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## **A SEMIOTIC STUDY OF THE MYSTICAL SYMBOLS OF KAMAL AL-DIN BEHZAD'S "DANCING DERVISHES" MINIATURE BASED ON JAMI'S IDEOLOGY**

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### **Abstract**

*One of the Exquisite Manifestations in the compounding of literary and artistic sciences is the synthesis between the Study of Para-Textual branch of Art and Literature. The explicit schema that derives from combining Art and Literary sciences is that the sciences mentioned, Para-Textually, have similar semantic layers that can be analyzed in a convergent way by analyzing Semiotic Methodology. In this article, based on the Para-Textual and semantic roots of Persian Sufism literature and Persian Miniature, the "Dancing Dervishes" Miniature by Kamal al-Din Behzad has been analyzed with looking at Jami's Epistemological Ideas. Since the language of Persian Sufism Literature and Miniature is symbolic, this paper aims to decode symbols to examine the History of Persian Sufism and a review of Behzad's Miniatures and his thoughts based on the Jami's Epistemological Ideas in order to analyze Sufi rituals in Ancient Iran.*

### **Keywords**

*Persian Miniature, Sufism Literature, Jami, Kamal al-Din Behzad, Semiotic Study, Symbolism*

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## **1. Introduction**

Sufism literature has been the source of many aesthetic inspirations throughout Iranian art history. These widespread influences can be found in Iranian music, Persian dance choreography, calligraphy, clothing design, and specifically in Iranian Miniature (Iranian miniature). (Ghadamyari, 2012) (Hill, 2019) However, among all these arts, Iranian Miniature (Iranian Miniature) has the most influence on Iranian Sufism Literature. On the other hand, it can be said that Iranian Miniature, in turn, has had the most considerable influence on Sufism Literature and the history of mysticism and Sufism in Iran. At a glance, the most direct and interconnected relationship between the art sciences and the literary sciences in Iran has appeared in the art of Miniature and the Sufism Literature. As many poets and writers of Sufism Literature believe that the painters reveal the beauties of the world, and on the other hand, many Iranian painters, such as Kamal al-Din Behzad, have illustrated many mystical poems of Iranian literature. (Canby, 1990) One of the most striking examples of this shared influence between literary and artistic sciences reflected in the "Dancing Dervishes" miniature by Kamal al-Din Behzad.

Behzad, an Iranian Painter, and Miniaturist lived in Herat - a part of ancient Iran - in the ninth and tenth centuries. His life coincided with the Timurid rule in Iran. (Bahari, 1996) According to researches on the history of Sufism in Iran, the Timurid period has been the peak of the extension of various sects of Sufism in Ancient Iran. In the meantime, what stands out in Behzad's life as an artist is his Mystical beliefs and his duty to the Timurid court. According to historical documents, he had a mystical tendency to the Naqshbandi sect (Norouzi, et al. 2015) and lived in the Naqshbandi monastery himself. (Shadchehr, 2008) On the other hand, his work in the Timurid court has been producing manuscript illuminations, and his work also shows that he has depicted all the symbols of Iranian Sufism Literature in his Miniatures, which exemplified in Miniatures such as "Saadi and the Youth of Kashgar," "Miraj" and "Dancing Dervishes" observed. (Balafrei, 2019)

Nevertheless, among Behzad's artistic works, "Dancing Dervishes" Miniature, provides a clearer picture of Sufism rituals and practices in ancient Iran. This Miniature is one of the most exquisite portraits of the Herat school, blended with the elements of Iranian-Islamic art, representing Sufis customs in the Timurid era. (Norouzian, 2008) Many scholars have researched this work and offered different views on various visual and semantic features, but the common

point in the research of all scholars has been to conclude: 1) Behzad's "Dancing Dervishes" Miniature has attempted to describe all the symbols of the mystical conduct in his miniature. Each of the visual elements of "Dancing Dervishes" Miniature represents one of the steps of mystical behavior, and each part of the Miniature refers to a manner of the Sufi beliefs. (Naghib et al., 2015) 2) In the "Dancing Dervishes" Miniature, Behzad depicts part of ancient Iranian history in terms of religious and mystical ideas, Sufi rituals, music history, and clothing design, as well as the history of the Naqshbandi sect (Moarek Nejad, 2007).

In addition to the claims, researchers have made some conclusions: A) According to the coverage of the people at the Dancing ceremony, the Dancing Ceremony is for the Naqshbandi sect in ancient Iranian Sufism.(Naghib et al., 2015) B) presence of the elders of the Naqshbandi sect at the top of the picture.(Moarek Nejad, 2007) C) the person who is crying in the Miniature is Jami that shows Jami's thoughts inspired Behzad to illustrate "Dancing Dervishes" Miniature.(Naghib et al., 2015) However, the only point that can link the claims and the results of the research together is the decoding of the symbols contained in the "Dancing Dervishes" Miniature.[Fig.1]



**Figure 1:** *Dancing Dervishes Miniature*

Metropolitan Museum of Art, New York, Rogers Collection, 1940

According to previous researches, one of the ways to decode "Dancing Dervishes" symbols is to refer to the literary texts that Behzad used to illustrate his Miniatures. The closest ideological version historically and semantically to the "Dancing Dervishes" Miniature is Jami's writings. (Shadchehr, 2008) On the other hand, Jami has been the most prestigious and famous poet in the Naqshbandi sect as well as in the court Timurid Kings Court. (Shadchehr, 2008) There is also evidence that Behzad was a follower of Jami School in Naqshbandi and that

Behzad received many influences from Sufism in the field of Sufism. Even some sources have described Behzad as living in the same house where Jami taught moral lessons. (Moarek Nejad, 2007) Consequently, examining the symbols in the "Dancing Dervishes" Miniature based on Jami's epistemological ideology can provide a clear picture of the results presented in previous research as well as substantiating the claims under discussion. Therefore, it should be noted that this research seeks to provide a rational way of verifying claims by expressing a composite methodology, which consists of symbolism and semantics in the literary and art sciences.

## **2. Semiotic Methodology of Research**

With the confirmation of the truth of the researches to date on the "Dancing Dervishes" Miniature, it claimed that "Dancing Dervishes" Miniature is a symbolic Miniature. It is possible to decode the symbols of this Miniature only by knowing the root of each symbol and background thoughts of Behzad's from the illustration of symbolic Miniature. Therefore, the research methodology in this study is a Semiotic Method. Also, the Semiotic Method approach of this research has been inductive reasoning in order to confirm the validity of the claims made by decoding the individual symbols.

### **2.1 Symbols Structure**

Each symbol, in its structure, has two semantic dimensions. The first dimension refers to the superficial or apparent meaning of the symbol, and the second dimension to the Para-Textual and deep meaning of a symbol (Pedersen, 2015).

The decoding of symbols in a composite examination of art and literature is accurate when both the structural components of symbols are seen in art and literary work. Therefore, in order to validate the method used in research, the structure of Iranian Sufism Literature and Miniature must be examined in terms of their symbolic structure.

### **2.2 Iranian Sufism Literature and Symbolism**

The language of Sufism is mysterious and secretive. The language of Sufism literature is metaphorical (Britannica, 2020). When these two languages come together in literature, a mysterious metaphorical narrative emerges. Moreover, when the metaphor is reflected in the literary scheme, it emerges as a combination of text and para-text. "Text" can be regarded as the literal meaning of words, and "Para-Text" is the deep and symbolic meaning of the word in Sufism Literature. The language of Sufism Literature is a symbolic language in which every

word has a deep and para-textual meaning, in addition to its literal meaning. Much research has been done into the reasons for the symbolic nature of Sufism Literature, but in short, mystics have always been under state and religious pressure and have not had freedom of expression. So, they used coded and symbolic language to maintain their security (Zarrinkoob, 2009). It is also stated in other sources that because of the intuitive and perceptive mystical experiences, the mystics tried to use the symbolic language to express mystical knowledge so that their secret of conduct was not revealed to those who were so-called alien to mysticism (Zarrinkoob, 2009) For example, the word "light" in literature means "the natural agent that stimulates sight and makes things visible." Nevertheless, in Iranian Sufism Literature, light has the para-textual definition, it means "the manifestation of God 's power in mankind," or "the manifestation of God' s attributes on the human heart" or "the awareness of human being and the liberation of ignorance.". As a result, Behzad worked in the Timurid court as an illustrator of mystical texts, (Roxburgh, 2000) On the other hand, he is a mystic and has mastered all the teachings of the Naqshbandi sect. Thus, his Miniatures are a symbolic form of the decoded symbols of Iranian Sufism Literature. Therefore, it should be said that Iranian Sufism Literature, illustrated by Behzad, is entirely in line with the "Semiotic Methodology" mentioned in the article. Furthermore, studying Behzad's Miniatures can give us a more unobstructed view of Sufism history in Iran as well as the mystical customs of ancient Iran.

### **2.3 Iranian Miniature and Symbolism**

The language of Iranian Miniature is symbolic (Amiraghaie, 2013), but the difference is that in Iranian Sufism Literature, symbols deal with linguistic conventions, Iranian Miniatures symbols deal with visual convention. In fact, in Iranian Miniature, the artist's goal is to draw a storyline and a plot on the canvas. (Amiraghaie, 2013) Therefore, it can be said that Iranian Miniature also has two aspects of appearance and depth. As a result, it can be argued that any Iranian Miniature is a part of the cultural, historical, and literary identity of Iran history that is symbolically depicted. Therefore, if any of its symbols are decoded, a part of the history, culture, and literature of Iran history can be explored and used as a credible source in the expression of a country's cultural and religious history.

As a result, the foundations of the Semiotic Methodology are the same in both Persian art and Persian Sufism literature, and can be decoded by using the documentation of Iranian Sufism

Literature, and examined a large part of Iranian mystical thought in the Naqshbandi sect during the Timurid.

### **3. Symbols of "Dancing Dervishes" Miniature**

According to the method outlined, the "Dancing Dervishes" miniature symbols are as follows:

#### **3.1 Sama (Whirling Dance of Dervishes)**

Sama (Whirling Dance of Dervishes) is the first and the most significant symbol in "Dancing Dervishes" Miniature that accounts for a large portion of the Miniature's surface area. Sama is also known as "Whirling Dervishes Dance" or "Sufi Dances" worldwide. It consists of a form of physical movement that accompanies the music played by the musicians and originates from vigor, zeal, love, and ecstasy created in the Sufi's heart in order for freedom from the inferior inner bonds and connection to the celestial world.(Nurbakhsh,1976) From the mystics' viewpoint, Sama is not a human, Sufi-centered practice; rather, it encompasses all the particles of the universe. As Saeb Tabrizi remarks:

*Love has brought the particles of the universe in Sama*

*Like wild rue, only fire can rule the dejected*

*(Saeb Tabrizi Divan, Sonnet 1008)*

Based on the preceding, Sama contains stages, intentions, and results, respectively. (Nurbakhsh, 1976) According to accessible documentation and reviews, all three of these stages are portrayed in Kamal al-Din Behzad's "Dancing Dervishes" Miniature. As for the stages of Sama, it involves a group of Sufis facing one another in a circle such that their number in the Sama circle is a multiple of even numbers, thus forming a symmetrical order, representing the Sufis' equality to one another. The next stage in Sama hierarchy is the presence of individuals. Throughout the history of mysticism and Sufism, the presence of individuals has had fluctuations in number and order, the origin of which lies in geographical beliefs. For instance, the presence of Shahid (witnesses [to the presence of God]) and Moghbache (a Magian youth) in the dance is not common in Sufism, but the example of witnesses in Khanqah can be seen in Saadi's poems:

*Saadi, the lover, may not be in Khanqah*

*There abide ill-humored pious and amiable witnesses*

*(Saadi Divan, Sonnet 631)*

Additionally, the presence of scribes and those who write poems and dhikrs was not common among the Sufis, but there is extensive historical evidence confirming the presence of the scribes in Rumi's practice of Sama. (Chittick, 1983) The same can also be seen in the number of people present in Sama, as the number of musicians has changed in different historical periods. For instance, in Jami's era, the Harp, Daf, Ney, and Oud were prerequisites of Sama music, but in Shah Nimatullah Wali's era, only clapping and occasional Daf and Ney were the prerequisites of Sufi Sama. Later, another prerequisite was the presence of a Pir (sage) at Sama practice, who served as a guide and mentor. Thus, what "Dancing Dervishes" Miniature portrays, and Jami's views can be compared as follows:

### **3.1.1 Preliminaries of Sama**

Regarding the stages of Sama, Jami explains that Due to the inner unity that they find during the Sama, and considering their vow of brotherhood, shared creed, and equality in their hearts, they drink the cup of assent or unity and huddle up in a circle.

*The Sufis assented*

*And drank the cup of unity*

*Rushing from left and right*

*Young and old circled around*

*(Haft Awrang, Silsila VA al-Zahab, Volume 1, Section 23)*

### **3.1.2 The Circle of Sama**

According to Jami, the circle of Sama is formed through unanimity and assent. However, in the circle of Sama in the Miniature, there are some individuals within the circle, some are outside rolling in blood, and some are guarding them. (Nurbakhsh, 1976) Two points must be mentioned here. First, the presence of those who are guarding the Sufis' Sama was something that existed in Jami's era and can be recognized as a part of Sama in the Naqshbandi tradition. The second point is that there are 14 individuals present in the circle, forming asymmetry based on Sufism rites. This in itself signifies the unifying evolution among Sufis so that if the sum of the individuals is divided into two, no odd numbers remain. Nevertheless, this does not apply to those standing outside the circle, which signifies the unity of the Sufis.

### **3.1.3 The Music of Sama**

The next step is music and musical instruments in Sama. It was mentioned that in different periods, the musical instruments and the evoked tune take on different forms, but



according to Jami, the Daf, Ney, and singing were among the requirements of the Sama in Naqshbandi tradition and the manner of Sama in Jami's era. (Shadchehr, 2008) In "Dancing Dervishes" Miniature, the role of Ney and Daf can be seen. First, the Pir gives a speech, and then Sama starts with singing:

*As the rites approach the end*

*Sheikh ends his speech as well*

*They call on Qawwal*

*To start singing Sama music*

*(Haft Awrang, Silsila VA al-Zahab, Volume 1, Section 23)*

Then, at the same time with Sama dancers, the music band starts playing.

*All dance as the Daf and Ney are played*

*(Haft Awrang, Silsila VA al-Zahab, Volume 1, Section 23)*

Jami explains the melodies as follows:

*The melodies make the firmament go around*

*The sounds make the mountains dance*

*(Haft Awrang, Sabhat Al-abrār, Section 109)*

This can be seen in the four Sufis portrayed at the center of the dance circle in the Miniature. Moreover, the musicians in Sama dance symbolize the divine tunes. As Jami says:

*One represents His coyness*

*And another embodies His melodious tune*

*One symbolizes His omnipresence*

*And this melody allures the world*

*(Haft Awrang, Kheradnāma-i Eskandari, Section 11)*

### **3.1.4 The Intentions of Sama**

In Sufism, much has been said about the intentions of the Sama, but since the focus of this discussion is the correspondence of the symbols in "Dancing Dervishes" Miniature, and since the intentions are internal, spiritual issues, no indication of intentions can be found in any text or image; consequently, it is pointless to discuss the intentions, and they must accordingly be overlooked.

### **3.1.5 The Results of Sama**

In Naqshbandi Sufism, by which Jami himself was affected, there are eight\_ some believe eleven stages\_ in the principles of Suluk (traveling) and Maratib (levels) of joining God. (Rezamanesh et al., 2018) This can distinctly be seen in "Dancing Dervishes" Miniature.

First, the Pir and the elders of Sufism are in the middle of the circle in the one-dimensional view of the Miniature, standing still, are done with Sama, heads down, hands hidden beneath their garment or cloaks, and resorting to surrender and consent. According to Naqshbandi's description of its Sheikh, this state is called "solitude in the crowd" (Khalwat dar Anjuman). Simply put, Sufi is present in the congregation, but he is still occupied whirling and citing divine names that he is self-less and as if he is not present in the gathering. His presence in the gathering is merely an excuse to disassociate himself from the human state, and his solitude and silence is also a fact that has stunned him from within. As Jami says:

*They have lost themselves yet are present in God*

*Away from people, beholding toward God*

*Deserve kings' dress*

*Yet hidden in a shabby garment*

*Sharia is their slogan*

*Tariqa is their thought*

*Free from all bounds*

*In truth eternally absorbed*

*(Haft Awrang, Silsila VA al-Zahab, Volume 1, Section 171)*

Jami explains the reason for tranquility as:

*The dance of the imperfect leads to imperfection*

*The movement of the perfect is no dance*

*(Haft Awrang, Silsila VA al-Zahab, Volume 1, Section 24)*

As one moves away from the sages and Sufi Sheikhs, in the sequence of those present, from top to bottom, some people can be seen as involved in Sama. In fact, in this part, there are eight Sufis in a state of dance or Sama, which is the state of Tarab (exultation). In Jami's perspective, and also considering what can be seen in this Miniature, Sama is emancipation from worldly bounds through divine tunes with the hope of approaching the holy divine essence:

*The Sufi who has abandoned world and life*

*Seeks His path in Sama*  
*At times intimate with the Ney and harp*  
*Signing joyously in the tavern*  
*Becomes singer in the gathering of the drunken*  
*And bandit in worshipers of the wine*  
*At times sings the sorrows of the lover*  
*By the favorable beloved*  
*Igniting the past vows*  
*Making abode in divine haven*  
*At times making veil for the beloved*  
*Singing about the beloved's veil*  
*Divulging lovelorn lover's secrets*  
*Disclosing secrets for the beloved*  
*(Haft Awrang, Sabhat Al-abrār, Section 109)*

Sama, or the journey in the homeland, is one of the eight acts of Naqshbandi Suluk. (Nurbakhsh, 1976) This is the very place where the Sufi rises, wipes away the dust of indolence from his soul, and whirls in the orbit of the union, and loses himself in the center of the compass of zeal. From Jami's viewpoint, Sama is an introduction to the Sufi's liberation from the bounds and approaching God. As Jami maintains:

*Thou hast turned thy face black in thy being*  
*Arise and wash thy visage well therein*  
*Cross thyself and call upon God*  
*Disengage from thyself and hold onto God*  
*(Haft Awrang, Silsila VA al-Zahab, Volume 1, Section 170)*

In the third section, that is, the bottom of the Miniature, there are nine drunken men with torn garments and blood dripping from their bodies. Much can be said about these nine men, but what is evident is the fact that the nine Sufis are separated from those involved in Sama and are no longer in the circle of "Dancing Dervishes." Even their number is no longer symmetrical, and pairing them will result in an odd number, which symbolizes exiting the unity. From the Sufi point of view, these are the ones who remained in a drunken state and, by drinking a drop from the cup of God's Love, lost themselves and ended up in the blood. In this regard, Jami says that

everyone benefits from the grace of God according to their capacity, and the more someone is bound in his egocentrism, the lesser the benefits from God's love and Qorb (closeness to Him): (Rezamanesh et al., 2018)

*The beauty of Joseph is seen in the wine*

*Everyone benefits in his capacity*

*One gets drunken and unconscious*

*Another unbound from the being*

*One loses life for His beauty*

*Another muted in His thought*

*Those who do not benefit from God's love and grace*

*Receive nothing but deprivation*

*(Haft Awrang, Silsila VA al-Zahab, Yusuf VA Zulaikha, Section 39)*

Thus, in Sufism, those who gain nothing from God's wine but deprivation and are still bound in their egotism, have no place among mystics and Sufis, and gain only madness and drunkenness, because in Sufi thought, egotists are left behind, and the world does not accept them (Zarrinkoob, 2009). In this regard, Jami sarcastically says:

*The Caliph's munificence a gleamed*

*He dressed in new garments*

*Was sitting at a banquet of benevolence*

*Washed in the fragrance of beneficence*

*The world got petty for him*

*Madness and drunkenness came to him*

*He ripped his garments*

*And dropped his turban to the ground*

*(Haft Awrang, Silsila VA al-Zahab, Leili VA Majnun, Section 34)*

Or in another instance:

*They could survive not Joseph's love*

*And perished as entered the feast*

*Some lost their reason*

*Maddened by his appealing love*

*Rushed out barefoot and bareheaded*

*Saw sapience no more*

*(Haft Awrang, Silsila VA al-Zahab, Yusuf VA Zulaikha, Section 55)*

In conclusion, it can be argued that Kamal al-Din Behzād's view of the concept of Sufism and closeness to God entirely corresponds to Jami's view of spiritual progress (Suluk) and the stages of a union. Based on the teachings of Naqshbandi he had in his mind and Jami's influence in creating this Miniature, Kamal al-Din Behzād portrayed the hierarchy of union in two ways. First, based on the capacity they have in receiving God's love and grace, every human being receives a position in the realm of love and mysticism, ranging from drunkenness to inner harmony. Another point is the epistemology in this course. Dividing the epistemological results of the Sama into three parts, Kamal al-Din Behzād most accurately depicts the stages of maturity and productivity of a human being in the world of divine love. Like Jami and Naqshbandi Sufis, he believed that the more epistemological hierarchies progressed in a human being, the lesser the intensity of the exterior passion and the higher the depth of inner passion. Furthermore, in a paratextual aspect, portraying the circle of "Dancing Dervishes," the rites of Sama, Sufis present in the Sama, and the results of the Sama, he was able to make an explicit reference to the Sufi moral and the mystical disposition. In addition to preserving the Sufi beliefs, this in itself is an explanatory statement of the history of Sufism and its rites throughout history.

### **3.2 Pir**

Pir (Sage, an elder of Sufi's) is another symbol of "Dancing Dervishes" Miniature that connects us to the history of Sufism rituals. In Sufism's thoughts, Pir is a master, and a guide and all Dervishes follow Pir in doing their Mystical rituals. (Michon, 2006) In "Dancing Dervishes" Miniature, Pir has painted on the top the circle of Sama. The identification marks of Pir in the "Dancing Dervishes" miniature are the position and posture of Pir, who is on the top of the circle and covered his hands in a stable stance. Nevertheless, the problematic issue in this miniature is the quantity and the number of Pirs. In a simple review, four men are seen in the Miniature with the same posture, but two of them have great value than the others in the term of the position. Researchers suspect that these two persons are the Elders of Guide and Elders of Conduct (Suluk). (Rezamanesh et al., 2018) However, based on semiotic methodology, it is claimed that the quantity of a person who seems to be Pir is not crucial as the Posture and Position of them are essential. Reviewing the Postures and Positions of Pir(s) gives us a clear picture of Naqshbandi Pir(s) Conduct in the History of Sufism which is as follows:

The first perceptive image of Pir in the "Dancing Dervishes" Miniature is the Posture of Tranquility. Unlike all members of Sama Circle, Pirs are in Silence and Peace. If we proceed with the process of Sama from down to the top of the Miniature, it is evident that Pir is all over the Dancers and Drunken persons in Sama Cycle, and it shows that the awareness of Pir to all particles of himself. Based on Naqshbandi thoughts, Pir is a person who passed the stage of Ecstasy, and he is in peace with all particles of the world in his inner soul. (Michon, 2006) In the same case, Jami describes the epistemology of Pir in Tranquility as:

*If you pass the obstacle of duality*

*All barriers will be lifted*

*All universe and creatures*

*Reflect Him is evident and obscure*

*If you leave your selfishness*

*You will be astonished by the light of grace*

*Negation and validation will all fade away*

*You will not be accepted selfishly*

*You will be unshackled from arrogance*

*In listening and uttering*

*Both in eating and sleeping*

*Away from all, present to God*

*Your eyes and soul beholding Him*

*Drunk and sober will be one*

*Your sleep and awakening will be one*

*Your eyes behold the others*

*Your inner eyes yet behold the God*

*(Haft Awrang, Silsila VA al-Zahab, Volume 1, Section 16)*

Silence and Secrecy is one of the fundamental features of Sufis in Persian Sufism History. As mentioned in the introduction of the paper, one of the primary conduct of Sufis is always being in silence and keep the words of Sufism in secret. So, Pir as a master of Sufis is in the position of silence, which represents the stage of "solitude in the crowd" in Naqshbandi Thoughts. Jami Interprets this stage and posture as:

*If your self is strengthened with the utterance*

*Your lips are sealed with silence*

*If words are not right enough*

*Take a journey of silence*

*(Haft Awrang, Silsila VA al-Zahab, Volume 1, Section 120)*

Regarding confidentiality and truthfulness, he goes on to write:

*Since silent, I cannot be*

*I utter words out of silence*

*If words are not for God and with God*

*You are not in the path of sages*

*Speak of God or for God*

*Shut your lips and utter not fudge*

*Treasure mysteries lie in the heart of unbound men*

*Words are the key to the treasure*

*Those who unveil the key to the treasure*

*Will waste the precious treasure*

*(Haft Awrang, Silsila VA al-Zahab, Volume 1, Section 120)*

After all these symbols, researchers suspect that covering hands and bent neck of Pir is also shows the stage of submission in Naqshbandi, but due to the method of this paper and in comparison, with Jami Epistemological ideology, there is not any clue about it. In Conclusion, it is claimed that Pir is the symbol of the Perfection of Sufism Conduct in Dancing Dervish Miniature, which shows the stage of Silence and secrecy in the position of tranquility.

#### **4. Conclusion**

The history of Sufism in Iran is ambiguous because of many problems, such as political pressure and historical wars. The only authentic and legible sources available from the history of Sufism are mystical poems and Miniatures in the history of art and literature. The point to re-read these sources is that the language of Sufism in Iran is symbolic. Also, at a glance, the language of literature and art is a language of symbols. So, the only way to re-read and revive the history of Sufism in Iran, regarding literature and the arts, is reviewing the history by using the semiotic methodology. So, in this article, we examine one of the historical periods of Sufism in Iran by studying "Dancing Dervishes" Miniature of Kamal al-Din Behzad with focusing on Jami

epistemological Ideas by using Semiotic methodology in order to reveal Naqshbandi Sect Rituals and History. The purpose of selecting these two sources together was to match the existing data together to decode the symbols. As a result, the examination revealed some of the essential Sufis rituals in the ninth and tenth centuries AD, most notably the Sama ceremony and its rituals in the Naqshbandi as well as the stages of the Naqshbandi conducts in the term of Close to God. Another consequence of this essay was the shared influence of literature and art on the historical reconstruction of forgotten rituals and traditions throughout history.

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