

The Extremity of “Tourism with Cultural Approach” in Iran

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Abstract | Tourism with cultural approach, briefly known as “cultural tourism” in Iran, is about moving to the Iranian world, with this idea that the tourist is its target audience. The cultural heritage and the historical monuments of an ecosystem are both considered as legacy of that specific Land, that signifies the Iranian identity and determine “who their residence are”.

The natural monuments point out where their land is located. The speech language of them, is considered as a sign language, not a language of phrase. Under the sign language, sometimes explicitly and often implicitly, points are made that cannot be comprehended by all but just the target audience. In this type of tourism, the tourist is looking for encountering with the cultures, to get knowledge and cognition from it. Getting encountered to a culture means acquiring a real sense of where a place is located and who are their inhabitants. However, the important question here is, what is the intent of the cultural tourist from this knowledge? In other words, what will acquire the tourist as a visitor, by facing with the diverse cultures of Iranian inhabitants, as well as with the unique quality of “Iranian culture” and its real contemplation? The intent of tourism with a cultural approach is a kind of acquaintance that leads to “cultural self-awareness” or self-knowledge. Such an acquaintance in tourism activity, will possibly happen only when the observation of historical and cultural monuments, are not just to enhance the visitor knowledge or satisfy his historical curiosity, through the locked door of artworks.

Keywords | *Tourism, Cultural Tourism, Iranian Culture.*

Introduction | Theology has been very attentive to intentions. It seems that each action has two aspects, one is “intention” or the hidden side of the action, and the other one is the outer face and the appearance of it. In this sense, the intent or intention (as inner sense of action) is accompanied by it during the whole time of action (as an explicit sense of it), and it is not like that an intention initiate at first step of action and then come to an end when the action begins. A true intent is constantly a subjective concern during the work, and it is the exact one that guides the right course of action and warns if an error occurs during the accomplishing an action.

Reading a book is an objective example of this sense. The intention is understanding the written subject of desired book. During the course of reading book this subject will be continuously associated with our mind.

This issue makes us to go back and read it again if we did not comprehend even part of it. But if we forget our first intention while reading it, we might read the whole book, without really comprehending even a line of it.

That is why at the beginning of our prayer the “intent of nearness” to [Allah] is inserted. This issue is a reminder that during the act of prayer, the aim must be the soul’s closeness to the world creator. But if the intention of the prayer is just limited to the first opening words, and the entire prayer is done without reminding the first intent of it, the “closeness”, will not then be acquired, as the intention of action has being forgotten while doing it.

What gets a cultural tourism really accomplished, consists both the intention and the action appropriate to the intent. That means, “tourism with a cultural approach” cannot be achieved unless, tourism activity has begun with a cultural intention from the beginning and be reminded during the course of the visiting. This article intends to address the

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tourism with cultural approach" [that is, briefly known as the "cultural tourism" in some texts].

"Tourism with Cultural Approach", a Way for Getting Acquainted

Our descendants enumerate two ultimate aim for an expedition or travel; getting experience and having an opportunity for knowing people who are not yet acquainted to us. In the other words, what is acquired by knowing someone, prepare situation to know ourselves; because, if universe is considered as a unique entity which is determined within the frequent creatures, each creature would be a sign for other creatures. In a journey, being distant from the familiar place and time, provides an opportunity to reveal the signs of our "inner self" by questioning from other creatures and phenomena, to recognize this inner self in another being.

The main purpose of tourism is to travel from inner self and recover it. According to this interpretation, tourism is a resort for reminding, that is a process in which the mind's attention expands from the present limits to the whole of past; and by getting away from the material manifestation of present life, the subconscious ownings will be discovered and recognized. The outcome of this paving the way is to remind the inner truth to our inner self.

The best way of self-knowledge for Iranian people is to uncover their historical-cultural self. Therefore, the question for such kind of tourism will be "who are" the Iranian ones and "where is" this land located. The location of this query encompasses the land of Iran, the Iranian monuments and the current culture of their people. A tourism who gets to this land and its cultural works with the aim of answering such questions, is a cultural tourism and such a travel would be called tourism with cultural approach.

But this is not the only approach. There are basically two approaches in tourism activity:

- The pleasure approach: Getting arranged everything to satisfy the tourist needs and desires.
- The cultural approach: Getting arranged everything to fulfill the whole cultural desired aspects for tourist.

When it comes to tourism with pleasure approach, the tourist is one who become determinative and the destination must be adopted to his presence. But in cultural tourism approach, the tourism is determinative one and tourism adopt himself to be able to get presence in that target location.

It should be noted that cultural approach is not about denying the tourist pleasure and enjoyment time. In other words, as cultural tourism can be approached with pleasure one, pleasure tourism with a cultural approach is also possible. However, tourism with pleasure approach

from wherever it is originated, is not associated with the Iranian cultural context and this should always be taken into consideration.

Finding Inner Self in the Mirror of the Universe

Anyway, the "identity", has been consisted of some conscious and sub-conscious layers that surprisingly do not reflect our voluntary behaviors. In fact, identity is not something that is desired or a voluntary behavior that is formed through education and school training. The only way for controlling identity is to live in an environment with a continuous attempt to gain cognition; kind of cognition that is acquired by "reminding" not "learning". Therefore, the observation of the universe and what's inside it will be regarded as a reminder.

The significance of reminding in religious teachings is highly emphasized. But, how it could be that 'man' thinks and his opinion on "the universe and everything inside it", sometimes is a reminding and worship act, or "Dhikr", but sometimes is kind of an nonsense and useless act?

Types of Human Exposure to the Universe: Familiarity, Unfamiliarity

Understanding this profound meaning and the minute difference requires to notice that, despite the fact that "seeing" and "thinking" are the two main ways of human communication with the world, and are also considered as means for understanding the created world, but human encounter with the world through these two senses has never been of the same quality and have had many degrees; so that, human seeing and thinking are sometimes regarded as an inappropriate and useless job, and in contrast, at times considered as worship and prying. It should be noted that human exposure to the universe occurs from two different viewpoints:

1. Facing the universe and all that humans have created in it, as it is an object.
2. Facing the universe and what is within it, as it is a mirror.

• One Exposure: Objects of the Universe

In Iranian insights, the anecdote of the universe and its creatures can be seen as a huge mirror that has fallen to the ground and broken into thousands of pieces in various forms. Each of these small mirrors is shaped in a way that is very different from the other pieces. Among these broken pieces one cannot find other pieces of the same shape and size. In this sense, all the components of the universe have their own form and even differences in detail that, constitute their independent nature.

The other side of the issue lies in the mirror property of all these pieces. Beyond all the available differences and alterations, these mirrors are doing a same function, that is reflecting. There is a unique reflection in all these mirrors and there are no exceptions. In this sense, the objects,

like mirrors, reflect a unified appearance of the universe ahead, regardless of their appearance, and according to their ritual reflecting properties. Therefore, even if a mirror is divided into one million pieces, all the pieces represent one thing and point to one that thing. From this point of view, in spite of the multiplicity of the objects in the universe (broken mirrors) that is appeared at the first glance, all pieces are pointing to the unique same truth.

Accordingly, the first feature that causes differences in the quality of human relation with the universe, is how he or she encounters with the world. That means what aspects of the creatures does human consider by "seeing" them? Are his eyes wandering about the amount of shapes and colors of the universe, or he is focused on the single truth that each of these components represents it, in some way?

• The Other Side: Human and His Surroundings

The second dimension of human interaction with the universe is how the human being is perceived as the subject of this encounter. Just as the creatures of the universe, and according to the hierarchy they offer, that produce different qualities in the human's view of the universe, the human being as a viewer, also play a major role in this unity or plurality view. That is to say, the kind of relation that human makes with things and objects in the universe also has very different qualities that let "seeing and "thinking" accept varying degrees.

Sometimes human encounter to the world is like "eavesdropping". It is like stealing a unfamiliar matter or reading a letter that has come to our neighbor and has been mistaken for us. In this case, no matter how important and valuable it is, listening to it or reading it will not be more than satisfying the reader's curiosity.

The other form of exposure occurs only when one considers his "self" to be the "target" of the subject while he is fully aware of it. It is easy to understand the difference between these two situations; this time we have a letter from a cherished one who addressed us and the contents is based on deep connection of our heart and soul with the author of the letter; or in a situation where some strangers are talking over an issue that should not normally matter to us, but suddenly we recognize our name among those whispers. In these cases, we are considered as the target audience.

In other words, the difference between the level of human exposure to the universe is kind of "Familiarity" or "Unfamiliarity" one. These two types of exposure represent the depth of communication that exists between human beings and the subjects. It is much easier to understand how human encounter with the universe from the standpoint of unfamiliarity; This is because human beings often do so; from the point view of person who reads a letter that does not belong to him, even if the neighbor himself wants us to read it for any

reason, the quality of the relation does not differ that much. Although is not considered as an unauthorized behavior, but our reading behavior is not the same as that of the letter respondent.

This is also applied in cultural activities. Many people may read and enjoy the [epic] poem of "Shahnameh" or the Rumi's "Masnavi", but the type of enjoyment and connection is associated with kind of unfamiliarity. It seems like a stranger known as Ferdowsi or Rumi have made very wise and interesting materials to others in a very distant time that, ironically, has allowed them to hear it from behind the closed door. Like someone who sits at a table and is satisfied with a small amount of meal, because he thinks that this table has been made up for others and does not belong to him.

The quality of people's relation with their own and others cultural heritage in our today's experience, is now considered as a hidden contact, from viewpoint of alienation; it seems an alien is watching out a house without permission; No matter how long this watching is going to last, it does not lead to a familiarity with the house residents, but in contrast intensifies the unfamiliarity.

However, if a person, like an acquaintance, considers himself as a target audience, a different quality and form of a relation will be realized. The experience of contemplation and divination, [known in Iranian culture as] "Tafaol" is a clear evidence of this kind of connection. While contemplating with Hafiz, the book usually is opened with kind of anxiety, a sonnet, or Ghazal, that may have been read many times before, now is carefully and obsessively read, and even thoroughly comprehend it; not to let some point has been left unheard from Hafiz reply. While all the other people who are gathered for contemplation, except for the one who is the target of Tafaol, will listen to Hafiz's poetry as usual like "overhearing". However, "the person", who calls himself as a target audience of Hafiz poem, becomes infuriated, gets happy or sad, and forgets Hafiz was a poetry who was living over six hundred years ago and is no longer alive. It seems as if, he is living at the present and can influence his future decisions.

Pilgrimage, is another example of an acquaintance and familiar relation. To those who visit Imam Reza (AS), they are not one of the great Islamists who lived in the second century A.H. to visit their dome and shrine and convey their respects, rather, the pilgrims consider him as an alive and present Imam, and know him as the perfect human who is the caliph of God, who has got an open-handed, so they are going to visit them in need and humiliation way. He is the infallible Imam who invites [the willing person] and the pilgrim (Zaer) says in response: Labaik (means: God, I am ready for obeying you) and the infallible Imam is the person, who lets the permission, and make the ritual pilgrimage will be accepted. Since, the pilgrim considers

Imam as an alive and present person who is observing his inner life, the pilgrimage will be accompanied by set of inner and outer ritual actions. Therefore, all ritual ceremonies like Ghushl (whole-body wash before praying in Islam), ablution, clean attire, ... and the innermost pleasure, funerals feelings and demanding ... all will be required for pilgrimage. The intention and the purpose of the pilgrimage requires that from the origin of the ritual journey until the returns of visitant to his home, the pilgrimage status will be prevailed.

Therefore, the important factor that makes reminding the truth of the universe and seeing the mirror property in so many mirrors of the universe, so difficult and inaccessible, to the extent of worship, is the difference in the audience conditions. Although everything in the universe is always calling out its origin, but achieving the acquaintance that be able to make this calling heard, let this reflection seen, and the reminding comes true, is a very difficult experience. The reason for so much human calling is to let him "see" and to make his seeing be a worship, and also is for that, the "looking" accepts the hierarchical validity ranging from absurdity to holiness and worship, in credibility of the differences available for the "viewer" and the "beholder". So, the question of how places are seen and what are seen inside them, is important in tourism that it's subject is visiting.

Acquaintance and familiarity with the universe, understanding the ritual mirror property of the historical, cultural and natural monuments

All regions and places in the universe have their own special ways to reflect the reality, but there are still [similar] reminding hints available in all objects of the universe, based on the ritual Mirror property. Tourism with a humanistic or pleasure approach – of any unapproved and unfamiliar type of relation that is based on watching out the diversity and plurality in the world-regards a situation in which the human presents the meeting place to himself or herself and interacts with it as a subject. In this case, the tourist is capable of taking any action, paying attention to something, ignore what he or she does not want to have, allow some of their places and inhabitants to enter to his/her presence, and ignore the rest to be presented. His view to this relation is that the universe must be impartial, passive, and humble in front of him, and that he is the most active in the [universe] affairs who is the owner of the will.

But the tourist who sees himself as an audience of the truths, that exist in phenomena, and also establishes a familiar connection with the "ritual property, truth and unity" of the world's places, simply presents himself to the "visiting place". In this way, the target place, reveals it is all truth and existence to him, without putting any force on his will and desire.

Although many people may understand and accept the presence of God through worship, but it is usually difficult for them to be presented in front of the phenomena of universe, to get close to and habituate with the objects and to comprehend the intuitive understanding of the facts. Thus, true reminding and cognition is the result of the condition that human becomes aware that all the works in the universe, beyond their different forms and appearances, are the ritual mirrors that represent the unitary truth of the universe. Therefore, in order to understand this truth, one has to put himself in a position to be the true audience of the universe and be able to make a relation with it to understand this reflection and to obtain such a reminding. This amount of presence will be acquired through the phenomena or creatures, and if human does not take the right stand against the many mirrors of the universe, the truth will not shine upon him.

The Degrees of Familiarity

Reminding through exposure to the universe and its ritual mirrors intrinsically has some degrees; as much as the target audience and its aptitude for truth are of various sizes, the creatures of the universe have different talents in reflecting the truth as well. So the reminding, inevitably, is fulfilled to a great extent.

As stated, as much as the inappropriate position of the audience possibly make him or her devoid of any kind of aptitude for the objects of the universe, his deep understanding of the truth laying within the universe objects, can create a situation in which he may receive indication of the truth from any phenomena and contents in the world.

All the mirrors in the universe would have no achievement for the one who has turned their backs on their glitter; in a way that, for an audience who has already been in search of this radiance, a broken ritual mirror will suffice.

As noted above, the difference in reminding steps, apart from the situation of the audience, is due to the difference available between the messages received from the phenomena. While all things in the universe are ultimately the eternal truth of the creations, many other subjects and contents can be obtained from them, according to the related context and condition. In other words, places and historical monuments comprise many facts of the universe, that receiving each of them let a degree of reminding to be realized; As, a full-length mirror reflecting the whole universe, it has a different talent than a broken piece of mirror as well; however, both point to one similar direction.

The issue of "tourism with a cultural approach" deals directly with these differences. It is because the topics discussed in tourism are representing these mirrors for tourists, and each work, according to its message, admits

the potential for dignity of reminding. In addition, each work itself provides different degrees of hint and reminding. In this sense there are aspects of creatures/works implying the familiarity between viewer and creator, while the other aspects are based on differences. It is important to comprehend both the similarities and the differences in order to recognize the cultural identity and reminding. In fact, the basis of self-knowledge is to understand the similarities and differences by comparison. The vital role of such a reminding is to assure the historical continuity of human civilization. A reminder to think of who we are, what territory we live in, what our past lives have been and what their foundations were based on, and then what are the possibilities, hazards, and threats to life around us. This is a "historical reminder" that if it is achieved, it will have benefits and if it is forgotten, it will lead to sickness and misery.

Tourism, reminding The cultural identity through observing the creatures and recognizing the similarities

The modern definition of human and universe, has caused profound changes in humans' attitude, not only according to the highest degree of existence, but even based on the history [background]. Museum in its present form, is the result of changing in human attitude towards his existence and the universe, after passing the Renaissance era. In this view, the modern age, resembling the maturity of humanity, and therefore, what existed before it, is interpreted as its childhood and immaturity time; to the extent that the great works of past time, wonder the contemporary humans and make him hardly believe that such works have come from people who was living in the past; Sometimes it is hard to even believe that they are come from our ancestors, to the extent that they are attributed to the creatures of other planets and alien, or creatures of today's human beings who were equipped with tools and devices similar to current one, or beyond this attribute them to the unknown forces and the mysterious ones.

At a time when everything was belonged to the past, considered as a result of ingenuousness, inexperience, and unqualified behavior of human, a time of immaturity in thoughts and lack of thinking skills; as the historical past and everything related to it was considered as an invalid and nonsense thing; in that conditions, mankind thought to keep that all the past possessions in the museums, when he was looking at his past legacy as a body empty of any spirit and meaning. Of course, It is clear that the term of "museum", in its mythical relative validity with remembrance and the concept of reminding, has a fundamental connection with such a relation at its highest degree; But the relation of "museum phenomenon", in

the sense that it has evolved and expanded in modern times, to the mentioned concepts, is a considerable issue; because, the museum was formed as a place for preservation and display of objects belonged to human childhood and development time, but then, it became an antique storehouse.

At first look, it might be thought that, everything has been shown in museum, would definitely lead to a historical reminding, but in fact, it is far from creating a real relation between human and the works of the past time. In museums, human exposure to artifacts and objects is of unfamiliar one, and only the objectivity and the differences between them are considered. In other words, the target audience of this house were the only residents of past time, and today's people only eavesdrop on the history, as if they are watching out the neighboring house, without permission. It seems like the historical monuments are a window into the wonderland of other planets.

The same is true when someone visit the historical and cultural monuments in different cities and regions of Iran; Kind of meeting regarded as unfamiliarity and wonder one. It seems by looking at the special Āmeri House, it is more likely to discover the distance with the current life in that house. While, all Iranians people, feel deep pleasure by visiting the Āmeri House without realizing it properly, and do not ask themselves where this adherence originates; seems like all Iranians in this house remember their own favorite one. As if the feeling of sitting on the Iwan of such houses is still remembered, and it is not too far when such a quality of life was experienced in that kind of houses. This is a reminder that one should be acquired by looking at the Āmeri House and the similar ones.

A poem by Rumi from "Masnavi-ye Ma'navi": You see there is a figure in a mirror That's your figure not the mirror's.

Visiting the Āmeri House, as a ritual mirror, removes it from the garb of a conventional museum, as a graveyard of history, and turns it into a mirror in which Iranians see their real self again; seeing this picture is also possible for people from other cultures. They may also be drawn to this realistic picture, thereby leading to a view of the true image and characteristics of Iranian culture. According to the principle of congruity, in this way their true self is also revealed and it would be possible for them to remind the cultural aspect of their existence.

All historical, cultural and natural monuments, to the credit of their own profound aspects imply these similarities that understanding them make it possible to remind the true self of Iranian people. If there were not such similarities, it would be pointless to speak of Iranian architecture, Iranian taste, Iranian food and, in a word, Iranian culture.

By facing with these cultural works, it would also

be possible to understand the differences - kind of differences arising from the similarity - rather than the absolute meaning of the difference. It is obvious that in understanding “differences”, as previously mentioned, the audience might consider it as unfamiliarity with the cultural works and their creators. It seems like the present time and place are completely different from that one of the work and hence no resemblance can be imagined. In such a context only differences emerge. But if the audience view is being familiarity with the works, by the principle of homogeneity, he will also be able to discern differences by understanding the similarities. But, if the audience’s viewpoint is the familiarity with the cultural works, based on the principle of congruity, he will also be able to discern differences by understanding the similarities. Differences that come from such a familiarity can be a criterion of self-knowledge. Otherwise, by assuming the distance between audience world and the owner of work, any comparison would be pointless.

The origin of these differences is the self-conscious- yet involuntary- layer of the cultural identity, or the place where people from different regions of Iran are distinguished. This layer is called the “locality” layer. All Iranians have many similarities due to being Iranian, but because they each lived in different environmental settings, they have more or less different cultural characteristics.

One of the best ways to remind Iranians of “who they are” is to compare themselves with their fellow countrymen. Because one of the best ways to know everything is by doing self-comparison. The mind constantly seeks its place in the world around. In fact, the mind to identify the situations, persons, or subjects, is constantly comparing their location with his own position. The broader and more informed the comparison, the more maturity it would be. The thought that human can develop maturity without interacting with other people is a misconception. Such a human seems to have lost his own scale and is unable to assess himself; because any scale or balance has two bins. In one of them the person put himself and in the other there are weights for comparison. Traveling provides opportunity for comparison, more than any other situation. Traveling not only encounters human with other people, but in addition let him experience other situations. With this look, travel makes people get mature. Comparison requires equipment. What gives people the opportunity for comparison, is the works they have left behind. The Āmeri House, not only mirrors the Iranians’ identity by reviving their demands of a desired house, but also offers the opportunity for comparison, due to its differences with other Iranians house; it also informs the Kashani people of their identity characteristics and notifies other areas’ inhabitants of their distinctions with the Kashani people. In fact, through comparison the inhabitants of each region will realize their historical role

in the land of Iran and will try to perform the task they have been imparted and experienced in the past.

The Familiarity Achievements, Visiting

“Tourism with cultural approach” is about going to the Iranian world with this idea that the tourist is its target audience. Tourism with cultural approach, briefly known as “Cultural Tourism” [in Iran], is about moving to the Iranian world, with this idea that the tourist is its target audience. The cultural and historical monuments are considered as an inheritance ecosystem that signifies the Iranians particularity and refers to “who they are”, as inhabitants. The natural monuments directly point out where their land is located. The language spoken by these natural works is the sign language, not the language of the phrase. Under the sign language, sometimes explicitly and often implicitly, points are made that cannot be comprehended by all but just the target audience.

Now, how can the audience prepare the productive ground of his inner self to be prolific? He should always be careful and alert not to look at the cultural-historical works as objects, but instead seek to get a way to the world where these works belong to. He should consider the fact laying behind the material form of the works and also notice to the multiplicity and diversity of them. The significance of this view in confronting with the past works is not only to understand specifically the past, but also to comprehend a continuity that encompasses eternity, present, and future to which the Iranians world belongs; and if they look well, the future comers could have no other origin than so.

The remnants of past cultural works, behave as carriers for thoughts, desires, aspirations and experiences of their creators and, to this credit, contain the spirit of past life. In other words, our ancestors were living in a world where all its aspects and features, such as human life and all of his artifacts and creations, were intrinsically unified. Due to this unity, every part of this universe was considered as a manifestation of the whole, and the order governing this whole entity, was emerging in all components of this universe. The unity between human and the world in which he used to live made all of the creatures and components of the universe full of examples, tools and means for reminding him of the universe realities; and each of the objects and phenomena of the universe through the relevance with this concept was the subject of human interest. The human artifacts are not excluded. The purpose of studying and observing past works is to obtain the universe realities in which passing time does not interfere or make any alteration, and time gets validated through it. So, the perception of these realities is not limited to the past, present, and future.

Culture as wisdom is derived from the historical experience of interacting with the environment has an

original concept. People of every culture are always at reminding or forgetting situation, while others are in a state of knowledge or ignorance toward that wisdom; Gaining knowledge of another culture is assigned to visiting and being acquainted with it, and experiencing the other culture leads to a quality of real knowledge; one of the most important ways of obtaining this knowledge, whether for the owner of that culture (of reminding kind) or for others (of cognition and approaching kind) is to consider the cultural works and manifestations of that culture, according to the ritual mirror property. By this looking, the works that one-day part of the universe reality was reflected in them, together, represent a complete picture of the world that we are looking for. A world that is the origin of our present identity.

Putting all these works into a museum, as a forgotten home, and separating them from their real world, prevents familiarity with the works, therefore the emerging of true nature and essence of the works in the reflection of a universe that getting familiar and acquainted with it is desirable, would not be possible. The fact is that gathering the past artworks in museums, is kind of placing them in a world other than their homeland and real world. But, based on what has been mentioned above, it is not merely placing these works in a wrong place that convey an incomplete message to the audience. Even if we try to fix it or avoid this physical change and get it returned to its original location- like what happened to the Persepolis remnants- although the relation of the work with its surroundings is partially preserved, but by merely seeing the solid work, still there would be no way to its home land; therefore, the historical reminding of the truth laying behind the work cannot be fulfilled.

The separation of the works from their real world is essentially qualitative and has no relation with the objective establishment of the work in the original place; Those who regard Karbala as a sacred place and bless its soil for its relation to Sayyad al-Shohada, [refers to Imam Hussain, the third Shia Imam, the grandson of the Islamic prophet Muhammad (PBAH)], a handful of Torbat-e-Karbala (soil of this land), anywhere it is located in the world, does not make any difference and it would not get out of its world. For those who face with the Torbat of Sayyid al-Shohada from the point of a solid object (rather than theological point of view), is just a little soil somewhere outside of its original world (next to the holly shrine) that is quite worthless.

The cultural monuments, and their components in modern-age museums, are not out of their origin place but rather out of their "ritual place". Ritual place means a location of objects that is not conceptually physical and is not even a point defined with specific latitude

and longitude. Ritual place is the source and origin of the works or creatures, and the work owes its full status to it; The presence of works in this universe means it is living and sustaining, while its exiting would be equal to its demise. What has happened in the major shrines of Iran, such as the shrine of Imam Reza (AS) in the contemporary era, representing the digress of the work from its real, origin world; of course, It is not the work that falls apart from its own world, but rather, it is the target audience who is involved in such digress, and work has always its own implications for its informed audience.

In the modern era, by any interpretation, and through any means, the historical monuments are not considered as they used to be; although they may be best preserved, but as they are portrayed in another world, they would not be comprehended as before. In fact, by this vision, a creature or work, is an inanimate object whose only body is preserved, not the life arising from it. For this reason, many works that have remained in their physical place are no longer capable of bringing the audience closer to the real world and presenting the historical concepts they bear. But, if looking at the historical monuments be kind of familiar one, and let these works be presented to him, the work can then represent the world they belong to, from any place they have come, even far from its original geographical one. In fact, if human relation with the works changes from "tourist" to "target audience", it would be possible to get familiar and acquainted with them.

Today, the mission of the tourism industry's officials is to motivate such a view and situation, and equally, the mission of tourists is to prepare themselves to be the target audience. "reminding", as the extremity of tourism, is to provide the capacity that [tourist] be represented in the works; An obedient visiting following the ritual mirrors. As such, the role of service centers and those who are responsible for maintaining the monuments to provide tourism facilities, is very tough and considerable. Because, although the proper condition of target audience may partly lead him to the all concealed aspects of the significant issue, through any concealment, arrangement, or presentation; but, the most important issues if not properly presented, are not able to convey the message and will reduce the ability of audience to receive it. In other words, if the people who preserve the works cannot provide a situation to present the real nature and integrity of works, the most obvious concepts will then inevitably remain uncovered.

The tourism officials are those who provide the conditions in which the message would be able transmit to the audience. In fact, they provide the conditions for the narrative visiting of audience and work. It seems like

we are constantly portraying cool and cheerful water for someone who is trapped in the heat and dryness situation and uninterruptedly will let him demand it. In this case, the relation of audience and the glass of cool water will be kind of narrative one, in which human will lose his patience by seeing the water, and will feel deeply the enjoyment of any single drop he drinks. It is in such a situation that the value of water will become apparent to the audience and this drinking experience will be noted as a special event, in his mind forever.

If while confronting with the cultural-historical works, the audience be in a narrative position to them, the ritual feature of mirror will be emerged. In such a relation, the audience will be placed in a position that loses its mind barriers while encountering with the subject, and be receptive to mystical hints and messages. According to a known anecdotal poem, If not possible to draw out the whole water of Jeyhoon [River Oxus, Amu Darya], But it is inevitable to leave apart the thirsty desire, By Rumi from "Masnavi-ye Ma'navi".

Therefore, it would possible to get approach to the historical-cultural view of the subjects and draw tourists' attention to this aspects of the works. This view means that one can relatively consider his own historical background and its relation to culture. For a society who is trapped by the historical ignorance and disremembering situation, it is required to practice remembering these issues and go beyond the everyday look to the affairs of Universe.

Conclusion

The intent of tourism with cultural approach is a kind of familiarity that leads to cultural self-knowledge. Such an acquaintance is possible only when visiting the historical and cultural monuments in tourism is not merely intended to enhance the knowledge and satisfy the historical curiosity laid behind the closed door of the cultural works. As long as there is no eligibility for reminding, the mentioned past cannot be revived through history. Deserving to become a historical reminder will change the current situation in relation with the inhabitants of other places, times and their cultural works. The detailed artworks examination will no longer be replaced by getting familiar and acquainted with the spirit of the works. In this case, confronting with cultural works in "cultural tourism" would be similar to watching a mirror that is fully resembling Iranian culture and reminding the cultural identity; and since the most basic and profound form of identity is cultural identity, this kind of exposure to self-cultural works in traveling and tourism provides "reminding". When the other side of visiting is the cultural works of other nations or tribes, 'self-cognition' will also be acquired through comparison. "Self-Knowledge" or "self-cognition" prevents repetition of past mistakes, preserves hidden valuable issues, and creates new wealth. The kind of wealth that will not be wasted like one-used time objects, but rather will be considered like the legacy of generations that passing time will add up its authenticity.

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