
Representation of the Connection Between Literature and Art

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Review Article

Abstract

The connection between art and literature has existed since ages, and the most important art of Iranians is the Persian literature. The first topic that every researcher focuses on in this field is the search among the links and similarities between literary and artistic texts from a visual point of view. Doubts between the writer views when structuring a prose or order and an artist who understands the structure of natural order and recreates it with his art. Such similarities generally evoke the historical connection between writers and artists. The knowledge that Rumi received in his relationship with Shams is no less than the knowledge that Van Gogh created from his relationship with his inner fake world. Sometimes Sohrab traveled between these two worlds. Farhad Kouh sculpts Biston and Nizami wrote it in prose. Rostam killed Sohrab and the coffee house painters depicted it. The researcher's mission is to discover these links, and reading texts, whether visual, musical or literary, through philosophers and theorists is the concern of every researcher. Of course, sometimes the authors' frank confessions and imitation make this (research and discovery) easier. In this research, we try to discover this ancient relationship and represent the link between literature and art. The research question is what kind of connection exists between literature and art, in response to the proposed hypothesis, it should be mentioned that there has been a connection between these two components for a long time, and literature is the reason for the approach of many artists. New strains of art have also become ecstatic. Of course, it should be noted that all social components and movements have become the way for the emergence of new arts and styles in art. To the extent that in some cases the names of artistic and literary styles have been the same in some cases.

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1. Introduction

1.1. Literature

The definition of literature is a very controversial definition, although there are many sources and references in this field and defined by expert. However, they are also aware of the incompleteness and comprehensiveness of their definition. In this article, in addition referring to cultures and dictionaries, we have tried to address different or similar points of view presented by thinkers in the field of literature. For example: in many dictionaries such as Dehkhoda, Ma'in, Nafisi... literature and the science of literature are defined very similar and even the same, but in popular culture we see that the science of literature only includes Arabic literature. Why? This point is very evident in written cultures and reliable sources of researchers. As a result, the opinions of literary greats are also different in the same proportion. For example, Aristotle considers literature as an art, or Jamal Mir Sadeghi interprets literature as the art of words, but today's formalists consider it as a science. Dr. Zarin Koob considers literature to include written works, while we read in the book "Literature and Literature" by Jamal Mirsadeghi, we should not forget that there are many written works left that were transmitted orally before being written down. Therefore, literature includes not only written works, but also oral works. Are those books not part of the world literature? These differences sometimes lead to the point where two great literary experts express their differences with each other and criticize each other. As Jean Ricardo considers the definition of literature in literature itself: reading and writing. But Simon Dubois declares openly that he does not believe in his opinion and considers literature as an activity that is done by humans and for humans to reveal the world to them, and this revealing itself is an action. Such differences have made us gradually realize the reason for these different definitions and by studying different works, we come to the conclusion that literature is an artistic category and it is impossible to get a comprehensive definition. However, those who deal with literature, without having a definition of it, know literature in their minds and hearts and distinguish it from other categories (Ghasemi, 2008).

1.2. Iranian Literature

The connection and kinship of history with poetry, literary and religious texts in general has existed for a long time. This affinity in the literature of our species is such that in some cases there is a very narrow distance between historical narratives and literary stories. Chronicles and stories are mentioned together in some old collections of Iranian history, such as the collection of chronicles and stories. In the Shahnameh, what is referred to as "story" from the words of "peasant" or "mobad" sometimes has the meaning of history and real narratives in the eyes of the poet. In the Qur'an, the stories of the prophets and peoples of the past have been called "stories", but all of them are considered to be part of history in the eyes of the Muslim people (Zarin Koob, 2000). If the historical themes are original, they will surely open their place in the literature. A historical situation must find its own literary and artistic parallel in the creation of literature, and if it does not find it, it remains outside literature (Brahani, 2010). On the other hand, without history and time, there is no poem or work and however, the focus of the poem is more on the circular character and the general spirit of history than the linear sequence and chronicle of events. In other words, works resist the reduction of an aesthetic whole to a specific historical text (Bennett and Nicholas, 2017). Art, literature, science and technology are based on knowledge of the past. Historical knowledge is not a luxury or pure entertainment of the mind in free time from the most serious occupations, but

rather a duty, the performance of which is necessary not only to preserve certain form or type of intellect, but also to intellect itself (Stanford, 2008).

Meanwhile, Saadi Shirazi is one of the poets whose mentality in his works is formed with concepts, developments, historical figures and myths. So that in some of his prose and verses, one can see excavating from the poet's heart to these historical topics and concepts. Golestan and Bostan Saadi are the meeting place of past historical and cultural texts, which are interwoven with special elegance and artistry in its tripod. If Ferdowsi founded the Persian language as a strong fortress to defend Iran's national identity, Nazai played an essential role in protecting this fortress and its strength to face a new wave of dangers and allowed Persian to become flexible in the new era (Milani, 1999). This of course was not possible except for Saadi's familiarity with the dimensions, elements, and angles of national and Islamic culture and history, which he used with his elegant and beautiful and attractive poetic simplicity, relying on his insight. The historical geography of this region has expanded and grown, his historical knowledge can explain the historical characteristics, the extent of his knowledge to history, the influence of the historical and social situation of the era in his works.

1.3. Art

Art is a "special feeling" that comes together with the human artist, in other words, a kind of spiritual connection between art and the human artist is created in the art works, and displayed for everyone to understand with an expressive character, and it is in the form of a form, the meaning and concept of understanding are placed in the understanding of the audience and it can be said that the art of creation is the existence of creation with the creation, and this issue cannot be considered as a mixed material of art. So that art is considered one of the most important features and characteristics of creation in the creation of humanity in the universe and it cannot be separated from the world without the presence of man through the door of the world of truth.

The art of an ancient phenomenon and its beginning can be related to human life and the descent of Adam (man), to the earthly world (earth), in line with the words and lamentations of man and his children with God's angels, which is the narration of the predominance of presence and intuition and the first form The artistic meaning was considered in the form of beauty and pleasant sound from musical inspirations (Madadpour, 2013).

The relationship between art and the ability to produce art is a kind of belief in local knowledge and art that is in accordance with culture, religion-tradition, etc., the quality of the worldview and culture of the society in ensuring the benefit of structural methods with mentalities and objectives that cause sustainable growth and dynamism in the society, including Gared (Naghizadeh, 2010).

As the mental structure of every human being is the interaction result of the potential forces of his subjectivity with objectivity, in other words, perception with factors becomes subjectivity, that considers the nature different from the effect. Humans are different from the mentality of others, and relative understandings are actualized in relation to attitudes. The artistic form and the content of the artwork are debatable and something inseparable from each other (Debdeba et al., 2019).

The discussion of aesthetics is always followed by two groups.

1. Philosophers, who deal with theoretical issues and provide theory and stylistics regarding art and providing an interpretation of it in a general way.

2. Artists and critics, who always try to deal with art on case-to-case basis in special and unique cases.

The main subject of aesthetic science is to answer the question, "What is art?"

Some people say: "Art is beauty" and one of the general characteristics that everyone names for art is "Its characteristic is beauty" or "anything that is made by humans and is beautiful". Another question that arises is, "What is beauty?" Beauty is anything that attracts a person and he/she wants to see or hear it again and again. Ugliness versus beauty. Ugly is everything that we avoid seeing again and hate.

The problem with this definition of art is that it leaves the whole nature and essence of art to the audience reaction. The audience reaction is an important issue, but it is not the only factor in valuing an artwork. Another group believes that art is anything that becomes a means of refining, elevating the human spirit; That is, they consider art to be only moralistic art, and they consider their art to be an art that has positive social, moral, educational, and educational effects. Leads. Proponents of this theory support the slogan "art for society".

The drawback of this definition is that ethics and social issues are not applied equally in all arts that can be used as a comprehensive criterion for evaluating works of art. For example, in poetry, novels, or cinema, the level of moralism is very different from art such as calligraphy.

There is another definition of art that says: Art is a copy of nature and everything that exists in nature can also be valuable in art. For example, whims, arrogance, desire for crime and bloodshed, and other ugly traits, since they exist, can be depicted freely and can be respected and admired just like a sacred art, because it is a mirror of the whole face of truth and are the facts.

The fourth definition says: Art is the expression of a person's feelings and emotions and his perception to life and the universe. The problem with all these definitions is that they consider one aspect or attribute of art and ignore the rest. Art is actually a combination of all these meanings and includes a general definition.

After the issue of defining art, another discussion that is raised is the history of the philosophy of art. This discussion starts from ancient Greece and Plato and continues with Aristotle's opinions and ideas. Recently, many principles of various arts, rules and laws in this regard are taken from the book of Aristotle's *Botyka*.

2. Application of Literature and Art

Perhaps it can be said that the most characteristic of Iran is Iranian literature. As Fred Halliday points out that "Iranian literature is at the top of world literature. And this does not mean that the literature of other nations has come close to that peak, they are all in the range and Iranian literature is at the tip of the peak.

Sociology of literature deals with the knowledge of art and literary activities in connection with other people of society and social environment and examines and explores the mutual influence. From sociological point of view, poetry and literature are an important part of society, and on the other hand, it deals with creative artistic tools, and the combination of these two features can be seen in outstanding literary works.

In general, the culture or set of material and spiritual values of mankind is manifested in the context and mirror of literary texts and works of art. Therefore, in any era, literature, art and poetry are important social dependents that can reflect the events and internal and external changes of a society like a mirror. So, it is possible to study the life-giving effect of society and social environment on these works and reach good and valuable results. The originality of understanding the content of any artistic or literary work and its social essence is considered one of the main goals of the sociology of literature (Torabi, 1991).

Researchers and thinkers having focused on this feature that in order to properly understand the types of art or literature or any other social issue, at the beginning of the journey, the place and

origin of their emergence must be known, then with careful insight and in-depth analysis, the results that come from this revelation the research is analyzed. Therefore, it is necessary to first understand the structure of the literary work and then its function and arrive at a precise definition of it. Dr. Amirhossein Arianpour, a prominent researcher in the field of sociology of literature, says:

"Because art has always been associated with all activities of human life, especially in the beginning, it is never possible to examine artistic movements apart from other aspects of life. Therefore, in the research related to the sociology of literature, the origin and course of arts and the construction and function of each of them are identified in the general context of human life (Arianpour, 2001).

It is also possible to reach this point of view and judgment that in short, all kinds of common arts, especially literature and poetry, emerged from social life and are a part of human vital activities are the result of human struggle with reality. As for the emergence of creation myths or common legends among the people, it can be believed that for the first time, a human being is able to imagine and create imagination for each of the realities in front of him, such as wolves, rain, drought. A year, famine, struggle with nature, etc., creates ideas in his mind and based on those ideas, which have a real basis, he creates artistic creations such as songs, dances, sculptures, paintings, and poems. It is worth saying that returning with those originalities and understanding social realities from the labyrinth of art and poetic fantasies is a very difficult and exhausting task, but in any case, by opening the doors of secrets and so-called code breaking, we can reach reality. As in the deep historical and social depth of all the religious and national ceremonies of Iranians, there is a social reality that can be reached through the hidden curtains of art and drama or poetry and literature. Ancient myths and legendary people of the world talk about the magical connection between fantasy and reality, art and life. As if we analyze the word myth, the result is the combination of story and history or reality and legend. The oneness of imagination and reality in Persian literature is an undeniable fact, as in Ferdowsi's *Shahnameh*, all kinds of stories presented and rehabilitated by the great Ferdowsi, indicate the combination of the realities and imaginations of the past, which are in the most beautiful form with Ferdowsi's literary and creative language, presented, in the story of Rostam's war with the Shah of Mazandaran, a certain implicit historical fact can be considered. Although neither Rostam is real nor the Shah of Mazandaran:

زگیر اندر آمد به پیوند اوی
از ایران نظاره بر آن بر گروه
ستان دار نیزه به گردن گرفت

(شاهنامه، ص ۳۷۳)

یکی نیزه زد بر کمر بند اوی
شد از جادویی تنش یک لخت کوه
تهمن فروماند از او در شگفت

3. Application of Art

Throughout history, art has always accompanied man. Different types of art have had different forms depending on different times and different societies. Although art is part of human life, its role in life is more important and deeper than everyday affairs. This importance of art can be seen in various ways, but in any case, it has given a kind of sanctity to art. Sometimes they used art for hunting and blessing agriculture, and sometimes they used it in the church for religious teachings to the people. Even in contemporary secular societies, artists are considered to be the remnants of the lost sanctity. The reason for the sanctity of art lies in its essence, because art is meant to elevate man and transcend the boundaries of everyday life. A point that should be considered is that the importance of art in various societies has caused it to increase its social power. Unfortunately, this

virtue was not and is not, since the beginning of history and probably before that, individuals and groups have tried to use this great power to dominate people and use art as a tool to fulfill their sensual desires. This is a great difficulty that art has always faced and still is. Art, whose task is to suppress the human spirit and finally let go of belonging to worldly affairs, on the contrary, it has been used to strengthen and control people (Madadpour, 2001).

Based on what Heidegger presented for the first time, technology opened a new perception of existence in relation to human beings. In this view, nature is like an inanimate body that provides a source full of energy reserves at the disposal of humans, and humans have the right to dominate and occupy it. In this world, which has been emptied of any sacred meaning, in fact, the conflict between appearance and concealment, unconcealment and concealment, and revealing and concealing, which occurs in art, is eliminated in favor of technology, and technological products, including its artistic goods. Sentences are made based on the role of features that are considered for them. Whatever this special role is, it is in the direction of making profit and making it easier to maintain and take care of daily affairs. And in this way, there is no trace of ecstasy, mood, passion, love, and other conditions in technological products... because it is produced to be consumed and to fulfill its role (Rikhtegaran, 2010).

The complicated issue here is that a person can lie by telling the truth. To clarify the matter, An example from the great Shakespeare. In the play Othello, the jealous person who suspects Othello of his chaste wife, Desdemona, is called Iago. Iago repeatedly tells Othello about Desdemona's decency and loyalty. If we look at Iago's sentences, I don't see anything dirty in them. But with these right words, Iago creates wrong thoughts in Othello: "Sir, beware of envy; Because jealousy is a green-eyed giant that mocks even the meat it feeds on. The one who surrenders to his fate despite hating the person who has committed a wrong against him is happy; But that man who is deeply in love and at the same time doubts about his lover, how miserable and poor he is! (Shakespeare, 1999: 1178). Here, apparently, Iago tries to stop Othello from jealousy, but in reality he drags him to the abyss of envy. The French psychoanalyst, Jacques Lacan, emphasizes the difference between what is said and the position from which it is said. What the patient says is an issue, but who said it is more important. Saying "You are my master" implies the speaker's position: either as a slave or, more likely, as someone who is willing to do anything but accept the position of a slave. Therefore, speaking determines a person's position as a speaker, in other words, it gives a person a position. The Quran is the holy book of all Muslims, but when they put the Quran on the head of a spear in the battle of Safin against the army of Amir al-Mu'minin (AS), its role is reversed by changing the position. If someone cannot understand this subtle difference, he will follow the path of Khawarij. The art of performance is inherently a combination of what has been said and this position. If a dialogue is said in the show, there must be a person who expresses this speech. This issue is also true for art itself. In the art of discussing the relationship between content and artistic form, formatting is the same word and position. If a movie or a show that gives humane and valuable slogans, in the form of slogans, has the intention of inciting the audience, it deprives him of the ability to think. On the other hand, the progressive art, by breaking the previous formats, wants to make the audience think with the help of its creativity and respect the intelligence of the audience instead of making copies. For this reason, modern and creative art was banned both during Hitler's and Stalin's eras. Georg Lukács, a Marxist theoretician, criticized modern artistic forms and instead chose a type of compressed realism: "Lukács cannot accept that some modern writers achieve a kind of realism by showing the alien existence and impersonality of modern beings, or in any case, new literary forms and industries emerge that are in line with modern reality (Selden, 2017).

4. Application of Art from Philosophers Perspective

To understand and explain the nature of art is one of the most important subjects of art philosophy. The ups and downs history of this additional philosophy, which was the history of philosophy until the new centuries, contains different opinions about the nature of art. It is obvious that this plurality of opinions is not only limited to different historical periods or several philosophical schools, which sometimes increases with the number of philosophers, but also includes different areas of civilization.

For example, in the field of Eastern civilization, especially in India, the concept and nature of art is subject to foundations such as Sadarshya and Rasa. Sadarshya considers art to be the similarity of the artwork with the object, but this similarity does not mean the simile of the image with the object, but according to Permaneh's theory, the truth is the object, and in a word, there is no duality between the artwork and the object because the image is the truth and not just a copy of it. Rasa also indicates the presence of a healthy and innate taste in the human being, which allows him to understand the truth of the work of art (Swamy, 2005).

The unparalleled dominance of yoga in the art of the above three areas of civilization turns the nature of art into an intuitive concept, and its creation into ritual stages. In this field, the artist is a seeker who overcomes the distractions of the mind through the eight stages of yoga and, as a result of concentration and meditation, receives a form of "Davata" or divine angel in the heart. The result of this behavior is a creation that is not just a picture of the ideal face of the highest level, but is its very essence. The six principles of Chinese painting and the theoretical foundations governing Japanese art also express the same meaning. Therefore, in the area of the East, the essence of art is to recover ideal forms and fix them in works of art with the intention of reducing or eliminating distances and intermediaries in order to achieve intuitive perception. This meaning has a different history in the western civilization. The works of Homer and Hesiod (*Iliad*, *Odyssey* and *Theogony*) are the first texts containing theoretical definitions of art in Western history. In these historical works, the term *tekhneh*, which means to create, and to bring forth, expresses the meaning and concept of art, and after a while, this meaning is defined and praised as a series of rules that must be followed to create. But besides the concept of *tekhneh*, there is another season and limit that distinguishes it from any construction and creation, in the general sense, and that is *dulis* (Petropoulos, 2003). *Dulis* originally means deception and a kind of remedy. The combination of *dulis* and *tekhneh*, the first of which is the imaginary aspect of art and the second of the rules and techniques of creating an artwork, defines the concept of art in the age of Greek mythology. The most prominent examples of this concept are works of art that Hephaestus is the creator and craftsman. The invisible net that Hephaestus made to trap his unfaithful wife and hung above his bed to trap Aphrodite and Ares in the event of error and betrayal is the most obvious example of the combination of *Dolis* and *Thekhena* in Homer's *Odyssey* (Homer, 1998). Therefore, art is in the same technique. It also has a magical effect. Later, this duality was effective in dividing art into two basic parts, content and form, as well as the emergence of terms such as magic mirror, magic box and magic realism in the works of people like Marx and Kazantzakis. Influenced by the same meaning, the Greek Gorgias, contemporary with Socrates, but older than him, called art "*poesis*" which means creation and construction, and for it he defined three characteristics: *finihood* (*techneh*), deception, and an undeniable effect on the soul of the audience (Petropoulos, 2003). Perhaps for this reason and in a sense, it was the extension of this idea and thought that Plato, as the first philosopher in the philosophical system of art, revealed his fundamental incompatibilities with it, especially in the *Republic*, by defining and criticizing art. In the 10th book of the *Republic*, he expels artists and poets from utopia by creating and increasing the distance from reality by adding

another shadow - that is, an artistic work - to the material shadow of reality. In other works, art is created as an illusion because it does not create knowledge, and by creating a painless and narcotic pleasure, it fuels the psychological imbalance of man, and by imitating shadows, it takes us two steps away from the truth. Rahezan knows the meaning and spirituality of human life. Although in the laws he finally admits that good can be imitated and he gives music as an example (Aflaton, 2001). Aristotle, considering all the differences he has with his teacher, but in art, with the teacher's opinion that he considers the essence of art to be imitation (that is, the theory of mimesis), is also a story, although it does not rise to the level of ugliness that Plato listed for art. He considered art to be a creator of knowledge, and especially performance art as a means of purifying and cultivating the soul (the theory of catharsis) and called the artist to the necessity of familiarity with nature and a more accurate imitation of it, and he considers the pleasures of art to be useful in the transcendence of the soul (Caplestone, 2016). The most influential idea in explaining the nature of art after Aristotle, despite the opinions expressed by the Epicureans and Stoics in this regard, is the innovative opinion of Plotinus; An opinion that had a great impact on the art of both the religious civilizations of Islam and Christianity, is one of the most important factors in creating the unity of the views of the Eastern sages and the enlightened philosophy of the West on the other hand, by traditionalists such as Coomaraswamy, Guenon, Schwann, Burckhardt and others. From Plotin's point of view, the essence of art is not the imitation of nobles, who are considered as shadows based on the idea, but the imitation of "reasonable figures". Plotin opened a new chapter in art and considered the cultivation and purification of the soul as one of the essentials of perceiving sensible forms and establishing it in works of art. His beautiful example about the similarity of the artist's work with a stonecutter who carves the additions of the stone to manifest the beautiful idea enclosed in it, in removing the additions or vices from the soul and radiating the inner light to achieve human virtues, the soul is the essence of art. Due to the direct influence of Neoplatonist ideas on Augustine, the first great Christian orator and theoretician, Plotinus' opinions became one of the most important theoretical foundations of art in Christianity, especially the specific Christian theology and the dualism that governs it in the division of the world into the heavenly kingdom and the life of this world, along with concepts such as the ascension of Jesus to the heavens, had made Plotin's opinions completely believable. While Thomas Aquinas, by reviving the opinions of Aristotle, regarded the perfection of imitation as the standard and measure of beauty (Ettinghausen, 1995). But he did not make a deep change in the concept of art and remained loyal to the previous concepts and traditions. Although the iconoclasm movement in the Eastern Roman Church opened new chapters in the view of art and its function on the Christian world, Western Catholic Christianity has remained faithful to its artistic ideas and traditional perception of art. Object and subject, as well as giving centrality to the subject of the modern world, which began with the distinction of the subject by Descartes and after him Kant, changed the definition of art and its concept. The replacement of the theory of expression shows the centrality of finding man as not only the creator of works of art, who had the essential origin of these works. In this theory, the origin of the works of not the external world or the reasonable forms of Plotinus, which were the perceptions, desires and psychology of modern man. The opinions of Freud and Jung, who spoke about the unconsciousness of the human conscience, added to the strengthening of the theoretical background of this theory, so that in the late 19th and 20th centuries, art became the field for the emergence of the mental perception of human beings from the phenomena, and in a word, art is shouting. These mentalities were in the form of artworks. The opinions of people like Tolstoy, Collingwood and Croce were the theoretical field of the theory of expression in this field; A theory that calls art a reflection of the human being (Shepard, 1996).

Reducing the concept of art from an ideal phenomenon to a personal worldview made the art of the contemporary world a personal art, and the appearance of other opinions in the definition of art such as theories of "form" and "beauty" completely broke the connection between the artist and the works of art. In this regard, Roland Barthes declared the theory of the death of the author of works of art as having an independent nature from the personality of the artist (Payne and Barrett, 2000).

With the predominance of sociological views over philosophical views in the field of art theories, American George Dickey, announced the institutional theory and considered the recognition and acceptance of a work by one of the social institutions and not necessarily the rules and foundations of art in essence (Calhoun, 2002).

The 19th and 20th centuries are the scene of the emergence of different theories in the art conceptualization, and of course, besides these theories, another point of view considers the principles of art to be indefinable. Some of the followers of Wittgenstein, who is one of the most influential philosophers of the 20th century, considers art to be indefinable due to its creative, effervescent and dynamic nature. From their point of view, art is no longer art if it is defined. Therefore, in order for any work to be artistic (and be considered) it must escape the trap of definition.

What was briefly mentioned (and of course it has a lot of explanations and details in its place) was only a reference to many opinions in art conceptualization, which is not limited to them, because about such opinions in the conceptualization of art in all corners of the realm of philosophy. Research and sociology of art is always open. Based on this, the most comprehensive definition of art in the field of Western opinions and theories is that art is a form of reflection of imaginary and ideal human figures in the form of various dramatic, musical and visual works. The prominent presence of the element of imagination in art, as its close genus, makes the nature of art fully evident.

5. Presence of Cultures Influenced by Iranian Literature

5.1. From Nationalism to Anti-Arabism

Nationalism, anti-Arabism, and antiquarianism can be considered as a triangle that contributed to the construction of Shackle, one of the main branches of the right discourse. The impact of this triangle on Zabihullah Safa's criticism and opinion in the history of literary writing has been much stronger than its impact on other Iranian literary historians. The strength and concentration of this influence has reached such an extent that it has led to the formation of confrontation between Iran and Iranians with all their merits and perfections, while on the other hand, Arabs with all their disadvantages and ideals. In describing the arrival of Muslim Arabs in Iran, he writes: "The Iranian nation fell from sovereignty to slavery and captivity" (Safa, 1990) or, everywhere, instead of Arabs, he uses the signified expression "Flags". In the report of some historical events, he exaggerates: "Little by little, it was realized that the caliphs chose their wives more than the Persians" (ibid.).

Comments and analyzes of other literary historians are less influenced by nationalism and its components. For example, Rezazadeh Shafaq, perhaps influenced by the history of Persian literature translated by Herman Ate, treats the issue much more moderately (Forozanfar, 2007). He has commented on the relationship between Arabs and Iranians without prejudice. Even Zarin Koob, who was influenced by the discourse of the right in two centuries of silence (1970), distanced himself from the anti-Arab prejudice and strong nationalism in his writings related to the history of literature. Although Nisari's position on this issue is not devoid of nationalist sentiments, it is not radical either. Nafisi has also avoided harsh judgments. For example, his comment about

the conversion of Iranians to Islam is worthy of attention compared to Safa's comment. He says, "Sometimes, moving towards Zoroastrianism and the revival of old Iran formed the basis of a movement" (Zarinkoob, 1996).

For example, contrary to the prevailing thoughts of today's Iranian society, which have a strict and moderate attitude towards the Arabs of the neighboring countries, in reality, one can find many nations that culturally, like the Iranians, the Arabs, the Turks, have a cultural unity. Many parts of the Islamic civilization are Iranian, and this prejudice of the people who consider Cyrus' charter as the basis of culture and civilization is unacceptable. Because Cyrus the Great spoke about equality and non-prejudice in the most prejudice-oriented era.

{ When I entered Babylon without a fight, all the people before me received me with joy. I sat on the Shahriari throne in the court of the kings of Babylon. Marduk, the great god, turned the hearts of the people of Babylon towards me..., because I had a great honor for him. Oberman, Cyrus, who was my praiser, and my son Cambojie, and also Berkasokar [and Ilotbar], and all my troops, had a blessing and a cheap kindness. We praised his high position for a happy month and peace and reconciliation. By the order of "Marduk", all the kings sitting on the throne of the kingdom. All the kings from the upper sea to the lower sea [Mediterranean to the Persian Gulf?], all the people of distant lands, from the four corners of the world, all the "Amorite" kings and all the tent dwellers paid tribute to me and fell on my feet [kissed my feet] in Babylon. From..., to Ashura and Shushman, I rebuilt the cities of "Agadeh", Ashnona, Zamban, Mturno, Deir, the land of Gothians, as well as the cities on the other side of the Tigris that were destroyed. He ordered to open all the mosques that were closed. I returned all the gods of these shrines to their places. I returned all the people who were scattered and displaced to their places and rebuilt their ruined houses. Also, I returned the figures of the gods of Sumer and Akkad, which "Nebonid" had brought to Babylon without fear of the Great God, to the pleasure of Marduk "the Great God" and with joy and happiness, I returned them to their shrines. May the gods whom I have returned to their original positions... [before "Bel" and "Nebo"] pray for a long life for me every day in front of the great God, may they find blessed and benevolent words for me, and call my God "Marduk": Cyrus The king is a king who honors you, and his son is a Cambodian}} (translated text of the Charter of Cyrus).

6. Explanation of Kant's Theory of Knowledge

Kant's theory of knowledge begins with metaphysical analysis. He considered the empiricists and rationalists before him to be among dogmatists who accepted many dogmas without examining their truth. On the other hand, natural sciences were progressing more and more. Therefore, with a critical attitude, he analyzed metaphysics as the central issue of philosophy and tried to determine its relationship with the certainties that science had achieved in his opinion. It can be said that metaphysics (according to Kant) always precedes experience (prior)), with purely intellectual concepts, it can be used experimentally, but metaphysics as a science is not possible (Haddad Adel, 2017). From here, Kant tries to get help from science to explain the first type of our metaphysics (as a science) which is connected to experience and is able to communicate with the world outside of humans, which is his theory of knowledge that is the problem The important thing is the theorems written prior to the experience (pre-experimental).

(Analysis of the relationship between Kant's epistemology and the theoretical foundations of modern art, Afemi Reza, Baskabadi, Mons, 2016, Visual and Applied Arts Letter)

Accepting the Bible, the Quran or the Upanishads and all religious books as a guidebook in the entire path of life is based on the personal beliefs of each person, and all of these beliefs are

transcendental and cannot be accepted with reason. This acceptance is based on the existence and presence of myths that are formed in the mind of each person with different religious acceptances. Just like a Muslim who chooses weeks of mourning a year for a legend like Imam Hossein. So, this understanding created in Muslims is not based on science but on the basis of sensory knowledge and these beliefs are not based on philosophy but on the transcendental beliefs of every Muslim because our knowledge of this myth is combined with emotional, ritual, our cognitive and epistemological has taken place.

Sensual belief in some of these myths and our intellectual connection with them is evident in all religions. For example, in Mel Gibson's movie *The Passion of the Christ*, which is based on the last 12 hours of the life of Jesus Christ. They left the cinema with a changed state. Because for the audience of this movie, the association is a sacred thing, just like the character of Jesus himself, but for a non-Christian whose circle of thoughts is not based on the teachings of Christianity and the knowledge of the Messiah, can the scenes of the crucifixion of Jesus be Will Christ cause spiritual transformation in them? Or the breakthrough of thoughts such as how this healing prophet and son of God is a prophet who is constantly being harassed, attacked and suffering. This is because our understanding of religion is a Jihad-oriented understanding, but the understanding of the followers of Christ is a religious understanding, based on self-sacrifice and sacrifice for others. As a result, we are associated with two types of understanding of the same phenomenon. The same encounter with the same subject, but with two appropriate understandings and understandings, proves that these understandings are not different understandings based on science, but they are interpretable.

People's attitude towards the environment and society is always based on preconceptions and our perception to the surrounding phenomena is rooted in the inductions that our predecessors have inherited for us. Krishna Murthy believes that our understanding of the phenomena around us must be new and far from the inherited knowledge, and only then will we see correctly. According to him, there are three factors in every look: 1- The look itself and the act of seeing 2- The viewer or the document 3- The viewer or the comprehender. There should be no distance between the viewer and the viewer. The distance is the result of our prejudice, looking at something by seeing a legacy from the past. If we look at something with the eyes of the past and inherited standards, we will not see as we should. We see them good or bad with the eyes and minds of others who are lost in the dust of centuries. We carry the seven-thousand-year-old dead body, which is full of love and hatred, to an object or an event without any reason or motivation, and only following the customs and habits. We consider horses as noble animals and vultures and snakes as ugly. As Sohrab says:

I don't know why they say the horse is a noble animal / the pigeon is beautiful / and why there is no vulture in anyone's cage. / What does the clover flower have less than the red tulip? (Shamsia, 2010; Shamsia, 1991).

Another type of knowledge is sensory knowledge, knowledge or sensory knowledge is the type of knowledge that enables people to know the surrounding environment.

When Hafez says:

که عشق آسان نمود اول ولی افتاد مشکل ها
زتاب جعد مشکینش چه خون افتاد در دلها

الا یا ایها الساقی ادر کاسا و ناولها
ببوی نافه کاخر صبا زان طره بگشاید

Obviously, he talks about the external characteristics of a lover (Zatab Jaad Mashkinesh), but definitely with artistic and literary methods, the real and present becomes an epistemological and cognitive and lofty matter and gives depth to the real matter and moments. It becomes apparent.

Therefore, it can be said that one of the basic pillars of the material world of human beings is to enjoy the world and the world of emotions and understand this deep and dynamic world. In the definitions of happiness, it can be pointed out that happiness is feeling good about the surrounding phenomena. Happiness is an internal thing and it is also an unquestionable skill in the field of emotions, which by the way, knowledge of this world is more possible through knowledge and sensory knowledge, because this world and we humans are both matter and knowledge of two phenomena in the homogeneity conditions is much more possible.

The author of *Satreg Qabusnameh*, who considers himself to be a scholar, like the creator of *Shahnameh*, spared no efforts to implement his recommendations and guidelines. In an advice letter, he has mentioned three important principles of race, art and wisdom, and like Ferdowsi, he considers these three principles to be the keys for human happiness. In the direction of his sermons, Kikavus addressed these principles in an implicit and direct manner, and the interpretation of a son's address expresses and evokes reason. Ferdowsi also combined art with wisdom and combined it with gems: "The artless and voracious cave". Isham's words are a salve for the pain of all those who have called our current state of Barzakh "unhistorical". Driven from the past and left from the new history. Not a foot that is stuck on the ground and not a head that walks in the sky.

(The Triangle of Happiness in *Qabusnameh* and *Shahnameh*, Ebrahimi, Reza, Hafez Quarterly, 2013)

So, when the feeling of happiness is based on the feeling (pleasure and inner quality) and with the measuring scale, the degree of our relationship with literature and art, it causes a more complete understanding and knowledge of our surroundings and also causes each of us to be placed in the flow of this desirable feeling.

According to Marx, who is also known as the master of explaining modernity, work causes the growth and advancement of man. Marx attached special importance to the relationship of humans with their labor force and wrote in detail about the issue of alienation. Like dialectics, Marx also started with the Hegelian concept of alienation, but eventually developed its more materialistic reading. According to Marx, capitalism establishes social relations of production (for example, between workers or between workers and capitalists) through commodities (including labor) that are bought and sold in markets. The possibility that a person can give up ownership of his labor power - his ability to make a difference in the world - is tantamount to alienating him from his essence, and this is a spiritual loss. Marx has described these losses as the idolatry of goods, according to which, it seems that the goods produced by humans have their own life and value that humans and their behavior adapt to it out of necessity (Calhoun 2002: 22).

7. Conclusion

Regarding the structural similarities of literature and art and the complementary nature of both, it can be said that if we want to consider art limited to the field of visual arts (what is included in the general idea), it can be said that, visual art form is the literary expressions and words of literature, and on the other hand, both of these subjects can be connected to each other and their communication threads can be revealed.

For example, Schopenhaver's belief that all arts want to reach the stage of music (Flamaki, 1990) is based on the premise that "music cannot be created without literature and philosophy" (ibid: 133). Nothing but the fusion of imagination and feeling, and literature also cannot be imagined separately from art, because (visual) art is made from the heart of literature and literature is the conceptual element of art. The fusion and connection that is in the form of words are expressed and take the name of anecdote and story. As a result, there is no doubt about the unity and connection

between literature and art, and different types of art are imagined both in the dominant literary text and in the dominant artistic one. In other words, "A poet dwells on words, just as a painter dwell on colors and a composer dwell on sounds" (Sartre, 1961). What is certain is that the soul of art is its content mixed with beauty and feeling, which manifests itself in different containers and forms. And it creates different branches of art and if we look at all art types from a general point of view, we will see this single spirit in them. In other words, "artistic embodiment, even when it is shown to the highest degree in an individual format, includes the wholeness and mirror of the world" (Krucheh, 1971), which arises from the spirit of art.

Literature is an art "constructed" upon creation and also arose from within, but it has shown itself in the form of text and words. Its creativity is unlimited and it lives in a parallel world with art. Art, like the moon, has an effect on the globe of literature, and with this globe, it takes meaning and effects. Artists selfishly ignore the influence of this earth and consider their field as the only source of influence. In the process of producing an artistic work, there is a lot of lies, deceit, and hypocrisy, of course, not that there is no flattery and hypocrisy in literature, but literature based on flattery has never multiplied and remains produced at the same level, but art is possible because of its specificity. more for hypocrisy. However, these two have always existed like spouses who both influence each other. In my opinion, these two spouses, both of the same sex, and the relationship between them is a little less comparable to the relationships of any two other phenomena.

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