

Majnun's isolation from human society and living with wild animals (Comparative study of Iranian literature and painting)

Alireza Akrami Hassankiadeh¹ and Parisa Arvand²

¹Lecturer of Painting Department, Faculty of Art and Architecture, University of Guilan, Rasht, Iran
Email: alireza_akrami12@yahoo.com

²Assistant Professor of Painting Department, Faculty of Art and Architecture, University of Guilan, Rasht, Iran
Email: arvand.parisa@gmail.com

ABSTRACT

One of the important properties of Iranian painting is their companionship with Persian poetry and literature. In fact, Iranian painting, as a kind of art creation, creates similar events in the field of poetry and literature. The painter uses lines, colors and creation of special space to display what the poet brings in his poem using words, simile, metaphor and mystery. One of the most famous romantic stories of Persian literature is the story of Layla and Majnun. Nizami Ganjavi is one of the famous Iranian poets who wrote this romantic myth as poetry in a form of continuous story. Many works have been drawn on the love of them by artistic painters. In the present study, it was tried to focus on the topic of "Majnun's isolation from human society and living with wild animals" from the Layla and Majnun Masnawi of Nezami Ganjawi (who lived in fifth century AD) to examine the effect of literature and poetry on four Iranian paintings and following objectives are followed:

- 1. Understanding the factors of Nezami's poetry influencing the artist's creativity and genius in illustration.*
- 2. Analyzing visual expression method of the paintings studied in the present study.*

Also, the present study seeks to answer the following questions:

- 1. Do these paintings just display Nezami's poetry or the secrets of it and the painter's creativity?*
- 2. To what extent are visual and thematic elements discussed in the present study derived from Nezami's poetry and how the painter draw the "romantic-mystic" theme of the Layla and Majnun Story?*

The data were collected using documents and library method and the present study was conducted descriptively and analytically.

Keywords: Majnun, love, literature and poetry, Iranian painting, Nezami Ganjawi

Introduction

Undoubtedly, Persian poetry is the brightest expression of Iranian culture and art. Iranian culture has been already under the dominance of verbal arts (verbal and written) and in general, Persian poetry and literature have influenced the Iranian more than other types of art. Among the various arts, painting has a deep link with Persian poetry and literature. For many years, Iranian paintings have been used in the visualization of poetry and prose books and flourished along with them. The companion of painting with literature, The combination of painting with literature, especially with mystical poetry and literature, has had significant effect on the quality of images. Illustration of love stories, such as martial and epic themes, has been always a favorite of the court supporter of painting art. The painter used lines and colors to illustrate the love story, like the image of Heavenly Paradise, landed on the earth, with his sensitive character and delicious gusto. "The imageries of Persian poetry and Iranian paintings were matched. Like what descriptions provided on the elements of nature, objectives and human by speakers, can be found in the works of illustrators. The poet analogized the night to the Azure, the sun to the golden shield, the day to the yellow ruby, the face to the moon, the height to the cedar, the lips to the flower and etc.; and the painter tried to find the pictorial equivalence of this metaphorical language and applied it." (Pakbaz, 2002:599).

One of the stories repeatedly portrayed by the painters is Layla and Majnun story. Many works have been written on the love of them in the field of poetry and literature and also, many works have been illustrated by painters. Layla and Majnun Tragedy is originally a non-Iranian tale and was derived from a collection of Arabic scattered narratives. In the twelfth century, Nezami Ganjawi, one of the famous Iranian poets, for the first time, wrote their love story as long narrative poems and he became famous in the world due to his talent and ability to write the poems and made his this work eternal¹. Among the love stories illustrated by Iranian painters, Layla and Majnun story is distinct from other stories for the following reasons: first, the location of the events is the scorching Hijaz Desert and the Badia region. Second, the love story of Layla and Majnun start with the failure of lovers and the pain of parting from the beginning and eventually ends with the death of lovers.

Considering that Nezami, in the Layla and Majnun Masnavi, repeatedly said that it was difficult for him to find proper words to tell their story, it can be found that painters faced with many difficulties of illustrating with regard to their visual possibilities. In this Masnavi, no colorful, imaginative and paradise-like gardens as well as magnificent palaces and royal celebrations which are seen in Khosrow and Shirin Story² and just Majnun's love with full of suffering is seen. Nezami provides color codes and scenes by describing all the scenes in details and completely. Of course, the painter also doesn't appear just as illustrator and draws the scenes with regard to his/her mental imagery and mood.

In the present study, the story of Majnun's isolation from human society and seeking refugee from desert and his companion to the wild animals, from Majnun's Layla and Majnun Masnavi is compared with 4 paintings by Kamal al-Din Behzad, Qasem Ali, Aqa Mirak and Muhammad Zaman. According to the story, after Qays, in the love of Layla, recklessly escaped from all the systems of society and went to the desert, people called him "Majnun"³. Afterwards, most of the events occur in the environment outside of society, civilization and human beings, and beyond the ordinary social rules. And just, his family and friends occasionally met him. They were his father, mother, Salim Ameri (his

¹Layla and Majnun Masnavi is one of the five narrative stories of Nezami that is famous as Khamseh.

²The title of the poetic and romantic work of the Iranian poet, called Nezami Ganjawi. Khosrow and Shirin is one of the five narrative stories of Nezami, it is about the story of the love of Khosrow Parviz, the last great king of Sassanids, and the Armenian prince, Shirin.

³Here, "Majnun" means amorous, lovesick and lovelorn person.

uncle), a chivalric man named Nowfel, Zayd (Layla's courtier) and Salam Baghdadi who was the messenger of Lilly's message to Majnun. Among these visits, the following ones have been paid more attention in the paintings: those verses written in order to describe the Majnun's visit to his father or SalimAmeri in the desert and also the Majnun's loneliness in the desert and his living with wild animals. Since these scenes contain deep mystical thoughts and epistemological aspects of Majnun's word. Examining them can reveal spiritual aspects and the facts of Majnun's love.

In the present study, the main aim is to examine and analyze the story and painting simultaneously and also to analyze the content and structure of this work. Here, author has tried to find the meanings latent in the image, which cannot be understood with a superficial look, by repeatedly referring to the story and the mystical texts related to it. In this way, new interpretative capabilities will be created due to the presence of poetry and painting alongside each other. Naturally, with such look, many of the visual analyses coming from conventional methods in the analysis of western paintings are replaced by revelation of visual works with a preference for literary text. On the other hand, since, for a long time, non-Iranian orientalist and critics have interpreted the images in the history of Iranian painting, their errors have emerged due to their inability to understand the meanings of the words and the concept of text. For this reason, it seems necessary to perform semantic studies through matching the text and images and the interaction of the signs in the two areas of Persian literature and painting. According to the author, this kind of analysis and examination in which poetry and painting are simultaneously compared, is the most appropriate way to see the Iranian paintings. It is clear that the painter could not illustrate completely outside the scope of poetry and story, and his dependence on the text was very effective in creating imagery, which firstly developed by the poet. It should be noted that for the Iranian painter, the dependence on the text doesn't mean limiting his creativity, but the painter could achieve new areas through the poetry and literary text and add to the richness and power of interpretation in the field of visual arts. The present study was descriptive-analytical research in which the relationship between Iranian story and painting was examined in order to identify the relationship between poems and painting and also determine the effects of poetry and literature on these paintings through comparative approach. The data were collected using library, documentary (visual) and observational methods.

Literature Review:

About the story of Layla and Majnun, numerous books have been published in the field of literature and mystical literature, in Persian. Jalal Sattari, in a book titled "The Moods of Majnun's Love" addresses the literary and mystical aspects of the story of Layla and Majnun.

AshrafiMukaddima, in the book titled "Companionship of Painting with Literature in Iran", addresses the relationship between Persian poetry and literature and Iranian painting. Also, MahnazShayestehfar, in her article titled "Thematic and aesthetic position of poems in the pictures of Shah Tahmasbi'sKhamseh" published in the Journal of Islamic Art Studies, Issue. 7, examines the effect of poetry on the drawings of this version. Hamid Reza Pirmoradian and several other writers, in an article entitled "The story of Layla and Majnun in the field of comparative literature, which published in the Quarterly Journal of Comparative Literature, Issue. 13, answer the question: whether the story of Layla and Majnun can be placed in the field of comparative literature?

In relation to the story of Layla and Majnun and its reflection in Iranian painting, AlirezaAkrami, in a book titled "Layli and Majnun in Poetry and Painting", written in 2013, has analyzed the paintings by prioritizing Iranian poetry and studying its features.

Mohsen Marasi, in an article titled "Analysis of the application of blue color in the illustration of the character of "Majnun" in the Iranian miniatures related to the Timurid and Safavideras" published in the Journal of Negareh, seeks to answer the question: whether the blue color of Majnun's clothing is derived from the story or it is related to mystical content and its symbolic function.

Interconnection between Persian Literature and Painting:

As we will see in the present study, in Iranian paintings, a huge part of allegorical themes is derived from the literature. The heroes of these paintings, with their own traits, have also been shaped by in the continuous exchange with literature. Looking at the masterpieces of Iranian paintings created based on the masterpieces of literature, one can find the technical and structural similarity between poetry and painting. "In the field of literature, the poet uses imagery such as Iham, simile, metaphor, trope and metonymy to reveal his secret, and in this way, he uses his tongue to express what he wants musically using rhyme to motivate listener and the painter also uses the same imageries to illustrate what he wants on the paper. The bases of miniature and poetry are from the same thing and it should be said that the arts of writing, poetic crafts and painting; i.e. writing and poetry, and whatever shaped with the pen, have come from the same place"(Servatian, 1993: 69)

Both Iranian poet and painter are using imagery and special features of their art, the former uses words, and the later uses lines and colors to describe the universe. The poet sang, the painter illustrated. There was a common thing in their imagination, and at a moment, this connected them so that one of them represented the original Iranian culture as poem and another one represented it in a form of painting. However, the Iranian painter did not merely illustrate the stories, and in most cases, he interpreted the theme of the story and then depicted it. Therefore, in a pictorial version, painting, he preserved the independence of his expression in addition to communicating with the texts. The difficulty of work of the painter can be understood easily by expressing above points. For example who could illustrate the beautiful face which was analogized to the sun or blazing candle? In this way, a painter sometimes created images in his conversion and interpretation, which seemed to be a miracle.

A summary of the story of Layla and Majnun narrated by Nezami:

In the Arabianlands, an honorable good man lived, who was the sheikh of Ameri Tribe. He was dreaming of having a son, and finally, after taking a vow and praying, at the time of aging, God gave him a son and he named him Qays. When Qays became ten, SeyyedAmeri sent him to primary school. Qays saw Layla there and fell in love of her. The mystery of their love was revealed soon and people called Qays "Majnun". When Layla's family heard about their love, prevented her from going to school, and in this way, they were separated from each other. When Majnun's father heard that his son fell in love of Layla, went to Layla's father and suited Layla for his son from his father, but, Layla's father, who adhered to traditional customs hardly, didn't accept this link and knew it defamatory. By hearing this, Majnun became more lovelorn, he left the human community and went to the mountains and the desert, and lived with wild animals. SeyyedAmeri took him to the Ka'abah so that he forgot his love but Majnun became more lovelorn and returned to the desert. After some time, one of the Arab elders and chivalric men called Nowfel, saw the conditions of Majnun in the desert, pledged him bring him to his beloved with gold or force. Despite being fighting with the tribe of Layla twice, and in the second war, he also defeated it, he could not bring Majnun to his beloved. Majnun became more frustrated than before and went to the desert again and preferred living with the wild animals of the

desert to living with human beings. After a while, Layla married a man named Ibn Salam in spite of her inner will, but she remained loyal to Majnun and refused to bed with her husband.

After some time, Majnun's father, who was old and weak, went to visit his child and asked him to return home, but Majnun refused to return home. Majnun, who accustomed to the wild animals of the desert and wild animals served him, preferred living in the desert to living with human beings. In this way, Majnun's father died in the grief of his child's parting.

Meanwhile, SalimAmeri and Majnun's mother had meetings with him, and his relatives made great efforts to bring him back to society and living among the people, but failed. After a while Ibn Salam, Layla's husband, became ill and died. Layla sent a message to Majnun by a man named Zaydand called on him to herself, and this is the way in which the two lovers met each other without any hesitation. In the autumn, Layla became sick and told her mystery of love her mother and then, died. When Majnun heard the death of Layla, he became weaker and went to the grave of Layla and asked God his death and eventually, died there. For a year after his death, people didn't approach to his corpse due to the fear of wild animals who had remained loyal to Majnun. After that, people buried him beside Layla's tomb and built a shrine.

A Comparative Study of literature and painting by looking at some paintings selected:

The painting on the Nezami's Layla and Majnun story, based on the specific features of the story, are unique examples in following the literary text. Understanding and matching common text and visual elements and examining the aspects of the effects of these elements on each other in this story will result in more accurate critiques of the images. A comparative study of some of these paintings are presented in following:

1. Majnun's father was going to visit his child

Picture 1 was painted in 1675 for Shah Tahmasb Khamseh⁴ by Muhammad Zaman⁵. It is as if Shah Soleyman⁶ ordered the painter to reconstruct this Khamseh (the five poems) and Muhammad Zaman used Tashe'ir⁷ on the margins of pages and illustrated the three white pages of it. The story of this painting is as follows:

SeyyedAmeri (Majnun's father), who had lost his hope in the calmness of his son, was overcome by aging and weakness and he was afraid that he would die before seeing his child. As a result, he used a cane due to his inability and went to the mountains and deserts to look for Majnun by the help of two youths. He looked for him everywhere until a person gave him a sign. Eventually, he found his child: Majnun's head was naked and he had no clothing and covered just his hand using the leather of wild animals. SayedAmeri slowly went over his child and stroked him. Majnun opened his eyes, he did not recognize his father and avoided him.

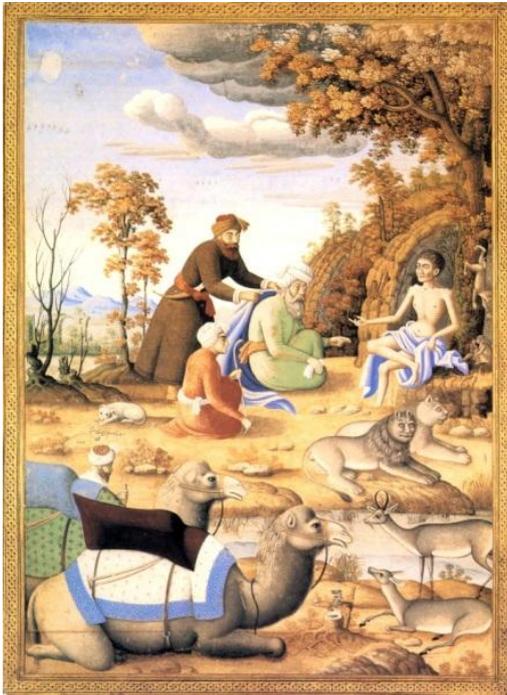
⁴Mohammad Zaman (probably 1639- 1708 AD) is one of the prominent person in Iranian painting history due to its innovation and significant influence on others. He used some forms of nature, and tried to create a special way of combining Persian, European and Indian painting elements. He was the son of Hajj Yusuf Qomi, and left several works with the signature of "Muhammad Zaman"; or "Sahab al-Zaman"; "Zaman" or without signitureg. (Pakbaz, 2002: 518)

⁵Illustrated manuscript of Nezami's Khamseh, which was built in the name of Shah Tahmasb I of Safavids (1539-1543 AD). This version was written by Mahmud Neishaburi and the most prominent painters of the School of Tabriz - AqaMirak, Sultan Muhammad, Mirza Ali and Mir Seyyed Ali - have painted its fourteen pictures ... This exquisite edition is now kept at the British Library in London. . (Pakbaz, 2002: 206)

⁶It was with the name of Shah Safi II, the eldest son of Shah Abbas II and the Safavid king, between 1635 and 1662.

⁷Tashiris a term used in Iranian painting and in decorating the book or manuscript samples and single-leaf paintings. In Tashir, the margins of the pages are decorated with the images of animal, chicken, flower and plant. The use of colors is limited in Tashir and golden color is often used.

SayyidAmeri introduced himself to him and Majnun knew him and fell to his feet and cried. They kissed each other in tears and embraced. Then, the father looked at his son feet and saw him like the nude persons on Last Judgment, whose body and head remained naked. Then he dressed him.



Picture 1.“Majnun’s father was going to visit his child”, Muhammad Zaman, this page was considered for Shah Tahmasb’s Khamsa, Ashraf Mazandaran, painted in 1675, 270×190 mm, opaque watercolor, preservation location: Britain Library.

In this painting, SeyedAmeri with green cloth sits in front of Majnun and the state of his hands indicates that the father and his son are talking. At first, the father begins and, he tells every parable that he remembers to advice his son. He says to Majnun: "My dear son! The World passes fast, and it is better for you to escape from the path you took. What is the benefit of staying here? When you die, just two wild animals will be full of your corpse. You become older, it’s better to relax the rest of your life. I will die soon, please get up and go back home. I’m afraid that when I will die and you come and do not see me. Majnun listened to his father’s advices and firstly, decided to do what his father advised heard the father of his father, Majnoon firstly asked for his heart and restrain himself for a few days, and deceived his father. But, due to being lover, he didn’t have ability to think and he answered his father: “I know that I must do according your command is not in vain, but I cannot”, "In my view, the world is not worthy and valuable". Now, I forgot all things. Now I think to myself that who I am. I became wild and the wild one doesn’t live among people. A one who accustom to the wilds, will accept their habits. Dig a grave and put your hand on it, and think that a drunk lover is dead. And I cannot do on the basis of expediency. Eventually, father saw that his son fell in love, he lost his hope in the recovery of his son, and farewell to Majnun and returns to his home and suddenly died after two days.

What was said was a conversation between father and his son and Muhammad Zaman selected this moment to illustrate. Here, since Majnun is very thin, his ribs can be seen. His blue cloak has been

painted as seen in European paintings of the same time⁸. "Muhammad Zaman painted a blue clothing for this part of history in contrast to what Nezami described. In the story, it was noted that Majnun wore a loincloth made by the leather of wild animals." (Marasy, 2016: 55). His face is completely out of the purely decorative aspect of the original images, and man's states are evident in his face. His sitting position is also different from the past, and he sat on the muddy hill magisterially and put one of his foot on another one. Behind him, a very realistic large tree was painted in western style and so, only a part of it can be seen because of its large size. Unlike other artists painted this theme, he did not want to apply the rule of conquering the frame⁹.

SeyyedAmeri, with green clothing, sat in front of Majnoon and pointed to his son with two fingers. He is linked to Majnun by his blue cloak. (As mentioned, he covers Majnoon who is naked with his cloak.) The two persons who stand next to him should be two young men whom Nezami calls them. These young men are those helped SeyyedAmeri and went to the desert to seek Majnun. But Muhammad Zaman has shown one of them in middle age. He was painted with a brown clothing and a poniard on his waist, and he placed SeyyedAmeri's cloak on his shoulders. But the other one is a young man with white shawl and cloak that holds SeyyedAmeri's cane. It seems that he is attracted by Majnun. As mentioned in the story, SeyedAmeri wants to see his son before the death because he was defeated by weakness and disability. According to Nezami, even, his voice shuddered. But these are not seen in this painting. The signs of weakness and illness are not seen in his body. He is observed health.

Here, Muhammad Zaman clearly used a combination of elements of Iranian, European and Indian paintings and made a new style which is different from other contemporary European styles. "The aesthetic system of the Iranian old miniature (which had been ruptured in the school of Isfahan), in the painting of Muhammad Zaman, is replaced by incomplete naturalism. He used the achievements of the Renaissance artists arbitrarily and with superficial understanding. And therefore, his paintings lack the correct principles and rules of perspective, adjustment of light and shadow, and anatomy. On the other hand, since he has tendency to use the 3D visualization of space and objects, and the application of local and natural colors, he abandons the color scheme of previous painters. But, he remains royal to the tradition of arrangement and finds his own special solutions to match visual and decorative elements. In addition to certain things like some faces, clothes, plants and birds flying, the overall effects of the paintings of the Mughal Empire¹⁰ can be recognized in Muhammad Zaman's painting." (Pakbaz, 2002: 519).

In this painting, Muhammad Zaman uses European methods to draw a horizon with a view of trees on hills, ruined monuments (which is not according to the story) and a series of mountains with blue-violet shades, and in this way, the first tradition of Iranian painting, i.e. creating multi-functional space, is broken. The painter has seen the scene in front of himself and paint the horizon line is almost over SayyidAmeri's head. People, animals, trees, and other elements of the scene induce the volume through the use of penumbra. This volume and view make the painting terrestrial and diminish its conceptual load compared to the paintings illustrated by earlier painters.

The color of the hair, the beard, and the eyes of the people are no longer similar to those of earlier paintings, and are similar to those of the Europeans, but the bulging and big eyes are similar to Hindi

⁸In fact, the date of this painting is almost coincidental with the beginning of Farangisazi (the use of European method) in Iran. Farangisazi is an artistic term used to describe an incomplete modeling of European painting. The painters imitated European style in size, theme and background and perspective superficially.

⁹To get out of the frame of picture is called "conquest" in the Persian painting.

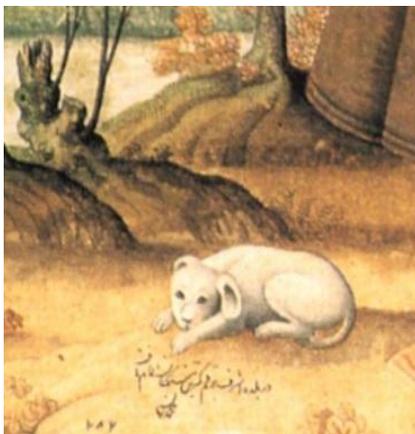
¹⁰The art of the Empire of the Indian Mughal Empire (Mongols), which was started by the support Homayoun Shah (mid-16th century AD).

paintings. However, one of the finest features of this painting is the state of eyes of people and even animals, which are very vividly painted. The blue sky, with fine tonality, gradually becomes light from top to bottom. In the sky, a set of cotton-shape clouds and bunch of flying birds are seen. Trees are painted in the color of autumn. Does autumn show Majnun's aging? In general, clouds, bushes and trees, flying birds, and the prospect of landscapes are very similar to other paintings by Muhammad Zaman, for example, the painting on Bahram¹¹Gour's fight with the dragon.

Here, animals are painted with their pairs. Two large-scale camels that are sitting at the bottom of the frame and as if they are looking a pair of deer in front of themselves. On the other side, the stream and lions are painted in a way that seem to be rocky. A little farther and behind Majnun, one pair of monkeys (which are from the particular animals of India), are painted. One of them is squatting, and the other comes down to its pair from the tree. Animals are painted with the same color and are matched with the color of the earth, trees and rocks. So the viewer can easily focused on the colorful section of the painting which is the conversation between Majnun and SeyyedAmeri.

The blue and green clothed painted on camels make the connection between the bottom and top of the painting and help the spin of the eyes. But the brown fabrics painted on the back of one of the camels is very inappropriate. The size of the camel driver who is sitting on other side of the camel and painted in profile cannot be correct. Such mistakes are often found in paintings by the European painters of this period.

We said that each animal was painted with its own pair, but a white puppy, sitting behind the young man holding a cane, was painted alone and watching us, as the observer of the scene, gracefully. Muhammad Zaman wrote in front of it: "In Ashraf City, it was completed by the least servant." "Muhammad Zaman, 1086 AH"(Picture 2).



Picture 2. A part of painting

2- Description of the conditions of Majnun's living with wild animals

For this story, two paintings have been selected; Picture 3 is attributed to Kamal al-Din Behzad¹², Nezami'sKhamseh in 896 AH¹³, and Picture 4 is attributed to AqaMirak¹⁴, which is painted for the

¹¹One of the three images added to Shah TahmasbKhamse in the Shah Soleyman era.

¹²Kamal al-Din Behzad, an Iranian painter (probably from 1460 to 1535 AD), was an innovative and master artist who invented a new way in the field of Iranian painting ... In Behzad's paintings, feelings and thoughts have been balanced elegantly and artistically. In fact, his attitude towards the human being completely matches the way of applying the color and line, and in general, the structure of his work. (Pakbaz, 2002: 423 - 424)

¹³1490 AD

¹⁴AqaMirk or Mir-Jalal al-Din Isfahani (active in the sixteenth century AD) was one of the famous painters of the school of Tabriz II. He was a student of Mir Mosavvar and it is said that he has been a student of Kamal al-Din Behzad. "Sam Mirza,

Khamseh of Shah Tahmasb. These paintings, which are illustrious examples of the two schools of Herat and Tabriz II, show the evolution of the art of Iranian painting from Herat to Tabriz.

According to the story narrated by Nezami, Majnun, after mourning for the death of his father, like the past, went to the mountains and the desert, and he, like lovers, sang lyric poems. He left human society and moods (with the abandonment of human habits and social customs), and like savages, was accustomed to the desert. He ate plants and became relaxed and calm alongside wild animals and livestock. Nezami introduces the lover (Majnun) as the ruler of wild animals in the mountains and the desert, and gave him a position such as the position of Solomon¹⁵, so that the wild animals rushed to serve him.

These wild animals were moving around him, and he was sitting among them like a kingdom. No one contact with him due to the fear of the bloodthirsty animals. If he dissatisfied with a person, the animals drown him, and if anyone came to there with his invitation, no animal was allowed to drown him/her. No one could step without his permission. "With the help of wild animal and companionship with them, Majnun became relaxed." (Nezami, 1984: 514).

Now let's see how Behzad illustrated this story. Here (Picture . 3), according to Nezami's story, Majnun has been drawn among the animals. The half-naked body of Majnun shows the needlessness and poverty of the lover. Poverty is one of the high mystical positions of Sufis before falling in the way of God, as the blue color of his covering also reminds the high position of his love. "The painter did not follow the Nezami's narrative in choosing the color of clothing. Accordingly, it should be accepted that the blue color for Majnun's clothing is influenced by the mystical content of the story and the Sufi teachings and in order to introduce Majnun as a Sufi" (Marasy, 2016: 56)



Picture 3: "Description of the conditions of Majnun's living with wild animals", Nezami's Khamseh, 1490, attributed to Behzad, 100 × 150 mm, preservation location: British Library.

in his book titled "Tohfe Sami", considers him as Sadat of Isfahan, who was famous in designing and portraying and were in the service of Shah Tahmasb. Doost Muhammed Gawashani knows him as the unique persons of that time, who painted in the Shah Tahmasbi Shahname and Nezami's Khamseh (Azhand, 2005: 47)

¹⁵It is a metonymy of Solomon, which gained a vast government according to the sacred texts and in his government, all jinn, humans, animals and the wind were under his command, and he ruled over the earth.

Wild and tame animals are painted with their pairs. They live together in peace and tranquility. To illustrate this, Behzad painted a rabbit that is a symbol of fear between two calm and safe lounged lions.

Warm and delicate light involves whole scene to bring a sense of tranquility to the viewer. The golden sky, which covers a vast area of this image, also effective in inducing this feeling. In this painting, everything has been impressed by the outstanding paintings of the painter. The combination of a variety of brown, yellow, and golden colors, along with green, purple, blue (Majnun's clothing) and cold gray and a few red spots (in flowers), have made a generous space.

Behzad, according to the theme, changed the space of his works. He was well aware of the content and the theme of the work. The simplicity of the painting are in harmony with what we know about Majnun.

"In Iranian painting, everything loses its weight and, at the same time, its volume, materiality and shadow, and is transformed into light. In this painting, as in stories, everything is forever placed in peace and reconciliation, and becomes what it is itself and there is no evil. Iranian painting, in its fullness, and in perfect condition for senses, creates a magical realm that is the marvelous world of the magical garden and the land of dreams." (Eshghpour, 2000: 9)

This image belongs to the imaginary world. Most of the space of painting is drowning in the light and the light has overcome the darkness. Majnun and animals are painted in the bright section. Only one rabbit in the dark, whose pairs invite him to the bright part of the painting. These things are not accidental in Behzad's works. "It should be emphasized that the light of the world has played a hermetic role in the art of Iran. Iranians have always had a natural hatred of everything which is dark and obscure. From the distant past, the ultimate victory of light on demonic darkness has been one of the main traits of the ancient religion of Iran. The Qur'an says: "God is the light of the heavens and the earth."¹⁶ (Shayegan, 2003:18)

If Nezami has conversance in storytelling and enriches the subject of its poetry with its metaphors, metonymy and examples, Behzad also does this with line and color well. He always select new subjects to explore new ways to evolve his paintings. Behzad's Majnun, like Nezami's Majnun, is a yellow and pale, thin and also alone. He has found his utopia in the mountains and the desert, far from humans and among savages. The scene completely shows the mental state of Majnun.

Behind Majnun, high sponge rocks are painted with light colors and elegant shadows. Are these rocks metonymy of the problems that Majnun must pass through them? On top of a rocky cliff, a gorse was painted which is connected to the golden sky and only half of its dry and naked branches are covered with leaves. Placing it on the head of a dear lover can be deliberate. There is a delicate and artistic difference between these rocks and the rocks that Behzad painted in other subjects, such as martial arts scenes. The painter decorated its painting with a bracing tream that jumps out of the rocks with a spiral mode, as well as the drawing of beautiful flowers and shrubs alongside the stream. The half-naked body of Majnun was painted in this dark ground, so it is well emphasized on the first personality of the story.

"In Behzad's works, architecture, landscape, animals, and other components of the field were painted finely and in mild degrees without visual disturbance, and because of the use of such a simple way, human being, as a brilliant spot in the composition, immediately attracts the observer's attention to himself". (Polyakova and Rahimova, 2002: 122-123)

¹⁶Quran, surah "Noor", Verse.35

Animals were designed well and displaying their different moods indicates Behzad's skill in design. The connection between each animal with its pair as well as their overall relationship with each other are also interesting. The eye moves well in this painting and looks at the details of the scene.

The movement from inside to outside, which is of the feature of Behzad's work, is also observed in this painting. This movement begins from Majnun and ends in the golden sky. The placement of animals in this painting is highly estimated. They even help the eyes turn around with their head, tail and body position. In this movement, the buck lion, who hugged the earth, stared straight at us. His face is painted in a way as if it is smiling.

Another feature of this painting is to avoid to make the painting over-crowded and to create extremely sensitive relationships between the elements in the painting space. The four pillars of the poetry were painted in light color and on the proper place, so they became a part of painting. The painting frame on the right is broken down by the dry tree that is in the direction of the movement of the painting. The curvature of this tree which is under the pressure and in the direction of the arch of the hills indicates the pain that Majnun tolerated in the way of love.

Majnun, like Rabe'eAdavieh¹⁷ in Attar's *Ilahi-nama*¹⁸, who was a companion to deer, also hugs a deer in the scene and looked it lovely. For him, the deer is a symbol of Layla, as we said elsewhere, he bought deer in memory of Layla. According to Nezami, Majnun paid more attention to deer than other animals, he was the most interested in a small deer, and he always called for it and stroked, kissed its eyes and reminded his beloved.

By understanding the mystical content of this story, Behzad creates a masterpiece appropriate for Nezami's Layla and Majnun Masnavi by combining the senses and reasoning.

"In the final assessment of Thomas Lentz, Behzad is considered one of the few artists who, in the paintings of the late Timuridera (1506-1858), created a new movement in expressing visual concepts, and gave mystical nature to the painting by changing the way through making the painting elegant and fine". (Roxburgh, 2003:104). Many of Behzad's experiences in the composition and details of this scene were imitated by the painters after him.

Picture 4 is another painting on the same subject (Description of the conditions of Majnun's living with wild animals) drawn by AqaMirak, which has been painted for the well-known *khamseh* of Shah Tahmasb. "The paintings of this edition of *Khamseh* indicate the process of the development of Tabriz painting style, which reached a perfect balance in intellectual and emotional elements." (Ashrafi, 1988: 97)

This painting is very busy and excited compared to Behzad's painting, and there is no trace of the dignity and peace of the previous paintings. Although we know that AqaMirak has benefited from the achievements of Behzad but the differences between the two schools of Herat and Tabriz II can be seen in the two paintings. "Tabriz paintings fully utilize the color and treasure of its resources; their composition, which is full of complex and complete figures, covers the whole space. The feature of this school can be seen in AqaMirak's paintings. (Askarchya, 1997: 24 - 25)

In this painting, Majnun has been shown with a scanty and thin body showing his spiritual austerity, alongside wild animals, and among the rocks that have covered all parts of the painting. In the design of the rocks, the painter has been able to accurately display their different shapes through correctly using the sharpness and slowness of the lines, creating blur and brightness. Their margins are lined finely. Their variety in color and shading is unique. The simplicity of these sponge rocks contrasts with other parts. The space between the rocks is adorned by vegetation including diverse and colorful

¹⁷An ascetic, Sufi and Arab female poet lived in the ninth century AD.

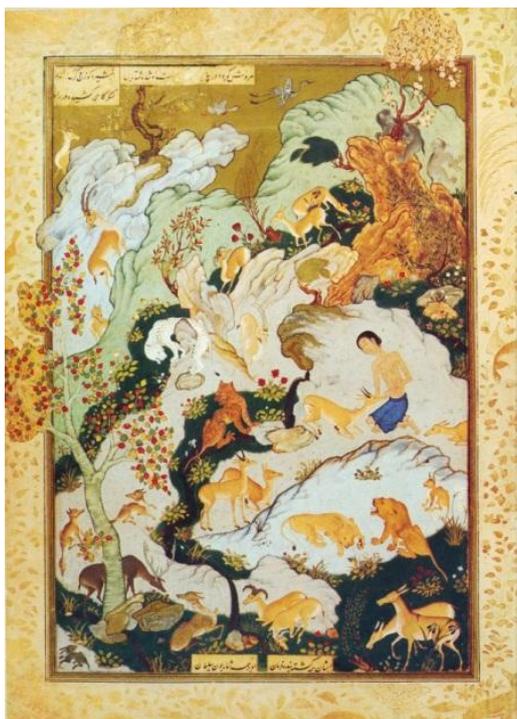
¹⁸Sheikh Attar Neishaburi (1145-1221 AD) is one of the Iranian mystics and poets of the Persian language.

flowers and shrubs. The tall autumn tree with brightly colored leaves on the left of the image conquers the framework of the frame and enters the margin decorated by golden Tashir. In another side, on the top of the image and over a rocky brownish tones, a blooming and spring tree blossoms out. The show of spring and autumn (the metonymies of life and death) in one scene has been repeatedly performed by painters. A silver stream that starts from the far-reaching cliffs to the foreground. And the golden sky adds to the heat of the inflamed scene painted on the lower part. Color variation is as diverse as the shapes available on the scene. "It is evident from the use of colors in this painting that AqaMirak has accessed to the entire facilities and materials of the art workshop of library, which has produced such colors." (Azhand, 2005: 128).

Like previous traditions, Majnun has been illustrated with half-naked and thin and weak body. His cover which has covered his legs, is blue. The painter has illustrated his face ideally. Majnun caresses a deer kneeling beside him, as if giving it something to eat. The sense of satisfaction is obvious in the face of the deer. In Nezami's story, every day a passenger brings food to him so that he may have eaten a little bit of it and given the rest to wild animals. Nezami says that he fed animals more and cared them, and the animals prostrated in front of him and considered him as whom gave their livelihood.

Majnun is seen well in the ground of the rocks. The image is saturated with countless details, so that literary content is sometimes lost behind it. Like the poetry of Nezami, animals sit around the lover. They are very scattered throughout the scene. Their variety is much more impressive than Behzad's painting. Animals like: lion, fox, deer, rabbit, gooseberry and even bear with their pairs, and tiger and leopard are seen everywhere. They, except for bears and leopards, were painted in the same color tones. Living can be seen in their movement. Unlike Behzad's painting, they are not calm. The lion roars and white leopard with monastic spots encircled a rocky clay with an invasive state. Each of them shows its own nature. Their actions and reactions disturb the viewer. However, they are part of the utopia of Majnun.

The painter, with a humorous look, addressed several scenes, for example, two heterogeneous birds are flying in the golden sky. The laughing rabbit, on the right side, also seems to be looking for his pairs; and his mate (at the bottom of the frame, on the left) hides her from his eyes. Or a doleful fox was painted alone, and behind that beautiful green rocks, looks all things from above. On an autumn colored tree, a bird sits between two other birds and sang coquettishly. Which one will benefit it? Perhaps none of them, as neither Majnun nor Ibn-Salam, the husband of Layla (despite being married to her), did not reach their love.



Picture 4 " Description of the conditions of Majnun's living with wild animals ", ShahTahmasb'sKhamseh, attributed to AqaMirk, Preservation location: British Library.

3. SalimAmeri (Majnun's uncle) goes to Majnun

One day, SalimAmeri, a mad who was famous and had more experience and sympathized Majnun and brought clothing and foods for him every month, was riding a camel to visit Majnun and finally found him in the mountain ridge. Several wild animals were sitting around him, and Salim saluted Majnun due to the fear of wild animals. Majnun asked his name and he introduced himself to Majnun.

As Majnun recognized him, asked him to sit beside him and then, asked him about the relatives. When Salim saw him as naked, gave him a clothing, and said that this is halal, wear it. Majnun responded to him that my body doesn't require a garment and said: "Think that I wear it and then teat it". Ultimately, Salem insisted on wearing it and so he wore. Salim then gave him food but even Majnun didn't eat a bit of it. He took food from Salim and gave it to wild animals. Salim, who was surprised, said: "What do you eat?" And Majnun replies to Salim:

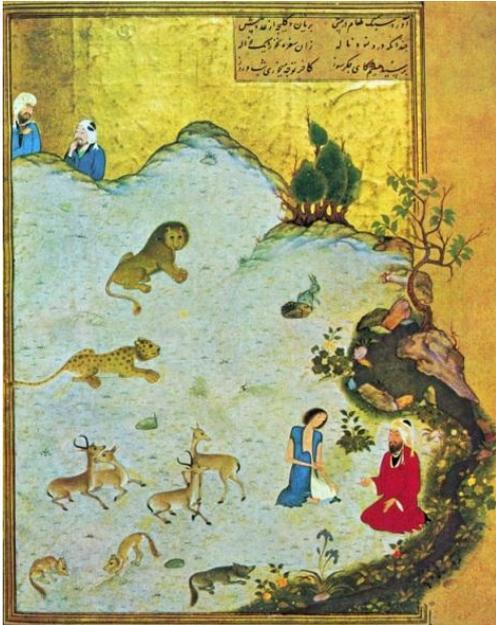
In fact, wearing clothes and eating dishes are two characteristics of the human community that Majnun deliberately avoid them. Salim heard his answer and said: Everyone who, like you, is content with his life, he is kingdom.

Picture 5 show this story from Nezami'sKhamseh illustrated by Amir Ali Barlas¹⁹. "AmirALiBarlas was one of the emirs in the court of Soltan-Hussain-e Bayghara who liked art and Nezami'sKhamseh was provided for his library by his support" (Azhand, 1999: 239). Most of the figures of Majnun in the desert, which were painted in this period, have the same pattern, which must be definitely impressed by Behzad. According to AbdollahBahari, although the painting has the attributes of Behzad's style and the elements used in the works of Behzad, were used in it, it should not be his work and this painting is attributed to Qasem Ali²⁰. The reason for this disagreement should be the similarities between the master's (Behzad) works and the student's (Qasem Ali) work. He became more erudite in

¹⁹Nezami'sKhamse attributed to Amir Ali Barlas (the ruler of Samarkand) which is now preserved in the British Museum.

²⁰Qasem Ali (active in the last quarter of the 15th century) was one of the best students of Kamal al-Din Behzad and one of the painters of the school of Herat.

art so that "MirzaHeidatDughalat" named him as the "symmetry of Behzad". "Mir called him the painter of the face, and named him as the most eloquent painter of the era, and the brilliant painters of beautiful pictures and said that he taught his art in the Amir Ali-Shir library." (Binion, Wickslow& Gray, 1988: 247).



Picture 5. "SalimAmerigo goes to Majnun", Nezami'sKhamseh, 1494 AD, attributed to Qasem Ali, 140 × 200 mm, preservation location: British Library.

The painter has revealed SalimAmeri with a red clothing next to Majnun with blue cloak and white pants (which is according to the story of Salim). The two are in talks, and Salim's hand was drawn with a mood of questions. According to the literature written in the upper frame of the painting, Salim asks Majnun what he ate.

Spiritual tranquility covers the whole image. Majnoon and SalimAmeri are drawn on a desert covered with dry bushes and among wild animals, and the color of the lower part of their clothes attracts the attention of the viewer. The animals are drawn around and behind Majnun, and a large portion of the image space is dedicated to them. Protecting the lover is the responsibility of the animals. The painter has been able to accurately describe the context of the story and make it believable to the viewer by depicting examples of animals in the desert. Summarizing and avoiding the crowds, as well as being content with the use of color in this picture are unique. Most of the animals are painted with the same color tone and their color is in harmony with other elements. They are arranged in a way that the eyes are guided with a delicately moving from one element to another one. Characterization of animals is unique. A smart fox is looking at Majnun and Salim. Two other foxes are playing. A pair of deer are looking at Majnun and Salim, and there are two other deer sitting next to each other. Among the animals, just deer (which are the symbol of love and innocence) were painted with Majnun in the same line. At the top of the page, a rabbit is sitting beside a rock, in front of a lion and a leopard, and bends its head towards them. The lion is looking at us unobtrusively and calmly. It looks straight at us, its location on the golden axis attracts the attention of the observer (of course after Salim and Majnun). But the leopard, whose tail was drawn on the frame, is looking at the rabbit carefully and lifting up toward it. There is no trace of wildness in his face. In the design of many of these animals, observing Behzad's pattern has been considered, so that some of them have been used repeatedly in different

works. Majnun, who was frustrated of men, has found his utopia among wild animals. Each of animals can be considered as an example of human traits. In this case, he was able to take away from them the wildness by feeding them and provided a safe environment for them.

The image of desert also appears warmer underneath the golden sky; however, behind Majnun, there are a village with silver stream (now darkened), and the colorful flowers and bushes, that has balanced the overall atmosphere of the painting. A stream that starts from the middle of the painting and behind the tree, slowly captures the drawing frame of the painting with curved movement completely. Two trees drawn on the hills, especially the cedar tree, are the imitation of Behzad's masterpieces.

Here, without exaggerating the color or form of any element, the painter has shown all that he understood from the content of the poem. The contradiction between the two left and right sides of the page is not accidental. On the left side, the desert was drawn, and on the right side, you can see the beautiful landscape. The painter, with the understanding of the mystical mystery contained in the story, created new items in the creation of another. Majnun has only two ways, to accept Salim's invitation to life, or to insist on his decision and to wait for death.

The color of Salim's clothing, which is "red", is a symbol of self-accusing nafs, which attracts attention more than the other elements. Self-accusing nafs; "a type of nafs that criticizes". (Corbin, 2000: 102). This nafs blames humans for the acts of ugliness that they make. This nafs has been interpreted as conscience. He informed Majnun of the end of the way that will end to nothing. Salim masked Majnun to dress and eat. But Majnun didn't require them so that finally, Salim praised his position.

After this story, Nezami narrated an anecdote named "King and Ascetic", in which he refers to the value of contentment and the high position of the poverty of ascetic. Majnun is truly a lover and the love of Layla, like a bridge, brings him to be closer to divine love. The two witnesses of this scene, dressed in blue cloak and white ravens, were behind the hills, disturb the coherence of the composition of the painting. Those two wonders are the observers of what occurs. One of them pointed the scene with a finger to one another, and that one has put his amazing finger on his mouth.

Conclusion

As observed in the comparative study of literature with paintings in the present study, the Iranian painter has used the conventional signs and visual metaphors to recreate the story. He, with a great interest in using the allegorical language, translated the poet's message into the language of the image, and in some cases, he has acted further. The following results were obtained in analyzing and studying masterpieces of famous painters such as Kamal al-Din Behzad, Qasem Ali, AqaMirak and Muhammad Zaman.

1. The interesting influence of the story of Layla and Majnun in various mystical works, indicates the mystical innate capabilities of the story. Majnun, prefers living with wild animals to living in the human community through falling in Love of Layla. The demonstration of Majnun's isolation from humans is well evident in the paintings selected in the present study.
2. In these works, the painters discovered the facts by understanding the complex mystical meanings of the story and illustrated them. So, the latent mysteries of the story are illustrated in a different language for the observers.
3. In these paintings, in order to show Majnun and to describe the symbolic and mystical character, and his supernatural love, he was often illustrated in a contractual way with semi-naked weak and thin body, a blue cloak, and cheeky hair.

4. Although the painter has interpreted the meanings and symbols hidden in this story in his own way, in some of the paintings, we see the companionship of these two arts. This feature is well seen in one of the best paintings studied in the present study, painted by Kamal al-Din Behzad.
5. Despite all the commonalities which are observed in the use of some of the symbols and visual components in these paintings, the re-creation of this story varies in different periods of the Persian painting, and the space and the composition of the paintings have been shaped in accordance with the standards of stylistics of that time.
6. The sanctity and purity of Majnun's love of Layla is revealed in the form of an ideal and spiritual love. In the painting, his moods have been illustrated in such a way that no sign of physical joining is observed. Although the human society and the social criteria governing it call him insane, but the painters have drawn him as a wise old man in a heavenly land.

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