



Theatrical and Poetical Artistic Contributions to Literature

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Abstract ;

This paper explores the contribution of art and literature basically theatre and poetry. The study focuses on important literary genres like one of Shakespeare's successful plays Othello and a glimpse into poetry. The relationship between the artist, be it the playwright or the poet, as the sender to the reader as the receiver reflects art's contribution to literature in different spheres of life. When the artist sends message A to the reader the latter may interpret it as B or C or just keep it A. One of the finals of the research is that theatre and poetry had long cherished art and kept doing it for a better futuristic vision.

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1. Introduction

As long as Literature is founded on originality, so creativity is crucial for informing and conveying the message and instantly connecting with the audience. Additionally, art is based on this later; on inspiration and ingenuity, and demands the production of artistic works. Thereby, theatre, poems and art are interconnected elements that complement each other. Poems, for instance, call artistic souls to read and understand it carefully in both ways emotionally and thoughtfully because art can be very well demonstrated when a poet for example or a reader who tastes the harmony of words and appreciates the flavor of such an artistic work like poems, should engage his thoughts to better grasp the meaning

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and the metaphors included and at the same time he has to be endowed and gifted when he connects his thoughts with his feeling and feel the joy, the sadness, and to deal with all types of poems like elegy, the lyric, the limerick... Thomas Hardy personally finds that the poet cannot tackle any point without being felt. He says: "the poet takes note of nothing that he cannot feel emotionally" (Gillie, 68). Thus, emotion was formerly and still is considered as the enemy of science; however, it is the intimate friend to art or more precisely to poetry. Theatre, on the other hand, includes all forms of acting, singing, and dancing and the combination of these art figures result on a strong impact on the audience and call their interaction when they are fully expressed on the spectacle.

2. The Art of Reading or Reading Art?

Is reading an art? in other words, is the reader an artist?

Art accepts everyone but any. It means it receives the person who owns the golden key to open its crystalline door which so transparent and brilliant, it is that it reflects authentically art.

2.1. Between the reader and the viewer

Art accepts everyone but any. It means it receives the person who owns the golden key to open its crystalline door which so transparent and brilliant, it is that it reflects authentically art. Art means nothing but extraordinary, exceptional expression of embellishment in an imaginative way. The artist succeeds to seduce or rather to open the admirer's mouth by the effect of bewilderment, because he could express through imagination what every one of us always sees but passes far away without any attention. "does the artist remind us of what we have ceased to perceive or make us see what, through it was there all time, we had not seen" (Wellek and Warren, p33-34)

Hence to write with imagination exactly means to gain art's confidence. This sentence neither loses nor gets a penny if we shake it and move from it the word "write" to substitute it by the word "read". It accordingly becomes: to read with imagination exactly means to gain art's confidence. Art is so high and sublime to be restricted to writing and only to writing. That is to say, what about reading as art? It seems so evident that who writes art under the condition of imagination should be read, his book should be seen, under the same condition, to be understood. «Seeing takes three forms in the novel: the first is the act of perceiving harmony or disharmony, the second is seeing in depth, the third and most important is seeing with imagination.» (Gillie, p29) It may seem natural and usual expectation of disagreement against the fact that reading is art, because to be an artistic reader requires not just an achievement of a day and night but rather one's skillful sight and fantastic fight. «It is generally assumed that there is what

has been called an art-some would say a science- of reading that can be acquired over many years of training in schools and universities.» (Strickland, p3)

The difficulty to reach the art of reading does not mean the impossibility of it, but rather the difference between it and reading. «Even though “reading” be used broadly enough to include critical understanding and sensibility, the art of reading is an ideal for a purely personal cultivation.» (Wellek and Warren, p19) Whatever it is said to clarify the notion of the reader as a real artist we always remain mouth tied. However, the objective is not to narrate a howling whole history of this fine formidable fact, but to clarify any gloomy foggy idea about it. In this respect, what it should be always listened by ears, kept for years is that art in literature is not just through writing but sooner or later, by facility or difficulty, clarity or obscurity, through reading as well.

2.2.General Steps for Reading poetry:

Every artist, whether be a dramatist, a novelist or a poet, differs with another in ideas, beliefs, style and other things. Nevertheless, there is a common denominator between them in terms of work, progress and literary production. Hence, the artist’s achievements remain imprints as artifacts or monument left untouched and restored in literature. “Work of art furnish ‘documents because they are monuments’” Norman Holland thinks of literature as a form of communication, an expression or an artifact (Wolfgang, 77) In this respect, John Keat’s works still remain undeniable and unforgotten. Even those readers who never do a serious study on Keat’s poems, titles as *La Belle Dame Sans Merci*, *Ode to a Nightgale*, or *Ode on a Grecian Urn*, are enough to provide them with a deal of interest about this poet. *Ode on a Grecian Urn* is chosen to be our sample in this study. But before that and for the sake of a better and clearer analysis about both the poem and the poet, necessary details are essentially required to escape confusion and misunderstanding. There are some questions which are so important in our theme that we are urgently asked to answer. “what should we know before reading literature?” “ Does any knowledge about the way we should read, play a role to clarify our understanding?” or “is understanding a poem simply brought by coincidence, at random, and being aware of the theory the reader should rely on before reading is nothing but time consuming?” in this respect, we are asked to display evidences and proofs which will forcefully arm any hypothesis or thought about the way poetry should be read and the state readers should be in. the main concern of our theme is shortly summarized in this quotation:

But what is difficult of any level of sophistication is to answer the question: how do you know it is being exercised and that a particular reading of the words on page is correct; (...)

be grateful to a teacher a friend or the work of a critic for having opened one's eyes to what one now sees as the true or full meaning of a poem (Strickland, 3)

It is obvious to think that we can never speak of art without the existence of three major elements: artist, reader, and books. As the seller who exchanges goods with buyers, art's trading is explicitly due to writers exchanging messages with readers. The reader first meeting with the poem seems at the beginning strange and mysterious because the poem should always contain gaps which only readers are required to fill in order to taste its charm and make them much motivated and stimulated.

The artist's and the reader's attitude towards the poem should cope the parents towards their children, in brief, the knowledge readers need to succeed in the reading of poems may be best retained if these steps are followed:

1. Readers should know that the poet's intention before all is to face a public so, they should be ready for that.
2. Reader's patience endurance and cleverness are seriously needed to understand the poem correctly.
3. They should recognize the value and importance of words, especially the connection between them in a poem.
4. Experience is, more or less, not an additional element the reader chooses or leaves, but a substantial essential condition to understand the poem.
5. A poem is the rediscovery of the self in which readers recognize what they really are.
6. A poem is the property of both emotion and thought.
7. Consciously or not, the reader is measuring evaluating and judging the poem.
8. To be objective exactly means to be corrected. Nevertheless, subjectivity in judgment does not mean at all a falsity but rather say a full authentic expression of personal taste.
9. Both of content and form are complementary elements each in need of the other to accomplish a meaningful state in any poem.

3. Theatre and Art

There are different types of theatre that differ from each other depending on the concept the artists rely on, when speaking about theatre the first idea that comes in mind is the stage in a building where performances take place, but, actually, theoretical production is not condemned by a physical location,

however, we can find different styles that serve varying functions and have distinct functions depending on the kinds of acts they host.

3.1. Types of Theatre

Theatrical productions and theater come in a wide variety. Street theater, experimental theater, improvisational theater, and virtual theater are a few of these. First, the street theatre is known as a form of theatrical performance that take place in outdoor public spaces without any fees; it does not involve any entry charge or a designated paying audience. Second, the experimental theatre (also known as avant-garde theatre) it is based on the display of avant-garde works and the creation of fresh ideas and methods for stage production, when experimental theater first emerged, artists started questioning theatrical norms in the early 20th century, this later seeks to alter the audience's style of perception and establish a new and more engaged relationship by introducing fresh uses of language and the body in an effort to revive theater as an art form. Third, the improvisational theatre, often referred to as as improvisation or improv, improvisational theater is a type of theater, usually comedic, in which the players generate almost all of the material like the plot, the characters , the dialogue on the spot, it is a live theatrical production based on the audience suggestions and involvements. And lastly virtual theatre which is about live theatrical performances streamed via social media and online platforms like Zoom.

3.2 Theatre by Shakespeare

The world of theatre is surrounded of plays with different genres, it can be something about comedy, tragedy, it can also be musical, absurd and realism. Othello, for instance, is one of the most famous plays written by William Shakespeare in which it is clarified that in each well-done role there is a sense of an artistic soul that creates harmony and leaves a clear collision with other characters to collect different scenes.

3.3 Othello's Play Summary

The gloomy themes of William Shakespeare's play The Tragedy of Othello, the Moor of Venice, are jealousy, adultery, deceit, and racism. It is based on the plot of an Italian story that was first published in 1565 and was most likely written between 1603-04. Due to its enduring success, it was among the first plays to feature a professional actress in the lead role, and in 1826 it gave a black actor his first significant starring role. Othello gained comparable popularity in painting in the late eighteenth century, while many artists limited their work to portraits of the main characters without any background information. Major narrative painters should have found it excellent with its highly graphic climax, but

most clients may have found its subjects a bit too difficult. Three characters dominate this play, which takes place during the disagreement and the clash between Venice and the Ottoman Empire in 1570–1573: Othello, a Moor and Venetian general; Desdemona, his young, attractive, and affluent Venetian wife; and Iago, Othello's cunning passed-over ensign. At the beginning of the play, Iago is upset that Cassio has been appointed Othello's lieutenant, a position he believes he ought to have, and Desdemona's father, a senator from Venice, is furious that his daughter has taken an illicit liaison with Othello and eloped with him. Othello is accused of using sorcery to entice Desdemona's father's daughter, but the Duke calls them because he has information that the Ottoman navy is on its way to the island of Cyprus. Othello is told to cease his onslaught. She says that her primary responsibility and her first duty is now to her husband when the subject of his relationship with Desdemona is brought up.

As a result, she will be traveling to Cyprus under Iago's care. Iago will then persuade Roderigo, who has a crush on Desdemona, to visit Cyprus in an attempt to woo her. Iago therefore plans to exact revenge on the Moor. That attack is halted when storms destroy the Ottoman navy before it reaches the island. In order for Desdemona and the others to arrive earlier, they also cause Othello's ship to delay. Iago devises a scheme in which Roderigo will challenge Cassio to a duel in order to undermine Othello's new lieutenant and give Iago the opportunity to persuade the Moor that Cassio's new wife has betrayed him. To celebrate Desdemona and Othello's marriage, a feast is hosted. Cassio is left in charge when the couple goes to bed early, but Iago gets him intoxicated. As Iago intended, Roderigo and Cassio fight, and Montano joins in as well. When Othello shows up to question them, Iago tricks him into thinking Cassio is at fault. After removing Cassio from his position as lieutenant, Othello goes back to bed, leaving Iago to counsel Cassio to convince Desdemona to set up his reinstatement. Iago wants Othello to find Cassio with Desdemona, and he wants his wife to make this right with her.

The next morning, Iago entices Othello to the citadel and sets up Cassio's meeting with Desdemona, who assures him that she would do every effort to secure his reinstatement. Iago and Othello return just as Cassio is departing, which gives Iago the opportunity to call Othello's attention to this departure and heighten his doubts over Cassio's marital status. Desdemona brings back the handkerchief that was her husband's first present to her when he complains of having a headache. Iago's wife drops and picks up the handkerchief, keeping it for her husband, who plans to place it in Cassio's room to implicate him. When Othello and Iago are alone once again, the envious Othello challenges the Moor to back up his allegations regarding Cassio and his wife. Othello orders Iago to kill Cassio when he promises to give it to him, leaving him to kill Desdemona. Othello enters before Desdemona, who is sending for Cassio. When she tells him Cassio is on his way, he pretends to be sick and asks for the handkerchief, which

she admits she misplaced. He reveals that its disappearance was unsettling because it was charmed by a witch to guarantee their love. When she informs him that Cassio is arriving, Othello becomes even more enraged and storms off, refusing to consider any argument for his restoration. The Moor loses it when Iago informs Othello that Cassio has confessed to having an affair with Desdemona. Iago hides him till he gets well so he can hear Cassio discussing Desdemona, but he sneakily questions Cassio about the latter's mistress. Once more deceived, Othello sees Cassio's mistress give him back Desdemona's handkerchief. After Cassio leaves, Othello asks Iago to procure poison for Desdemona, but he is tricked into strangling her in bed that evening instead, with Iago carrying out Cassio's instructions to kill him. Othello is summoned back to Venice by letters from a senator from Venice, leaving Cassio in charge. Othello hits Desdemona out of rage before taking off. Othello disregards his wife's denials and accuses her of being a whore. After killing Cassio, Iago assures Roderigo that he will soon enjoy Desdemona. Following dinner, Othello strolls with the senator as Desdemona talks to Iago's wife about adultery. She is informed that wives ought to get even with their wayward husbands. Roderigo attacks Cassio in the dark as per Iago's orders, but something goes awry. Iago only succeeds in wounding Cassio's leg after Cassio wounded Roderigo. Othello is motivated to kill his wife by his cries. Iago kills Roderigo in an attempt to aid Cassio, then acts horrified to discover that he has passed away. However, Cassio's mistress holds Iago accountable. Iago's spouse is dispatched to notify Othello. Othello approaches his sleeping wife in the light of a lamp and gives her a passionate kiss, rousing her. As she approaches death, he advises her to say a prayer. She argues that she is innocent and breaks down in tears when her husband informs her that Cassio has passed away, as he believes but is mistaken about. After suffocating her in bed, he hides her body until Iago's wife arrives to inform him of Cassio's injuries and Roderigo's passing. Othello hears someone approaching and believes he has killed his wife by suffocating her. Before passing away, Desdemona momentarily regains consciousness long enough to inform Iago's wife that she has been murdered—but not by Othello. Othello admits to killing her and says that Iago had informed him about her extramarital affair with Cassio. As Iago and the others enter, Othello tells of the handkerchief that Desdemona had. The Moor discovers the truth when Iago's wife tells what transpired, and he attempts to kill Iago but is stopped. Iago murders his wife with a knife before escaping the scene. With the intention of taking his own life, Othello pulls a sword and weeps over the body of his wife. When Iago is placed under guard once more, Othello makes another attempt to murder him. Iago says he won't speak to Othello again when he asks why he plotted against him and begs Cassio's pardon. After pleading to be remembered fairly, Othello

stabs himself to death and ends his life by kissing his wife. It is suggested that Cassio, who has been named the island's governor, have Iago tortured to death in retaliation for his misdeeds.

3.4 *Othello's Artistic Paintings*

Nabil Kanso painted a series of pieces titled *Othello* in 1985. Shakespeare's tragedy *Othello* serves as a loose inspiration for the subjects in the paintings. The sixty paintings in the series address themes of love, race, betrayal, jealousy, and evil. Intimate and dramatic relationships between *Othello* and *Desdemona*, as well as the tense and unsettling relationships that exist between and through *Othello*, *Desdemona*, and *Iago*, are depicted in these scenes, which include compositions of figural and metaphorical imagery.

The oil and acrylic paintings of *Othello* feature a series of figural scenes on canvases and paperboards that range in size from 30 by 40 inches (102 by 76 cm) to 120 by 216 inches (300 by 550 cm). (*Othello Paintings*, p07) Wide, rough black brushstrokes against a crimson background with splotches of orange and yellow, together with forms and figures of people, animals, hooded faces, and monsters, are frequently used to depict the overtones. On the painting surface of the works on paper, it is noted that "the brushstrokes seem even more aggressive, often giving the figures the immediacy of gesture sketches." (Wehner, p. 6)

The paintings' tangible content shows how imagery is created and how it may match the thing it depicts in terms of form, texture, tone, and color. (*Othello Paintings*, p. 12) The subject's nature seems to be emphasized further by the vibrant colors and forceful brushstrokes. (Seaberg, p. 379) Some see the embraces between the figures that symbolize *Desdemona* and *Othello* as a transition "from tender and loving to confusion and rage" (Wehner, p.6). The paintings from the 1985 *Othello* exhibition were removed the day after it opened because they were deemed "too provocative" by the gallery space of a theater in Atlanta.

The series' paintings are split into two sections nearly evenly. The first section is made up of pieces that frequently feature compositions of nude people in intimate settings, enhanced by the use of light and dark contrasts, as well as different sexual allusions. (*Othello Paintings*, pp.16-47) The second section consists of over thirty canvases that directly alludes to *Othello*, *Desdemona*, and *Iago* from Shakespeare's tragedy while tackling themes of murder, mistrust, and intrigue. By conjuring imagery with layers of meanings and symbols, they expose images of aggression, intensity, and violence with webs of tumultuous rhythm, whirling forms, and allegorical concepts that may visually reinterpret the intensity of events leading to *Othello's* slaying of *Desdemona*. (*Othello Paintings*, pp.49-87)

3. CONCLUSION

After several readings on theatre through William Shakespeare and the lies that connect a poet to the reader, we conclude that art can be theatrical or poetical and has its effects on literature as a field that comprises different genres. Shakespeare speaks literature on theatre while poetry vehicles its aesthetic appeal. The audience can be spectators or readers who are interested or pleased to figure out the fictional world in its different forms. Art is an invitation for the reader to respond, interpret, interact, and move the text from its silent state to a more complete version of the original. While the audience in theatre listen carefully, enjoy pleasantly the acting and contemplate the monologue, the dialogue, the soliloquy, or even the character's voice. The poet offers experimental perspectives and the playwright invites for knowledge life, through personal connections with the different motifs exposed. This paper combines with two forms of art in theatre and poetry to provide a language of communication between the artist and the receiver, where the former symbolises a message and the latter deciphers the code.

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