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## The Mystical Symbols in the Images of the Hell of the Mir Heydar Miraj Name

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**Abstract:** According to the religions, Hell is the place in the other world, where the sinners are punished in various forms. The description of this issue is detailed in the Holy Qur'an and related narrative to the ascension in Islamic thought, and its representation can be seen in Islamic painting, especially in Iranian illustrated manuscripts. One of the manuscripts in which the subject of Hell was widely illustrated, are copies of the famous of Mir Heydar's Miraj Name, Which relates to the Timurid age. According to the spiritual nature of the subject on the one hand and the mystical context of the Timurid age, on the other hand, the painters of this version have used mystical symbols in the creation of images frequently

The purpose of this article is to achieve the visual interpretation of Hell and its Qur'anic narrative by the Timurid painters, which includes the Qur'an and hadiths. The present paper, which is a library method, identifies and explores the mystical symbols in these images by analyzing the descriptive method and examining 16 inferiors of this version.

Therefore the research question is that the Mir Heydar Miraj Name's illustrators reference to which of the mystical symbols used to express the image of hell?

The results show that the painters, in addition to illustrating the literary narrative, the photographers have also expressed their symbolic meanings. This expression is seen in a variety of visual approaches that synchronize with mystical symbols. Symbols such as fire, darkness, thorns, chains; the fire, which sees concepts like love, greed, austerity, lust and devil as an instance of it, and darkness is the source of soul in the spiritual world, In fact, the transplantation of the soul into the body are a descending from the light to the dark world, darkness because of getting away from its essence. These mystical concepts in the pictures of this version are references to their illustrious pictorial view, thus the apparent meaning of the story, giving rise to the inner meaning of which is the same as the teaching of religious doctrines.

**Keywords:** *Imagery of Hell, Mir Heydar Miraj Name, Mystical symbols.*

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This article has been taken from the master's thesis of Zahra Yari entitled "Illustrating Paradise And Hell Based On a Study Of Remaining The Ascension Letter Of Mir Heidar And Ahmad Mosa", supervised by Dr. Mehdi Mohammadzadeh and Mr. Rahim Charkhi at the Islamic Art, University of Tabriz.

## Introduction

Islamic art is a mysterious art with inner layers, as the Qur'ān, has an inner meaning in addition to the apparent meaning, and each verse has seven or seventeen ventricles<sup>1</sup>.

The Muslim artist, based on the beliefs and mystical foundations, has tried to depict the latent realities of the essence. Like other arts, painting is no exception to this rule. Regarding the commonalities of painting and symbolic themes derived from mystical literature, in the context of superficial commonalities, can refer to the use of abstract forms, pure colors and symbolic elements. And since the Iranian painting with poetry and literature, over time, has merged with ancient Persian wisdom and Islamic mysticism, the painter, in representing intangible effects, presents the appearance of quiddity natural forms. In fact, the symbolism was considered by artists as one of the most effective means of transferring meaning. Based on this viewpoint, the use of artistic elements such as darkness, fire, etc. is a verbal expression of the world of sense. Among these approaches, the images of Hell are in the linear version of the Mir Heydar Miraj Name, which have been illustrated during the Timurid period. The present article seeks to find the syntax of visual expression in the descriptive elements of Hell in the above-mentioned images and to study the mystical symbols contained therein, and through a descriptive-analytical method, examined the 61 infernal images of this version, that obtained by the library method. The purpose of this paper is to achieve the visual interpretation of Hell and its Qur'anic narration by the Timurid painters.

In this regard, the present research question is that which of the mystical symbols by Timurid illustrators of Mir Heydar Meraj Name used to express the image of hell?

In this paper, examine the symbolic elements in these images, which based on Qur'anic texts, hadiths, mystical literature and deep concepts of Islamic wisdom and Islamic mysticism. Since symbolism, as one of the means of visual expression

and the transfer of concepts, many works of Iranian painters have come together in face and in mind, it is therefore necessary to examine the existing symbolic elements and their symbols in the pictures of this version. Considering the position of the symbols in Islamic literature and mysticism, as well as their relationship with these images and how they are applied, we can provide a deeper understanding of the function of the symbolic elements in the images of this version.

The hypothesis of the present study is that the gnostic symbols are mostly taken by the painters from the mystical literature, and the Quran was not the only source and immediate source of painters. Undoubtedly, the re-reading of the past works of art, while also giving opportunity to become acquainted with the cultural capacities of the past, is a theoretical construct to revive the same capacities in contemporary art. In this regard, along with the presentation of theoretical foundations and research history, in the first step, we will introduce the illustrated version of Miraj Name and the infernal images of in it. Then, the Qur'anic descriptions of Hell and its coordinates will be extracted in these descriptions, so that the images will eventually be read on their basis.

The symbol from the perspective of the rhetorical sciences (which is the basis of this research) is a word, phrase or sentence that in addition to the apparent basis, the spectrum imparts a broad meaning to the reader; in fact, the symbolization, set of stages and transformations of the process of the development of a symbolic structure (Ghobadi, 2009). When confronted with Symbols and Symbolic texts, this question arises as to why humans use symbolic language? When man expresses his own perceptions of the other world or the world of transcendence, As difficult as knowing it is through science, also difficult express its. For this reason, he uses symbolic language to express his knowledge (Pournamdar, 1988). Another reason is the uncertainty of some concepts. Jung writes: Since there are countless things

beyond human understanding, we continuously use symbolic terms to show concepts that we can not define or fully understand. This is one of the reasons why all religions, languages, and symbolic forms are used (Ibid). In the meantime, mysticism and Sufism, due to their ethical principles, are one of the richest intellectual forms of mankind, which is the greatest mission in communicating the inner message of religion. Therefore, most mystics reveal some of their personal experiences using selectors or substitute language capacities that promote language expression. One of these linguistic capacities is the use of metaphorical and symbolic language. From this perspective, the peak of augmentation and linguistic normality is symbolism, and the attainment of such techniques by the mystics, which enabled them not only to themselves, but also to others, against the artistic and spectacular look of religion (Shafie Kadkani, 1999) and share with themselves. In the face of Islamic art, we observe that the use of various objects and elements in the work of art is created in a different way from that of other works of art. It seems as if the language of the Muslim artist used a special code in his narrative telling of the universe. Since in the Islamic art never do not design existence of objects to validate their and never display the world of singles just are not as sacred realm of the universe property is not isolated if it's a moment was separate, what in the world did not exist "(Hussaini, 2004) . Therefore "In his own imagination, the artist finds out that the universe is impalpable and tries to show signs of that world with the example and the code, the universe that is the universe of truth. In religious art, this is an apparent form of art that communicates with others as a secret, and the artist picks his imagination, but what matters is the passage of this form to the outward appearance and must be removed from it, and it finds excellence (Ibid: 656). use of mystical symbols in Islamic art does not devote to a particular field, however, as its appearance in the field of realization varies depending on artistic forms. It can

be said that in any area of Iranian arts after Islam, mystical thoughts have not been as phenomenal as Persian poetry. On the other hand, this literature is the main source of inspiration for Iranian painters, and Iranian painting has gained a large part of the ancient patterns, themes, personalities and even the artistic expression of it. Thus, in the present article, the study of the symbols in the visual elements of the 61 infernal images of an illustrated version of the Mir Heydar Miraj Name, while taking into account the Qur'anic descriptions, Mulla Sadra's mystical interpretations and Mowlana's mystical poems, will be taken into consideration. Both wise above, among their followers, have provided the utmost and most direct references to Hell and its elements. This is the basis for choosing their votes to adapt the mystical approaches to the visualization of painting

### Literature review

Reviews on the history show that most of the resources have been devoted to general topics such as the subject of the ascension and how it was, the Prophet and the angels, and so on. Of the sources that specifically describe Hell, one can refer to the Ordaviraf Name, written by Zarathustra Bahram Pezhdo (translated by Jaleh Amouzgar, Mo'in Encyclopedic Dictionary, 2015), which deals with the perspectives of the pre-Islamic Iranians about the hereafter, and gives a comprehensive picture of hell in Zoroastrianism. The subject of this book is that a saint called Wiraf in life goes to paradise, hell, and erebus, and observes the result of human deeds in the Hereafter world. Moreover, Alghofran Treatise (2014) written by Abul Ala Al-Ma'arri that narrates the pass of Ibne Ghareh in Paradise and Hell. Among the articles can be "matching the sign of the semantics of hell images in the images of the Miraj Name of Shahrokhi and the works of the divine comedy of Dante", by Neda Vakili and Asghar Javani (2014) A transient review of the images of the Shahrokhi and the divine comedy illustrations, which are two patterns of spiritual and

spiritual journeys to the post-death worlds in the two western and eastern cultures, is a comparative study of these images in the context of the semantics sign. Also, part of the article “Soganfar with an emphasis on good and evil” by Mohammad Azamzadeh, Ansari and Khazaei, as well as the book “The holy mausoleum paintings in Iran” written by Ali Asghar Mirzaii Mehr (2007), examines folk and religious narrative drawings on the wall of mausoleum, has been devoted, part of these wall paintings is dedicated to examining the images of hell and crossing the As-Sirat bridg. In student theses, Shahrbanoo Mansouri (2014) dissertation at the master’s degree, from the Quranic Sciences College of Kermanshah, “Qur’anic descriptions from heaven and hell, symbol or reality”, studied and analyzed the language of the Quran, and in particular the symbolic language. And points out that the Qur’an has used symbolic language in expressing its descriptions of heaven and hell. In another dissertation from the Another dissertation from the Shahed University in the master’s degree “Explaining the Characteristics of Paradise and Hell in the Miraj Name of Shahrokhi” by Mehboubeh Zare Mehrjerdi (2009), referring to the themes of Paradise and Hell as part of the Miraj Name and visualization of it, its visual structure and its relation With the illustrated theme, in which there is a meaningful relationship between the composition structure and the colors and symbols used. The book, “The Neglegation of Manuscripts to the Painting by Looking at the Impressions of Prophet Mohammad (pbuh)” by Helena Shindschlag, Tehran: Scientific Culture (2010), has been dedicated to the Prophet’s ascension in the most significant periods of painting, and the excavations Performed in the field of Iranian painting history

### Research Methodology

In order to achieve the purpose of research, which seeks to identify and study the mystical symbols; the visual elements of hell and the Qur’anic narratives in the imaging of the Timurid painters,

first introduced the study framework and examined the 61 infernal images of the Miraj Name of Mir Heydar Miraj Name dialect that use by library resources and inductively method has been done.

### Mir Heydar Miraj Name and infernal image

Among the remains of the Timurid period, there is a valuable and illustrated manuscript of the “840-839”, which relates to the era of Shahrokh’s rule. This is a 265- page version with dimensions of 64 x 0.44 cm and 16 images held at the National Library of Paris. This version written in the Turkish language of the Uighur by Mir Heydar and scribed by Heraty Malek Bakhshi (Rossagei, 2006: 7-8), and later on the pages have been annotated Ottoman and Arabic. Versioned versions are in a variety of sizes and generally in a square situation with a simple and uniform composition in symmetric mode, in golden tables, between the text and colored paper is illustrated (Shin Dashtgol, 2010). In addition to the religious content, the published text has a significant interest in Islamic art in terms of both the expression of its images and its linear presentation, and as well as in terms of linear developments in writing, has a significant importance in Islamic art and is also a significant source for understanding the religious concepts and beliefs of the Timurid Age. Although a more tangible embodiment of Hell, or a kind of visual representation of it and its torments, has been a dispersed subject of illustration in various Islamic doctrine but no illustrated version has considered the different parts of Hell as much as the Miraj Name Mir Heydar. Infernal images in this version include 16 images in fifteen pages, including: The gate of hell, The Zaqqum tree, The punishment of the detractors, The punishment of the usurer, The punishment of the hypocrites, The punishment of women without chastity, The punishment of frivolous women, The punishment of usurper’s share of orphans, The punishment of fornicator women, The torment of those who did not pay zakat their property, The torment of those who falsely greet, The punishment of witnesses

to lie, Punishment for not complying with God's commands, The punishment of wine, the torment of arrogants) and to pictorial of Prophet visit from the punishment of Hell and its various parts was paid (Table 1).

### The elements and coordinates of Hell in the Qur'an

Since in existing visual system, we encounter with a number of fixed and variable elements, So, from the inferials of this version, we look at images depicting similar elements of the text of the Qur'an. So before analyzing the images, we first extracted the Quranic narration of Hell and its related elements, and then we study these elements.

The name of hell is a reprobation place and punishment after death (Dehkoda, 1998). Hell 77 times, under the same name, has come in the Holy Qur'an, and with other titles, including most of them, the word Nar, 145 times repeated in the

Qur'an. Of these, only 26 of them are used under titles other than hell, and the rest is about hell and hell fire (Khoshdel, 2003). Moreover, other names such as Jahim, Saqr, etc. have been used. The set of Qur'anic descriptions of hell can be divided into two groups of elements and coordinates. These elements include environmental objects such as fire and flames, darkness (smoke), the gates of hell, the Zaqqum tree, the chains, the Hamim (the water of Susan), the guards and the officers of the Hell (Zabanieh, Malik, Khazanan), the tormentors and the iron wanders, and its coordinates include pouring boiling water on the infertility, changing the infertility's shape and changing the color of the skin of the infertility. Among the description mentioned by the Quran concerning hell, different floors and doors, Which has pointed to the door of hell in numerous surahs<sup>2</sup>. Of the elements in the Hell of Zaqqum tree, the cecum is "Arabic, a desert herb with long, sturdy stems, its leaves are like

Table 1. The images of Hell in Mir' Heydar Miraj Name. Source: authors.

Row number	Title	Page number
1	The gate of hell,	53 r
2	The Zaqqum tree,	53 v
3	The punishment of the detractors	55 r
4	The punishment of the usurer,	55 v
5	The punishment of the hypocrites,	57 r
6	The punishment of the Pharisee	57 v
7	The punishment of women without chastity,	59 r
8	The punishment of frivolous women,	59 v
9	The punishment of usurper share of orphans,	61 r
10	The punishment of fornicator women,	61 v
11	The torment of those who did not pay Zakat their property,	63 r
12	The torment of those who falsely greet,	63 v
13	The punishment of witnesses to lie,	65 r
14	The Punishment for not complying with God's commands,	65 r
15	The punishment of wine,	65 v
16	The torment of arrogant	67 r



pomegranate leaves, herbs look like jasmine and yellow flowers, their fruit is black and like a Halile” (Amid, 1995). In the Holy Qur’an, the name of the Zaqqum tree is mentioned in such Sura (AL-Saffat / 68-62)<sup>3</sup> and (AL-Dukhan 43-50)<sup>4</sup>. Among the other torments of the foregoing is that they give them Hamim and qhasagh to drink. Of the verses examples in which Hamim is mentioned, the verses of 29 Surah al-Kahf, 67 Surah Sufat, 57 Sūratālī, 46 Sūrā Dakah, 54 Surih of Event and 25 Sūrah of Nebâa can be mentioned. The guardians of Hell are among the other elements and coordinates of Hell, which are mentioned in the Qur’an: “Zabbaniye is plural of Zabniye and Zabni, those who drive people. Hell, the angels of Hell, the Zabniye: agony angel. Al-Zabaniye Jamaa: the keeper of hell). (Dehkhoda, 1998). This term is also used in the 18 paradigm of the Alaq sura and in the 6 parading of the Tahrim sura, in the Holy Qur’an, this term refers to the guard of fire or fire.<sup>5</sup> The transformation of the color of the skin and the appearance of the infertility, the pouring of boiling water on their heads and the iron wands is from the descriptions that the Qur’an has referred to: “The fire is cut over the unbelievers, and the boiling water is pouring on them, with which they melted And their skin burns and there are iron wings for them.”<sup>6</sup> Darkness and fire are among the features of hell that the Qur’an has mentioned: “Go under the shadow of the fire of hell that surrounds you from the three sides. No, there will be a shadow, and there will be no desertion of fire. It is the fire of every moment, its flame is like a temple. Methinks it flare (in large size and color) to a yellow camel like”<sup>7</sup>. The chains are on the hands and feet of the infernal from other Hell’s coordinates: Some of the Hellions are also encumbered with chains<sup>8</sup>. The set of elements and coordinates mentioned in the Quranic descriptions is given in Table 2. Column 4 shows the quantity distribution table of these elements in the images.

### Introduction and reading of the pictures

In the study of the Qur’anic descriptions, we have addressed 12 specific elements of hell, which can have been considered by the painters in the

paintings. Continuing with the readings of the images, the search for these elements in each single image has been addressed. The two elements of hell, darkness and fire, are clearly visible in almost all of the images. The gates of Hell and the owner of hell with red face, with cow badge mace with the golden crown and the Red Cups, are depicted in his photograph, and in the second picture of Zaqqum, a bitter and venomous tree, that according to the testimonies of the Quran (Safat / 67-62), grow in hell foot, and it’s like the head of the demons (Reyes al-Shatiain). The thorns of this tree are similar to the spear and have fruits that consist of animal heads such as lions, elephants, pigs, dragons, and so on. There is also a guard, similar to the devilish, with the wand in the hand, standing in the middle of the fire, in this image and in almost all of the screens except for the numbers 1,3,14,15,16. The torment agents depicted in the form of humans with a red skin are one of the elements in the numbers 2, 3, 5, 9, 13, 14, which are agonize the sinners. The chains that are pictured on the hands and neck of the sinners are among the other elements in these paintings.

One of the features of these condemned is the change in the image of the infernal to pigs and donkeys, as shown in Fig.13 in the picture.

Other Hell’s coordinates, are the torment of sinners by scorpions and snakes, which is seen in image No 13, that punished with a fatal sting (Table 3).

### Findings

In the readings of the existing images of the version of the Miraj Name we first studied and extracted the Quranic narrative of Hell and its related elements and then studied these elements. At the next stage, their works and their intrinsic contents are examined based on mystical interpretations. In the investigation of the infernal image in this Miraj Name, elements such as guard similar to the devilish, with the iron wand, and tormenting agents are present in most of the paintings, and there are two elements of fire and darkness in all

Table 2. Elements and Coordinates of Hell in the Qur'an. Source: authors.

Row number	Kind of doom	Verses	Number of images
1	Fire and flames,	(Al-Baqara/24), (At-Tahrim/6), (Al-Mursalat/33)	16
2	Darkness (smoke),	(Al-Mursalat/31)	16
3	The gates of hell,	(Ghafir/76), (Al- Zumar /71)	1
4	The Zaqqum tree,	(Al-Saffat/62-67)	1
5	The chains,	(Al- Furqan/13-14), (Al-Insan/4), (Ghafir/71), Al-Haqq/30), (Al-mu minoon/71-72), (Ibrahim/49-50)	1
6	The Hamim (the burning water)	(Al-An am/70), (Al-Kahf/29)	2
7	The tormentors	(Al-Tahrim/6), (Qaf/21), (Al-Alaq/18)	6
8	The iron mace	(Hajj/21-22)	7
11	The guards and the officers of the Hell	(Ghafir/71),(Al-Zumar/71), (Al-Muminoon/49), (Al-Mulk/8), (AL-Muddathir/30-31), (Al-Alaq/18), (Al-Zukhruf/77)	11
12	Pouring boiling water on the infertility,	(Al-Hajj/19-22)	0-
13	Pouring boiling water on the infertility,	(Al-Ma'ida/60)	1
14	Changing the color of the skin of the infertility	(Al-Imran/106-107)	1

the images, as well as the pouring of boiling water on the infernals, one of the coordinates referred to in the Qur'ann, but it is not in the pictures, And from the two elements of the scorpion and the snake mentioned as the tormenting infernal in many hadiths, but the Qur'an has not mentioned them, it is seen in one of the images (Table 4).

Including fixed elements that are seen in all the images of Hell are fire and dark. The fire element, which accounts for roughly half of the image space, is golden. In the Qur'an, the Fire of Hell and its flamboyant flames are simulated to a yellow camel: (Al Mursalat/ 32 and 33) Concepts such as love, greed, austerity, lust, devil, and so on are considered as instances of fire:

Inasmuch as with this soul of hellish nature, (this) miscreant fiery one that seeks (to lead you

into) temptation

I have striven (oft), and it has become full of purity, and you have quenched the fire (thereof) for God's sake

Rumi observes the fire as a symbol of lust, according to the Qur'an and the elders of religion (Tajdini, 2003)

Do you not know who your enemies are?

Those made by fire are enemies to the existence of those made of earth

Fire is the enemy of water and its children, even as water is an enemy to the life of fire

Water kills fire because it is the enemy and foe of the children of water

To proceed, this fire is the fire of lust, wherein is the root of sin and error.

In the mystical interpretations of fire, has come

Table 3. Infernal images in Mir Heydar’s Miraj Name. Source: authors.





Infernal Figs	
	
	
	
	





Fig. 10. The punishment of fornicator women, folio 61, the first half of the 9<sup>th</sup> century AH (Rozsgay: Fig 53)



Fig. 9. The punishment of usurper share of orphans, folio 61, the first half of the 9<sup>th</sup> century AH (Rozsgay: Fig 52)



Fig. 12. The torment of those who falsely greet, back of folio 63, the first half of the 9<sup>th</sup> century AH (Rozsgay: Fig 55)



Fig. 11. The torment of those who did not pay Zakat, their property, folio 63, the first half of the 9<sup>th</sup> century AH (Rozsgay: Fig 54)



Fig. 14. Punishment for not complying with God's commands, folio 65, the first half of the 9<sup>th</sup> century AH (Rozsgay: Fig 56)



Fig. 13. The punishment of witnesses to lie, folio 65, the first half of the 9<sup>th</sup> century AH (Rozsgay: Fig 56)



Fig. 16. The torment of Arrogants), folio 67, the first half of the 9<sup>th</sup> century AH (Rozsgay: Fig 58)



Fig. 15. The punishment of wine, back of folio 66, the first half of the 9<sup>th</sup> century AH (Rozsgay: Fig 57)

Table 4. Elements and Coordinates of the Inferno in the images of the Mir Heydar’s Miraj Name. Source: authors.

Number	Elements and Coordinate Image	Qur'anic testimonials											
		Fire and darkness	The gates of hell	The Zaqqum tree	The chains	The Hamim (burning water)	Pouring boiling water on the infertility	Changing the infertility's shape	Changing the color of the skin of the infertility	The guards and the officers of the Hell	The tormentors	The iron mace	Scorpion and snake
1	The gate of hell	*	*									*	
2	The Zaqqum tree	*		*								*	
3	The punishment of the detractors	*							*	*			
4	The punishment of the usurer	*										*	
5	The punishment of the hypocrites,	*							*	*		*	
6	The punishment of the Pharisee	*							*			*	
7	The punishment of women without chastity,	*							*			*	
8	The punishment of frivolous women	*							*			*	
9	The punishment of usurper share of orphans	*				*			*	*		*	
10	The punishment of fornicator women	*							*				

the meaning of sin and curtain of way (Zakavati Gharagzlo, 2000). (Also, Attar has brought in a couplet that: (Elahi Name)

There is also an allusion of belonging world’s attractions and the pendants of this world (Zakavati Gharagzlo, 2000). (Mantegh Altey)

The obvious attributes of fire are cleansing, Love is a fire of spirituality, which burns all unnecessary things and goes to the water of life:

Rumi also believes that the truth about Kosar water is nothing but love: (Diwan-e shams, ode 1161).

Another fixed element in all the images of Hell is darkness. Mulla Sadra points out that the Infernal is not a pure cleric, but dark and interconnected with this world, seems that it’s the same world that was drawn to the Hereafter with the power of the hero and conquering of rein (Sadr al-Din

Shirazi, 1999). Darkness is the source of soul in the spiritual world. The connection between the soul and the object is in fact a descending of the light world to darkness world. darkness because of departure its original. The greater the attachment of our body, the more heavier the soul becomes and takes material and opaque form to oneself. If the object increases its material demands with its heaviness and opacity, The soul will have more gravity and weight, as a result, veils will also increase “(Memarzadeh, 2007). In verse 40 / Surah Al- Nour, Allah has likened the actions of the disbelievers to the darkness that lies deep in the seas, And the purpose of those who disbelieve is all those who truth is presented to them and yet standing in front of the truth. According to these verses, Rumi also considers darkness to deny facts and ignorance:

And if the shape of foolishness become visible,  
 beside it the darkness of night will be radiant  
 For it is darker and more murky than night; but the  
 miserable bat is a buyer (seeker) of darkness  
 Little by little accustom yourself to the daylight,  
 else you will remain at bet deprived of splendor  
 (Masnavi, Book 4, 2182-4)

As the Sedre tree has been introduced as one of Paradise's unique elements, Zaqqum's tree is also from the Hell's coordinates. The 2th image displays the Zaqqum tree by Lancelot thorns in the flames. (Fig.17). In mystical terms, thorn has been interpreted as a sensual air, which annoys ghost. In his opinion, eradicating thorns can be achieved by bringing austerity to the thorns:

The carnal soul is of this sort, hence it ought to be killed: that Exalted One has said, "Kill yourselves  
 It is a trigonal thorn: however you may place it, it will pierce, and how will you escape from its stab?  
 Set the thorn on fire with a renunciation of sensual passion, and cling to the righteous friend  
 (Masnavi, Book 3, 374-376)

In image 12, hypocriticals who are chained to their hands and legs. (Fig.18). These chains have no reality outside of our existence. In the world of meanings, there are chains, such as hypocrisy, which is one of the sensual tendencies, which turns into hundreds of iron, and in the form of a chain of hand and foot the soul is closed. The Qur'an also refers to this inner chain (Yasin/7). Hypocrite is one of the sensual tendencies that imprisons man in it as a chain. Rumi has also interpreted these tendencies as a chain:

God has made a reputation (to be like) a hundred mounds' weight of iron: oh, many a one is bound in the unseen chain

He (God) said, "(We have put on their necks) shackles (chin-high), and thereby they are forced to lift up their heads": those shackles are not (put) on us from outside (Masnavi, Book 1, 3240-42)

The black figures are among the most prominent features of the infertility in this image; it is also referred to in the Quran and introduces Black as



Fig. 17. Linear View of the Zaqqum Tree.



Fig. 18. Chain Display (part of Fig. 12).



Fig. 19. Infernal Face (part of Fig. 4).

the symbol of ignorance and cruelty. (The Day when faces will be whitened and faces blackened) (Al-Imran 106 and 107) Allamah Tabatabai also

said: “The blackness is from the passivity and the embarrassment of the infidels” (Tabataba’i, 1984). (Mulla Sadra has stated that the people of Hell are truly polytheists and unbelievers whose faces are black (Sadr al-Din Shirazi, 1999). In the image 13, we see a convicts whose heads are in the form of donkeys and pigs (Fig. 19). These sinners are from ignorance, who have testified lies, ignorance is opposite to both a point of science and a point of mind. The ignorance against science is, so called ignorance, but it is called simple, but the ignorance which is the opposite of reason is compound ignorance. Compound ignorance is more suitable for knowledge than ignorance (Tajedini, 2003). So, the ignorance of these convicts is from conscious, And because all their attention was to the universe of appearance and intensities, this therefore they deny this, and this denial is also due to the greed that have to the world and its appearances. Since the instigation of each person is based on the attribute that dominates it, in this image, we see that sinners are portrayed in a picture of their own ignorance and avarice. On the Day of Resurrection, a face that fits with an ill and ignorant person is provoked in the form of pigs and donkeys. The mystics also called the ignorant and the deniers of the truth the donkey) idem), and the pig in Masnavi is a symbol of the wicked.

The resurrection of the greedy vile eater of carrion (unlawful food) will be in the shape of a hog on the Day of Reckoning

The being of Man is a jungle: be on your guard against this being, if you are of that (Divine) Breath

In our being there are thousands of wolves and hogs; (there is) godly and ungodly and fair and foul the disposition that is preponderant belongs the decision (as to what you are): when the gold is more than the copper, it (the mixture) is gold.

The manner of acting that preponderates in your nature—in that same form you must need arise (from the dead)(Masnavi, Book2, 1413-1417)

In the treatise of Three Principles on Mullah Sadra,

he has also described the traits of infernal: “As a result of the second principle, which corresponds to the lust and dreams of the soul and to the pursuit of the interests of the world, and it is from the original nature, and blind and dumb gather with the beasts and insects, because every trait that dominate to anyone in the world is due to many acts and actions that its acts owner has done, and on the doomsday, its owner will foment in with that trait (Sadr al-Din Shirazi, 1998)

In the Qur’an, in confirmation of the condemnation of sinners who deny the divine verses, in verse 103 and 104 of Sura Al - Mu’minoon: “And those whose works are lightweight, they are losers and will be eternally in Hell. The fire of hell will burn their faces and will be ugly in hell. “

Fig.1 shows the gate of the entrance of hell and, gate, represents the passage of the situation to the other; another interpretation that can be found here, according to Rumi (sensual affiliation); that he simulated its to Khaybar door, that must be done its tin manly:

Either take up the ax and strike like a maniac ‘Alī, destroy this gate of Khaybar—  
(Masnavi, Book 2, 1244)

Also Nasafi simulated bad deeds and deeds to the gates of hell: “There are seven doors for hell which the evil words and acts are its gate, and for paradise, eight doors, which desirable verbs and words are its gate, human sense are also eight, then the sense of appearance, in addition to the imagination and intellect, and if the intellect not be with these seven, and if these seven, work without commandments of wisdom, every seven are the doors of hell “(Nasafi, 1962).

Other elements and coordinates contained in the images of the hell are devils who have not been shown in the images (1,3,14,15,16). In the Qur’an, it also means the guard of fire.

From the devil in the mystical culture and terminology, has been interpreted as a graph of vile attributes (Sajjadi, 1991: 398). Also, they consider it misleading, In fact, this demon, is the



breath of the wicked ignorant who are separated from their corpses and on that which appears from their sensual feelings and their sensual desires, appeared in ugly physical form (Tahirkhani, 1999 - 2000). In other images, the guardians of the devils of hell, along with the iron mace, are standing in the middle of the fire (Fig. 9). The Qur'an also refers to these mace in Surah (Hajj/19-22)<sup>9</sup>; (Fig. 20).

In the 16th image, the dark background, as in previous paintings, as described in Sura (Al-Baqara / 17), can be a hint of the thieves who are locked in cages and tortured by insects such as snakes and scorpions, In the culture of symbols and signs, the cage: the relationship of man with the world and the physical body and in the presence of the mystics, they have likened it to jail and well (Tajedini, 2003). In the Masnavi, book 1, Maulana considers the only way out of this cage to follow the religion and the divine command:

From without coming their voice, (telling) of religion, (and crying), "This, this is the way of escape for the.

By this we escaped from this narrow cage: there is no means of escape from this cage but this way (Masnavi, Book2, 1969-50).

Scorpio is also expressed in the works of Rumi in two ways: 1 The world and its manifestations 2. The motion of a mystic that does not have mentor, resembles the scorpion movement because the scorpion move atilt and does not see in the dark and it is ugly and poisonous, and its work, is bite to others (Tajedini, 2003) and the snake is allegory of the sensuality sajjadi (1991) The choice of red for cages that burn in the fire, according to Rumi's interpretation, can be an allegory, a red iron in the fire. Rumi says: " The human, that mortal of oneself and remain to truth, it is like a iron that is at high heat and has a fiery color. Iron is silent and cold, but when it is completely united with fire, it says in present tense, I am the same as a fire and leave the iron nature (Tajedini, 2003).

The color of the iron is knighted in the color of the

fire: it (the iron) boasts of (its) fieriness, though (actually) it is like one who keeps silent.

When it has become like gold of the mine in redness, then without tongue its boast is "I am the fire

It has become glorified by the color and nature of the fire: it says, "I am the fire, I am the fire.(1543-4); (Fig. 21).

## Discussion

Previous studies have a general look and attention to the issue of the prophet's ascension, and in fact, has been mentioned a brief overview of the views of the Prophet from Paradise and Hell during the course of the apocalypse. But in none of these



Fig. 20. Devilish guards with a mace, from the right part of the picture (13 to 18) and 3



Fig. 21. The torture of the arrogant, (part of Fig. 16)



sources, as in this study, the aesthetic approach of the images is contemplated, it has not been paid comprehensively to examine the images of Hell, the association and formation of these images with the text of the Quran and the study of the symbolic elements contained in the images of this manuscript. Moreover, the dimensions studied in this study, according to the aesthetic approach, are in the context of the content of the video text.

### Conclusion

The second most important principle of belief in Islam is belief in the resurrection and the day of the emergence, and less issue in Islam is important in the amount of the resurrection and outcome of human action, which is Paradise and Hell. The description of Hell and its levels, in addition to the descriptions of the Quran in the traditions related to the ascension (Miraj) and other narratives, is also clearly narrated, and a visual representation of it can be found in the images of the Mir Heydar. In the investigation of the infernal images of Miraj Name, we see a number of original and fixed elements of the image that are characteristic of Hell: A fire whose flame is like a temple, a Zaqqum tree with evil fruits, a scorching water springs, a guard, a chain, and a change in the color of the skin and the face of the infernal; These elements are also slightly altered in other images, including fire and darkness, which are in all appearances as a sign of the Inferno, tormentors and dying guards are among the other fixed elements that are found in most of the pictures, that in this version, in the middle of the image, they are standing in fire with mace. The present study showed that the coordinates of the Hell in the pictures are not based on the same readings of the same Quranic narration. Although some of the elements and events of the paintings, such as pouring boiling water on the infernal head, are described in the Qur'an, but there are many other elements and events in the images, in which their texts were sources other than the Qur'an. The two elements of

the scorpion and the snake, which are seen in one of the images, have been repeatedly mentioned in the hadiths but have not been mentioned in the Quran. From the other elements of the image, it can be concluded that the painter in the visual representation of these images, in addition to the Qur'anic sources, hadiths and narratives, also expresses their symbolic meanings, which are mainly influenced by texts or at least the mystical attitude. The presence of these mystical concepts in the images represents the artist's awareness of the mystical world and the world of meaning, and the use of mystical contents in these images is in order to serve moral teachings. These mystical concepts, as expressed in the poetry of Rumi and the interpretations of Mulla Sadra, actually mean something in meaning, as the Qur'an has, in addition to the apparent meaning, the inner meaning and every verse, having seven or seventeen ventricles. Rumi has also been cautiously out of the countersign to venture into discovering them in their hidden layers. Therefore, he has used various elements and interpretations that he has used to express his transcendental concepts, including the fire, which describes concepts such as love, greed, austerity, lust and devil as instances of fire. Of the other symbolic elements in all the images of Hell, is darkness in which are in verse 40 of surah Al - Nour ; and it likens the actions of the disbelievers to the darkness; according to this verses, Rumi was consider that darkness denied the truths and ignorance, Mulla Sadra also points out that the hell is not the pure cleric, but dark. In the present study, we have seen that facial change is another characteristic of the Inferno and Infernal, which, according to adaptation theory in Treatise of Three Principles of Mulla Sadra adaptation, will determine the dominant traits of the world of the infernal prisoners face, and everyone will come in the form of an inventory Which in the world has been attributed to its traits. The existence of inmate convicts with animal figures in the pictures can be

analyzed from this perspective. Therefore, the use of symbolic elements such as Dave, Cage, Scorpion, etc., is seen in these pictures. In Rumi's poems and Mulla Sadra's interpretations, they are used in terms of their transhumal meaning and symbolically express the truths and teachings.

## Endnote

1. The Prophet says: Verily, there is an apparent and existential for the Qur'an, and there is a seven ventricle for its inner side (Amoli, 1989: 530).
2. (Enter the gates of Hell and live there forever (Sura AL- Ghafir/76), As they draw near, its gates will be opened (AL- Zumar/71), It has seven gates, and through each gate a portion of them belongs. (AL-Hijr/44).
3. (Is this a better hospitality or the tree of AzZakkum! \*....).
4. (The foot of the Zakkum tree \* shall be the food of the guilty sinners\* Like molten copper boiling in the belly....).
5. ( We, will call the Zabania (the harsh angels of Hell).
6. (AL-Haj/19-22).
7. (AL- Mursalat/ 30-33).
8. (AL- Haaqqa/30), ( AL- Ibrahim/49), ( AL- Insan/4 ).
9. (Those are two who disputed concerning their Lord. Garments of fire have been prepared for the unbelievers. Boiling water shall be poured over their heads, (19) and that which is in their bellies and their skins shall be melted; (20) for them are hooked rods of iron. (21) Whenever in their anguish they try to get out of it, they are restored to it. (It will be said): 'Taste the punishment of burning. ' (22).

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