

by analyzing some of his ideas. He employed linguistic rules of syntagmatic and paradigmatic systems in analyzing nonverbal texts in which these two axes function in separated ways. For instance Barthes has been using the two axes of the language described in the "Sign-function" analysis of a restaurant menu.

He also mentions some other creative systems in which some degrees of overlap, such as arrangements that cause some differences in readings, arise. In the traditional paintings of Iran, there has been separation and discontinuity between language and image. Thus, whether the language prevails over the image or the image overcomes the language. But the Letter of Advice doesn't follow the same rule. Even though its components are diverse and could not be completely combined with each other, due to having calligraphy and drawings at the same time, this manuscripts shows signs of connection.

Just like any other illustration, the elements comprising the figures in this version are organized based on the syntagmatic dimension but due to the elimination of some parts, they are in fact connected with the paradigmatic dimension. The parts omitted based on paradigmatic patterns connect to the visual parts and unconsciously fill the blank in the readers' mind. Thus, the elements that formulate this illustrated version alone or separately do not fit into one of the two aspects of language and both aspects exist at the same time. Deleted and invisible sections contribute to the formation of a more dynamic relationship between the text and the audience because the mind of the audience fills the blank parts virtually. The final and consistent gestalt of the image is what is illustrated through a combination of the individual's characteristics and mind.

Keywords: Illustrated Version of Luqman-the Wise's Letter of Advice, Roland Barthes, Syntagma, System.

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Study of the System/Syntagma of the Illustrated Luqman- the Wise's Letter of Advice Based On Roland Barth's Theories

Abstract:

In the history of Iranian painting, there has always been a significant relationship between painting and literature. The lyrics written alongside the paintings represent part of this relationship. The narrative in painting was in most cases based on verbal narration. The visual version of Luqman-the Wise's letter of advice created by Mir Emad al-Hasani dating back to the 10th or 11th centuries is one of the different illustrated versions of Iranian manuscripts in the history of Iranian miniature that forms an inter-semiotic relation of the image and the writing. Although no definite date has been recorded on this version, experts date it around the years 961-1024 AH, i.e the estimated time of Mir Emad's perfection in art. The images of this version are not signed, but based on their characteristics; they might be considered works of artists such as Reza Abbasi or Shafi Abbasi. Like many other Iranian paintings, this manuscript enjoys a combination of verbal and visual systems. The verbal system includes the text of the Letter of Advice itself while its calligraphy and the visual system encompass images, illuminations (extensive intertext illuminations and illuminated frame), tables, book binding, as well as visual and aesthetic features of the text.

The first question occurring here would be: What characteristics do the two main parts of this Letter have in relation with each other? It appears that these two syntagmas and also two syntagmatic dimensions (time and place syntagmatic) are in a bilateral relationship.

The most important characteristic of compound texts like this Letter of Advice is the difference in the reading of the verbal and visual systems. Although due to the aesthetic characteristics of calligraphy, the verbal features of this manuscript are reaching the limits of local syntagma. Moreover, the type of binding as well as the location of the figures create timing syntagma (This version of the manuscript has been bound in the form of an accordion, and thus a continuous text has emerged in which one can see all eight pages simultaneously).

However, the main characteristic of this version is the interference of the written text and illumination which leads to the omission of some figures. It somehow causes verbal/visual systems and syntagmatic /paradigmatic dimensions to cross and establish a creative system. The question which is raised here is that how does the paradigmatic dimension work in this transcript? Since Roland Barthes, the 20th century French philosopher, used the linguistic topics creatively in reading nonverbal or compound texts, this research attempts to study the compound structure of the Letter of Advice by describing

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