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## The Tragic Concept of Love and Madness in the Dramatic Literature of Farhad Nazerzadeh Kermani

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### ABSTRACT

The purpose of this article is to investigate the symbolic and symbolic aspects of the play "Window on the Wind" written by Professor Farhad Nazerzadeh Kermani with an interpretive anthropological approach. In the statement of interpretive anthropology, Clifford Geertz considers two important processes of emic-etic research as the fundamental elements of the interpretation of works of art. A Window on the Winds has been able to put the anthropological context of the drama in a link between culture, man and nature, and by creating tribal music, it has also mixed the archetypes of the people of Kerman. In the play "Window on the Winds", from the title to the ending, with the mixing of the culture of the two characters of Sanobar (female) and Mozaffar (man) in the imaginary self-made nature of Badabad, to form an interpretive anthropological triangle based on Geertz's theory on the interrelationships of "human", "culture" and "nature" and to place it in the category of semantic dramas of ecology. After eight months away, Mozaffar returned to his hometown of Badabad, Kerman, and under the influence of the false reports of monkey play, he became pessimistic towards his pregnant wife Sanobar. Therefore, in order to protect his reputation, he decides to punish Sanobar and takes her to the top of a hill in the desert at night with a rope in one hand and a lantern in the other hand, and ties her to a stone shaped like a donkey's head (Kharsang), A big stone on a hill in the shape of a donkey's head which is the punishment. He slowly walks away with the hyena-like sound of bad friends, with the assumption that if the fir tree is innocent, it will be saved by the nocturnal singers, and if it is guilty, it will become the prey of wild animals. Signs and meanings in this play express two important aspects of cultural and interpretive anthropology. The findings show that the author was able to create new symbols suitable for the culture and nature of the people of the region. There are about twenty-seven native, tribal, mental, religious, and imaginary symbols in this play, which places it in the ranks of notable ethnographic symbolist plays this research was prepared based on the method of descriptive analytical and library-documentary studies and it was also analyzed using the qualitative content analysis method.

**Keywords:** Interpretive anthropology, People's culture, Clifford Geertz, Play, and Window on the winds.

### INTRODUCTION:

One of the seven influential and lasting arts in the history of world art is literature. In other words, with different definitions of "human and culture", it can be acknowledged that after dance, music, the painting and

architecture, the fifth discovery based on human needs is the institution of language and literature, which is the infrastructure of education in the comprehensive art of theater and cinema. has become famous Symbolism in dramatic literature includes the cultural customs of new

mysterious performance methods that are formed in the interaction of a wise man with any human being or any new phenomenon of nature. In the path of self-discovery and creating the collective communication with other inhabitants, the first man has started to express the needs based on the mental-psychological conditions of the society, to publish and understand his internal/external symbols. Professor Farhad Nazerzadeh Kermani, with the ecological ethnography of the play *Window on the Winds*, deals with a symbolic conflict between Sanobar and Mozaffar, a man and a woman from the imaginary region of Badabad in Kerman, and tries to call out the airiness of some people's illusory and woman-burning words against a homeless woman with a non-mandated language. Hit Therefore, with Geertz's method of interpretive anthropology, he deals with the inside and outside (emic and etic) of the two characters of the play. "These two sets of phenomena show the sense of the inside and the behavior of the outside in parallel, each of which shows independence" (Geertz, 2019). The first human/people have always been trying to get a correct understanding of the phenomena and the system of existence. These actions and reactions, which emerged as the number of verbal agreements between "people" and "codes" and "society", form the basis of people's symbolic culture. "Symblen is used in the ancient Greek language to mean sign, manifestation, manifestation and verse" (Nazerzadeh Kermani, 1989). Therefore, the similarities and differences of secrets and secrets in any nation or tribe or country show the cultural differences of the people of that nation or tribe or country from each other. To explain culture with an approach to the anthropology of art, Murphy wrote: "The object must be analyzed within the framework of its position and meaning in the creator's culture" (Zakariyai Kermani, 2009). Badabad area of Kerman is the most imaginary area created by Nazerzadeh mind to explain the issue of culture, nature and symbol. In explaining the symbols, Babak Ahmadi has focused on the association of the meanings and the mediation of contracts, and his semantic method has spoken of the implication of concrete and material objects on abstract phenomena. He wrote: "Repetition of symbolic or symbolic signs are a symbol of something that represents something else through similarity, association or convention, and they are often material and objective objects that indicate an abstract phenomenon" (Ahmadi, 2003). The cultural geography

of different peoples and nations also puts ethnic, gender, religious, genetic and the environmental labels on the human self-structuring islands and separates people from other cultural islands according to these similarities and differences. As the most pioneering cultural theorist, Tyler, in his book "Primitive Culture" published in 1871, called culture the knowledge, beliefs, art, law, moral principles, habits, beliefs and the alphabet that every human being learns during his life. The confrontation of human thought and feeling at the same time with any phenomenon that connects the mental order of humans/people to each other, requires a mediating tool between the sender and the receiver to express mentalities and transfer secret concepts that are encoded and unique codes, such as Symbols, over time. Sign, Allegory, Icon, address and gesture are the translated. "From an anthropological point of view, culture is an independent system of meaning that is deciphered by interpretations of key symbols and rituals" (Spencer, 1996; Nersisian, 2015). This article aims to answer the question of what symbolic, cryptographic and ecological anthropological aspects of the play "Window on the Winds" have?

#### **METHODOLOGY:**

Considering Branislav Malinowski's theories of functionalism and in addition to it, Clifford Geertz's interpretiveism in explaining the decoding positions of the symbolic elements, Geertz's interpretation method is one of the most important methods in the realm of dramatic literature. This article was prepared by descriptive-analytical method and the method of collecting data through documents and library, and according to the ethnography of the author of the play in the culture of the people of Kerman, "Window on the Winds" was analyzed by the method of qualitative content analysis based on Geertz's interpretive theory. Is in terms of its nature, content analysis can be considered a subset of qualitative research or a type of quantitative-descriptive research (Yarali *et al.*, 2009; Vegal *et al.*, translated by Nasr *et al.*, 2006). If in the process of content analysis, the objective, tangible, and transparent content of communication is revealed in the form of numbers and figures (quantification), then such a research is definitely quantitative-descriptive. While the analysis of the theme and discourse or hermeneutic analysis, which seeks to discover the hidden and abstract meanings and

intentions of the content of communication and cannot be expressed in the form of numbers, is considered a qualitative analysis (Yar Ali *et al.*, 2016). The play "Window on the Wind" is based on the culture of the Iranian people, which is beyond a language, a religion and a pure racial structure. Therefore, with this cultural approach, qualitative content analysis is needed. "Culture always has a structured system in which there are mental symbols along with their meaning" (Parker, 1985: 64). Ramtin Shahbazi wrote about the fundamental role of culture in the method/knowledge of semiotics: "From the point of view of semiotics, culture is the result of the work of a complex symbolic apparatus. The signs that are defined and function within the sphere of signs specific to each society. This sphere is a sign that helps culture find meaning" (Shahbazi, 2014).

Iranian people enter the field of life and work communities with social masks from sunrise to sunset, and return to the complex layers of their culture and ethnic or tribal languages from sunset to sunrise the next day. Therefore, recognizing people's social culture with an emic/etic study approach for the playwright will be one of the most important methods of human/artistic anthropology. Dramatist, inevitably and always, in order to cross the boundaries of religion, ethnicity, geography, prejudices, superstitions and crimes, in order to reach dramatic literature, constantly needs emic/etic research with a visual anthropology approach.

### **Geertz Interpretive Methodology**

Clifford Geertz is one of the pioneers of the field of interpretation in confronting the phenomenon of ecological anthropology "symbols" and "culture". In order to reach the core of culture and man by being in the field of research and collaborative observation, Geertz (in completing Malinowski's method) expressed the approach of knowledge being indigenous, and in this difficult way, he avoided theoretical anthropology. Willingly or unwittingly, Geertz has responded positively to the unspoken needs of literature and art and has opened the way for people and culture by recognizing symbols and signs. "Culture has a symbolic crystallization combined with a meaningful structure that creates social and epistemological relations between people and cultures" (Geertz, 2019). With new approaches, Geertz pointed out the practical concept of symbols and their difference with signs and icons, and according to his emphasis on

the success of emic-etic researches in anthropology, he opened a new window to the interpretive studies of the culture and environment and human/ people and believes to be indigenous to knowledge. He considers the interpretation of knowledge to be the locality of its origin, and because he has paid special attention to the ecological anthropology, he has started to interpret cultures. Nasser Fakouhi has also emphasized the cultural background for the interpretive meanings of symbols and signs by comparing the applied methods of symbolic and interpretive anthropology to the methods of content analysis. "Symbolic and interpretive anthropology is a trend that arose within American cultural anthropology and believes that culture is a set of meanings that are interpreted through symbols and signs, and to understand it, one must first go to the analysis of symbols" (Fakouhi, 2004; Roy, 2023).

"One of the most interesting experiments of the late 20th century in writing ethnographic texts is Stuller's, (1997) book entitled Academic research on the human senses, which emphasizes how ethnographers can use their sensory experiences in writing the ecological anthropological texts?" (Pink, 2006: 28). By localizing Iranian characters and using the common human language, Abbas Kiarostami started writing ecological anthropological dramas/screenplays such as "Where is the friend's house" and by reproducing local symbols and signs in the movie "The Taste of Cherry" with every human being anywhere in the world. , speaks for this purpose, Turner proposes a three-fold approach in the analysis of symbols: first, an interpretive approach in which native and emic understanding of the symbols is discussed. Second, the operational approach, which means an ethical approach, which means the observer's understanding of rituals and symbols and a universal perception of them, and that issues and data outside of rituals and symbols should be involved in their analysis; And third, the situational approach that is close to structural analysis. That is, the understanding of rituals and symbols is based on the relationship between a symbol or a group of symbols with another symbol or group, with which they form a structural whole (Fakouhi, 2004). Recognizing and rewriting symbols and signs in dramatic literature expresses the mental understanding of the playwright (actor) from the object (objective reality) to convey subjective (mental) concepts that are rooted in

culture and are explained in interaction with humans/people. Geertz sees this process differently. Relying on Clifford Geertz's interpretative method, the playwriting "Window on the Winds" can be described, analyzed, and interpreted in a four-step research methodology, and finally expressed in a simple language.

First step: correct reading and description of the work.

Second step: form and content analysis of the symbolic elements in the work.

Third step: cultural and the artistic interpretation of the work.

Four Step: Social translation of the work in the simple language for the audience/people.

Among the symbolic activists, theorists and presenters, Clifford Geertz, Victor Turner, David Schneider and the Mary Douglas are among the prominent theorists of symbolic anthropology. The views and theories of this group of anthropological thinkers are a suitable interpretation of the methodology in the seven arts, but here, in brief, special attention will be paid to how to examine, recognize and interpret data in dramatic literature, and especially the drama "Window on the Wind".

### **Research Records**

Regarding the play Window on the Winds, as expected, many and different articles have not been published so far. The hidden and symbolic layers of the text have not been criticized and interpreted by the thinkers, the views are directed and therefore most of the notes have been written based on the performance. In the meantime, some research notes and executive comments from the point of view of direction and performance will be mentioned as follows:

1- Siroos Kahurinejad, (2015) also performed the play "Window on the Winds" and wrote about it.

2- Ali Rahimi, (2015) has reviewed the play "Window on the Wind" on the Iran Theater page. Based on the content analysis, Rahimi addresses one of the dozens of points of this text, focusing on Mozaffar's perspective as a symbol of the foolishness of the irrational and ignorant society. He wrote: "Window on the Wind" is the narrator of listening to the command to blindly implement the words of the people, which although the predecessors interpreted it as "the wind", but they still have a steady grip on public life (Rahimi, 2015).

3- Mojtaba Ahmadi, (2015) wrote and considered the text of the play "Window on the Winds" in poetic language in an article titled "Lightning up the Mirror Maker" in Hermes magazine, No. 7 (8 in a row, winter 2016 and spring 2017). Therefore, until this moment, this symbolic ethnographic drama has not been examined and studied as it should and maybe.

### **Theoretical foundations based on the position of the symbols in dramatic literature**

Among the seven prominent arts in the world, dramatic literature, in terms of being comprehensive (combining seven arts in one format), requires correct recognition of symbols and signs for encryption and decryption more than other arts. The audience/people of the performing arts, in facing the theater and cinema, should have a background that is close to the objective point of view of the sender. Martin Esslin believes: the "Drama can therefore create its own special and complete imitation according to reality, which combines the sign systems of many artists and experts in a complex way. Because, when watching a drama, more than other art forms, the audience is bound to find out the meaning of what they see (Esslin, 2008). Therefore, the emerging phenomena facing man, which in the beginning was subject to the connection of the "Human" with "landscape" over time enters the scientific realm of people's social culture and with the passage of time to escape from the pure description of one-dimensional events and elements in oral literature and even on Prominent characters appear with unconventional the expressions. Man/primitive people, while trying to respect the aesthetic aspects of emerging mental phenomena, which also considers a place for the novice and the sender/receiver. A receiver who can take the necessary benefits from the complex code or symbols or allegories in the social and cultural charts of his time as much as the container of his thoughts and the feelings. However, there has always been this alarming question for the anthropologist of art, what is the origin of the symbolic phenomena that are always moving between the modernists and the world-building of the culture around humanity? Phenomena that are born based on the mental-psychological conditions of human beings and are interpreted in the modernization and globalization of popular culture and are subjected to other analysis over the time? How and where will this process take place in the future of symbolic anthro-

polity and how long will it last? The evidence shows that the symbols in Iranian drama literature have always had a high and low position. This decline can be analyzed from two important perspectives:

- 1- Trouble in recognizing symbols and meanings
- 2- The need for qualitative ethnography in the institution of dramatic literature

Iranian theater, unlike Iranian cinema, which has a defined place in the performing arts of the world, does not have a birth certificate under the title of Iranian theater anywhere in this area. Paying special attention to the above two approaches can make Iran's drama literature familiar with its hidden culture, and familiarizing the audience/people can also create the field of Iranian drama in the world's drama forums. Therefore, the reflection and transition from the triangle of "human", the "culture" and "nature" makes this fundamental way structural with the perspective of symbolic ethnography. Geertz also believes that: the "Culture is crystallized through external symbols used in society and is nothing but a spread pattern of meaning that has historical roots and is embodied in symbols" (Geertz, 1973e). The basic question is, what are Iranian national symbols that can make dramatic literature universal? "The discussion in this anthropology is actually how semantic networks are formed through symbols, how they communicate with each other, and what processes they create for individuals and groups to understand the environment and the outside world" (Fakouhi, 2004). A significant number of Iranian plays have been able to find a special place in the realm of Iran's symbolic dramatic literature. Most of Mahmoud Ostad Mohammad's plays, especially "A seyed Kazem", most of the Bahram Beizai's works, especially "Azhdahak", (Dragon) "Sultan Mar" (Snake king) and "Char sandough", (Four boxes) the ecological anthropological play "Window on the Winds" written by Farhad Nazerzadeh Kermani, the "Choob be dast-haye Varzil" (Wood in the hands of the people) by Gholam Hossein Saedi, the "Pelekan" (The staircase) by Akbar Radi, "Shahr- ghesseh" (Story city) by Bijan Mofid and a number of other valuable plays are part of this category of works. Social drama is the intertextual combination of mind and performance in the scientific space that Turner mentioned as an ever-changing subject to convey the understanding of the problem. This dynamic expression is more and more placed in the field of social

sciences in front of dramatic literature and tries to take drama/screenwriting from the level of society to the depth of cultural anthropology. By explaining symbolic anthropology, Geertz clarifies the overt and hidden roles of its layers in cinema and theater literature. "Geertz, one of the most prominent contemporary American cultural anthropologists, directly conducted a field study among the people of Morocco, Bali, Java, and Indonesia, and then presented his main views on religion in an article entitled the Religion as a Cultural System" (Nassiri, 2021). For this reason, Nazerzadeh Kermani has been able to recreate local symbols and signs in dramatic literature, which has a participatory observation in the field of research and achieves the recognition of the symbolic culture of the people of Kerman with an interpretive anthropological approach. However, the field of Iranian drama/screenwriters has not been able to recognize the functionalism of local symbols, signs, allegories and icons in accordance with the creative culture in the field of Iranian symbolist plays, regardless of human/anthropological interpretation approaches. It seems that the three sides of the technique-content-people triangle are not included in most Iranian plays at the same time, and these short-comings have caused their structure and content to be weak. In addition, Iran's cultural dishes have been blessed with various containers, all of which claim local approaches and have the association of establishment in ancient Iranian literature. Therefore, it may be possible to consider the failure of this difficult path as the reason for the failure of Iranian dramatic literature in the world. "The history of symbolism shows that anything can acquire a symbolic meaning. Such as: natural objects. Like stones, plants, animals and humans and mountains, valleys, joy, wind, water, fire (Jung, 2018). One of the symbolic works based on Iran's cultural literature is the play the "Window on the Winds", written by Farhad Nazerzadeh Kermani, which has been studied and analyzed from the perspective of interpretive anthropology based on Geertz's theory and symbolic morphology in this article.

#### **DISCUSSION:**

The culture of symbols and signs, from the beginning of life based on human savagery to the turbulent middle age, which has been and will be accompanied by the transition of barbarian man from known ignorance to the

subconscious mind of intelligent man, until the formation of civilized man and the natural crises of man. The rites of human transition in these three stages find objectivity to explain the amazing phenomena of nature and even in interaction with humans and successfully pass the human through many transitions of the times; In the confrontation of the "object" or face, with "subject" or meaning, it connects to the truth of the met text or "interpretation". Finding, explaining and recognizing the symbols, signs and allegories in Iranian culture and literature in order to the recreate native cryptographic phenomena for reproduction in dramatic literature including theater and cinema with educational, research and practical approaches will always be important and the necessary. An important part of the Iranian people's culture shows local, ethnic, the religious, and national symbols, and some others can be adapted to international symbols, signs, and archetypes, which have been used as communication messengers in the field of Iran's dramatic literature in relation to thirty large and diverse tribes of seven thousand years not recognized and decoded. With this equation, how can it be said that Iranian drama/screenwriters have not felt the need to explore, recognize and write down the symbols and signs in the Iran's dramatic literature during the five-thousand-year history of dramatic rituals and the one-hundred-year hypothesis of Mirza fath Ali Akhundzadeh theater? If not, why and if it has been used, how has it not yet appeared as it should before Iran's civilization, which includes thirty cultural tribes and hundreds of linguistic tribes and dialects? Are there no signs, allegories and codes based on the framework of the Iran's national culture, or was it not easy to transform them into dramatic literature? Which of the actors of the drama is responsible for benefiting from the richness of ancient literature based on dramatic codes? What is the duty of theater actors, researchers or writers or critics or directors, artistic directors or audience/people of theater in Iran? Is there a significant relationship between the cultural data of signs and symbols with native drama/screenwriters or not? If so, in which part has it been neglected that the cultural language of Iranian theater has not yet been able to achieve a common language with the people of the world that represents the culture of the Iranian people!? And finally, how is it possible to perform a native theater in the world that is a sign of Iran's national theater? Ethnography is always one of the

basic pillars in lasting dramas, including the works of Shakespeare, Chekhov, Euripides, Sophocles, Aeschylus, and in Iran, Saedi, Mofid, Beyzāie, Nazerzadeh, Farsi, Nassiriyan, etc. Therefore, it is obvious to study and apply important elements in people's culture as the aspects of ethnography.

### **1. Drama, music, people**

What has become common in the culture of performing, visual and musical arts of Iran is the confusion of the meanings of symbols. The symbol is a symbolic element in Iranian culture, language and literature as a messenger of communication between form and meaning. Most of the translators in the field of Symbolic in the field of performing arts, especially dramatic literature, have translated the symbol to a variety of meanings, including sign, index, symbol, icon, example, and others, based on their expertise. While the practical meaning of these five words are different. "There is an essential encoding specific to the art of theater, which is alien to the sampling of pure and artificial languages, and it gives importance and credit to the meaning that is related to breath, sound, movement, gesture, body and words as a set of phonetic and emotional qualities. And it is part of the field in which the creative stage artist (actor or director) achieves transcendent domains, beyond signs and symbols; A world that does not fit into the form of words, wanders on the stage where behaviors, words and emotions are nothing but possible words in a coded communication chain (Sattari, 1995). Like the anthropologist, the playwright has to penetrate the inside-outside (emic-etic) interpretation of man/people in order to get to the secrets. Dramatist's deep studies on nature, human and culture are important knowledge for writing. The connection between "man and nature" and "social group marking" that Boas thinks is optional and accidental only seems optional and accidental because the real connection between the two systems is indirect and internal (mental) (Strauss, 2007). The song also has this function. Words alone create music; therefore, the intermingling of the musical pendulum with the dramatic song is one of the axioms and novelties of the world of theater and the cinema; In addition, it may carry the semantic burden of a sign, allegory, symbol or even icon. Many drama/movie scripts speak with dramatic music. Such as the ending music of the movie "Zir-derkhtan- Zeitun" (Under the olive trees) by Kiarostami,

the ending lullaby of the poplar in "Window on the Winds", the dramatic music of the drama/screenplay "Camel Tears" by Byamba Surem Vaada, the music in the silent movie "Tabiyat Bijan" (inanimate nature) by the Sohrab Shahid Sales, "Qalandrokhone" (Qalandar house) by Iraj Saghiri, and like these!

The ending music of the play "Window on the Wind" with dramatic language reveals the result of the text (the end of the story); While neither the story nor the drama announced this result, nor did the dialogues address the end of the drama. A symbolic code is formed between the sender and the receiver with the help of imagination. "All that essential and indescribable part of man which is called imagination is in the realms of symbolism, and is still alive in ancient mythology and the theology." (Eliade, 2019: p.20). Elimination in dramatic literature creates the opportunity and authority for playwrights and theater directors to create the loudest dramatic acts with the smallest sound. Just as culture can continue its life by regeneration, dramatic symbolic music can also transform from a well-known use to a prominent drama by regeneration. By dominating the music and visual dialogues, the playwright will be allowed to benefit from the credibility of independent music and give a sign to the audience/people that it is no longer independent music, nor is it a destroyer of music! However, the application of these methods cannot be any time and any place. The do's and don'ts of different religions, tribes, regions, peoples and nations make this speculation more delicate and exclusive. Ethnic dramatic musicology is one example of distinctions.

## 2. The dramatic field of ethnomusicology

The triple combination of dialogue with architecture and music has distinguished the play "Window on the Wind" from the perspective of ethnography compared to other dramatic texts. A window alone is a window. The wind is the wind alone, but the opening of the window facing the winds has made it a realistic-super realistic combination. This new combination between architecture (window) and wind (space) marks a thought-provoking beginning. The subtext of this title does not end with its form, and after that, a horrible world emerges in an ancient land and in the captivity of the cobwebs of the minds of stone people. A stone in the shape of a donkey's head is placed in the center of this story, where the winds play the music of the death of humanity. Illus-  
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trated symbolic dialogues, native music, and symbolic and symbolic sounds are among the characteristics of code. The sounds of birds, animals and even objects take on symbolic and sometimes allegorical aspects. Ecological symbolism begins with the title of the drama "Window on the Winds" which means the ears surrendering to the gossips. The howling of hyenas in the play "Window on the Wind" is one of the new and combined visual-auditory sounds of the symbolist. In the theater play "Window on the Wind" written by Farhad Nazerzadeh Kermani, the screenplay "Under the Olive Trees" by Abbas Kiarostami and the play "The Harms of tobacco" written by Antoine Chekhov, in addition to the images created through words and characters, they are seen through effects and natural sounds. These three plays and screenplays have been identified with Clifford Geertz's interpretive anthropological approach. "Any knowledge about culture must begin with the understanding of cultural meanings, and this cultural meaning is expressed through symbols and patterns" (Geertz, 1963: P.6). Every semiologist dramatist has the permission to create symbols himself, if he is risk-taking, has the courage to lead, and has full control over the people's culture. "An anthropological study indicates that music is influenced by the culture of society. Therefore, ethnic musicology includes important things: 1- Investigation of tribal musical instruments, 2- Themes of songs and songs, 3- Cultural uses of music, 4- Position of dancers and singers, 5- Parts and components of ethnic music, 6- Innovation of ethnic music, 7- The view of society and people towards music" (Nettl, 1971: 3-14).

Ethnic musicology is an important branch of folk musicology. In anthropological divisions, a cultural society (not based on political boundaries) like Iran has many ethnic groups with complete cultures. That is, relatives are part of the people. But in the sheikhdoms of the Persian Gulf, the musical culture of the people and the tribe is the same. There is not much difference. Therefore, tribal music in Badabad Kerman is one of the differences of ethnomusicology in Iran.

## 3. Ethnomusicology of the playwrighting "Window on the Winds"

The hyena-like howl of Mozaffar and the characters in the play "A Window on the Winds" is one of the clear examples of the correct use of linguistic signs of the mentally sparsely populated Badabad tribe in Kerman,

Iran. Mozaffar and Mozaffar's friends, imitating the howling of hyenas, call their family and announce to Mozaffar the address of their vital territory. Nazerzadeh Kermani, by mastering the ancient literature of Iran and the anthropology of Kerman music, has been able to reproduce the story of a couple from Kerman by mixing text and music, and by symbolizing a large stone like Monkey head, he has attempted to create a local archetype. Therefore, the recognition of the drama "Window on the Winds" requires reference to three important pillars of the popular literature, ecology and music, for human/anthropological researches of the imaginary region of "Badabad" in Kerman:

- 1- Recognizing ancient letters of Kerman people
- 2- Ecological anthropology of Sanobar and Mozaffar
- 3- Tribal cognitive music

Music in the culture of Iranian people always has three different uses: 1- Martial. 2- Happiness 3- sadness. An important part of the cultural history of Iranians was narrated with a musical melody and continues to be narrated with the help of music. "The sound of the winds in the Kharsang", "Mozaffar's conversation with the hyenas" and "Lullabies of the poplar for the fetus in the womb" are distinctive features of the play *A Window on the Winds* written by Nazerzadeh Kermani. "Iranians have used music including drums and sirens to excite their own forces and scare the enemy" (Durant, 1993). Recognizing the sounds of the inhabitants is the triple sign of mating, creating a territory and a central family among animals, birds and seas. In fact, what Aristotle called imitation of nature also applies to music. Conversations between man and man and man and landscape add to the cultural development of anthropology and art, and the interaction of man with the surrounding environment, including with birds and animals, becomes an important part of human civilization. "The history of symbolism shows that anything can acquire a symbolic meaning. Such as: natural objects. Like stones, plants, animals and humans and mountains, valleys, the earth, wind, water, fire (Jung, 2018). Nazerzadeh Kermani, in addition to using the name of the hyena as a smelly, scavenger and dirty animal for sign language, has also emphasized the howling of hyenas and has acted in transferring the concepts of ecological anthropology to the representation of the sound of the hyena instead of dialogue. The lullaby of

the poplar for the fetus in the womb is one of the dramatic highlights of the language and sign in the dramatic text "Window on the Winds". In particular, the author tried to express his dramatic opinion on the truthfulness of the fir tree or the truthfulness of Mozaffar with the linguistic signification of the lullaby of the fir tree for the eight-month-old fetus in the womb. This code interprets the hidden layers of culture in the life of Sanobar and Mozaffar with nature. "Interpreting dreams and symbols requires intelligence. It cannot be made mechanical and then filled with brains empty of imagination. Interpretation requires both more information about the dreamer's personality and also requires the brain to be more aware of its own person. No experienced researcher in this field will deny that there are simple rules that may be useful; But these rules should be used with caution and intelligence... (Jung, 2018).

The lullaby of the fir tree is an allegory of the rightness of the fir tree's behavior with the presence of light (bright lantern) at dawn, which belongs to the worshippers. Dadvar has dealt with very important aspects of distinguishing the symbol from the sign. "A symbol is a thing or action that is both itself and the manifestation of concepts beyond its objective existence. A symbol is a manifestation of more complex concepts than a sign. Every image can have metaphorical documents for the first time; but if it is repeated, the metaphor becomes a symbol" (Dadvar, 2009). "Philosophy of illumination is an intuitive wisdom of development based on the illuminations of holy lights and based on the Eastern principle of "light and darkness". In this view, light is the code of "awareness" and "self-awareness". Therefore, the focus of Suhrawardi's philosophy is "science" and the concern of Hakim Ishraghi (Illumination) is nothing but the realization of the science of enlightenment (Kamalyzadeh, 2009). In fact, Sanobar sings a lullaby for the child in her womb in code language belonging to Nazerzadeh Kermani praying to God. The author did not mention the integrity of the poplar here; but with a mystical language that forced her to make love and talk with God in the presence of light, he has traveled from sign to drama in a favorable way. "A word or sign becomes symbolic when it has more than its obvious meaning. This word or profile has a wider unconscious aspect that can never be precisely defined nor fully explained (Jung, 2018). Jalal Sattari wrote



about the commonalities and differences of signs, symbols and symbols in the Iranian theater: "The symbol in the theater, like everywhere else, is superior to the symbol. It is a mistake if we imagine simple allegorical images as a sign that has a poetic or magical effect, or if we completely ignore these transcendental meanings and then attach importance to simple conventional language (Sattari, 1995). Sanobar's lullaby is an appropriate example of a musical monologue instead of a speech-oriented narrative in dramatic literature, which Farhad Nazerzadeh Kermani has made into ethnomusicography. "Man has two tools at his disposal to change the world: objective science, which expands the scope of his conquest of nature, and mental imagination, which, through poetry, myths, and religions, adapts the secrets of the world to the ideal of mankind, which longs for happiness.

#### **4- The symbolic monodrama of Sanobar in the end of the drama**

Sanobar: (Frightened and crying, he struggles. She unties the ropes and shouts.) No Mozaffar! Don't leave me behind in hopes of drunk singers! Mozaffar! (From the darkness behind the bear, Mozaffar's howl is heard... Mozaffar walks away and the spruce continues to cry; but as if he has a thought in his head... Desperate and scared) Don't be afraid, child in my heart, don't cry, hope until Stay alive!... and one day you will pick the earl from the snake. (she struggles to free herself from the knots. she can't. Pause. she's afraid. she sings a lullaby.) Lalalala, oregano flower, what is the price of a human life... Lalalala, caraway flower, hands and feet in chains... Lalalala, I am trapped in this desert at night... Lalalala, I have you, I have better flowers... Go to the desert, what do you want from my child? (Pause) Oh, isn't there anyone there? Oh, no one hears our screams? (Pause. she struggles to free herself from the rope) If we break this rope and free ourselves from this bear, maybe we will go from this desert full of dirt, sand, snakes, wells and hyenas to a green settlement and Let's be kind so that you are happy, not sad. Hope, not despair. Life is good, not death! No death! No death! (she gasps) No, my child, don't be weak! Don't slow down until you loosen the ropes... Lal I say as long as I'm alive, I have breath in my bones, Lalalala... The flower of hope will blossom without a doubt of the sun. Undoubtedly the sun blooms! (hopefully looking at the sunrise). "And the

mass of Badr moon when it rises, although its light is borrowed; But it is also described as light, and one side of it is with the day and one side with the night, it should be red, and the lamp has the same quality, it should be white underneath, and it should be red above the black smoke, between fire and smoke, and this is very similar" (Suhrvardi, 2010). In the theater writing "Window on the Winds", several local symbols are used, especially in the poplar monologue, whose interpretation has added to the quality of the work's structure. In addition to visual music in dramatic literature, compound words also exist in creating action or symbolic dramatic action.

#### **5. Dialogues based on visual anthropology**

Drunk singers/ Kharsang/ Mozaffar's howl/ Rope knots/ Pearls/ Snake/ Caraway flower/ Child in the heart/ Adam's soul/ Desert lulu/ Tar night/ Chains/ Caught in the desert/ Dirt and sand/ Well/ Breath in bones/ Sun / Death!

- "Drunken singers" is the newest allegorical/symbolic combination in the field of drama and the audience/people imagine the drunken singers with mystics, which has become the savior of an innocent woman at dawn (the time of prayers of the night-living people to God). "Kharsang" is a word composed of the combination of "donkey", "stone" and "sound of wind", for the analytical recognition of Kharsang, it was formed according to Geertz's redefinition in the association of donkey, rock and music. Nazerzadeh did not participate in the coexistence of thought, materiality and illusion in a random and willing way, but rather his cultural and ecological symbols of donkey, which alone is a donkey, and stone, which alone is one of the objects, and wind, which alone is one of the elements of Iranian aaxshijs. He went further and created a horrible archetype in a region called Badabad in Kerman with simple language. "Uncut stone has had a great symbolic meaning for both ancient and primitive societies. Uncut and natural stones were often considered to be the place of spirits or gods, and in early civilizations, they were used as tombstones, boundary stones, or precious religious objects (Jung, 2018). To explain metaphor and symbol, Martin Esslin links to their examination on the stage and for the spectacle. "The curtain or stage is where important objects are displayed. Therefore, it gives the things and events of everyday a high place and importance that is

beyond their existence; this means that it turns them into signs of a large number of similar things and events. I will give a simple example: in the play *Uncle Vanya* written by Chekhov, as it appears from the stage order, on the wall of Vanya's office, where he calculates his lands, a map of Africa is pasted. And in general, it is a sign of disharmony in life" (Esslin, 2008). In this drama, Kharsang is an allegory with an empty skull of the Mozaffar. "The expression of an opinion or an issue not through direct expression; Rather, it is in the form of a fictional story that can be compared and subtracted from the main topic and thought through analogy (Pournam-darian, 1985). In fact, the allegorist in his dramatic work tries to create similes through several dialogues, monologues and soliloquies. Bears: The distribution of bear-sized structures in the Old World has been the stimulus for many imaginative and incorrect theories. Now it is an issue that the ritual of raising bears belongs to certain socio-religious combinations, which emphasize questions of ancestors and genealogy, special wealth and fertility rituals, animal sacrifices and rites of delegation - which seem to guarantee a better destiny in the after-life. It was for the spirits of these customs or its receivers - they wanted more comfort and security for themselves (Bashiriyeh, 2008). Giving gifts to powerful and unattainable forces is one of the characteristics of drama, ritual and symbol. "What helped Edward Tyler and the researchers in their scientific research on sacrifice was the attention to this natural desire that humans always seek to establish a link between themselves and what they consider sacred. According to him, the sacrifice is a gift to the supernatural beings to attract their interest towards the sacrifice's or reduce their enmity. Over time, Taylor's theory was analyzed and criticized by experts (Farahani, 2005). These are included in the scope of folklore. Even the witches in the play "Macbeth" written by William Shakespeare! "The howling of hyenas", in this anthropomorphic visual text, puts a new mental frame in front of the audience of dramatic literature. "In fact, in the historical reconstruction of a culture, the phenomena of the geographical distribution have an extraordinary meaning" (Lowie, 1936: 16). Birds or animals are considered natural languages with the sound they emit:

- 1- They call to find a mate.
- 2- By creating sound, they express their authority and territory.

### **3- They call to communicate with their family**

These three inherent characteristics can be signs and language, but hyenas are a symbol of the evil nature of Mozaffar and his associates, who attack the residents in a herd, move, gather, run away, and use a figurative language. "Rope" is known as the string of the love in symbolist literature. Zoghi Ardestani has made an allegorical reference to the love between people. "I will break the string of your love/maybe I will get closer to you" The effort of the author of the play "Window on the Winds" does not reach anywhere in understanding the origin of this symbolic image on the Mozaffar's wisdom. Because the rope doesn't break in the meantime to get knotted, but its knots become blinder and blinder. Geertz believes; Man (or tree or bird or any symbolic object) alone is not a symbol; they must be mixed with one or two or more elements to find a symbol combination. Mozaffar is like a stone that has turned into a donkey's head, it has become hollow over time and has been compared to a skull without a brain. The knots of the rope are a metaphor for the incurability of Mozaffar's disease, and the blindness of the knots has added to this family tragedy. A knotted rope is a sign of many problems in Badabad. In the drama "Window on the Winds" the concept of allegory/simile of the rope is very true and dramatic. If the rope is broken, the love will be lost, but tying it will bring Sanobar and Mozaffar closer in understanding the matter. Like the horse's horn in Tennessee Williams's "Glass Zoo," the rope can be penetrating and progressive. "Symbols never disappear from the reality of the soul and spirit. Their appearance may change, but their function is the same (Eliade, 2020). Therefore, the knotted rope is also the dematerialization of the author of the text from the symbolic concept of the rope and the blind knot, and evokes unsolved problems. Geertz believes that the phenomenon of man-making is symbolic by connecting two or more symbolic elements. "When action becomes sign, culture is born. Therefore, individual action is interpreted in the collective framework to become an understandable sign and take the form of culture (Geertz, 1976: pp. 3 and 13). The knotted rope in Mozaffar's hands is no longer an ordinary rope. As the blood on the palms of Macbeth's hands is no longer ordinary blood that can be cleaned with any water; it is someone else's blood that cannot be removed from the hands of the killer. Pear Giraud looks for meaning and concept for

signs in dramatic text and he has not defined a clear boundary as he should: "Signs include dramatic form - character - the dialogue - some of these signs lie in the general concept of the story of the play, some in the character and dialogues and even in The instructions of the scene may be seen (Giraud, 2010).

"I have breath in my bones" is one of the most amazing symbolic interpretive compositions in the theater writing "Window on the Winds", which correctly flowed from the tongue of the poplar and crystallized in a moment between life and death. The intermingling of breath and bone from the perspective of a leggy woman, in a scary desert between the hyenas and drunken singers, can represent a symbolic image between painting, poetry and drama. Most theorists of form and meaning in literature and language, including Mircea Eliade, de Saussure, Barthes, Sattari and Clifford Geertz, insist on the abstract aspects of symbols. The story of Sanobar and Mozaffar seems to be the story of a villager from Kerman, captive of illusions and reality. The author's effort alone cannot be fruitful in their internal (emic studies) and in the same way, he alone cannot achieve the nature of the story between them with their external studies (ethic studies). Neither Mozaffar is one-faced nor Sobar. Both proceed with code and indirectness. The dialogues of Mozaffar and Sanobar are more similar to the language games intended by Wittgenstein. Both Mozaffar and Sanobar engage in dialogue based on the language game of denial and imagination. Even if it cannot be said that the atmosphere around Mozaffar and Sanobar is full of imagination and mind games, propositions and conjectures, it can be admitted that neither of these two understand the meaning. One is based on air wind and the other is based on denial or explanation.

Mozaffar: You lying scoundrel, how did you know that the dead merchant had gold teeth in his mouth? (makes the loop of the rope tighter around her neck).

Sanobar: God of the sky brings death from the killer of the innocent woman on earth (Nazerzadeh, 1989).

Therefore, the architecture of the story is based on signs and signifiers, which are dramatically moving and thought-provoking, and based on the human/ anthropological point of view. In fact, the language of Sobar is not understandable for Mozaffar. Here, singer of donkey is absent and in the absence of the signifier, these language games take place. It wouldn't matter if it was, UniversePG | [www.universepg.com](http://www.universepg.com)

because Mozaffar's ear is like a lion's, a symbol of the wind of the air, that is, stupidity. However, the language game is both courtly and progressive.

"**Khorshid**" (The sun) in this place is the symbolic meaning of a dramatic element, derived from the myth of Mithras in Iran, with the symbol of friendship, love and kindness. About symbols and symbolic signs", (Aref, 2023). Babak Ahmadi has discussed the associations of meanings and the mediation of contracts and their semantic method has spoken about the implication of concrete and material objects on abstract phenomena. "Repetition of symbolic or symbolic signs are symbols of something that represent something else through similarity, association or the convention, and are often material and objective objects that indicate an abstract phenomenon" (Ahmadi, 2005). In the hidden layers of the word sun, Nazerzadeh referred to Mithra's contract; but in narrating the story of Sanobar and Mozaffar, a step has not gone beyond the language of the culture of the people of Badabad (a self-made region) of Kerman. "The legends of Attis, Osiris and Adonis are almost identical to the Persian Mithras. In the Achaemenid inscriptions in Parse, the name Miter is mentioned, of course, Miter is a Zoroaster Avesta name, in Sanskrit it is also called Mitra, and in New Persian, it is called Mehr (Behzadi, 2004). The root of the Mithra religion in Iran is the same as the tree of life in Armenia, and it is the same goddess Mehr, about which the Arabs called the Iranians Magi (fire-worshippers) and the Armenians the Sun-worshippers. "Fire or the Azar is an invisible mystical symbol that connects the three worlds (sky, space, earth) like a knot. It shines like a sun in the sky and it burns like lightning in the space and it appears on the ground from the wear of two dry sticks. Azar, (fire) in Mazdayasna is one of the greatest figures of Ahoura Mazda and a mediator between the created and the Creator, and it brings people's prayers and supplications to the court of Ahoura Mazda. Armenians consider fire to be the goddess of the sun.

Therefore, this interpretive monologue in accordance with the theory of symbolic anthropology creates for the common people the same spiritual pleasure as for Clifford Geertz or native and non-native theater directors! "Suhrvardi is a caliph for Nurul Anwar (God sun) in every level of existence first intellect is the Caliph of Noor Al-Anwar in the world of intellects due to its

proximity to Noor Al-Anwar and receiving direct grace from the truth. Just as the sun are his caliph in the world of the stars and the stars, and the human light in the world of souls and fire in the world of elements. These are different levels of existence; whoever is nobler has a dominant influence over the lower level (Pournam-darian, 1985).

"Four Godly Times", the author of the play's neo-symbolization of swearing "by four divine times" in the dialogue has ten hidden and obvious functions in mind from the point of view of ecological anthropology:

- 1- By dominating the Iranian akshijis, (The Holy four) which the Arabs call the Arbaeh elements. It addresses water, fire, wind and earth.
- 2- The four divine times means the four times when Muslims stand for prayer. Morning, noon, evening and dinner. This oath is one of the strongest oaths of the Iranians, especially in the east of Iran
- 3- The number four, with its square geometric shape and blue color, is a symbol of wisdom and contemplation
- 4- The Sunnis stand for prayer at four times
- 5- The four gates of the city
- 6- Four eyes
- 7- The four seasons of winter, summer, autumn and spring
- 8- The four corners of the holy tomb
- 9- Human orientation in the geography of north, south, east and west
- 10- The spiritual value of the number four (square and cube) in Islamic architecture.

Knowing about the symbolic anthropology of numbers in the culture of Kerman people, Nazerzadeh has succeeded in adding a mythological color. "Numbers and words are both symbols. Symbols have been common in religions since the past, and nowadays they are common in the form of very complex combinations such as candles, incense, and icons (Masaheb, 2003). Playwriting is a window on the winds, facing a world based on archetypes of good and evil. Sanobar on the one hand and Mozaffar on the other hand fight for rain in the desert that worries about its identity. Spruce is generative and Mozaffar is lethal. Spruce interacts with light and sun (Mitra) and Mozaffar interacts with predatory hyenas.

## CONCLUSION:

The results of this research show that the play "Window on the Winds" by intertwining cultural symbols with ecological anthropology has been able to dramatize the ancient culture of Kerman people with a dramatic approach and make the folklore codes of the imaginary region of the Badabad flow in its hidden layers. Like Geertz, Nazerzadeh has scientific reasons for phenomena such as Kharsang, Badabad, poplar, knotted rope, lantern, woman's lullaby and similar elements, based on the extensive role of the anthropology of art in the symbolic culture of the people, and indicated that there is no phenomenon in Badabad without the function of the culture is not. Therefore, the play "Window on the Wind" is considered one of the rare ecological symbolist plays in Iranian dramatic literature. In addition to these, the application of mental signs and indigenous symbols in this play has made it thoughtful and meaningful with Geertz's four criteria in recognizing natural-cultural elements based on the anthropological approach. Clifford Geert's believes that ecological writers have the ability to exchange concepts in the language interaction between people and objects or native trees or animals and make their language easy for the audience to explain the signs and interpretation of indigenous data.

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