

## **The Illustration of Lyrical Poetry in Comparison with Khamseh Shah Tahmasebi's Drawings (with Emphasis on Four Poems: Salim and Salmi, Firooz and Nasrin, Nel and Daman, Naz and Niaz)**

### **Abstract**

Poetry, a literary and artistic creation, is a combination of different elements. Imagination and illustration are significant aspects of poetry. Imaginary elements in this genre of literature play an important role in its beauty and permanence. Among these, lyrical poems are among literary forms in which illustration is prominently visible. Lyrical poetry is a reflection of the poet's personal feelings and emotions. Some literary works such as Khamseh Nezami, which were copied during the Safavid period, are also a reflection of pictorial and imaginative elements. The study of the reflection of illustration in the poems of lyrical poems with the five paintings of Shah Tahmasebi can illuminate the deep connection between poetry and painting. This descriptive and analytical method seeks to study the forms of imagination and illustration in systems such as Nasrin and Firooz, Salim and Salmi, Nel and Daman, Naz and Niaz. The research findings indicate the deep presence of illustration and imagination in such poetic artworks. The use of rhetorical industry, style and innovation of illustration is almost the same in all systems, but the style of illustration of the story of "Nel and Deman" has changed outlook midway. The most common criteria used in the imagination and illustration of these few systems are on such axes as emotion, communication and information, social class, the position of the beloved, speech and conversation, carpentry, planets and natural elements. In Khamseh Shah Tahmasebi's paintings, the element of imagination and illustration such as mourning, beloved, speech and natural elements can be evidently seen.

### **Research aims:**

1. The place of illustration and imagination in four systems: Salim and Salmi, Firooz and Nasrin, Nel and Daman, Naz and Niaz.
2. A comparative study of pictorial and imaginative elements in the lyrical poetry with the paintings of Khamseh Shah Tahmasebi.

### **Research questions:**

1. What effect and role does imagery and imagination have on the poetry of Salim and Salmi, Firooz and Nasrin, Nel and Daman, Naz and Niaz?
2. What are the similarities between the pictorial and imaginative elements in lyrical poems such as Salim and Salmi, Firooz and Nasrin, Nel and Daman, Naz and Niaz with the five paintings of Shah Tahmasebi?

**Keywords:** Illustration, Imaginative, Lyrical Poems, Khamseh Shah Tahmasebi Drawings

## Introduction

From the very beginning, Persian literature, with its unparalleled inherent and rich power, was able to create hundreds of works in all fields of order and prose, formats, themes and subjects. Romantic lyric and lyrical poems are deeply connected. Expanded love poems are the concepts of lyrical poetry and its objective and narrative embodiment. Creating a new look at the category of love and creating enthusiasm in Persian literature are all part of the achievements of love poems. Among these, lyrical poems are among the poems in which illustration is prominently visible. Lyrical poetry is a reflection of the poet's personal feelings and emotions. Although in Persian literature, lyrical poetry is not limited to a specific format and its traces can be seen in most literary formats; But with the spread of Persian poetry and its migration from Iran to India and Iraq, etc., lyrical poetry, both in terms of content and meaning, introduced another chapter of Persian language and literature to its audience. The poets of lyrical poems paid much attention to imagination and illustration according to the requirements of poetry and style of the time. Without the use of any exceptional principle to express the imaginary, the poets applied imaginary elements according to the criteria of the poetry of that period. In this quest, the author intends to examine whether imaginativeness, illustration, and rhetorical industry were used and applied in lyrical poems as the main criteria of poets? Or each poet has used his/her own style and period to the requirements and use of words. Moreover, in the next step the criterion for the critique of imagination and illustration (metaphorical rhetoric industry) based on the most common descriptive-analytical (comparative) method is analyzed. Therefore, the approach of this research is that by briefly examining the rhetoric industry of similes and imaginary forms, the poets' opinions about imaginary images in lyrical poetry should be given and then, according to the excerpts from the poems of the poets of lyrical systems (Nel and Daman, Salim and Salmi Nasrin and Firooz, Naz and Niaz) to examine the process of applying it in the mentioned systems by using imagination and illustration. On the other hand, examine the similarities between these poems and the paintings of Khamseh Shah Tahmasebi.

A review of the background of the present study shows that an independent work with this title has not been written so far. Although many articles and books have been written about these lyrical systems, for example, Mostafavi Sabzevari and Taghian, in a study, have studied the stylistic features of "Nel and Daman" and about the stylistic features and literary innovation of Faizi. It is believed that Faizi composed "Nel and Daman" in imitation of "Lily and Majnoon" and in the same weight at the request of Akbarshah in 1300 and 4200 verses. "Nel va Daman" is a translation of the poem "Azadi" taken from Mahabharat, which includes religious and mystical, romantic, philosophical themes in the love story of "Nel and Daman" (Sabzevari and Mottaqian: 1390). Mirza Hosseini has introduced and structured the system (Mirza Hosseini: 2004). Zakir al-Husseini has written about this poem: Sturdy, pleasant with freshness and full of subtle and fresh allegories, metaphors and combinations, and sometimes reminiscent of a military style that is full of new and imaginative meanings and themes. He has given meanings and believes that he has a new style (Zakir Al-Husseini: 1384). Shah Hosseini is concerned with the study of the system of "Salim and Salmi" as it emerges from the early literature of the system of Salim and Salmi, as well as the advice that the poet gives to readers during the story, the main factor that He persuaded the poet to compose this poem, and he was disappointed with the oppression of the times and the persecution of Dehr and the people of the time. So that at the beginning of Masnavi Salim and Salmi misunderstood his fortune and considered his fortune in this mosque to be sinister (Shah Sohini: 2009). Zolfaghari says: Vahid Qazvini has nurtured the symbolic story of "Naz and Niaz" well, and because "Hassan and Del" by Fattahi Neyshabouri has been able to include the minutes of love stories in his work, and he has also been able to pay fictional characters well. Has come. The descriptions are long in the tradition of love poems. The lyric poems in Masnavi according to the poems, letters and debates of the lovers are also evident in this work (Zolfaghari: 1392). Yelmeh says in the book of the lyric poem of Firooz and Nasrin: The style of Masnavi "Firooz and Nasrin" is worth considering. The study of this work shows that the poet dominates the lexical circle and has

composed it in the style of the period of literary return, under the influence of Khorasani and Iraqi styles; Among these features are the use of the ancient form of words, the use of abandoned compounds, rare words and terms and slang words and combinations (Yalmeh: 2016).

## **Conclusion**

The lyrical poems reviewed are among the most prominent Indian style poems. These poems are more or less carelessly included in a literary age, traces of illustration, imagination and themes can be seen. In general, the visual elements formed in these poems are in the form of objective and mental images, and the frequency of the element of illustration in the poetry of these poets shows their influence on this category. Illustration can be considered as the basis of imagination. Without the presence of the image in the poem, one imagines and the two-way communication between the poet and the audience fails naturally. It is with the help of these visual themes that Indian style poetry finds a new expression of its definition. Imagery or imagination has been widely used in the poems "Nel and Daman", "Naz and Niaz", "Salim and Salmi" and "Firooz and Nasrin". And the theme of the lyrical poems of these four poems shows the poet's thoughts and fantasies in the most beautiful way. This illustration reflects the feelings and emotions of the poets, which give a visual embodiment to the concepts of the lyrical poems and are displayed in the form of Masnavi. In all four poems, the themes of storytelling and literary schools are well illustrated. In these four systems, illustration and imagination have been used more, but it has been shown by using rhetorical industry, because the infrastructure of all this illustration is the use of simile types. Therefore, according to the objectives of the research, some kind of rhetorical forms have not been used independently, but have been beautifully expressed in the beauty of images. The style and innovation of illustration is almost the same in all systems, but the style of illustration of the story of "Nel and Daman" has changed along the way. The most used criteria in the imaginative forms and illustrations of these few systems are based on embarrassment, communication and information of social class, position of the beloved, speech and conversation, carpentry, planets and natural elements ... In the poem "Firooz and Nasrin", Niazi Shirazi tries to tie the audience's intelligence and mind to his poem by using various imaginary forms and visual structures. Although it is later than other poets and belongs to the twelfth century AH, but it is equally far from dependent on ancient poetry, although it is possible to consider the visual stylistic signs in the frequency of his poems. But in the end, it seems that his poetic status and base is inferior to that of his contemporaries. Sometimes, using visual structures, sparks of genius can be seen in his poems. Faizi Deccani masterfully steals the word from his opponents by using imaginative elements in his types, and sometimes he draws the image into the framework of narrations and events as a document of his poems, because he uses - Taking techniques and forms of imagination has a lot of skill. The study of Khamseh Shah Tahmasebi's paintings also has similarities with these four lyrical poems in having concepts such as separation, cherished, reunion and natural elements.

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