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Original Research Article

Investigating the Causes of Transformation in Elementary Elements of the Early 10th Century from the Perspective of Mythology

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Abstract

Problem statement: From the beginning (10thAH /16AD) different platforms have been involved in the evolution of Ascension of Prophet images. Since then, the compilation of illustrated manuscripts such as Khamseh Nezami, Shahnameh Shah Tahmasebi, and the stories of the Prophets has begun to show changes in covering the Prophet's face with a white cloth called a "burqa". Although these changes result from a kind of reflection of Safavid scholars, thinkers, and rulers on Ascension, this article attempts to investigate the causes of the change in covering the face of the Prophet with the burqa in the paintings of Meraj (Tabriz School), we should refer to a new reading of these paintings with the method of mythology. For this purpose, drawings on the subject of battle, hunting, and sitting (in the school of Tabriz I) are also discussed. Steps to work with this method according to Gilbertoran, 1- is a symbol, 2- is psychometry, and 3- is mythology. Based on the above explanations, it can be assumed that the illustrated manuscripts containing ascension paintings were created in Safavid royal workshops according to the custom of the sultans and rulers. It is not far-fetched that most of the myths of the rulers and kings are reflected in the illustrated manuscripts.

Research objective: The main goal of this research is to investigate the causes of the transformation in covering the face of the Prophet (PBUH) with "burqa" in the paintings of the Ascension (early 10th century AH).

Research method: This research is based on the descriptive-analytical method of paintings and the mythometric approach of Gilbert Durand, and the collection of materials was also done via the library method.

Conclusion: The results obtained in this study based on the descriptive-analytical method of library drawings and resources show that the personal and collective myth of Shah Ismail shows that the myth of Shahriar is the myth of the central self and the savior of the world.

Keywords: *Ascension Images, Safavid Period, Shah Ismail, Mythology, Gilbert Durand.*

Introduction

In the pre-Safavid, Ilkhanid, and Timurid periods, all the images of the Prophet (PBUH) on the Mi'raj journey were depicted without a mask and with the clarity and detail of a face, with a round halo or halo of fire drawn

around his head to emphasize his holiness. During the Safavid period, the face of the Prophet was depicted wearing a burqa (cover) (Javani, 2017). These factors which are the results of the interpretations of Safavid scholars, philosophers, and rulers based on the prevalence

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of Shia's teachings are symbolically represented in the Mi'raj texts and contrast with the interpretations and images of the previous era (*ibid.*). After the transfer of Kamal al-Din Behzad and his students from Herat to Tabriz, by order of Shah Ismail I¹, a new generation of artists was formed in a new school with the support of the Timurid and Turkmen court workshops, in which several valuable copies were illustrated. According to the king's order, artists were instructed to show the nature of existence in addition to showing the physical life of the king and courtiers (*Savory, 1961*), to develop the visual arts according to the order of Shah Ismail I (928 AH), the appointment of the director of the library was in the plans of the government, it can be assumed that the composition of the visual elements, the content of the drawings have always been discussed with the rulers and supporters, and based on this it can be assumed that the personal myth of these rulers is reflected in the drawings. Especially the paintings of Mi'raj in the reigns of Shah Ismail I and King Tahmaseb I, therefore, relying on the above hypothesis and the views of Gilbert Doran, the French mythologist, aimed to study the pictorial metaphors in the early Safavid paintings and find the reason for the change in the pictorial elements, especially the Prophet (PBUH), the drawings are examined and a new reading of the causes of these changes is achieved. From Gilbert Duran's point of view, there is a connection between all the works of an author, and by examining them, the personal myth of the mind of the creator of the work (here the patron and commissioner of Shah Ismail's drawings) could be found out. Researchers, on the other hand, believe that the abstract position of literary figures has been used as an excuse to illustrate parts of the lives of the sponsors of the manuscripts (the king and his court), such as scenes of sitting on a throne, hunting, shooting, and so on (*Nazarli, 2012*). For this purpose, in addition to paintings on the subject of Mi'raj, paintings on the subject of battle, hunting, and sitting that have been created in the school of Tabriz and the early tenth-century AH, are discussed. To examine the symbolic repetitions in the text of these drawings and hypertext based on Gilbert Doran's method and theory developed into the personal myth of the artist (sponsor

and commissioner) and then the collective myth of his biological community.

Literature Review

The application of this method (Mythology) is significant in the field of literary criticism, such as Hoseini & Nouri (2018), entitled "Mythology in five selected plays of Samini song based on the method of Durand (1963)" and the article of Rahmani & Shabani Khatib (2016) Entitled "Study of the place of fantasy and myth in coffee house painting Durand (1979)" which, with the help of Gilbert Doran's theory of night and day system, explores the place of fantasy and myth in coffee house paintings. Gilbert Doran's ideas have not been used in the field of painting so far, which is one of the strengths of this research.

Research Methodology

The method used in this research is descriptive-analytical using library sources to be based on a different reading of the illustrating Mi'raj of the early tenth century AH using the myth-critical approach of Gilbert Doran.

Theoretical Approach

The word mythocritique semantically refers to one of the types of study and critique of myth at a particular point in the critical process in the twentieth century; It was first used in 1972 by Gilbert Doran. According to him, the time of the invention of this word was based on the word psychometer Charles Moron. The main purpose of myth critique is to study the myth so that finally through its passage to find the collective unconscious which is manifested in a context. Gilbert Doran by the invention of this method was to identify the smallest significant units in a work and examine their relationship with each other to achieve a natural structure of macro myths in the work, the content of which could include the theme or general theme of the work. Generally, the basis of this method can be divided into three stages: 1- symbolism, 2- psychometrics, and 3- myth critique. Doran, himself, writes on this subject in an article entitled "Journey and the Room in the Works of Javier Dumaster". In the first part, an almost stylistic and detailed description of the symbolic parts (semi-myths and their accessories) in the

process of forms, is sufficient. In the second part, the psychometric reflections of these symbols are organized in the biography, the autobiography, and the author's letters. Finally, in the third part, it is stated that psychometrics requires a wide range to retrieve the texts of the works as a world that constitutes human values that, in turn, will enable larger mythologies to be built by establishing a myth critique (Namour Motlagh, 2013)².

Discussion

• Introduction of pictures and their symbolic study

In the first stage of Gilbert Doran's myth critique, we describe the symbolic parts, characters, and archetypes in the text of the selected drawings. Since, according to Charles Moron's psychometrics, the author's subconscious mind (here's the patron and commissioner of works of art, namely Shah Ismail) has a pervasive face that represents the author's myth, the author's various works have a coherence and cohesion that by studying them we will be able to discover a personal myth and explain its basic features. As a result, at this stage, in addition to examining the drawings of the Mi'raj in the early tenth century, other drawings in custom manuscripts and texts by the Safavid rulers, especially Shah Ismail, are discussed.

The opening page of Makhzan Al-Asrar of Khamseh Nezami (early 10th century AH), probably depicted in the time of Shah Ismail I, illustrates the prophet (PBUH), in the form of Turkman school³, surrounded by more than sixty angels moving towards a hole in the sky. The bearded and bewildered face of the Prophet (PBUH) is looking back at the angels (Fig. 1).

The lower section of the illustration depicts a simple design of the House of God, minarets, and domes. The exterior space with palm trees represents day, in contrast to the interior of the illustration which is night. Following the depiction of the Prophet's (PBUH) ascension in the early tenth century, the Prophet's (PBUH) face was always covered with a veil, and if there was an illustration with a clear face of the Prophet (PBUH), it pertained to other schools, such as the Bukhara school, which came under the control of the Sheibanid Uzbek rulers, and the continuation

of the Timurid school, especially the Behzad style (Shin Dashtgol, 2011) (Figs. 2 & 3).

Descriptive symbols used in this painting based on various narrations are Mi'raj, Sky, Fire, Boraq, Horseman, and Cloud. What appears in this painting as a new visual element and is not mentioned in various narrations of Mi'raj, is the existence of a hole or gap in the sky, as well as the presence of twisting clouds throughout the painting, which is located at the location of the Prophet (PBUH), in the center of the painting by the shape of the fiery aura surrounds the Prophet. The Prophet (PBUH) is without details in this picture.

A hole or fissure in the sky, in the stages of the Mi'raj of the shamanic religion, can be passed from one world to another through a fissure in the fifth heaven. All universes are connected by slits close to the North Star. Shamans and ghosts use this hole to cross from one world to another. The heroes of various legends ride horses or eagles, or storm birds pass through these fissures (Chevalier & Graber, 1999).

Cloud: The cloud has also been considered as a means of fulfilling God and manifestation. In Islamic mysticism, the cloud (Al-Uma) is the essential and unrecognizable stage of God before the advent. Emphasis on the existence of super-pollution in self-emergence and in ordinary life has a very familiar meaning. The Holy Qur'an mentions the manifestation of God in the shadow of a cloud and not as the eternal father mentioned in the parables of the ancients. According to mystical interpretation, clouds are a thin curtain that separates the two layers of the universe (ibid.).

Fire: The sanctity and importance of fire in the philosophy of enlightenment and Sufism is Noor Al-Anvar (light of all lights), which is the essence of the Supreme Being, which some mystics have interpreted as the light of Ahmadi and sometimes the light of Ahad (Yahaghi, 1996). The followers of Dao enter the fire to free themselves from human constraints⁴. This deification is similar to Elijah's deification of the chariot of fire. These immortals can enter the fire without burning and call it rain or divine mercy; In Western chemistry, it is reminiscent of a fire that does not burn and is called ablation or chemical purification (Chevalier & Graber, 1999).

Horseman: It is a symbol of victory and glory. The rider

dominates the enemy force just as he dominates his horse. The rider ascends to paradise and shows this ascent to the gods, heroes, and special ones. Like the image of the Prophet (PBUH) riding on Buraq, in which case the horseman can find a spiritual meaning. Some of the archetypes used in this painting are travel, ascension, and heroism.

Fig. 1 shows the picture of the Mi'rajof the Prophet (PBUH) in the Khamseh Nezami version (946-949 AH). In this painting, Prophet Mohammad (PBUH), in contrast to the angels and Gabriel, is depicted with a Ghezelbash hat and a covered face. Nineteen angels accompany them on the journey to Ascension with gifts in their hands. One of the features of this painting is that the face of the Prophet (PBUH) is covered with a veil. The descriptive symbols in Fig. 2. are repeated in this image as a pattern. Symbols such as sky, cloud, fire, horse, Buraq, etc. The Prophet is also depicted as a recurring pattern in later periods in the center of the painting (Fig. 3).

Fig. 4 is a picture of the battle of Dara and Alexander⁵, which by analyzing this picture can be considered as a literary prototype of Alexander in relation to the character of King Ismael and call it the example of Ismail-Alexander. According to Nezami Ganjavi, the king of Iran (Dara), according to a letter, considers Alexander an immature child who wants to fight him. In response to that letter, Alexander considered himself a descendant of the prophets and swore to overthrow the fire temples. Eventually, a war breaks out between them (Nezami Gangavi, 2001).

It seems that one of the mythical characters in this painting is Alexander. The character of Alexander, which was formed in pre-Islamic times, was transformed into popular literary works such as Ferdowsi's Shahnameh, Khamseh Nezami, and Khamseh Navai. Alexander the Great as the founder of the empire, wise, ruler, warrior of the path of belief, philosopher, war hero, and patron of the arts stepped into the arena; All these features seem to have been useful to Shah Ismail I (Nazarli, 2012). In this image, Ismail-Alexander stands in the upper right corner of the image and probably talks about the method of battle or gives orders to the troops.

Fig. 5, A drawing from Ferdowsi's Shahnameh (930 AH) which shows the scene of "Rostam arriving at the

presence of Kikavous"; Which can be called another example of Ismail-Kikavus. Rostam is a legendary hero and Kikavous is a legendary king who appeared in this painting at the same time and shows that Shah Ismail was so important at that time that it was embodied in the form of the command of the great kings.

One of the archetypes used in Figs. 2 & 4 is the hero archetype; Which is mostly manifested in the mythical



Fig. 1. Picture of the ascension of prophet Mohammad (PBUH). Khamseh Nezami, (949-946 AH), Tabriz, British Museum. Source: www.bl.uk.



Fig. 2. Picture of the ascension of prophet Mohammad (PBUH). Repository of military secrets, (910 AH), Tabriz, Turkmen School, Kier London Museum. Source: www.collections.dma.org.



Fig. 3. Parts of Pictures 1 and 2. Source: www.bl.uk; www.collections.dma.org.



Fig. 4. Picture of Alexander's battle with Dara. (Part of the picture) A leaf from the manuscript of Khamseh (Quintet) Nezami Ganjeh, (931 AH). Metropolitan Museum. Source: www.metmuseum.org.

and symbolic characters of Alexander, Rostam, and Kikavous. In Fig. 6 of the painting of the Kiomars court of the great Shahnameh of Shah Tahmasb I (946-926 AH), it can be said that the example of Ismail-Kiomars is visible. Kiomars is the first king of Iran in legends.

He established order on earth and taught people how to cook and sew. Ismail, the first Safavid king, established a new order in government.

The archetype used in Fig. 6 is the archetype of the first human; Which is manifested in the symbolic character of Kiomars.

• **Psychometrics**

The second stage of the myth critique of the era is psychometrics, which is based on the method of Charles Moron. In this stage, in addition to examining the

recurring themes in the texts, the metatext is also studied. Two things are important to do this; One is the biography, the autobiography (here the patron and commissioner is Shah Ismail I) and the other is the social environment in which the author was born and raised.

- **Checking the autobiography**

Scholars attribute the development of the Safavid school of painting to the emotional character of Ismail I; The main reason for this claim is that he wrote 11 poems at a young age under the pseudonym “Khatai”⁶ and his poems, which were full of Shia’s mysticism, Hurufieh and Sufism, were sent to his followers who followed the claim of his monarchy and issued leaflets⁷. After coming to power, Ismail gave up poetry and after a while, he started a painting workshop⁸. Ismail Khatai’s poems, which



Fig. 5. Rostam's painting in the presence of Kikavous, (part of the painting) A page from the version of Ferdowsi Shahnameh, Tabriz, fol 146r, (930 AH), Metropolitan Museum. Source: www.metmuseum.org.

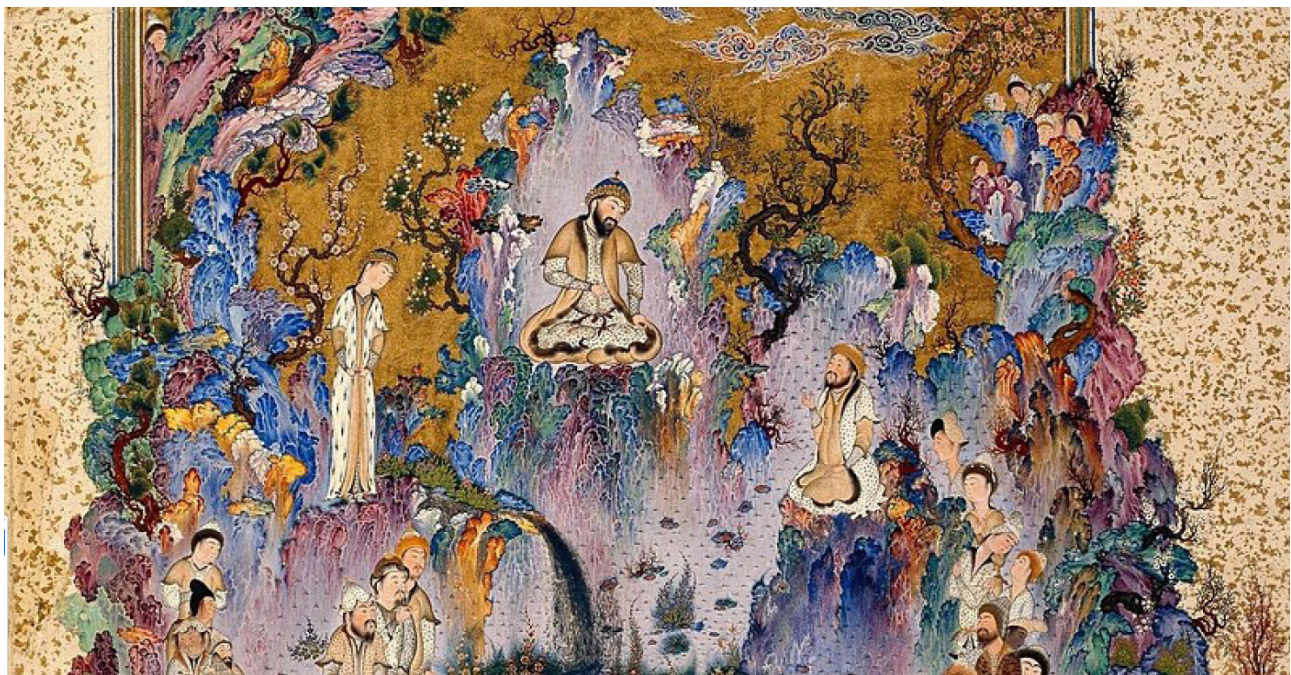


Fig. 6. The court of Kiomars, Sultan Mohammad, a page from the manuscript of Ferdowsi Shahnameh, Tabriz (932-931 AH). Source: www.agakhanmuseum.org.

included news of the poet's life, ostentation, and political programs, were the best propaganda way to reach power⁹. Shah Ismail has mentioned Alexander many times in his poems.

*I am the living Caspian and Jesus' son of Mary Alexander
of the time of the men of the world.*

*I am Fereydoun, Khosro, Jamshid I am Zahak, Pour Zala,
Iskandar¹⁰ (Minorsky, 1942)*

Ismail I, knew that imitation of Alexander would place him among the legendary kings. Shah Ismail often calls himself Rostam in his poems. If Ismail I, introduced himself as Alexander, Rostam, and Kiomars, everyone around him would have understood the true meaning of it, and the painter would have had to confirm it with his drawings. Also, based on the theory of "Noore Mohammadi" which Shah Ismail always supported and

propagated that the soul of Prophet Mohammad has dissolved in each of the Imams and Shah Ismail, he states in his verses that:

*He is the light of Mohammad who has shown himself to the world
The crown of light on his head is Ismail.*

Or

"I was the first person to enter Paradise"

(Nazarli, 2012; Minorsky, 1942)

Thus, in his poems, in addition to introducing himself as the representative of Imam Zaman, Shah Ismail, following the theory of "Noor Mohammadi", claimed that he knew how the first creation took place;

"I was the One who created the heavens and the earth and stretched out the vast sea".

As a perfect human being, he claimed to be involved in the act of creation, and he certainly appeared to Sufi Shias in the same position. After Shah Ismail declared himself the representative of Imam Zaman, he often covered his face with a mask (ibid.). He had repeatedly claimed that he had met the Imam Mahdi Sahib al-Zaman and that he had the mission of promoting the Shia religion of the Twelve Imams (Yousef Jamali, 1993). The poems of Shah Ismail, which indicated the integration of Shia and Sufi thoughts, allowed him to express his religious claims through them (Schimmel, 1974, 111).

- Social conditions

Shah Ismail, the founder of the Safavid dynasty, was born in Ardabil. His father, Haidar, was captured and killed in the war with Shirvan Shah in the Caucasus. After him, his children were taken captive. At this time, Ismail was an infant who was imprisoned in a pool in Fars with his mother and two brothers for four years. After his release, Ismail lived in secret in Ardabil for a while and then took refuge in Lahijan with Amir "Karkian Mirza" for more security. Ismail studied Persian, Arabic, Quran, and the basics of Shia Imami principles until the year (905 AH) under the tutelage of Shamsuddin Lahiji (Romulo, 1970) and under the supervision of several elders of Lahijan learned martial arts. Thus, on the one hand, Ismail was influenced by the Sufi culture of the Sheikh Safi monastery, and on the other hand, he probably became acquainted with some of the teachings of ancient Iran and Imami Shiism in Gilan, and this set of techniques had prepared him to become a powerful ruler, military commander, and religious leader

(Moztar, 1986). The story of the first years of Ismail's life and the loss of his father, captivity, years of wandering, and finally rising to his father's bloodthirsty age at the age of twelve, in addition to bravery and success, make him more like mythical heroes and epic legends. It is narrated that Shah Ismail strictly respected the position of the Holy Prophet (PBUH), Molla Ali (AS), and Imam Hussein (AS) (ibid.). On the other hand, Shah Ismail had claimed that he was the only true representative of Imam Ali (AS) and the twelfth Imam of the Shias, and their guidance during his rule had solved the social, political, and religious problems of the people (Minorsky, 1942). Historians of the time of Shah Ismail I and Shah Tahmasb I, also preached that he and his son were the same Sahib al-Zaman (AS)¹¹; Sometimes such chronicles are used by historians to buy the king's friendship or to gain wealth. The people of the time of Shah Ismail were far removed from the socio-Islamic realities. So much so that Shah Ismail I, was considered the embodiment of God on earth, and his words were considered the word of God, and any order issued, was obeyed (Yousef Jamali, 2008). It seems that the religious-philosophical guidelines of one of the branches of Sufism called Horufieh had a great influence on Safavid ideology, especially in the early period when this current was very popular with Shah Ismail and his poems were called Khatai, is based on this view (Kuli-zade, 1970). In Horufieh philosophy, the idea of a "new creation" developed by philosophers and religious scholars such as Ibn Arabi, Abd al-Rahman Jami, and others came to the fore more strongly; and it is supposed that exaggeration in this belief allowed Horufieh followers (including Shah Ismail Khatai) to repeat the famous phrase "Ana al-Haqq" (I am God), following Hallaj, because from this point of view any event becomes important, especially in connection with the king who was God's successor on earth and had the power to participate directly in divine events (Nazarli, 2012). The interest of the first Safavid kings to print in royal workshops appeared in the last ten years of the reign of Shah Ismail and the first fifteen years of the reign of king Tahmasb I. In the last decade of the reign of Shah Ismail I with the defeat of Chaldoran in 920 He was severely damaged. After the defeat of his invincibility myth in the Battle of Chaldoran, deep belief And the Ghezelbash fanatically harmed their

king as a divine figure. For this reason, Shah Ismail spent most of his time hunting or listening to music and songs (Yousef Jamali, 2008). For Safavid kings, painting and calligraphy and studying and watching them was a kind of activity to provide psychological relief against the hardships and failures of political activities.

• Myth critique

After performing symbolism and psychometrics according to the myth critique process of Gilbert Doran, the third step is to identify the author's myth (here Shah Ismail) to the collective myth; That is, the recognition of a macro myth that contains all the factors and elements of the previous two stages. At this stage, as we have achieved in personal myth, it is necessary to walk from personal myth to ultra-personal myth, which is interrelated with society and includes both the author's works, and his personal life, and at the highest levels it includes his social life. The "myth of self-centrism" (self-centered, self-core) and the myth of the "Shahriar" is one of the clear myths of Shah Ismail. Man, at any age, is not separate from himself and his ego surrounds him. The ego itself is the greatest psychic force, and the soul and spirit may lead man to the madness of ambition or other deceptive imaginations" (Jung, 1999). According to this mythical belief, all tribes try to present themselves and their possessions first, greatest, highest, and best. One of the causes of the myth of self-centeredness is religious beliefs, and it can be said that the myth of self-centeredness appears stronger among the followers of religions, in such a way that they consider their religious ideas superior. In the Safavid period, all social, military, economic, etc. relations, which were completely customary in the previous periods, took on a completely religious-mystical hue in this period. The roots, origins, and religious claims of the Safavids began in the context of an evolving Sufi movement, and they gradually moved away from those original origins by shifting their roles and bases from Sufi leaders to warlords and later to power-hungry people (Sefat Gol, 2002).

Other causes of self-centered myth are the conscious and the unconscious. Individuals and tribes with a conscious awareness of their abilities and capacities, according to certain purposes such as dominating others and the like, and another group with ignorance of their capabilities and

due to some personality disorders turn to the self-centered myth (Mahmoud Zehi, 2015, 176). Therefore, as a result of the propaganda of Shah Ismail's special advisers among the people, that Shah Ismail was of special interest to the Imams of Shia and his orders had a sacred aspect, they considered him the representative of God - but also God on earth¹² (Yousef Jamali, 2008). Among the most important results of the self-centered myth in this research, the following can be mentioned:

Primitivism: As can be seen in the paintings of the "Court of Kiomars" from this period, it seems that Shah Ismail equates himself with Kiomars, the first legendary king of Iran. Kiomars is the first human in mythology and in Shahnameh and the histories based on it, unlike religious traditions and mythology, he is the first king (Yahaghi, 1996).

Increased hegemony: As a result of the self-centered myth, those who feel they have the most political, economic, and possibly military power think about increasing hegemony and the limits of their power and domination. By reviving the Iranian identity, Shah Ismail brought the borders of Iran to the borders of the Sassanids and established and established Iran as an independent political unit. He spent most of his time on the battlefield (Yousef Jamali, 2008).

False self-belief: With this myth, one can reach a self-belief, whether true or false and achieve what has been denied to him as hereditary or acquired with idealism. After the defeat of Shah Ismail's invincibility myth in the Battle of Chaldoran in 920 AH and the damage to his divine character among his followers, including the Ghezelbash, Shah Ismail I's interest in printing in royal workshops increased, to provide psychological relief against the hardships and failures of his political activities. The king was the main hero in the paintings and was represented by legendary kings and kings such as Kaikavus, Kiomars, and Rostam.

Out of moderation: According to Horufieh's philosophy, the idea of a "new creation", goes out of moderation and goes to extremes or excesses. From this perspective, every event becomes important, especially in connection with the king, who was God's successor on earth and had the power to participate directly in divine events (Nazarli, 2012).

Sovereignty: Self-centered thinking can lead to dictatorship. According to Panoff & Perrin (2010) “The presidency is a position that is given to an individual to continuously exercise political power in a certain group. Achieving this position can be through the right of inheritance or choice. “Authority often has a sacred character and is even inviolable, which can be justified because of the ancestral lineage and the intention of having heavenly ancestors” (ibid.). It seems that the infallibility of Shah Ismail, as the representative of the Safavid dynasty, was not very promising and the Safavids themselves probably felt that they had made every effort to prove their worthiness for the government. As a result, they prepared a genealogy that proved that their lineage goes back to the seventh Imam of the Shia, Imam Musa al-Kadhim (AS).

Heroism: In Persian works, we see that a king becomes a hero to the extent that he says that he has a face from God; Either that the king is the shadow of God or that “what is the command of God, what is the command of the king” that Iranian heroes (prophet, king, cleric, hero, etc.) have the blessing of “Iranian Farrah”¹³ and As long as they are committed to their true duties, this Farrah will make them invincible. In the history of Shah Ismail Safavid, the name of Shah Ismail I, has been mentioned as “Sultan deserving kingship and the owner of the fortune of luck”(Efendiev, 1981). Shah Ismail was born on the 25th of Rajab in 892 AH. This means that he was born under the zodiac of Leo, the goddess of the sun. Alexander was born under the same zodiac sign¹⁴. With this account, the horoscope of the two was related to each other, which Shah Ismail I, who wished to imitate his famous astronomical predecessor, should have been aware of (Nazarli, 2012). By discovering the astronomical, relative and situational relationship between Ismail and Alexander, it is conceivable that Shah Ismail would have embraced hardship by imitating him and his chivalrous tendencies, the king’s appearance in the paintings of this period can be seen in addition to Alexander’s prototype with other great heroes, such as Kaikavus, Rostam, and Kiomars.

Factualizing unreal things: As a result of this myth, the circle of cognition of a person becomes so small that the person finds a similar relationship with

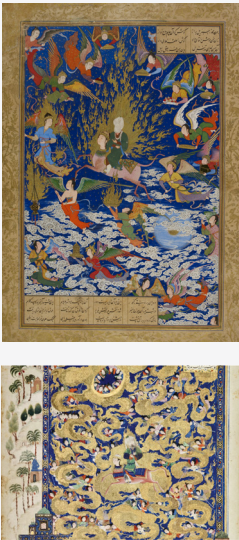

that mythical phenomenon and sees his existence manifested in it (Mahmoud Zehi, 2015, 177). Shah Ismail considered himself one of the Sadat and sons of the Ahl al-Bayt of the Holy Prophet (PBUH).

*“I was born today as the owner of this world
knowing that I am Haider’s child”.*

Conclusion

Shah Ismail I of the Safavid dynasty composed his poetry in the early days of his reign, and his interest in painting and calligraphy increased almost in the last ten years of his reign, as he appointed Kamal al-Din Behzad to head the royal library. To achieve the goals of the research on the cause of transformations in the visual elements of the Prophet’s Mi’raj, especially in his face, in addition to examining the paintings of the Mi’raj in the early Safavid period, paintings with themes such as hunting, battle and sitting were studied because due to the myth critique method of studying different works of an author, Shah Ismail, as the sponsor and commissioner of these works, has special coordination and coherence that represents the personal myth of the author (Table 1). In this article, after studying the introduced pictures in the research, based on myth critique stages, descriptive symbols such as Buraq, the horseman, and the presence of an aperture in the sky can be mentioned, and all point to a connection between being heavenly and being earthly, which can be a metaphor for Shah Ismail as God or a prophet who descended to earth from eternity. Also, the characters of Alexander-Ismail, Kikavous-Ismail, and Kiomars-Ismail were among the recurring mythical characters in the studied paintings, in the second step means psychometry based on the poems of Shah Ismail, studying his social conditions, the myth of Shahriar and the myth of self-centered could be pointed, King Ismail I, appears as legendary heroes such as Kiomars, Rostam, Kaikavus and Alexander and goes so far as to say that according to the myth of self-centeredness, out of moderation, he considers himself the successor of God on earth and introduces himself as the representative of the Imam zaman and appears with a veil in societies, that in the

Table 1. Pictorial samples of the early tenth century of Tabriz school by myth critique stages of Doran. Source: Author.

Pictures	Semiotics	Psychometry	Myth critique
	<p>Descriptive symbols of this image:</p> <ol style="list-style-type: none"> 1. The sky 2. Fire 3. Buraq 4. Horseman 5. Cloud 6. Existence of a gap in the sky 	<p>Based on Noore Mohammadi theory that the soul of the Prophet Muhammad (PBUH) was dissolved in him, Shah Ismail says:</p> <p><i>It is from the light of Muhammad that he has shown himself to the world, the crown of light on his head is Ismail. I was the first person to enter heavenly life.</i></p>	<p>Symbolism of Myth critique Psychometrics</p> <ul style="list-style-type: none"> -The myth of the self-centrism and the myth of shahriar -Heroism: As far as he says, he has the soul of God. -out of moderation -Conscious and unconscious: which is one of the most important results of that aspect of being holy and representative of God on earth. -Sovereignty: which led to the preparation of genealogies attributed to the seventh Imam of the Shias -factualizing unreal things
	<p>One of the mythical characters in these paintings is the character of Alexander in relation to the character of King Ishmael. (Frequent themes in texts)</p>	<p>Shah Ismail has mentioned Alexander many times in his poems.</p> <p><i>I am the living Caspian and Jesus' son of Mary Alexander's time of men in the world of heroism</i></p>	<p>Heroism: in imitation of Alexander, Shah Ismail, seeks for hardship</p>
	<p>The character Ismail- kaikavous</p>	<p>Shah Ismail repeatedly introduces himself Rostam in his poems</p>	<p>After the battle of Chaldoran, false self-belief and resistance to his central myth, he manifests himself as Kikavous and Rostam</p>
	<p>The sample of Ismail kiomars</p>	<p>Shah Ismail repeatedly introduces himself Kiomars in his poems</p>	<p>The myth of Analyticism: Who equates himself with Kiomars, the first legendary king of Iran</p>

pictures of the Mi'raj of the Prophet (PBUH) from this period, the model of the Prophet-Isma'il can be seen as the Prophet (PBUH) covered his face with a burqa hijab and traveled from one hole in the sky, from one world to another and the earth has landed. Also, the Prophet-Isma'il model is best shown by showing the Prophet (PBUH) in the center of the frame and in an aura of cloud and fire, which will be used as a model for years to come.

Conflict of Interest

The author declare that there was no conflict for her in conducting this research.

Endnotes

1. Based on the decree of Shah Isma'il I (928 AH) regarding the appointment of Kamal al-Din Behzad as the head of the court library, a government program for the development of visual arts during the Safavid period was initiated (see Navayi, 1990).
2. In this research, with regard to the hypothesis presented in the abstract, it is emphasized that illustrated manuscripts and paintings of the Ascension were created in the royal workshops of the Safavid dynasty as per the customary practice under royal decree ordered by the kings and rulers. Therefore, it is not far-fetched to assume that many notable myths of the rulers and kings, including Shah Isma'il I, may have been reflected in the illustrated manuscripts. Furthermore, since most of the paintings lack the name of the artist, this hypothesis becomes more pronounced.
3. It is highly likely that this depiction is inspired by the depiction of the Prophet's Ascension in the illustrated manuscript of the "Makhzan al-Asrar" from the "Khamsah" of Nizami (circa 900 AH), preserved in the British Museum, with the difference that in this depiction, the face of the Prophet (PBUH) is illustrated as a young man, wearing a neatly arranged white turban, with plaited and slender hair.
4. Elijah, after 15 years of prophecy, spoke along the way with Elisha. Suddenly, a fiery chariot appeared, and Elijah was taken up into it (Hawkes, 2016).
5. The single example of Isma'il – Alexander can be found in the illustrations of various manuscripts from this period, including "The Battle of Alexander with Darius" from the Khamsa of Nizami, manuscript 931 at the Metropolitan Museum in New York; "Alexander and the Shepherd" from the Khamsa of Nizami from the early sixteenth century (Topkapi Museum in Istanbul); "Alexander Hunting Ducks" from the Diwan of Nawai manuscript 932 (National Library of Paris); and others.
6. Currently, a nomadic group known as Khatay resides in Azerbaijan, consisting of Khatay or Chatai, who were of Mongol and Turkic descent. Some biographers also note that Shah Isma'il used the pseudonym "Khatayi" in composing Persian and Turkish poetry (Azarbeygi, 1958).
7. Contrary to the views of experts such as Professor Minorsky, Arasli, Ibrahimov, and Professor Zabihullah Safa regarding the very fluent poetic talent of Shah Isma'il I, Dr. Mansouri, in his book "Secrets from the Heart of History," cites a couplet from the Diwan of Khatayi to indicate that this collection was compiled

after the death of Shah Isma'il I by the Ottomans and their anti-Qizilbash policies (Mansouri, 2019).

8. After coming to power, Shah Isma'il conceived the idea of relating not with the masses but with the elite and court, establishing contact with the chosen representatives of the nobility, the leaders of the Qizilbash tribes, and high-ranking representatives of the Iranian bureaucracy. The art of manuscript painting provided the best response to the new needs as a distinctly private art form (Nazarli, 2012).

9. The poetry of Shah Isma'il I is estimated to comprise ten thousand couplets, which are mainly expressed in masnavis such as: Dahnameh, Nasihatnameh, Mana'iq al-Asrar, Bahjat al-Ahrar, and the Diwan of Rubaiyat and Ghazals.

10. The poetry of Shah Isma'il I, Vladimir Minorsky, in the Eastern and African Journal of London.

11. Historians such as Qazi Ahmad Ghafari and Shah Ghiyas al-Din in "Haft Aqlim" (Beg Turkaman, 2015).

12. Most historians of the era of Shah Isma'il I write that the people's belief regarding the Shah, apart from the vicegerency of the Imams (peace be upon them), was an unbelievable belief, as the people regarded him as "the Shadow of God" and even "God" on earth (Falsafi, 1975).

13. The concept of "Farah" in ancient Iranian mysticism had a great deal in common with the concept of Imamate in Shi'ism, and Bartold (1966) noted this issue, believing that the spread of Shi'ism in Iran resulted from a "revision" of many components of Shi'ite theology with components of divine rule in ancient Iran, and the Safavids also utilized this to strengthen their rule. To possess Farah, it was necessary for the king, firstly, to establish his lineage to the great kings of ancient Iran and to belong to the royal family; secondly, to have several signs of destiny, to possess several qualities (such as appropriate astrological conditions, appearance, wisdom, etc.), and to have suitable behavior. It is evident that the Safavids traced their lineage to the Sassanids (Nazarli, 2012).

14. Since various Islamic historiographies provided differing accounts regarding the birth of Alexander, it is likely that astrologers had the freedom to choose a date that would allow them to easily engage in their horoscopes. Khandmir (2002), while writing about the birth of Isma'il, frequently references the similarities between Isma'il and Alexander, emphasizing that, like Alexander, Isma'il must expand the borders of his empire. This research is discussed in more detail in the "Alexander Book" of Nezami.

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