village, is one of the prominent features of village architecture, which can be seen in the comments of geography, rural planning, and architecture experts. For example, they believe that the architecture of the village is influenced by the environmental[29] (Saidi & Hosseini Hasel, 2010, 5), geographical[30] (Dariuosh & Fateh, 2014, 18-24), natural[31] (Taghvaei, 2013, 23; Raheb, 2007, 111), and other features. The contextualism of villages and their architecture is due to the fact that
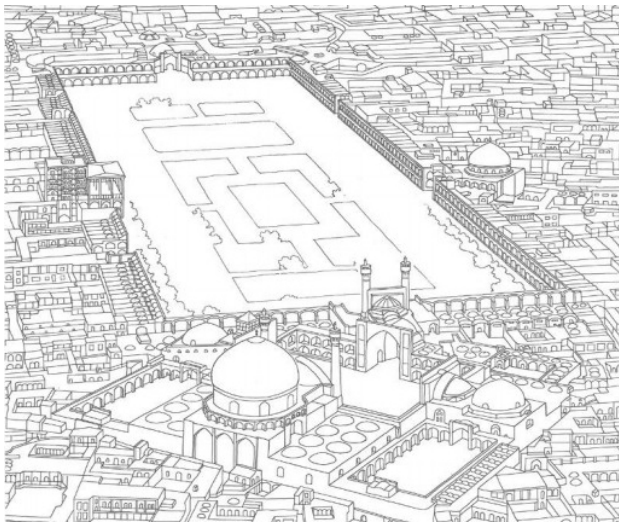
Fig. 2. The coexistence of the three elements of the Grand Mosque, citadel, and bazaar in the physical structure of Isfahan. Source: Tavassoli & Bonyadi, 1992, 27.

their location, formation, and cognition depend on the underlying factors. In fact, underlying factors, such as water, provide the establishment of this settlement. Then soil, stone, wood, etc., form its structures; and finally, due to the small size of the spatial scale of villages, the totality of the settlement is understood by both external and internal observers with contexts such as mountains, valleys, plains, rivers, etc. Since these underlying factors are natural, the village has a natural appearance; a manifestation in which natural factors are significantly superior to man-made factors. This representation is also represented in Persian poetic literature, for example, in Ferdowsi's poem:

Poison he thought was his share of the world, Meanwhile that he saw a village (rusta) near the town (shahr),
Trees, flowers, and running waters, Benches adorned for happy youngsters,
Leafy trees shadowing upon the rivers,
The sunbathing there with all its glimmers (Ferdowsi, Shahnameh).

These circumstances and their natural appearance have made cities an ideal place for sightseeing. Apart from villages that have the necessary context for sightseeing due to their architecture or other works, most villages have nature and accessibility

features that are also represented in poetic literature. Another characteristic that can be traced in the life and architecture of villages is simplicity, which is rooted in their contented beliefs. These beliefs have forced them to respond to their needs in all areas, including architecture, by providing simple answers and avoiding futility (Sartipipour, 2013, 140). This simplicity can be seen in various forms in geometry, interior furniture, materials, construction, development, etc., and is considered one of the effective aspects of rural housing. [32]. The aspect is also represented in Persian poetic literature and can be manifested in the following verses. In addition to simplicity, we can mention the special knowledge and artistry of the villagers, which can be traced in Saadi's verses:

You should grieve for the prince,
Who pursued the villager's advice,
The villager lives to pay the geld, Lo, you doth squander upon his gold (Awhadi Maraghai).
Or:
The wise villagers to the king became viziers, The unwise vizier's sons became in the village (rusta) beggars (Saadi, Gulistan).

Another distinguishing characteristic of this settlement from urban settlements is the dependence of rural architecture and housing on agricultural livelihoods, horticulture, animal husbandry, etc., which has been emphasized in the comments of experts. For example, Sartipipour (2005, 44) believes that housing in the village, in addition to the residential needs of individuals, has included a circle of production systems. Ameri Siahooei and Ahmadi (2014, 5) also believe that the village is a settlement where the predominant occupation is agriculture. This condition has made it suitable for planting, preparing agricultural instruments and machinery, taking care of livestock, harvesting, etc. an inseparable part of rural life. Some of these activities take place outside, and some inside the house. In other words, rooms, ovens, slums, closets, fodder, and fuel storage, including poultry, barracks, etc., are familiar spaces in a rural house. This feature

has been frequently mentioned as depicting rural environments in Persian poetic literature:

Like the inebriate, they rampaged the borough,
Looted and pillaged the village (rusta) all through,
Plunderers of cattle, sheep, and donkeys,
Stealing pack animals of all sorts and steeds (Bahar). It can be seen from these cases that Persian poetic literature has not ignored the characteristics of rural architecture (also considered by experts in geography, planning, and architecture) in the depiction of rural environments and has taken full advantage of them. However, comparing the illustrations that resulted in the superiority of urban over rural discourse with the features of rural architecture, it can be seen that Persian poetic literature did not pay attention to the original features of rural architecture to create and establish this dominance. In other words, the characteristics of rural architecture are not only emphasized but also marginalized in these confrontations. Another marginalized issue is the relationship between the city and the village in different periods. The connection between cities and the villages is identified through various streams, including goods, people, information, technologies, etc. (Lynch, 2007, 46). These relationships have been since ancient times (Soltanzadeh, 1988, 25). In the past, the relationship between cities and villages has been balanced and two-way. For example, the village's dependency on cities was due to services and capital; however, the city also needed to provide raw materials and food supplies to the surrounding villages (Sarami, 2005, 101). However, such a two-way interaction in depictions of urban superiority over the countryside has not been considered by classical Persian poets. Another marginalized issue is the diversity of rural-related biological complexes and their physical and spatial differences, which can be considered a distinctive feature. As an example, we can refer to the descriptions of the history book of Qom, in which the residential farms are placed below deh, qarye and in the highest category, there are rustas (Qomi, 2006, 181). Another marginal feature of villages can be imagined in relation to

their history. According to experts, rural life and the formation of villages should be considered before urban life. Since the history of the formation of important cities such as Ur, Lagash, Assyria, etc. dates back to about 3500 BC, the formation of villages coincides with the agricultural revolution, which is much older (Azkia & Ghaffari, 2004, 41; Mumtaz, 2000, 14). In fact, urban life comes to exist when excess production of products prevents some people from engaging in agricultural activities, etc. (Raheb, 2007, 109). Therefore, antiquity and historical background can be considered as another feature of rural architecture that can be presented in comparison with urban architecture. However, in depictions of urban superiority, this has not been considered as a criterion in classical Persian literature.

Conclusion

According to the findings of the previous sections, it can be stated that the Persian language emphasizes features such as specific units, orientation, centrality, originality, width, size, quantities, and dimensions of urban spaces in the dichotomy between city and village in the depictions of Persian poetic literature. These features are specifically aligned with the physical structures of Iranian cities and have been strengthened by the intellectual structures governing societies in the period before and after the arrival of Islam in Iran. The Persian Language is not limited to emphasizing the generation of this hegemony. Moreover, features such as contextualism, integration of spaces with nature, suitable rural situations for sightseeing, the livelihood of spaces, and simplicity, which have been allocated to villages, have been de-emphasized (Table 1). That is, architectural features have become a tool for making sense of and dominating the imagery or symbolism of cities over villages. Through the continuation of these acts (emphasizing and de-emphasizing), the language in this literature has been able to create the urban hegemony over the rural, establish it and transform it into an indisputable external reality. In

Table 1. Emphasizing and de-emphasizing the architectural features of the city and the village by the language of poetry to dominate the urban discourse over the village. Source: Authors.

The constructivism of language	Architectural tools
Emphasizing	The elements of allocating urban environments: referring to elements such as forts, castles, gates, palaces, courts, Adineh mosque, minarets, porches, squares, factories, bazaars, etc., which are among the units in urban environments. The grandeur and splendor of urban elements: analogy of urban elements to the sky, Saturn, Saturn, Jupiter The size and dimensions of urban elements: a reference to the great length of the city castle; Refers to the height and opening of the dome; The size of the spatial-physical scale of urban environments: reference to the number of inhabitants, reference to the multiplicity of residential units; Refers to the multiplicity of exclusive urban units The orientation and axis from city to village: referring to the center of the city and building the village around the city or referring to the priority of building the city over the village Semantic originality: pointing out that the village has a lower status than the city by comparing the two to the intellect and heart or by comparing the two to the tail and head or by comparing the two to curd and nectar. Other types of analogies pointed out include stones and gems, poison, and sugar.
De-emphasizing	Contextualism of architecture in rural environments: On the one hand, the connection of this type of architecture to the plains, mountains, etc., provides the basis for understanding it with the context (either for the internal audience or for the external audience); on the other hand, building architecture based on the use of existing structures in the field. Nature-oriented architecture in rural environments: The integration and entanglement of this type of architecture with trees, birds and their sounds, domestic animals, water, river, etc., which have provided the ground for the development of the village. Suitable location of rural environments for sightseeing: The integration of this type of architecture with springs, streams, gardens, orchards, flower gardens, flowerbeds, etc., has added to the tourism aspect of these environments. Architectural livelihood in rural areas: integration of houses and other living spaces with the required areas of agriculture and animal husbandry such as tandoor, slums, closets, fodder, and fuel warehouses, including poultry houses, sheds, and ... The small-scale spatial-physical scale of rural environments: Establishment of a small number of residential units in these centers The simplicity of architecture in rural areas: unpretentious design of houses; Simplicity in rural measures Dependence of cities on the production units of the village: the existence of elements such as agricultural lands, gardens, mill Diversity of rural-related biological complexes: number of rural-related residential centers, from residential farms to village Interaction and two-way communication between the village and the city throughout history: agricultural products and rural primary resources against services and urban capital Historical background of rural existence and rural architecture: formation of rural settlements prior to urban settlements

fact, in Persian poetic literature, the reflection of rural architecture in the city/village dichotomies is not represented based on its own characteristics; it is represented to show the hegemony or dominance of the city.

Endnotes

1. For example, we can refer to the dual confrontation between the city and the village in the TV movies Pavarchinand Shabhay-e Barareh, in which many wrong behaviors occur by people living in the village. In the first movie, the villagers have come to the city and in the second, an urban person has gone to the village.
2. A beggar once asked a preacher, Whose pulpit he esteemed so high, A question weighs on me, O God of wisdom, Answer me in this gathering, answer me aye, If a hen perches on a rampart so high, Head or tail, which is better to face your eye? The head facing the town (shahr), the tail the village (deh), said he, Know that the head against the tail is to qualify. The head facing the village (deh), the tail the town (shahr), said he, Escape the head and be humble to the tail to glorify (Rumi).
3. These people include Artimani, Ibn Hussam, Abu Saeed Abolkhayr, Asadi Tusi, Asaad Gorgani, Iqbal Lahori, Amir Khosrow, Anwari, Awhadi Maraghai, Baba Afzal, Baba Tahir, Bahar, Parvin Etesami, Jami, Hafez, Khaqani, Khalili, and ...etc.

4. As the city (shahr) was to abound, They made a village (rusta) around (Ferdowsi, Shahnameh).
5. The townie set out across the plain to the village (deh), To delight in the scenery and enjoy the passage (Rumi).
6. They say twenty thousand men live in this city (shahr), and it has many villages (rostaqs) and rural lands (Nasir Khusraw,2002).
7. He made villages (rustas) around the town; Upon flourishing, he enthroned his kin (Ferdowsi, Shahnameh).
8. The villages (rostaqs) and rural lands in Jerusalem are all mountainous, all cultivated, olive and fig trees all being rainfed (Nasir Khusraw,2002).
9. It is well-said that the fair Anushirvan was feasted on kebab in a hunting ground, but there was no salt and a servant was sent after it to a village (rusta). (Saadi, Gulistan) .
10. Steal your grains from the clusters in the field, As the tidings in the village (qarye) herald the harvest (Parvin).
11. As villages (qaryes) become towns (shahr) and towns become states, As stones become jewels and poisons become sweets (Bahar).
12. A vizier on a journey through a fen, Came upon a village (qarye) to rest at even. He ate a little and drank a sip, And slept of exhaustion all tip. As the garden rooster crowed at daybreak, The dignitary jolted angrily awake (Bahar).
13. There was a village (abadi) near a town (shahr), Where the poor townie moved to work. There were several mentors in the village (qarye), Each to his craft a master of hard work (Bahar).
14. Who burned our harvest this year? Why this village (dehkadeh) is in want and hunger? (Parvin).
15. There he saw close to the village (deh) a mill, The elderly sitting

around standstill (Ferdowsi, Shahnameh).

16. A village (deh) was on the fen's threshold, About which stories were untold (Dehlavi).

17. Lo! Prepare and shoot the arrow, escape thy retreat, Release thyself from the village (deh) as you belong to the City (shahr) (Rumi).

18. They stormed the castle walls for a week, And made their way through mild and meek)Ferdowsi, Shahnameh).

19. As he gradually reached Helvan, He came upon to see a glorious fortress. The elderly of the town (shahr) came to hail him, Those with name and wisdom to greet him (Ferdowsi, Shahnameh).

20. "I am the city (shahr) of wisdom and Ali is its door," Thus,spake the Prophet with splendor and candor (Ferdowsi, Shahnameh).

21. From the city (shahr) gate to the court there stood Steeds, servants, helmets, and silver coins (Ferdowsi, Shahnameh).

22. Fereydun turned his head around, A palace he saw princely abound. Shining like Jupiter in the firmament, Spreading joy and gaiety permanent (Ferdowsi, Shahnameh).

23. He adorned the town (shahr) all over, The main square and the royal chair (Ferdowsi, Shahnameh).

24. He saw a town (shahr) within the grandiose fortress Full of trees, squares, verandas, and palaces. In breadth and length, the dome was colossal, All around adorned with towering vaults (Ferdowsi, Shahnameh).

25. The king imagined a town (shahr) to build anon, Full of quarters, passages, and markets (Ferdowsi, Shahnameh).

26. Once a superstitious villager, Came upon the city as a beggar, No minaret had he ever seen before, He thus wondered what was afore (Attar, Book of secrets).

27. Upon traveling to Khuzestan, There were countless experiences to come by. Upon visiting the oil factory, It was the Almighty to gratify (Bahar).

28. From the new king's palace and town (shahr), Came out he the renowned king (Ferdowsi, Shahnameh).

29. Residential units in rural Iran are subject to environmental, political, social, and economic factors.

30. Rural architecture is rooted in geographical, economic, social, and structural factors.

31. In the rural landscape, natural features and environmental potential play a decisive role. Each village is a product of human/environment interaction, reliance on natural values, and a reflection of residents' respectful view of the natural environment.

32. The effective factors on rural housing are economic aspects (including job, house price, financial capacity, materials used, manpower required for building construction, gradual development of housing, type of ownership, minimums, simplicity, and elimination of redundancies, using a space for multiple usages, supporting institutions and organs), social aspects (including security and safety, governance system, social status, composition and shape of the family, rural mental image of desirable housing, interventionist mentality, way of living, extent welfare facilities, polluting factors), cultural aspects (including religion and legislation, understanding of space and contractual behaviors, history), environmental aspects (including climate adaptation and environmental effects) as well as physical aspects (including architecture, structure), facilities and executive details) (Zargar & Hatami Khanghahi, 2015).

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