

To Study the Place of Imagination and Myth in Coffee House Painting (Gillbert Durand Method)

Najibeh Rahmani *
Safar Ali Shabani Khatib**

Abstract

Coffee house painting that is among few remained folk arts in Iran was originated from the public national and religious attitudes in Qajar era. These paintings are supported by the imagination and the myth, which are rooted in the intellectual talent and the collective spirit. The imagination constitutes the formal motif of the paintings as well as national and religious myths constitute the content motifs of the works, which are rooted in the Iranian rich culture and collective spirit. Coffee house painting that was founded by the artists who didn't go to the school was according to the imagination and myth-oriented bases somehow the painters called this style as imagination-drawing and stated that its relationship with the imagination was the source of creating their works. Myth-oriented (drawing the national and religious myths) is also considered as one of the important elements of this art and the confrontation between the good and evil forces forms its main concept; these contrasting manifestations are hidden in the unconscious ego of the artist who didn't go to the school and can be decoded by Gillbert Durand's nocturnal regime and diurnal regime theory. Gillbert Durand knows that these conflicting manifestations are related to the unconscious ego of the human and his fear of the unknown death universe that is imposed by the time on the human; this case can be examined about the artists who were drawing the pictures in terms of their imagination and were painting their imagination without education spontaneously. This is a research based on the descriptive and analytical studies of the imagination and myth manifestations in the coffee shop painting; this was started by introducing the scope of the imagination, myth and Gilbert Durand's theory and this important research has been conducted by the library studies, collecting the books and the articles and translating the essays. This paper tries to investigate the place of the imagination and the myth as well as the effective roles of the imagination and myth-making elements in the coffee house painting according to Gillbert Durand's nocturnal regime and diurnal regime theory and by a documentary and library method. The results of this research indicate that the artists with the coffee house style drew the personal fear (fear of death) and the collective unconscious egos of their compatriots with the help of the imagination and its creativity power as well as with the assistance of myth-making and drew the contrasting elements against the fear simultaneously.

Keywords

Coffee House Painting, Imagination, Myth, Nocturnal and Diurnal Regimes, Gillbert Durand.

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* . M. A. in Art research. Narjes Vocational College and Fazilat College of Semnan. n_rahmani88@yahoo.com

** . M. A. in Art research. Narjes Vocational College of Semnan. Shabnikhatib89@ymail.com

Introduction

the art is the area of talent experience that is rooted in the national and religious defaults willingly and unwillingly; an artist spends his ability and thought to animate the face that is the manifestation of the hidden individual intentions in the artist's unconscious ego. A typical example of this can be seen in a coffee house painting; this manner is considered as the first serious manifestations of Iranian folk art and is full of national and religious themes. Any element that a painter has drawn in his work is resulted from an archetype; these archetypes can be analyzed by the diurnal regime and nocturnal regime theory. Gillbert Durand has presented some theories about the imagination, myth and their relationships properly and by spending much time. Gillbert Durand (1921-2012) is the student of Carl Gustav Jung (1875-1961) and Bachelard (1884-1962) who have presented the effective theories in mythology and imagination. Durand proposed the mentioned theory according to the viewpoints of his teachers and assistance of other sciences such as sociology, anthropology and psychology that answer the hidden unmentioned subjects in the literary and artistic works in a way. In addition to study the area of the imagination and the myth using Gillbert Durand's diurnal regime and nocturnal regime theory, this paper examines the thematic and hypertext aspects of the coffee house painting.

The elements such as imagination, myth, symbolism which are the main issues in the coffee house works, caused to use Durand's theory for examining this subject; moreover, Gillbert Durand's interest in the archetypes and their role in myth-making is another reason for this. The coffee house painting is a folk art that has arisen from Iranian collective unconscious egos and shows their archetypes, as well as it is a quite subjective and imaginary art. In this paper, Durand studied the place of the imagination and the myth and represented the nocturnal and diurnal elements symbolically by the nocturnal regime and the diurnal regime theory in order to realize the fears and the hopes of the people in Qajar era.

• Research Question

How does Gillbert Durand's the diurnal regime and the nocturnal regime theory describe the role of the imagination and the myth in the coffee house painting?

• Research Hypothesis

The coffee house painting was created by the people who didn't go to the school and its source was the imagination of coffee house artists and the national and religious myths. Thus, their art dealt with the collective unconscious egos and the archetypes purely-it means that the art doesn't affect the academic principles-the cases which Gilbert Durand formulated them by emphasizing the diurnal regime and the nocturnal regime theory; therefore, the hidden motivations in the images of the coffee house painting can be realized by Durand's theory.

• Research Method

This is an investigation about the manifestations of the imagination and the myth in the coffee house painting based on descriptive and analytical studies. It has been started by introducing the imagination and the myth fields as well as Gillbert Durand's theory (1996) (and this important research has been conducted by the library studies, collecting the books and the articles as well as translating the essays. Then, it entered the field of analyzing the coffee house paintings according to the quantity and the quality of obtained matters. By selecting eight works of the artists such as Hossein Gholler Aghasi, Mohammad Modabber, Abbas Boulouki Far, Mohammad Farahani and Amir Hossein Ghaem Magham (Seif, 1990) and separating the diurnal and nocturnal manifestations, it finally realized that two works were suitable for the analysis. These two works- one in the field of the national myths and the other in the field of the religious myths – have the most appearances of the diurnal regime and the nocturnal regime and could be the objective manifestation of this theory and the style of the coffee house painting. Few studies have been conducted to examine Durand's theory in the artistic work field- his theories were used more in the literary field- while the imagination

is one of the important aspects of creating an artistic work, as it plays a key role in Gillbert Durand's theories. Perhaps this research can in turn contribute to introduce and recognize this style in the area of the art.

Research History

Different books of great mythologists have been compiled in the area of the mythology; such as Joseph Campbell and Mircea Eliade who examined this area clearly (Campbell in book of *"The Masks of God"* (1959) and Eliade in the books such as *"Myth and Symbol"* (1954), *"Myth perspectives"*, *"Myth of Eternal Return"* (1957) proposed the various issues of mythology). The issue of the imagination has also the valuable books; in the past, the philosophers such as Ibn Sina and Farabi presented their thoughts about the imagination and the fantasy in their books *"Healing"* and *"The votes of utopia people"* respectively. In west, the initial discussions in the field of philosophy were also proposed in Plato and Aristotle's viewpoints; but in the twentieth century, Gaston Bachelard, the founder of the imaginative critique expressed the imagination in the book of *"Epistemology"* modernly. The translation of his book by Jalal Sattari (2009) is an appropriate reference in this area. The book of *"Articles of first Seminar: artistic imagination"* from the writers such as Hasan Bolkhari (2005) has discussed from the west and east philosophers' viewpoints well and stated its relationship with the art.

In the case studies of this paper i.e. the coffee house painting, the book of the respected scholar, Seif (1990) with the title of *"coffee house painting"* is a mother reference, which has introduced the coffee house artists and their works and undoubtedly, every researcher refers to it to examine the method of the coffee house painting. In addition to the mentioned book, numerous articles have analyzed the various aspects of the coffee house paintings.

In Gillbert Durand's methodology, his books with the titles of *"Imagination Anthropological Structures"* (1960), *"Introduction to General Archetypology"*

(1981), *"Mythical Faces and Images of the Work, from Myth-measuring to Myth-analyzing"* and *"Myth of Methodology"* (1987) include the subjects such as anthropology, mythology and imagination. The book of *"Imagination System Structures from Gillbert Durand's Viewpoint (Imagination Function and Methodology)"* (2011), which was compiled by Ali Abbasi, has described Durand's opinions about the imagination and the myth. A valuable paper of Ali Abbasi (2001) entitled *"Gillbert Durand, the diurnal regime, the nocturnal regime"* was published in *Children & Young Adults Monthly Book*. Moreover, he implemented this method on an artistic work and examined it in the article of *"Classification and Application of the Imagination Element in Majid Mehregan's Three Boards with Gilbert Durand's Approach"* (2005) among the articles of the book of *"First Seminar: Artistic Imagination"*.

Imagination and Myth

One of the exalting aspects of the human is the imagination and fantasy power; this aspect which is interpreted as dreaming by the public, has a separate and effective definition scientifically because the man who is the only creature with the advanced imagination, has passed the intellectual development stages in reliance on the imagination and the intellect. The imagination caused the primitive man who was weak against the nature to become powerful; he fought the disability against the nature by making the intellectual equivalences and myth; this mental battle changed him into the current man. The main materials of the imagination are the mental images and their origins are the emotions, hopes and fears of the man who has a strong personal background.

One of the ingredients of the literary and artistic works is the imagination element from the Muslim philosophers' viewpoints; somehow, the regime has been defined as *"imaginative words"* i.e. an imaginary and fantastic speech. It should be noted to explain the fantasy that the Muslim philosophers consider four perceptual powers for the man: 1.sensory power 2.imaginary power 3.illusion

power 4. intellectual power. Avicenna mentioned the visualization power for the perception and considered it as a power visualizes the face. "The visualization power is the other expression of the imagination power and is the last stage where the perceptible forms are established. Its continuity is for the common sense and the common sense – i.e. a sense is the comprehensive perception of sensory powers – surrenders all things which has obtained by the senses to the visualization power" (Avicenna, 1922: 334, 291); (Hashemi Nejad, 2006: 328). The philosophical tradition in the west defines the imagination as following: the ability to create the artistic images i.e. the appearance of the objects or real or imaginary persons or even the appearance of the abstract thoughts. This tradition considers three main functions for the imagination; one is the compensation function (compensatrice), a reality can be manifested in its absence. The other is its emancipation function (emancipatrice), which can be able to have many facilities by it and finally the third function is the revealer function (revelatrice), the world invisible dimensions can be achieved by it. However, the classical philosophy with its generality made the imagination power and capability to be nonsignificant and valueless in favor of the sensory perception and the conceptualization. First Romanticism and then Surrealism school revived the importance of this vague ability by putting the imagination in the depth of artistic creation and afterwards, the emergence of new currents in the field of the criticism extended this trend (Abbasi, 2007: 93). One of the most important events in the art field was formed in France in 1950 A.D. and it was the emergence of a series of literary criticism methods that became known as new criticism. In these years, new criticism was opposite of the traditional criticism. The traditional criticism is more based on the judgment and valuation of the artistic work, while new criticism tries to describe and interpret the artistic work without judging it. In addition, Gaston Bachelard proposed imagination criticism in this age (Abbasi, 2008: 115). Imagination criticism began

seriously and systematically by Bachelard's critiques and ideas but this method was continued by other critics or criticism schools. Geneva School that can be pointed among the famous schools of this criticism, also founded the thematic Criticism. In this school, some persons such as Georges Poulet, Jean Rousset, Marcel Raymond and Albert Béguin created the novel works. Moreover, it can remember Gillbert Durand who continued the researches more based on the mythical imagination criticism (Abbasi, 2007: 94). The imagination criticism is based on a new hypothesis that its roots can be seen throughout the history and especially in Romanticism. This criticism, which became systematic according to Bachelard and his followers' thoughts believes that, contrary to psychoanalytic and sociological theories that consider an artistic work as the individual or social reflections mainly and always recognize it as the return to an individual or social past, it is the product of creating the imagination purely. "I as an artist person" isn't "I as the mirror person in front of personal and social issues", in fact he is "I as a creative person". Moreover, this work is out of chronological time and even it is sometimes ahead or in general is at another time such as the example time. This imagination can arise from the collective unconscious ego and is based on the archetypes (Namvarmotlagh, 2007: 66-68).

In the discussion, the myth has also a rich history; the myth means the myths, the broken plural of the myth word in the Arabic language and the myth itself is an Arabicized word from Greek origin «Historia» (Bahar, 2006: 40). The dominant theory is that the mythological insight is the pre-logic stage of the mind; the prehistoric myths of each nation can be investigated and discussed from the various aspects of cosmology, psychology, and the viewpoints of the people about the creation and supernatural forces at that age (Vaheddoust, 2002: 98). Joseph Campbell explains the concept of the myth in this manner that "the myth is a key to achieve the spiritual potential force of the human, i.e. a search for meaning and experiencing it (Meisami, 2002: 122), it reflects

a close relationship between the imagination and imaginary symbols.

Jung, the collective unconscious theorist, believed that the elements of the mythical symbols could be found in the psychoanalysis, the symbols were in the wisdom unconscious; the prototypes (archetypes) were the most accurate and most complete remainder form of the images that were manifested in the aesthetic symbols of the national and religious mythology (Dadvar, 2009: 45). Jung took the mythology on a new position by discussing the archetypes; in addition to the individual unconscious that Freud posed in association with the unconscious ego of each individual and its relationship with the past life issues of the person, he believed the collective unconscious ego (archetypes), a deeper layer that is the reservoir of the universal mental images. The collective unconscious ego that is a mental order and arrangement has been formed by the inheritance force of the generations. Myth, folk literature, the story of the saints, moral and heroic tales and so on visualize some prototypic ideas in the art and literature in a purest form (Ahmadi, 1996: 377). Pournamdarian divided the myths into five groups according to Sallustius: religious, natural, mental, physical and material myths and some were mixed of two last types (Pournamdarian, 2004: 180). The prophets and the saints are considered as the human examples and patterns, not myths from the perspectives of some Islamic scholars and sages; but according the new definitions of the myth, the examples can also express the facts and the events that have actually been occurred as myths (Kangarani, 2009: 82). Regarding Campbell's viewpoint, when a man becomes as a model for the lives of other people, he/she has moved towards being a myth (Campbell, 2006: 37).

Gillbert Durand, Imagination and Myth

Gillbert Durand was born in France in 1921 A.D. and after finishing the education in philosophy taught first only in philosophy and then-of course as a honorary professor- in sociology and anthropology

in Grenoble state university from 1947 to 1965 A. D. At the same time, Durand was a member of Vercor's resistance movement and Cercle d'eranos assembly. He had a close friendship with Henry Corbin and Carl Gustave Jung and was Gaston Bachelard's direct student. Furthermore, he together with Leon collier and Paul de schamps were the founders of "Centre de recherche sur l'imaginaire", that became an imagination investigation association in the world in a sense since its establishment in 1966 A. D. up to now (Avazpour and Namvarmotlagh, 2014: 2).

Durand's theories are according to the triangle of the mythology, the anthropology and the imaginations. A large part of Gillbert Durand's activities is related to the topics such as the myth, the fantasy, thinking about the death and the time control. The imagination plays an important role in this regard; he searches "I as a creative person", "I" who is beyond the social and personal life. He believes that "I as a creative person" can be found in the myth and knows it place in the primary myth. Gillbert Durand says that a person or "I" does not have enough ability to examine the motivations of the human behavior (human in general) completely. This is out of his/her power. The motivation should be much stronger than the individual motivations to justify the behavior and to change it into the art or the literature. This is the same original or primary myth that is as the ruling absolute power and goes ahead the person. The primary myth moves beyond the individual and his behaviors and ideologies, it goes back to ancient times and its movement is beyond the personal events and existential structures (Abbasi, 2008: 122). The primary myth has the cultural symbols, common beliefs and even individual myth in itself. Durand defines the myth as following, "our understanding of myth is a dynamic system (Dynamique) of symbols (Symbole), archetypes and stimulants (Schemes). A dynamic system tries to become the narrative (Recit) under the movements of the stimuli (Impulsion). Heretofore, the myth was the initial plan of rationalism because it benefited from the discourse (Discours) where the symbols and the

archetypes were turned into the words and ideas (Idee) respectively” (Durand, 1996: 470).

There are three elements of stimuli, archetypes and symbols in his thought system. The stimuli are the same forces that are not visible and find their own symbols to be visible; for example, the wing of the bird can be a symbol of the desire to fly. The number of the symbols is countless and varies from one culture to another culture (Ghaemian, 2006: 8). Archetypes are constant, for example, “brilliant, chief and peak archetypes” are always related to the ascension stimulus: while the “a sharp sword archetype” is always associated with the separatory stimuli and not ascension stimuli. There is a subtle relationship between the archetype and the symbol; the archetypes decline to the symbols according to historical and geographical events. The archetype is the force of the mind and the main source of a symbol that can guarantee its durability and universality, while the symbols are the modified forms of the archetypes. The archetypes need the symbols for their living, because the archetypes can be seen only when at least they go into a symbol-otherwise the archetypes cannot be seen; the symbols are not constant and permanent in contrary to the stimuli and the archetypes because of the dependence of the symbols on the social, cultural and environmental elements. For example, the ascension stimulus wants to show itself, first it searches its own archetype i.e. the sky and then this archetype seeks its own special symbol to be converted from potentiality to actuality, like a ladder. The important point is that the ascension stimulus and the archetype in this example remain constant at all times and throughout the world, while the symbol of the ladder is changed at different times and in different places; for example, the symbol of the ladder is changed into the aircraft now. Thus, the myth finds its own structure by the stimuli and the archetypes. In the myth, the symbols and the archetypes are changed into the words and the ideas respectively. In fact, the myth explains the stimulus or a group of stimuli, the myth is a narrative; a symbolic narrative in which the symbol precedes the narrative

processes. Furthermore, the myth forms a dynamic system by which a religious theory, a philosophical system or the historical and legendary narratives are moved (Abbasi, 2001: 4).

The complex system that is created by the imagination and myth-making, is formed only for one reason and it is to fight the time. According to mythologists, the time was considered for primitive human beings as a negative reality, thus the time was related to being, pain, existential suffering and consequently the death; the myth takes an important role to overcome a “killer time” and to achieve the immortality. From Gillbert Durand’s viewpoint, the rebellion against the death on the one hand and the time control on the other hand are both sides of the same coin. In fact, these two actions, the forces of the imagination and the defensive reaction by the human are against the time and the death (Abbasi, 2001: 5). “Finally, the myth isn’t anything but the explanation of the problems, the solutions and the hopes that include the fundamental human imagination” (Durand, 1987: 27). As a result, awareness of the death that can be understood from the funerals is one of the first humanity signs. Anxiety against the death and symbolic systems related to this has been stated in the collection of human cultures by the imaginary pictures and the mythical narratives. So the human mind develops a system generating the imagination and Gillbert Durand attempts to describe its structure deeply. The same confrontation with time and death leads to form the diurnal regime and the nocturnal regime (Abbasi, 2008: 118).

Gillbert Durand, the Diurnal Regime and the Nocturnal Regime Theory

Gillbert Durand explained the diurnal regime and the nocturnal regime theories by emphasizing the concept of “time” in the books of “Anthropological Structures of Imaginations” and “Symbolic Imagination” (Sharifivaldani and Shamei, 2011: 301). He emphasized the myth importance in his many writings and supposed the myth as a drug against the time and the death because it is the permanent

renewed start of cosmogony principles (cosmogonie). Durand connects the myth to the imagination with an evident manner (Axiologiae). “All those who have been inclined towards the imagination field with the anthropological method, i.e. with both the scientific humility and the poetic horizon extent agree that the imagination has this metaphysical power in its all manifestations i.e. religious, mythical, literary and aesthetic [manifestations] to create the works against the destruction of the death and the fate (Durand, 1992: 470).

Gilbert Durand believes that all human imaginations are inspired by the concept of the time. Hence, all imaginative figures originate the theme or subject matter of the time. Durand tries to examine the theme of the time, its effect on the human consciousness and the way of manifesting this consciousness in most of his works and to indicate the importance of time on the imagination of the man. He believes that the human who becomes aware through the imagination, his all existence has been limited and captured in the time. He is defined in the time, recognizes he is alive by looking at himself and then he becomes aware that there is the time that is penetrated into his all existence. The time announces its appearance by limiting the existence of the human. The life is defined in the time when lasts from birth to death, the short life is with regret and the long life is with admiration but everyone knows that nobody can control the existential time forever. Passing of time, the habits and the feeling of drowsiness cause the weakness and forgetfulness, and feeling of anxiety creates the fear and disappointment, sadness for the lost time and the rebellion; the common person cannot fight the time but the writers and the artists can fulfill this mission. Durand tried to specify the effect of the time on the human’s mind and consciousness in his works by supposing that the time penetrates into all existence of the human (Abbasi, 2008: 119).

He believes that the time demonstrates itself by the images; in fact, the structures forming the imaginative figures are entirely based on the “time” and Durand specifies the discourse and image networks of a literary

and artistic work by his method. This means that the images are indicative of the fear of the time because there is “fear of death” behind every fear and “fear of time” behind every death according to Durand’s theory. The man creates a relationship between the fear and the time and realizes he goes towards the death by passing of time, then fears and consequently, a series of dreadful images (animal figure, darkness figure and fall figure symbols) will appear in his imagination and mind (Ghaemian, 2006: 8). He knows this as the *raison d’être* of the imagination: “the imagination in its generality includes the efforts of the human to create the permanent hope towards the objective world of the death and against it and this is the profound motivation of all symbols” (Abbasi, 2011: 81). However, the human unconsciously tries to fight these imaginations and find the solutions to get rid of these symbols. Here a dialectical relationship is dominant; because one of the features of this relationship is to have “anti self in “self”; In fact, the human nature is such a manner that retaliates during the risk and pretends that the time can be controlled. For this reason, other symbols appear against the animal figure, darkness figure and fall figure symbols in order to be able to control these three symbols. These symbols include ascension symbols, spectacular symbols and separator symbols (Ghaemian, 2006: 8).

In Durand's method, the symbolic features of the artistic images are displayed. He believes that the products of the imagination power have the inherent meanings. These internal and inherent meanings determine our representation from the world. Durand believes that the core of human thought has been made of the imagination action, wants to examine the imagination in its all manifested figures and is more interested in the artistic creativity among these figures (Abbasi, 2005: 135).

Durand has covered traditional institutions, religious symbol, poetry, mythology and iconography by psychoanalysis equally in the book “Anthropological structures of the imagination power”. In this book, he seeks a way to present the important symbols of

the imagination power as the stimulating subjects. He divides the artistic images into two large regimes 1: the diurnal regime of the imagination action and the nocturnal regime of the imagination action. The biggest feature of the diurnal regime is to be bipolar since the world is valued according to the human’s first attitude and the world division into two good and evil poles; this is well evident in the national and religious myths. Therefore, in this regime, the symbols with positive valuations and the symbols with the negative valuation of two poles are formed and are opposite each other. These as two forms of the time are associated with the man’s fear of death, the passage of time and approaching it. Against this mental fear and anxiety, the symbols with positive valuation that are a kind of reaction against the symbols of negative valuation suddenly come to the mind. The symbols with negative valuation are indicated as three types: 1. Animal figure symbols 2. Darkness figure symbols 3. Fall figure symbols.

There is a positive pole against these contrast negative symbols; these symbols are following the escape from time, time control and overcoming the inevitable fate and death. Their classification against the negative symbols is as following: 1. Separator symbols, 2. Light symbols 3. Ascension symbols. These symbols have their own image manifestations in an artistic work and are epitomized by them (Abbasi, 2005: 140);(Table 1).

The separator symbol tries to separate the man from his fears and worries and raise him to upper world, to the place of God, paradise, myths and

so on. This climbing has been always connected to the light that belongs to the light symbols and ascends in the end. Each of three stages tries to achieve the soul cleanliness and spirituality mode (Sharifivaldani and Shamei, 2011: 309).

Coffee House Painting

The coffee house painting that is a term to describe a kind of oil color narrative painting with epic, lyrical and religious themes, was appeared based on the traditions of the folk and religious arts and the influence of conventional naturalistic paintings by the artists who didn’t go to school at that time during the Constitutional Movement. This kind of the painting represents national hopes and interests, religious beliefs and special culture spirit of the middle classes in the urban community. The coffee house was the origin of this painting and the owners of these coffee houses were first people who ordered this style (Pakbaz, 2011: 587).

The key issue in this art is the imagination; thus, naming this style as Daydreaming is very suitable. All the faces are created by the painter’s thoughts and mentality. Daydreaming is also Gholler Aghasi’s term who is as the initial artist of this school and indicates the place of the imagination for the artists of this style well: “our head depends on our imaginations; our imaginations must be so strong that if we hear a story or read it and we don’t have the paints and painting canvas, we can draw and process its images in our mind... . A man recited mournful songs, a narrator narrated some part of Shahname, and we processed its images in our mind and dared to reveal the images of this imagination (Seif, 1990: 10).

Table 1. The nocturnal regime and the diurnal regime of the imaginations. Source: Abbasi, 2005: 140.

The nocturnal regime and the diurnal regime in the imaginations of time symbols		
Animal figure symbols	≠	Separator symbols
Darkness figure symbols	≠	Light symbols
Fall figure symbols	≠	Ascension symbols

To Study the Imagination and Myth Place in the Coffee House Painting

The myths are as old as the human life on the earth; but there is no difference between the images that are specific to the ancient myths of the nations and the images that are related to modern stories, such as literature, beautiful arts. The first person who posed this assumption was Mircea Eliade. He believed that

modern cultural stories renovate the myth. Along with this thought, Jung says that some signs about some mythical characters are in fact a kind of imagined pictures in which the hidden meanings should be searched rather than being the products of a specific historical situation. Gillbert Durand also founded his criticism methodology in terms of the imagination and myth valuation; the myth is a key to understand each literary and artistic work from his viewpoint. Durand states that the literary and artistic work has been defined as the place of the man's appearance and the place of determining the direction of the world; the artistic work is the response that the man in the world seeks it, the response to the anxiety of the man against time; it is a space where the rebellion is formed against the time and the death (Durand, 1996: 126). The coffee house painting that represents the imaginations of the folk artists' world and is the representative of Iranian public-class imaginations in Qajar era in a way, is full of mythical themes arising from Iranian collective unconscious active imaginations and different archetypes; it is the characteristic of the folk art. Art of commons is satiated from the trough of cultural backgrounds and class features. It has a collective characteristic, wasn't created by the idea of one person, is transferred from one generation to another generation, is developed and processed and is changed during the transition according to the requirements of the generations. Therefore, Art of commons is developed in a large community and irrigated by it (Aryanpur, 1975: 97). "The creative imagination" of the artists who didn't go to school and used the mythical themes has been observed in the coffee house paintings. Their paintings are full of the archetypes and various stimuli that direct the mind towards Durand's diurnal regime and nocturnal regime theory. The fight of good and evil is the basic principle in the coffee house paintings; this principle is seen in both national myths and religious myths; "in the composition of these paintings, the painter is strongly influenced by supporting the good forces" (Mahmoudi, 2008: 17). They reveal their mental stimuli and archetypes as the image

symbols to show the contrast between good and evil forces. "Supporting the good force will be evident by allocating the best and highest space to the event champion in the composition range; the main good character is always drawn greater than the minor characters of the painting; the evil characters are drawn shorter and fearful" (Mahmoudi, 2008: 17). According to Durand's attitude, the contrast is made due to the fear of the time when moves towards the death and the artist draws it in this way. The visual common symbols are seen on the boards, which have drawn the national and religious epics and are in two different regimes in terms of their functions. Good and evil fight is as same as the fight with the time; the contradictory world, the contrast of escaping the time and the effort to sustain the life have been depicted by contrasting images, paints and shapes (Tables 2 and 3).

In the painting of "killing the white demon by Rostam" by Hossein Gholler Aghasi, the epic narration of the combat between a mythical hero and an evil creature was observed, the states and the spaces indicate the predominance of the good force on the evil force. Apart from the narrative- the story of killing the demon by a hero- the network of hidden meanings can be found in the work; the archetypes were manifested in the painting, the archetype of the sword is related to the separator stimulus, the sword is a weapon to fight the evil and destroy him. According to mythologists, the battle has a spiritual dimension and a rational aspect; because the weapon is the spirituality and superiority symbol. When a hero kills the demon or his enemy by his own weapon, he purifies his concupiscence and ascends upwards one degree. The sword divides everything into two parts: the good and evil are distinguished by one stroke of the sword. The weapon that the hero is equipped with, is the symbol of power and purity (Abbasi, 2005: 143).

The sky archetype shows the light and ascension stimuli. Moreover, there are the animal figure negative manifestations such as the picture of the demon, demon's claws on Rostam's shoulder. Even

Table 2. Imagination nocturnal regime (the symbols with positive valuation). Source: Abbasi, 2005: 140.

Imagination nocturnal regime (the symbols with negative valuation)											
Animal figure images				Darkness figure symbols				Fall figure symbols			
rude motion	animal	animal roar	a part of animal body ...	darkness	Injury tool	blood	tears and ...	blood	fall	mourning motions, surrender and ...	dizziness, nausea, ...

Table 3. Imagination diurnal regime (the symbols with positive valuation). Source: authors.

Imagination diurnal regime (the symbols with positive valuation)										
Separator images			Light symbols				Ascension symbols			
sword	way	scale ...	light and halo	sky	angels	fire, water ...	ascending motion	bird	angels	calmness on the face ...

Rakhsh’s restless motion that is a disturbing motion in the background is also an animal figure symbol, or any energetic and growl motion and the sharp attack of the invader which frightens the human with its mobility, are all within this symbol (Sharifivaldani and Shamei, 2011: 309). The cave and its dark space, blood that spouted out of demon’s cut leg and his amputated leg in the left and bottom of the box can be pointed as darkness figure negative symbols. The dark space of the cave is among darkness figure symbols. The painter is obliged to show it as a safe shelter for the evil, even on a small scale; it is indicative of hidden and complex meaning networks that move beyond the simple narrative of a mythical story. The calm space and Rustam’s expressionless face doesn’t indicate any signs of the fear or even the happiness of the victory over the evil, it shows the confidence and calmness that their sources aren’t specified. All of these are the factors that cause the painting will be beyond a simple narrative work (Fig. 1);(Table 4). The “battle of Khaybar” board by Hussein Ghaem Magham narrates the fight of Imam Ali (AS) and

Marhab in the battle of Khaybar; it is an image narration of a religious event apparently, but there are some elements that aren’t related to the narration at all, thus the reason of attending these elements poses the question in the mind. The image is composed of three plans; the background plan includes the sky, the landscape of palm grove, and the armies of both sides; in the second plan, the main event i.e. the fight of Imam Ali (AS) and Mahrab is happening and the first plan in which an angel and an animal like a goat have been drawn. Here, the presence of these two cases is controversial in the first plan; an angel who doesn’t intervene in the battle at all and the animal which has been portrayed without any reason in the first plan. The presence of these two cases causes the painting will be beyond a simple narration; an animal figure icon and the light and ascension icons together and in the first plan of the work. In this board, there are the conventional symbols in both sides; there are the blood and the faces of the sinners in one side and the sword, halo, sky and angel in other pole (Fig. 2);(Table 5).



Fig. 1. Killing the white demon by Rostam- Hossein Gholler Aghasi- Reza Abbasi Museum. Source: Seif, 1990: 92.

Table 4. The nocturnal regime and the diurnal regime in the board of killing the white demon by Rostam. Source: authors.

Imagination nocturnal regime (symbols with negative valuation)					
Fall figure symbols		Darkness figure symbols		Animal figure images	
	Blood and captivity of the second demon in the background		Spouted blood out of demon's cut leg, cave		Demon, demon's claw, Rakhsh's restless motion, a tiger skin in Rostam's clothes
Imagination diurnal regime (symbols with positive valuation)					
Ascension symbols		Light symbols		Separator images	
			sky		dagger

There are the nocturnal and diurnal symbols in all the coffee house paintings, whether the works related to the national myths or the religious myths; the artist symbolizes his work according to the mental unconscious or the same archetypes. These symbolizations, which are the total aspect of the fight against the evil, are defined in terms of the social and historical positions and during the time. Qajar era is the time of fighting against the oppression of the

kings, rulers and foreigners and the time of the public movements and uprisings. In addition, the coffee house artist reveals a part of his/her own period in his/her symbolizations. In fact, the combat between the good and the evil is a constant archetype, but its symbolization which is appropriate with the time caused the artist, for example, drew the vicious persons such as Ibn Sa'd, Sinan Ibn Anas, Shemr and so on with Russian and British foreign clothes



Fig. 2. Battle of Khaybar- Amir Hossein Ghaem Magham-Reza Abbasi's museum. Source: Seif, 1990: 181

Table 5. The nocturnal regime and diurnal regime in Khaybar Battle board. Source: authors.

Imagination nocturnal regime (symbols with negative valuation)					
Fall figure symbols		Darkness figure symbols		Animal figure images	
	Image of vicious persons' faces during the death		blood		Goat image in the first plan of painting
Imagination diurnal regime (symbols with positive valuation)					
Ascension symbols		Light symbols		Separator images	
 	Sky and angel's image in the first plan of painting		Halo of sanctity		sword

(Javid, 2008: 34);(Fig. 3).

The contrast between two symbols of the nocturnal and diurnal regimes represents the bipolar space with good and evil rulership in the world of the myth. The national and religious myths are always considered as a field to fight the good and evil forces. In this combat, the calmness belongs to the good persons, it is evident in their behaviors and moods somehow they don't fear the death (Figure 1). In fact, it can be said that the religious artist of the coffee house painting points out to overcome the fear of death by representing the calmness and confidence in the martyrs' faces because he doesn't know the

martyrdom as the death and the end of life according to religious beliefs but he sees a kind of eternity in it². The martyrdom has a kind of the escape from the death, and a sense of eternity, escaping the time and the calmness are shown by the ascension symbol (calm faces, sky wide space). On the other hand, there is no sign of the calmness in the dying sinners' faces; the disturbed and confused faces in which the sense of the fear and dread is depicted. These who are deprived of the eternal life and encounter the death that is the end of their lives, are drawn by fall figure symbols (the confused mood of the face).



Fig. 3. Imam Hussein's (AS) face during the martyrdom and the face of a vicious person during the death. Karbala Tragedy Board -Mohammad Modabber-Reza Abbasi's museum. Source: Seif, 1990: 109.

Conclusion

Gillbert Durand's theories have been explained based on the imagination, the myth and anthropology. For the artistic imagination, he has considered some functions and manifestations that are based on a driving force towards the death according to the time; the fear, which divides the world against the artist into two nocturnal and diurnal poles. There are the symbols that indicate the fear of death in the nocturnal pole and the symbols that show the spirituality and purification in the diurnal pole. This bipolar attitude is one of the principles of the mythical world in which a good force fights against the evil force. Moreover, the imagination moves toward the symbolism; the artist's unconscious ego cause to draw his/her fears whether he/she knows or not. Beyond drawing a myth, the hidden collective unconscious ego, which shows itself by the prototypes –archetypes is drawn.

The coffee house paintings have drawn the national and religious myths that were full of the artistic imaginations of the artists who didn't go to the school. These artists painted spontaneously and without any academic training therefore, the direct effect of ethnic and inherent assets (I as a creative person) was more evident in their works. The imagination and paying attention to their national and religious identities were their obvious features. As these painters confessed themselves, the imagination was the key element of their works, the imagination and the myth were tied together here and thus some images that have been created because of the artist's individual fears and Iranian collective soul were full of the manifestations of the nocturnal and diurnal regimes.

Another point that is in the coffee house artists' paintings and includes the time and death concepts directly, is the combat scenes between the good and the evil forces in the national and religious themes. In all these scenes, the calmness of the face can be seen in the good character, the calmness that has no horror of the death, the source of this calmness is the confidence in one case and this is eternity. The death is not the end of the

benefactors and the martyrs' lives and the belief in this point makes the artist draws it in this way and shows a kind of confrontation with the death and the passage of time. To display this sense, the death is drawn for the evil characters with the faces that are screaming, suffering or being upset and the good characters are portrayed with the calm faces and the ideal looks. In fact, the sense of achieving the immortality and freedom from death is drawn by the ascension symbol (calm and confident faces of good-natured individuals) and the symbols of the sky, ray of light, halo of sanctity and angels. However, the confused and wandering looks are seen on the pale faces of the enemies and immoral individuals, it is the characteristic of fall figure symbol. In this way, the coffee house artist confronts a horror sense of the death and the time when moves towards the death by looking at his/her national and religious beliefs.

Endnote

1. According to Gillbert Durand's definition, the regime is a general structure in which a group of the images uses a common and similar imagination.

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