

From Miniature Painting to Landscape: A Semiotic Interpretation of the Representation of Architectural Space and Urban Landscape in Kamāl al-Dīn Behzād's "A Beggar at the Door of the Mosque"

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Detailed abstract

Introduction

Semiotics tries to come up with a method for classifying different types of signs by proposing different theories and, based on their characteristics, specifying the laws and processes of signification and showing the way to decipher and recognize concepts. Since coding has a hidden origin, it is a kind of process. This article first examines the definitions of signs from the perspective of the early theorist of semiotics, Charles Peirce, and then briefly studies the features and elements in Iranian painting. Finally, considering the definitions presented and considering the classification of signs from Peirce's perspective, which, in the authors' opinion, is more consistent with the discussion of semiotics in painting, it has examined the concepts of the elements in the painting "A Beggar at the Mosque" in the field of Iranian painting.

Materials and Methods

The method of conducting the present research is descriptive-analytical. The data collection in the present research was carried out qualitatively based on the study of historical and written sources. For this purpose, in the first stage, Peirce's thought was described and the characteristic components of the Herat school paintings were introduced. Then, by examining the selected painting of Kamaluddin Behzad regarding the architectural space, based on components such as the structure and characteristics of the figures, architectural features, decorations, color, and composition of various areas, the selected painting was analyzed based on Peirce's semiotic aspects.

Findings

According to the studies conducted in various areas of the painting from the perspective of Peirce's semiotics, it can be said that in all areas of this painting, there are manifestations and signs of iconic, indexical and symbolic aspects. Also, considering that Behzad was influenced by the buildings of his time, especially in Herat, and illustrated their structural and decorative elements in his paintings, recognizing and receiving the form and content of the painting and finding a method for interpreting it is a way to understand the concept and meanings of the innovative painting of Master Kamaluddin Behzad. Based on the theory of semiotics, the criticism of these works in the specific form of forms and symbols, regardless of their temporal position, indicates the dominance and sovereignty over the value of the form and the symbolic expression of the work before anything else. But on the other hand, sometimes while analyzing the forms, the identity of the content and subject and their symbolic meaning

are gradually raised. For this reason, in terms of critical method, the context and text of the work are not given much attention, and while psychoanalytical features, the mental states and emotional reactions that artists have been influenced by or that the audience receives from the work are set aside, and only the form under the title of form and symbols are considered, along with their inner and inherent meaning and how they are placed and influenced. In other words, the shape and quality of the dominant form in the image are compared with other forms and components of the image, to ensure that the relationships between the whole and the part and the part and the whole are properly established. The symbol is also expressed with respect to the non-physical meaning (the world) of the example.

Discussion and Conclusion

Considering what has been said, it can be concluded that in the paintings of Master Kamal al-Din Behzad, the unparalleled artist of the flourishing Timurid period, certain principles governed the staging of space and architectural elements had a special place, which reflected the master's innovations in the system of composition of elements and the position of spaces. In the painting of the questioner on the mosque door, Behzad has carefully determined the position of each of the architectural elements of the mosque, such as the dome, the porch, the pillared nave, etc., in the composition using the hidden network of the golden ratio, and all the paintings are accompanied by original compositions based on the golden ratio. In addition, topics such as color, materials, decorations, and the way of composing images in Behzad's paintings have been examined for a better understanding of the paintings. For example, by examining the concept of color in paintings, one can become familiar with the concepts that Behzad tried to convey to the viewer using those colors because the colors used in his paintings were based on the knowledge he had about the psychological nature of colors and the mutual effect of complementary colors. Regarding the answer to the second research question, which is to describe the symbolic aspect in physical elements, it can be said that in the study of Behzad's works, concepts are presented in a symbolic form and humans can tangibly communicate with them. Passive spaces are less visible in these works, because the artist has been able to create a coherent formal system by placing specific forms in the context of the background. Based on the results of the present study, it can be said that Professor Kamaluddin Behzad, a valuable painter of the ninth century AH, is among the artists who, at the same time, are considered to have conquered the artistic peaks in the field of painting of the Herat school, by paying attention to objective reality and a tendency towards realism, by examining the geometric structure and paying attention to the details of architectural spaces.

Declarations

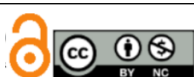
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Key words: Architectural space, Iranian painting, Peirce's semiotics, Herat school.



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