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Social – Cultural Conclusions of Economic Relations Between Persian Gulf Trade Centers And Indian Ports

Abstract

Iran and Iranians have been in contact with the inhabitants of Indian subcontinent since old ages. On one hand, this is originated from economic necessity and needs and on the other hand from the cultural and historical common points the two nations share. Many people from the subcontinent had migrated to Iran and had taken permanent residence. The relationships of the subcontinent with Iran and Mesopotamia had a significant importance due to the peninsula's blockade of geographical boundaries and its impassability in the North and the North-west. Since ground roads were less secure bandits caused several disturbances and the fleet on the other hand could handle more goods and passengers and the security of the roads was better provided, the traffic of the subcontinent's residents to the seaports and coasts of Persian Gulf was very important. Commercial centers of Persian Gulf, its islands and coasts in trading with western coasts of India, significance and necessity of these relationships and their sociocultural consequences are observed using an analytic-descriptive method

The observation's result indicates that with the long history of these relations, Islam got new dimensions and Muslim merchants and businessmen began to have intellectual and cultural trades along with economic trades and became one of the most important factors in spreading and expanding Islamic-Iranian culture and civilization in Indian subcontinent and even in the South-eastern Asia.

Keywords: Persian Gulf, India, Iran, Islam, Trade Ports, First Islamic Centuries.

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Hair line and Tooth lyrics

(Sweet theoretical position of poetry written by Persian in Indian Goorkanids court)

Abstract

Poetry and Calligraphy are among the most valuable and the most distinguished techniques and the common arts among Iranians. The elegant artists, using the valuable concepts in Persian verse in the beautiful writing form, have created unique artistic works. That because of being harmonious in content, transcription and embellishment are placed among the finest sample of Iranian art. The expanded success of Iranian artists in making these works, not only brought brilliant fame and name for them in Safavid era in Iran, but also in attracted the attention and the interest of the Indian Goorkanid rulers and they prepared the way for migrating Iranian elite artists to India, they spread the culture and the art of Iran in Indian subcontinent. Some of Iranian talented poets attended among these migrated artists that in addition to having fine literary talent, they had the talent for calligraphy. The historic importance of the migration of these artists in spreading the Iranian literature and art in Indian subcontinent has caused that this subject is considered in this research. This research is collected in descriptive, analytic style, relying on the historic resource and the remained documents, the attendance of the elegant poets in Indian Goorkanid court is considered.

Keywords: art, Poets, Calligraphers, Indian, Goorkanids.

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Introducing of Tohfah Al-Sadat of Mahmoud Ebn Sheykh Ziya**Abstract**

The study of manuscripts helps us to know some dominant social culture - old active words- current technical words and even historical reformation in the past times. In this essay we try to refer to the measure of the importance of collection of the words and the place of DICTIONARY in the Persian language and then will search about Tohfah Al_Saadat

It has made by Molana Mahmoud Ebn Sheykh Ziya that has lived in 10th century. He lived in Eskandar Lodehi's period who ruled in India. Eskandar paid attention to Persian literature and in his period Persian became the informal language, so the author renamed his work as Farhang E Eskandari. In this era some Farhang namehs (dictionaries) have been composed like as Farhang _ Eskandari or Tohfah Al_Saadat. Then Abdoul Ghader Ebn Molla Yahya has reworked it in the Safavid dynasty. His work has 166 pages that are included more than 4500 words. This collection has several kind of words in different stem or language such as Persian -Turkish -Mavara Al Nahri -Arabic and some of Indian words.

Keywords: Encyclopedia , Tohfah AlSaadat, Words-India.

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A Critique and review of sub continental Quraniyun's comments on prayer**Abstract**

Muslims from the beginning of the mission of Prophet Muhammad (PBUH)- with the effect of his blessed presence- effort to say prayer and didn't have any difference in two, three or four posture of prayer. After die of Messenger of Allah (PBUH) from this world, little by little the idea of "the book of God is enough for us" created in the mind of some modernist- especially the Khawarij- and with the tendency to vote, dispute was created in the number of postures. In the contemporary age, *Quraniyun* started to interpret the prayer base on the Quran versus with denying the authority of tradition and its efficiency in religious knowledge and interpretation of Quran. The present study has addressed the design and criticism of its arguments about five daily prayer and number of its Quranic versus with analytical-descriptive approach and during the discussion, it has implied to four groups of Abdullah Jakr Alavi, Ahmad Al-Din, Rafi Al-Din and their deviation and concludes: all differences and deviations of Quraniyun in the worship matter of prayer is due to ignoring the tradition. This case has caused the opening of interpretation doors toward vote, so that each of them have articulated a new theory that this case, not only didn't cause the unity of Muslims, but also caused more dispersion of them and it reflects the weakness and invalidity of their idea, while, methodical and basis problems is entered to their arguments.

Keywords: Quraniyun, Ignoring the tradition, Daily prayer.



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**Investigating pavilions and multistoried Tombs in Indian Subcontinent,
Iran and Central Asia**

Abstract

Modern Iran, Central Asia, and the Indian subcontinent regarded as the eastern realm of the Islamic world. Architecturally, in this area, there are various buildings follow similar architectural forms and patterns, among them is so-called “HashtBehesht” that was a multistoried building with various functions. Despite numerous researches on the Islamic architecture, there has not been fully scrutinized study on this form. Here, there is an attempt to understand, historically, this form of building. Based on previous studies, in Iran and Central Asia, the function of this form was ceremonial, while it was monumental in the Indian subcontinent. Despite different climates, the structure of these buildings was the same. Their extroverted design appropriately defined to garden and green spaces in dry climate of Iran and Central Asia, whereas it was an adequate response to the environmental condition, for various doorways guaranteed the continuous flow of the cool breeze into the structure. The unique design of this architectural form named differently in different regions such as “Namakdan”, “Mosamman” and “Chaukhandi”. regarding the fact that the regions were part of the Persian world, all these pavilion followed similar architectural tradition.

Keywords: Islamic Architecture, Multistoried pavilion, HashtBehesht, Inadian subcontinent, Iran.

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Comparison among natural beauty function among traditional art and modern art based on Coomaraswami's idea**Abstract**

Expressing the nature of the function of beauty in traditional art and its comparison with the applications in the modern art enable today's human and artists to effectively exploit aesthetics in the works of art with an expanded mentality. Undoubtedly, an important approach for explaining the function of traditional and modern art belongs to traditionalists, including the ideas of Ananda Coomaraswamy, the Ceylonese philosopher. The present study aimed to evaluate and explain the viewpoints of Ananda Coomaraswamy regarding the function of beauty in the traditional art and its comparison with the modern art. According to the results, in the position of a traditionalist philosopher, Coomaraswamy adopted a unique approach toward arts and aesthetics, the distinction of which lies in its transcendentalism and spiritualism. Furthermore, Coomaraswamy believed in a functional difference between the types of beauty in the traditional and modern art, as in the beauty that aimed to obtain the most desirable expression and the beauty that merely followed the others' satisfaction and self-expression. Not only does Coomaraswamy argue with the functions of beauty in the modern art, he also severely criticizes this concept. Nevertheless, Coomaraswamy does not totally dismiss the pleasure of aesthetics in works of art, but rather disagrees with the misconception that the ultimate goal of arts is the centralization of pleasure and the artist's individualism. The current study was conducted with a descriptive-analytical design.

Keywords: Coomaraswamy, Function of Beauty, Traditional Art, Modern Art

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Lunates out of the Fertile Crescent: Neolithic Chipped Stone Industry of Southeast Iran and Baluchistan, Pakistan**Abstract**

In this article the chipped stone industry from Neolithic sites in southeast Iran and Baluchistan is introduced with regard to aspects such as technology structure, tool typology and morphology. The chipped stone assemblages are from Neolithic sites including Tepe Yahya, Gaz Tavileh, Kuhbanan in Kerman and Mehrgarh and Kili gul Muhammad in Balochistan, Pakistan. Discovery of PPN site of Tell-i Atashi in Kerman resulted in clarification of the common characteristics of the Neolithic chipped stone assemblages of the region which should be introduced both typologically and chronologically distinct from the chipped stone assemblages of the Fertile Crescent. So far, most of the Neolithic researches in Iran have been concentrated on Zagros Mountains, but the presence of a clearly distinct Neolithic chipped stone industry in southeast Iran and Balochistan Pakistan, which is characterized by abundance of lunate and backed tools, indicates that although the region deserves more intense archaeological studies, the archaeologists have ignored it because of climatic and geomorphological conditions. Lunates and backed tools in the Neolithic chipped stone assemblage of the area are extensively made and functioned in composite hunting tools at earlier phases, but with the expansion of agriculture their function shifted into inserts used in composite sickles.

Keywords: Neolithic, Chipped Stone Industry, Balochistan, Pakistan, Kerman.

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