

A semiotic study of the Kalila wa Demna manuscripts (Semiological and artistic view comparing)

Assist. Dr. Mamdouh Mohamed Al Said Hasenan
Lecturer of Arts and Islamic Archeology, Faculty of Archeology, Aswan University

Abstract:

Research goal:

This research aims at conducting a comparative technical study of a Semiotic stylistic nature between the images of the crow and the owl from the Kalila wa Demna manuscripts, one of which is kept in the library of the King Faisal Center in Riyadh, the second is preserved in the Central Manuscript Library of the Egyptian Ministry of Awqaf, the third is preserved in the Metropolitan Museum, Where the research was based on the new study in terms of artistic approach, which is one of the methods developed in the extrapolation and perception of the visual stimuli of the paintings and how to read Signs of those images of the purposes and aesthetics wanted by the artist, and became a visual language aware of the critic.

Research problem:

One of the most important reasons that led me to choose these images from these three manuscripts - specifically - is the extreme variation in the approach of each artist to the same position or scene from the recorded manuscript of the Crow encounter with the king of the Owls, but from a different artistic angle, Or perspective or colors or the extent of commitment to the text of the manuscript or in terms of implementation, so the study relied on the comparison and the semi-analytical approach between the visuals of manuscripts and read the visual evidence as far as possible.

Research importance:

Therefore, a comprehensive analytical comparison will be made between the three manuscripts based on what is mentioned in an attempt to extrapolate new artistic aspects that have not been discussed previously, such as the study of new semiotics aimed at the questionnaire of the relations between the manuscripts technically and aesthetically. The importance of the image as an essential element and an introduction to the study of the three images of the current study in the light of this new science, such as semiotics, image Semiology in Islamic photography, the role of the environment on the work of art, The artistic composition of the image, and finally the concept of Anthropology of the artwork.

Research Methodology:

In the beginning, the research dealt with the concept of semiotics and its origin, and then dealt with the semiotics of the image in Islamic painting, as well as the impact of the image or the artistic work, the technical structure and the nature of the artistic work, the effect of the environment on the work of art, the role of the critic, The comparative Semiological analysis included: the extent of commitment to the literary text, in terms of the distribution of sizes and blocks, psychological state and general expression, color, perspective or composition, realism and abstraction, and finally The most important results and then search plates.

Comparison table:

The comparative Semiological analysis	<u>A - Manuscript of the Central Manuscript Library of the Egyptian Ministry of Awqaf</u>	<u>B - Manuscript of the library of the King Faisal Center in Riyadh</u>	<u>C - Manuscript of the Metropolitan Museum</u>
1- The extent of commitment to the literary text	The artist of the Cairo manuscript has fully committed themselves to conveying the literary text represented in the scene of the gathering of the Owls and their king around the Crow. According to the text.	The artist of the Riyadh manuscript limited his painting to the only bilateral dialogue between the king of the album and the crow, Drawing the rest of the swarms of Owls that were present in the same scene.	The artist of the Metropolitan manuscripts has fully committed themselves also to conveying the literary text represented in the scene of the gathering of the Owls and their king around the Crow. According to the text.
2 - Terms of the distribution of sizes and blocks	The Cairo manuscript artist did not succeed in distinguishing the king of the album by filming it. In the Cairo scene, the crow was the main hero in the painting, so he distinguished him by his larger size - that is, starring - he was the center of the painting.	The artists of Riyadh succeeded in manipulating the sizes in a wonderful manner. They succeeded in distinguishing the king of the Owls terms of size compared to the size of the crow in front, In the Riyadh painting, the king of the Owls was the hero, Because he is a king, and because he is in a state of victory, he is not The successful artist, and he succeeded to distinguish king of owls high on high rock, unlike the crow standing on the floor of the picture or ground horizontal line without discrimination.	The artists of the Metropolitan succeeded in manipulating the sizes in a wonderful manner. He succeeded in distinguishing the king of the Owls terms of size compared to the size of the crow in front.
3 - Psychological state and general expression	The Cairo manuscript artist succeeded in conveying the feelings and feelings of the painting to us, where we felt the state of anxiety and tension in the excitement	In the manuscript of Riyadh, the artist has bestowed upon his painting a kind of calm that is infused with luxury	The Metropolitan manuscript artist did not succeed in making that emotional state in his painting, which came out quite rigidly,

	and movements of the Owls in the Cairo scene in line with the state of surprise to see the injured crow, we found how the Owls group accelerates in circular movements and snobs with astonishing views of this event, "Tragedy of Tension".	and majesty. The crow was depicted in a broken condition that should be taken in the presence of the king of the Owls, contrary to what we found in the Cairo manuscript., Where the size of the natural king is not distinguished in size and shape, although overshadowed emotional state caused by the Crow wounded in the masses Owls.	but confined to the clear expressions in the gaze and eyes of the Owls of the melodic Crow.
4 - Color	The Cairo manuscript artist succeeded in expressing the psychological state of the subject of the painting according to the literary text The Cairo manuscript artist managed to express the artistic situation using only three colors.	The Riyad manuscript artist did not agree with his use of the colors that reflect the situation and the impressionistic state of the event The artist of the Riyad manuscript, using the same number of three colors, failed to express the theme of the painting. The turquoise color is not compatible with the nature of the Crow.	The Metropolitan manuscript artist did not agree with his use of the colors that reflect the situation and the impressionistic state of the event. For example, in the Metropolitan's view, the colors used in their degrees may be joyful, cheerful and never conform to the nature of the scene. The painting is more decorative than the use of colors to express The nature of the situation or scene.
5 Perspective or composition	As for the Cairo manuscript, we find that the artist used the spiral or helical perspective in the distribution of its elements. This composition may be in agreement with the circular formation, which reminds us of the round table compatible with the state of the meeting between the wounded crow and the owls and their king.	The hierarchical or triangular structure was the most appropriate for the implementation of the image of Riyad, since the main elements of it were confined to the crow and the king of the Owls and a tree behind each other. For example, the artist also expressed symmetry with the	As for the perspective applied to the Metropolitan's Painting, we can see the features of a new perspective that I can call the "oval perspective", which is closest to the spiral or circular perspective in terms of the movement of the line used, although I have been assured that this perspective in the Metropolitan

		branches of the upper tree. King of the Owls, like a shadow of the throne.	manuscript significantly in more than one Painting.
6 - Realism and abstraction	<p>Although the angle of vision and the general state of the three images came forward, it was not devoid of the Islamic spirit of a special spiritual nature, neglecting the anatomical proportions and rules of perspective and non-commitment to sports realism,</p> <p>The movements of the Owls in the Cairo manuscript appeared in an intensive rhythmic movement and a clear conglomeration, in which the artist succeeded in expressing the movement to a large extent. In addition, it used the spiral formation to express the state of tension and panic evident in the eyes of the Owls and distribute them in this specific frame of the painting in a way that reflects understanding and good perception By the artist for written literary text.</p> <p>The curved line was clearly visible in the Cairo manuscript, which was expressed by the artist through the curved floor, as well as through the distribution of elements of the rest of the painting such as trees, plant backgrounds and multiple Owls conditions.</p>	<p>The Painting of the Riyadh manuscript was characterized by stalemate. We noticed that the straight line was clear by the fixed horizontal floor with the sketch of the manuscript of Riyadh when we felt the immobility and immobility, we felt a state of extreme calm and stability that dominated the scene of the picture, although agreed with His prestige and His Majesty King of the Holy Owls. We observe the homogeneity of the vacuum with the other decorative elements, with the background of the image of Riyadh or the mass of space. The picture is open-minded to match this with the forest atmosphere and its open nature.</p>	<p>The Painting of the Metropolitan manuscript was also characterized by stalemate. The curved line was clearly visible in the Metropolitan manuscript, which was expressed by the artist through the curved floor, as well as through the distribution of elements of the rest of the painting such as trees, plant backgrounds and multiple Owls conditions.</p>

Results:

1 - The aim of this research is to conduct a comparative technical study of a Semiotic and stereotypical character, between the crow's images and the king of the Owls from the Kalila and Demna manuscripts, one of which is kept in the library of the King Faisal Center in Riyadh; the second is kept in the Central Manuscript Library of the Egyptian Ministry of Awqaf; the third is preserved in the Metropolitan Museum.

2 – The study attempted to investigate the composition and general layout of the visualization and its structural system and to draw inspiration from the rules of the kinetic and chromatic perspective, its anatomical proportions, as well as the aesthetic and artistic standards and values derived from its paintings and the commitment of the artist to apply the text of the manuscript with the executed miniatures. in this way

3 - The study emphasized the obvious influence of the environment on the artist, in reference to the psychology of the image stemming from the psychology of the artist effected by the environment and the way he received the literary text and the application of the image of his, and cited the study of the Coptic artist, African, European or Asian executor of the icon of Jesus.

4 - The study confirms that the semimological study may be more general and comprehensive than the Simotica because of its deep penetration within the image in order to get out as far as possible interpretation and interpretation, in contrast to what may be aimed at the science of astymology (Simotika) to try to study the aesthetic or utilitarian aspects behind the work of art.

5 - The study pointed to the existence of many Quranic verses that may have been directly influenced by the semiotic term, and have the same functional and semantic purpose.

6 - The study borrowed the so-called "Anthoro-manuscript", which was intended to establish a more stable and specific definition of the science of manuscripts, and was subsequently dropped in our study of our Islamic scriptures as well. Exactly the same applies - with the term "Anthoro-image" or "Anthoro-art work".

7 - The study referred to a new perspective or composition, the "oval perspective", which was clearly demonstrated by the photocopies of the Kalila and Demna manuscript preserved in the Metropolitan Museum.

8 - The study confirmed that the entire Calila and Damna manuscripts are considered to be a strong motivation for the study of semiotics in its various semantic linguistic and non-linguistic forms.

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