

Symbolic Manifestations of Nature in the Poetry and Paintings of the Fourth and Seventh Centuries AH. (With Emphasis on the Poetry of Manouchehri Damghani and Ghazals of Shams)

Abstract

Symbolism as one of the tools of pictorial expression and transmission of concepts has brought many works of Iranian painting closer in form and meaning. On the other hand, the use of symbol is also considered as one of the literary arrays. In the process of composing, what attracts the poet's sensation, emotion and imagination more is the creation and the space and scope of nature. Iranian artist creates in a symbolic atmosphere; Taking advantage of the valuable context of Persian poetry and literature, the Iranian painter has not sought to represent tangible nature, but to represent symbolic effects. Manouchehri Damghani and Molana Mohammad Jalaluddin Balkhi (Shams) are among the most prominent poets describing nature in Persian literature. The present study seeks to analyze the symbolic effects of nature in poetry and painting in the fourth and seventh centuries AH with a descriptive and analytical method. The research findings demonstrate that the use of lexical range in the poems of Manouchehri and Rumi shows that their poetic world is a green world filled with symbols resembling nature. The symbolism of nature depiction is beautifully visible in the poetry of these two poets and the painting of the fourth and seventh centuries AH. The invention and use of symbolic elements in Iranian painting in the mentioned centuries does not bear an independent form, but an evolutionary process in form and content based on Persian poetry and literature of this period with poets such as Manouchehri and Rumi and under the influence of naturalistic imagery influenced from Chinese art.

Research aims:

1. Recognition of the symbolic effects of nature in Iranian poetry and painting with emphasis on the poems of Manouchehri Damghani and Ghazals of Shams.
2. Comparison of the elements of nature from the point of view of Manouchehri (mere naturalist) and Rumi (Shams).

Research questions:

1. What is the place of the use of symbolism in the poems of Manouchehri and Rumi and in the paintings of the fourth and seventh centuries AH?
2. How did Manouchehri Damghani and Rumi acknowledged nature in their poems?

Keywords: Symbolism, Nature, Poetry, Painting, Manouchehri, Rumi.

Introduction

The elements of nature have constantly been regarded as the origins of art from the beginning until today. Since each person bestow own experiences in life, of course, the imaginary forms of such persons also have a unique characteristic specific to him/her; moreover, in terms of literature, each literary figure has a style and personality more or less dedicated to the poet or writer. Those who do not have an independent poetic personality often create works by stealing the poetic imaginations of others. Fourth- and seventh-century poets, meanwhile, are often naturalists based on the morphological and aesthetic characteristics of works of art, and alike classical painters, who sometimes have objective images of spring flowers, raindrops, and have transferred the colors of autumn on their canvas, as if they are only photographing nature, and most of the time they create beautiful sensory and material images in their poems. In the painting of this period, we can mention the aspects of thematic commonalities, including symbolic, which are taken from Iranian culture and literature and include formal commonalities using abstract forms, pure colors and symbolic elements. Since Iranian painting has a long history with Persian poetry and literature and over time has been varied with ancient Iranian wisdom and Islamic theology, the symbolic manifestations of nature in poetry and painting, especially in the fourth and seventh centuries, are clearly visible; moreover, according to the Islamic view and Iranian wisdom, the painter does not seek to represent tangible nature but to represent intangible effects that do not have specific material contexts and presents representations of the essence of natural forms. Therefore, it can be said that the mentioned element is one of the features that have made the works of Iranian painting close in form and meaning. The tradition is to avoid the realism and unwillingness of the Iranian artist to simply imitate nature and emphasize the expression of mental and symbolic concepts. In fact, symbolism as one of the most effective means of transmitting meaning has been considered by Iranian artists. As most of poetry and painting, or perhaps the main basis of these two, is based on imagination, and imagination also appears in various forms in the artist's mind, and by reflecting it, a work becomes immortal or, conversely, becomes dull. Therefore, it is these mental possessions that lay the main ground of poetry and painting and are symbolized. The context of imagination in the elements of nature as reflected by Rumi and Manouchehr (with two different perspectives) is considered. The expression of the fact that the poets of the fourth and fifth centuries that emerged are in the view of pure naturalism of Manouchehri Damghani and Rumi, the mystic poet of the seventh century, whose plot is a mixture of a spiritual worldview, Quranic teachings, practical ethics and hence the purifications of Islamic mysticism are taken into consideration. As a result, they are examined in comparative comparisons by analyzing their different perspectives on nature and the components of nature.

No independent work has been written on the subject of the present study. Although scattered and detailed researches have been done on Manouchehri Damghani's Divan and Rumi's lyric poems, none of them are comprehensive. An article entitled "Study of the image of nature in the poetry of Manouchehri Damghani and Ibn Khafajeh Andalusi" written by Ali Baqer Taherinia (2005); in this article, the author has compared nature in the poetry of these two poets (Taherinia, 2005: 143). In another article entitled "Comparative study of the place of nature in the poems of Manouchehri Damghani and Ibn Rumi" written by Feyzullahzadeh et al; in this research the writers consider Manouchehri to be an outstanding poet in dealing with nature and describing it (Faizullahzadeh et al., 2012: 127). In the history of Edward Brown's literature or in the memoirs, there is a reference to his illustration of nature, but it is partial; furthermore, a detailed description of these two categories is necessary in his research. The research method and data analysis of the current research is based on historical and scientific research methods investigating Iranian poetry and painting documents and on the basis of both Divan Ghazaliyat Shams and Manouchehri Damghani. Therefore, the present study seeks to conduct a comparative study of nature in the poems of Manouchehri Damghani and Rumi by descriptive and analytical methods and relying on library data.

Conclusion

Undoubtedly, every artist and poet has experiences that his symbolism also has a special style, and this is a special way that the type of images of each poet with a style and personality is more or less his own, and those who do not have an independent poetic character, often through plagiarizing and stealing creates effects in the poetic fantasies of others. It is in this confrontation that Manouchehri becomes famous as a poet of nature and deals with the symbolic depiction of nature, and Rumi gives the climate of the soul in the geography of passion and intoxication to the restless and troubled souls of human beings and lovers. The king of the climate creates silence and mania. The effects of nature in the four elements, plant and animal motifs in a comparative view between the poetry of Manouchehri and Rumi have special characteristics. Characteristics that can be enumerated in conceptual cases as follows: water, wind, earth and fire in Manouchehri's poetry have beauties as usual and are described in the famous saying of Afaghi and in the service of praise and eulogy. In Rumi's poetry, especially his lyric poems, he goes back to human nature more than anything else. These two poets have many similarities in the images and similes that they have described about the description of nature. These similarities are more in some subjects such as: the description of the four elements and astronomical time, and in some elements the similarities. It is small. In general, man's relationship with nature is a belief that has long been the source of the creation of works of art such as poetry and painting. In the meantime, we can see the traces of the poetic concepts of these two poets in the paintings of the fourth and seventh centuries AH, and the original and wonderful images and scenes that contain these concepts have been depicted in the paintings of these periods. In other words, it can be said that symbolism of nature as one of the ways of expression in Iranian poetry and painting is one of the important characteristics of Iranian art and the images in the divan of these two poets are not just illustrations but aspects. It has been symbolic. Therefore, in a word, the concept that Manouchehri, the poet of earthly images and Rumi is the opener of the images of the sky, can be confirmed. Also, in general, the invention and use of symbolic elements in Iranian painting of the fourth and seventh centuries AH, is not independent but an evolutionary process in form and content and based on Persian poetry and literature has emerged in this period. Therefore, based on the intellectual evolution and beliefs of the artist, the position of nature or man is determined, sometimes nature is left unattended in the background of the image, sometimes it is depicted dynamically and flourishing, as if it is an imaginary role of heaven. Sometimes, man is superior to nature and all attention is paid to him, and sometimes, like a role of flowers and plants, he takes his place among nature, and as much as a blossoming tree attracts attention, he also shows himself.

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