

The Aesthetic Values for Warka Pottery & Jamdet Nasr

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Abstrac

The civilization of ancient Iraq was characterized by many artistic achievements that reflect the communities affected by the environment, which has become an inspiration in the imagination of the artist through meditation in that nature and the circumstances surrounding it trying to recognize and sense of beauty.

The pottery of Warka and Juma Nasr illustrated the culture of that period through the scenes that carry it to form aesthetic values confirming the value and effectiveness of the recipient through formations formed elements of art constitute this aspect of the research problem, as the research targeted the aesthetic contents and the values, concepts and theories affecting the pottery roles through Aesthetic artistic theses have had a clear impact in extrapolating the researcher to the artistic work left by those ancient civilizations. According to monitoring and analysis.

Los valores estéticos de warka pottery & jamdet nasr

Resumen

La civilización del antiguo Iraq se caracterizó por muchos logros artísticos que reflejan las comunidades afectadas por el medio ambiente, lo que se ha convertido en una inspiración en la imaginación del artista a través de la meditación en esa naturaleza y las circunstancias que lo rodean tratando de reconocer y sentir la belleza.

La cerámica de Warka y Juma Nasr ilustró la cultura de ese período a través de las escenas que lo llevan a formar valores estéticos que confirman el valor y la efectividad del receptor a través de formaciones formadas que constituyen elementos del arte que constituyen este aspecto del problema de investigación, ya que la investigación apuntó al Los contenidos estéticos y los valores, conceptos y teorías que afectan los roles de la cerámica a través de las tesis artísticas estéticas han tenido un claro impacto al extrapolar al investigador al trabajo artístico que dejaron esas civilizaciones antiguas. Según seguimiento y análisis.

Introduction

As an analytical study. This study consists of four chapters:

Chapter I: - deals with the problem of research and its importance and the need for the chapter also includes the objectives and limits of research and identify the most important terms.

Chapter II: - came to represent the theoretical framework, which consisted of three topics: -

The first topic: - The concept of beauty.

The second topic: - The basic elements for the formation of aesthetic values.

The third topic: - A brief history of pottery Warka and Jumda Nasr

Chapter III: - Included research procedures and contained on

1- Methodology used 2- Research community 3- Research sample 4- Sample analysis.

Chapter IV: - Contained the findings and conclusions reached by the researcher in the light of the analysis of the sample also proved conclusions in the light of the results of the theoretical framework and analysis of the sample and put many recommendations and suggestions of the findings of the researcher the following:

- The repetition, balance and proportionality of the elements of the artwork add aesthetic pleasure to the work

Ceramic.

- Wrap the artist between the elements of the work of art (unity, rhythm, balance, proportionality) in order to achieve aesthetic and artistic value as well as utilitarian function.

- Al-Warka pottery and Jumda Nasr expressed their aesthetic value through their social and intellectual connotations.

The researcher reached a number of conclusions, including:

- Most of the vocabulary of decorative elements appearing are the geometric shapes (vertical lines) that appeared frequently.

- Al-Warka pottery and Jumda Nasr were characterized in their work as spontaneous shapes bearing geometric and animal motifs.

Chapter One

Research problem

Iraq is an ancient home to the oldest arts, including pottery, which still retains the element of immortality and fame because of its distinct personality, and was widespread and use of it was available in every civilization has been guided to the art of pottery in ancient Iraq since the Neolithic period, which began up to (10000) years BC, where the oldest pottery was found in the village of Jarmo in northern Iraq, which dates back to about (7000) years BC (AD 6 p. 7).

With the development of man, he gives his artistic aesthetic aesthetic by using the elements of formation by building the pottery and highlighting its aesthetic value as the rest of the artistic achievements. Rafidini. As a result of the remarkable diversity in these forms emerged pottery Alrka and Jumda Nasr, which is the outcome of the accumulations of technical experience from the ages that preceded, so the researcher contributed to the problem of her research in the light of the following question: -

What vocabulary and elements involved in the structure and formation of pottery Warka and Juma Nasr to be aesthetic values?

research importance

The importance of the research lies: -

In shedding light on the aesthetic values in pottery Warka and Jumda Nasr. It is also useful for students of primary and higher studies, institutes and colleges of fine arts to see the aesthetic values in the pottery of Warka and Jumda Nasr.

Research Goal

The research aims to:

Detection of Aesthetic Values in Warka Pottery and Jumda Text "Comparative Study"

search limits

Spatial boundaries: - Iraq

Time limits: - Period (4000 - 2900) BC. M

Identify and define terms

- Values in language

Value: the price equivalent to the goods, the degree of relative importance to him, the collection of values (m 13 p. 547).

- Idiom values

"It is what the request of the thing and its merit to appreciate, and the image of good in mind is its ideal value and is the basis of the provisions of value" (M 4 p. 761)

Procedural definition

It is a varying degrees to distinguish the thing, including the good and ugly and good and evil, and they consider different levels depending on the mind of the individual recipient and the viewer.

- Aesthetic in language

The word beauty in the tongue of Arabs in the sense (good), which is in the act and creation, beauty is the source of beautiful, and the act sentences and sentences: any adornment, and beautification cost beautiful, and beauty falls on the images and meanings, including the Hadith Sharif: "God is beautiful and loves beauty." : Good deeds full descriptions (m 3 pp. 133-134).

- Aesthetic terminology

"An adjective that is observed in things and gives pleasure and satisfaction to oneself" (M 1 p. 62).

Procedural definition

It is a collection of technical elements used as structural elements in the design of pottery to perform aesthetic function besides its utilitarian function.

Chapter II

The first topic

The concept of beauty

There are many aesthetic and philosophical theories to clarify the beauty and beauty explained by the nature of beauty in its various forms, including what interpreted its presence in the living and non-living nature and other linked beauty to man as an inherent self-characteristic in human nature, and the different difference in the concept of beauty led this to refer to two different things about it, I Is the absence of constant and accurate standards of beauty to link all tastes together, the other is the difference of mental perception and imagination of individuals and the absorption is varying between recipients and another. (M 26 p. 5)

In the tenth and seventh century BC, intellectuals called the wise men held an irrational mindset interested in reflecting on the philosophy of beauty. (M 7 p. 13) Socrates touched on his aesthetic philosophy of benefit, goodness and good morals by taking beautiful art that achieves the moral benefit of man, depicting beauty came from an end or a bug that originally existed and replaced it, asserting that true beauty is the beauty of the soul (essence) which comes through the mind and not the apparent beauty that It is perceived by the senses. (M 7 p. 13).

Plato has set for what is beautiful ideal ideal source of absolute is beautiful is inseparable from the good so you see has placed three orders for the first things called (the world of ideals) The second is (the world of sense) and represents the shadow of the first world or is issued by the first world Third to Plato, that is, art has Plato pure imagination simulates the world of sense, and that the sensual beauty is the beauty of receding fate is going to disappear (m 7 p. 76).

While Aristotle sees that beauty as an inner model in the human mind and can not be searched outside, although beauty exists in man, and that the beauty criteria are (order, proportionality and clarity) and thus Aristotle is the first to establish rules

to measure beauty (M 7 p. 76).

Moving on to the concept of beauty among Muslim philosophers, we find that their philosophy is an extension of Greek philosophy, especially Aristotle, which was called the first teacher.

We find Al-Farabi has a reference in his philosophy that the realization of divine beauty is not easy, but measuring what we realize the aesthetics of the world and that embracing beauty and living in it and integration with him is a common process between God Almighty and man (p. 28 p. 20).

The Ghazali summarized the beauty by saying that there is no good or beauty, nor loved in the world, but the good deeds of God and the impact of the generosity, and the room of the sea of quality whether realized this beauty minds or senses (m 2 p. 20).

At Abu Hayyan al-Tawhidi we find beauty being in a group of channels and the most important of these channels religion and ethics that lead to faith in the Creator, the artistic beauty has formed through the form and content, considering art window to make what is within the human and not confined only to the world around (m 28 p 135).

Modern times have also witnessed a clear change in the concept of beauty because this thought was liberated from absolute absolute values. Descartes' theses had a clear impact on the change of these ideas, where beauty became associated with emotions and conscience and self-esteem to appreciate the aesthetic judgment (p. 7 p. 155).

The beauty of Hegel is a relative beauty that does not require simulation in art and that the art that mimics nature does not produce artistic effects of value but produces workmanship and skill (m 31 p 250).

The opinion of the thinker Bergson, one of the owners of the mystical theory that confirmed the inability of the mind to perceive beauty, that is, the realization of beauty is not only through the presence or attraction intuition, it stresses the intuitive energy to understand the aesthetic truth of art directly (m 2 p. 118).

As for Santillana, beauty has a positive value stemming from nature, but it is far from being aware of any particular reality. To be aware of the aesthetic, there must be several points for the positive feeling that is focused on the good thing in front of the recipient (m 13 p. 21).

The second topic

The basic elements of the formation of aesthetic values

1- Rhythm

Each element of the artwork of the point, line, color, spaces, tangential, harmony, balance and proportion must make the artwork aesthetic spirit and those elements of rhythm.

Rhythm is defined as "kinetic communication resulting from systems of distribution of formal elements in the form of units and time periods, and it takes time to realize the structural and aesthetic relations between these elements visually part of the time, and the characteristic of the rhythm is continuity, rhythm is one of the most important elements of technical composition to achieve aesthetic value within the work." M 32 p. 59).

Proportionality

Proportionality is one of the most important artistic values indicating the beauty of anything. It is to take into account the ratio between the parts of the work of art and to take up the proportions in the natural assets. Proportionality is necessary in both the arts and living beings to determine the meaning of beauty.

3- Unity

Achieving unity is one of the main requirements for any work of art.

The unit arises as a result of the sense of perfection and emanates perfection of consistency between parts. The unit can be easily achieved by repeating the shape, color, line or surface values.

Unity in the work of art when the artist succeeds in achieving two basic considerations first: the relationship of parts of design to each other. The second: the relationship of each part of the whole (m 18 p 176).

Proportionality

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5. Balance

Balance is another aesthetic dimension where it works to convey a sense of stability and balance, which is an instinctive desire arising from the nature of human being a moderate being parallel and the artistic work reaches its level when achieving balance to regulate the relationships within the parts of the line, color and texture, and we see that the balance depends in achieving on the experience and experience of the artist. P. 9, p. 234).

The artist can get the balance in the artwork through his sense of the work of art and also divide the balance into: -

- Axial equilibrium: - It is based on the axis of the form vertically or horizontally or both and symmetry is the simplest body of this type.
- Phantom equilibrium: - It depends on the sense of center of gravity without the presence of axes or a central point and has no fixed laws, but sensory provisions of the various attractiveness contained in the field.

- Radiation equilibrium: - The control of the gravitational opposition means to rotate around a central point.

6. Repetition

The talk here about repetition not only as an element or image through which rhythm is achieved, repetition is not an element in itself or silent wherever it is found repetition emerges and generates a set of other elements and aesthetic values such as gradient, diversity and continuity.

Repetition is a "relationship between forms, patterns, units and elements to lead a complete view acceptable to the artist and affect scenes of symbolic, mathematical or functional significance in which the word or form is used and affect human behavior" (M 23 p. 70).

7. Diversity and variation

Variation and contrast are achieved when the shape differs from other shapes. Contrast means the difference and stay away from monotony in case of conflict with other elements such as light, dark and large against small and soft against coarse, through the lines, shapes, grades and different touches (m 15 p. 18).

The third topic

Historical background of pottery Warka and froze Nasr

The emergence of ancient pottery Iraq is a simple primitive spontaneous immature, despite the diversity of its forms and daily uses, which made the old Iraqi artist to find the development of pottery art by the practice that led to the accumulation of expertise to make his products integrated maturity intellectually and artistic through the ages (m 25 p. 11).

In the past two centuries, Iraq has witnessed extensive excavation campaigns, which discovered many of the secrets of the ancient civilization of Iraq and its arts. (21) (31) is one of the first villages discovered in this era, as in Figure (1).



The upper five, characterized by the pottery of Jermoa that the primitive hand-made and very simple does not contain color or decoration (m 24 p. 175). This makes us sure that the change in the artistic productions of the ancient pottery of Iraq is a reference to the realization of the remarkable development in the Stone Age and its successive roles, in which the art of pottery emerged clearly and explicitly to confirm that the artist has strived to reach his art to the highest levels, in pottery Hassouna (m 12 p. 17) We find the artist tried to show his style on the surface of the pottery between scrubs and finishing and coloring to be a variety of forms to show the artist's spirituality and way of thinking (m 16 p 16), note that most of its vessels are in the form of pots and large jars with thick walls have a short neck or without neck, as in Figure 2 Aesthetic sensation has emerged in this phase Regularly the lines of the facets of the pots are markedly, which confirms the development of the skill in the formation, as well as some models emphasize the invention of methods to smooth the surfaces of pottery vessels to make them more suitable for painting, and the techniques of deletion and massage are the oldest means in the aesthetic treatments of pottery surfaces (p. 20, 28).



As for the pottery phase of Samarra (p. 12 p. 17) we see the evolution of the artist's style in Samarra in the quality and technique of work, and the accuracy and diversity of decorations, as in Figure (3) The pottery Samarra was characterized by smooth-touched surfaces and painted with a layer of clay very pure, as most pottery It is well burned at fairly high temperatures, and its decoration is characterized by units of colorful animal and human forms. These forms sometimes take geometric forms. These elements and vocabulary gave Samarra pottery an essential feature of aesthetic consciousness (p. 11 p. 111).



When the role of the pact (M 22 p. 68) we find the development reached by the artist in a different way from the previous, where we see in Figure (4) follow the symbolism and modulation in the forms of animal, human and plant as well as diverse colors and method of refinement that characterized this role, and note the obvious accuracy in the composition The motifs gave the work a distinct advantage from the rest of the roles in terms of execution and installation, as well as those pottery figured accurately the edges of its craters and luster, which almost suggests that the glaze of pottery (m 25 p. 23).



The role of slaves (p. 29 p. 81) represented the basic civilization of Iraq because all the Sumerian cities that flourished later in the dawn of the dynasties were built over the ruins of the inhabitants of the slave culture, which indicates that there is a people with a slave civilization preceded the Sumerians in the settlement in southern Iraq, so distinguished pottery As shown in Figure (5)



as a regular shape, because of the use of pottery cupboard and made of pure clay mixed with small minutes of hay and sand and burned at high temperatures, also used two types of geometric and natural decorations, and for the first time in the history of pottery show taps and hand lugs, with mesh handles And m utensils Doje convexity with a long spout (19 m S51-52).

The era of Warka (m 9) is one of the important eras in the history of ancient Iraq, where there were many civilizational developments, including metal industries and sculpture of all kinds and religious and secular architecture, and became pottery since this era made pottery wheel, and because of this they produced large quantities of pottery, where characterized The pottery of this era into three types with a sense of beauty of the first type has a red paint color and shades of this red color varies from light red to orange red and deep red and brown red, and the second type has gray tones and in rare cases this paint is black because of temperatures The third type is simple, plain and devoid of paint and decoration, the surfaces of the pots are smooth and twisted, but the pots that were used for religious rituals were rough, most of the shapes are in the form of a tractor and large and small pots (m 5 p. 27). As in Figure 6



Indicators established by the theoretical framework

- 1 - The aesthetic values of philosophy differed differently.
- 2 - Aesthetic values dimensions have a meaning embodied in the recipient in the work of art by tasting the elements that make up the work of art.
- 3 - Increasing aesthetic values with increasing intellectual and technical expertise of the artist.
- 4 - The absence of consistent and accurate standards to link all tastes, so the absorption of artwork and aesthetic value varying.

Chapter III

Method used: -

The researcher adopted the descriptive and historical method to study the aesthetic values in Warka pottery and froze Nasr.

research community :-

The research community is determined by a group of pottery of Warka and froze Nasr found in cultural publications and the Iraqi Museum of Antiquities.

The research sample :-

The sample was chosen by intentionally organized method.

1. Research models have been selected in which the aesthetic values are clearly embodied.
2. All pottery works that have been damaged are excluded and are not suitable for study as models.

Sample analysis

Model Number (1)

Thread: Pot

Age: Warka



A large pottery pot with a large nozzle contains two large grips installed on both sides, there are streaks on the surface of the pot and on its mouth, it is clear that this pot worked on the pottery wheel by the harmony of its surfaces and thickness, which is similar to that of one piece, and if we determine the diameter we found correctly distributed Surrounding any that the artist has mastered the formation of his work on the pottery wheel with high technology despite the thickness of the pottery, as well as find a clear contrast between the lines formed by comb methods, and that the geometric movement resulting from those lines showed proportionality to that achievement, the balance has become clear through the repetition of forms In one format to show the congruence through it , So we find that the aesthetic value of this form seemed clear harmony in the lines and in the form of proportionality and balance between the space and those vertical lines.

Model (2)



Thread: vessel

Age: Warka

A vase with a spout consists of two pointed layers, one of which is composed of a convex disk from both sides. The vase contains a hole from the top and a faithful mouth that is attached to it from the top. The upper end is wide, the color of the vase is dark brown, carrying on its shoulders shapes drawn with equal lines, and shapes drawn horizontally. In this achievement, the artist relied on the geometric shapes that contributed to the construction of the shape, as well as the distribution between the two ends of the pots on a regular basis to achieve a balance in them. the art J and the formal content associated with devotional rituals.

Model (3)



Thread: vessel

Age: Warka

Characterized by the general shape of the vessel, which has a wide nozzle ending with an extended handle from the mouth of the pot linked from the bottom in his body, the vessel generally lacks the base and is based on part of its composition. This model was based on the point on the point that the artist tried to enter the point as a component of the composition of the work of art to make them mock lines curved across the sunken points that worked through the needle or chisel, and through this process of dotting we find the opposition through this process, which generated qualitatively In the form to make it a balance based on the phenomenon of general harmony, as well as the directional correspondence of simultaneous work vocabulary painted on the surface created for the recipient optical illusion suggesting movement to be aesthetic value in it.

Model (4)



Thread: jar

Age: Jumda Nasr

A pottery jar whose body consists of a belly, shoulder and neck with a large opening at the top divided into two parts of the drawings. The upper section is a strip with geometric shapes in the form of triangles. The left tambourine and the other bent carry sticks as if they indicate playing, showing the clear contrast in the pottery between the colors yellow and scarlet, and the repetition of the forms in most scenes lends an accurate balance of the work of art gives the recipient a sense of movement. The harmony and harmony between units and vocabulary is in itself aesthetic value.

Model (5)



Thread: jug

The Age: Hamda Nasr

A jug of pottery froze Nasr Maamoul pottery cup composed of an orifice and an oval hull finished from the bottom base. The pottery surface carries a series of parallel and intersecting lines executed in dark brown to form geometric motifs that suggest movement. The contact and entanglement relationship is harmonious in unity of form. The contradiction here includes all the engineering units formed by straight lines in terms of their composition and directions, which formed forms from others made it sovereign in the formation of the surface of the jar. Thus, we find that the aesthetic values of the recipient in this form through the harmony between the elements of the work of art.

Model (6)



Thread: Pot

Age: Jumda Nasr

A large nozzle is a cylindrical pot with a manual cupboard. Carries on his shoulders four small cradles. There are also triangular geometric shapes on top of the body with straight intersecting lines that achieved a visual balance at the recipient, as well as the distribution of engineering units on the surface of the container achieved proportionality. The apparent variation in the distance between the geometric shapes (triangles) gave the rhythm of the shape, increasing its aesthetic value.

the fourth chapter

Results and discussed

Aesthetic values have been achieved in most works by achieving proportionality and equilibrium due to the repetition process as in a sample (2, 5, 6).

2 - The engineering standards formed across the lines of different types formed by regular repetition of aesthetic values as in a sample (1, 5)

3 - The repetition, balance and proportionality of the elements of the artistic work add aesthetic pleasure to the ceramic work.

4 - The artist wrapped the elements of the work of art (unity, rhythm, balance, proportionality) in order to achieve aesthetic and artistic value as well as its utilitarian function.

5- Al-Warka pottery and Jumda Nasr expressed their aesthetic value through their social and intellectual connotations.

Conclusions

1. Repeatability is more apparent in decorative units compared to other characteristics.

2 - Most of the vocabulary of decorative elements appearing are the geometric shapes (vertical lines) that appeared frequently.

3 - characterized by pottery Warka and Juma Nasr in her work as spontaneous forms carry on the geometric and animal decorations.

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