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«مقایسه ساختار و مفهوم در آثار نقاشی برگرفته از قصه زامن آهو»

## **A Comparison on the Structure and Concept of the Paintings Derived from the Zamen Ahoo Story**

### **Abstract**

**Problem Definition:** Zamen Ahoo is one of the valuable Shiite narrative themes that has been the basis for the creation of works in the field of visual arts in Iran. "Hassan Ismailzadeh", "Mohammad Farahani", "Mohammad Tajvidi" and "Mahmoud Farshchian" are among the artists who have represented this theme in their paintings. The works of the mentioned artists have similarities and differences in structure, concept, and narrative. Hence, while focusing on the mentioned differences and similarities, form and the amount of influence of each artwork of the present artists on the promotion of this theme will be studied particularly the pinnacle of the concept which is the "Zamen Ahoo".

**Objective:** Among the goals of this research is to understand the structure, concept, and narrative, and also qualitative characteristics of the mentioned paintings by recognizing the differences and similarities in matters of structure and concept.

**Research Method:** In this research, an adaptive comparison of four paintings with the subject and theme of Zamen Ahoo has been carried out in a descriptive-analytical method; also, library studies, documents, databases, and observations of paintings have been used to collect and evaluate research data.

**Results:** The similarity of the mentioned works can be traced more in the structure as it can be sought in color, form, light, following the same visual pattern, and thematically addressing the climax of the story namely the Zamen-e Ahoo. But the distinguishable differences are generally in the quality of expressing the concepts which are formed due to the technical abilities of the artists by applying a variety of indicators and symbolic elements of animal, plant, color, and similar features. Accordingly, the differences in a direct relationship with the quality of the structure can be evaluated positively to promote the concept.

**Keywords:** Zamen Ahoo, Iranian painting, hunting, painting, structure, concept.

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## Introduction

Literature has long been one of the main reasons for the creation of Iranian paintings. The popular Shiite theme of "Zamen Ahoo " in Iranian oral literature in the form of "Zamen Ahoo Story" is one such cases. *Zemanat* means to guarantee, to bail, to take on something. To guarantee the deer against the hunter by Imam Reza (AS) is the climax of this story and the emphasis of the paintings is specifically in this regard; this word encompasses the other meanings such as warranty, commitment, undertaking something against someone, bail, and adherence which expresses the main theme of the narrative. The paintings considered in this research have been selected among about twenty works found with this subject and theme at different quality levels which at times have been illustrated with a simple explicit narration consistent to their specific technique and manner of expression (coffee house) and from time to time by expressing transcendent concepts in a new way (in the works of Mahmoud Farshchian). In a historical sequence, the following artworks have been created by the artists: Hassan Ismailzadeh, Mohammad Farahani, Mohammad Tajvidi and Mahmoud Farshchian, the theme of all these works is " the protection sanctum" which apart from their artistic qualities and visual values, include deep and rooted themes and concepts of Shiite Islamic texts and teachings. The selection criteria have been based on characteristics such as quality, antiquity, artistry, and illustration of the subject or theme of the story (Zamen Ahoo). Nonetheless, the issue is that the presence of special visual features consistent with the story representation methods by the artists, despite the derivation from a common text, will strengthen the possibility of various perceptions of the concept and theme(s) in the story. This issue will raise questions including what are the most important structural and conceptual differences and similarities in these works and which of the works of the mentioned artists, relying on their structural and conceptual characteristics bearing in mind the climax of the story deeply, i.e., "Zamen Ahoo "? and thus, as a result, this provided the requirements to promote the religious and literary status of this concept. Accordingly, the focus of the present study will be on the comparison of the similarities and differences in the structure that is the foundation, order, basis, composition, and placement of visual elements "components of the work" and the concept that is what is understood from the content of the work.

## Research Method

The present paper is fundamental in terms of its purpose and it is qualitative in terms of the nature of the data. Accordingly, in order to realize the process of understanding the meanings, words, signs, symbols, and images (painting), an analytical\_ descriptive method has been used. Moreover, deductive matching has been exploited to understand the structural and conceptual similarities and differences in the works under evaluation as a study approach. In this regard, four

works of the mentioned paintings with the theme and subject of "Zamen Ahoo " have been identified, as a reflection of all or parts of the concepts in the story of Zamen Ahoo. The four paintings will be analyzed and compared through tables and diagrams. Data collection is also done in a library and documentary way, as well as critical perceptions of the paintings.

### Research Background

"Poorjam & Hosseini" (2017) in their article "imagination in the poem and painting of Zamen Ahoo in the works by Salimi Toni and Mahmoud Farshchian", have compared perceptions of a common story in two poetry and painting spaces based on the theory of Gilbert Duran. "Mir Aghaei" (2012) in his article "manifestation of the story of Zamen Ahoo in Persian poetry", has dealt with the folk tale of Zamen Ahoo and the surrounding debates in the poems. "Azizi" (2017) in a book entitled "Zamen Ahoo" has collected stories and narrations related to Imam Reza (AS) and also the manifestation and praise of Imam in the poems of poets in this regard. On page 42 of the same book, without mentioning the source, the narration of this folk tale is presented in approximately one paragraph which is one of the existing studies in this field and also applied in this paper.

### The Folk Tale of Zamen Ahoo

This folk tale is narrated as follows: "One day a hunter follows a deer in the desert. Incidentally, Imam Reza (AS) is in those areas and the deer takes refuge in Imam. Imam agreed to pay a sum to the hunter so that he would release the deer, but the hunter doesn't accept. At this time, the deer speaks to Imam and says: "I have two fawns who are hungry and are waiting for me, if you guarantee me, I will feed them and return". Imam guarantees the deer and the deer leaves and returns quickly (Mir Aghaei, 2012, p. 15).

### Discussion and Analysis of the Selected Paintings

According to previous discussions, the story of Zamen Ahoo has gained much interest from some artists who have created various works with different techniques and methods, especially in the field of "Iranian painting". The visual elements of the paintings generally have straightforward, explicit, and less ironic wording. In fact, the artists, with the exception of Mahmoud Farshchian, have depicted the text of the story instead of the speech; In this article, the details of these works will be examined and analyzed.

### Zamen Ahoo by Hassan Ismailzadeh

The first and oldest serious and debatable work found during this research is by Hassan Ismailzadeh (1922\_ 2006) which is created using a common technique in the coffee house works, namely paint and oil (See Figure 1). This work can be defined as a coffee house style with its formal features and the use of a horizontal

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frame and to some extent the perspective in the background elements and also the relief in the figures. In this work, Ismailzadeh depicts the image of "Zamen Ahoo" in a realistic manner with the characteristic of a yellow circular crescent around the head, next to another person (hunter) with the characteristic of a bow in his hand while talking which points to the climax of the story of Zemanat (to guarantee). The character of "Zamen Ahoo" is depicted larger than the other elements which can be justified and defined in the form of an official perspective specific to this method of Iranian painting; animal elements, including a camel, a deer, a dog and two fawns and a hunting dog, with symbolic aspects, have provided a suitable space to convey a hunting scene to the audience. The background is formed in an open space close to the city walls. Ismailzadeh is one of the prominent figures in coffee house painting. Drawing the coffee house themes for the first time considering the daily scenes of people's lives and their customs are the features of Ismailzadeh's works. He has used bitter and dark colors such as brownish shade more than other colors; However, in the public space of his work, the green light prevails. This painting is surrounded by a decorative frame of forms and writings, which follows the tradition of combining the written and visual systems in Iranian painting. Also, by looking at the effects of modern painting, he attempts to reveal new features in his work.



**Figure 1.** Zamen Ahoo by Hassan Ismailzadeh (Chelipa) .1992- 2006, Museum of Razavi Quds Province. Source [www. iranianatheistsagnostics.files](http://www.iranianatheistsagnostics.files)

In this painting, the elements of the image correspond to the characteristics and elements of the story, except in sub-cases, and despite the emphasis by the halo of light on the face of Zamen Ahoo, the placement of the elements shows the independent compositions, so that it can be done intentionally to consider all elements and spaces. The triangular composition of Imam standing and facing two fawns looking down and the right side can be due to the focus and emphasis on the subject that is, to guarantee the deer. Also, the rotation of the forms, which starts from the camel on the right side of the image and continues along with the hunter's hands, then to Imam's hands to the deer, dog and finally ends with two fawns which havenot a significant effect on the process of focusing on the pivotal elements of the work.

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### Zamen Ahoo by Mohammad Farahani

The second selected work is by Mohammad Farahani which is identified by his pen signature as the student of Ghooler Aghasi and the inserted date of 2009/10/3 (See Figure. 2). The subject is the narrative of the folk tale of Zamen Ahoo which has been created using the paint and oil technique. Farahani is one of the last survivors of the coffee house painting school. In this work, he illustrates Imam Reza (as) as a king sitting on a throne talking with the hunter in front of him, following some miniature works having the elements representing the king on the throne. In order to draw an image tied to the name of a religious figure, Farahani takes into account the necessary and appropriate considerations, such as covering his face and draws a dignified figure in accordance with the position of Imams and religious leaders and he remained faithful to the principles of coffee house painting. Animal elements include a deer with two fawns, a gun dog, and a camel. The modes of modesty, obedience and loyalty in the animal elements such as dog and camel, in a sitting position of respect around Imam has been represented by relying on and paying attention to their symbolic aspects. On the right background of the work, there is a picture of the court and shrine of Zamen Ahoo, and on the other side, there are pictures of mountains, water, trees, which evokes a popular heavenly vernal atmosphere. A combination of brown, purple, blue, and green colors along with the light can be seen in almost all parts, but the color and light that dominate the background are green. The light scattering is seen in all components of the work, and following the previous traditions in Iranian painting, a specific and separate shade is not considered for any of the components of the image.



**Figure 2.** Zamen Ahoo 2009, Mohammad Farahani .National Library and Museum of Malek, Astan Quds Razavi. Source: [www.malekmuseum.org](http://www.malekmuseum.org)

Using an official perspective, Farahani narrates the story and the time of the incident and shows the images of Imam and his Shrine in the same place to show a kind of time break and interrelation of the time of happenings in the story.

### Zamen Ahoo by Mohammad Tajvidi

The work of Mohammed. Tajvidi ( 1924- 1994) son and the student of Hadi.Tajvidi who had been the student of Kamal- al-molk. As the third studied work it has been



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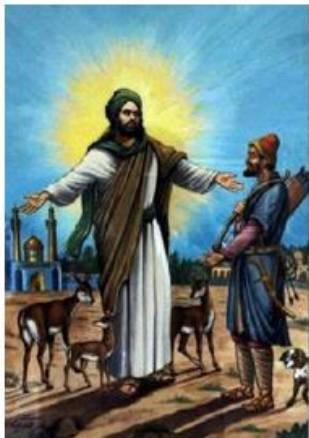
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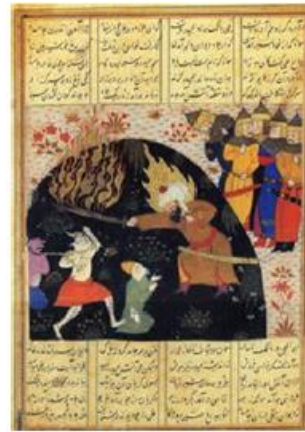
created by paint and oil technique on the canvas (See Figure 3). The subject of this work is also the narration of the story of Zamen Ahoo and it is characterized by the artist's signature in the lower and right corner. like the work by Ismailzadeh, in this work, the image of Imam Reza (AS) is drawn noticeably larger than the hunter and almost in the middle of the frame and the center of focus following the principles of official perspective. Hands are designed to open to the extent that it creates an almost cross-shaped state that is thought-provoking, thereby it creates a sanctuary to support the deer. The animal elements are fixed as in the previous works. The role of the camel, unlike the previous workwork is not seen here. The background of figures and other dry and nomadic elements is displayed which is against a ground covering with green plants in the work by Farahani. Here, the halo is from the ray of light and is reminiscent of the features of the illustrated versions of "Khavaran Nameh" (See Figure 4), the features of the Shiraz school, and the Fal Nameh during the Safavid period (Tahmasebi) (See Figure 5). In the work by Mohammad Tajvidi, like the work of Ismailzadeh, we see a static composition. This type of composition and design is against the mobility of the work by Mahmoud Farshchian (the protection sanctum) which has been created based on the same elements and subject during the recent decades. The importance of narrative aspects in drawing some of the important themes of Zamen Ahoo can represent the interests and beliefs of the artist.



**Figure 3.** Zamen Ahoo (Bita) by Mohammad Tajvidi. Source: [www.Libraryislamweb.blogspot.com](http://www.Libraryislamweb.blogspot.com)



**Figure 4.** Rescuing the people against the beast by Imam Reza. Tahmasb Falnameh. Source: [www.Iranicaonline.Org](http://www.Iranicaonline.Org)



**Figure 5.** Khavaran Nameh, Shiraz school, in Torkaman manner, Golestan museum. source: [www.TahaHandicraft.com](http://www.TahaHandicraft.com)

### The Protection Sanctum by Mahmoud Farshchian

"The protection sanctum" by Mahmoud Farshchian is the fourth studied work in this research. Again, the subject of the work is the story of Zamen Ahoo which has been created by an acrylic technique (See Figure 6). In this work, the face of the Imam is covered with a halo of light and to some extent it is veiled. A deer escaping

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from the hunter takes refuge in Imam. The hunter with a hunting horse and a dog is at the lower section of the frame, preparing a bow and throwing an arrow "the hunting moment" towards the deer, which shows the time before the arrival of Imam. Imam has taken the deer in his sanctuary at the top of the frame. Two fawns and the face of a wolf behind them; also, a camel, male and female deer, horse and dog, along with complex forms of nature, including trees and plants almost intertwined and overlapping, are among the elements of this story frame. At the same time, most of these elements are not mentioned in the text of the story. Farshchian believes that "the painter should have knowledge and awareness of the psychological philosophy of humans and the nature and quality of objects, living things, and plants" (Farshchian, 1976, p. 15). Therefore, in his painting space, he formed a lively and continuous movement of colors and forms with perfect details and explanations in a vertical frame. He represents this idea with a light that is scattered almost everywhere, as well as elements with a symbolic double nature, in a metaphorical and allegorical cover.



**Figure 6.** The protection sanctum 1979, Mahmoud Farshchian. Source: [www.pinimg.com/736/75/6/e81](http://www.pinimg.com/736/75/6/e81)

In the protection sanctum, unlike the previous three works in question, Farshchian has created a different work by avoiding non-exclusive interpretation of the text of the story and the use of similar texts such as religious beliefs, personal styles, and abilities, and asking for help from symbolic elements.

### The Importance of Structure and Concept in the Selected Works Derived from the Story of Zamen Ahoo

This story has been formed upon a triple axis of Imam, the deer and the hunter. "The nature of the internal order of the constituent units of a work, which can be called the component of the work and constitutes the structure of the work" (Norouzi Talab, 2010, p. 83), are generally adapted to the components of the work

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consistent with the components of the original text; Consequently, in order to understand the structure of the paintings in question, it will be necessary to refer to the components of the structure in the original text of the "story". Among these cases, the following can be mentioned: 1. falling away from companions, an excuse for the oppressed prosecution; 2. the intention of the hunter to hunt a deer; 3. The deer takes refuge in Imam; 4. understanding the language of animals and speaking with the deer; 5. the conversation between Imam and the hunter and invite him not to hunt the deer; 6. to guarantee the deer and 7. understanding the story and the hunter knows Imam and expresses his regret. Considering the mentioned components, the artists extract and illustrate this story with emphasis on the climax of the story, i.e the main theme of the story, the deer taking refuge in Imam Reza ,(AS) and the conversation between the hunter and Imam in the form of "Deer Guarantee". In each of the works, in a specific way, the artists narrate the story in a general structure. The relationship between the structure and the theme is in a way that it can be said that the structure is derived from the theme and this indicates the importance of the interrelationship between the structure and the theme in the following discussion. In this research, in the first step, the quality of deriving the structure of the paintings from the theme and content of the story, and in the second step, the eminence of originating the theme and concept from the structure of the paintings will be discussed. The deliberations show the importance of understanding the relationship between the structure of works with their concepts and themes, as well as the importance of contrasting differences and similarities among them to identify strengths and weaknesses in conveying the concept and explaining the theme to the audience.

**Table 1.** Comparing the representation of the states of the deer taking refuge in Imam in four studied works. Source: Authors

| Hassan Ismailzadeh  | Mohammed Tajvidi  | Mohammed Farahani   | Mahmoud Farshchian  |
|---|---|---|---|
|  |  |  |  |
| Middle of the story   | End of the story  | Middle of the story   | Beginning of the story  |

The use of body movements as the tools for non-verbal communication plays an important role in the world of communication. Meanwhile, hthe and is one of the most important parts. " Some researchers believe that hands are the second source and important tool for nonverbal communication after facial movements"(Farhangi, 1996, P. 109). The importance of this can also be examined in the behavior and manner of religious leaders of Islam, for example, in a hadith by Imam Sadegh(AS) regarding the use of symbolic movements and postures of



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hands and support and taking refugees it is stated: "God supports the virtuous people in this way; Then he did it with his hand as if he had cast a shadow on something" (Kelini, 2009, P. 28). In general, more attention has been paid to this topic. For instance, there is an emphasis on raising the hand over the deer's head as a sign of support in the works by Farahani and Farshchian, as well as a reference by Ismailzadeh, which entails the same situation (See Table 1). This is while taking refuge to Imam by the deer is contrary to the inherent and natural characteristics of the "deer" which is known for its weakness, timidity, and fear of human beings. On the other hand, taking refuge by the deer to Imam in those dangerous and frightening conditions is an example and metaphor of symbolic aspects of nature namely God-seeking which can be found in the nature of all beings. Hence, the reflections of such a state in paintings and its closeness to the concept mentioned in this hadith is notable and generally, it indicates positive and specific understanding of the symbolic application of hands in these works; Nonetheless, the display of the hunter's posture, mainly in a different encounter, that is, the moment before Imam enters the scene of the event, is dealt with and emphasized in the work by Farshchian, and the hunter is placing an arrow in the bow and releasing it. In terms of strict symbolism, the emphasis on the weapon (arrow) can be generalized in all cases as the main tool of hunting and in line with its symbolic concepts in these works. The "arrow" is a Persian word derived from Tishterieh which is the name of "the angel of rain" (Pourdavood, 1967, PP. 9-46). "The bow means traction and symbol of love and has a special connection with hunting and war ... It is aoyal work. At the same time, it is the work of hunters and also it serves as a spiritual exercise, and it contains the symbol of destiny - it is the symbol of knowledge and awareness. The archer is the essence of his bow and he is a symbol of the desire to take possession". (Mohammadi, Sharif Kazemi, & Mehrafarin, 2019, P. 34). This inner desire is demonstrated by placing the hunter's horse and dog in a dynamic position in the same direction as the archer. Given table 2 and considering their symbolic features, the artist has created a thrilling excitement, suspense and complexity for that critical moment; and this is the first point about the closeness of the structure and concept in this work that distinguishes it from other works. In the other three works, despite the emphasis on the weapon, according to the comparison made in (See Table 2), there is no intention to use it in the face and posture of the hunter. The other part of the story is dialogue and negotiation about the guarantee. It is the main part and the general definition of the story and the artists have commonly focused on it in their paintings. In these works, the faces of Imam and the hunter are drawn almost opposite to each other and there is such an emphasis on it that it has influenced other parts; In this case, in three works by Ismailzadeh, Farahani, and Tajvidi, the animal and environmental elements do not actively participate in the expression of the subject, while in the work of "the protection sanctum", despite the lack of emphasis on "direct dialogue", all the visual elements, symbols and signs used, states allusions and

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even animal elements are involved in the "public dialogue" and direct the topic of warranty. Also, despite the common use and creation of episodic frames in the paintings of previous periods, especially coffee house painting, (particularly on Ashura religious subjects) this has not happened in any of the studied works and the artists combine the elements inside one frame and stop at a certain moment of the story to depict it. In terms of visual pattern, among the three coffee-house style works, there is a common visual pattern like an instruction that governs the overall combination of the number and quality of the elements including a fixed and very close color pattern (palette) of green, brown, blue, red and purple family, placing the images of Imam and the hunter facing each other, emphasizing the weapon (bow and arrow), the presence of fixed elements of the deer and it's fawns, hound and the halo, has led to the formation of unity of procedure (uniform visual pattern) in these few works; But in the protection sanctum painting, the artist, despite his loyalty to the original story, color palette, and fixed elements, has used his dynamic visual pattern in a personal way to combine and layout the elements.

**Table 2.** Comparing the hunter's posture and its consistency with the time of narration in the story and also in the external structure of paintings. Source: Authors

| Hassan Ismailzadeh  | Mohammed Tajvidi  | Mohammed Farahani   | Mahmoud Farshchian   |
|---|---|---|--|
|  |  |  |    |
| Comprehending the presence of Imam and looking down as a sign of regret and shame   | Obedying the will of Imam (the hunter accompanies the deer by hand towards Imam)    | Negotiating with Imam   | The hunter is picking up arrows and hunting in   while all his attention is on the deer. The simultaneous play (the moment before the Imam arrives at the scene) |

### The Effects of Symbols Used to Promote the Content and Concept

Symbols are among the tools connecting the form and meaning in the works of art, especially Iranian painting. The complexities arising from the presence of different symbols in the works of art should be assessed based on themes, styles, and artistic methods of creating works, as well as specific and general periods and audiences. The symbolic structure of the elements in a painting will create hidden and cryptic layers and thus prevent a superficial understanding of the concepts. Therefore, the ease or difficulty of achieving these layers will not be the same for all audiences,

and it is based on the capabilities of the audience in understanding these relationships and symptoms. The symbols used in the text of the studied paintings are among the most widely used symbols in literary and artistic texts, which due to their cryptic methods and aspects, have provided the means for cultivating various concepts in the minds of the audience.

### **Exploiting the Symbolic Position of Colors in Expressing Situations and Characters**

In different painting styles as well as personal styles of the artists the color palette is limited consciously or unconsciously; importance of this is to the extent that examining the color palette for its different courses, styles, and methods can be defined in an independent and detailed context. Based on the color characteristics compared in these four works, in all cases, the same elements have the same colors from the same families, and the appropriate and symbolic use of color is well evident; This will have a positive effect on common perceptions of the theme in the works for the audience. Extensive use of green and then blue as the cool and gentle colors to cover Imam and the space around him has been done aiming to create a religious meaning. The warm dark colors of red and purple are more widely used to cover the hunter, on one hand, to show the position and posture of the hunter and on the other hand as a complementary color to the halo of light around the head and other components related to Imam which is a sign of the artists' emphasis on the existence of a stronger color relationship between these two characters in the story.

### **The position of animal symbols in promoting the concept**

Symbolism through animals is one of the oldest methods of expressing broad concepts in literary texts such as "Kelileh and Demneh", "Arab al-Majalis", "Marzbannameh". Because there is no information about other animal elements in the text of the story except for the deer, so in terms of quantitative and qualitative characteristics in these paintings, we are faced with an incremental process in elements that can be defined if the content and theme increase. Among these notable animal elements are the camel, the wolf, the hound, the bird, and the horse, which are discussed in (See Table 3) in terms of their symbolic positions. The increase in the concept and the theme makes it possible for artists to not only use the space optimally in order to avoid the empty space (of the characteristics of Iranian painting in all periods) but add meanings and concepts to the text to avoid nonsense and monotony and simplicity. Also, the artists can add concepts as an appendix to their narrative which help to recognize and understand the situation created for the characters and the event.

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**Table 3.** the symbolic position of the animals in four studied paintings (with the subject and the theme of Zamen Ahoo). Source: Authors.

| Animal | Apparent position                          | Intrinsic layer(concept)   |
|--------|--|--|
| Deer   | Hunted animal                              | Beautiful eyes, timidity, weakness, and fear of the man are the features of this animal. Rumi likens the death of the mystic to the Almighty to the anesthesia of a deer to a lion(Tajdini, 2009, pp. 64-66)   |
| Dog    | Helper of the hunter in successful hunting | In some Islamic societies, the dog has 52 features. Half of which good and half bad. In the negative form, it is a symbol of inferiority, debasement jealousy, meanness, greed, veracity, and human passion. In the positive form, it is the symbol of loyalty, awakening, and friendship, and obeying (Shovalie, 1388, pp. 601-602), Rumi symbolizes the dog and horse as the symbol of the rebellious soul that they must be trained and tamed; "One tame the tail of such a dog and such a bolter for the sake of the king" (Molavi, 1989, p. 78) |
| Camel  | As the carrier of Imam                     | Symbol of patience, contentment compatible with harsh environment, compatible with difficult conditions, companion of the lover in long journeys to reach the beloved. The camel is an example of humility because according to the mission related to the animals, the camel kneels on the ground to carry the load on it (Hall 2009, p. 61).   |
| Horse  | As the carrier of Imam                     | In the coffee house painting, the guilty horse is shown as black and the horse of Imam as white. "Ali ibn Abi Talib has considered the purpose of riding a horse to be the honor of man. God did not create the horse unless he used it to honor the man and humiliate the devil"(Dehkhoda, 1998, p. 1724)   |
| Bird   | A part of the nature                       | Sohrevardi symbolizes it as the soul which wishes the fly and freedom from the bodily cage within the God-seeking and mystic(Suhrewardi, 2001, p. 264)   |
| Wolf   | A part of the nature                       | It is a manifestation of swallowing, land, and predation. In mystical literature, the wolf is considered a symbol of "jealousy, greed, rebellious people and selfishness, the fierce enemy, ignorance and greed. And is constantly lurking(Rahimi, Mousavi, & Morvarid, 2014, p. 162)  |

### Comparison of the Internal Components (Concept) in the Paintings

In the story of Zamen Ahoo, the eemphasis on the training and instructive aspects along with religious teachings. Eliminating oppression, suing the oppressed, rescuing human beings from darkness to the light are some abstract themes included in the conversation between Imam and the hunter. Creating conditions in

which it is difficult to distinguish the right ( the right to life for the deer and the right to hunt for the hunter), determining the manifestations of the sweetness of forgiveness in Islam, introduction ,and consolidation of the position of Infallible Imam, proving the legitimacy in defending the oppressed by referring to the Ashura event, determining the view of religious teachings to support animals, all are the internal concepts and meanings that can be inferred from the text of the story. Here, the guarantee is motivated by the symbolic defense of religious principles and the oppressed right. In his work (Velayat Nameh section) Salimi Toni adds wider meanings to it, to express the situation after the deer goes and the hunter's threat to kill Imam if what he has guaranteed does not come back, such that, by creating an "intertextual" relationship to the Ashura event and highlighting the role of religion, he speaks in Imam's language: The strange Imam said to the hunter my ancestor gave his head to the enemies for the sake of the religion (Salimi Toni, 2011, p. 257). What is inferred from paintings is the particular emphasis on the climax of the story, that is, the conversation and negotiation in order to save and guarantee the deer which is illustrated by artists. The presence of a hunting animal is an excuse to start a conversation and advice, which eventually leads to the inner revolt within the man. Uprising refers to an internal and esoteric revolt to purify and create a fundamental change within oneself. This process is the path of the road at the end of which is saving man from darkness and creating an inner revolution within him. The Inner revolution means calling for a transformation, an esoteric, a spiritual, and fundamental change that ultimately leads to regret human because of the knowledge and the deer appeals to Imam intending to salvage. This is what Salimi Toni has stated in his work "Velayat--Nameh": I have repented by the truth and I hope, we will count the number of the beloved of the family. Generally, given the hidden position of the concept and theme in the studied works, the visual features of the works are in line with the main concept of the story. Hence, the similarities in expressing the concept are recognizable in the works; nonetheless, what makes the difference is the quality of the expression of the concept in a way that by avoiding the accurate and direct expression of the event, approaching the mystical concepts, involving the special signs and symbols and adding them to the story and finally engaging the audience's mind with semantic layers, has provided a wider space to understand all aspects of the story and as a result, he promotes the concept in his painting. Such an effect is not observed in the other three works and the concepts remain on their declining levels.

### Comparing the Quality of Using the Portrait of Imam (AS) to Promote the Concept

The transcendent position of Imam, which in the view of Muslims is the manifestation of esoteric and spiritual perfection and has a status that cannot be described in words and images; hence, it is better to narrate texts and images in a way that his divine status and position is revealed. Nonetheless, what is displayed



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in the studied works is the realistic appearance of Imam's face and the representation of the earthly and physical dimension that is merely a description of the story and not the examination of the spiritual characteristics of Imam. This approach is quite evident in the works of Ismailzadeh and Tajvidi, and it is depicted without any special visual arrangement. Creating a shadow is another aspect of emphasizing this physical representation in the work of Mohammad Tajvidi and can provide waves of degradation of the status and sanctity of Imam despite the use of the halo of light. Although this halo can be an allegory of the position of the sun and divine light, it fails to neutralize the negative effects of the realistic (materialistic) drawing of Imam's face in the works of Ismailzadeh, Tajvidi, and Farshchian and personification by means of shadow (human and animal figures) in the work of Tajvidi sufficiently. "The face posture, eye contact, voice style and body gesture each evokes a message in which the facial posture is more effective than other indicators" (Soun Jerry, 2002, p. 32).

**Table 4.** Comparing the visual features of the face of Imam in four painting works. Source: Authors.

| Artist             | Portrait of Imam  | Portrait characteristic  | Official perspective                                |
|--------------------|---|--|---|
| Hassan Ismailzadeh |   | Realistic, having a circular halo  | Drawn larger than other human elements              |
| Mohammed Tajvidi   |  | Realistic, radius halo   | Drawn larger than other human elements              |
| Mohammed Farahani  |  | Covcoveredith white cloth, circular halo                                   | Drawn larger than other human elements              |
| Mahmoud Farshchian |  | Realistic (covered with halo), a halo of light without any specified shape | On the top of the frame, above other human elements |

In contrast to the work of Farahani, the face of Imam is covered with a white veil and by this covering, he has induced concepts close to the original concepts of sanctity and aspects of skill in the Shiite discourse. This approach in the work of

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Farshchian, to some extent, with measures such as creating a barrier and a sanctuary with dust and light, reflects the views of the Shiites on the point of view and perception of the dignity and high position of the Ahl-al-Bayt. Therefore, they will seek to improve the position of the theme. A more accurate comparison of the cases in (See Table 4) can be followed. According to "Cooper" "the divine light and the combined force of fire and solar gold is the divine energy, light radiating from holiness, spiritual power and power of light; sanctity; the glorious circle the glory of living energy of wisdom, transcendent light of knowledge" (Cooper, 1999, p. 378). In the studied works, there are differences and similarities in the application of the halo that show almost the same qualitative effects on the presentation of Imam aits't'a s concept.

### Conclusion

The results show that the similarities in the studied works of four artists are more than their differences. These similarities can be traced more in the color, form, light, and general structure of the elements and addressing a specific part of the story, the climax of the story, i.e., to guarantee the deer by Imam, which has brought the works closer in terms of the apparent structure. But the recognizable differences are already formed in the quality of expressing the concepts due to the artist's technical abilities in using a variety of symbols and symbolic elements of animal, plant, and color along with three axes of the story (Zamen Ahoo), the deer and the hunter. Following these topics and features, the work of Mahmoud Farshchian (the protection sanctum) has promoted the themes of the story by creating a strong relationship between structure and concept and the entanglement of different concepts and making suspense, while creating a special visual attraction in the story. These features are contrasted to the face and content qualities of the other three coffee house-oriented works, which not only did not improve the concept and themes but may even have degraded them. For example, it can point to the representation of the face of Imam and not address his holy status and the importance and spirit of guarantee in this regard. Also, among the artists, although Ismailzadeh has a look at the coffee house, he has not been deprived of the effects of modern painting and tries to present up-to-date work while maintaining the coffee house. Farahani has also presented a work characterizing a full coffee house and has no desire to innovate. Tajvidi has also shown his desire for illustration in his work by narration. However, Farshchian, due to his special ability and skill, in addition to having a glimpse into the miniatures, has been able to promote the features of visual structure, concept, and theme in the same proportion closer to perfection.

### Appendix

1. Structure; the foundation, basis, composition, and placement of the visual elements as a building whose compositions encompass each other regularly

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2. By the "Iranian painting" in this study, all painting works with various methods and techniques of painting and other styles and methods which have emerged in different historical periods in Iran are considered.

3. In "Tafsir-Mizanzan" also it is stated that: " like Human beings, animals have also individual and social beliefs and opinions. In animal communities, like human societies, there is instinctively the essence and talent to adopt the "divine religion." The instinct is the origin of the divine religion within the.

4. "Velayat Nameh" is a famous literary text in the history of Persian literature that has been forgotten today. "Khavaran Nameh" is the most popular Persian Velayat Nameh by Ibn-Hesam-Khousfi in 9<sup>th</sup> centhe tury. (Tabatabai, 2005, p. 103)

5. The halo of Light in the first visual versions (Islamic period), including " ManManage-Heyvan" and " JavJavaME-Tarikh" can be seen around the head of all human, animals, and birds elements, but gradually and in later periods it is mainly observed around the heads of the Holy people (the Infallible Imams).

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