Anti-surge Driving Strategy Based on the Hybrid Thyristor-controlled Phase-shifting Transformer

Wang, C., Wang, X., Dong, X., Zhang, L.

[1]. School of Mechanical and Power Engineering, Chongqing University of Science and Technology, Chongqing, 401331, China
[2]. Nanchang Institute of Technology, Nanchang, 330044, China
[3]. Yinchuan University of Science and Technology, Yinchuan, 750001, China

Abstract

Children create without any training and only based on their imagination and their minds, and their works are accompanied by the same simplicity and childish expression. Accordingly, since the coffeehouse painters were painters who had never seen the school and their images were born from their imaginations, their paintings have many similarities with children's paintings in terms of shape and form. This research aims to describe the main characteristics of children's behavior and thinking in the pre-operational stage (2-7 years) and to examine the similarities between children's paintings and coffee house paintings (The Tragedy of Karbala by Qolalar Aghassi and Mohammad Modaber) based on Piaget's psychological approach. In the current research, the question has been answered, what is the reason for the closeness of the form and elements of children's paintings with fantasy painters?

The research method in this research is descriptive-analytical, and survey information has been collected from two field and documentary methods. The cognitive development stages of Jean Piaget include the sensory-motor period, objective operations period (preparation and establishment of objective operations), and (preparation and establishment of abstract operations) Formal) formal operations that are compared in this research based on the pre-operational stage (2-7). Concerning coffee house painting, by introducing two master painters of this style, an attempt was made to examine the paintings of the tragedy of Karbala by Hossein Qolalar Aghassi and Mohammad Modaber in connection with the works of several children and to analyze the type of processing of them into paintings.

The importance of understanding these similarities may be of great help in furthering the recognition of the lines and elements of children's and adults' paintings, and this language will become more apparent, finally, the results show that Piaget's theory of cognitive development is a great help in understanding and the cause of the closeness of form and the forms of children's painting elements and coffee house painting elements have been.
Keywords: Children's painting, coffee house painting, Piaget, Egocentrism, Animism, Transparency

Introduction

Images reflect non-verbal thought and allow individuals to express thoughts and experiences that cannot be articulated in words. In other words, the familiarity, freedom, and nature of painting can help children express and embody what they think and feel. Studies have shown that children can externalize their thoughts through drawing, and visualizing what is going on in their minds. In this way, children can explore difficult issues in a safe environment and discuss various aspects of them. Thus, art therapy can soothe a child during a traumatic event. Therefore, instead of using drawings to merely discover children's perspectives, they can be used as a starting point for conversation, suggesting that the process of drawing stimulates children's thoughts and facilitates their ability to speak. In this way, drawing becomes a suitable tool for conveying children's experiences, thoughts, feelings, and opinions. In other words, by understanding a child's mental dimensions, we can gain insight into what is going on in their mind. Teahouse painting, or imaginary imagery, is also one aspect of the crystallization of the Iranian soul, which reached its peak in the late Qajar era and during the Constitutional Revolution (1285 AH). Teahouse paintings are the work of artists who emerged from the people and whose art was characterized by simplicity. These artists were self-taught, drawing inspiration from storytellers and religious preachers. They would then project their interpretations onto their canvases. Given the tumultuous social and political circumstances of their era, these teahouse painters employed this medium to express their sentiments and concerns. By embodying their aspirations through religious and national heroes, they materialized their thoughts and imaginations. It can be argued that these artists turned to mythological, epic, and religious heroes as a means of protesting the prevailing turmoil. Using a simple and technique-free style, they expressed their emotions and interests, seemingly overcoming the challenges of their time through their imagination and creative visualization. Consequently, it is necessary to compare and contrast children's drawings with teahouse paintings, analyzing the elements of the latter. This would enable us to better understand adult painters who adopted a childlike style. Such a comparison might also lead to a deeper comprehension of children's art and provide strategies for treating adult emotional and social issues through childlike drawing. Adults could employ childlike drawing techniques to explore and externalize difficult problems in a safe environment, thereby utilizing art therapy to alleviate stress during challenging times. Piaget's cognitive development stages can be summarized as follows: 1. Sensorimotor stage (0-2 years); 2. Preoperational stage (2-7 years), characterized by language development and rapid conceptual change; 3. Concrete operational stage (7-12 years); and 4. Formal operational stage (12+ years). Piaget's age ranges are normative and indicate when an average child can be expected to exhibit specific mental behaviors.

This research aims to answer the following questions:

1. What similarities and differences exist in terms of form and function between teahouse paintings and children's drawings?

2. Why did teahouse painters, despite their artistic skill, use such forms?

3. What is the reason for the similarity in form and elements between children's drawings and imaginary paintings?

Research Methodology

This is an applied research study. The research method and data collection process are survey-based. The population includes two teahouse paintings on the theme of the Karbala tragedy by Qollar Aghaei and Mohammad Modaber, and drawings by children aged 2 to 7, collected from their parents. The analysis of the subject is based on Jean Piaget's stages of cognitive development. Data analysis is descriptive-analytical and empirical. The research population (spatial domain) and sample are statistical, field-based, and documentary.

Literature review

In their article, "A Reading of Teahouse Paintings and Mural Paintings of the Isfahan School Based on the Concept of Conversation in Gadamer's Modern Hermeneutics," published in the journal Negareh, No. 65, 2023, Taherian and colleagues analyzed teahouse paintings and mural paintings of the Isfahan school using Gadamer's hermeneutic concept. Zarghām and Dastiyari, in their article "A Reading of Two Teahouse Paintings on the Theme of the Karbala Tragedy Based on Erwin Panofsky's Theory of Iconology," published in the journal of Dramatic

Literature and Visual Arts, No. 7, 2019, compared two paintings with the common title "The Tragedy of Karbala" by Qollar Aghaei and Mohammad Modaber, emphasizing the three levels proposed by Erwin Panofsky. Chavari, in the article "A Comparison of the Structure of the 'Day of Judgment' painting by Mohammad Modaber and the fresco 'The Last Judgment' by Michelangelo," published in the journal of Art, No. 81, 2009, seeks to prove that the mentality of Eastern and Western artists in their works of art has fundamental differences. In the field of children's drawings, numerous articles have been published that analyze children's drawings from various perspectives. Ali Saeidi and colleagues, in their article "Investigating the Effectiveness of Animating Preschool Children's Drawings on Their Creativity," published in the journal of Advances in Educational Sciences and Counseling, No. 14, 2020, proposed a new method for classroom activities by teachers. Farzaneh Farshid Nik, in her article "Analysis of Creative Thinking Aspects in Drawings of 3-5-year-old Children (Age Group A)," published in the journal of Thought and Child, No. 2, 2019, acknowledges that children, due to their undirected thoughts and emerging perspectives, use lines and colors in an innovative way to depict shapes and convey their intentions when drawing. Mortazavi and colleagues, in their article "Explaining the Structural Similarities between Self-Taught Paintings and Children's Drawings Based on a Psychological Approach," published in the journal of Rovish Psychology, No. 11, 2020, seek to prove the structural and expressive similarities between self-taught paintings and children's drawings. Mortazavi and Ghazi Zadeh, in their article "Transparency in Contemporary Illustration," published in the journal Negareh, No. 16, 2010, demonstrate the influence of children's art and the history of Iranian illustration on contemporary illustrations. In the article "Explaining the Structural Similarities Between Children's Drawings and Self-Taught Artists," while there are similarities in the examination of structural similarities, with the cases examined in this article in terms of the compatibility of children's and adult drawings, the present study compares similarities based on Piaget's approach and in relation to children's drawings and teahouse paintings. Moreover, the article "Transparency in Contemporary Illustration" examines the concept of transparency in Iranian miniature painting, children's art, and illustration, but this study emphasizes the concept of transparency in children's art and teahouse painting. As mentioned, this study aims to examine the common concepts and elements of children's drawings and teahouse paintings and to investigate the reasons for these shared elements, which has not been addressed in any of the previous articles.

Theoretical Framework

Piaget (1980), by collecting and studying information about the roots of children's behavior, identified their thoughts and actions. Emphasizing cognitive development, Piaget established stages of development based on cognitive changes in children. (Begloo, 1380, 58) This is a type of epistemology that emphasizes the role of biological influences on cognitive development in children. Each stage of cognitive development has its specific function and structure, and each builds upon the previous one. The discovery of changes or developmental changes that appear in an individual forms the basis of Piaget's cognitive-developmental theory. (Wadsworth, 1989, 24) According to Piaget, development is a continuous and ongoing process in which different patterns of behavior can be observed at each stage. There is an underlying structure that is common to all of them. Because these stages are the same for all children, they follow one another, and the construction of each stage is based on the previous one. (Donaldson, 1980, 168-169) Through observations, experiments, questions, and answers, Piaget opened up a new way of thinking and found answers to his questions by analyzing children's incorrect answers. His method was more like a clinical method, simultaneous with experimentation. First, he would ask a child a question and then, based on the child's answer, would ask another question, so that the interviewer's questions were not predetermined. (Aminpour, 2006, 13; Uivaraseanu, B.,2023)

Piaget's Stages of Cognitive Development

1. Sensorimotor Stage (Birth to 2 years): Piaget believed that infants are born with a few innate reflexes. Infants experience these reflexes and use them concerning their environment (themselves and others), refining them through experience. (Piaget & Inhelder, 1970)

2. Preoperational Stage (2 to 7 years):

- **Deferred imitation:** Children imitate behaviors they have observed earlier.

- **Symbolic play:** This includes pretend play, symbolic games, and games with rules.

- **Drawing:** Children express themselves through drawing.

- **Mental imagery:** Children create mental images of objects and events.

- **Language:** Language development is rapid during this stage.

- **Egocentrism:** Children have difficulty understanding others' perspectives.

- **Centration:** Children focus on one aspect of a situation at a time.

- **Irreversibility:** Children cannot mentally reverse actions. In the preoperational stage, while children make significant progress from the first two years of life, they are just beginning to understand the world. This stage is characterized by the development of symbolic representation, allowing children to represent objects and events with symbols such as words, images, and gestures. (Elkanid, 1985, 129; Cavalu, S., 2007) Children become egocentric, viewing the world solely from their perspective. (Mansour, 2002, 107;)

3. Concrete Operational Stage (7 to 12 years): During this stage, children develop a more accurate understanding of time, space, number, and causality. Their thinking becomes more logical and organized. (Mansour, 2002, 107)

4. Formal Operational Stage (12 to 15 years): The formal operational stage marks the final stage of cognitive development, characterized by the ability to think abstractly and hypothetically. Adolescents can form and test hypotheses, and engage in systematic problem-solving. (Mansour, 2002, 113; Nicoară, N. D., 2023)

Piaget's Approach

Jean Piaget's research, which focuses on the creation and development of the child's mind during growth, provides a suitable basis for the present research, specifically the preoperational stage (2-7 years). During this stage, children learn by constructing knowledge and creating meaning from their experiences through interaction with their environment and others. What makes Piaget's perspective essential is his emphasis on the child's interaction with the environment to acquire learning and experience. The child's connection with the external world is rooted in the creation of initiative, interest, discovery, experimentation, imagination, and play as primary factors in the development of the child's learning ability. (Naeimi et al., 1400, 17; Mekeres, G. M., 2022) Since childhood is the period of the fastest growth in life and ensuring physical and mental health during the preoperational stage is crucial, determining how a child grows and develops is highly influenced by external factors. In the preoperational stage, imitation appears in the form of symbolic representation, and the system of social signs is manifested in language and imitative behavior. (Piaget, 1394, 208) It is necessary for the child to naturally and continuously encounter a material and social world outside of themselves. A large part of this is beyond their control, and the child only understands a small portion of it. Therefore, according to Piaget, assimilation is necessary to maintain the child's psychological and emotional balance. This creates a space for activity that is not confronted with excessive external constraints and also provides the necessary opportunities for accommodation. Children acquire schemes from the environment and strive to achieve equilibrium through assimilation and accommodation. (Naeimi et al., 1400, 17; Rus, M., 2020) Art, instead of hindering verbal expression, can enhance a person's ability to express themselves both verbally and visually. Drawing provides a means of monitoring a child's emotional state and growth and development. For example, a stressed child will show more emotional indicators in their drawings compared to a child who is not stressed. A child's drawing can not only be a window into a child's emotions but also significantly contribute to their cognitive and developmental maturity. A drawing provides a boundary on a piece of paper for the specific purpose it needs to serve and finds all the things a person needs to deal with in one place. Regarding the creation of anxiety, seeing a complete picture can make everything that is difficult seem more manageable. (Rollins, 2005, 204-205-218; Siserman, C., 2023).

Characteristics of Children's Thinking in the Preoperational Stage and Their Reflection in Drawings

As previously mentioned, children in the preoperational stage engage in representational and conceptual thinking, and internal representation (thought) develops within them. Children come to understand that objects exist even when they are not visible. Therefore, they can use various tools to represent an object in addition to feeling a sense

of mastery. (Henry Mason, 1380, 302) When children have access to pencils and paper, they often imitate the scribbling of others. As their ability to represent the world develops, the lines on the paper become meaningful. Various factors, combined with fine motor skills, contribute to the development of skilled representations in children. These factors include cognitive advances such as increased spatial understanding, planning, and engagement with multiple roles in the environment. (Berk, 1383, 312).

Deferred imitation

As mentioned, in this type of representation, the child engages in events that do not exist at that moment and, in a way, externalizes them through imitation. By drawing and sketching, the child organizes relationships and concepts, thus becoming familiar with the surrounding environment and the world around them. Through drawing, they share their knowledge. It seems that by recalling and experiencing what they are drawing, the child repeats the experience for themselves, developing the ability to understand different situations. This means that whatever is on their mind is externalized by recording it on the drawing page, and through repetition and conscious understanding, they gain mastery over it. Children, like adults, face challenges and problems that can cause anxiety, fear, anger, confusion, or doubt. Drawing can serve as a powerful tool for externalizing and projecting these suppressed feelings and desires into the child's subconscious. Drawing allows the child to express their feelings and thoughts symbolically and indirectly, without having to express them directly and verbally. This can be beneficial for the child as it can help them better understand their feelings, cope with them, and find healthy ways to deal with them.

Symbolic elements in children's drawings

Elements such as houses, trees, and people are often depicted and repeated in children's drawings. The space created by the design of different landscape elements in a drawing can lead to an examination of the drawing and a better understanding of it. For example, one cannot assume similar meanings for green hills and dry mountains. Each element in a child's drawing can reflect different preoccupations. These are different cryptic meanings that can be seen as symbolic ways and unconscious expressions. What is depicted always expresses the child's deep self and sensitivity. From a very young age, children draw houses in their drawings (Image 1: a drawing by a five-year-old child, and Image 2: a drawing by the same child at the age of six). In both drawings, the child has used the figures of a person, a house, and a tree. Drawing a house, like drawing a person and a tree, is representative of the child's "self," to the extent that sometimes one can encounter compound shapes such as tree-person, house-person, and house-tree. The house is examined on two levels: as a reflection of the "self" and as a reflection of the "family." It is noteworthy that, like any other method of assimilation, drawing a house also follows the process of children's development and reflects the various environments that the child encounters during their development. (Dadestan, 2020, 177-178-179-193).

Picture 2. 6-year-old child

Source: Photo by the author

Intuitive Knowledge in Piaget's Theory

In Jean Piaget's theory, intuitive knowledge emerges between the ages of 4 and 7. During this preoperational stage of thought, children solve problems intuitively rather than logically. Children at this stage have not yet grasped the concept of conservation, which is a hallmark of their thinking during this period. (Hergenhahn, 2009, 359). In the intuitive stage, the role that perception plays is the most distinctive characteristic of this period. (Lefrançois, 2000, 224) Essentially, in Jean Piaget's theory, the intuitive stage serves as an intermediary role in the transition from preconceptions to concrete operational thought. However, intuitive knowledge, based on proximity and similarity, considers preconceptions as a type of intuitive knowledge.

Piaget concluded that children are unable to understand concepts such as the conservation of volume and number, but subsequent research revealed that children can understand these concepts but are unable to understand the linguistic concepts of conservation of volume and number. (Hilgard, 2000, 144) Intuitive knowledge in preoperational children is a kind of finalism in preoperational children's thinking. According to this, anything can potentially cause anything else. This means that when two things are placed together or perceived simultaneously in the perceptual field, they are capable of creating something else. Two things that have a general similarity or proximity are considered things that have something in common. (Mansour & Dadestan, 1383, 246) For example, a stick can evoke the function of a horse for a child. In this way, the connection or association between two stimuli has a lasting value, and children are easily classically conditioned. (Berk, 2007, 235). Some theorists, such as Ohman and Mineka, have shown in their experiments that fear of spiders and webs has an evolutionary root (Hilgard, 2000, 278). The similarity between a stick and a horse could also have such a root and, over time, could have become instinctive and a kind of intuitive knowledge. The principle of similarity or homeopathic magic, which is essentially an old magical law stating that every effect resembles its cause or that everything creates something like itself, also indicates this principle. In the past, magicians tried to make anything they wanted a reality by imitating it in statues, images, and photographs. Because in their view, everything creates something like itself. (Frazer, 1994, 104) It seems that this belief also exists among children, and Jean Piaget refers to it as finalism. In primitive humans, the Pueblo Indians, and preoperational children who behave based on feelings and emotions, the limbic system and amygdala have more dominance over behavior than the cerebral cortex, which analyzes advanced cognitive processes. As a result, the dominance of the limbic system in children and primitive tribes activates intuitive knowledge. Fowler considers intuitive thought in preoperational children to be the first formal stage of faith, intuitive-projective faith, between the ages of 3 and 7. Although this stage is highly imitative, it is also accompanied by fluid and imaginative thinking patterns, and logic does not have a significant role in it. However, it possesses the necessary force of imagination, a force capable of manifesting the world of experience in unified and powerful imaginations and directing the child's gaze towards reality. (Amoulf, 1997, 554) By observing the images and paintings left on caves and rocks, it seems that humans have used various methods and techniques from the distant past to the present to dominate and control the cosmos and nature. It could be said that primitive humans, by drawing images of animals on cave walls, somehow strengthened their spirit of dominance over animals and hunting. The act of creating an image itself was a form of magic. Primitive humans (hunters) by

painting and coloring the image of an animal, fixed and controlled its spirit within the confines of the lines. (Gardner, 1926, 35) Likely, the cave-dwelling artist did not correctly distinguish between reality and imagination, and in his mind, the wild cow that he himself hunted and the cow he created on the cave wall differed only in terms of their existential states. There is sufficient evidence to suggest that the hunter, perhaps influenced by the excitement of magical dances with the depicted animals, interacted with them as if they were living creatures. The cave-dwelling artist not only pierced the stone wall with his arrows as if it were a painting (Image 3), but he probably also threw several spears at the figures. As the sharp spears around the wild cow of Nia (Image 4) indicate, the hunter artist thus predetermined the death of the animal and gained magical control over it. This method is similar to the magic of similarity that still exists in some parts of the world, and its basis is the belief that if an image is mistreated, it can be harmed. (Gardner, 1926, 33) Based on the same principle that everything creates something like itself, it can be assumed that children also follow this process in their drawings. That is, they simply externalize anything that, based on the principle of similarity or proximity, is somehow indicative of something for them, and the elements that are repeatedly depicted in their drawings each represent something that evokes something else in their mind.
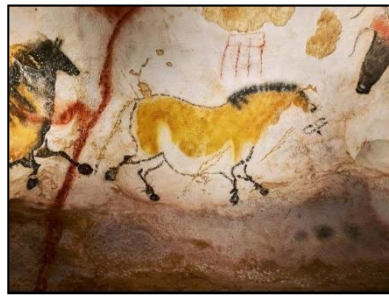
Picture 3. Chinese horse, about 142 cm, is part of the image of three cows and a horse.

Corridor ceiling, Lascaux cave. Source: (Gardner, 1926, 34)

Picture 4. A wild cow with arrows in its head, New, about 15,000-10,000 BC.

185 cm, Ariege, France. Source: (Gardner, 1926, 34)

The Origins of Qahvehkhaneh Painting

Considering its characteristics, the origins of Qahvehkhaneh painting can be traced to several visual sources. On the one hand, there are the curtains used in Ta'zieh performances, which predate Qahvehkhaneh paintings, and on the other hand, the Safavid era. Regarding the first, the curtains used in Ta'zieh performances, which existed before Qahvehkhaneh paintings, are attributed to the Buyid dynasty. When the Buyid rulers ordered the holding of religious ceremonies for the martyr Imam Husayn, the first painted curtains in the style of Qahvehkhaneh paintings came into existence. Later, during the Safavid era and the reign of Shah Ismail I, painted curtains depicting the events of Karbala were sent with the armies to inspire the fighting spirit of the soldiers who were

engaged in battles with the Uzbek and Ottoman enemies. Storytellers would narrate stories while displaying these painted curtains, invigorating the fighting spirit of the soldiers. (Chelipa et al., 2010, 70)

This Iranian art form reached its peak in the late Qajar period, coinciding with the beginning of the Constitutional Revolution. This style of painting emerged from the lower strata of society, without any specific school, using traditional rules and coexisting with Western art. (Mir Mostafa, 1387, 17) This painting was rooted in the traditions of folk and religious art and was also influenced by the prevalent naturalistic style of the time. These artists were often from the lower classes of society and had no formal artistic education. Qahvehkhaneh painting is recognized as one of the most authentic and popular Iranian arts due to its unique characteristics. (Pakbaz, 2010, 201-198)

The subjects depicted in Qahvehkhaneh paintings are generally of religious or literary origin and reflect the interests, myths, aspirations, and religious and national beliefs of the lower and middle classes of urban Iranian society. Among the most common religious subjects are events such as Ashura, the lives of Imam Husayn and Hazrat Abbas, and their enemies. The second category includes martial, romantic, and epic stories, often taken from the Shahnameh. (Ghorouyian, 2014, 8).

Husayn Qolleh Agasi and Muhammad Modaber: Pioneers of Qahvehkhaneh Painting

Husayn Qolleh Agasi (1269-1345) was an Iranian painter and one of the founders of Qahvehkhaneh painting. He was trained in Tehran by his father, Alireza Qolleh Agasi, who was skilled in enamel work, tile work, and pen case decoration, and worked in his father's workshop. There, he met Muhammad Modaber. The natural landscape in the stage design, ornamental motifs, and the line drawing around the figures distinguished his works from those of Muhammad Modaber. He addressed epic and religious themes, as well as stories such as Layla and Majnun, Bahram Gur, Yusuf and Zulaikha, and ordinary subjects. (Pakbaz, 2006, 387) His most prominent and characteristic paintings are epic and heroic, drawn from the Shahnameh of Ferdowsi. Most of his works are kept in the Reza Abbasi Museum. In the works of Husayn Qolleh Agasi, logical structure, rational order, and geometry take precedence, followed by the theme.

A cursory glance at his works reveals that these paintings were influenced by the paintings of shrines and old Iranian tile work with war themes, featuring a dense and space-less atmosphere. The scenes in these paintings are narrative, and there is no trace of Western-style nature painting. Agasi used flat and transparent colors in his paintings and adhered to the principles and rules of Qahvehkhaneh painting throughout his life. (Ghorouyian & Zarqam, 2004, 10)

Muhammad Modaber was the first master of Qahvehkhaneh painting. The subjects of his paintings were primarily religious. (Pakbaz, 2008, 525) Muhammad Modaber (1269-1345) was much more successful than Husayn Qolleh Agasi in conveying suffering and a sense of heroism in his paintings. His works are full of frank expression, and simplicity, and are free from the specific frameworks of Western painting. (Chavari, 2009, 160-179) Master Muhammad Modaber is considered the second founder of the Qahvehkhaneh painting school. He had a powerful pen in the art of illustration in the field of religious epics and the events of Karbala on painted canvases. He often sang elegies with a beautiful voice, and it seemed as if he was painting what he was singing. Because of this sincerity and devotion, he was called the painter of Ashura. Muhammad Modaber once said about himself: "I have lived in Karbala all my life, although I have never set foot on the hot soil of Karbala, but I am a Karbalai." (Chelipa, 2009, 71)

The Reflection of Representational Thinking (Deferred Imitation) in Qahvehkhaneh Painting

As previously mentioned, after the formation of the Constitutional Revolution and the public awakening of people and their awareness of the country's situation, changes also occurred in the realm of art and culture. As people witnessed the suppression of freedom-seeking movements and the bloodshed of their national and religious leaders, they engaged in a new worldview. Given the new seditions of colonialism and domestic despotism, they no longer had hope for improvement and the destruction of colonialism and despotism. This caused them to unconsciously turn to mythical and historical heroes and revive their memories. As a result, epic, religious, and national literature, due to the specific social conditions after the Constitutional Revolution and due to the spiritual needs of the people of the streets and bazaars for these themes, received widespread attention. Along with arts

such as Ta'zieh, storytelling, and curtain reading, Qahvehkhaneh painting also made significant progress. The most common stories and heroic myths in Iran were generally divided into national ones from the Shahnameh of Ferdowsi and religious ones with the heroes of the Battle of Karbala. (Shayestehfar, 2007: 558) In the late Qajar period, with the rise of Reza Khan and the suppression of religious and national figures in Iran, people sought their suppressed heroes among the painted curtains. This type of painting, which reflected the national, religious, and spiritual aspirations of the middle classes of urban society, was depicted with subjects that were consistent with the descriptions heard from Ta'zieh readers, eulogists, and storytellers, and as they were in the minds of the people of the streets and bazaars. (Pakbaz, 1989: 587) The forces of good and evil and their confrontation have held an important place in painting. A place that narrates the people's desire for good to triumph over evil. The Qahvehkhaneh painter, with this ideological and ethical motivation and based on the narrative logic of his canvases, adhere to specific conventions in the design of figures and garments, color selection, and composition. (Shayestehfar, 2007, 558) (Image 5) (Image 6).

Picture 5. The battle of Hazrat Abbas (A.S.) with Mard bin Sadif, Qoller Agassi. A fragment of the painting of the tragedy of Karbala, 1330 A.H., oil on canvas, order of Karbalai Ali Roghani, Saad Abad cultural complex, source: (Seif, 1970, 69)


Picture 6. The battle of Hazrat Abbas (pbuh) with Mardban Sadif, Muhammad Modbar, a fragment of the painting of the tragedy of Karbala, 1325 AH. Sh., paint and oil on canvas, order: Mashhadhi Safar Eskandrian, Reza Abbasi Museum Collection, source: (Seif, 1970, 109)

Each stage begins with its egocentrism and ends with decentration. Also, in the concrete operational stage, the highly egocentric child (especially during the preoperational stage), sees themselves as the center of the world. This characteristic, which is at its peak from the age of two (the beginning of the preoperational stage), reaches its lowest point under normal conditions around the age of 11 and gives way to another form that is specific to the formal operational stage. (Sadeghi et al., 2009, 155) (Image 7)

In a drawing by a six-year-old child, a pregnant mother is depicted with a baby in her womb. The child has even outlined the contours of the pregnant mother and the baby with colored lines several times, perhaps visualizing these colored halos for the mother and baby. This painting seems to reflect the child's egocentric thinking. The

child has drawn as they imagined, not as they saw. In other words, they have depicted the world around them as they perceive it. (Image 8) The phenomenon of transparency is one of the most astonishing characteristics of children's drawings. As children grow older, their drawings become more realistic, but children's drawings in a certain period still contain elements that the child is aware of, even if they are not naturally visible. This means that the child does not copy external reality but draws whatever they know. (Moortazaei & Ghazi Zadeh, 2010, 113) This feature is related to the stage that Locke calls intellectual realism. (Thomas & Silk, 1981, 46)
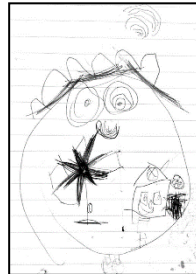
Picture 7. 5-year-old child, source: photo by the author

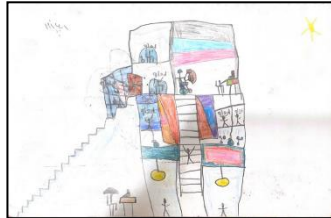Picture 8. 6-year-old child, source: photo by the author

As previously mentioned, children do not copy external realities but rather depict what they know. For example, when they want to draw a house, if both the exterior and interior of the house are equally important to them, they will depict both parts together. This means that everything important to them is seen inside that house. It's as if the walls of the house are made of glass. Because they know that there are things behind the wall, under clothes, inside the car, and so on. (Image 9) (Image 10) (Image 11) The child's method of showing external realities is mental, not visual like adults. This means that while adults, considering the logic in designing objects, depict one side of their external reality, children, with their simplicity, manage to show all aspects that are not simultaneously visible but can be imagined. (Farari, 2009, 49-51).

Picture 9. 6-year-old child, source: photo by the author

Picture 10. 7-year-old child, source: photo by the author

Picture 11. 7-year-old child, source: photo by the author

Freeman, a prominent researcher in the field of children's drawings, has distinguished two types of transparency. The first type includes drawings where something is depicted that is not typically visible in the real world, such as a baby in a mother's womb. In this type of drawing, it is clear that the child intends to show the contents of the abdomen. The second type is when the child is unable to represent the invisibility of something that is often behind an object. In this case, a person riding a horse might be drawn with their leg visible behind the horse's body. (Thomas, 1981, 46) (Image 12) (Image 13) Or, two objects, such as a cup behind a pitcher, might be drawn so that the cup is above the pitcher or drawn at a distance from it. (Moortazaei & Ghazi Zadeh, 2009, 115) (Image 14)

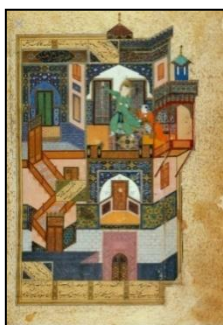
Image 12. 6-year-old child Source: Photo by the author

Image 13. 6-year-old child Source: Photo by the author

Image 14. 6-year-old child Source: Photo by the author

An Examination of Transparency in the Works of Children, Coffeehouse Painters, and Miniature Painters

Transparency is a characteristic of the cognitive realism phase, during which children depict not what they see but what they know. A similar perspective can be observed in Iranian coffeehouse paintings and miniatures. Given this, this study examines the imagery of children, miniature painters, and fantasy paintings, based on a collection of examples that demonstrate the various approaches of illustrators to visualizing texts under the category of transparency. Generally, there are three types of transparency in these images, each named based on its distinctive visual style. 1. Images that reveal the interior of an object or substance (the sectional method). This type of transparency is frequently observed in the paintings of children and miniature painters. Thematic categorization of this type of transparency can be primarily divided into two groups: interior environments or spaces, and the interior of bodies that are not normally visible. However, given the frequent use of specific environments by illustrators, the images can be further divided into four categories: a) Images depicting the interior of an animal or human (Figure 8). b) Images depicting the interior of a house (Figures 9, 10, 11). This type of transparency is also frequently observed in Iranian miniature paintings, where the artist, in a sense, draws the interior of a house, mansion, or mosque as if the opposite wall were made of glass. In (Figure 15), Behzad (942 AH) skillfully depicts the story of Joseph's escape in the uppermost staircase of a magnificent mansion, with closed doors, nested corridors, and numerous stairways. Creating a section in the façade of the building, so that its interior and exterior are visible simultaneously, and the intricate image on the left side of the painting, as well as the placement of seven gates and seven rooms in Joseph's journey, demonstrate the artist's insight into expressing the hidden meanings of the story. The inclusion of quotations and verses in certain parts of the work is all evidence of the artist's ability to provide a symbolic interpretation of the painting. (Sabavi, 2016, 286) In (Figure 16), the front wall of the bathhouse (basement) and the upper floor are completely sectioned, and the exterior and interior are visible simultaneously. Even though the architectural elements are viewed from the front, the bathhouse's reservoir is depicted from above, and the water inside is clearly shown. In these two miniatures, transparency (the sectional method) is evident. By looking at the tableau of the Karbala tragedy by Qullar Agasi, in the upper right corner of the painting, as can be seen, Imam Zain al-Abidin (AS), who was ill on the day of Ashura and was in a tent, is depicted. The coffeehouse painter, by cutting into the front of the tent and also by enlarging the figure, has presented the scene to the viewer (Figure 17). Thus, transparency can also be considered for this painting. c) Images depicting the underground. In (Figures 18, 19, 21), children have drawn the roots of trees based on their understanding. In (Figure 20), the miniature artist depicted the Prophet Joseph in a well with an angel. Despite depicting the entire painting from the front, the artist has depicted the well's opening from above, intending to show the interior of the earth. d) Images depicting underwater. In (Figures 21, 22, and 23), children have drawn underwater and depicted the fish beneath the water.

Picture 15. Yusuf escapes from the trap of Zuleikha, Bostan Saadi, Herat, 893 AH/1478 AD, by Behzad, National Library of Egypt, Cairo, source: (Korkian and Sikar, 2008, 92
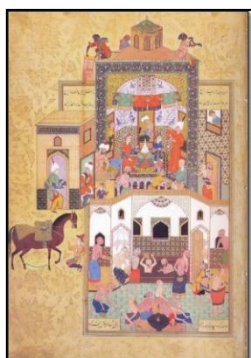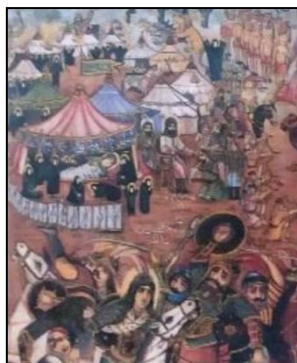

Image 16. Attributed to the old, dervish and picking up the lover's hair "from the bathroom floor, 19 x 30 cm, Mashhad School, Freer Washington Gallery, source: (Simpson, 2003, 35)
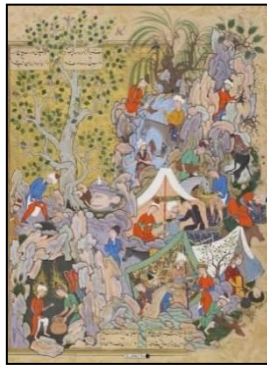

Picture 17. Qoller Agassi, detail from the painting of the tragedy of Karbala, 1330 AH, oil on canvas, Saadabad cultural collection, source: (Seif, 1369, 69)

Picture 18: 5-year-old child Source: Photo by the author

Picture 19. 5-year-old child Source: Photo by the author

Picture 20. Taking Yusuf out of the well, Haft Orang Jami, Stewart Gary Welch considers this work to be attributed to Muzafar Ali, the size of this painting is 208 x 240 mm, source: (Kerry Welch 2005, 105)

Picture 21. 5-year-old child Source: Photo by the author

Picture 22. 5-year-old child Source: Photo by the author

Picture 23. 6-year-old child Source: Photo by the author

Images that are composed in a tiered manner, with none of the elements occluding those behind them (the elevated horizon method). Illustrators sometimes strive to utilize a wider angle view to take greater advantage of the background space and compose the visual elements in a way that they are all visible. Consequently, the elements are arranged in a stepped fashion on top of each other. In this way, what is in the foreground and closest to the viewer is depicted at the bottom of the page, and as elements recede into the distance, they are placed higher up on the page (Mortezaei & Ghazi Zadeh, 2009, 119, 120, 121). This method is particularly evident in children's drawings, where the child depicts everything that has manifested in their mind as a narrative or story on paper, arranging the elements in a step-by-step manner, as if there is a narrative story hidden behind each drawing (Figures 24, 25, 26, 27). It can be said that this method has been widely used in miniature paintings (Figures 16, 20) and coffeehouse paintings. In (Figures 28 and 29), it seems that transparency (the elevated horizon method) can be generalized. As seen in the images, the battle between Imam Abbas (AS) and Mard ibn Sadif is depicted in the lower and central part of Qullar Agasi's tableau, and the same image is depicted in the lower left part of Mohammad Modabber's painting. The image of Ali Asghar (AS) being carried to the battlefield by Imam Hussein (AS) is displayed in the center of both paintings. Similarly, the repentance of Har is depicted in the upper right corner of Qullar Agasi's tableau and in the upper left corner of Mohammad Modabber's tableau. Likewise, the battles of Imam Qasim (AS), the children of Zainab, the martyrdom of Imam Hussein (AS), the martyrdom of Ali Akbar (AS), the martyrdom of Imam Abbas (AS), the martyrdom of Abdullah (AS), the lifeless body of Ali Akbar (AS), the severed head of Imam Hussein (AS), and the burning of tents, as well as the depiction of divine beings, angels, and other creatures, are similarly placed in the tableaux. It seems that both painters have depicted all the narratives in a way that resembles the elevated horizon method in the tableaux, as if the painters' goal was to depict all the narratives in a story-like manner and scatter them throughout the entire surface of the tableau. As mentioned earlier, the painter has depicted the narratives that were more important to them, regardless of distance, proximity, and realism, on a larger scale. It seems that the painter has depicted what they imagined in their mind based on their knowledge and what they have heard, considering cognitive realism. As mentioned earlier, Freeman also described the second type of transparency in this way, where the elements are not hidden behind each other in this type of painting (transparency) and are clearly visible. Pope's statement (1969) also refers to what is called transparency. Something that gives the viewer pleasure in viewing the image and traveling through it, rather than a simple and formal image in the form of pure realism that leaves no room for the viewer's imagination. It seems that this compositional style originated from the subconscious and childhood of Iranian painters and artists. (Mortezaei & Ghazi Zadeh, 2009, 118) This approach, that art is a representation of reality, has dominated European culture for more than 20 centuries. These theories are not unified and have been used with different terms and narratives, and it seems that representation in coffeehouse paintings and children's art can be likened to the Aristotelian concept of mimesis. Because representation for Aristotle seeks such an effect, and representation in art for Aristotle is more about the depiction of nature as it is expected to be, rather than as it is seen. (Tatarkovic, 2000, 398, 399)

Picture 24. 5-year-old child Source: Photo by the author

Picture 25. 6-year-old child Source: Photo by the author

Picture 26. 7-year-old child Source: Photo by the author

Picture 27. 7-year-old child Source: Photo by the author

Picture 28. Qoller Agassi, The Tragedy of Karbala, 1330 A.H., paint and oil on canvas, 130 x 241 cm, Order of Karbalai Ali Roghani, Saad Abad cultural complex, source: (Seif, 1970, 69)

Picture 29. Mohammad Modbar, a fragment of the Karbala tragedy panel, 1325 AH. Sh., paint and oil on canvas, 181 x 211 cm, ordered by: Mashhadhi Safar Eskandrian, Reza Abbasi Museum Collection, Source: (Seif, 1970, 109)

3. Images in which all lines and shapes, even those that overlap, are visible (the combined method). In this method, images are like transparent layers or they overlap each other but do not completely cover each other, making it clear what the lines of the underlying images look like, as if the shapes are merged together. (Mortezaei & Ghazi Zadeh, 2009, 123) It seems that this method is very evident in the drawings of young children aged 2-3 years. When children randomly draw lines on a sheet of paper, and shapes randomly emerge from them, the lines overlap, and the underlying layers are clearly visible, as if the shapes are merged together. It seems that adults have taken inspiration from children in creating combined paintings, and this method is widely observed in modern illustration, books, and paintings. (Figures 30, 31, 32, 33).

Picture 30. 2.5 year old child Source: Photo by the author

Picture 31. 2.5 year old child Source: Photo by the author

Picture 32. 2.5 year old child Source: Photo by the author

Picture 33. Wassily Kandinsky, Composition 7, (1913 AD), oil on canvas, 78x100 cm, private collection, New York /12613/https://persianmediaproduction.org

Egocentrism in adults

Jean Piaget, in 1992, characterized egocentrism as an intermediate state between egocentric and objective thought. Until the mid-1930s, he fundamentally revised this concept that he had introduced. According to Piaget, a third form of egocentrism is observed in the formal operational stage (abstract period). This advanced form, which manifests in adolescence, is an inevitable result of a teenager's entry into adult social life. This is because they not only seek to adapt their own self to the surrounding social environment but also desire to adapt the environment to their own self. In other words, when a teenager tries to think about the environment they want to enter, they think about their future activities in a social context and also about the means of changing it. It is from here that a relative lack of differentiation exists between their own thoughts as an individual who wants to create a life plan and the viewpoint of the group with which they are associated and which they must change. (Mansour & Dadestan, 1390, citing Agha Yousefi, Zare, Pourbafrani, 1392, 52). Elkind proposed two terms related to egocentrism in adolescents: a) Imaginary audience: referring to the adolescent's desire for special attention to their own thoughts and ideas. b) Personal fable: referring to the new ability to think about thoughts that create a kind of attraction in relation to the thoughts of others, which undoubtedly differs from the mentality of others and ultimately leads to the formation of the belief that they are unique and invulnerable. Elkind's egocentrism is a continuation of Piaget's stages of cognitive development. In relation to personal fable and imaginary audience, researchers did not support Elkind's theory and acknowledged that this characteristic is not exclusive to adolescents but is also present in adults. Other research also indicated that there is no difference in terms of egocentrism between adults (19-30) and adolescents. Furthermore, research conducted in this area showed that deep feedback increased the scores related to spatial egocentrism in older individuals. The results of a series of studies and experiments showed that adults, compared to children, do not analyze information with less egocentrism; rather, they are better able to correct initial egocentric interpretations. Other research has stated that adults pay more attention to their own perceptions, viewpoints, and opinions in relation to familiar individuals compared to strangers, and they act more egocentrically. In contrast, when dealing with strangers, they pay more attention to the perceptions and opinions of the other person and rely less on their own egocentric thoughts. The results of other researchers also showed that when adults compare themselves to other people, they pay more attention to their own successes and abilities in terms of egocentrism compared to others. In other research on egocentrism, the results showed that due to egocentrism, individuals tend to exaggerate the probability of experiencing a hopeful future. Based on researchers' studies on egocentrism, it has been somewhat shown that this stage, like in children, can be reversible in adults. In a way, considering the information mentioned above, it was assumed that, according to Elkind's claim (1967), egocentrism is limited to adolescence. However, research has shown, contrary to this claim, that egocentrism also exists in adulthood. Various studies conducted on egocentrism in adults have shown that the extent and effects of egocentrism on individuals are significant. (Ibid, 54-55)

Regarding coffeehouse paintings, based on research conducted on adult egocentrism and the points mentioned earlier, it might be possible to posit a form of egocentrism in these paintings through certain arguments. For this genre of folk art, it can be said that the tastes and beliefs of the common people were presented in opposition to the preferences of the ruling class and official art. The characteristics of the author, the patron, the audience, and the venue for presenting these paintings are all connected to this social class. Apart from the financial backers of

these paintings, who were mostly tradespeople, storytellers also played a significant role in the development and formation of this artistic school. By listening to the stories told by storytellers or those who narrated religious and epic stories, such as lamenters, eulogists, and ta'ziyeh performers, painters created images in their minds and depicted their narratives. This close connection between the various elements of the painter, storyteller, patron, master, and the general public has created a unique and distinct relationship in the history of Iranian painting. Painters of this style learned the profession of curtain painting based on their own interest and belief, and they employed common methods, styles, and expressive tools according to their own taste and method. (Tooubai & Kamiar, 2014, 60) Given that these paintings were completely influenced by the thoughts and ideas of a particular class of people and followed their collective spirit, taste, and perspective, it seems that egocentric thinking can be considered in these works. Through an examination and interpretation of the two tableaux of the Karbala tragedy by Qullar Agasi and Mohammad Modabber, it becomes apparent how one can become aware of aspects such as the painter's beliefs, the meanings and origins of the painting that are embedded in symbols, and from this awareness, reach the world that exists beyond the work. In fantasy painting, the painter, the audience, and the patrons are from the people, and this has led to the manifestation of special characteristics in these works. When a painter comes from the people and their audience is also from the common people, it is not unreasonable to employ visual devices that help to establish a greater connection with the audience and align with their beliefs. These devices may even take the form of disproportionate dimensions (the size of figures based on their status) or may deviate significantly from realism. In the book on coffeehouse painting (Seif), there is a quote from Agasi that states: "The main difference between our work and that of nature painters is that we have avoided depicting nature from the beginning. We hadn't read books, nor had we traveled the world, but a gentleman had given a sermon and recited a lament, and we too created things in our imagination and dared to reveal this imagination. (Najafi, 2011, 332)

A common feature shared by both tableaux is the repetition of figures in various poses, as if the painter were attempting to depict a single individual in multiple situations. The influence of the popular audience and the painters themselves is evident in this case. It seems that paying attention to storytelling, which is closely connected to this type of art, is enlightening in explaining this visual art form. The visual equivalent of temporal compression in storytelling can be considered the repetition of figures in different scenes within the work. For example, in both paintings, the narrative of Imam Hussein carrying Ali Asghar to the battlefield is depicted in the center of the tableau and is larger than the other elements. Meanwhile, Imam Hussein is depicted with the same physical characteristics in secondary narratives. Attention to primary and secondary figures is a characteristic feature of coffeehouse paintings. For instance, in addition to his religious and merciful attributes, Hazrat Abbas is the physical embodiment of the power and worldly aspect of Imam Hussein and Shia Muslims. Since Imam Hussein and his companions are all martyred, the painter feels the need to embody Hazrat Abbas's strength and martial prowess in a clear and prominent form. Thus, it can be said that the presence of the story of Mard ibn Sadif in the center of the tableau is due to reasons such as emphasizing the heroic and martial power of Hazrat Abbas and Imam Hussein as the leader of Hazrat Abbas, who possesses unimaginable power, to the extent that Hazrat Abbas is considered a symbol of that power. These are reasons why the scene of Hazrat Abbas's battle with Mard ibn Sadif is placed on a larger scale than other figures and in the center of the work. Additionally, in both works, Imam Hussein is depicted in the center of the painting and is relatively large, indicating his status and importance. Coffeehouse paintings are always influenced to some extent by the painter's belief in good and evil forces and the moral motivations that reflect a skillful and creative rendition of lamenters and storytellers. For example, sacred figures are depicted proportionally and have a pleasant and luminous appearance, while enemies are often depicted with bulging eyes and an ugly appearance. Sometimes, the faces of the infallible imams are not depicted due to the prohibition against creating likenesses, and they are sometimes distinguished from other images by a halo of light. In fact, it can be said that the painter creates their work based on the symbols they have of the imams, and this indicates their adherence to their beliefs. (Zarqam & Dastiyari, 2019, pp. 153-154) (Figures 4-34, 4-35)
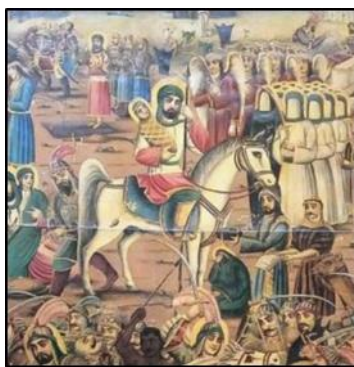
Picture 35. Taking Hazrat Ali Asghar (a.s.) to the field by Imam Hussain (a.s.), Muhammad Modbar, a detail from the painting of the tragedy of Karbala, 1325 AH. Sh., paint and oil on canvas, order: Mashhadhi Safar Eskandrian, Reza Abbasi Museum Collection, source: (Seif, 1970, 109)

Picture 34. Taking Hazrat Ali Asghar (a.s.) to the field by Imam Hussain (a.s.), Qoller Agassi, detail from the painting of the tragedy of Karbala, 1330 A.H., oil on canvas, Karbalai order by Ali Roghani,

Saad Abad cultural complex, source: (Seif, 1970, 69)

An examination of the elements in children's drawings, based on egocentric thinking, and their commonalities with coffeehouse paintings. Given the concept of egocentrism, this section will explore the elements that are evident in children's drawings and their similarities to coffeehouse paintings. Children tend to draw objects that they consider important larger, while they draw objects that they find less pleasant or important smaller or omit them altogether (Figure 36). They often use colors in a personal manner, without considering any resemblance to nature, and instead employ imaginative and emotional color choices (Figure 37). They pay no attention to distance, proximity, or the proportions of objects, and generally disregard the principles and skills of design (Figure 38). When given imposed subjects, children draw whatever they like alongside that imposed subject. They draw as they see, feel, and understand. For example, they draw the sky and the sun at the top of the page and the ground at the bottom (Figure 39). Each child has their own unique symbols in their drawings and differs from others (Mokhtari, 1996, 118-119). By examining two tableaux of the Karbala tragedy (Figures 28, 29) by Qullar Agasi and Mohammad Modabber, we can explore the commonalities between the elements of children's drawings and coffeehouse paintings. In both works, as can be seen, the figures that were of greater importance to the painter have been drawn larger and more clearly, such as the scene of Imam Hussein carrying Ali Asghar to the battlefield, which is depicted in the center of both tableaux and is larger than the other figures. The battle of Hazrat Abbas with Mard ibn Sadif is also depicted larger in both tableaux, as well as the battle of Hazrat Qasim, and in all the tableaux, the imams and the individuals who were important to the painter have been drawn larger, while those of lesser importance have been drawn smaller. Another observable and comparable aspect in these tableaux is the use of primary and transparent colors for the imams, such as green, red, and blue, and the use of gray, earthy, and brown colors for the wicked and the army of evil (the simplicity and use of symbols such as white, green, and blue (celestial colors) to convey beauty and tranquility in the army of good and the use of brown, yellow, and other earthy colors for the army of evil) (Javani, 2016, 43-44).

Furthermore, the coffeehouse painters' disregard for perspective, proportion, and the overall realism of their depictions, as well as their lack of adherence to the principles and rules of landscape and figure painting, is noteworthy. In their depictions of faces, they did not engage in naturalism. For the coffeehouse painter, the individuality of the depicted person was not important; what mattered was the existence of the human being depicted. (Hakim & Dadvar, 2018, 103) Mimesis, as traditionally defined, was largely disregarded, and the painter's effort was primarily focused on portraying a type, with the basis for the depiction of the figure in this art being its functional role rather than its formal appearance. Thus, portraits focused on depicting the status and position of individuals. (Kumaraswamy, 2010, 77) Hegel's observations about early portraits are relevant here. A child's attempts to depict a human figure in the act of painting result in the creation of pure symbols, as the child, in this act, only refers to a living form that they wish to imitate, but is very imprecise in relation to its design and meanings. Art, in this sense, is first and foremost a hieroglyphic (pictorial) art, not a random or arbitrary sign, but a vague imitation of an object for the mind. For this reason, a figure is sufficient, provided that it reminds the child of one of the subjects that is intended to be denoted. This is why the religious also find satisfaction in icons. They merely remind the subject, and the mind adds the rest. (Gombrich, 138, 165) The importance of the subject in the depiction of figures by children and in religious icons creates a common method. Regarding icons, certain specific characteristics distinguish them, such as the use of colors and objects associated with religious art. (Hakim & Dadvar, 2018, 105).

Picture 36. 5-year-old child

Source: Photo by the author

Picture 37. 6 year old child

Source: Photo by the author

Picture 38. 6 year old child

Source: Photo by the author

Picture 39. A 7-year-old child

Source: Photo by the author

Picture 40. 5-year-old child

Source: Photo by the author

Commonalities between children's drawings and Persian miniature paintings, and an examination of manifestations of egocentric thinking in these works. The characteristics mentioned in relation to children's drawings seem to be generalizable to the paintings of Persian miniature artists, suggesting that a form of egocentric thinking can also be attributed to these artists. In the miniature depicting the court of Kayumars (Figure 40), the miniature artist has employed colors in a highly personal and otherworldly manner, without considering any resemblance to natural examples. The image of Kayumars is depicted in the center of the tableau and on a larger scale than the other figures, suggesting that the miniature artist created the images based on their imagination and feelings. In the miniature depicting the flight of the turtle and the two bottles, the size of the houses is nearly equal to that of the surrounding figures, mountains, and trees, and the distance and proximity of elements are depicted without any change in their size. Additionally, the artist has not considered any similarity to external examples in the use of colors (Figure 41). These same characteristics can be observed in the miniature of Sultan Sanjar and the old woman. The use of symbolic colors, the disproportionate size of figures, horses, and natural landscapes, and the disregard for perspective are all evident in this miniature (Figure 42). In all these works, the scenes are set in a world beyond the ordinary and material world of existence, and therefore, the events depicted have a timeless and universal significance. Even the plants and animals in the miniature scenes are not merely imitations of the natural world but rather an attempt to visualize the heavenly realm that exists in the realm of ideas or imagination. For this reason, the color of the sky, clouds, or any mountain is unique and different from natural colors. This uniqueness refers to the spiritual realm where, according to teachings confirmed by Thomas Aquinas, each angel is unique and incomparable and is merely a representation of its kind. (Nasr, 1394, 189-190). It seems that there are many similarities between children's drawings and the works of miniature artists, and it might be possible to attribute a kind of egocentric thinking and a childlike perspective to miniature painters."

Native English Translation:

"When we look at both children's drawings and old Persian paintings called miniatures, we can see a lot of similarities. Both children and these painters often used their imagination and feelings to create their art. They didn't always try to make things look exactly as they did in real life. For example, in Persian miniatures, you'll see that the artists used colors in a very personal way, often choosing colors that felt right to them rather than trying to match the colors they saw in nature. They also often made things bigger or smaller depending on how important they thought they were. This is very similar to how children draw. Both children and these painters seemed to have a special way of seeing the world, and they wanted to express their own unique ideas in their art."

In essence, this passage compares the artistic styles of children and Persian miniature painters. It highlights similarities in their approaches, such as the emphasis on personal expression, imagination, and a disregard for strict realism. Both children and miniature painters seem to have a unique way of seeing the world and use art to convey their personal thoughts and feelings.

Picture 41. "Bargah Kiyomarth" or "Leopard Covered", from the version of Shahnameh Shah, Tahmasbi, by Sultan Mohammad Naqash, 922-964 AH, Tabriz. 1521-1539 AD, source: (Babaei Fallah, Balkhari Qahi, 1399, 17)

Picture 42. The painting "Flight of the Rock and Two Ducks", from Anwar Sohaili's copy, by Sadeghi Bey, Qazvin school, Safavid period, source: (Korkian and Sikar, 1377, 151
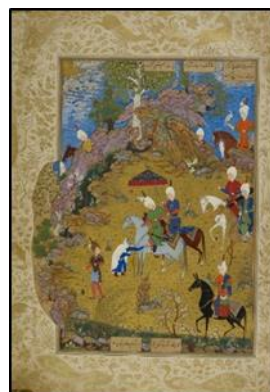

Picture 43. Negara, Pirzan and Sultan Sanjar, Khamsa Tahmasabi, by Sultan Mohammad Naqash, 911-964 AH, Tabriz. Image 1543-1539 AD, Tabriz. Source: (Babaei Falah, Balkhari Qahi, 2019, 22)

Animism, one of the concepts of egocentrism that Jean Piaget attributed to the under-7 age group, is the belief that inanimate objects have a consciousness or a soul. In animism, it is suggested that children construct their

mental world according to the patterns of the physical world. Children under the age of seven consider all objects to be alive. They even attribute feelings to these objects, such that if a tree branch is broken, a child imagines the tree feeling pain. Based on the definition of this concept, this thinking is quite evident in children's drawings. Children often depict elements of life by drawing human body parts in what they imagine. For instance, in their drawings, children may draw eyes, hands, and smiles on houses, clouds, the sun, and trees. In (Figure 43), the child has used facial features for the root, trunk, and top of the tree, even drawing masks for them, and has also depicted human facial features for the sun they have drawn. (Figures 44, 45)

Picture 44. 7-year-old child Source: Photo by the author
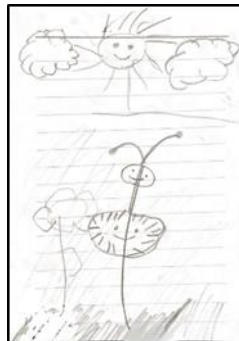
Picture 45. 6-year-old child Source: Photo by the author

Picture 46. A 7-year-old child

Source: Photo by the author

As explained, due to the presence of advanced abstract thinking in the preoperational stage, children's senses are intertwined, and therefore, a child does not differentiate between themselves and their surroundings. With this characteristic, they extend the freshness and vitality of their senses to objects and thus perceive objects as alive. Werner also believed that what a child experiences is pure and real, while what an adult experiences is quasi-real. In relation to physiognomic perception, a child, in their holistic thinking, visualizes the forces of the world and good and evil within the framework of adult humans who are particularly interested in the child's well-being and personal situation. The child interacts with these forces in a one-to-one manner and attributes a variable personality

to the entire world, one that has a face. (Em and Wolf, 1997, 748) Additionally, the dominance of the limbic system and amygdala over the cerebral cortex, which activates intuitive perception and knowledge in children and primitive cultures, has a kind of necessary force of imagination. The faculty of imagination is one of the fundamental human drives in visualizing and imagining wondrous forms. The imagination is a force that records and stores the concepts and meanings derived from the common sense perceptions obtained from sensory forms after the absence of matter. From an Islamic philosophical perspective, these forms are the result of the manifestation of images that have cast a shadow over humanity from the world of ideas. Given the aforementioned points, perhaps the imaginary creatures, angels, and spirits depicted as living beings in coffeehouse paintings can be compared in some way to animism in children's drawings. (Figures 46, 47) Piaget considered animism to be a deficiency in preoperational thinking that disappears in adulthood. However, as described, due to the lack of advanced abstract thinking in the preoperational stage, a child does not establish a boundary between their environment and themselves, and thus extends their sensory qualities to their surroundings. According to Werner, like an artist, a child perceives the world sensorially and actively in a visual manner. Werner considers the intuitive and visual characteristics of physiognomic perception, which aligns with animism, the tendency to perceive inanimate objects as conscious and alive. This perception fades in the abstract stages of thinking, and animism is limited to living beings (plants and animals) by the age of eleven. However, Werner believes that physiognomic perception reappears in artists, poets, and schizophrenic patients. Due to the lack of advanced abstract thinking in the preoperational stage, a child does not establish a boundary between the environment and themselves, and therefore, extends their vital characteristics to objects and perceives objects as alive and animate. (Corbin, 1992, 146) Given that physiognomic perception and animism occur in the non-rational and non-logical realm, returning to such perception, given the possession of logical and rational abilities, undoubtedly requires a temporary disregard for the cognitive hierarchy that places humans and objects solely in a categorical class of beings. The utilitarian culture, which places objects and individuals in harmful and beneficial categories, is something that Jung considered beneficial for mental health and called it the unity of opposites. (Fordham, 1987, 87) In (Figures 48, 49, 50), examples of animism in Persian miniature painting are shown. For instance, the painter has depicted the sun with human facial features. In the poems of poets, one can frequently find this sensory intermingling. For example, Seyyed Hossein Nasr says: 'On the table, the commotion of several fresh fruits, toward the vague perception, death was flowing' (Nasr, 2010, 239), and 'Sorrow is hidden in the smile of a plant, and sorrow is a vague reference to the trace of the unity of objects' (Nasr, 1389, 242), 'How fortunate are the plants that are lovers of light, and the extended hand of light is on their shoulders' (Nasr, 2010, 242), 'Do you remember the horse? It was pure white and like the word purity, it grazed the green silence of the meadow' (Nasr, 2010, 240). In these poems, the commotion of several fresh fruits, the green silence of the meadow, the look of a plant, and the extended hand of light seem to give life to the surrounding environment and objects. Based on what has been said, it can be concluded that the paintings of coffeehouse painters, Persian miniature painters, and poets share some similarities with children's drawings in the mentioned cases.

Fig. 47. Details of the tragedy of Karbala, by Mohammad Modbar

Picture 48. Detail from the painting of the tragedy of Karbala by Qoller Agassi
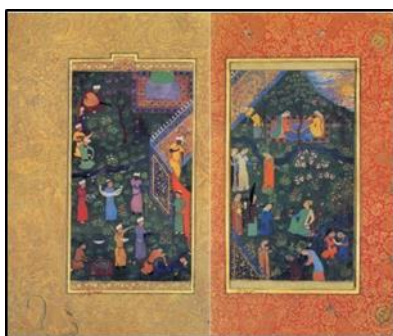
Picture 49. Kamaluddin Behzad, Sultan Hossein Mirza at the promenade, Golshan Palace, 885 AH, Golestan Palace. Source: (Hosseini Rad, 2005, 432)

Picture 50. Detail of a portrait of Sultan Hossein Mirza at the promenade

Picture 51: A detail of the picture of the construction of Khornaq Palace, by Sahifeh Banu, belonging to the first half of the 11th century AH. A.H./ 71 A.D. Tehran, Golestan Palace Museum (Hosseini Rad, 2005, 374)

Picture 52. A detail of a picture of Indian and Iranian marqats, by Safiha Bano

Conclusion

It seems that the art of mural painting is, in essence, the purest form of folk artistic expression, created free from educational and cultural pressures. Perhaps for this reason, these works are devoid of any technical artifice, and what is clearly inferred from these works is a rapid reaction from the soul of their creators and a perfect example of artistic authenticity. Research and studies on the lives and works of these artists show that they share many similarities, which can be considered as the characteristics of coffeehouse artists.

As mentioned, one of the most important characteristics of these artists is their avoidance of representing reality and, in a way, representing what should be rather than what is. Considering what has been said about the elements of children's drawings and coffeehouse paintings, and by examining two coffeehouse paintings based on a child's perspective according to Jean Piaget's theory, it seems that the manifestations of Piaget's approach are visible in the works of these artists. For each of the characteristics of this theory, such as representation, egocentrism, and animism, examples can be found in these selected works. In a way, it can be said that they are comparable to children's drawings. Examples of the works of miniature painters were also analyzed and evaluated, and they too seem to be compatible with children's thinking based on Piaget's approach. Although children in the preoperational stage are logically underdeveloped, they are considered great artists in some aspects. In childhood, human emotions and minds are at their most flexible and free, and one of the fundamental and basic factors of creative thinking in adulthood is nothing but preserving the characteristics of childhood.

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