

The Image-Making Elements outside Explanation

Abdolqani Irvanizadeh¹, Iran Nasserli Sisakht²

¹Professor of Esfahan University, Esfahan, Iran

²Ph.D. Student of Azad Islamic University of Dehaghan, Dehaghan, Iran

Abstract: *The element of imagination is the basis of each effective and pleasing speech and the skillful author or poet with taking advantage from this element can demonstrate his/her feelings against beauties. The poetic images are mostly created by the help of simile, metaphor, metonymy, and kenning. However there are some elements outside explanation with undeniable image-making power. "The Night of Desert" by Dr. Ali Shariati is one of the beautiful texts in the pre-university literature book in which the author with the help of image-making elements has revived his writing in such a way that the addressee immediately accompanies his feelings. The author of this article only analyzes the image-making elements outside explanation, however; this article is full of image-making elements such as simile, metaphor, etc. that make the readers interested.*

Keywords: Desert, Feelings, Imagination, Night, Personification

1. Introduction

Image is every prominent and conspicuous expression that makes poem imagination either with simile and metaphor or without them [1]. So, the element of imagination is an important factor in image-making by which a poet can express his/her feelings and emotions.

Image-making requires a new look, as a result, each poet, regarding his/her experiences and thoughts, every time creates images [1&2]. The image of each poet is their own and for picturing his/her imagination and experiences, they need some tools that in their choice they themselves have important role.

Since imagination has a wide scope, one cannot limit the creation of images to particular concepts such as simile, metaphor, Kenning, and metonymy. There are many other factors [1]. These factors can nourish and show poetic imagination. The main intention of the poet in creating poetic image is making connection between human beings and nature and in fact, wants to transmit his/her intention to the readers through this connection in the best possible way and make the readers, facing the realization of those imaginations, both understand the intention of the reader and reach the acme of the necessary pleasure. Images have artistic value when they are both imaginative and can express the intention, so the addressee, in reading poem, always looks for something that him/herself can realize through contemplation and rich the highest pleasure after its understanding.

2. The Image-Making Elements Outside Explanation

The poetic images are not limited to the devices of explanation (simile, metaphor, Kenning, and metonymy). There are other elements with which the poet can demonstrate matchless images in front of the readers and in this way, not only enchants them but also gives them the highest pleasure in a way that simile and metaphor might not be able to do so.

Other types of imaginative devices that are added to these four elements and are engaged in the imaginative process are branches of these four elements. For example, personification is a branch of metaphor and includes kenning metaphors that their vehicle is "human being". Synesthesia is a kind of metonymic application. Paradoxes are also metonymic application alongside with another opposite word that is widely used in literature.

All these imaginative devices that are said have been used in Persian literature and in the poems of the poets were not being paid attention to as imaginative devices until gradually they found their place in poetry and literature. The image-making elements outside explanation are: [1].

- 1) Personification 2) Hyperbole 3) Synesthesia 4) Paradox
- 2) **Personification:** That is giving character and getting similar to human beings and the poet in his mind bestows movement and life to objects and natural phenomena; Most of the poets have used this but the image-making ability of each poet is different from that of other poets.

3. Personification is Divided into Three Kinds

- 1) **Apostrophe:** That is when an inanimate object (or nature) is addressed.
- 2) **Virtual Documents:** Attributing something (an action) to an unreal subject is called so.
- 3) **Implicit metaphor:** In which the vehicle is "human being" and it is personification.

Personification in "*The Night of Desert*". In this book the author has used personification and has given life to his speech in such a way that the addressee imagines everything as being alive:

Moth if scared.

The mysterious silence of desert speaks.

Desert's day is ruthless.

The brave trees are saved with the hands of death.

The cold breeze of the evening announces the beginning of the night.

I set lose my captive looks.

Polluted understanding, polluted city, the neck of the well, dispirited house, ruthless sun
The faith of sun, the hand of death, the fist of heart, the heart of desert, the life of night.

3) Hyperbole: It is a speech far from the usual and customary routine ways and in fact, the poet describes some body or something in a way that the mind likes it but there is no sample for that in life and reality. The unusualness of the speech (Hyperbole) causes both the creation of image and its making more effective. The most important factor that can help a poet to represent something bigger or smaller than usual is imagination. So, the poet uses his/her imaginative power and creates images. Hyperbole directly represents feeling and internal turbulences of the poet and accordingly is able to make everything bigger and transfer his/her feelings to the addressees. Sometimes hyperbole can create image-making in such a way no other imaginative device will be able to do so. Of course this especial concept happens more in the epic genre as is the case with Shahnameh. In quasidea (that is the area of eulogy and the court) hyperbole is seen more but, in the other poetic forms it is seen less and it is less applicable and effective.

Dr Shafii Kadkanie believes: "hyperbole is something like a mushroom that can grow beside all kinds of imaginative devices." So, the image-making ability of hyperbole is more and better shown when it is placed beside other imaginative devices such as simile, metaphor, etc. Hyperbole in "*The Night of Desert*" (In this text hyperbole is not seen.)

4) Synesthesia: It is a kind of metonymy that is made by mixing two senses with each other. Since most of the synesthesia is metaphoric and metaphors have simile in their backs, its imaginative and image-making power is undeniable. The element of imagination can be vividly seen in synesthesia and this makes the speech more effective. In the old times, unlike that of today, senses were divided into ten parts; five external and five spiritual. "So, synesthesia can be defined as the mixture of two or more senses out of the ten senses" [3&4]. Synesthesia in "*The Night of Desert*"

The blue deceit, the soft smile

5) Paradox: It is bringing two opposite words or meanings in the speech, in a way that creates beauty and the beauty of the paradox is in the point that the combination of the speech should be in such a way that its logical paradox should not decrease its aesthetic and mental persuasive power [5]. Paradox is a kind of the combination of the opposites that is not possible except in the world of imagination, however; the poet occasionally combines two opposite words in such a way that it gets the combination of the opposites [2&6].

Sometimes the poet creates such beautiful and new images with the help of the paradox that have a lot of aesthetic value. It should not be ignored that since the images are the experiences of the poets, and each poet has unique experiences, so, the image-making elements of a poet is different from those of others. In other words, it is possible that a poet will use simile but another paradox.

Paradox in the "*The Night of Desert*"

The silence of night speaks.

The night of desert starts from the dawn.

The reason cannot understand these.

To be saved by the kind hand of death.

The sound of the touches of its wings makes the eternal silence more silent.

The cold poisons of the shadow of the sun.

4. Conclusion

The poet or author is like a painter who creates images without color and his tools are his/her creative mind and words that occasionally takes advantage of explanation and other times of the elements that are beyond that area. The important point is the arousing of the addressee's feelings to enjoy the understanding of images and accompany the feelings of the poet or author.

References

- [1] Shafii Kadkanie M, 1383. *Imaginative Devices in Persian Poetry*. Agah Publication, Tehran.
- [2] Pournamdarian T, 1381. *Journey in the Fog*. Negah Publication, Tehran.
- [3] Fazilat M, 1384. *Literary Devices*. Taghobostan Publication, Kermanshah.
- [4] Kazzazie M, 1368. *Bayan*. Markaz publication, Tehran.
- [5] Shamisa S, 1374. *Bayan*. Ferdos Publication, Tehran.
- [6] Tajlil J, 1362. *The Meanings and the Expression*. Markazeh Nashreh Daneshgahie publication, Tehran.