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Reading glorification face and flattery in visual repercussion of the two artworks attributed to honored custom eulogy in Iranian culture*

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Abstract

In spite of many researchers' viewpoints who regard honored custom¹ eulogy² deed of Iranian culture as originated from flattery³ blamed deed and related to achieving material interests in the king's court, it seems that there existed a mysterious look at the glorification⁴ face meaning the highest level of holiness for honored custom of ancient societies in the court of Iranian governmental superiors and probably this mysterious face and hidden face in the visual system such as the ancient petro graphs remains and painting schools of Islamic period has been reflected. The present study is an attempt to both investigate the theoretical fundamentals of the honored custom historically and find a reply to this question "how can we deal with the reading of glorification face in honored custom eulogy of Iranian culture using implied conformity of glorification face and flattery in the two samples of ancient time petro graphs and Islamic period painting?" Studying and clarifying glorification face and separating it from flattery attributed to honored custom eulogy while paying attention to its visual repercussion in the Islamic and ancient period of Iranian culture in parallel with eulogy implied meanings⁵. Exploiting a historical research method based on documentary method in relation to describing Iranian culture related to the honored custom eulogy deed and intertextuality⁶ reading on two artworks based commands of Roland Barthes⁷ semantics system for the purpose of implied interpretation for glorifying praising poems⁸ in the theoretical fundamentals method to the ideology governing on honored custom eulogy culture based on intertextuality approach. In this study, in reading the two inter-field texts from the ancient petro graphs area and Islamic period painting of Iranian culture, each text emphasizes a probable concept showing holiness⁹ so that, as Barthes said, via understanding semantic pluralism of each text and its implied meanings, the visual elements of texts attributed to eulogy get separated from the concepts of flattery released by the contemporary theorists. The results indicate that contrary to the viewpoint that regard the eulogy deed as related to the honored custom present in the court of places attributed to Iranian kings and adapted from materialistic motive, probably the mentioned deed be of a holy face and toward an absolute unique order called glorification. Having access to such probable conclusion with a comparative analysis from the sample of remained cultural works which have continuously had an implicit connoted language and by leaving openness and direct meaning, reaching implicit and indirect meaning is possible. As Barthes, in his own semantic commands system, has regarded the first semantic level meaning clear and direct as an introduction for entering the second level meaning implied so that we can have access to the Ideology¹⁰ governing the culture of historical times of old societies. Based on this, the honored custom eulogy has existed in Iranian cultural context from the old time to the Islamic age and the legend or the ideology governing, it ignoring a blameworthy look at the eulogists while paying attention to the glorification face which was regarded as holy in the advent of poetry and its emergence place toward the governor, has been able to influence the created works and the concept related to the mentioned deed in different cultural periods of Iran. And a reflection of the thinking legend in each period in connection to previous periods of eulogy for the kings honored custom from those works will be obtained.

Key words: *Honored custom eulogy, Flattery, Glorification face, Implicit reading.*

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Introduction and statement of problem

Ignoring the viewpoint that regards eulogy in its whole meaning relying on materialistic reasons, as “exaggeration for describing someone” (Mackenzie, 2009: 178) seems difficult. The theory for the mentioned deed being glorified, brings up another form. Although, there was a holy view toward the king/Shah¹¹ in Iranian culture and his divine power was emphasized (Afhami, Javani & Mehrnia, 2017: 60), the first formal signs of eulogy in the court of governmental superiors can be traced to Ilam civilization (Cameron, 1986: 56-82). Achaemenians, holding the kings, court customs in a more formal and serious way and also the praising which were performed by priests in the governmental superior’s court with a permanent and continuous presence in the court (Briant, 1998: 38), were a continuing factor for this deed so that leaving the Parthians dynasty, the custom cliché sampling was taken from them in the Sassanian dynasty. One of its visual samples is taken into consideration in this research. Studying Iranian cultural history in Islamic period and examining another visual sample from the eulogy culture, this idea is reinforced that the king’s custom honored eulogy deed and even the Emirs of Islamic period governments from one aspect, could have been in connection with praising and praying deeds of pre-Islamic period and probably the kind of cultural thinking related to previous periods be influential on the period after itself till Qajar dynasty and before cultural constitutional¹² changes which was the cause for a decrease and drop in the honored custom.

The probable fundamentals of the honored custom in the old societies which include the holy time, place, personality and the holy praising and praying deed and also analysis of explicit and implicit aspect. Two visual texts are related to the raised designs of ancient time and painting area of Islamic culture. These two images emphasize the existence of a form of holiness in its highest level, that is, “glorification” in this study that has been proposed for the action of eulogy honored custom. This term can be related to “Soroush” god and not only has it had a position in the praying and poems of the ancient Iranian people but also it is a god, transferring

the praying into the heaven. Its other meanings which include obedience are indicators of the holy speech and pioneer of religious rituals. (Hinnells, 2012: 75) so that while being continued up to Islamic age, due to the domination of Arabic language over Iran, has probably been changed to the term “Eulogy” which is the same old concept of praising in the old Persian pronunciation “Yaz”, “Yasn” (Shahzadi, 2004: 219) and “Afrin” in the old Persian pronunciation meaning praying (the same) and some terms as such. Probably eulogist character having such a gift in using eloquences relating to mysterious poems which was emphasized with a collective glorification look on it has been from the king court relatives and always dealt with performing eulogy cultural deed whether collectively or individually present among the whole persons and his praising has also been one of the most important holly affairs related to glorification manifestation.

Research background

In the first glance, there are different definitions similar to the background adapted from the literature area in line with some bodies, viewpoint. Vazinpoor equals the motivation for creating the eulogistic works, stating it being old, to praying nature epitomes. But he regards eulogy as flattering action in the kings, courts (Vazinpoor, 1995: 11) or regards the age of the mentioned deed as relating to Islamic periods and “originated from praising the Arabs of ignorance era which has had a false brightness and language (Fallahi, 2011: 153). Based on this, the motive for flattery in the form of its praising poem has a relation with cases such as “making a living and occupying a social and valid position” (Shahidi, 2007: 101) or due to the superiors’ mere political motives (Razmjoo, 1991: 71) and lastly pointing to this subject in the encyclopedias stating that the eulogy could have been on the basis of a “private sincerity between the king and the eulogist character (Anoosheh, 1996: 793), this is a sociological vague conclusion. This kind of viewpoint can naturally be similar to the background of the meaning for visual works to the king’s court which is of eulogistic visual hints based on the blameful deed of flattery or no positioning either, but based on the

second look that has been considered as the background for this study. It is the viewpoint of some researchers such as Fredrik Charles Coupleston which emphasizes the unique or the holiest affair and pays attention to the old collective deeds (Coupleston, 2009: 41), also Daniel Bates & Fratkin emphasize the custom performance for boosting social fortifications in primitive societies (Bates & Fratkin, 2010: 710).

Mircha Eliade regards the collective look as participating in antique¹³. This includes some cases such as the customs which were held in the kings, palace of the ancient time so that these customs existed in the special times and the religious superiors with the singers performed praying actions (Eliade, 2010 a: 49). Therefore, in relation to studying these viewpoints as the implicit background of eulogy what George Cameron has enumerated out of the Faithfull's praising and praying collective customs in the accompany of the governmental superior in Ilam civilization (Cameron, 1986: 56) and Igor Mikhailovich Diakonov has pointed to it about praising the governmental and religious superior's ancestors of Medes on the burial chamber entry (Diakonov, 1966: 14). Iranian authors such as Sirius Shamissa pointed to the king's eulogy as being rooted in the ancient prayings and mentions (Shamissa, 2010: 256) and also Mohammad Jafar Mahjoub who regarded eulogy and praising as one thing in a good deed concept and said that singing old letters of praising should be performed without dealing with the probable blame worthiness mentality concerning the praised one (Mahjoub, 1999: 40) can be regarded as closer to this study analysis in comparing between the two viewpoint and also analyzing the implied intertextuality in agreement with Barth's semantic system commands on the two samples of pictures on the petro graph of "the court to Bahram Sassanid the second"¹⁴ and the other Islamic period painting of "the return of Borzoyeh Monshi toward Khosro Anooshirvan"¹⁵ from the first viewpoint, an explicit look with a direct meaning comes to the mind which is in opposition to reinforcing the idea for glorification of the honored custom eulogy deed in the second viewpoint while considering the cultural base of ancient praisings and Islamic period eulogy as similar,

tough attention should be paid from the intertextuality area to the point that no interpretation should be known as certain (Afarin, 2011: 55-64). Based on this, the present article has dealt with the second viewpoint, which is the probable idea for the glorification of praising eulogistic songs that has resulted in the pictorial reflections in the visual system.

Theoretical fundamentals

The bases related to the manifestations of glorification in the honored custom eulogy deed to which it has been dealt in the study has been followed by stating Islamic and Iranian eulogy culture in this study besides the bases for glorification manifestation which include: 1-holy time among the ancient tribes has had a special position of mythology (Goodarzi, Hoseini Moakher & Rozbeh, 2016: 224-226). The time for holding customs such as praising the spring and the New Year's Day, praising the beginning of governing with coronation, praising the ancestors' souls, praising Ahura Mazda, meeting governmental superior has been for the purpose of asking for permission or performing any kind of affair related to the government so that it was represented as holy affair (Bahar, 1995: 221). 2-the holy place has continuously been considered by ancient religious and old tribes (Mohsenian Rad & Bahonar, 2011: 40-41). The place for holding customs which included the temple and worshiping place, cellar grave, ceremonial places and the king palace orchard has been a place for holding the honored custom and probably due to being related to the glorification world had been considered thoroughly holy by the present groups (Eliade, 2010 b: 381-385) 3-the character of the governmental superior which includes: "Yazteha" or "Izadan"/Gods which mean admirable creatures. First, "Ahura Mazda", then the most important gods or "Izads" such as "Mehr", "Nahid" and "Bahram" each of which has had a praising song for itself (Hinnells, 2012: 78) and the king, Sultan, Emir or even the local governor in Islamic period so that all these characters were known as holy people at the permanent presence of the religious superior in the court and the custom in relation to it. 4-another basic theory for praying and praising deed in relation to the song can

be taken into consideration. The mentioned deed from people like the king for admirable and adorable creatures (the same), within other levels the priest king and the kings of ancient time with the permanent presence of priest in the court (Eliade, 2010 b: 35-49).

Little by little the religious superiors to the king in the presence of God or Gods in the ancient time (the same) and the secretaries and eulogist poets in Islamic period in the king's court or governmental superiors (Dyahiz, 2013: 31-64) and the whole cases can be taken into consideration the same as affairs that emerge for the visual reflection of glorification face in a metaphorical language of cultural works. This semantic and visual process in intertextuality analysis of visual system for cultural works of Iran has been possible based on implicit connotation and its separation from theorizing based on semantic explicit connotation in the present study.

Research methodology

In this study, the historical-research method which is based on the documentary method has been considered and the intertextuality reading relying on the principle for understanding the semantic pluralism of the chosen visual texts belongs to two period's. Sassanid ancient age the art of which has indicated a tangible mixing with the religion area from the viewpoint of concept (Musavi Kouhpar & Yasnzadeh, 2011: 173) and the Islamic period of Jalayerian so that from the viewpoint of creating cultural work has been influenced by the ancient culture of Iran more than the painting schools before itself (Canby, 2012:44-50).

Findings

To deal with the findings and its analysis based on comparing the samples of visual system in this study, a glance on the eulogy culture in Iran as an introduction has been taken.

Iranian eulogy culture

Although no relation between the honored custom and eulogy can certainly be followed from a special period in relation to Iranian ancient culture, what is obtained

from the evidences indicates that in Ilam cultural history, performing the honored customs in order to pray God versus the governmental superior and making a vow has been common, because the superior is known as a holy and powerful creature to be a representative to God, the angel or the powerful Emir of God. This ceremony was seriously and formally performed in important days and within the parties in places such as temples and only at the presence of a group of believers having the skill over singing in praying and praising (Cameron, 1986: 56, 82) so that its probable visual samples were present in places such as "Koul Farah" rock temples (Dadvar & Barazandeh Husseini, 2013: 29). Although the research information about Mede's culture is little due to having much similarity with Achaemenian culture but the rituals in the king's court has been indicator of a group being religious and speaking Persian and the governmental power of priest in the Medes tribe so that sometimes the governmental superior was chosen out of religious superiors and was called the priest king (Diakonov, 1966: 14). The praising eulogy belonging to this tribe is present in places such as burial graves so that among its probable pictures, we can name the picture at the entry of "Ghizghapan" burial grave in Iraq.

In the honored custom for the "New Year's Day" in Achaemenian civilization, the great people and representatives to the society also the ambassadors to the states of Achaemenian government went to visit the king and while performing the customs for the mentioned rituals, awarded the king some gifts (Briant, 1998: 380). In such ceremonies in which the Zoroastrian customs superior before beginning performed praising prayers in front of the king within a special program (Ghadyani, 2005: 163), praising deeds in front of the in the form of singing with music existed (Koch, 1999: 60-61). In all the stages, the religious superior in the accompany of the governmental superior were busy supervising such deeds so that usually its actors were the priests and the students being trained by them (Briant, 1998: 385, 465). In visual disclosure of honored custom ceremony related to Achaemenian civilization in Persepolis (Dadvar & Barazandeh Husseini, 2013: 30), also eulogistic deeds in the form of praying has probably been present. In

different ceremonies of the Parthians honored customs such as king position delegation, except the praising eulogists' thanking and praying versus the gods, the king's praying for the gods has also been common. Sometimes, gods also having human shapes were carved on the rocks related to temples (Colledge, 2001: 141). Recognition of praising and praying deed related to Parthian civilization, in spite of its whole geographical dispersion such as "Tang Sarvak" seems recognizable (Dadvar & Barazandeh Husseini, 2013: 305).

In Sassanid culture, except the social category, the eulogists in various groups also dealt with performing eulogistic deed in the honored custom (Dyahiz, 2013: 32). The permanent presence of religious superiors can be seen in different types of Sassanid petro graphs related to the eulogistic deed and the honored custom but the presence of eulogistic and praying actors of "Zoroastrianism" clergy the highest position of which had a cap signed by special scissors badge is related to special times such as coronation, the probable sample of which is present in the honored custom picture of Bahram, the second in "Sarab". In fact, the priests supervised the whole civil military affairs of the country and were continuously present in the kings, court (Christensen, 1999: 84, 85). The cultural ancient traditions from the civilizations belonging to pre-Islamic period are continued by connection to Islamic period culture (Bani Salim, 2008: 9).

Early in the Islamic period which is idiomatically called the epic art period and the boom of rhymed speech, probably eulogy and it is being written and performing with music or without it has its roots in "Goths"¹⁶ and were regarded as the moral art of Iranian culture and this fact is clarified more (Khatami, 2011: 269, 270). As it seems, the zoroastrianism clergymen in accompany of Iranian great people have played a vital role in transferring literary subjects and cultural customs into Islamic period (Mohammadi Malayeri, 2005: 49, 60). In the governments of this period such as "Ghaznavian", "Saljughian" and "Khwarezmian"¹⁷ which were influenced by the rich culture of "Somonian"¹⁸, "Saffarian"¹⁹ and "Taherian"²⁰, the court custom ceremony has been held with perfect rituals. For example,

in "Ghaznavian" period, the presence of logistic groups and the creation of eulogistic rhymed works have been of significant boom (Pouyan & Mosayebi, 2013: 77) so that the eulogists with the position of eloquent scholars or with the position of teachers having an elegant taste, musicians, eulogistic poets and even special servants were regarded as the permanence employees of the king, Sultan and Emir (Bosworth, 1985: 95-99). In Ilkhanian period in which the formation of Persian Painting mystical art is obvious (Khatami, 2011: 269, 270), in the governments dependent on it such as Jalayerian, via flourishing the court arts, the court poetry having old cultural contents has possessed a high position and painting was performed depending on it (Canby, 2012: 46-49).

In Jalayerian government, except the presence of eulogists in the form of characters such as scientists and teachers, the eulogistic poets were also in the group of king's employees and great followers and due to receiving awards and gifts from their praised superiors were very rich (Sotoudeh, 1973: 168, 169).

It seems that these court changes occurred regularly in Persian Painting visual system (Canby, 2012: 61). Safavid eulogy included different kinds of letter of donation writing coronation customs and epic poems. These poems were sung for praying the legends heroes and champions. This action was reformed in the Safavid kings, court by eloquent and educated eulogists, eloquent secretaries and eulogistic poets so that their performance was highly command. Also, they occupied a special position in the sultans court (Jafarian, 2010: 149-160).

Of course this time we witness a serious boom in eulogy for Ahl-albeyt, too (Tahmasebi, 2010: 149-150) so that both the Islamic and the old contents witness the visual reflection (Canby, 2012: 80-93) and probably the eulogy deed has been for the superior. Zandieh honored custom rituals were held in a simple way. Of course, this action was performed without considering religious Islamic traditions and conversely the honored custom rituals were seriously performed (Rajabi, 1973: 135-174).

Qajar court was proud of holding long honored customs and insisting on the return of old cultural

customs (Ghadyani, 2005: 33-57). In this period, honored customs full of long eulogy and ceremonies can be seen (Shanazari, 2008: 385-386) so that its visual reflection accompanies the rise of European art methods and outside the traditional Persian Painting are (Alimohammadi Ardakani, 2013: 68).

Visual findings for probable eulogy and its implicit reading

The cultural works related to eulogy honored custom in Iran can be reconciled in two different forms with the blamed deed of flattery from one hand and on the other hand with the basic affair of glorification and holiness in one visual intertextuality analysis. In table No.1 the semantic relations governing on the honored custom eulogy in relation to Iranian culture in two samples of visual text of painting and petro graph of ancient and Islamic historical periods of Iran considering time, place, character and eulogistic deed with eulogy in implicit meaning based on the commands of semantic system of Roland Barthes have been analyzed.









Discussion

Considering the intertextuality analysis of the present visual instances, the eulogy implied discussions of Iranian culture honored custom in the mentioned Persian Paintings for the purpose of recognizing and separating the two probable forms of flattery and glorification in the foresaid deed can be expressed as follows:

One of the precise readings present in analyzing the related pictures is paying attention to the external signs of eulogy deeds where the governmental superior was present. Flattery in the foresaid deed could have been for obtaining principal benefits (Shahidi, 2007: 101). This viewpoint can be obtained considering the explicit implied level. Based on this viewpoint, demonstration action has been a serious action in Iranian kings, courts in different times, the name of which has been eulogy (Vazinpoor, 1995: 11) and the ancient holiness in either ignored or dealt with in its weakest possibility. The possibility merely was based on the private sincerity between the king and the eulogist (Anoosheh, 1996: 793). The other form of

precise reading or the semantic level is paying attention to the implicit meaning of the work so that in this study it has been classified based on dispersed opinions of some researchers and is explained in the form of honored custom principles and also paying attention to the holy affair in the highest level. Some researchers believe that glorification is the holiest affairs in the highest central part of the world (Coupleston, 2009: 41-61). In this meaning, the visual instances attributed to eulogy, from one hand, points to the glorified position of gods, goddesses and the highest old holy creatures which in regard to the earthly post probably the same (Eliade, 2010 a: 49, 381), on the other hand, the emphasis for presence in the court is an entry to the ancient and eternal time and the holder of the custom deed eulogy rebirth, eternality, getting new and different kinds of earthly blessings of heavenly origin (Bahar, 1995: 221-222). Another important point is the existence of the governmental superior character or the king in the most specific position of visual instances which due to being a mediator in connecting the present group with glorification affairs and the centrality of old social holiness (Eliade, 2000: 22) is under attention in holding some deeds such as praising, in the form of praying in the two visual samples related to Iranian old culture up to the Islamic period in this study, while emphasizing on the second form of implicit precise reading, that is, implicit denotation adapted from Barthes' semantic system. It is attempted to consider the honored custom eulogists as the best characters among the people in the old society and Iran in the historical Islamic period. These eulogists have been regarded as the holy cultural characters. In each Persian Painting, the praying person while being dressed like religious superior or attributed to them seems to use his own special talent as a ritual obligation toward connecting the present group and higher than it, its whole society with an extraterrestrial affair toward the holiness (Hoseini Dehshiri & Islami, 2012: 134-135), so with a more serious possibility, the rootedness of eulogy in the ancient rituals (Shamissa, 2010: 256) can be considered for the visual instances attributed to the foresaid deed.

Table 1. Textuality analysis of shapes based on commands of Roland Barthes semantic system, Reference: authors.

Principle/first level of meaning,s system			
1-explicit implication			
Praising actor	deed/eulogy/praising	Superior character/King	place
			
Picture 1/3	Picture 1/2	Picture 1/1	Picture 1 (Dadvar & Barazandeh Hosseini, 2013: 417)
			
Picture 2/3	Picture 2/2	Picture 2/1	Picture 2 (Istanbul University library, 1422: 98)

2-Denotation Signified

In the place where the superior was present which could be another palace or building. It is possible to visit him in any form and the eulogists are busy praying.

3-Explicit sign (It is a meaning composed of denotation and connotation signified which exists in Roland Barthes semantic system).

A ceremony in a special place is being held at the presence of the superior which has made people perform an action pointing their hands toward the center of the ceremony in which the superior is present. It seems that some people around the king or superior insist on performing the action more than other audiences or due to some reasons feel that they have to do so in a manner of exaggeration so that it can have any reason considering the addressee.

The second command of the semantic system

1-The explicit sign of the first command and 2-Signifier And 3-The signified entered the mind:

The continuous of such customs due to enjoying a holy end such as "its other kinds for the social strengthening of primitive societies" (Bates & Fratkin, 2010: 710) can be known as necessary and imagine it as "the process for collective accompany of human beings with holy affairs" (Eliade, 2009: 123). A process in the highest concept of which is known as a holy absolute unit called glorification. In fact, glorification is meant a concept movement from the plurality toward the holiest in the world which unites everything together and from the viewpoint of the old society people are continuously exposed to the advent of plurality (Coupleston, 2009: 41). "In Iranian culture, accepting this glorified nature was continuously considered as an integral part of individual and collective life (Fakouhi, 1998: 19-20). So, as an explanation, the audiences in the honored custom have always tried to deal with a suitable relation with glorification principle via manifestation of the holiest affair and this benefit continuously favors the strengthening and boosting the social system (Eliade, 2010: 24). Being present in a place such as temple, kings, palace and the orchard next to it, also holding the mentioned custom in special times of the year, the month, the week and the day and also the superior being a mediator for manifesting the glorification affair at that time and place and the advent of behavioral and verbal deeds is regarded among the most important principles of the honored custom and the manifestations for glorification affair. From the primitive society's viewpoint, the outset and emergence of year, seasons, months, each week and each special day can be the entry toward an eternal or old time so that holding customs related to that special time, a heavenly relationship is created with the glorification affair (Bahar, 1995: 221-222). The custom related to the mentioned times should be held in a special place so that it is possible either in rock temples or kings, palace. Probably, one reason for it is imagination of the temple or the palace as a supposed point from the heavenly glorification centrality on the earth (Eliade, 2010 a: 381). Considering this viewpoint showing in Iranian culture in harmony with the culture of old societies, communication with eternal world and presence at a holy place became possible wetting up holy places (Madadpour, 1999: 65), the king palace has also had holiness in Iranian culture. The third principle of the honored custom is the existence of the governmental superior so that in primitive society having cultural organizations, this person has had the king title and point to God in his highest position. "A person who can, due to non-visibility of God, reveal obviously in a person who is the best in the society (Eliade, 2000: 22). This person who reveals the glorification affair and in the accompany of religious superior is a mediator for heavenly connection of glorification affair with the holy time and place, has always been the chief of the government. He has been a religious "Taboo" (Eliade, 2010 b: 35-49). Praising deed in the form of praying poetry was also an important principle of the honored custom which was performed in the form of the decoded as a holy affair (Eliade, 1996: 72-73). This action should have been performed with the continuous presence of religious superiors with praising eulogists especially in the Sassanid period which were under the education and supervision of religious superiors. Basically, the whole progress related to the court involving both educating the prince and teaching rhetoric art for some grown up adolescents were performed by religious superiors according to Zoroastrian educators (Hoseini Dehshiri & Islami, 2012: 130-135). The period cases as the old cultural elements emphasizing on "the connection and cultural continuance and that of the ancient civilization of Iran up to Islamic period" (Bani Salim, 2008: 17) can include eulogy with the meaning of praising so that in the era of the Caliphs emphasizing on it while enumerating some principles from Sassanid honored custom (Jahiz, 2013: 33) has also been considered as the king custom, poetry and musician (Vashmgir ibn Al-Ziar, 2011: 189-193).

Signs entered the mind/Ideology

The praising deed in the form of eulogy/singing which were performed in the whole king honored custom of Iranian culture up to the beginning of Qajar period and before constitutional era, although possesses a ceremonial appearance-could have been related to the glorification look in praising of the old society.

Conclusion

Considering different opinions in this research which were regarded as the principles of the honored custom, also studying the cultural history of eulogy existing in the superiors court of the ancient period and the Islamic historical period in Iran and also analyzing intertextuality of the chosen samples attributed to eulogistic pictures. It can be concluded that within holding the honored custom of time, place and the governmental superior character. One other important thing has existed and it is the deed relationship of some with the whole actors of the honored custom and some kind of special speaking deed in the form of poetry versus the king. Based on this, for the purpose of analyzing the visual instances of ancient time and Islamic period, ignoring the theory regarding eulogy a false brightness in the kings' court and considering obtaining material benefits the social court situations and even the private relationship between the king and the eulogist have been considered as the most important reasons for creating the many works attributed to the eulogy. In a new interpretation and based on explaining the honored custom principles which considered with Barthes implicit denotation level, the eulogistic deed of the honored custom is known to have one ancient hidden, indirect and implicit form which is related to the holiness affair in the form of glorification and the same as other principles of honored custom including some praises which was performed in the form of mysterious poetry. So the eulogistic reflection of pictures, apart from their explicit denotation meaning based portraying of flattery deed versus governmental superiors can be considered as a principle that showed the visual form of presence in a more glorious style in the superior's court honored custom having a serious emphasis on being a partner to the being nature, enjoying the eternal unlimited time and connection to the presence place of glorification in the highest super natural limit of the earth in a form of praising and praying poetry. In one word, the legend or the ideology governing the eulogy of Iranian honored custom culture and its visual reflection enjoying the denotation language not only is not regarded as flattery but also it is a deed in the form of praising and praying

so that the praying actor or the eulogist of the honored custom deal with the advent and emergence of poetry deed in glorification form in accordance with artistic talent and in a halo of noticing the time, place of holiness and the governmental superior character of his age.

Endnote

1. This idiom which has been made from the combination of the two concepts "honored" and "custom" means permission for entry and getting present in front of a great man (Dehkhoda, 1998: 4007). Based on this, honored custom can be known as a circle formal and general of a fully religious nature (Bates & Fratkin, 2010: 710). / 2. Praising poem. / 3. Exaggerate about somebody. / 4. Moein in his dictionary has defined it as "greatness" (Moein, 1999: 44) and Fredrik Coupleston regards glorification as an absolute unit so that the whole other things from the existence viewpoint are dependent on it and in a general meaning the whole world plurality is similar to emergence and manifestation of these units (Coupleston, 2009: 41-61). Mircea Eliade has explained glorification in its highest limit of holiness in a place related to the king or the governmental superior in the old societies. / 5. In the denotation form which includes "the relationship between two texts or more for understanding the relations among the texts and in a special way makes moving from a sign system to another sign system possible, moving meaning from a system to another one is also done (Kristeva, 1980: 65-69). This semantic process in addition to the level of "explicit denotation" with direct meaning emphasizes the level of "implicit denotation" with an indirect meaning (Nichols, 1969: 145-146), considering the formation of implicit meaning or implied connotation around the basic contrasts and similarities is the same as a cutting line between thee explicit and implicit meaning (Sojoudi, 2016: 74). Finally, based on the commands of semantic system of Barthes, in addition the two previous levels, a third level with the ideology interpretation governing on the viewpoint for the societies in one historical period exists (Nercissians, 2012: 77-78). / 6. A semantics scholar called Julia Kristiva states that in creating new texts, other texts participate, too (Namvar Motlagh, 2011: 126, 140). Roland Barth while being influenced by Kristiva enumerates semantic plurality of texts as his most important viewpoints due to the connotations (Nekounam & Namvar Motlagh, 2017: 50-53). / 7. Semantics scholar. / 8. Eulogy. / 9. It is unique in the whole holy affairs/ The one. / 10. Myth, Barthes said. / 11. In Latin translation, it is said "the king", in Farsi "Kay" or "Kaoy" exist so that the two terms have been mentioned in Avesta and have been a title for the kings. Some of these kings such as Kay Gashtasep have been praised and prayed in Avesta due to the Zoroastrian religion (Arabshahi, 2004: 11). / 12. Ali Asghar Haghdar in introduction "Dariush Shayegan and the traditional spirituality crisis" speaks about some changes which include the challenge between the traditional art and the art of contemporary Iran from the constitutional period on. He was an open-minded person who found himself versus a modern civilization imitated from the west and toward development, he did not know how to deal with modernity (Haghdar, 2003, introduction). Mohammad Madadpour also, after the constitutional period, concerning the culture and literature writes: "when historical tribal loans get void of thinking, it will change into a series of customs, habits and solid imitations so that today they are wholly interpreted as traditions only due to the civilization of his historical gifts (Modadpour, 1999: 147). / 13. Center of existence for everything. / 14. A sample of caving located in "Sarab Bahram" in Noorabad Mamasani zone of Fars and Belongs

to Sassanid period (Dadvar & Barazandeh Husseini, 2013: 417)

15. A piece of Persian Painting in Kalila and Dimna belonging to Jalayerian school kept in a painting album in (Istanbul University library, 1422: 98).

16. The oldest part of "Avesta" which contains poems. A part of its poem translation called Bahar and Mazdisna is seemingly for praising the governmental superior character so that the term "sweet tongue" in singing and speaking art and the term "Affarin" meaning praying can be related to the eulogy of the honored custom (Faravashi, 2007: 20). / 17. The all three periods and the governments concurrent with these systems in the centuries of 4, 5, 6 and the start of 7, the honored custom enjoyed a boom and the eulogy existed as a speaking poetic deed. A sample for historical speech reality is present from Ghaznavian period in the eulogistic poems of Farrokhi Sistani in praising Sultan Mohammad Ghaznavi (Farrokhi Sistani, 2013: 254). / 18. One of the most famous eulogistic poets in Somanian government was Roudaki who, in praising Amir Samani, regarded him a special position and Bokhara, the governing place of Amir, was regarded as special place (Samarkandi, 2006: 56). / 19. The eulogistic poems of Saffarian period exist dispersedly so that in some instances, the governmental superior received the best position and those present in the court were in direct contact with this person (Hakemi, 2003: 53). / 20. The eulogist from Taherian period regards the superior as a symbol of goodness (Naji, 2005: 129).

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