

Innovation, Style and Signature

"Benim Adım Kırmızı (My Name Is Red)" from the Artistic Perspective

Yuyun Xue^{1,*}

¹ Northwest Minzu University, Lanzhou, Gansu, China

*Corresponding author. Email: xueyuyun1111@126.com

ABSTRACT

Pamuk reproduced the unparalleled glory of Islamic miniature painting in "Benim Adım Kırmızı (My Name Is Red)". The time of the story is set in 1591 AD. At this time, the Western World Renaissance has been completed, and society has undergone comprehensive and profound changes. Facing the changes of European opponents, the Ottoman emperor showed a positive attitude, hoping to change the state of the art of miniature painting and actively learn Venetian painting, but this action was obstructed and resisted by various forces, either openly or secretly. Pamuk incorporated the hesitant and contradictory attitudes of the Ottoman Empire in the face of historical changes into the carefully constructed miniature story. In the story, these masters hidden in the painting workshop feel that miniature painting is about to become history, but the miniature painting based on Allah's perspective does not allow the artist to have any artistic reforms and innovations. Innovation, individuality and style are the driving force for the existence and development of art. Without innovation, art that does not respect individuality and style can only decline and die. Following the law of artistic innovation or sticking to the Allah perspective of miniature painting, this made the painters in the age of change struggle between faith and style, and made them involuntarily struggle in this impenetrable network of stories woven by suspicion, suspicion and murder.

Keywords: *Miniature painting, Style, Idol worship, Confusion, Art history.*

1. INTRODUCTION

The story of "Benim Adım Kırmızı" took place in 1591 AD, when the reigning Ottoman Emperor Sultan Murad III wanted to complete a picture album before the arrival of the first millennium¹ in the Islamic calendar and presented it to the Governor of the Republic of Venice, through the various things described by the fine painters to show the power and full picture of the empire, which also shows that he and his empire can use the Frankish style like Europeans. In 1571, the Alliance of the Holy Spirits and the Ottoman Navy, initiated by the Pope, fought in Lepanto. In the end, the Ottoman Navy was defeated and temporarily lost its hegemony in the Mediterranean. Although the Ottoman Empire subsequently seized control of the

Mediterranean Sea, Europeans had already set their sights on the wider Atlantic and Indian Oceans. On the surface, the Ottoman Empire was still prosperous and powerful, but the seeds of decline had already been planted.

The Ottoman master in "My Name Is Red" is the director of the Sultanese painting workshop. He has adhered to the Islamic miniature painting tradition all his life, refused to change and innovate, but devoted his life to establishing his own painting workshop style. The master has four proud disciples, the gilded master, the stork, the butterfly and the olive. They were recruited by their uncle to secretly make a picture album for the Sultan. For this reason, Master Ottoman hated his uncle and his four disciples. His uncle's method of making picture books was very unique. One of the painters drew a dog and the other painted a tree. Some painters painted the border decorations of calligraphy and paintings and Chinese-style clouds

1. In 622 AD, Muhammad led Muslims to migrate from Mecca to Medina, which was designated as the first year of the Islamic calendar.

on the horizon, while others were responsible for painting horses. During the production process, the painter first went to his uncle's house to listen to his uncle's arrangements, and then returned to his home with tasks to create secretly without meeting each other. Just as the production of the album was intense, the gilded master Gao Ya was murdered. At the same time, rumors about this picture album violating Islamic beliefs circulated everywhere. The uncle felt that the murderer would not let him go, so he called back the Black who had been away from Istanbul for many years by letter, and told him that he would be responsible for completing the picture album if he encountered an accident. Many years ago, Black had a secret affection for her uncle's beautiful daughter, Shekure. After the adults discovered the clues, Black was kicked out of the house. After leaving Istanbul, the Black moved around to make albums for the Pashas. For many years, Black had been thinking about the beautiful face of his lover Shekuri. One day he suddenly discovered that no matter how people love someone, as the years pass mercilessly, slowly they will forget the face they haven't seen for many years. Black thought, if he had a portrait of Shekuri painted in a Frankish way, no matter how many young people, and how long a journey he experienced, he would never forget Shekuri's beautiful face. Why didn't Black have a portrait of a lover painted with the technique of a Venetian master? This is related to the taboos in Islam and Islamic painting art.

2. ISLAMIC PAINTING AS FRINGE ART

The Ottoman Empire in the era of Suleyman the Great was in its heyday. As a Sultan's envoy, the uncle was sent to Venice to complete a mission. He had the opportunity to see the portraits hung in the homes of wealthy Venetians and was obsessed with it. Later, the uncle visited Venice again as a messenger from the Sultan. He observed the portraits drawn by Italian painters in detail and was stunned by a portrait of a character he saw by chance. This is a portrait of a nobleman, depicting himself and the important objects in his life, his farm, village and forest, and his daughter. The uncle watched this painting from the perspective and thinking of the miniature painting, thinking secretly which story it belongs to, and which story it was created to modify and complement. Later, he discovered that the story told by this painting was itself. It was the purpose of creation in itself and did not exist for any story. After reading the painting,

the uncle had been thinking about the painting all night, and wanted others to paint himself. But he knew that he was not qualified to be painted, but His Majesty the Sultan could enjoy this kind of glory. After returning to his country, the uncle told the sultan about this matter. The sultan, who was obsessed with miniature painting, also hoped to paint a portrait of him in the style of Master Frank. Although as the supreme ruler of the empire, he dared not break the taboo, he first expressed his opposition and said that for a painting, the story was the key to its existence, and the purpose of creating it was to make the story more elegant and complete. If a painting was not part of a story, it would eventually become an idol. And this painting cannot be hung on the wall like a Venetian, it would be best if it can be hidden in the pages of a book. "Because no matter what purpose we put the picture on the wall, after a while, we will start to worship it²." [1] As for what kind of book this would be, the uncle would tell him after considering it. Although sultan wanted to complete such an atlas, he still had many doubts, so he passed the problem to his uncle. The uncle thought for a long time and decided to draw a picture book for His Majesty the Sultan using the traditional miniature painting method of Islamic art and Franconian techniques. The portrait of the Sultan was painted in the center of the last page.

Because Allah taught people to write with a pen, calligraphy is considered a noble and elegant talent that can nourish the soul in the world of Islamic art. Compared with calligraphy and other art forms, painting has not achieved a corresponding status in the Islamic world. The core of Islamic teachings is "Allah is the only one." In the Koran, Allah repeatedly warns its followers, "Allah, apart from him, is absolutely worthy of worship. Islamic doctrines strictly forbid "to match the Lord with things". People should worship Allah and do not match him with anything. Allah will not forgive the sin of matching the Lord with the thing. Whoever matches the Lord with the thing has committed a serious sin. Therefore, Muslims have also formed the concept of absolute loyalty that "we only worship you, and only ask for your help"³. [2] Some people think this is related to the environment during the formation of Islam. The Arab region was the birthplace of Sumerian

2. (Turkey) Orhan Pamuk, Benim Adım Kırmızı (My Name Is Red) [M]. Shen Zhixing, trans. Shanghai: Shanghai Century Publishing Group, 2006 p131.

3. The Koran [Z]. Ma Jian, trans. Beijing: China Social Sciences Press, 1981.

civilization in ancient times, and the polytheistic beliefs of Sumer civilization had more or less left over and influenced the beliefs in Arab regions during the formation of Islam. Idol worship was a form of people's belief at that time. Each or several tribes had their own idols. They sacrificed and sacrificed to the idols, praying for the tribe's peace and victory in war. This kind of polytheism and idolatry are obstacles to Muhammad's unity. In order to eliminate the obstacles, Muhammad repeatedly emphasized through the "Koran" that Muslims can only believe in the only true God, Allah, and it is an inexcusable sin to match the Lord with one's possessions. The Hadith further strengthened this concept. Therefore, reproducing the image of humans or animals is naturally disrespectful to the highest creation, so painting is in a subordinate position in the world of Islamic art. The Islamic doctrine prohibits the drawing of images of people and animals. The strict adherence to beliefs and doctrines has led to the tendency of Islamic art to symbolize and decorate. Painters are good at drawing geometric patterns, abstract graphics, and plant patterns, so that they can stay away from the concrete images of idols.⁴ [3] Therefore, in "Benim Adım Kırmızı", whether it is the Ottoman master, the uncle, and other painters, everyone thinks that the picture is the flower that sets the story, and the most important thing is the story.

The conversation with Oliver before the murder of Gao Ya, the gilded master, revealed his inner anxiety: You have committed a great sin in making such pictures in a way that is a wise way.⁵ It is a kind of blasphemy against the sacred, and you will suffer endlessly for this. Torture and pain will be scorched by fire at the bottom of hell. What's even worse is that you drag me in and commit this unforgivable crime just like you. The elegant anxiety, blame and shirk made Olive feel horrified that many people would believe his words. At this time, in Istanbul, there was a Master Nuslet from Alzulum who was preaching. He believed that the reason for today's rising prices, epidemics, and military failures was that people have forgotten the instructions given to them by the prophet. The patriarch believed that the ascetic monastery that corrupted morals should be overthrown. Coffee was a trick of the devil and deprived people of their

minds. Cafes allowed people to chase pleasure. Those idlers were engaged in various activities that violate the prophet's precepts and should be closed. Later, his followers really smashed the cafe one night and killed the poor storyteller. Olive realized that if Gao Ya continued to talk nonsense, once it was heard by the followers of Master Huslet, those people would neither let the fine painters nor the painting workshop exist, and the believers would smash the painting workshops by then. Sultan would also be helpless in this regard, which shows that the religious power was strong. Therefore, in order to solve this unexpected and terrifying problem, the Olive designed and killed Gao Ya. Later facts proved that Olive's worries were not unreasonable.

3. MINIATURE PAINTING AND BIRD'S-EYE VIEW

Miniature is a small-scale decorative painting art centered on stories, especially used to decorate manuscripts and books. The earliest miniature paintings were produced in Egypt in the 16th century BC. There are densely decorated small paintings on papyrus or parchment unearthed in Egypt. It was once popular in ancient Greece and Rome. In medieval Europe, miniature painting was regarded as a precious gift to each other. In the 14th century, the wealthy secular people of Europe enriched their collections with manuscripts, all of which were rich in decorative illustrations. At that time, France, Italy, Spain, Britain and the Holy Roman Empire were all producing such books.⁶[4] Later, Persian artists absorbed the characteristics of ancient Egyptian and Babylonian miniature painting, and borrowed from the European medieval manuscript illustrations and drawings, and integrated the meticulous painting techniques taken by the Mongols to China, understood and practiced the above various art forms and integrated them to form a unique Persian miniature painting.

In the 12th century, the Abbasid dynasty was precarious, but the two earliest miniature centers appeared: Mosul and Baghdad. At the same time, this art was loved and sponsored by the rulers and gradually developed into the Baghdad School of Painting. In 1258 AD, the Mongols attacked and occupied Baghdad, and Baghdad was massacred. Pamuk has described this incident in "Benim Adım Kırmızı". After the Mongolian army captured Baghdad, they burned, killed and looted. All this

4. Xu Qingping, chief ed. *Oriental Art History* [M] Beijing: Capital University of Economics and Business Press, 2009, p304.

5. Refers to the use of Frankish methods to make picture books.

6. (Italy) Sandra Baragli, *Storia dell'Arte Europea Illustrata* [M]. Beijing: Beijing United Publishing Co., Ltd., 2016, p92.

was witnessed by the calligrapher Ibn Shaqir on the minaret. He saw how the Mongols tore up the books copied by the calligraphers and threw them into the river. From this he realized that these beautiful calligraphy books, which he spent a lot of effort, had no power in the face of atrocities. So he decided to paint everything he saw, even though he used to think painting was a great disrespect to Allah. Of course, this was just a triumph over the art of calligraphy in the imagination of the fine painters. Later, he went to the direction where the Mongolian army came to learn the paintings of Chinese masters. In the end, Ibn Shaqir discovered the perspective of overlooking the earth from the minaret of the mosque, that is, the method of depicting the world from the perspective of Allah with a looming horizon as the standard. This was the omniscience overhead perspective of Allah. This is a literary interpretation of the Persian miniature painting from the omniscience overhead perspective of Allah. In fact, the formation of this perspective is the result of the long-term effects of various factors. In the miniature paintings painted at the beginning of the 13th century, this kind of Allah's omniscient bird's-eye view was not obvious, and it began to slowly show up in the late 13th century. In the early works of the Shiraz School of Painting, people can already see the embryonic form of a bird's eye view of the entire picture spread out from a clear horizon. In the novel, the uncle told Black: The Shiraz fine painter clearly raised the horizon above the edge of the page, thus creating a new style in Shiraz⁷. [1] When came to Behzad of the Herat School, the omniscient bird's-eye view of Allah became the most prominent feature of miniature painting. Behzad's work "A Poor Man Is Rejected by the Mosque" further expands the space through the use of overhead perspective and the superimposition of the characters in the painting, making the space front and back, which gives the viewer a three-dimensional feeling.

During the Timurian dynasty from the 14th to the 16th century AD, the powerful dynasty ushered in a period of renaissance in art and literature, forming three miniature centers in Shiraz, Tabriz, and Herat, each of which was divided into three centers, of which each center has its own strengths. In Herat, the rulers of the Timurian dynasty set up a royal library, which provided a stage for many miniature paintings. Because the production

materials of miniature painting are extremely expensive and the production process is particularly labor-intensive, it has become a niche art that is circulated among the noble families in the palace. These characteristics determine that it cannot leave the sponsor, so the preference of the sponsor can influence the development direction of the miniature painting. The preferences of the Timurid royal family have changed the development direction of miniature painting. During the Timurid period, the depiction of miniature painting changed from geometric patterns to character stories in traditional Persian literature. Herat, as the capital, became the center of painting in the Islamic world, and wrote a brilliant chapter in the history of miniature painting. The miniature master Behzad mentioned many times in the novel is the representative figure of the Herat school.

At the beginning of the 16th century, the Safavid dynasty captured Herat, and the miniature master Behzad moved to Tabriz, the capital of the new dynasty. The young Tahmaspu I was a fanatical pursuer of miniature art. He sprinkled gold madly in order to gather artists from all over the world. In the end, many excellent fine painters, bookbinding artists, calligraphers and gilded masters gathered in his court painting workshop and formed the Tabriz School of Painting, which created the most precious classic works in the world. Tahmaspu I gradually lost interest in miniature painting when he was old, and moved the capital from Tabriz to Qazvin. The miniature painters of Tabriz were cut off from their livelihoods and scattered around, going to other cities and even other countries to find sultans and princes who liked miniature painting, and to make albums for them. A few short years later, the Safavid Dynasty was defeated by the Ottoman Empire, and a large number of painters and books were brought to Istanbul.⁸ Displacement is the destiny of miniature painters. Their survival depends on the patrons, and can only be displaced with different patrons.

Emperor Osman Suleiman was a sturdy soldier throughout his life, which caused the empire to expand rapidly. During his reign, it was the golden age of Ottoman culture. At this time, Istanbul has also become the splendid cultural center of the Islamic world. The Sultan of the Ottoman Empire did not reject Western culture. Many Italian

7. (Turkey) Orhan Pamuk, *Benim Adım Kırmızı* (My Name Is Red) [M]. Shen Zhixing, trans. Shanghai: Shanghai Century Publishing Group, 2006 p126.

8. (Turkey) Orhan Pamuk, *Benim Adım Kırmızı* (My Name Is Red) [M]. Shen Zhixing, trans. Shanghai: Shanghai People's Publishing House, 2018.

humanists and Greek scholars were guests at royal banquets. More than a hundred years ago, Mohammed II invited the Venetian painter Chin Tili Bellini to paint a portrait for himself. Chintelli Bellini was the elder brother of the painter Giovanni. In the novel, the picture book commissioned by the current Sultan Murad III's uncle was designed to show the strength and majesty of the Ottoman Empire, but it was actually a diplomatic message of living in harmony with the Venetians through donated books.

The last prosperity of miniature painting was staged in the Mughal dynasty of India. Humayun, the second Mughal emperor, carefully studied Persian art during his stay in Persia and brought several of the best Persian painters to Mughal. His son Akbar was a tolerant man with a wide range of interests. He was not only fascinated by Hinduism, but also liked traditional Persian poetry and art. Because of the needs of political and military achievements, Akbar needed to produce a large number of books, so he invested a lot of money to set up several painting workshops and recruited fine painters from all over to his painting workshops. In the royal workshops established by him, there are Indian painters, Persian painters from afar, and even Venetian painters. Various styles give full play to their individuality and eclecticism here, creating a new art style of miniature painting. This style not only inherited the traditions of India and Persia, but also absorbed the realistic techniques of Western painting. Life-like and realism had become the new art standard for miniature painting. Finally it gradually formed a unique style of Mughal painting school. When the fourth emperor Jahangir, Mughal miniature painting reached its peak. Mughal miniature painting combines the decorativeness of Persian miniature painting, the vitality of traditional Indian painting and the realistic techniques of Western painting, forming an eclectic and unique style.⁹[5] After the murderer identity of the clue character Olive in "Benim Adım Kırmızı" was revealed, he originally planned to flee to India by boat to continue his painting career, but he was mistakenly identified as black and killed by Hassan. Although he did not fulfil his wish to go to the Mughal painting workshop during his lifetime, the problems that haunt his soul like ghosts had become accustomed and taken for granted here. Of course, if the Franconian style of perspective painting was adopted by miniature painting,

narrative painting was replaced by an album, and the portrait was painted on a certain page of the album of course.

4. FRANCONIAN STYLE

Owning their own style is the lifelong pursuit of every artist. Style is a sign that distinguishes excellent works of art from other mediocre works of art, and it is also a sign that an artist stands out from many artists. The style is the difference, the stand-out, the uniqueness, and the identity certificate that an artist does not need to sign. However, the style in the context of the time became a flaw and became a great disrespect to Allah. "The style that people pursue is just a flaw that reveals our own traces."¹⁰[1] Here, the artist cannot have a personal style. What the miniature painter pursues all his life is to imitate infinitely close to the outstanding paintings of the predecessor masters. The character Butterfly in the book says that the signature and style are nothing more than the artist's stupid and shameless complacency over flawed works. The paintings of Behzad, a master of the Timurid period, are praised. Behzad's works do not need to be signed. His works are the best signatures. However, this has become a shame to the master Behzad, because the highest state of miniature art is to paint wonderful works without leaving any trace of his identity. In spite of this, in the creation history of miniature painting, painters have secretly left their mark on their works through various means. Some painters painted their names in an inconspicuous place in the paintings, and some painters replaced the faces of certain characters in the paintings with their own faces.

When the miniature painters in Istanbul are arguing about whether they can paint animals and people in their pictures, whether they can use perspective painting, and whether the pictures can exist independently of the story, they have been arguing and confusing. The artists of the early Renaissance also had the same distress, such as Giotto, Angelico, and Philip Lippi, who were called "the seeds of the Renaissance," although they were making the characters in religious stories realistic. They have made epoch-making contributions to humanity, but their works still have considerable influences from Gothic art and Byzantine art,

9. Wang Yong, *Indian Miniature* [M]. Beijing: China Youth Publishing Group, 2007, p2.

10. (Turkey) Orhan Pamuk, *Benim Adım Kırmızı* (My Name Is Red) [M]. Shen Zhixing, trans. Shanghai: Shanghai Century Publishing Group, 2006 p21.

maintaining a solemn religious atmosphere.¹¹[6] Although the paintings of early Renaissance artists were mostly religious themes, the icy condition has gradually melted, and the figures in religious themes have been portrayed vividly and vividly. In particular, the shaping of the human body does not have the shyness and uniformity in medieval art, but is boldly displayed to show the beauty of the person itself. Critics commented on Michelangelo's "The Pieta": "The parts of the human body are extremely exquisite, ... I am afraid that there will be no more extreme body art than this." "This is indeed a miracle. A lifeless stone after his carving is even more perfect than the living being created by the creator."¹²[7] Venus in Sandro Botticelli's "The Birth of Venus" is "human...her soul and heart are love and kindness, her eyes are noble and deep...how beautiful she is what!"¹³[7]

Facing the copper and iron walls of medieval Christian asceticism and obscurantism, the most powerful weapon to break it is reason and science. Da Vinci, an outstanding representative of the Renaissance, gave his best interpretation of his paintings in one sentence: If you meet any kind and virtuous person, respect him, because these people are your "gods" on earth; these people are worthy of people's statues and portraits. In the previous hundred years, the Renaissance flourished in the West. Artists gradually divorced their attention from Christian themes, refocused on various events in ancient Greece, Rome and the present, and focused their attention on secular themes. In the second half of the fifteenth century, portrait painting emerged in Italy. In addition to palace portraits, portraits of merchants, brides, and artists themselves emerged in large numbers among the people. All this stemmed from the enhancement of personal consciousness during the Renaissance.¹⁴[8] During the Renaissance, the artist's personal dignity and brand new self-awareness were improved. The mainstream idea in the Middle Ages believed that artists were humble craftsmen who served God. In contrast, some Renaissance artists are considered well-trained intellectuals, who are proficient in

ancient Greek and Roman literature and geometry. In the first half of the fifteenth century, Flanders and Italian artists began to create self-portraits to show their status. The unprecedented development of portrait works reveals a new state of social development, that is, attention to individuals living and working in the world¹⁵. [7] Before the Renaissance, various art forms such as literature, painting, and music served the emperor. Ordinary people rarely appeared in art works. With the rise and popularization of self-portraits, people from all walks of life painted themselves in the painting, to show their uniqueness and incomparable importance in this world.

The perspective method originated in Florence in the early and mid-15th century, because Florence was the center of map drawing at that time, and perspective method was used in map drawing. To put it simply, perspective is a form of symbolism. The world he symbolized has become a Descartes world, that is, the world of infinite material, due to the absence of God. In the perspective world, the lines of convergence are parallel; in fact, they should intersect at infinity-and the non-shading point is that infinity. Panowski believes that perspective is a form. It symbolizes the universe "without the gods". "Infinity" no longer belongs to God, but is actually drawn on the earth of the world. Raphael's "Academy of Athens" best reflects the characteristics of perspective painting. The painting unifies the vast land, well-proportioned figures, subtle weather changes and distant scenery in the same picture. The picture space is full of depth, just like the space people see with their eyes, it belongs to the human world.

In the novel, the Ottoman master has a wonderful discussion on the difference between the three painting methods of Frank, Herat and China: if a person turns into a street, in a Frank painting, this person will go out of the picture; In a Herat painting, the person will reach the position where Allah overlooks the perspective; while in Chinese painting, the person will be trapped in the painting and never get out, because the horizon in the Chinese painting is endless.

11. Chi Ke, History of Western Art [M]. Beijing: China Youth Publishing Group, 2004, p44, p56.

12. (U.S.) David G.Wilkins, (U.S.) Bernard Schultz, (U.S.) Katheryn M.Linduff, Art Past, Art Present [M]. Chongqing: Chongqing University Press, 2018, p205.

13. (U.S.) David G.Wilkins, (U.S.) Bernard Schultz, (U.S.) Katheryn M.Linduff, Art Past, Art Present [M]. Chongqing: Chongqing University Press, 2018, p189.

14. (U.S.) H. W. Janson, etc. Janson's History of Art: The Western Tradition, 7E [M]. Beijing: Hunan Fine Arts Publishing House, Hina Book, 2017, p539.

15. (U.S.) David G.Wilkins, (U.S.) Bernard Schultz, (U.S.) Katheryn M.Linduff, Art Past, Art Present [M]. Chongqing: Chongqing University Press, 2018, p118-120.

5. IDENTITY, STYLE AND INNOVATION

Over the years, Shekure looked through many of his father's miniature paintings and found that there were few paintings of women, and occasionally there were women in a few paintings, and they also appeared in images of bowed heads, bashfulness and shyness. When she looked through these paintings, she shuddered with excitement when she thought that some of the paintings in books from the Timurid period were bought by Europeans and shipped to her country to be viewed. Shekure said: Your story is seen and heard by others. Isn't that why people desire to be portrayed in the pages of the book?

A tree in a picture is frightened because it is not a page in a book made because of a certain story, and because it's just a picture, it's hung on the wall, and ignorant people kneel down and secretly pleased. Later, it was afraid and uneasy because it was worried about being heard by the followers of Erzurum. Between kings and common people, men and women, and even from people to plants, excitement, pride, anxiety, fear, and shame and other emotions were throbbing and tumbling in the heart. The glimmer of human nature had sprouted, but they were firmly suppressed by the powerful force of religion and cannot be liberated. Islamic painting values commonalities, and all people are the same from the perspective of Allah. In Frank's perspective painting, everyone has a unique face, they pay attention to; they reflect the difference. In miniature painting, people have never been its subject, and miniature painting itself is not a theme, so as to make the story more beautifully decorated. In the Venetian paintings, people are the subject, just like the uncle's first time seeing the portrait and thinking about it for a long time before he realized: this painting does not exist for the story, it exists for the people in the painting. Therefore, in Islamic miniature paintings, the characters are all a thousand people. No matter how many paintings people look at, all they see are the same face, but as long as they have seen a Venetian portrait, they can use the portrait to find the person in reality.

In order to fight against time and to remember the face of his lover, Black needs a portrait of Shekuri painted in the Frank way. In order for herself to be seen and remembered by others, Shekuri needs a portrait of himself drawn in Frankish style. Everyone wants to be painted, representing the awakening of humanity. However, the art of miniature painting cannot meet this

demand. It still stays in the outdated concept, trying its best to recall the glory of the past. "What is really important for a painting is that through its beauty, it is to let people understand the richness and love of life, let people respect the colorful world created by Allah, and let people understand the inner world and beliefs. The identity of the fine artist is not important."¹⁶ "[1] This is what a miniature painter in the Sultan's Court Painting Workshop said.

Style is a certain characterization and personality of an artist, and even more people say that style is a person. However, the miniature painters of the Ottoman Empire did not think so. The four disciples of Master Ottoman have their own views on style, signature and personality. Olive believed that style is not an artist's personality at all, but a flaw in his artistic creation. Butterfly believed that the desire for "style", "signature" and "individuality" of the miniature painters came from China, while the Chinese painters were influenced by Europeans. He believed that the style is a flaw, and the signature is a plagiarism of the works of predecessors. Stork told Black: The greatest personality of a miniature painter is that he has no personality. Only by painting according to the techniques of his predecessors can he become the greatest master. In the eyes of Islamic miniature painters, painting is an imitation and pursuit of the world created by Allah. The artistic creation of a meticulous painter does not rely on skills and abilities, but on the creation of those pictures from Allah's memory. Blindness is not a kind of suffering, it is Allah's highest praise to a miniature painter. Only from the memory of the blind miniature painter can people see the world in Allah's eyes and draw it into a painting. The reason why the blind miniature painter can continue to paint exquisite paintings is because the world that Allah sees will emerge in the dark, and his hands will naturally draw exquisite pictures. The art form of miniature painting has nothing to do with the artist's personality, with the increasingly awakened personal consciousness, and with no innovation.

6. CONCLUSION

The vitality of art lies in innovation. Innovation comes from the long-term and arduous pursuit of art and the continuous absorption, transformation

16. (Turkey) Orhan Pamuk, *Benim Adım Kırmızı (My Name Is Red)* [M]. Shen Zhixing, trans. Shanghai: Shanghai Century Publishing Group, 2006 p69.

and integration of heterogeneous art. Successful innovation will form the style that an artist dreams of. Style is the label that distinguishes one artist from another, and distinguishes one work from another. The label is the best signature of the artist. The style is also the highlight of the individuality of the artist and his work, and is the reason why he and his work exist in this world. Signing the work of his own creation is the social recognition of the artist as an individual and the recognition of his creation. However, in the Islamic art world, it does not matter who the painter is. He is only the description of the works of the predecessors, and he is not the creator and dares not be a creator. He is a craftsman like carpenters, blacksmiths, and stonemasons, and craftsmen generally do not sign works. In the Islamic world, miniature painting is an art form that lingers on the fringe of religion. Painters can only copy the works of predecessors. The endless repeated copying is only to show the world in the eyes of Allah, and there can be no traces of the artist, so signing in a painting is a taboo. Here, style is not the glory of an artist, but his flaws, a betrayal of the world seen by Allah, and a betrayal of Islamic art. Therefore, in the 16th century Western world literary and artistic restoration has been completed, human nature has been manifested, and the trend of increasing personal awareness has inevitably declined.

AUTHORS' CONTRIBUTIONS

This paper is independently completed by Yuyun Xue.

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