

## **Corresponding the Pinnacle and Depth of Man in the Quran and Masnavi and its Reflection in Safavid Paintings**

### **Abstract**

Painting is one of the attractive and symbolic arts in Iran and the study of paintings confirms the transfer of significant individual and social concepts of such aforementioned works. Persian poetry and literature are one of the literary artworks that bestows an imperative value in conveying essential human concepts. One of Rumi's main concerns is anthropology and according to him the Quran is considered as the most influential book; the reflection of good and evil is one of such impacts represented in the Quran and on the verses of the Masnavi. This research has been done by "comparative-analytical" method. The research findings indicate that many of the models presented in Masnavi are consistent with Quranic models; the furthestmost of these role models are either divine prophets or saints including: divine prophets such as: Adam, Ibrahim, Noah, David, Solomon, Saleh, Younis, Moses, Yusuf, Jesus and Muhammad (PBUH); and divine saints such as: Bayazid Bastami, Mansour Hallaj, Fazil Ayyaz and Shaiq Balkhi among other figures. In addition; a number of human manifestations in the abyss of the oppressors of history are tyrannical kings and bloodthirsty rulers; including: Cain, Pharaoh, Nimrod, Qarun, Abu Jahl, Abu Lahab, and Hajjaj Yusuf. Rumi has applied such human patterns through symbols and signs and has often made mystical interpretations regarding the figures and events related to their lives; in this regard, his objective was to display what moral virtues or vices each of these patterns partake. In the remaining paintings from the Safavid period, concepts and themes beholding the virtue and significance of human beings can be deliberated upon.

### **Research aims:**

1. Scrutinizing the human face in Masnavi and its comparison with the Holy Quran.
2. Examining the pinnacle and depth of the human face in Safavid paintings.

### **Research questions:**

1. What is the pinnacle and depth of man from the point of view of Masnavi and Quran?
2. What is the reflection of the human face in Safavid paintings?

**Keywords:** Masnavi, Quran, man, pinnacle, depth, Safavid paintings

## **Introduction**

Anthropology has been one of the most fundamental human concerns since early times. In the meantime, monotheistic religions, scientific and literary works have been studied from various perspectives. What are the behavioral patterns and needs of human beings for growth and perfection is one of the main axes of anthropology? In the meantime, the religion of Islam as a monotheistic religion and the Qur'an as the heavenly book has led Muslims to consider special attention to man and human models. According to the Qur'an, man is the successor of God on earth. He is the only being who beholds qualities such as creativity. The Qur'an seeks to guide man to the path of perfection through guidance and example. However, in society, human beings have constantly been and are exposed to behavioral changes. This issue has led to the need to study the good and bad human patterns in the Qur'an and in literary and artistic works and to address its status. Moreover, studying this matter in painting as one of the influential arts on individual and social life is of significant importance.

Regarding the subject of the present study, no independent work has been written so far, however, several works have discussed anthropology in the Qur'an and the Masnavi. An article entitled "The secret of the dual description of man in the Qur'an" by Ali Mohammadi (2009) is published and the author believes that in the Qur'an some verses have praised man and others have rebuked him and the distinction between the stage of creation, in which God has provided possibilities and abilities to man, and the stage of moral evaluation, which is always accompanied by will, authority, and duty, play an important role in this dual view of man. However, this work does not mention the difference between the goodness and evil of mankind in the Qur'an. Another article entitled "The place of man in the spiritual Masnavi of Rumi" written by Dehghan (2016) argues that it is the heavenly and transcendent dimension of man that is related to the set of creation and the concept of the perfect man and includes a large part of his mystical teachings. Another article entitled "The paradox of the shape of the characters in Isfahan school painting with emphasis on monographs" written by Ebrahimi (2007) has studied humanism in Isfahan school painting. However, these works do not independently examine the model of the good and evil mankind in the Qur'an the Masnavi and its reflection in Safavid painting. This research intends to study human beings at the peak and at the lowest in the Qur'an and the Masnavi in a descriptive and analytical method and based on library data, and to examine how it is reflected in Safavid painting.

## **Conclusion**

The subject of man and his experience of living has been the focus of conversation in many works. The Holy Quran and Rumi's Masnavi are also among the works that have dealt with this category. The result showed that man and anthropology in general are central issues in the Qur'an and the literature of Rumi; All the other subjects that have been discussed in the works of that great mystic are undoubtedly related to the subject of man, and in fact related to the opening of the main nature of this ultimate goal of creation. In other words, Rumi emphasizes that "the purpose of the sentence is our creation." Man in Masnavi is reflected with two images: man at the peak and man at the lowest; Rumi has provided models for man at the peak and man at the lowest, most of the models presented at the peak in Masnavi are either divine prophets or divine saints, or righteous caliphs or epic heroes; Such as: Abraham, Noah, Solomon, Jesus and Muhammad (PBUH), divine saints such as: Shams, Shaiq Balkhi, etc .; and Ali (PBUH) and Rostam. A number of human manifestations in the abyss are the cruel and ungrateful people and tribes of history, oppressive kings and bloodthirsty rulers, such as: Cain, Pharaoh, Nimrod, Qarun, the people of Sheba and the people of Lot. Rumi sometimes used these human patterns through symbols and signs and often made

mystical interpretations of them and events related to their lives, and his goal was to show what each of these patterns is a symbol of moral virtues or vices. are. The study of Safavid painting illustrate that man and the requirements of his life are among the axes of these paintings hence his glory and majesty are depicted in the art of this period as the human condition is depicted in the abyss by providing patterns and stories.

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