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Original Research Article

An Analysis of the Visual and Conceptual Structure of Light in the Film “Mohammad Rasoolullah” Based on Aesthetic Components*

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Abstract

Problem statement: Light is always used as one of the most important mediators and elements for inducing divine concepts in various works of Islamic art. The film “Mohammad Rasoolullah” is one of the leading examples of Iranian religious cinema in using the manifestation of light to convey divine and sacred concepts. One of the most important issues of Iranian religious cinema is the howness of showing and expressing an aesthetic and effective image of divine and religious concepts using valid criteria and components.

Research objective: The present study aims to explain and analyze the basic components of the aesthetics of the element of light such as unity, complexity, and radiance in this film. In addition, this study intended to analyze the two elements of chaos and uniformity in the visual and conceptual structure of this work, which is in fundamental opposition to the aesthetic experience.

Research method: This study is qualitative and its framework is descriptive-analytical and based on library resources and direct study of the artwork.

Conclusion: The findings of this study show that the visual and conceptual structure of the film of Muhammad Rasoolullah is to a large extent not associated with unity, harmony, and complexity. Visual disturbance in the use of light to induce religious and sacred concepts is not seen in most of the scenes. However, it has a repetitive monotony, without narrative logic and with the least credibility, which does not bring aesthetic experience. The illumination of the space with unrealistic and often artificial effects has given a symbolic atmosphere to the whole film. The explanation and analysis of the aesthetics of light in the film of Muhammad Rasoolullah shows that it has been minimally successful in reflecting the divine and religious teachings.

Keywords: *Light, Religious cinema, The film of Mohammad Rasoolullah, Aesthetics.*

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Introduction

In the visual arts, showing and visually expressing divine and religious concepts has always been one of the main challenges for artists, theorists, and critics in the field of Islamic art. Every religious film, with its visual and narrative components, is more or less in search of an idea that leaves the audience alone with it so that it can guide the divine and religious concepts to the depth of their perception. In this regard, the use of various visual and formal elements and symbols in a believable atmosphere, along with an aesthetic experience for a deeper understanding of the universe and its creator, should be one of the most important features of such films. The howness of showing and expressing an aesthetic image of divine and sacred concepts in so-called religious films is one of the most important issues in Iranian cinema.

In the field of contemporary arts, such as cinema, the representation of religious subjects, and the depiction of sacred figures, a different quality has been found that, compared to the first religious and pictorial images, represents the different views of contemporary artists on the subject of religion and art. The most important historical events in depicting the holy figures in all arts indicate a kind of degradation in the spiritual view of them in the Christian and Islamic arts; in a way that the image of divine saints, which in its past was considered as aspects of religious arts, today appears in works of art as well as cinematic productions in a way that distances itself from perfected and ideal faces and sometimes even lacks sanctity (Faridzadeh & Soleimanzadeh, 2020, 39).

Genuine beauty in its essence contains divine experiences and attributes so that the form of original religious works and their aesthetic aspects give a deep impression to the religious content and thus the viewer encounters a beautiful experience. The history of aesthetics is replete with attempts to explain how an artistic work can rely on its intrinsic properties and in the

absence of any provable independent description of what those properties are, as well as without hypertextual interpretations can be a significant and lasting artwork.

The holy affair is rooted in the mere fact that from very ancient times, God appeared to a religious man through “something other than himself” (Eliade, 2014, 111). Light as a symbol and mediator of the kingdom and meaning realm, from the past to the present, has played an influential role in Iranian culture both before and after Islam. Islamic thinkers and commentators have expressed various theories about light. Light forms the deepest and most important dimension of the visual flow, which should ultimately cause the subject to be dazzled. Light and brightness are among the most important elements of the manifestation of image and existence, which has a fundamental and special function in cinema. Mohammad Rasoolullah’s film by Majid Majidi is one of the most significant works of Iranian religious cinema, and the use of light to convey religious and divine meanings and concepts is the most important feature of its visual and conceptual structure. Research in the area of aesthetics of Iranian religious films requires rules and theoretical foundations that can provide a basic introduction to the empirical, cognitive, or emotional understanding of the manifestation of beauty in such films through the visual and conceptual structure. Considering the theoretical gap in the aesthetics of religious cinema and the process of its perception and formation, the present study intends to look at this issue from a perspective that can seek and introduce new ways to accurately understand it. This study aims to answer these questions: To what extent can the aesthetics of light in the film of Muhammad Rasoolullah be a reflection and mediator of divine light and the essence of the Creator? To what extent have the fundamental components of aesthetics such as unity, complexity, and radiance in this work been effective in reflecting divine light to induce the holy concepts and religious meanings?

The present study hypothesizes that the optimal and creative application of the basic components of aesthetics in the visual and conceptual structure of religious films can, in addition to making the work believable, be effective in the deeper induction of religious symbols and divine concepts.

Research Background

Light is considered a bridge between the world of meaning and matter in Islamic arts, such as architecture and painting. Some books and articles have also been written about light in Iranian architecture, which has considered the entry of sunlight from the lattice surfaces or windows of the building as an allegorical manifestation of the divine light in that space; Like light entering from the windows of Sheikh-Lotfollah Mosque. A conference entitled “Light in Iranian Art, Architecture and Urban Planning” was held in June 2015. The subject of lectures and articles was the philosophy of light from ancient times, the magic of light in traditional Iranian architecture, space and light, light and music, and lighting in city life. No book has yet been seen on the phenomenon of light in Iranian cinema and religious films, but several studies have been conducted to investigate various aspects of the element of light in Iranian cinema, none of which has dealt with the aesthetic analysis of light. For example, an article by Yasini (2014), entitled “Semiotic Analysis of Muhammad Rasoolullah Movie Based on Dramatic Literature”, examined the text of each scene in two axes of accompaniment and substitution to decipher that scene. Based on this, it revealed how the director of this film, using various symbols and codes, has thought of arrangements in writing the script, the way of shooting, the symbolic use of music, and so on. Mokhtabad and Bakhshi (2010), in an article entitled “Meaning of natural light in architectural spaces in two films of “Winter Light” by Bergman and “Parry” by Mehrjavi, showed

that the use of natural light as a spiritual element in the meaning of spaces in the architecture of these two films has been impressive; And in these spaces, human possesses meaning with invisible symbols and various phenomena including light. An article by Aslani (1995), entitled Cinema-Noor, is a comparative study between visual expression and the ontological view of painting and Iranian cinema. Attitude towards existence from part to whole, harmony in structure, and visual expression are considered the characteristics of painting art following and imitating these principles and characteristics can be considered a useful and constructive model for making unity in the visual expression and content structure of cinematic works. Furthermore, in several cinema magazines, articles and critiques have been written about the content and formal features of Mohammad Rasoolullah’s film as one of the leading films of Iranian religious cinema. It should be noted that the present study is the first example of adopting such an approach in examining religious cinema using the analysis of the aesthetics of light in the academic context of Iran.

Theoretical Foundations

The most important function of the aesthetics of a religious film is to give a deep impression of the religious content with its form, structure, and aesthetic aspects, and as a result, to confront the viewer with an aesthetic and divine experience. To find the aesthetic place of the phenomenon of light in religious works of art and films, it is first necessary to review the literature and its basic concepts.

About Light and Beauty

• Light

Natural light is a phenomenon whose main source is the sun. Many philosophers and scientists believe that spiritual light, in addition to its material aspect, is also considered a kind

of link between God and humans in the spiritual dimension due to its non-physical property. As Arthur Zajonc in his book "Understanding Light" writes: "The eye needs something more than natural light to see, and that is the esoteric and visual consciousness" (Zajonc, 1993, 205). Interestingly, Nikola Tesla, one of the most famous inventors and theorists of physics in light and illumination, believes that everything is light, and no one dies but becomes light and continues to live.

This study seeks to explore and examine the aesthetics of light from a religious and spiritual perspective. After his resurrection, Jesus Christ says: "I am the light of the world", thus the outward manifestation of light becomes a spiritual phenomenon (Bonkour, 2005). In the early days of Christianity, light either played the role of mediator between God and the world or served as a symbol of the existence of God. In the book of Confessions (Book 13, Chapter 18), Augustine likens the Holy Spirit to the light of the sun and addresses God as: "O house of light and beauty!" (Bolkhari Ghahi, 2018, 270). The presence of many verses of light in the Qur'an led Islamic art and architecture to use light as an allegory of divine existence. "Allah is the light of the heavens and the earth". This verse is not only the most complete verse of the "light" of the Holy Qur'an, but it alone proves the claim that existence belongs only to God who is the light alone and this light possesses the degrees that appear in forms and shapes. In Islamic wisdom, Farabi, Ibn Sina, and Al-Ghazali have thought of light more than others, but none of them has used this meaning as much as Suhrawardi. Suhrawardi considers light as an obvious, apparent essence that is needless of definition. According to Sheikh Ishraq, light is nothing but appearance, just as appearance is nothing but the reality of light (Suhrawardi, 2018, 119). The phenomenon of light has been used in various ways in Islamic art, and Muslim artists have used this symbol

extensively in an era that coincides with the spread of the ideas of Islamic scholars in Iranian culture. Light has often been used as a reflection of divine light and absolute truth in so-called religious films in Iranian cinema. In cinema, lighting is more than just shedding a light on objects to represent them; in cinema, light conveys aesthetic concepts (Borderel, 2021, 164).

• Beauty

The definition and ultimate value of beauty have become widespread with other concepts such as truth, goodness, God, etc. According to the Encyclopedia of Aesthetics, among the ancients, Aristotle about beauty emphasized the elements of harmony, order, and proper size, and Socrates sought this good in profit-making. In the meantime, Plato founded philosophical aesthetics (Gat & Macyor Owis, 2005, 125). Socrates posed the theory that beauty is in the proportion of the object to its purpose and essence (Tatarkiewicz, 2021, 201). Thomas Aquinas, one of the first fathers of the church in the Middle Ages, believes that beauty consists of three conditions; First, "correctness or perfection," second, "proper proportion or harmony," and third, "radiance or brightness." In the age of enlightenment, Baumgarten first coined the term aesthetics. "Aesthetics is the science of sensory cognition," he says in the first paragraph of Aesthetics. Baumgarten expresses three criteria or characteristics for aesthetic perfection: "richness of imagination, breadth of imagination, and clarity in the field" (Baumgarten, 2007, 65). In a critique of his judgment, Kant was the first philosopher of the modern period to address aesthetic issues. According to Kant's theory, art and beauty move from the tangible to the rational. Artistic creation takes place in the "artistic form" and the work of art is a tangible form of beauty created by the artist's imagination (Aflaki, 2005, 22). One of the most complete theorists on the subject of aesthetics is Wilhelm Hegel. According to him,

in art, a reasonable idea or form is embodied in the tangible form, and this is beauty.

Monroe Beardsley, a theorist in aesthetics and author of the book *History and Problems of Aesthetics*, believes that unity, complexity (composition), and intensity (depth) are characteristics of a work of art that can make an aesthetic experience (Giovannelli, 2021,194).

In Islamic culture, there has never been a separate science called aesthetics. Thinkers such as Farabi, Ibn-Sina, Suhrawardi, Mulla Sadra, Ghazali, and Ibn Haytham have made references to beauty and some arts. Farabi, who himself had a hand in art, believes that beauty, goodness, and makeup in any being, depends on nature achieving a superior existence in its kind and reaching the end of perfection that is the goal (Farabi, 1997, 86). Mulla Sadra's existential aesthetics has four stages in the behavior or journey from creation to truth, from nature to existence, and from plurality to unity. Mohammad Al-Ghazali in his book *Revival of Sciences* knows the goodness or beauty of everything in which it has its deserved and possible perfection (Al-Ghazali, 2014, 775). Ibn Haytham in his book *Al-Manazer* has defined beauty or goodness as a complex interaction between twenty-two factors that the three factors of light, color, and proportion are effective in making beautiful and creating beauty (Necipoğlu, 2019, 257). In an article on facts and errors about beauty, Schwann writes: "The basic condition for the value of aesthetics is harmony and balance in the face itself; order is inherently from that formal perfection or from that truth present in the face" (Schwann, 2004, 23).. According to Islam, divine art is first and foremost the manifestation of divine unity in the beauty and order of the universe. Unity in the harmony and coherence of the world of plurality, which is reflected in order and balance (Burckhardt, 1990, 12). According to Islamic thinkers, the aesthetics of Islamic art is based on plurality in unity and unity in plurality, and the two components of unity and proportion

are the most important factors in the emergence of beauty.

From the discussions on beauty and aesthetics from ancient times to the present, it can be said that there is no definite criterion and reliable indicator to define and evaluate the aesthetic experience, but there are three basic characteristics or components regarding value. The aesthetics of each work of art - religious and non-religious - were considered to be: unity (harmony), complexity (composition), and intensity (radiance or clarity). On the other hand, the turbulence of the structure and the uniformity of the components are in contrast to the aesthetic experience. The way to avoid monotony is diversity, and the way to avoid confusion is unity.

Aesthetics of light in Iranian religious cinema

Light has played the biggest role and influence in cinema. Filmmakers have made good use of light to convey their basic concepts, as evidenced by the history of cinema. For example, the cinema of Expressionism is strongly based on light and its aesthetic application. On the other hand, noir cinema has defined the inner and invisible concepts of the characters and the theme of the work based on light.

Throughout the history of religions, light has always had a special place, the only difference is related with being the type of interpretation of the presence of light. Given that light is one of the most basic elements of spirituality, and this spirituality is very prominent in the two monotheistic religions of Islam and Christianity, the use of the motif of light has become important from the beginning of the emergence of films with religious themes. In Iranian religious cinema and even semantic films, the element of light has always been used to convey divine and religious meanings.

The purpose of aesthetics is to explain what beauty is and how we perceive beauty, as well

as to analyze its values and components. The basic aesthetic sense of aesthesis corresponds to a mental and inherently internal state. The theory of meaningful form, proposed by Roger Fry and Clive Bell in the twentieth century, states that art is a collection of works that have a certain ratio between their components to evoke an aesthetic feeling. Research in aesthetics cannot be evaluated in a purely scientific form because it deals with human's inner states, namely, emotion, feeling, thought, and instinct. According to the issues raised, to evaluate and understand the purpose of works of art, their structure and components can be analyzed based on aesthetic components.

In this study, from the perspective of aesthetic experience and based on aesthetic components, the seemingly simple and easy-to-find phenomenon or concept of light and how it is presented in the film of Muhammad Rasoolullah as a work with a religious theme and subject is discussed.

Research Method

The research method is based on a descriptive-analytical approach and in collecting data, library resources and direct references were used. The present study deals with the elements and components of light aesthetics such as the unity and complexity of the visual, narrative, and conceptual structure of scenes from Muhammad Rasoolullah's film. This study also examines the howness of implementing the aesthetic elements of religious cinema from the perspective of the visual and conceptual structure of light and then combines it with Monroe Beardsley's view of the flow of truth and the function of art, which introduces it as the creation of an aesthetic experience. In addition, the presence or absence of uniformity and confusion of visual and conceptual components and elements in this religious work and its effect on the aesthetics of light is evaluated. The study's theoretical framework is

based on Monroe Beardsley's aesthetic theory and the methodological possibilities it provides. The present study tries not to be based on the context that only the transcendental, mental, and intuitive aspects of this film are mentioned and studied, but it tries to show objective, visual and tangible elements, and signs in this regard. Light should be considered and emphasized in proportion to its visual (formal) and conceptual (content) structure, and the reasons for the emergence and induction of divine and spiritual concepts based on which the fundamental components of aesthetics are extracted.

Manifestation and aesthetics of light in the film "Muhammad Rasoolullah"

Muhammad Rasoolullah's film is the story of the birth of Prophet Muhammad along with showing ignorance and social conditions that dominated the historical period, as well as sequences of miracles of Prophet Muhammad that end at the age of 12. The script of this film was written by Majid Majidi and Kampuzia Partovi, and directed by Majid Majidi. This 178-minute film was released to the public in 2015. In the film of Muhammad Rasoolullah, light is used to create a sacred atmosphere and convey divine meanings. From the very first scene and, the initial titration, in a long shot, the image of the sun is shown. After a few moments, a man on horseback from the depths of the frame, as if from the sun, invades the ground. From the very beginning of the film, this scene inspires the viewer that a message comes from the world of light and ultramundane. The type of framing and showing the sun in the background of the image is a symbol of the world of light and the divine and spiritual space. In this plan, no special visual effects are used and the manifestation of light in it is accompanied by a simple and realistic execution without exaggeration. The intensity or radiance of light in its structure is believable and attractive (Fig. 1). In religious culture, enlightenment is of a higher



Fig. 1. The first scene and the initial plan of the film “Mohammad Rasoolullah”. Source: Screen shot from Mohammad Rasoolullah film.

degree and belongs to the sublime world. The issue of light, darkness, and brightness in this film is minimally used as a basis for divine and religious concepts. In the initial scenes before the birth of the Prophet, the idolatry and superstition of the people of Mecca are shown in spaces with natural light. People like Abu Lahab and Abu Sufyan, the pagan leaders of Mecca who are ignorant and are considered the negative characters of the story, should be shown in dark or dim spaces according to the conceptual and visual structure of the film; however, they in a bright space with natural light are displayed. In the film of Muhammad Rasoolullah, the sequence of the night of the Prophet's birth is symbolically shown with the illumination and movement of the stars along with the eruption of spring water. Suddenly, the idols inside the Kaaba collapsed and fell to the ground without any cause-and-effect relationship. Stars and celestial bodies that are radiating light come unusually and unnaturally to the top of the house where the Prophet was born and the whole space of the house is filled

with intense white light. The physical beauty of this illumination with the use of special visual effects may be an enjoyable experience for the general audience, but it never makes history and even induces the concept that the Prophet is of a different sex and nature, not nature similar to our nature as human beings, and consequently, this reduces the attractiveness of this scene (Fig. 2). In the aesthetic understanding, we cannot have an aesthetic experience at all until we are attracted to a work of art (Sheppard, 2016, 52).

The appearance of light from darkness is a symbol of general creation and also the beginning of history (Eliade, 2014, 38). From the moment of his birth, Prophet Mohammad's face is covered with light and his cradle is completely illuminated, which promises the advent of a prophet. However, the Prophet of Islam was sent at the age of forty, not from the moment of birth. The luminosity of the Prophet's innocent and spiritual face to show his pure nature is different from the exaggerated radiance and halo of light. This luminous image of the Prophet's childhood, in which there

is no human nature is a Jewish or Christian understanding of the history of religions, and to a large extent separates the Muslim audience from the film. In the sequence in which the newborn is to be named, Abd al-Muttalib - the elder of the Quraysh tribe and the grandfather of the Prophet - embraces the Prophet and walks towards the Black Stone to bless the stone. In this sequence, the light of the face and its halo are not visible on the Prophet's body. However, in the previous scenes, whenever the Prophet was shown, his face was completely luminous and his body was covered in a halo of light. There is this duality in showing and not giving a halo of light on the face and body of the Prophet in other scenes; This

weakens the visual unity of the film and reduces the integrity of the conceptual and aesthetic structure of the film. Abd al-Muttalib places his hand as a shadow over the face of the Prophet so that the sun does not shine on his face - which is in his arms - and the whole face of the Prophet is placed in the shadow. Preventing sunlight in this sequence is in structural and conceptual contrast with previous sequences in which sunlight was a symbol and reflection of divine light. Placing a shadow (darkness) on the face of the Prophet - in the size of a closed view - is semantically contrary to the overall purpose of the film (Fig. 3).

In one scene, the Prophet's midwife is in bed



Fig. 2. The sequence of the birth of the Prophet in the film "Muhammad Rasoolullah".Source: Screen shot from Mohammad Rasoolullah film.



Fig. 3. The scenes of the Prophet's infancy in the film "Muhammad Rasoolullah".Source: Screen shot from Mohammad Rasoolullah film.

sick. Several men and women - with the beliefs and practices of the pre-Islamic era - perform a superstitious ritual over her head with small idols to heal the midwife (Halima). The Prophet (as a child) enters the room and drops small idols over Halima. After disrupting that superstition, he gently places the midwife's hand on her chest. A breeze blows and light fills the space, the midwife is healed. This scene is done with visual effects and symbolic illumination of the space and shows the miracles of the Prophet from his childhood, which in itself is not a problem. However, a few scenes later, we see that the mother of the Prophet (Amina) is ill and in bed. This time, although he can heal his mother with the help of enlightenment, just as he could heal his midwife; it does not do so without any narrative or dramatic reason. As the audience feels that he agrees with the death of his mother. If according to the divine providence, the fate of the mother of the Prophet (Amina) should be like this, then it is necessary to show this divine will and truth through dramatic storytelling and spiritual atmosphere, and not through artificial and exaggerated shining of the image. In the book entitled like the will and the image, Schopenhauer creates a close link between beauty and truth by considering the aesthetic experience as unique (Giovannelli, 2021, 11). The illumination of these scenes has been performed without the unity and coordination of form and concept and with the least aesthetic complexity. Realism is vaguely defined and gives it a kind of false innocence (Fig. 4). Artists exaggerate

in what Lyotard calls the "fantasy of realism" and thus do not question the common rules of narrative and genre and the limitations of self-representation (Alexander, 2011, 300).

In another sequence, the Prophet enters a Christian city with his uncle and companions. At the beginning of this sequence, objects and stars moving in the form of halos of light in the sky have been executed with computer visual effects. This sequence - other than the accuracy of its historical authenticity - is narrated without any dramatic reason or cause-and-effect relationship, and shows exaggerated symbolic signs. The structure of any dramatic event over time must follow a dialectic between the emergence of new expectations, their realization, and the emergence of other expectations (Esslin, 2011, 135), The unity and complexity of image and content as the main components of aesthetic experience in the symbolic use of light in this scene is not seen or felt (Fig. 5).

In the last scene of the film, a large group of people, all holding torches or lighted candles, move towards the Prophet's house. The Prophet and the person, who is probably Imam Ali are represented by visual effects in the form of bodies in light throughout, which is a symbol of the existence of the sacred and the truth of light. The human dimension of the Prophet and Imam Ali is not seen in the scene. This scene was supposed to show the concept that the only way to save human beings is to appeal to and be close to the Prophet and his family (Fig. 6).

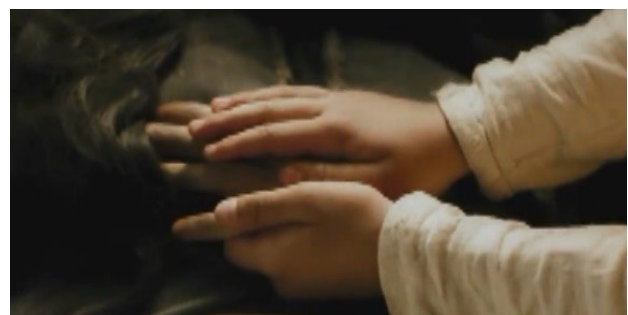


Fig. 4. The healing sequence of the Prophet's midwife in the film "Mohammad Rasoolullah". Source: Screen shot from Mohammad Rasoolullah film.



Fig. 5. A sequence from the film “Muhammad Rasoolullah”. Source: Screen shot from Mohammad Rasoolullah film.



Fig. 6. The final sequence of the film “Muhammad Rasoolullah”. Source: Screen shot from Mohammad Rasoolullah film.

Table 1. Analysis of the aesthetic components of light in the film of Muhammad Rasoolullah. Source: Extracted from this study. Source: Authors.

Components	Yes	No
Unity (fit, harmony, ...)		✓
Complexity (composition)		✓
Intensity (brightness or sharpness)	✓	
Turbulence		✓
Monotony	✓	

The type of visual effects and exaggerated lighting in the depiction of this historical event reduces its realism and impact. The narrative and conceptual structure, and visual expression of each film have a direct effect on the credibility and attraction of the audience. The illumination of the space with unrealistic and often artificial effects in the scenes related to miracles and even the scenes related to the presence of the Prophet to instill religious and holy meanings has given a symbolic atmosphere to the whole film.

The issues raised in this study can be presented in tables. In the visual and conceptual structure of Muhammad Rasoolullah’s film, the basic components of light aesthetics such as unity and complexity are not seen. The light intensity or brightness component is shown only visually and is not woven into the conceptual and content structure of this work. There is no confusion in the visual components of the film, but in scenes where the element of light tries to convey religious and holy concepts, a repetitive monotony with the least visual creativity is evident (Table 1).

Conclusion

Since light is an inseparable element of religion, it has found a special kind of place in the art of cinema. Mohammad Rasoolullah’s film is one of the most important religious films in recent decades in Iran, which has used light to convey divine and sacred meanings. From the analysis of this film, it appears that the aesthetics of light in the visual and conceptual structure of this film has not been explained in-depth and extensively. Analysis of the manifestation of light in this work shows that it has been associated with minimal success in reflecting divine and religious teachings. In this film, it is the enchantment of the object and its presence that is the source of the aesthetic flow, while the stunning of the subject must be evidence of the formation of the beautifying flow. Muhammad Rasoolullah’s film relies less on dramatic storytelling and narrative and is a collection of sequences performed in color and glazed clips. Features such as unity, complexity, and intensity or brightness of light are not seen as fundamental components of aesthetics in the various components of this film.

In this film, although there are scenes with a proportionate and eye-catching combination with various lighting, the lack of realism in the exaggerated scenery and lighting, as well as the lack of dramatic principles in its narration, cause the audience to be minimally impressed. As a result, there is no deep and spiritual relationship with the purpose of the film. Sequences in which light is used to induce spiritual concepts, although not visually disturbing, due to the lack of proper narration that has the least dramatic tension and also the lack of creativity in using the element of light, causes the image to be monotonous. And the concept of the effect has become superficial. The manifestation of light in the visual structure of this film is not to a large extent associated with the unity, harmony, and complexity of narrative and concept.

According to religious beliefs, God is the same as absolute truth and beauty, and the artist discovers the truth as much as he can by creating beauty. Therefore, in the visual and conceptual structure of films with a religious theme, the basic components of aesthetics are linked and interwoven with visual and audio, as the main elements forming the semantic structure in a stable context to show the flow of truth optimally and creatively, will succeed in inducing transcendental religious and divine meanings. Finally, it can be said that the mere placement of religious signs and concepts - even in an exaggerated form - cannot guarantee the existence of religious cinema and convey their purpose to represent the truth, beauty, and divine and religious knowledge.

Endnotes

1. Expressionism was a movement in German cinema that grew and expanded in the years following World War I.
2. Film noir (French: Film noir) is a cinematic term used primarily to describe stylized crime dramas. Noir films are often characterized by black-and-white filming and bright shadows.

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