**ABSTRACT**

**Aim of the Study**: The current research is inspired by the Laylā Majnūn, manuscripts in the permanent collection of the Lahore Museum and the Punjab library respectively. By researching these manuscripts, the researchers aim to find out visual disparities as well as connections between these two manuscripts. The aim of this study is to explore the visual narrative within the manuscripts

**Methodology:** The research isa visual analysis of the illustration in the manuscript Laylaand Majnun by the poet Hatifi. Both manuscripts are the nuskha by the poet Hatifi in Persian. The illustrations in both manuscript are different from each other in a number of ways. For both the manuscripts the illustrator/ miniaturist is unknown, the date of the written text is present. The artist of both the manuscripts are unknown, therefore, historical evidence of visuals, artisan record, and books; continuity in the visuals of these illustrations and how they translate and evolve the narrative within the manuscript has been discussed. The methodology included analyzing the 07 illustrations from both manuscripts, which contain similar themes. The analysis also investigates how the visual representation of the lead characters changes or evolve within each manuscript as the story progresses as well as how certain elements change or remain similar from one manuscript to the other.

**Findings**: As visual storytellers, these manuscripts not only reflect the timeless nature of the Majnūn-Laylā tale but also offer glimpses into the diverse artistic traditions that have shaped this narrative over the centuries.

**Conclusion:** Ultimately, this research serves as a stepping stone for further explorations of the visual and the type of illustrations in manuscript paintings. unraveling its complexities and enhancing our understanding of its enduring cultural resonance.

**Keywords:** Laila, Majnun, Storytelling, Visual Narrative, Hatifi, Poetry, Visual Data, Narrative Analysis.

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