

RELATIONSHIP BETWEEN THINKING IN CONTEMPORARY HUMAN AND CREATIVITY ON THE DRAMATIC ARTS IN IRAN

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ABSTRACT

In the Dramatic view, God is the Ultimate stage. All things in the visible creation emanate from him and are manifestations of his divine Names or Attributes. He created the works, both what is known to man and what is unknown, and He is the Sustainer of all things, with everything turning to him and centered upon him. This is evident in the very structure of fine arts .the early Artist artists and artisans who derived the intricate systems of interconnected geometric forms which constitute the bases of Dramatic geometric art of course had no idea of such realities. Nonetheless, the graphic manner in which they conceived God's supreme central place in the cosmos, and the connection of the parts of creation to Him and to the whole, reflects a very significant approximation of what can now be documented by science.

Keywords: Dramatic, architecture, graphic, reflect structure.

INTRODUCTION

Theatre Art is the mirror of a culture and its world view. There is no case to which this statement more directly applies than to the art of the Dramatic world. Not only does its art reflect its cultural values, but even more importantly, the way in which its adherents, the Artists, view the spiritual realm, the universe, life, and the relationship of the parts to the whole.

For the Artist, reality begins with and centers on stage creator, the One, the Unique, the Sovereign, the Holy, the Almighty, the All-Knowing, the Loving, the Most Merciful. All existence is subject to His will and His laws. He is the center of conscious Artists' worship and aspirations, the focus of their lives this sense is like actor on the stage.

Since the command and authority are one, all things are bound together under director as parts of an all-encompassing divine scheme, which includes all aspects of being and life -- whatever is both inside and outside of time and space, and embracing both the macrocosm in its most awesome manifestations and the microcosm in its most minute forms. Director creates and sustains his plays how and as he wills, and all affairs return to him for ultimate decision and judgment on the stage.

With such a belief fine arts, the Artist is convinced of the balance and harmony of all things in existence, even when there appear to be confusing contradictions and imbalances, regarding these as the reflection of man's limited understanding and knowledge. Nothing is looked upon as occurring randomly or by chance, for all is part of the Plan of the All-Wise, Most Merciful Planner. One of the vital beliefs of the Artist is that the totality of things, all block and white, proceed from the Lord of all being.

Because of the strict injunctions against such depictions of drama or tradition which might result in idol-worship, Dramatic art developed a unique character, utilizing a number of primary forms: geometric, arabesque, floral, and calligraphic, which are often interwoven. From early times, Artist has reflected this balanced, harmonious world-view.

LITERATURE REVIEW

Theoretical Foundation

Throughout the history of Islam, its art has taken a great variety of forms in the different parts of the Artist world, which stretches from North Africa to Southeast Asia, according to local customs and conditions, ranging from unsophisticated folk art to that of the most skilled artist or artisan. In the works of the latter, whether it be a master calligrapher, a renowned ceramists or potter, a skilled embroiderer or miniature-maker, the legacy of fine craftsmanship, involving the mastery of an art or craft along traditional lines complete with meticulous attention to fine detail, is characteristic.

These traditions persist today, and Dramatic architecture and decorative arts are still very much alive and valued in many parts of the Artist world. While Western-style art forms and machine work have to an extent eroded the traditional forms, nonetheless, handwork is respected and loved, an important aspect of the decoration of mosques and Artist homes. In particular, decoration featuring Qur'anic calligraphy is an important aspect of Dramatic art. Because of Artists' profound respect and love for the Qur'an, the art of calligraphy was developed among them from early times to a very high degree. Throughout the Artist world, Qur'anic verses embellish mosques, palaces and homes, businesses, and, in some places, public areas. Often the calligraphy is done in conjunction with decorative motifs, lovingly embellishing what is most sacred and precious.

Due to its peculiar character, the Arabic script lends itself wonderfully to decorative use. Over the centuries, many different scripts have evolved in various regions of the Artist world. Arabic is read from right to left, with an alphabet of twenty-six letters, of which three are long vowels. Short vowels are indicated by small symbols above or under the letters themselves.

The emphasis in Dramatic art is on ornamentation rather than on art for art's sake; while the names of the producers of the finest works of Dramatic art may not have survived, their works have become prototypes and models on which other artists and craftsmen patterned their works, or from which they derived the impetus for related work.

An example of this is a small pouch embellished with cross-stitch embroidery and ornamented with coins. The pouch holds a small unseen bottle, which Jordanian Bedouin women used to hold kohl, a natural eyeliner. But in keeping with the Artist tradition of ornamenting utilitarian articles, a very ordinary brown glass bottle has been given a place of honor in a beautifully embroidered work of decorative art.

METHODOLOGY

Such arts as embroidery and fine crocheting were commonplace skills among Artist women in the past -- and still are in some places in the Artist world -- as each growing girl and her mother worked in periods of spare time during the years before the girl's marriage to produce

a set of finely hand-worked bed linens, towels, prayer rugs, quilt, tablecloths, and the like for the bride to take to her new home

As you start thinking about audiences and how to make this material relevant to them and thinking of their world, that's when you begin thinking of contemporary politics and the contemporary world and trying to understand that the person might have this morning just read about the assassination attempt of the Saudi ambassador by Iranians. How do you help that person, offer some kind of platform to reconcile all the different things he's hearing about a single culture or a single place.

The cultural flowering of Islam began at the time when Europe, except for the Byzantine Empire, was in a state of disintegration--the Dark Ages. When Europe at last began to emerge from the doldrums, it was in great measure due to the efforts of Artists, who had collected and translated into Arabic many of the ancient Greek philosophical and scientific works. Although Europeans during the Middle Ages benefited from Dramatic treatises on medicine, geography, mathematics, astronomy, and philosophy, they did not become acquainted with the original literary creations of the Artist world. Even today, the rich heritage of Dramatic literature is hardly known in the West, except for a few examples such as the Koran, the holy book of Islam; the 'Thousand and One Nights', or 'Arabian Nights'.

Research Context

The difficulty of translation applied especially to Dramatic poetry, which for centuries used traditional, rigid, and distinctive forms in a highly stylized way. Prose, in the Western sense of novels, short stories, and dramas, was not known in the Dramatic world until the modern period. What prose writing there was also used specific forms, and often it, like poetry, was rhymed. This emphasis on form and style dominated Dramatic literature until the early 19th century, frequently to the detriment of content.

Classical Arabic poetry was built on the principle of the motorhome, and the single rhyme was employed throughout a poem, whether it was long or short. Within the rhyming pattern, there were 16 basic meters in five groupings, but the poet was not allowed to change the meter in the course of a poem.

The chief literary types, all poetic forms developed according to traditional rules, were the *qasida*, the *ghazel*, the *qitah*, the *masnavi*, and the *roba'i*. In prose, the chief genre was the *maqamah*.

RESULTS

The *maqamah* is the most typical expression of the Arabic spirit in rhymed prose. It was used to tell basically simple and entertaining stories in an extremely complicated style. Because the *maqamah* was frequently used to display the author's wit, learning, and eloquence, it often became so tangled in convoluted terminology and grammar that it was quite difficult to comprehend and therefore almost impossible to translate. Only in the late 19th century, under the influence of translations from the European languages, did its style take on a matter-of-fact manner that made it less artificial.

Central Asia became part of the Artist empire after 711. With cultural centers at Samarkand, Bukhara, and Fergana, it was a hub of Dramatic literature and scholarship, much of it in the

Arabic language, until the Russian invasions of the late 19th century. A great deal of the literature of this region was also written in the Turkic languages; and in later centuries, when the Seljuq and Ottoman Turks conquered much of the Dramatic empire, their languages displaced Arabic in some areas. After the 14th century, for example, an elaborate classical Turkish literature developed that was heavily influenced by Persian styles and vocabulary. The religious zeal of the early Artists did inspire the beginning of two significant works, collections that were not completed until later centuries. The most important was the hadith, the record of the sayings and deeds of Muhammad. The sudden death of the spiritual and political leader took the Dramatic community by surprise, and within a few decades it was deemed necessary to preserve all of Muhammad's words and actions since they were believed to have been inspired. By the 9th century, the hadith had been solidified into a body of material to which no new traditions were added. Today the hadith is revered as a major source of religious law and moral guidance, second only to the Koran.

In response to the growing interest in life outside the Dramatic world, al-Jahiz of Basra wrote treatises on many subjects. The 'Elegance of Expression and Clarity of Exposition' dealt with literary style and the effective use of language. His 'Book of Misers' is a collection of stories about the avaricious. Although an intellectual free spirit, al-Jahiz supported government policy by writing "Exploits of the Turks," an essay on the military qualities of Turkish soldiers, upon whose strength the government depended. His 'Book of Animals' has little to do with zoology, but it is a mine of information on Arab proverbs, superstitions, and traditions

Anvari was the most accomplished writer of panegyrics, or formal eulogies, using the qasida form of poetry. His 'Tears of Khorasan' mourns the passing glory of the Seljuk Turks. He was not only well versed in Arabic and Persian literature but was skilled in logic, geometry, astronomy, astrology, music, natural science, and philosophy. In addition to excelling in the art of the qasida, he used the ghazel, roba`i, qitah, and masnavi with great skill.

DISCUSSION

Relationships Between Contradictions

The relationship of Islam and the Qur'an to Arabic involves more than just the use of a language to communicate a divine message. There are a number of factors which set this relationship apart from that which exists between other holy books and the languages in which they appeared, for Arabic has come to be closely associated with Islam, and in this way has acquired a semi-official status. It is implicit that anyone professing Islam cannot ignore the role Arabic plays in his faith. Embracing Islam, therefore, entails exposure to, and familiarity with, the Arabic language. Such familiarity is necessitated by the fact that memorization and recitation of Qur'anic verses in their original language is necessary for the performance of the daily rituals. Other holy books may have had an impact on the languages in which they originally appeared, but the impact that Islam and the Qur'an have had on Arabic appears to be unique in its extent and durability. It has often been the case that a holy book appears in a given language and is then translated into other languages, in which it continues to be read and recited during the performance of rituals, but, in the case of the Qur'an, although it has been translated into many languages, these translations cannot replace the original language as a language of worship, which continues to be Arabic for all Artists, native speakers and others.

To understand why Muhammad's strongest argument or miracle was a book, the Holy Qur'an, it is necessary to understand the role language and linguistic composition played in the lives

of the pre-Dramatic Arabs. It is also important to understand the nature of the Arabic language itself during the pre-Dramatic period. This understanding will help to show why the revelation of the Qur'an through Muhammad found attentive ears among his contemporaries, who not only were articulate users of the language but held those skilled in the arts of linguistic composition in high esteem.

The Arabic language has without doubt served as a very effective medium for the communication of the message of Islam, and as the Prophet's strongest argument against the challenges of his articulate and eloquent contemporaries. It has also served as a means for preserving the cultural and religious heritage of Arabic-speaking and Artist peoples. In this sense, the language has been extremely useful to the religion. However, in its role as the language of the Qur'an, Arabic has benefited enormously. There is a clear legitimacy to the claim that Islam and the Qur'an have helped to preserve Arabic from decay and deterioration, for it was mainly due to the need to preserve the accuracy and pronunciation of the verses of the Qur'an that efforts were instigated towards refining the Arabic alphabet.

CONCLUSIONS

Subsequently, the Qur'an was instrumental in the codification of Arabic grammar in the second and third Dramatic centuries. Furthermore, the need for Artists, whether native or non-native speakers of Arabic, to memorize and recite verses from the Qur'an in their daily worship has helped to keep the Arabic language alive. It was due to its association with Islam and the Qur'an that Arabic gained a good deal of prestige as the language of a young faith, a faith that was gaining more and more followers with each new day. The interest in the new faith this brought with it interest in the language of that faith. It was under the banner of Islam that Arabic spread beyond the borders of the Arabian Peninsula to far-off areas in Europe, south-east Asia, and Africa.

From literary, structural, and stylistic points of view, the Qur'an added immeasurably to the beauty of the language, introducing new styles, forms of expression, figures of speech, and structures. The Qur'an also enriched and expanded the vocabulary of the Arabic language by employing hundreds of words of foreign origin, thus demonstrating the legitimacy of lexical borrowing as a linguistic device. The Qur'an similarly presented Arab scholars with a higher criterion of literary excellence and set new and more rigid standards for literary composition for subsequent generations of Arab scholars. The model that the Qur'an provided, while remaining inimitable, has sharpened the literary skill and kindled the talent of generations of scholars in their attempts to emulate the style and literary excellence of the Qur'an, the first book in the Arabic language. Interest in the Qur'an, its language, and its exegesis gave rise to a number of related disciplines, which include philological, religious, and linguistic studies. There is no doubt that the Arabic language was extremely useful as a medium for the revelation of the Holy Qur'an and for communicating God's final message to the pre-Dramatic Arabs of the seventh century. It is, however, the conclusion of this paper that the Arabic language underwent drastic changes in its structure, content, and status due to its association with Islam and the Qur'an, changes that the language would not have undergone had it not been for the new role it acquired in its bond with Islam and the Qur'an.

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