

The Concept of the Symbol in Islamic Art Based on Cultural Semiotic Theory of Umberto Eco (Case Study: Iranian-Islamic Talismans)

Abstract

Islamic art has a wide treasure of deep mystical meanings and divine wisdom, because this art is rooted in spiritual and divine foundations. The motifs in the works of Islamic art are the gateway to cognition knowledge and actual soul which strengthens the viewpoint of monotheism as the main pillar of Islam. The importance of using motifs in the aesthetics of Islamic works lies in deep and profound meanings which expresses the spirit of the works of art. Study of the great treasure of Islamic art in the context of philosophical approaches and contemplation on the inner aspect of this art and its symbolic language, which contained metaphysical and mystical foundations, has undeniable importance. In this article, by using the library research method and a descriptive-analytical approach an attempt has been made to study the symbolic meaning and allegorical language of this art. Since the scope of Islamic art and its productions is extremely wide, in the forthcoming research, the products of occult sciences and in particular Iranian-Islamic talismans which are very rich in visual value and semantic dimension have been studied. Furthermore, to have a clear theoretical framework for analyzing the subject ahead, the findings of this study will be analyzed based on the theory of cultural semiotics of the famous Italian semiotician Umberto Eco. The research findings indicate the adaptation of Umberto Eco's semiotics about cultural roots to the semantic and symbolic system in Islamic spells.

Research aims:

- 1- Presenting an analytical study of the concept of symbol in the context of various uses of occult science products
- 2- Introducing effective cultural roots in the formation process of meaning and symbol based on Eco's semiotic ideas

Research questions:

1- What are the cultural factors influencing the formation process of signs and symbols in Islamic art that are perceived from the productions of occult sciences?

2- 2. How can the expression of "mystery" in Iranian-Islamic works of art be studied and analyzed with the eco-cultural semiotics approach?

Keywords: Symbol, Islamic Art, Occult Sciences, Semiotics, Umberto Eco

Introduction

In the face of Islamic works of art, we see that the patterns, form, color, lighting, characters, composition of elements and all other components of the work of art have been created differently from other works of art in the history of world art. It is as if the expressive language of the Muslim artist has used special codes in retelling his narration of the universe. In a place where art itself is a kind of knowledge and the artist in his view of the universe, always seeks to discover and emerge and manifest a hierarchy of its phenomena. In the view of Islam, beauty is inherently the manifestation of a universal and universal truth, and every phenomenon manifests a divine attribute to the extent that it results from monotheism and intuition. What is studied in these topics is the concept of code in one of the arts that has been visually expressed with the subject and spirit of Islamic and Iranian art; That is, the products of occult sciences. In the past, all sciences were divided into two separate categories: 1- Jaliyah, 2- Khafiyeh (or alien sciences). The sciences, such as geometry, medicine, and logic, had certain rules and regulations, and were taught equally in all places. But the occult or alien sciences did not follow such a method, and the secrets were hidden in the hearts of its scientists. The basis of occult sciences on scientific and mathematical attractions also caused some scientists to pay special attention to these sciences. From the dawn of history in ancient Greece, stranger sciences and spells were viewed as a branch of science. Beliefs such as talismans, amulets, spells, etc., are products of occult sciences. The language of this branch of Islamic arts; That is, talismans are cryptic and symbolic language, and these codes and symbols carry the inner and intrinsic meaning of this part of Islamic art. In fact, it can be said that symbolic language is the language that art chooses in religious civilizations and expresses its inner meanings in its form. In general, "a symbol is something that cannot be expressed in any other way" (Guenon, 2001) means concepts that cannot be expressed directly in language and language, with all its limitations, is not able to convey these concepts, a symbolic format to They take themselves so that they can express themselves.

A review of the background of the present study shows that an independent work with this title has not been written so far, hence in the present study, we examine the symbolic and cryptic meaning of Islamic art and

why there is such a language for this art. Then we will study the manifestation of this cryptic and symbolic language in Iranian-Islamic talismans and the symbolic meaning of some motifs, images as well as the influence of nature elements and cultural roots in this rich branch of Islamic art will be studied. The purpose of this article is to explore new dimensions in this masterpiece of Islamic art by relying on the manifestation of cryptography in these works.

Conclusion

The symbolic position and content value of signs in Islamic art is far greater than its visual value. In this field of art, although special and codified aesthetic principles have been used to arrange the pictorial elements on the surface of the work, and this is a strong visual system that has astonished orientalists and specialists in Islamic art, it seems The doctrinal foundations and the cryptic use of the components of the composition are more important. Symbols have a special place in Islamic thought. There are several signs in the Qur'an to prove the issues of existence. Every sign is evidence of intuitive nature. The art of language is the translation of the world of meaning and the realm of existence and the context and factor of the flow of knowledge and mysticism to the world of sense and the tangible world every outward form is complemented by an inner reality which is its hidden and inner nature or essence. Appearance is the tangible and quantifiable form that all objects have. To know any object or color, not only the outward reality, but also its inward reality or the eternal beauty of everything that is hidden in it. Cryptography is a part of the structure of human culture, thought and thought in all eras, and all worship rituals and human prayers have been mixed with these symbolic signs from the beginning and have been performed symbolically. The presence of these cryptic elements in Islamic art leads us to rich sources of wisdom and knowledge. Because the art works of Islamic civilization are the aesthetic expression of mystical texts and Islamic wisdom. Allegorical language and symbolic signs have been beautifully used by Muslim artists in the talismans of the brilliant Islamic era, and it can be said that these works are valuable examples left from the Islamic era, both semantically and visually. Iranian-Islamic talismans, as one of the prominent manifestations of this, properly express the concept of symbol and secret signs in Islamic Art. Based on the semiotic theories of Eco, it can be concluded that the crystallization of "cryptography" in Iranian-Islamic art is rooted in cultural foundations that have always been closely related to religion, which he refers to as "cultural cryptography".

In this study, an attempt was made to take a deeper look at the designs that have been constantly wandering between prescribing and sanctioning for years. Remain abandoned and purely decorative today. However, the creators of these images never considered themselves artists and had no idea that their designs were considered art. In the end, they tried their best to portray a work that follows the Islamic teachings and religious culture of their time and at the same time fits the intentions and moods of their audience, with simplicity and complexity with a mysterious expression.

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