



From mimesis to imagery and delusion with linguistic projection

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Abstract: *“Projecting the image” is a tool employed for hallucination and delusion with application of predefined phrases and formula which induce delusion in individuals who cannot distinguish delusions from realities. For avoiding such effect, knowing potential of verbal energy and familiarity with different ways of thinking and movement from academic and ordinary language toward imagery and illusory language is necessary. Perception of language immersion is another tool for recognizing artificial imageries. Therefore, the contribution of the projecting of literary language in inducing a thought and moving it from reality toward delusion and imagery cannot be underestimated, the language that employs metaphor, identification and exaggeration; so that event they can be considered based on praise and poetical exaggeration. This article aimed at investigating the role of poets in linguistic and imagery projecting according to the poetical imagery and feeling.*

Key words: *language, projecting, immersion, mimesis, imagery and delusion*

INTRODUCTION

Distinguishing between thinking and imagery in one hand and delusion on the other hand provides the context for perception of this issue. If we know that to what extent our thinking is real and to what extent it is imagery, our task in using our potential of verbal energy will be feasible. It is necessary to identify our mind schemata, thinking and intuition in order to prevent stressing on traditional associations of mind. We have to know that when we review an event or experience in our mind, to what extent we begin to associate, compare and visualize and to what extent the products are artificial, objective, intuitive, subjective or imagery. However, via identification of the scope of physiognomy intelligence and artistic and poetical intelligence, we will take firm steps and make effort efficiently to teach beginners. Since the issue of separation of imagery from mimesis has no research background and the researchers have not pointed to origin of delusion and persona and the scholars such as Aristotle, Plato, and Khawaja Nasser' din Tusi and etc. have discussed these issues. Accordingly, the role of the poet in linguistic projecting in texts has been investigated via different linguistic examples in sub-headings. The discussion begins with formalistic discussions, indeed, our subject in de-familiarization approaches to formalists' viewpoints.

The formalists believed in separation of art from life and they likened unity of the art and real life to spectators of morality plays of Middle Age who wanted to hit the player of the role of Judah (Shayganar, 2015, pp.52-53). According to Jacobsen the person who hits the player of the role of Judah knows that he is a player, his neighbor, but the effect of play causes him to do. The reason is that as Brecht suggests the distance between the art and reality and the reason for attack on Bourgeoisie Theater has delusionary base (Shamisa, 2004, p. 262). The world of poetry is based on imaginations of the players. If a poet or writer writes on a subject, though he has mentioned reality, his speech is in the artistic frame, and the art does not have boundary.

Mimesis or imitation from nature from critics' perspective

The opinions and theories on mimesis date back to before Christ. Plato and Aristotle proposed theories on this issue. Indeed, Aristotle has complemented the Plato theory and Aristotle theory has defects. The contemporary theorists have investigated on these deficiencies.

Plato suggests the nature of literature imitating of the nature and natural world. He suggests it fruitless affair, since in his opinion, the natural world is not real and original. If a person in the literary world imitates it, his imitation will be useless (Shamisa, 2001, p. 53; Zarrinkob, 2003, p. 1010). He believes that "an artist is third place in the line leading to truth" (McLeish, 2007, p. 18). "He asks those who appreciate arts to not defend them for this reason that they bring pleasure but defend then based on their profits in human life and society"(ibid, p. 18). Aristotle believes that "a poet should make myth to make harmonic words, since his poetry has rooted in imitation"(Zarrinkob, 2003, p. 129) and "indeed, the poet should talk less about oneself; otherwise, he has not imitated"(ibid, p. 160) and the destination of his imitation should be samples not specific individuals"(ibid, p. 105).

Following Aristotle, the Iranian scholars believe in mimesis as the substance of poetry. It can be said that their suggestions are repetition of Aristotle words. Farabi, Avicenna, Khawaja Nasser' din Tusi have proposed their opinions. It seems that Khawaja Nasser' din has exact viewpoints. "Indeed, imagery is mimesis of soul and tangibles and it is imitation of nature"(Khawaja Nasser' din Tus, 1988, p. 591). Shafiei and Shamisa have written on this topic. Although they have discussed about mimesis, Shafiei considers imagination appropriate for this issue and Shamsia considers mimesis (Shafiei Kadkani, 1970, pp. 29-33; Shamisa, 2004, pp. 45-48).

None of the former scholars have written about the sources of mimesis and what challenges the minds is the main source of mimeses which Aristotle and Plato have written about it. What is the source of mimesis? How it can be proved? If we could find the sources of lying, mask, surreal issue and mimesis of the constructs that have no representation in our world or mystical issues, we would naturally respond to this question. How does a person lie? How the issue of mask and illegal documentation and other conducts are done? The question is that the Plato and Aristotle mimesis theory has no answer to these issues? This question does not depict that we ignore their theories, but we want to propose the problem so that we could answer to these questions.

It should be pointed that the ontological truth differs from existential reality. The latter depicts that that thing exists and it has happened; although we are unaware of its cause and effects. However, the former discusses the issues related to existential reality. For example, regarding the image of a thing in the mirror, the image has existential reality which is occurred in the mirror but there is no ontological truth, since it is virtual relative to the thing. Thus, the answer can be this that the main substance of mimesis is not merely nature, or the nature is by other medium. This vision guides us toward the answers of the assumed questions and also the issues that are not represented in this world.

Accordingly, the Plato mimesis theory is not convincing. We seek artistic beauty in the world of literature and accept the wordings of Tolstoy who said: "Plato sacrificed the art of poetry for this reason that he reckoned that he has found a great fact in philosophy and mostly, those who consider truth in their possession and sacrifice other things easily, though more realistic than the possessed truth for its sake"(Zarrinkob, 2003, p. 98). Concerning Aristotle mimesis as the limited theories survived until contemporary period, it can be said that his idea is rooted in deep vision in the poetry world.

Mimesis and imagery

Mimesis can be divided into three type: 1. Imitation of nature and supernatural world through the imagination and fantasy; 2. Mixed imitation: obtaining images and words that made by the minds of others and mixing them to own imagery; 3. Imitation to the point that is considered plagiarism. This division differs from Aristotle division. He points to the poets and writes: "A poet should follow one of the three ways in imitation: he should imitate the objects as they are, or as the people describe and he imagine them as they are seemed to him"(Zarrinkob, 2003, p.p 162-163).

It should be mentioned that in investigating Aristotle opinions on mimesis in first account we encounter with imagination and as Shamisa points identification and realization is what is considered and always there is a distance (Shamisa, 2004, p. 49). There is no specific issue about the second division. In third account he combines mimesis with imagination that we call it mixed imagery that is imitation of other poetical imagery.

In our opinion, in the scope of figurative devices such as simile, metaphor and exaggeration, if the person achieve them according to his specific style, they are not mimesis but they are related to imagery.

This issue can be proven by referring to the poets who were born blind. When a person cannot see the natural world, he has to imitate by the expression of others or via his account (the second type of Aristotle mimesis). After this step he will add the natural truths through imagery. Everything that he imagine is imagery or delusion. The mimesis step was passed. Now we assume that he wants to imitate colors. Two events might be happened: he will imitate as people describe (although people use simile and metaphor) or as it should be which in this case he use imagery since he has not seen it and this step is imagery not imitation. Sometimes failure to distinguish the objects correctly causes to measuring most of the objects according to the rules of monitoring which by the help of imagery, specific images are created in poems (Shafiei Kadkani, 1970, pp. 333-334). In this regard, although Khawaja Nasir suggests imitation of the supernatural world and nonexistence world, but he does not argue and he never offer explanations to remove ambiguity since he considers imagery as imitation (Khawaja Nasir Tusi, 1988, p. 592).

In response to this question that why we consider it imagery we should say that regarding a poet it is related to realm of imagination since he receives an image from the nature or supernatural world or his imagination as it should be and express it as poetry. But it is imitation for the imitating and follower poets, mixed mimesis or imitation from the other subjective image. "For the first time that the relative perception is achieved between an element from the nature with an element from the nature or life, the first perceiver of that experience is the poet and the person who speaks or writes about that experience as it is, in deed he has spoken or written about his awareness of the first experience, it means that he has shown that he was awaked but he was not"(Shafiei Kadkani, 1970, p. 23).

Thus we find that the researchers have mixed the scope of imagery with mimesis. One of the differences between mimesis and imagery is that in simile and metaphor the similarity is based on assumption and comparison with truth, while it does not relate to truth. In contrary, real mimesis has penetrated in the world of literature and examining it in this realm causes us to mistake. It is necessary to consider ironical aspect for literature. Indeed, "The literature ironical aspect is a part of its symbolic quality, the capacity for absorption of everything from the natural world or human life in the imagery"(Frye, 1993, p. 40). Thus, literature should be considered as a system that moves from one end (natural and supernatural reality) to other side (imagery and delusion) and it has a specific spectrum dependent on the poetical imageries.

Although mimesis is relying on experience and modulating accordingly, when imagination enters to the battlefield it can move mimesis to the level of delusion. Following example depicts the structure in mimesis, imagery and delusion.

In the scope of meaning, Ibrahim appeared

From the descent of Azar, Ali Najar Shervani (Divan of Khaqani, vo. 1, p. 618)

The simile and metaphor used in this couplet has moved it from mimesis to the artistic scope originated from literary imagination. As it has caused to mistake for Kondoli and furthered him from truth. Even according to this couplet we encounter with problem in identification of Khaqani. This mistake was dime in perception of the realm of imagery not mimesis.

There is a master of his relatives

That the brides of his praise are for him

He is also my cousin and now he is my groom (Divan of Khaqani, vo.1, p. 633)

According to the Tohafatoeragin(Khaqani, 2007, p. 220-225) and his other poems Vahiddedin was his cousin and he was older than him so that he was his master. Some scholars have mistakenly introduced him as Khaqani son in-law (Kondoli, 1995, p. 179). While, this poem introduces Vaheddedin as his cousin and the brides of the Khaqani poems belong to him, not Vahiddedin was her son in-law. In this couplet, the mistake has been done in the scope of perception of imagery not in mimesis. After identification of the scope of mimesis and imagery, event it can be investigated that to what extent the poets' mimeses have been originated from their real life and to what extent they are related to the scope of mimesis and imagery.

We discuss this issue from other perspective. The opinions of Xenophanes (570-475 BC) besides the viewpoints of Ghazali, Sanaei and Molavi (the concept of touching the elephant by the blinds) on the perception and imagination of the gods and the almighty God for us are very important. Indeed, they found the base of our viewpoints. Xenophanes the ancient philosopher ridicules the similarity among the gods and humans and writes that "The Utopians imagine their gods black with big nose and the people of Thrace imagine them with white faces, blue eyes and blond hair, if the cows and horses had hands and they could

draw as humans, then they imagine the gods as horses and cows, as each of them found a form and shape in oneself, he imagined his god as it" (Zarrinkob, 2003, p. 79).

Ghazali tells a story in his book similar to Xenophanes speech. At the end of the story, when Abutorab Nakhshabi takes his disciple to Bayazid and he looks at him and his secret is uncovered and the follower passes away: "The follower looked at him and groaned and died. I told a look and a dead. He replied: he was honest and he had a secret that he could not discover that, when he looked at me, his secret was clarified and since he as weak he passed away" (Ghazali, 1989, p. 594).

There is a common point in these stories that our account of things and events depends on our perception and our point of view and Aristotle ignores this issue. In none of the mimeses suggested by him, this point can be achieved. There are points in these mimeses that can be relied and as Shamisa point: since the tool of the word is speech, so what exists is considered as what is due to identification and realization" (Shamisa, 2004, p. 49).

Mimesis is realized through five senses and one inner feeling or intuition. In explanation of inner feeling, Ghazali writes: "knowledge has two categories: a category is obtained via imagery such as colors and forms and shapes and the other is achieved by wisdom, such as the almighty God and his traits and some other traits including power, knowledge and life; and none of them has modality" (Ghazali, 1989, p. 586).

Mimesis should be studied by its steps. When a man observes or experiences something and the observed object is blurred in his sight, he begins to imagine (Kashani, 1988, p. 29).

It should be bear in mind that there is an intermediate between observation and imagery and it is power of imagination. When an object is observed then its imagery exists and then that thing does not exist. "Imagery is a power that preserves the details of the imagined object and about this belief that the common point is something other than imagery, it has been argued that whenever the detailed form is felt in the common sense, it is called observation and when it is imagined, then it is not observation; thus there is a difference between sense and imagination since sense is acceptable and the imagery is preserving" (Shafiei Kadkani, 1950, p. p. 16-17).

Helli explains the imagination and introduces it as something beyond common sense and imagination, so that the person combines, explains and intervenes in the imagery" (ibid, 16).

It was mentioned that mimesis begins with observation and it is registered in the imagination and mixed there. Then, the imagery is completed by the images and presented as poetry or prose. Thus, there is an imagination that the alive images are entered there and an imagery is shaped. These subjective imageries are imitated once again and by creation of these images they are represented as harmonic (as poem). The steps are as follows:

Flower or any object-observation and imitation- imagination and combiner of the imaginative images, visualization and mimesis of the power of imagination+ feeling s and memories, the poems motivators.

It is clarified that mimesis or imitation is originated from power of imagination. Now it can be found that why imitation of others seems unpleasant, while if a point is added beside intervention which is unveiled that imitation will seem acceptable. Thus, some of the poems are innovative and some others are frequent. These imageries are used without attention to their constituents and without the effort of the mind for establishing artistic relationship between them.

This is true for all poems. For example in an Arabic poem by Zohir Ben Abu Salma (1207):

Is there someone to talk about any trace of the homes of my dear beloved, in those places?

There is mimesis that the poet has seen it and he has linked it to the content of other poems and he has created such an image. The surprising fact is that in the fourth couplet he is aided by his power of imagination. The imitations that trace back to twenty years ago and they have no traces.

"After twenty years I arrived at my beloved home and I recognized there by the power of imagination, when I recognized there I salute the home. I asked my friend about the migrated ladies who pass from this territory by palanquins.

He imagines twenty years ago and he speaks with his friend as if he is there. This trend continues to fifteenth couplets and the poet imitates by his power of imagination. The other example is the poem of Bohtari.

"I protected my soul against evils. I protected myself and my soul from forgiveness of any inferior man. At that time, life tried to decline me and I stood firmly before any events". (Bahtari divan, 160).

In these couplets the poet represents mimesis of his inner world and then he speaks about oneself:

"My cousin assaulted me after kindness and accompaniment existed between us. I was unhappy and irritated. I took my camel and went toward the Median palace and decided to travel. I was sorrowful in my hometown so I decided to travel to be calm and forget what has brought others chance and prosperity and brought me sadness for an old place in that region."

Then he describes the palace, the palace that he had not seen there. A part of the poetry that describes the army of Anushirvan with his splendor flag before the Roman army is mimesis originated from his imagination and those scenes that have in his mind. By looking at the curved sculptures on the wall and by the help of his imagery he rebuilds the scene. This process reaches to climax when he drinks wine with Khosrow Parviz. Is his mimesis natural? Has he seen these images before and perceived them? Of course, he has not. He has experienced accompaniment of other kings and in this section.

"When this win renewed its freshness so that a gulp of any heart has been poured in the cup. So, it is pleasant for everyone. I imagined that Khosrow Parviz and Barbed accompany me. It is dream that has mistaken me or are they wishes that have changed my assumptions".

These couplets depict that the discussion about the born blind poets is true. Mimesis in their poems is done by power of imagination. If a man does not see something, he can imitate it by images and other senses of his power of imagination. The mixed mimesis is done by this way.

The reason that we call them the mimesis of the former poets is that "the poetical imageries are represented as specific cliché and words that are used in the real meaning"(Shafiei Kadkani, 1970, p. 161). He also writes that "gradually in the second half of fifth and sixth centuries, the scope of imageries was minimized and the lexical scope was expanded in the poetry, most of the images lost their pictorial aspect and gained the features of lexicons and language units"(ibid, p. 161). Then he refers to Naser Khosrow as an example that uses the former poets' imageries instead of employing natural elements:

When the poets describe the idols in their poems

Sometimes, the moon was described as cypress or sometimes as the musk

Being eternal the realm of the God

That in His light, the heart of the Khawaja is young (ibid, p. 161)

There are many poets who imitate the images as the poetical words of other poets. Examining their poems depict that some poets except a few of them have reflected the surrounding world in their poems and some of them have created mixed images. As if the images in the poems of second half of fifth century were mixed. "The poet tries to create a combination of the former images. For example, as in this couplet composed by Masoud:

The cypress was so trembling because of prayer

The eye of the narcissus became pale because of waiting (ibid, p. 168)

These images are seen in the former poems and the poets have mixed these images by their imagery. The image that is used as word can be seen in other poems.

In addition to issues such the impact of form of the poems (odes, sonnets and etc.), rhythm and meter which have created specific cliché (Shafiei Kadkani, 2005, p. 61) there are other important visual and imaginary factors. Thus we should ask that what poetry is. Or how a poem is created?

The realm of sense and feeling

"Poetry is connection of affection and imagination which is shaped in a harmonic language"(Shafiei Kadkani, 2004, p. 86). It is imitation and subjective experience to some extent which is converted into poetry by imagination and as if it is not accompanied by imagination, it will be imitation that the contribution of the poet and others is the same. Those who consider poetry as a technique constituted from sense and feeling in our opinion they think right. Poetry is a sense, inspiration and vision on the far-fetched horizons that is converted into feeling in its progress and it is in these steps that is accompanied by a context of imitation tied with imagination represented in the specific and harmonic language of the poetry.

We have divided affection, that Shafiei considers it as the most important element of poetry rightfully (ibid, p. 88), into two parts; sense and feeling. We use sense instead of attraction, inspiration, excitement, fear, kindness, proud and etc. and we consider it as the cause that leads the poet to compose poems. We believe that whenever the poet has no feeling he does not compose poem. Although, the mystics as Plato believe in the attraction and inspiration as the cause of composing poem (Shamisa, 2004, pp. 86-90). Sense is realized only in the beginning of the composing poems. About the sense of poetry, it should be said that from beginning of a thought, an event, a vision and a phenomenon the sense of composing poems is ignited in the

mind of the poet (Pournamdariyan, 2002, p. 464). For instance a poet that thinks about liberty the news on arresting a fighter provides sufficient motivator to engage his mind" (ibid, p. 75). The duration of this sense might be short "since what the poet perceives in the mood of creation of a poem neither are expressible nor re-experienced for the poet" (ibid, p. 63). We offer examples by Shamlu and Shafiei:

Yet I am thinking about that crow/ which in the valleys of Yush

With its black scissors/ by golden color of the wheat field

From the oblique paper sky/ cut a inclined arch (ibid, pp. 52-53)

To where takes me this curving on the wall? Where that the eye stops from seeing/ and the lips from calling me (Shafiei Kadkani, 1997, pp. 18-21).

We find that there is a sense in the beginning that leads the poet to compose the poem, while, from the beginning, this sense is converted into feeling. The sense continues only until the second lines. We should add that the sense of poetry is a superficial representation of a feeling and it is transient. Distinguishing between beginning of a sense and feeling is neither necessary nor accessible and it differs in different poems. It might be that a poet does not reflect his feeling or manipulate it for completion of the poem that blur the effect of sense. Remaining this sense in poem is decline for the poet.

Association and feeling

Beginning of associations and imagination is the time of beginning of conversion of sense to feeling. The moment that a thought and in general a phenomenon causes to an emotional state in the mind and soul of a poet (sense) and due to associations (feeling and affection) resulted from direct and indirect experiences and mental structure or the personal world of the poet(imitation from imagination) an event is associated in the mind of the poet until it is germinated(via imagination and imagery) and gains a tangible existence in the form of a poem(weight, form, tone and etc.) and it is converted into experiencing reality for others, and the mind and the soul of the poet are in the same mood though several steps have passed for composing a poem(Pournamdariyan, 2002, p. 464).

In all our literary experience there are two kinds of response. There is the direct experience of the work itself. This experience is uncritical, or rather pre-critical, so it's not infallible. If our experience is limited, we can be roused to enthusiasm or carried away by something that we can later see to have been second rate. Then there is the conscious, critical response we make after we've finished reading, where we compare what we've experienced with other things of the same kind, and form a judgment of value and proportion on it. This critical response, with practice, gradually makes our pre-critical responses more sensitive and accurate, or improves our taste, as we say. But behind our responses to individual works, there's a bigger response to our literary experience as a whole, as a total possession"(Frye, 1993,pp. 61-62).

Barthes suggests feeling and affection essential in criticism of a work: "why do you have affection incompatible to euphoria ... lack of affection may be the most insidious, since the general rule is controversial that euphoria has a fixed, firmly, rough and crude form" (Barthes, 2006, pp 45-46). The he wants to separate sense and feeling (emotion) and euphoria and writes: "Anyone could be a definite witness that the joy of text is not a certain joy: nothing can guarantee that the text in the future will give us pleasure, and this pleasure is unstable and depending on the mood, habits and location (only criticism has the right to judge about this text: pleasure is a critical principle)" (ibid. p. 76). That is why he says that an enjoyable text can only be short as we say that was it? This was too short (ibid, p.37).

Far and near associations are resulted from direct and indirect experiences of the same feeling. We call feeling and sense affection. "No initiative and mood, then that could be true sense of initiative and creation, can exist away from the sphere of influence of previous works and we should say that in creation of any eternal poem different materials have been used"(Shafiei Kadkani, 1950, p. 156).

Shamlu believes that emotion and love are reflection of the external world, combined with our perceptions, subjective world and moralities and they have not been represented without combining with our inner world (Quoted by Pournamdariyan, 2002, pp. 80-81). Accordingly, the poetical sense should be accompanied by the idea in our imagination which it is a combination of direct and indirect experiences to be eternalized. Feeling, the poet subjective world is identified by some examples. For doing so, the poems by Shamlu and Shafiei Kadkani are mentioned:

Toward the closer mountain/with dry sounds of its throat/ said something that/ the mountains repeat it / impatiently/ under the sunrays/ until the late/with astonishment/ in their heavy heads/ I sometimes ask a question (ibid, pp. 52-53).

The depth of the feeling of the poet is clarified in these couplets. In Shafiei Kadkani poems:

The horizon of Neishabor is azure which has been compressed in this small mosaic/ takes me toward Forghaneh and Farkhar toward the ash of Hallaj/ and the prayer of Mani/ the flames of the fire of Korakou / the song of Zoroaster/ Pouriya Vali that poet of feast and Khwarizm/ shows his face in this mirror/ what is this grief in all these mosaics (Shafiei Kadkani, 1997, pp. 18-21).

“Though because of experiences and viewpoints on the poetry by observing a landscape in the valleys of Yush by a sequence of associations, comparisons and finding the similarities, the mind of Shamlu is placed on the path of a specific event that its constituents are not only objective and subjective but also a set of interwoven ideas, affections, memorials, viewpoints, elements and objective and subjective factors that the words and language are unable to visualize and narrate and interpret them in their rational way”(Pournamdariyan, 2002, p. 62). His opinion is true about the poems of Shafiei and any poet that is aware of the sense of poetry. Regarding the latter poem it should be said that the poet emphasizes his feeling and affection from the last hemistich of the first paragraph. Relying on his knowledge and cultural background, Shafiei knows that the person cannot express accurately the event that becomes astonished by observing it and seems beautiful for him. So he writes:

To wherever that the eye/ stops from seeing and the lip stops speaking...

Association, imagery and projecting the image

Mimesis or imitation from the nature via imagination differs from imitation of other poetical images and also the discussion of imageries. Two common people relatively agree upon an event; does a poet act in such a way? If we ask him to write a poem about that event, the poet subjective associations will be originated from his subjective capacity. Certainly, if he decide to eternalize that poem he will use imagery and poetical associations and here identification of the border between association and imagery will be difficult and important. From the step that the poet uses the poetical associations and consequently, imagination for creation of poetical imageries, here the common person cannot do it. Thus, the poet freely employs his imagery. According to the poetical genre including imageries, weight, form and specific language, he is free to move the poem toward delusion.

We assume that a poet with his subjective associations done via imagery moves a reality toward delusion: reality (event, landscape), association and imagination, imageries and imagination and delusion. This movement from different steps can be done by a common person. But it said that one thing that was true. We're often told that to write we must have something to say, but that in its turn means having a certain potential of verbal energy”(Frye, 1993,p.69). Besides rhythm, the imagery and diction of poetry should be carried out into other modes of English. The preference of poetry for concrete and simple words, for metaphor and simile and all the figures of associative language and its ability to contain great reserves of meaning in the simple forms that we call myths and read as stories, are equally important”(ibid, p. 69). For identification of the linguistic projecting we mention examples of Khaqani.

I have the right to serve two Kaabas

Yes, I sacrifice myself for these two Kaabas

This Kaaba was the divine light and other was granite

That was for Azar and this was for God

This Kaaba had a throne in Shervan

That Kaaba was in Mecca

I went six times to this Kaaba

The God offered me the chance for hajj and Kaaba

This year I have decided to serve for that Kaaba

I had this wish and I was waiting for it (Khaqani divan, vo. 1, pp. 129-130)

Khaqani and other poets have composed such poems. However, their projecting is different.

There are eight words if you look at Gezel to Arsalan/seven worlds have been built in that eight words (ibid, p. 179).

The shining of his gem that his horseshoe has made of it / the main gem is that the sword of Heidar has been made of it (ibid, p. 177)

In response to those who call these couplets out of the religious literature, it can be said that Khaqani has praised Imam Ali and he was aware of linguistic projecting and reminded that:

The king granted me gold and gave him gem for gold

That generosity has no alternative more than it
The bride of eloquent granted for satisfaction of the shah
The cabin of virgin has such generosity
I was aided by the oracular treasury for praising of the shah
Being aided cannot be as obvious as this (ibid, p. 487)

Therefore, the issue of sense, feeling, affection, association and imagination moves toward delusion and linguistic projecting and this is necessary for literature. It seems that only artistic and financial addressee is considered in that period. Two points can be mentioned: What is true of the relation of literature to history is also true of the relations of literature to thought" (Frye, 1993, p. 70). The reason that the poets sometimes call themselves missionary and eternalize the name of the praised one is that the language of literature involves figurative devices including simile and metaphor for expressing the sameness between the human mind and external world, and this connection is something that imagination is engaged in it" (ibid, p. 17).

Association is intermediate between realities and imagination. For instance, the word, Yush in the Shamlu poem associates the name of Nima Yushij (reality) on one hand and associates the opponents reaction on the other hand (Pournamdariyan, 2002, p. 58).

After this step, associations are created by imagination, and the poets and non-poets look at realities differently and the imagery of previous poets is started. Then the imitation will be association of the former poets' images which is seen in the different divans considering that imitation from reality differs from imitation from imagination. "The central place of the imagination in social life is something that the advertisers suddenly woke up to a few years ago. Ever since, they've been doing what they call projecting the image, and hiring psychologists to tell them what makes the most direct appeal to the imagination (Frye, 1993, p. 81). It means that imagination can be used for creation of delusion. In literature a reality or imagery is created by imagination in our mind. "The point that reveals the poetry artistic camouflage is narrated by Mohammad Ofui: poetry is the best thing in which combines a lie with everything, but if the false cupper is mixed with gold the cupper gains the color of the gold and the elegance of poetry dominated on falsehood" (Razmjoo, 1980, p. 63). It does not matter in society's eyes the virtue of saying the right thing at the right time is more important than the virtue of telling the whole truth, or sometimes even of telling the truth all (Frye, 1993, p. 79-80).

In this state the poet will claim that he could eternalize those who are wealthy and powerful by mentioning their names in his poetry (ibid, p. 33). It should be pointed that the poets have realized this fact and magnified the nature, life, concepts and meanings in the eyes of the readers and hearers" (Razmjoo, 1980, p. 62).

Even some names play role in the society and in literary text. This application of the phrases and predefined formulas denote the delusion of thinking (ibid, p. 84). For perceiving this issue, it can be examined the imagery similes of the poets. The impact of mixing poems with reality is investigated from two aspects: a- positive aspect: which the poet employs the natural realities in moral form as a tool for fulfilling the society ideals; b- positive aspect: which the poet overwhelm those who cannot recognize reality from poetical concepts by mixing realities with poetical concepts (Razmjoo, 1980, p. 66).

We define myth as history overwhelmed in ambiguity and delusion since the historical accuracy of the events is not so important, but the meaning of myths is important for the critics (Amuzegar, 2005, pp. 3-4). Our image from different characters is sometimes delusive. We sometimes imagine Einstein in front of a blackboard with mathematical formulas. When we have such image in our mind, indeed, we make him closer to the realm of myth and legend and this is the only hallucination of his character because the reality is other thing that has led us to visualize him in this state (Barthes, 2005, p. 113).

Imitation of mystical issues

Mystical issues are perceived by inner feeling and imitated as before mentioned. What happened in the inner world should be expressed by mystical language. Indeed, the mind expresses that feeling by combination of the past experiences by codes and words. The mind has succeeded to put us in the path of that subjective events by any linguistics interventions so that we perceive the message and meaning while experiencing that subjective event.

What we perceive cannot be presented in the form of words, thus the mystics complain about the words and the reason for coding is this point. In the mystical issues expressing such experience is possible only by symbolic and codified language" (Pournamdariyan, 1989, pp. 34-43).

As their speeches are accompanied by symbols due to their intuitive experience, it is difficult to perceive their speeches. Chalabi and Einogozat suggest that the mystical poetry should be considered as a mirror that everybody sees the criticism of his state”(ibid, p. 63). Masnavi Molavi has referred to this point five hundred times. Molavi due to his spiritual perceptions and experiences has specific style and images which create a new image and in this renewal he warns his reader that his imitations are example and this example has only resemblance to an issue:

Once again as the sun sets
The light of all homes is vanished
This example is as the reed
Till to make banditry on the way of enemy
As the example of that obscene spider
That waves the biggest curtains (Masnavi, vo. 1, p. 516).

Thus the language of literature does not say the external reality, but it does it by the help of associations that are the main reason for poetical imagination and the poetical imageries is its tool. Indeed, “imagination is the combining force of mind that has released for creation of pure combinations” (Frye, 1993, p. 70). Imagination is making possible patterns of human experience (ibid, p. 9). Thus, we should not mix the scopes of thinking, association, imagination and imagery. Imagery is done by two types of associations: first associations are related to public culture (heritage, environment and self) and second includes associations carried out according to speech style. It is obvious that associations are mostly rooted in the past due to their conventional nature.

Persona

Persona is resulted from imagination and lie is told in this way. Retelling of the truth of an event and affection can be begun from point closer to reality and ended to a point in delusion. When we perceive a truth in the nature or supernatural; if it is beneficial or harmful for us, we will not express it as it reality and begin to lying. However, the origin of persona differs from a lie. Persona is originated from our wishes, imaginations, hopes and expectations. Persona has no reality but it tries to reach reality. A person imagine a future, a personality and imagination and tries to reach them and sometimes he makes effort to deny a truth and in this case he uses mask or persona and in this point he seeks other origin that is the origin of persona. Persona can have two separated origins: first when we avoid truth and second when we want to find a truth. Any person can have a persona and use it in different times and places. Barthes writes: “what body? I have a digestive body? A third body that suffers from headache and it is sensual, muscularly and I have fascinated by social body”(Barthes , 2009, p. 78). Indeed, “when a poet removes the elements of an event as product of his mind and personality to replace them with elements informed and reveals his persona, a part from that false image that offers the reader, furthers himself from the truth since he proposes a content conscientiously in the form of a poem that could be expressed by ordinary language”(Pournamdariyan, 2002, p. 36). It is possible that he decides to represent his intent by other language due to projection. It should be pointed that trust and reliability is assumed according to the rules mentioned in the criticism of imitation and complete reliability will be falsified. Perhaps, a person accompanies his life with imagination neither by intent of deceiving nor hallucination.

Conclusion

Knowledge of the writer in language and identification of the lingual capacities aid the writer in coordination with the readers. However, the reader should look at the topic critically. According to this article it can said the scopes of imitation, thinking, imagination and delusion are different. By clarifying this issue, it can be hesitated in the aesthetic issues and delusion and offer personal account. Also criticism on issues such as a film, a novel, a fiction and other subjects all aspects can be taken into account Generally, awareness on function of affection, sense and feeling will broad the point of view and reduce false interpretation. Accordingly, via learning correct selection a person can move further to fulfil his goals. Correct perception of issues and making right decision is achieved by this trend. After identification of the scope of imitation and imagination, even it can be researched that to what extent the poetical imitations are rooted in their real life and to what extent they are related to imagination. Recognition of duality of the poets’ characters and valuating the artistic or financial addresses will be possible by deep structure critical analysis.

Notes: 1-Kondoli mentions this couplet as a witness on being Ibrahim the first name of Khaqani. Kondoli Herischi, 1995, pp. 52-60

2-The first one who suggests poetry as experience is Ibn Asir and Zola in Europe. Shafiei, 1970, p. 24.

3-Concering two different concepts of imagery refer to "Mesbah Hedyat" by Ezzedin Kashani and "The Alchemy of Happiness" by Ghazali, and "Imageries in Persian poetry" by Shafiei Kadkani and "Travel in fog" by Pournamdariyan.

4-The couplets mentioned after page 100 are belonged to Ahmad Tarjanizadeh.

5-Divan of Bahtari, 1st section, p. 160.

6-Refer to comparison of Frozanfar on Rodaki and Bashar poems (Shafiei Kadkani, 1970, p. 335).

7-When the feelings and experience of the poet is superficial, for instance the poems of the poets who regretted due to being affectionate (Pournamdariyan, 2002, pp. 95-109)

8-The mystics distinguish between the affections. Refer for Kashani, Ezzeddin Mahmud, 2006, pp. 59-74.

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