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A Comparative Study of Two Narrations with “Dispute” theme, in Two Pieces of Writings by Sa’adi and their Representations in Figures by “Kamal-ud-Din Behzad” and “Reza Abbasi” with a Look at Principles of Intertextuality

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Abstract

Miniature and literature, as two major treasures of Iranian art, have been strongly interlaced during history and the better they are understood the more they will bring about an elevation in the Iranian-Islamic identity and culture. Exercising scrutiny over the status quo of the affairs and available researches, it can be understood that the selection of a single topic from both of the afore-mentioned study areas has been less frequently dealt with. In this research, it is necessary to carefully examine the relationship between literature and painting with ethical features. Clarification of the hidden relationships between these two study areas, i.e. miniature and literature, and perception of the human and social relations governing the psychological space of the artists from these two fields. Therefore the present study, is within the format of a comparative and a case study of the two topics, and attempts to investigate the two figures of “disputing before a judge” and “Sa’adi’s quarrel with a claimant” by two Iranian miniaturists, named Kamal-ud-Din Behzad and Reza Abbasi. These two paintings have a common motif of “dispute”, both of which are reflections excerpted from Sa’adi Shirazi stories and bearing the abovementioned titles so as to test the hypothesis as to “considering the temporal precedence of the figure by Kamal-ud-Din Behzad, could Reza Abbasi have possibly modeled Kamal-ud-Din Behzad in both of the stages of selecting a subject matter and the representation style or not?” The most important objective of the current study is analyzing the effects these two figures could have exerted on one another as well as an elucidation of the extent to which these two figures have succeeded in representing the motifs of a narration pertaining to each of the works along with the artistic innovations and techniques derived from the spirits and skills of each. Furthermore, inter alia the particular objectives of the current research paper, the documentary nature of the study samples and the analysis of the major features of the two miniature works based on their styles of representing each of the figures can be pointed out. The aforementioned stages pave the way for providing an answer to this main question as to “amongst the two figures belonging to Kamal-ud-Din Behzad and Reza Abbasi, which one better represents the context of the original narration and which one of the aforesaid miniaturists has made a greater deal of innovation in his work?” The current hypothesis-oriented study has been conducted based on a descriptive-analytical method through adopting a comparative approach considering the principles of intertextuality. The study findings indicated that both of the artists have practiced almost equal amounts of innovation and techniques and that they have done their best to hold on to the original story, but considering these two works from the lens of the major specifications, the figure by Reza Abbasi is envisaged a more expressive representation of the story pertaining to his miniature work. It is worth mentioning that the study findings are also reflective of the idea that part of the study hypothesis can be proved and another part is rejected therefore Reza Abbasi’s modeling of Kamal-ud-Din Behzad’s miniature work is least probable.

Keywords

Miniature, Literature, Sa’adi, Kamal-ud-Din Behzad, Reza Abbasi, Dispute, Intertextuality.

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Introduction

Miniaturists' personal and innovative styles during various courses of Iranian art can be suggestive of their capabilities, attitudes, social conditions and their spirits. In between, there are artists that have acted more successfully in utilizing these styles and consequently in their specific representation of their works. It can be explicitly stated that Kamal-ud-Din Behzad and Reza Abbasi are amongst the best representative of the artists who have attained such powerful styles and expressions in the miniature world; but, the fact of the matter is that there are a large deal of difference between the works crafted by these two artists and it is clearly evident in their works. Thus, the present study, meanwhile finding an answer to the primary study question, seeks to deal with other cases like Reza Abbasi's being influenced by Kamal-ud-Din Behzad's work in the creation of his own work, and also investigates the relationships between two narrations by Sa'adi in a more detailed look, even succinctly. That is because the major goal here is not determining the superiority of an artist over the other rather it is gaining a better perception of the styles and approaches applied by these two miniaturists in comparison to one another. This is the goal the attainment of which seems difficult without first finding an answer to the secondary questions regarding the type of the narrations, dispositions and the social relations between Sa'adi's works and the miniature figures modeled after them. Despite the good researches conducted in the area of miniature and literature and comparing the two, it seems that case studies and precise investigations need to be carried out in a multifaceted manner to unravel the hidden personality and artistic angles of the artists and this has to be considered as an issue deserving a greater deal of attention by the researchers. Thus, the present researchers are interested in the deep recognition of the arts constituting an important part of the Iranian-Islamic culture and identity. Dealing with the main research question and the possibility of artistic adaptation has been of interest to the researchers. Therefore, the study mainly

focuses on two of Sa'adi's narrations the miniature figures of which have been separately each by one of the aforesaid miniaturists. Thus, firstly, there is introduced Sa'adi and his two narrations featuring the common characteristic and secondly, in separate parts, Kamal-ud-Din Behzad and Reza Abbasi are introduced. last, the data are collected, compared and analyzed to draw a conclusion.

Theoretical Framework and Review of Literature

Considering the interdisciplinary nature of the present study, its theoretical foundations are laid on three premises, i.e. methodology, literature, and miniature. Inter alia the relationships that can be commonly existent between two or several artistic works is the intertextuality relationship that was first employed by Julia Kristeva in 1966 and was later on expanded by the other researchers, e.g. Gerard Genette (1930), Michael Riffaterre, Loran Genie, Bloom and even Roland Barthes (1915-1980) as well as some others (Namvar Motlagh, 2011). In intertextual studies, every work is looked at as a text the formation of which is impossible without the necessary preceding texts. Intertextuality and hypertextuality are two types of metatextuality that are most widely applied in the investigation of the relations governing in between two or several artistic works (Kangarani, 2009). The "intertextual" relationship is constructed based on the presence of a common element between two different (contemporary) texts but the "hypertextual" relationship is based on a work's excerption of another (derivation). It is worth mentioning that such an act of excerption can be carried out without making any changes (imitation) or via making changes, little or much (transformation) (Namvar Motlagh, 2009).

The particular position of literature and miniature in Iranian art and the influences of such personalities as Sa'adi, Kamal-ud-Din Behzad and Reza Abbasi on these two areas are not hidden from anyone. There are good researches performed in these two fields for a better recognition of which they can be offered in three sets. The first set incorporates the sources that

have dealt with the study of the two areas of literature and drawing, including Moghaddam Ashrafi (1988) who, in his book, “the accompaniment of drawing and literature in Iran”, provides useful pictorial information regarding the way these two areas, i.e. literature and drawing are related; of course, he places more emphasis on miniature and the images are more pertinent thereto (Moghaddam Ashrafi, 1988). Another example is the article by Mowlavi Naghchi and Shams Abadi (2013), entitled “the link between poetry and art of drawing” that contains good, but brief, information regarding these two fields. The most important results obtained in this study are expressive of the principle similarities between poetry and drawing according to such indices like the artists’ perceptions and the two areas’ being comprised of artistic microelements (Mowlavi Naghchi and Shams Abadi, 2013). Also, the article by Ardalan Javan (2008) printed under the title of “literature and drawing, two manifestations of the same truth” takes advantage of original sources like Moghaddam Ashrafi’s book to study the major elements of these two areas and the most important findings offered by the article are reflective of the idea that the two areas of literature and drawing, considering their facilities and constraints, each are somehow reflective of the main theme and truth (Ardalan Javan, 2008).

But, the second set encompasses the sources written regarding Sa’adi and the characteristics of his works and personality. There is an abundant number of the works in this second set according to the importance and complicity of Sa’adi’s personality, some most important cases of which are as follows: an article by Gorji (2004), entitled “analyzing the discourse in Sa’adi’s narration of a dispute with a claimant through considering the conversation indicators”. The most important results obtained in this study signify that Sa’adi has skipped his adherence to a number of them in his longest narration in Golestan, including to conscious listening, self-contentment and so forth and this case possesses more social implications than individual ones (Gorji, 2004).

Another important article in this regard, written by Homayun Katouziyan (2002), is called “Sa’adi’s polemical talks”. In this article, he adopts a predominantly descriptive approach to introduce the stories of the two controversies (arguments) extant in Golestan and Boustan and in the end, he knows important part of these two narrations as reflections of the artist’s creative soul and not as something representing a tangible reality (Katouziyan, 2002).

The third set of the sources embraces the researches written about Kamal-ud-Din Behzad and Reza Abbasi. This set also consists of a considerable number of researches, including, the most important one, the book by Kanabi (2005), titled “Reza Abbasi, the rebellious reformer”, which, meanwhile introducing the individual number of his prominent works separated by the different periods of this artist’s life, analyzes the structure and the contents of each work. The most important results expressed in this study indicate that Reza Abbasi’s personality, spirits and beliefs have directly and strongly influenced his works (Kanabi, 2005). Inter alia the other important studies, one can point to the article by Afarin (2013) called “author’s theory and Kamal-ud-Din Behzad and Reza Abbasi’s works”. Through investigating the features and the indices mirrored in his article as well as discussing about the important topic of autographs in these two works by these two prominent artists, the author somehow deals with an analysis of a sort of their attitudes, ideologies and beliefs and the most important results obtained in this study puts forth the finding of some traces of various existential aspects of the two authors (artists) in their works (Afarin, 2013). Amongst the other studies in this part, one can refer to Shirazi (2006). In this article named “Kamal-ud-Din Behzad, the greatest drawer of the Islam world”, the author deals with the study of the most superior works by this great artist and analyzes their strong points (Shirazi, 2006).

However, the number of the comparative or interdisciplinary studies conducted in such areas as miniature and literature is less than expected. On the other hand, the Iranian drawing and literature

have been most often dealt with in a general manner in these same sources and there is a scarcity of the researches concentrated on a single subject common between literature and miniature. For the same reason, the present study, through its concentration on a single subject matter, i.e. "dispute", intends to perform a comparative study of literature and art so as to, in a secondary offshoot of the study, compare these two miniature works with one another. The aforesaid cases are well assertive of the present study's being distinct from the accomplishments made by the other researchers.

Study Method

Paying attention to the existence of similarities and differences is amongst the tools for acquiring knowledge and attaining a precise recognition of the works. Comparative study methods are inter alia the methods by means of which one can deal with an investigation of these issues. Based on such a method, the author firstly studies and describes each work to gain an overall insight and then attempts to offer a piece-by-piece arrangement of the findings so as to provide for a more complete perception of the two works' interrelationships.

The present qualitative research is classified as a descriptive-analytical study for its explication of the way these two works influence one another. Furthermore, the study presents its preliminary data through relying on the extant authentic documents and books collected based on a library method. Then, in an objective observation and piece-by-piece comparison of the two miniature figures and then comparing them with the context of the narrations of which they have been excerpted of their motifs and themes, the present study attempts to squeeze out the final results and explore the intertextual relationships of the two works.

Sa'adi and his Two Narrations Featuring the Subject Matter of "Dispute" (One from Boustan and the other from Golestan)

Abu Muhammad Moslehuldin Ibn Abdullah, also

known as Sa'adi Shirazi and Mushref-al din, is an Iranian thirteenth century poet. His valuable works can be divided into four groups, namely Boustan, Golestan, Sonnets and preaches, all of which are replete with precious and advising mottos and recommendations. Amongst the Iranian poets, Sa'adi Shirazi has always been the topic of discussions by critics and researchers from constitutionalism to the contemporary era due to the vastness of the contents used by him as well as for the complicity of his personality (Ali Madad, 2012: 39).

The term "dispute", for an Arabic word "Dispute" derived from the root word "Jadal", enjoys almost identical interpretations and denotations in Persian dictionaries. In Dehkhoda dictionary, the term "dispute", and its Arabic equivalent "Jadal", are considered synonymous to enmity and hostility (Dehkhoda) and in Mo'een Persian dictionary, words like confrontation, quarrel and discussion and conversation have also been considered denoting the same meanings as dispute (Mo'een). In Amid Dictionary, the word "debate" as well as the term "argument" have been added to the meanings designated for the term "dispute" (Amid); moreover, in the Dictionary of Synonyms and Antonyms, numerous denotations can be looked up for dispute such as fight, battle, hostility, arbitration, confrontation, discussion, wrangle, debate, negotiation, and controversy (Khodaparasty). But dispute or as it is used in Golestan (debate) has been the primary method of teaching and learning and putting forth discussions at schools and the other scientific circles since the ancient times and it is as if it has been used similarly in ancient Greece (Katouziyan, 2002: 301). There are two types of controversies posited by Sa'adi, the famous Persian poet: one is the nineteenth narration in chapter seven (on the effect of upbringing) in Golestan and the other is in chapter four (humbleness) in Boustan. The two abovementioned narrations, both possessing ethical and educational concepts in their following of Sa'adi's eternal style, besides having the dispute and discussion in common, own other

common points like Sa'adi's presence in both of the narrations, the rise and falls and the climax points in both of the stories, happy ending with the presence of a person as a judge, the presence of two rich and poor classes and so forth along with such differences as the intensity of the controversies and discussions, Sa'adi's different positions in both of the narrations all of which have made these two narrations as the influential and important works by Sa'adi. Generally, Sa'adi has made the term "dispute" three times and the term "debate" twice. The controversies are raised in Golestan and the debates are posited in Boustan, Sa'adi's book of poems and odes.

Sa'adi's pictographic Boustan version, made based on Herat school style, is one of Iran's artistic masterpieces in terms of book designing and pictorial representation that was arranged during Rimurids era under the support of this dynasty's minister, Amir Ali Shir Nava'ei about 1471-1472. The work is arranged in 180 pages each comprised of 13 lines. Papers are 19cm × 27cm in dimension (Najafi, 1989: 146). This version is not only one of the most invaluable Sa'adi's Boustan manuscripts in the world but it is also enumerated amongst the most splendid and most interesting Timurid era works in terms of calligraphy, illumination, bookbinding and the pictures of the text. This version was created by the greatest artists of the then time, including Kamal-ud-Din Behzad (painter), Sultan Ali Katib (calligrapher) and Yari (illuminator). According to a quotation, there are six figures drawn by Kamal-ud-Din Behzad in the aforesaid version as stated below and there is no doubt in attributing them to Behzad (Namvar Motlagh, 2008): 1) the rich and the shepherd; 2) feast ceremony of Sultan Hussein Bayghara in a garden; 3) Yusuf (PBUH)'s escape of Zuleikha's hand; 4) feast ceremony by Sultan Hussein Bayghara inside the edifice's hall; 5) a dispute before a judge (Adjand, 2010: 410); and, 6) a manifestation of worship and education in a mosque. Four of the aforesaid figures have been depicted by Behzad and have his autograph on them. The fifth figure, called "a dispute before a judge" has been drawn for pictorially representing

part of the following text.

Three points are amongst the most important topics of Boustan's narration of the dispute. The first is that the fellows of the world pay attention to the appearances of the people as "the judge sharply looked down at that anonymous poor person and he was quickly brought down from the porch". The second is that the fellows of the world pay attention to the power as "they changed their behavior with the man when he victoriously got involved in the discussion and had quite a good display of power" and the third one pertains to the humble and unpretentious behavior of the fellows of the God and the people of the otherworld as "the dervish refused to accept their veneration and admiration for the fear that his way of treating the people might be changed" (Katouziyan, 2002). In this narration from chapter four of Boustan (on humbleness), Sa'adi reveals the visage of the anonymous scholar after the termination of the quarrels and proving victorious to the rivals and exercises boastfulness to declare that he is him (Ibid: 302).

But, the second narration pertains to a version of Sa'adi's Golestan that has been less attended to. This version of Sa'adi's Golestan contains 136 pages and 12 paintings bearing no precise date but it is reportedly dated back to 1602 (Soodavar: 282). It is written by the Safavid era calligrapher, Mir Emad Al-Molk Hasani and there is a picture drawn by Reza Abbasi in it. The figure has been delineated by the use of opaque watercolor on a paper with a dimension of 7.5cm × 15.3cm and it might have been painted by a person other than Reza Abbasi (Kanabi, 2005: 254). But, one of the longest and most detailed Golestan's narrations by Sa'adi is a narration that is presented in the ending section of chapter seven (regarding the effect of upbringing). The language of the story is narrative and it is a mixture of first person storytelling and a sort of conversational reporting that is established by Sa'adi between himself and the claimant. In the course of the narration and with the debates and quarrels, the judge is allowed to enter the story (Gorji, 2004). This story is very informative

and shows how to deal with the opposite beliefs. Sa'adi himself expresses the summary of the story as below: "He started speaking that it is the tradition of the ignorant people who resort to hostility when they are reasonably defeated by their opponents like Azar, the idol carver, who failed to give his son an ultimatum and his son turned against him, insulted him, and he scorned him, and then his son took him by his collar and he took him by his jaw. He had a firm grip on his son and his son had a firm grip on him" (Sa'adi, 2011: 184-191). The summary of this attractive story is as stated in the following words: "Sa'adi encounters a dervish-face man who is speaking against the affluent people and blames them for the poverty of himself and the other men of his kind. Sa'adi who considers himself fostered by the affluent and elder people as he describes himself starts a debate and confrontation to fight his words and recounts the good virtues of the wealthy people. The discussion continues to the point that in its climax it turns to a completely physical conflict and contact. In the course of the dispute, the two personalities use offensive words to insult one another". The story context is ornamented by different types of figures of speech such as phonology, allegory, hyperbole, irony, metaphor and so on.

Kamal-ud-Din Behzad and his Miniature Figure excerpted from the story "a dispute before a judge" of chapter Four in Boustan

Kamal-ud-Din Behzad borrowed the theme of his miniature figure from the story "a dispute before a judge" from chapter four of Boustan. Kamal-ud-Din Behzad was the most famous and the most influential painter in the court of Sultan Hussein and he is envisioned as the genius of Iran's miniature art and Herat School of Miniature. In his approximately 75-year life (death: 1519-1520), he trained many pupils who also worked based on his style of painting. He has most probably begun his work around 1452 and his most authentic work belong to the time span from 1462 to 1473 (Kanabi, 2012: 76). His innovations are important in both hachure and technique as

well as in the subject matter selection. The use of colors as the important expression element, dimension equalization, personalization and human-centeredness in portraying daily issues that have not been displayed by any other person before him are amongst these innovations (Shirazi, 2006: 19-22). Thus, Behzad's accomplishment for the Iranian drawing tradition is in the form of offering a corporeal and this-worldly aspect in the hydrographs taking their themes from handwritten manuscripts via displaying the countenances featuring different moods and characteristics like during speaking or shaking the head and waving the hands. These are the same pictorial details that transcended well beyond the hedges of strict narrative expediciencies of the text to the extent that the story's pivotal theme is more or less found vanishing.

In "a dispute before a judge" (image one), Behzad, besides emphasizing on the preservation of a technical framework, puts a special stress on a precise exhibition of the Timurid era tiling and this way he has managed to create an innovative form of harmonic colors (Ghomi Oweili and Sheikh Mahdi, 2011). The external margins of this compartment are surrounded by 13 Turanjes and some books. Behzad has recorded his own name and the figure termination date by his handwriting on the thirteenth Turanjes as "worked by Behzad, Your Faithfully, in 1476" (Najafi, 1989: 152). And, there is some evidences indicating that the paper has been completed in 1472. In the image, two people can be seen with green and blue clothing who talk together quietly. In the distance between the underneath part of the compartment and the yard, there is observable another scholar who is wearing shoes to leave the place.. The mosque scene with rectangular harmonized stones in white and gray is specifically manifested. "On the left side of the scene, two seminarians are walking and discussing and on the right side, an exegete is discussing with a dervish. In the middle section of the scene, on the bottom side of the image, there is a seminarian wearing a red garment and an azure shawl and he is putting on his turban around his head and it has

very beautifully filled the empty space between the seminarians” (Ibid).

Reza Abbasi and his figure excerpted from the story “Sa’adi’s dispute with a claimant” of chapter seven in Golestan

Reza, son of Ali Asghar Kashani, was a pioneering painter following Isfahan School in Shah Abbas Era. His birth is mentioned to have been between the years 1548 and 1963 in the city of Mashhad (Bahary, 2006: 77; Javani, 2006: 113). There are many single-paper miniature figures and book designing versions attributed to him, one of which is the figure “Sa’adi’s dispute with a claimant” which is exhibited in the

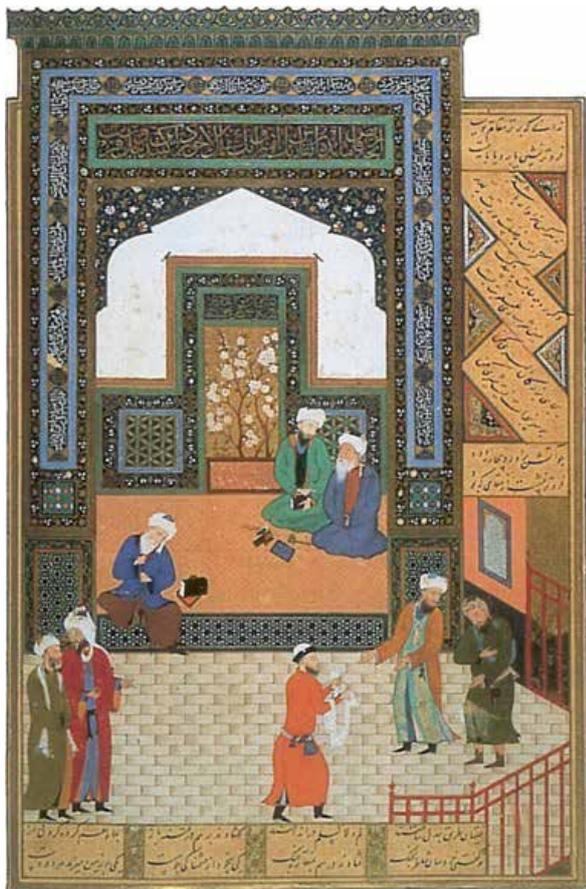


Image (1): the figure “a dispute before a judge” worked by Kamal-ud-Din Behzad based on a narration from Sa’adi’s Boustan. source: Bahari, 1997: 107.

book “Reza Abbasi, the rebellious reformer” under the title of “a falsely-claiming dervish’s attack on Sa’adi” (Ibid: 153). This figure (image 2) is inter alia the few book-designing works by Sa’adi that is leanly reflective of the stylistic characteristics and special spirits of this artist. The figure that is autographed by Reza Abbasi and belongs to 1602 illustrates a dispute, debate and physical contact between Sa’adi and a seemingly dervish man. Reza Abbasi has solely depicted the climax point of the narration, to wit the dispute and physical contact between the two main characters of the story. The conscious selection of this part of a long story, “the dispute between Sa’adi and a claimant”, that is to some extent suggestive of the artist’s personality, moralities and spirits is somehow demonstrative of the ethical similarities between the two as well as Reza Behzad’s empathy towards Sa’adi. It seems that questions are raised in the minds of the onlookers upon bearing witness to the figure about the hidden angles of Sa’adi’s personality.

The whereabouts of this figure are generally different from those of the figure penned by Behzad of the dispute in Boustan. “It is stated that Reza used to attend the gatherings by wrestlers and poor and indigent people amongst which disputes occurred occasionally” (Soudavar, 2001: 282). In the work by Reza Abbasi, the characters presented in the figure are vividly disputing. From the two main characters, one is holding a firm grip on the other who has his grasp of the former’s beard. According to the context of the story, Sa’adi can be readily distinguished from the claimant. The other characters are placed inside the figure beautifully and in a less precedent manner in Iranian art and two of the characters are cut off the figure by the frame. “The nearest character is a dervish who is standing on the left side of them and it is most probably the image of Reza’s spiritual master, Dervish Ghiyas Semnani” (Ibid). The penning and polishing have been conducted in their maximum extent of skillfulness and versatility but there is made avoidance of additional decorative shapes or unnecessary details. The image is perfectly

communicative and the setting is completely at the service of the main theme.

Comparing and Categorizing the Elements and Signs of the Four Texts

To perform a better comparative study of the two figures, firstly, checked out the common and different elements between the two figures according to their pertinent narrations in Golestan and Boustan, each of which considered herein as the textural source (Namvar Motlagh, 2008).

Matching the Components of the Two Stories by Sa’adi

According to the fact that in Sa’adi’s works there are only these two narrations bearing “disputes”, the study and comparison of these two with one another is envisaged useful. In addition, Sa’adi himself proves a more accentuated presence in these two stories. Attainment of results can be better facilitated through positing the main and common components of the two stories and then tabulating them (Table 1). Apart from the general discussions and the topic of both of the disputes, according to the materials presented in the above table, it can be observed that, As a whole, the story inserted in Golestan enjoys a greater deal of excitement and heat in respect to its counterpart in Boustan.

Comparing Behzad’s Miniature Figure with the Narration “a dispute before a judge” from Chapter Four in Boustan

To perform a precise investigation of the elements extant in the pictorial figure drawn by Behzad from the context of the story recited by Sa’adi, several sets of elements can be taken into consideration. The comparison of these cases is summarized in table 2.

A) The elements that exist in both texts, cases like the major actors, the turban offered by the introducer, the porch and smooth streamlining of the story. The existence of these cases in both of the works brings about a link between them and establishes a meaningful relationship between the

written text and the depicted figure.

B) The elements that exist in Boustan’s narration but are missing from what was illustrated by Behzad such as the climax, the main characters’ moods and feelings, the victorious eloquent speech of the dervish scholar. Although these elements are about the text and the exemplary concepts introduced therein, they are less objective.

C) The elements that are clearly observable in the figure by Behzad but are missing from the narration context like a description of the edifice’s architecture and place, tiling ornamentations, coloring the image and the individuals’ outfits. These elements and signs are important in that they indicate how and with

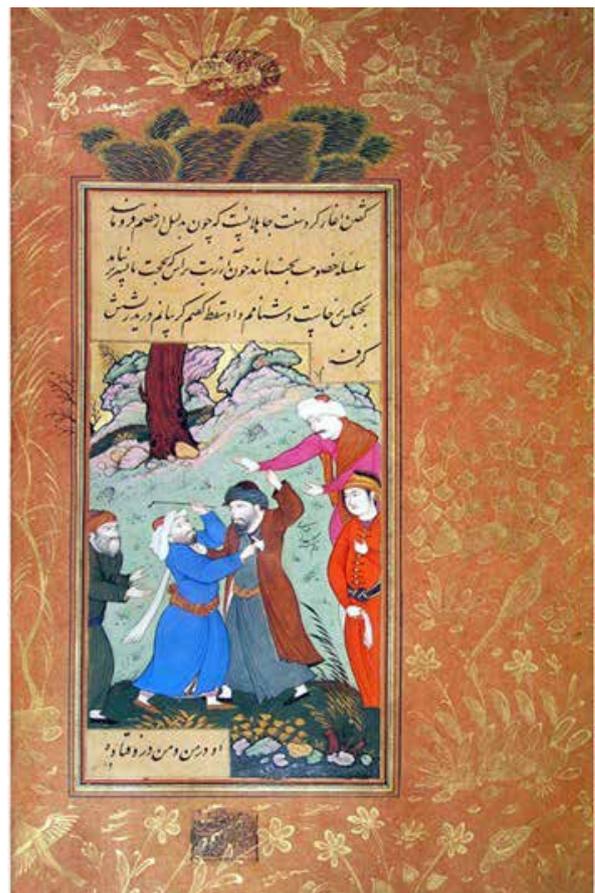


Image (2): the figure “Sa’adi’s dispute with a claimant” worked by Reza Abbasi based on a narration from Golestan. source: Soudavar, 2001: 283.

Table 1. comparing the common components of the two Sa'adi's narrations featuring "dispute". Source: authors.

Row	Index	Story from Boustan	Story from Golestan
1	Setting of the narration	Pointing to the judge's platform	In a circle
2	Personalization	Sa'adi describes himself a jurisprudent, a poor and a judge and characterizes the judge as a haughty, shallow-minded, weak-willed and non-intellectual.	Sa'adi sees himself as an affluent, logical and domineering person and knows Dervish as a pretentious, defeated, poor and irrational person.
3	Writing style	Third person storyteller with succinct dialogues	First person storyteller with abundant dialogues
4	The atmosphere governing the narration	Relative discourse and behavioral tensions	Tense with the use of offensive words
5	The cause of the dispute	Denying and defending the humans' appearance values	Denying and defending the characteristics of the wealthy people
6	The climax and falling action of the story	Featuring a relative and mild climax and falling action	Featuring highly exciting and arousing climax and falling action
7	The intensity of dispute	Intermediate and in the extent of bitter conversations and reasoning	Intensive and followed by physical contact
8	Method of dispute	Intensive discussion	Dispute and physical confrontation
9	Sa'adi's position	Defending the humans' internal values	Defending the affluent people
10	Conclusions	Sa'adi defeats the rivals via discussion and makes himself dearer	The judge advises both sides of the dispute and resolves the issue
11	Ethical result	The humans are not valued for what they wear	Giving the dervish follows the message of patience and forbearance and pointing out the necessity of having a generous spirit for the affluent people

what intensity Behzad's figure differs from Sa'adi's poetical narration which is, per se, reflective of the miniaturist's creative look at the subject.

Comparing Reza Abbasi's Miniature Figure with the Narration "Sa'adi's Dispute with a Claimant" in the Chapter Seven of Golestan

In this part, as well, the extant elements are divided into three groups like the previous part so as to facilitate the comparison and analysis.

A) The elements that exist in both of the texts like the climax, the main characters, the type of quarrel and the objective outcomes of the dispute, the existence of an intermediary and the expression of emotions. The number of this set of elements that causes a link and more proportion between the two texts is limited and this is suggestive of the painter's reluctance (lack of facilities) for representing the entire story elements.

B) The elements that exist in the narration but

they are not reflected in Reza Abbasi's work. These elements mostly incorporate the initial and ending cases that are, of course, of a little importance in comparison to the story's golden point depicted by the miniaturist such as the hierarchies of beginning a discussion and debate and the method of resolving the problem by the judge in the end.

C) The elements that exist in the miniature figure by Reza Abbasi but are missing from the narration text. These elements are more visual as well as an array of the others such as the number of the characters, the garments' colors in proportion to the personalities and the setting of the narration's climax.

Comparing Kamal-ud-Din Behzad's Miniature Figure of "the debate before a judge" from chapter four of Boustan with the Miniature Figure of "Sa'adi's debate with a Claimant" in Chapter Seven of Golestan

It has to be noted in comparing these two figures that the existence of a temporal interval between the two works can have a large deal of effect on the results and hence prevent us from making any rushed judgment. Although the present study did not intend to compare the two styles of Herat and Isfahan, it cannot be denied that Isfahan school has in its teaching source and background in the powerful Herat School and this school owes a large part of its abilities to Kamal-ud-Din Behzad and his works. Alongside with this factor, the spirits and dispositions of the two miniaturists should also be taken into account and of course, dealing with such an issue is outside the scope of the present study.

According to the materials provided up to the current point, there are abundant similarities and equivalences discernible between the two works, including:

- 1) The miniaturists both have paid more attention to human beings and their moods compared to other artists in the past and their contemporary time.
- 2) In terms of the excitement existent in the

written text of the story, both of the figures enjoy a proportionate amount of arousal.

3) Both of the works enjoy a considerable amount of innovation in contrast to the works by their pioneers and contemporary artists.

4) Both of the works have been created based on the artists' prior experiences and the signs of the same artists' previous works can be seen.

5) Both of the works have stayed loyal to the main written text and eagerly endeavored to represent the narrations.

6) It seems that the scene selection for portraying the narration has also been in consistence with the spirits of both of the artists.

In comparison, the cases inserted in the following table (table 4) can be considered as the advantages of the works by both of the miniaturists and they seem to be somehow connected to their counterparts in the other works:

Discussion

The present research has chosen the issue of "debate", as a theme less frequently taken into consideration. This research has attempted to focus the results and avoid generalization. This research also studies the reflection of this subject in two areas of recognition of the structure and analysis of the content of four works of three artists and a manuscript pertaining to each in terms of their structures and contents.

Thus, by matching each image with the text of the story with the Intertextual way, and also the final matching of the two images based on the previous information, it can be said that both artists have been loyal to the original text to the same extent. The results obtained from the present study in its most primitive level, to wit the analysis of the structures and contents of the two works of these two aforesaid miniaturists, to its intermediate level, i.e. the comparison between the two figures and then intertextual comparative analysis of the two figures as representatives of miniature area with the two narrations from the literature field that is demonstrative of the distinctions and similarities and, more importantly,

Table 2. comparing the elements extant in the figure drawn by Behzad with the context of the poetical narration recited by Sa’adi in Boustan. Source: authors.

Row	Subject	Existent in Boustan’s text	Existent in Behzad’s miniature figure
A	Main actors	Dervish, judge and introducer	Recognizable with a little attention 
	An offered turban in the hands of the introducer	It is the judge’s turban that he intends to offer it to the dervish as a sign of compensating his mistake	In the hands of introducer
	Porch	Pointing to the judge’s platform	Reflected in whole work
	Movement	These two texts do not serve the description of a single situation rather the narration depicts a movement and a flow of action (Namvar Motlagh, 2008)	It smoothly flows in whole work
	Tranquility during the dispute	The text enjoys a relatively quiet atmosphere meanwhile introducing a dispute	
B	Hierarchies of initiating the discussion	The subject leading to the debate	Does not have a reflection in the miniature
	Climax instant	The peak point of the discussion and dispute between the scholars	Does not have a reflection in the miniature
	The main character’s personality states and emotions	They exist beautifully and introduced via the similes, metaphors in Boustan text	Does not have a reflection in the miniature
	Victorious eloquent speech by the dervish scholar	It is the seminal result of the story	Does not have a reflection in the miniature
C	Descriptions of the edifice and location architecture	Does not have a reflection in Boustan	The aforesaid image includes yard and the external views of the walls connected to the mosque compartment and so on (Ghomi Oveili and Sheikh Mahdi, 2011) 
	Tiling decorations	Does not have a reflection in Boustan	Behzad illustrates beautiful manifestations of the then time tiling works with the use of the colors that were more frequently used (like azure, blue and dark blue) 
	Color scheme of the image and the individuals’ garments	Does not have a reflection in Boustan	 Diverse and proportionate color spectra fitting the various characters like the use of dark and sad colors for ragged garment worn by dervish 

Table 3. comparing the elements existent in the miniature figure depicted by Reza Abbasi with the text of the story recited by Sa’adi in Golestan. Source: authors.

Row	Subject	Existent in Golestan’s text	Existent in Reza Abbasi’s miniature
A	Climax	Debate and dispute (physical contact) between Sa’adi with an apparently dervish person	Despite all the miniature rules, a strong and extraordinary image has been reflected in Reza Abbasi’s work
	Main characters	Sa’adi and the person claiming to be a dervish	Similar to Golestan’s text
	Type of the conflict and its objective outcomes	Tearing apart of Sa’adi’s garment as a result of being grabbed by the claimant (dervish-like man) and the way his beard are gripped by Sa’adi	
	The presence of an intermediary	The presence of the judge in the context of narration	The presence of a man of high moralities on the left side of the image that might even be the judge and tries separating the two from one another 
	Expression of feelings	In aggressive reaction by Sa’adi	In representing the method of dispute and facial expressions
Dynamicity and excitement	It can be well felt in the text of the story	According to the scene selection, it can be well seen in the miniature figure	
B	Hierarchies of starting the discussion and debate	The subject causing the debate	Does not have any reflection in the miniature figure
	The method of resolving the problem by the judge	It has been dealt with in details within the context of the narration	It is not reflected in the miniature figure
	The number of the characters	It is not reflected in Golestan’s story text	There are two characters the presence of which has not been pointed out in Golestan’s story 
	Garment colors in proportion to the personality	It is not reflected in Golestan’s story text	The characters’ color of garments have been designed distinctively in accordance with the social and personality stances
The climax setting	It is not reflected in Golestan’s story text	Open space and nature that might have been delineated in accordance with the miniature features and the drawing style 	

their mutual influences on one another, and, finally, to its final stage of Intertextual comparison of the two figures based on their inspiration source, possesses innovative and distinctive aspects as imagined in the minds of the audience. Moreover, one important difference between the present study and the others is the hypothesis-oriented approach adopted herein. The hypothesis proposed herein asserts that “with the temporal precedence of the miniature figure worked by Kamal-ud-Din Behzad, featuring a theme of debate, has there been any possibility of Reza Abbasi’s excerption of Kamal-ud-Din Behzad in depicting its figure, also featuring a theme of debate”. Approached through a logical perspective to the proposed hypothesis, there is this possibility of Reza Abbasi’s partial (and not whole) modeling of Kamal-ud-Din Behzad’s figure and it is in the form of some

artistic characteristics such as depiction of the states and personalization which is considerably stronger in Reza Abbasi’s work than the figure portrayed by Kamal-ud-Din Behzad and Reza Abbasi might have possibly practiced such preps as he had observed in the work of Kamal-ud-Din Behzad to strengthen his work but such a statement cannot be decisively decided because, besides the difference in the work method by the two artists, there are also differences in the artistic style governing the time and the place of the work creation. It is necessary to consider that if a perfect excerption had taken place then Reza Abbasi could have surely made use of Kamal-ud-Din Behzad’s strong points like the arrangement of the setting. Of course, it is worth mentioning that research on the details of the proposed issue is out of the scope of the present study.

Conclusion

of these differences in Reza Abbasi’s work in contrast to Behzad’s work are: the lack of extreme attention to background, distantness from architecture, the use of gross figures, paying attention to the climax of the story, better expression of internal states, greater dynamicity in human movements, cutting of characters and other things of the like. Finally, Kamal-ud-Din Behzad’s work cannot be considered a metatextual example in respect to Reza Abbasi’s work because the intertextual relationships between these two works are less than what it comes to the mind at the first sight. In fact, in the work by Reza Abbasi, there is no strong evidence for proving the existence of metatextuality whether of the imitation type or of the transformation type. Therefore, the textual relationship between these two works has reached a minimum; but, each of these two works holds a very strong relationship with its main metatext, to wit the narrations by Sa’adi, that are in some of the cases conceptually of the imitation type and in some other cases of the transformation type in terms of conversion of the text to image. However, it seems that Reza Abbasi outperforms Kamal-ud-Din Behzad in establishing a relationship with the written context and he has been better successful in transferring the climate extant in the climax of the text to the viewers. At the beginning of this very study, a hypothesis was posed indicating the likelihood of Reza Abbasi’s modeling of Kamal-ud-Din Behzad in both of the stages of selection of a subject matter and the representation of the main theme; now, considering the study findings, a large part of the hypothesis is found lacking a firm proof and only a small part of the hypothesis can be accepted. Another important point is the elaboration of Reza Abbasi’s closeness to Sa’adi in his temperaments and personality in such a manner that the existence of a stronger metatextuality might have influenced Reza Abbasi’s spirits and dispositions and Sa’adi’s and the justification or rejection of this claim can be a proper subject matter for further research by the scholars and the interested researchers.

Table 4. Comparing the qualities of the two miniature figure. Source: authors.

Figure by Kamal-ud-Din Behzad	Figure by Reza Abbasi
Representation of a sort of reasonableness and preservation of the structures within the format of narration and storytelling	Representation of a sort of distress and upheaval within the whole figure that might have been taken from the highly rebellious and impatient personality of the artist
Very beautiful use of the architectural space for delimitation of the frame and the classification of the frames or the inscriptions containing the story text in the frame space	The frame's being broken by a tree and the text frame's being placed in between
The higher number of characters that are all drawn in a complete manner	The limited number of the characters that are cut and displayed in a state of upheaval and anxiety
The existence of numerous decorative and eye-catching and joyous elements like brilliant blossoms and so forth	Neutrality of the environment due to the absence of ornamental and joyous elements
Open space (long shot) governing the whole work	The selection of a closed space (close shot) for the narration
A less accentuated representation of the disputes and the states of anger	A strong exhibition of anger and debate states via facial expression and the standpoints of the hands and the anatomy
Displaying a number of characters in a sitting position in opposite to the standing ones for creating balance and exhibition of a relative calmness in the figure	Three figures are standing as onlookers and reformers and they are vertically cut by the frame that intensifies the states of anxiety and impatience in the figure
Displaying a major part of the story containing eloquent points and advising mottos meanwhile featuring a theme of dispute and discussion	Dealing with the peak point of confrontation in the story from all the other scenes that could have been selected
Displaying the lines and very remarkable linear ornamentations	Courage and bravery in embodiment of the text and getting a lot closer to the new visual language
Paying attention to the background and space by the use of delineating architectural vistas and tiling works	Paying a greater deal of attention to the story and filling the background with natural elements

Conclusion

Now, after the analysis and comparison of the structural components, the technical similarities and differences of the two figures and gaining a better recognition of the attitudinal style of the two miniaturists, the answer to the primary question of the study can be as follows: both of the miniaturists have enjoyed a relatively equal share of innovation in contrast to the other contemporaneous works; moreover, it can be observed that Reza Abbasi has been well capable of transforming the teachings by his forerunners to a leading art in Safavid era through adopting a novel approach. This is exactly what Behzad has brought about in the art of his time. However, the visual differences between the

two works are indicative of substantial differences in the mentalities of the two artists that might have come about based on the social conditions and the change in art styles. Some of these differences in Reza Abbasi's work in contrast to Behzad's work are: the lack of extreme attention to background, distantness from architecture, the use of gross figures, paying attention to the climax of the story, better expression of internal states, greater dynamicity in human movements, cutting of characters and other things of the like. Finally, Kamal-ud-Din Behzad's work cannot be considered a metatextual example in respect to Reza Abbasi's work because the intertextual relationships between these two works are less than what it comes to the mind at the first sight. In fact, in the work by Reza Abbasi, there is no strong evidence for proving the existence of metatextuality whether of the imitation type or of the transformation type. Therefore, the textual relationship between these two works has reached a minimum; but, each of these two works holds a very strong relationship with its main metatext, to wit the narrations by Sa'adi, that are in some of the cases conceptually of the imitation type and in some other cases of the transformation type in terms of conversion of the text to image. However, it seems that Reza Abbasi outperforms Kamal-ud-Din Behzad in establishing a relationship with the written context and he has been better successful in transferring the climate extant in the climax of the text to the viewers. At the beginning of this very study, a hypothesis was posed indicating the likelihood of Reza Abbasi's modeling of Kamal-ud-Din Behzad in both of the stages of selection of a subject matter and the representation of the main theme; now, considering the study findings, a large part of the hypothesis is found lacking a firm proof and only a small part of the hypothesis can be accepted. Another important point is the elaboration of Reza Abbasi's closeness to Sa'adi in his temperaments and personality in such a manner that the existence of a stronger metatextuality might have influenced Reza Abbasi's spirits and dispositions and Sa'adi's and the justification or rejection of this claim can be a proper subject matter for further research by the scholars and the interested researchers.

Endnote

1. Copresence
2. Derivation
3. ation
4. transformation
5. Illustration
6. This work is now in Cairo's national museum in Egypt and viewers can watch it there.
7. This figure has been named differently in various sources; in this study, following the appellation by Dr. Ya'aghoub Adjand, we have selected the title "a debate before a judge".
8. In History and Art Foundation Compound of Houston Museum in Texas (Kanabi, 2005: 254).

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