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POST-COLONIAL READING OF OTHELLO'S PLAY

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Abstract. On the horizon of literary criticism today, text just does not have a general meaning, but any text is in a state of waiting to read readers and reproduce new meanings. Shakespeare's texts are texts that are repeatedly presented with different types of readings from different perspectives, and each time a new reproduction of them is obtained. The present research seeks to present a new reading of Shakespeare's Othello drama using post-colonial studies. The Othello play has qualities that can be considered postcolonial. Therefore, the present paper, with a post-colonial approach, reciprocates Edward Said views with a qualitative, analytical, and descriptive approach to reading this play, referring to a large historical and political structure.

Keywords: Post-Colonial Studies-Edward Said-Othello-William Shakespeare.

Introduction. In the world of literature and art today, no longer has any meaning for any work of any kind. Hence, every text can be read by countless approaches. Each reader engages in a different way, depending on the approach it has adopted, and reproduces the meanings corresponding to that reading. Basically, the text opens the window to the reader to read another text. Shakespeare, with its diverse and multifaceted works, is one of the most important literary fields in the world. Shakespeare's texts, including plays or poems, are those works that have been repeatedly referred to by the contemporary era and have repeatedly been subject to various types of readings and studies. One of the most important of these texts is Othello, which has been repeatedly analyzed by feminism, semiotics, post-colonialism, and so on. Post-colonial studies dating back to the 80's have opened up a new window to cultural studies and literary readings. These studies deal with the collision of East and West and colonialism that has emerged. Edward Said, one of the most important post-colonial thinkers, still believes that colonialism has not been completed and continues in various ways. Hence, a series of post-colonial works to critique and re-read what has already been accumulated under the name of literature. The need for this re-reading is to pinpoint and highlight those lines that have come from the memory of colonialism into literature.

With the growth of post-colonial studies, there has been much research on Shakespeare's texts. Unfortunately, in the Persian language so far, there has not been much attention to the necessity of using these ideas in the critique of literature and theater. Post-colonial studies are so widespread and cover so vast a wide range of subjects as political,

cultural, social, literary, and the like, which is almost impossible to define manually. With all this expanse, these ideas do not provide a precise formulation for criticizing. But what follows from these ideas is a deep insight into the position of the person in the binary world (the eastern part of the day), and the lines that make it colonial. So any research that comes up with this title and even with a fixed subject is likely to be unique. Because colonial experience and the kind of sensitivity to it are different for different people with different culture and education and different nationalities. The present research is an attempt to make use of these theories about theater. And attempts to use this collection of views to open a new window for reading dramatic texts.

Theoretical Foundations. Post-colonial studies are a set of theoretical approaches, research, and studies that seeks to explore and study colonialism and how it works. Mostly the academic beginning of these studies dates back to the eighties and after the publication of the book *Orientalism* by Edward Said. These studies, using intercultural, post-structuralist and postmodern approaches, study and rethink the types of literature, research, research on the East, and colonized countries and cultures. Mirzaei Nejad, 11: 2017). In these studies, by opening up the rigid structure of the current structure, the aim is to find out some of the cultural influences and how the East is transformed into what is called the East of the East today, and undoubtedly below the West. "The main field of discussion in this field is cultural issues, and emphasizes the relation between culture and imperialism, especially in the developing world, and the basic assumption is that cultural imperialism in shaping the identity, lifestyle and bio-cultural of the people has made a decisive impact all over the world "(Bashiria, 1330,1379). As a result of these studies, "both the conditions that come after colonization, and the situation that is the legacy and outcome of colonialism, refers both to the continuing process of liberation and of the siege" (Forty, 1394: 171). The general view of the West to the East, which has always been regarded as a sublime, has led to a large swath of these texts, in order to understand the current situation, to retrieve a collection of works that, in the East, directly under the name "Orientalism", or in connection with the East and East. "From this point of view, post-colonial critique seeks to understand the present situation through the rethinking and critical analysis of past history; a history that more than India, Africa, Latin America and Europe, includes imaginings, assumptions and unilateral Western receptions in the case of "west" and "east". In the definition of the term "post-colonialism" there is a lot of ambiguity and confusion, due to the wide range of topics of interest to postcolonial studies, from theories and criticisms to studies of political economy, research on colonial regimes, the issue of identity and studies Cultural and ... (Sa'ei, 2013-85). For centuries, and perhaps even now, East is another for the West. East, in its own way, and the other, which has been shaped by the West, has always appeared in another role in minds and in many literary works. Basically, in the opposition of these two, the East has always played the role of weak, alien, unconscious, unthinking against the West, which is strong, self-conscious, wise and thoughtful. Post-colonial studies seek to deconstruct this view and, incidentally, fend for injustice and irrationality that has accumulated to this day and is still in shape.

Edward Said, in his book *Orientalism*, reads many works collected under the name of Orientalism and, by examining the general components of these works, points out that Orientalism is a discourse, and, in order to deconstruct and defeat its rigidity, it should consider this as a discourse perceived. "I believe that, without exploring Orientalism as a discourse, one cannot understand the very systematic and systematic devotion that was the means of European culture for the successful management of the Orient" (and even the mere creation of the "Orient" in Political, sociological, military, ideological, scientific and imaginative arenas in the era of intellectual and philosophical Enlightenment of the eighteenth century. In addition, Orientalism had shifted its position so strong that no one could write anything about the Orient, or think or take any action without preserving the limits that Orientalism had foreseen for thought and action that is important. A short span of Orientalism was that the Oriental issues were not the subject of independent and independent research (and it does not yet exist. This does not mean that Orientalism determines what is said about the Orient. It means that Orientalism is in the whole of a network of interests and interests that inevitably comes into play every time, in any case, that is, a phenomenon called "the Orient". (Saeed, 22: 2005). It cannot be said with certainty that any writer who writes or writes a work on the East or in relation to the East has created colonial works with the intent of the past, but sometimes this historical mentality of the West to the East, which lies within the boundaries of the hidden lines of the work It shows itself. Hence, Edward Said distinguishes between the two forms of Orientalism in his *Orientalism's* book, which distinguishes the features and manifestations of each of them: "The distinction I make here is, in fact, the distinction between an almost unconscious and certainly intangible positivism, on the one hand, and the various views expressed on society, literature, languages, history, sociology, and other aspects of the East." On the other hand, I call the first "Hidden Orientalism", and the latter is "obvious Orientalism." Any change in the knowledge of the Orient appears almost exclusively in the domain of Orientalism. The consensus, stability, and durability of the hidden Orientalism are more or less constant. " (ibid, 30).

Orientalism is clearly embedded in the field of academic orientation of Orientalism, consisting of those scholars, historians, etc. who create Orientalist knowledge. The hidden Orientalism is the sense and unconscious thought created by the name of the East or the affixing of the eastern label in the minds of other Westerners who did not directly contribute to the knowledge of Orientalism. By affixing the eastern label, a set of attributes and features are created unconsciously in the minds of the West, which in most cases are these attributes: abnormal, primitive, retarded, illogical, far from civilization, illiterate, alienation, strangulation, extremism, and so on. This Orientalism continues to have its effect until the present day. In the twenty-first century, as before, labels such as Oriental, Muslim, Black, Arab, underdeveloped, developing, and ... are used as Dalai, which is not in any way attributed to the people of the East to Muslim or Black people. It is not the skin of the Arabs, but the implication of the unconscious conception that the

Orientalist entity has planted radically and increasingly in the minds of the West. And this is the hidden Orientalism of a solid alliance between the Orientalist entity and the unconscious Western minds over the centuries. And this hidden Orientalism proceeds in different ways in the same direction and with the same goals as the Orientalist institution, and provides the basis for more colonialism. Among the dramatic texts, William Shakespeare's plays are the ones that have been especially appreciated by post-realist critics. The plays of these playwrights have often been re-read and adapted to post-colonial, feminist, and racial. In many of his works, there are clear examples of the contemptuous attitude of Elizabeth to the East, he paves the way for criticism for the postcolonial reading of those works (109 Shahmiri, 109: 2006). Most of Shakespeare's texts, most notably post-colonial criticisms, are Othello, the Venetian merchant, the storm and the dream of a half-summer night. For example, in the Othello play, Othello is a Moroccan Muslim black man currently selling himself at the Venice Court. After the end of the show, all the attributes that are brought to Othello are the same general attributes of hidden and obvious Orientalism: irrational, irrational, emotional, extremist, and the like.

From the same title. The title of Othello's "The Tragedy of Othello, Moore Venice". For the word Moore, there are three general meanings. First plain or Bayer Bay, the second lingering ship and the third Arab Muslim Arabian North African continent. Persian translations are usually written in Othello or Magellanic Ottoman. In its third meaning, the word carries meanings, in the sense of the African Black African astral. Each of these three words (Black, Muslim, and African) is another emphasis on Othello, which has the title and name of the show. In the title, it is stated as Moore Venice. That is, the person who has these other three tags and is resident in Venice, or in which there is an adventure. The addition of Moore to Venice, besides the contemptuous meaning of it, is also a matter of opinion that this is an unusual event. Venice is not naturally the place of Moors. And this unusual thing should be raised from the title. We can hypothetically think that we are the author and seek to find a title for this play. Given Othello's bravery in the battles and the defining and praise of the governor and the Venetian leaders during the war, we can list the title of this play as an adjectival feature of Othello's ruthlessness and courtesy. Or, with regard to the main axis of the story of Othello and Desdemona's marriage, or jealousy and zeal and marital doubts, we can find another option for the title. But the main author, in his opinion, was the best that was mentioned. The title that tells us from the beginning that it's not just marriage and marital doubts or conflict and conflict. But the root issue is under the skin of the show. This is Shakespeare's guide to enter this show. That is the issue of self and the other. And it's important that the stranger is inside Venice should not be forgotten.

Scene of Othello scandal. As the title implies, Othello is not just Othello himself. Rather, with the explanation that follows Shakespeare's title, Othello can be symbolized by all Muslims, all Arabs, all blacks, all Africans, and ultimately the whole East. And this is the sight of all the main characteristic of Orientalism. In front of all other people, they are displaying a different and colorful chart of the West. For example, Desdemona is a Chart of West Charm, West Stranger, Pierre Saint. Ordinary and wise, Cassio is a charade of knowledge and charisma, even the yogi is a zealous diagram and Western political.

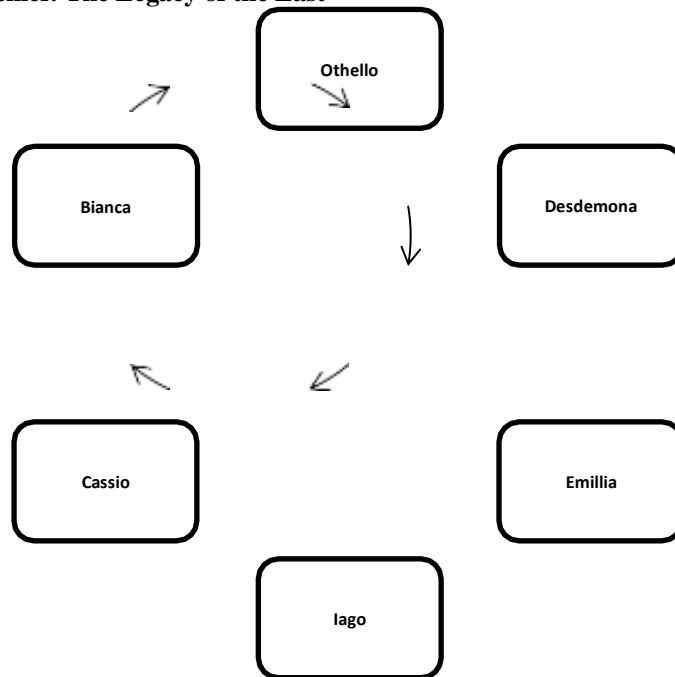
The whole of the play can be considered a scene in the direction of the Eastern Othello scandal. Iago is the main planner of this story, somehow the director of the show, which is set to bring Othello's destiny to ruin. In brief, if we follow, we can briefly say Othello is a different stranger than others in Venice. She takes a girl from the elders of the city to a woman. But as an Orient, it is not too much for him to think that Western plots are in him. And because of this unreliability and extremism, he doubts that Desdemona is loyal and provides the causes of such a tragedy. But what remains common to the general public is that Othello was an unreasonable man who doubts without justification to his loyal wife, who is an example of chastity in Western culture, and, as a result of this unbeliever, chastised Desdemona to murder. In this narrative, the role of Iago is almost forgotten.

This story is arranged in such a way as to be the only truly negative character of the western yogi. Iago is a sacrifice that the West takes to prove its supreme rightfulness. This means that even in this way of the West, no one will be merciful to himself. And, if necessary, fully accepts that he must sacrifice to achieve his goals. And if certain conditions are created, all the faults are at his. Here, perhaps, we have to look at our memory, seeing this simple plot in political real history has repeatedly been repeated several times. The show in the first screen begins with Iago and ends in the final curtain with the yogi and ends in all its actions. And whatever is in between is like a phrase between two parentheses. In the first screen, Iago sets the show and the first act and story is shaped by his writing. During her story, she is standing in the direction of the director and he is careful not to get out of the rail she designed. And this rails are the same scene that is set to end with the Othello scandal. It's as if this is the area where Iago has come to prove that this black African Muslim is dashing in with its impudence and others.

East-West link: Othello and Desdemona's marriage. In the second scene from the first screen, after Rodrigo tells Stalin's story of stolen Desdemona from Othello to Brabantio, Brabantio says he had dreamed this in my sleep (Shakespeare, 160:2006). It was a nightmare gets marriage between her daughter and Othello. The first issue is why it seems like a nightmare. And second, why this inconvenience is so disturbing that it does not even allow sleep. In the eyes of the superstitious, such a strong wall between the East and the West has been separated, which in all likelihood gives rise to its turmoil. In this perspective, even the notion that Eastern Othello wants to marry Desdemona / West is a daring heartbreak. What is upsetting the old-fashioned sentiment is the idea that there may be an ethereal east in the mind that now it's considered to be equal to Desdemona / West. It is possible for Othello, in the event of a need for reverence as a military force, but there is a definitive line that should not be passed, and the West and the East should not be combined easily. The western-to-east view in this article is quite similar to that of Orangutan. And the logic of the two are from the beginning of the show. She even wished she wished her daughter to Rodrigo, whom she had often

driven out of her home and did not value her. But anyway, a Westerner, even the worst western, pays back to an eastern, even the best of the East. He knows that with this marriage his culture and race, his legacy and his descendants will be infected; infected by the Othello Escher. And this is his highest fear. This is what Iago explicitly mentions in the dialogue, "Your grandchildren will be cursed when they want to talk to you, and four will end with you and your people" (ibid., 15). This dialogue is the most accurate and straightforward statement in this play, which can be thought of as the general view of the West toward the East at the time of writing the work of the nobility. On the other hand, it is unbelievable for Brabantio that his young daughter, a young woman who was educated, was so enthralled and loved by Othello to escape her father's desecration. Sorceress, spells, spells, magic syrup, and surprisingly coercive are the reasons most likely to be overwhelmed by the devastation of Othello. In normal mode, it is not at all possible that Desdemona is happy with the magnificent charm that many do not accept for his associates, who are pleased to marry a foreign black Othello. The interconnectedness of the West and the East is so far removed from the mind that, of course, the West must be crazy to be content with this connection. Or that East has spooked the West. Or that the East has made this possible by force. But in fact, Desdemona was fascinated by Othello's adventurous life, her talent and her prowess in wars. Something that could not be seen around you. Especially for Cassio, who is most likely to be married to Desdemona. He is a happy mathematician who does not know anything about the war of military art. But the important thing is to know where the marriage finally comes from. According to this play, firstly, the West and the East are not in the same area as they want to connect, and if, on the assumption, they insist on such a link, then it is ultimately the destruction and disaster. The play tells us that this link was with the East's urge and insistence, not through its rightfulness but by concealing it and finally running away. Othello never sued the girl from her father. The West of Persia is not happy with this link and will not be happy until the end. But the young west ignores its consequences. In short, if we want to draw conclusions about East-West relations, we must say, in general, the relationship between the East and the West is basically a false one, because if the assumption is impossible, then the east of the East will be eroded, with the eastern impenetrable, to the destruction of both sides. In the case of Desdemona's loyalty, Othello is surely at first. But, at least, the seed of doubt grows in its existence. And in this case they think of the possible causes of this betrayal. What he sees as his weak point is, in fact, his own. Othello is black and violent, does not have the dignity of Venetian, fat and linguistic and subtle language. This is an indication of the self-esteem of the eastern Othello when facing the West. In this case, the Othello considers its characteristics not different from the West but below and below the West. In the Orientalist (Saeed, 1394), Edward Said described this as the Orientation of the East. In this situation, the East is transformed into what the West has been about. If the people of Venice call Othello a violent and dishonorable person, that if he is respectful, just because he is useful on the battlefield, Othello himself now, having lost his self-esteem under this time, thoroughly It has the same characteristics.

Desdemona's handkerchief: The Legacy of the East



The figure above is the direction of moving Desdemona's handkerchief in the play. This tissue is actually a legacy from East Othello. He gives this handkerchief to Desdemona. This cloth plays a key role in the show, because what makes Othello look like Desdemona's betrayal is the same. And this is just an era from the Othello's past, which is in the story. But this is the cycle that started with the eastern Othello and ultimately ends with some kind of Othello when it leads to an end-to-end action. This is a kind of memorial that is on the other hand a gift and on the other hand a covenant is a marriage. This cloth arrives from Othello's mother to Othello, and Othello gives it to Desdemona, and in the shape of a full round in the Venetian congregation, and again in an exemplary manner, Othello can be used to make it the source of

the east (oil, Cultural heritage, raw materials) knew that the East was giving the West a Western satisfaction or western direction. But these resources are plundering and moving between the West and eventually reaching out to the market and then sold back to the East itself. In the sense of this cycle, it can be the garlic of how to get raw materials from the east and turn them into commodities and sell them again by speculators (Bianca) to the East.

Conclusion. Edward Said: Most humanists (professional humanists) are not able to communicate between persistent and disgraceful acts such as slavery, colonialism, racial oppression and superpower domination with the poetry, story, and philosophy of the community involved in such acts (Fortier , 172: 1394). The issue at all is not whether Shakespeare himself had such a contemptuous attitude with his contemporary politics in the East. It is, however, a hidden Orientalism that continues from the past and present in the natural minds of all Westerners to the present. The present study claims that the reader of the Othello drama and the analysis of its overall structure, this influence of colonialism, slavery, and so on is quite visible to literature. The post-colonial theories open a new window to criticism and can expand the science of reading literature. The existence of these studies for a country like Iran, which has long been in the light of these colonialism, seems to be necessary. On the other hand, these new readings could be a new horizon in Iran's theater. The author hopes that this small study will be a prelude to the larger research that involves the Eshlian Iranian plays to the collection of Shakespeare's works to contemporary dramatic works.

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A CRITICAL APPROACH TO HISTORICISM'S VIEW ON ISLAMIC CALLIGRAPHY

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Abstract. There are two general approaches to the study of Islamic art, each of which explaining some aspects of the art of calligraphy. Underlying the Historicism approach is the assumption that calligraphy is a worldly phenomenon whose evolution depends on historical, geographical, social, and political circumstances. The traditionalism approach, on the other hand, holds that Islamic art and, in particular, Islamic calligraphy result from spiritual beliefs and originate in timeless and placeless facts. The followers of the latter believe that Islamic calligraphy has been developed and has evolved as a result of respect for God's word which is a of a divine nature and which is never affected by human power. The present paper aims at a critical review of the Historicism approach to Islamic calligraphy. A investigation of this approach will indicate that calligraphy cannot be assigned to any Divine source and its evolution has become possible through later Islamic artists who, in contrast to early Muslims, have consciously tried to develop the art of calligraphy. In Islamic calligraphy, form and decoration dominate the content. It was the geographical expansion of Islam that made Muslim Arabs aware of the importance of handwriting and calligraphy. On closer inspection, however, it can be demonstrated that reductionism is inherent in the Historicism approach since it neglects the human component in the study of calligraphy.

Key words: calligraphy, Historicism approach, reductionism.

Introduction. Underlying the progress of human civilization throughout the history has been the invention of writing. This great phenomenon has been central to human life in all times and places. Research shows that behind the present form of current writing systems is a long history of change and evolution which has been in line with the pageant of human history ([10],p. 39). The alphabet alone, however, could not satisfy human sense of beauty and this why humans decided to bestow some grace and charm upon the written form of language.([7])

According to Historicism thinkers, the evolution of writing and the art of calligraphy is a historical phenomenon which depends on its geographical, cultural, political, and economic context. Nevertheless, the role of religious beliefs in the formation of art is only briefly considered in this approach. In other words, artistic phenomena arise from a specific historical context and, although religious factors may to some extent contribute to the development of calligraphy, not all aspects of it can be explained by these factors. Traditionalism investigations of Islamic calligraphy, on the other hand, tend to neglect the importance of historical, economic, political, and social context. They assume calligraphy to be rooted in spiritual beliefs, as opposed to everyday experiences, which are influenced by