Original Research Article

The Realm of Imagination in the Illustration of the Children's Book for the Age Group of 4 to 9 Years Based on the Theory of Samuel Taylor Coleridge*
(Case study: The works of Glenda Sburelin, Natalie Pudalov & Nicoletta Ceccoli)

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Abstract

Problem statement: literature and art is placed in the realm of thought. The subject of imagination in children's literature in England dates back to the 18th century, and the first illustrated books were written with the help of the imagination at that time. At the same time, the subject of imagination was dealt with in detail in English literature by Samuel Taylor Coleridge. Concerning the Coleridge approach, this study examines the process of innovative creativity in the creation of art by the artist.

Research objective: Given the importance of the imagination in illustration, this paper seeks to identify the basis for Coleridge's ideas in creating children's books illustration which is relying on the association of creator's imagination and the suspension of disbelief, in the creation of works to acknowledge the recognition of children's books and discuss the imagination in Coleridge's ideas. Research Question is Would the imagination shown in children's literary book illustrations comprise the Coleridge 's views?

Research method: According to what has been stated, the research aims to understand the role of imagination in illustration and its relation to virtue ability, and the way an artist and audience's mind perceive art and the audience's mind by using a descriptive-analytical method based on the written sources. Therefore, the theme of imagination will be analyzed using visual examples of famous foreign illustrators.

Conclusion: The children's book illustration as a dependent issue is a relatively new phenomenon in Iran, which less has been dealt with compared to the other visual categories.

There are many gaps and shortcomings in this area, that can mostly be justified by its novelty and uncommonness. Therefore, the first and most important factor in the author's approach to this field, and the research necessity was to fill a part of these gaps. Some of the illustrations in the children's book seem to contain elements of Coleridge's imagination. By seeing the image element in pictures, the child can discover the meaning behind it, receive the quiddity of phenomena rather than just receiving sensory perceptions.

Keywords: *Imagination, Children's book illustration, Samuel Taylor Coleridge, Suspension of disbelief.*

Introduction

The 18th century; a period of political and social change in Europe, The French Industrial Revolution and the Great Revolution along with the technological developments all influenced the world of that time. Replacing industrial capitalism practices and population growth increased human understanding of oneself and the world. The Romantic Movement was a style that suddenly came to the all of Europe. The movement that started from England and then spread to Germany and France.

The aristocracy gradually lost its credibility, and the literature and art escaped from the domination of luxurious and classical themes. The troubles of the industrial world forced the human of the 18th century to resort to the imagination. All the Romantics agreed that imagination was their most valuable asset.

They could convince others that these imaginary factors are not meaningless, but can be applied as a means of discovering the truth. Among the Romantic poets, Samuel Taylor Coleridge believed in the originality of imagination and inspiration, as he supposed that the secondary imagination represents the mind of dreamer and considered it as a source of mental liberation and creation fancy.

"The poet's mind is like an imaginary, surreal child. The child imagines what the poet proves. A bright white cloud is the creator of imagination in the child's eyes" (Criggs, 1996, 161).

The original idea of attention to children was sparkled through the publication of Emile by Jean-Jacques Rousseau in France in 1762. In this book he deals with the feelings and education of young people. This led to choosing a new approach toward the available pure educational methods especially in literary works of children and young people. In the 18th century, the first children's picture books were drawn in the form of illustrated books (Meggs, 2010, 191). Three English illustrators, Walter Crane, Randoluf Kaldcut and Kate Greenaway, introduced the fantasy of Victorian Romanticism to the happy world of children's picture books. At the same time, in her treatise on literary biography, Coleridge considers children as the center of an unpretentious imagination (ibid., 163).

In this context, this study examines Coleridge's approach and his theory of imagination, and it analyzes the role of the creator's imagination in the process of making art in the works of Natalie Pudalov, Glenda Sburelin, Nicoletta Ceccoli, who are among the famous foreign illustrators of the book children.

According to the author, the elements of Coleridge's imagination along with the wonders and functions of the child`s mind are obvious in the works of three illustrators. To understand the subject of imagination, the author briefly expresses the fancy according to the oriental thinkers and then continues with content analysis to explain Coleridge's theory and disbelief suspension raised here in this research.

The recognition of Coleridge's views is purposefully examined in the works of the famous foreign illustrators of the 20th century who work in the field of children's books in the age group 4 to 9.

Age group A includes children aged 3 to 6 years and age group B includes children aged 6 to 9 years.

According to the author, there is a lot of (albeit imaginary) potential at the age of 4 to 9 and the inability to distinguish between the real and the unreal, which must be used to the maximum. Picture books, especially illustrations from children's literature, if they do not appreciate this potential and, of course, if they do not adequately guide and modify it, The inability to distinguish between reality and unreality things, which must be used to the fullest and its maximum level. If the children's book illustration especially in literature do not value this potential to let it be guided and adjusted properly, and of course, if they do not adequately guide and modify it, the possibility of its persistence in an individual and therefore the attention to it as a high mental capacity would be greatly reduced at higher age group in future.

This paper is based on the premise that the suspension of disbelief, which is one of the characteristics of Coleridge's views, plays an important role in identifying the realm of imagination in children's illustrations.

Research background

In the field of imaginative children's book illustration, the conducted researches in Iran have an artistic basis

and they have studied the effects of image element based on the use of color, space, and the illustrator style in children's books, similar to what has done in the doctoral thesis entitled "The analysis of influential factors and elements on [book] illustration" (Sedighi, 2011) and the master dissertation entitled "The study of how imaginary space is portrayed in children's illustration book within the last ten years" (Zakoui, 2010).

The research on Coleridge's views includes a comparative study of Ibn Sina and Samuel Coleridge`s opinion (Bolkhari Ghehi, 2008) and the "Romantic Imagination" (Bowra, 2011). In both cases, the imagination is studied merely from the literature and mysticism aspects and how different views are shared and differentiated.

In this study, an attempt was made to analyze the subject of creative work on the basis of the imagination elements. The statistical population of this research included three illustrators works (Sburelin, Podalov, Ceccoli), which are accredited and have received international awards.

The meaning of imagination

Imagination in *Dehkhoda*'s dictionary means The imagination in Dehkhoda's dictionary means:

The mental, fancy, thought, illusion, distrust and one of the soul powers that has the form of sensations in itself. To bring a common word in the two meanings to the presence of poets; and an invisible face in dreams and in awakening (Dehkhoda, 1998, 141). However, the concept of imagination is far superior to the mentioned definition. The imagination is in the position of the perceptive power

and the context of human activity, and it is connected with the world of sensations, as cannot be separated from the world of senses. The imagination is one of the inner senses and what refers to the external world does not include the imaginary world. In other words, the imagination begins with the senses. The imagination reflects the intellectual ideas with a kind of proof in the form of pictures and allegories, and it is the intuition to discover the factors manifested in the artist's mind (Rajabi, 2002, 7).

Suhrawardi relates the imaginary world to the realm of suspended forms. He considers one of these forms as the suspended forms of light and the other as the suspended forms of darkness. In his view, imagination is the exact world as the illumination world which is stranded at the higher level of existence. (Shaykholeslami, 2007, 30).

Types of innate human imagination

Man inherently has both external and internal senses; the internal senses are senses that exist only in human. Imagination, memory and any other transcendental perception leading to fall into discloser this category (Fig. 1).

According to Kant idea human is essentially a creature with imagination rather a being with thoughts (Nouri, 2011, 231). The imagination in mind is a place that reveals intangible things to a tangible one. The activity of the imagination is free of monotony and recording. The most important part of the artwork includes the "esoteric senses" and the component of "imagination". In this study it is required to consider first the concept of imagination.
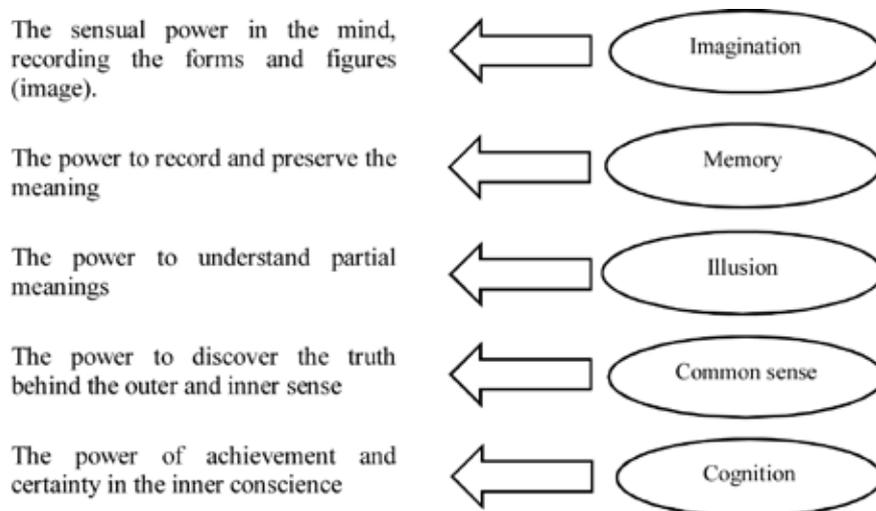

Fig. 1. The types of human innate imaginations. Source: Bolkhari Ghehi, 2007, 83.

This concept has been inotroduced in specialized sources containing features such as "Elusiveness" and "Polymorphous" (bearing different meaning); (MehrMohammadi, 2010, 16).

One of the contemporary thinkers in the field of imaginary science, Egan[1] the contemporary Irish philosopher (1942), provides at least 12 meanings for the concept of imagination, which are mentioned below (Egan, 1992, 123):

• A creature or phenomenon that does not exist in our real, objective world (an imaginary being).

• The ability to see with the eyes of the mind and hear with the ears of the mind, the kind of images and sounds that seem to be present in our lives (the impassive imagination).

• The hallmark of mental employment is something or an event that does not correspond to reality (making a fantasy).

• Interpreting the phenomenon that pointing to a mentally ill condition (paranoid).

• Visual and perceptual errors which their inaccuracy are obvious to perceiver (the concept of "fantasy" in Aristotle's work).

• A psychological ability (according to another Aristotelian concept) that all organisms which are capable of performing deliberate actions (action and not just reaction) can have this attribute.

• A variety of sensory perceptions in the process of constructing knowledge of the world that does not correspond to world-making.

• Flows that provide alternative explanations of the general order of phenomena.

• The ability to imagine something different from what we've experienced (imagination means being able to invent and provide unexpected and useful solutions to all kinds of problems).

• All human cognition and perceptions, according to many epistemologists, our perceptions depend on a personal basis and some kind of extra thinking about the universe.

• The ability to create a sense of presence in a descriptive situation on which the preacher, author, or poet is dependent on.

• The ability to perceive a work of art, called imaginary perception.

• All human cognition and perceptions, according to many epistemologists, our perceptions depend on a personal basis and some kind of extra thinking about the universe.

However, among the early philosophers, Plato had a different opinion about the subject of imagination, and there are three important elements and topics from his view on imagination.

1. Imagination is a tool of recognition 2. The epistemological position of fancy 3. The epistemological degree of imagination is low.

For the first item, according to Plato, imagination is a tool for understanding the obvious and tangible things.

At the end of the sixth volume of "The Republic", Plato describes the four subjects of knowledge, which he believes to be related to the four mental actions. He says: there are two types of things: 1- Obvious (tangible) affairs 2- Reasonable affair.

Among the first obvious things we primarily encounter the "images of objects"- apparitions and shadows in water or on the surface of smooth and shiny objects.

The behavior of the mind associated with the perception of such things is a kind of delusion and conjecture.

Among the obvious things we encounter with organisms, plants, and objects that are created by human hands, and so the mental behaviors related to them are thought and belief. On the one hand, among the sensible ones, we need to recognize the mathematical aspect that begins with a "hypothesis" and ends with a "result" (Blackburn, 2018, 68-69).

In the second case, Plato was influenced by Socrates' view of knowledge and confirmed the following two points:

The first necessary condition of knowledge is infallibility and conformity to the subject. The second is that knowledge must be about "what it is". That is, knowledge does not belong to "nothing" and "what is going on" (Copleston, 2006, 178).

Plato said that general concept is not in the form of abstractions without objective content or reference. Rather, there is a correspondingly objective reality about all true general concepts; this has a higher level of perception compared to the sensory perception (Plato, 2001, 509).

Imagination from Aristotle's point of view does not have the negative connotation that Plato attributed to it. This is because, in his view, the imagination is not an illusion, since the truth lies not in the fabled world but in the object itself. Aristotle believed that an artist would pay attention to the general aspects of objects and interpret them with artistic tools.

An artist, on the other hand, can portray people and objects in a realistic, ideal or imaginary way. According to Aristotle, imagination is no longer a transcendental mania or an art of God, but rather is an intense and systematic activity that allows no escape or deviation from the standards of reason (Russell, 1986, 220).

Aristotle believed that innovation is born in the mind of an artist. "The artist is looking for a way to invent his desired object among those which are vibrating at the boundary between being and non-being. Therefore, the origin of existence and the basis of innovation and imagination lie like the artist and not in the work of art" (Aristotle, 1978, 148).

Aristotle treats the imagination more philosophically in his book, 'On the Soul'. He considered imagination to be one of the powers of the soul that can store and record images. Aristotle sees art as a product of nature's imitation, but at the same time, it does not decrease the role of human knowledge and the role of reason in it.

In Aristotle's theory of art, the imagination, which governs the process of artistic creation by men, by acquiring the appearance and material of the desired artwork design it first in the human soul and then give it an objective character in real-world (Aristotle, 2005, 230).

Aristotle divides art into two types:

Art that aims to complete a work of nature, such as making a musical instrument because nature only gives man two hands and man makes the tools to complete the nature's work and also the art that aims to mimic the nature that means, creating a fictional world that mimics the real world (ibid, 48).

The imaginary world from the perspective of Islamic thinkers

The Muslim philosophers consider the source of all beauty is an absolute beauty that refers to God.

According to them, the beauties of this world are all shadows and the manifestations of God`s beauty. *Abdalrazzag Lahiji*, Persian philosopher says about the imaginary world:

"The Ashraqyyn and the Sufis believe that among the intellectual worlds there is an abstract pure world and also the sensory world that is the world of pure materialism bearing quantity and shape but lacking substance.

The absolute material world is dependent on both properties of matter and quantity however the beings of the transition world are immaterial and are bound to some extent like imaginary forms but which are realized in the mind, not outside, and every creature in both worlds address to a correspondent example. This middle world is called the world of example, separate imagination and the world of purgatory (Shaykholeslami, 2012, 7).

"Any power, perfection, landscape, and beauty that is found in the lower world, are the shadows and imaginations of what is in the upper world." They have been degraded multiplied and become material" (Dadashi, 2002, 28).

In the view of Islamic thinkers, imagination is manifested in two characteristics worlds: one is a separate world from human, that is an external and heavenly world, in which the artist is being considered as a mirror in this intellectual apparatus; it is a pure and clean world that is not a place for filthy and evil.

The second imaginative world is a kind of human perception that according to its relation with the human mind, is considered to be connected to the individual imagination of an artist, as today, the concept of imaginary in art is related to the second type. For the first time in the 6th century AH, Suhrawardi considered three levels of existence in his book entitled *Alikmat al-Ishrāq* (Enlightenment Philosophy) as below:

The material world (Jabarut), the invisible world (Malakut), and the human world (Nasut). These three levels refer to the three epistemological levels of reason, imagination, and sense accordingly. Even in the human world, there are three levels of human beings: soul, self, and body. These three levels of human existence are commensurate with his epistemological level and the existence of a corresponding world. The world of the

senses finds its existence in the world of exemplars, and the world of exemplars finds its existence in the world of the spirit (Hekmat, 2002, 28).

Ibn Arabi sees the imagination as a mediator between the great world (the world) and the small world (human). In his worldview, there are two or more realms for both world and human, and in the realm of the mediator, the two higher and lower worlds meet together.

In the great world, where the realm of nature is at the lowest level and the realm of materialism is at the highest level, the imaginary world is the mediator between these two worlds (Corbin, 2009, 21). Ibn Sina (Avicenna) sees the power of imagination and illustration as the ability which keeps the faces in common sense. This power is like a treasury that all the minor forms that are perceived through the senses are preserved there. It also keeps forms that are assembled or disassembled by the imagination.

According to Sheikh Al-Ra'is's (the title of Avecina), the power of perception is different from the power of conservation, in that the one power can accept the form, but it cannot conserve it.

So definitely after the common sense that is "the power of acceptance", we need the power to preserve the image. The difference between memory and perception, therefore, underlies Ibn Sina's insistence on learning common sense and imagination separately.

His example is very enlightening: "To understand this, think of water that can accept any form and shape, but cannot hold them. (Craig, 2019, 116).

Ibn Sina believes that fantasy belongs to matter, and, the imaginary power in his opinion, can combine some preserved forms of imagination and prefer some of them to others at will and.

Ibn Sina calls this power "imaginary" on the scale of the animal soul and "thoughtful" on the scale of the human soul.

Ibn Sina gives the fancy and imaginary power a function of "metaphor" or "innovation". He sees the power of illusion as an aid to the imagination. In other words, unlike fictional or fancy power that simply sums up forms, imagination power is at a higher level compared to fiction power. Because it has the power to create and no sense can govern it (Bolkhari Ghehi, 2008, 18).

Mulla Sadra believes that imagination is detached from common sense. Imagination is the protector of the image, and common sense is the force that accepts the image.

The fictional world is the abstract essence out of the body and this world, but it is not a rational abstraction.

Rather, it is a being with a substantial motion that exists in a partially perceptive world and is not dependent on substances or other manifestations.

It has an independent world, and its objective aspects are the same as consciousness, perception, and fictional forms that do not require the presence of physical matter in their existence and survival. Rather, it is a kind of special mirror in which the soul perceives an image in a particular world (Sajjadi, 2009, 474).

The Islamic thinkers have spoken in detail about the imagination and the imaginary world; however, most of the discussions over the influence of Iranian wisdom and mysticism on the issue of art are just confined by miniature and Islamic art.

Since illustration is a branch of the visual arts that has primarily arisen from the West and considering that the origin of illustration for children`s book dates back to the 18th century in Europe, the author has chosen the views of a western thinker on imaginative illustration for this research article (Table 1).

Imagination from the perspective of Samuel Taylor Coleridge

English philosopher and founder of the Romantic School in England. One of the most important works of his poetry is Kublai Khan, an old sailor, and his prose works that are literary biographies in which the theme of imagination is discussed in the provenance of artworks. In his view, the imagination notion or fancy takes in all its materiality directly from the laws of association, but the fancy is a two-dimensional phenomenon that occurs in forms of primary and secondary. Coleridge regards the imagination as two distinct realms: The primary imagination that is the vital and mediating force between the senses and perception, as a primary element of all types of human perception.

But a secondary imagination, as a higher concept than its original form and not necessarily a different one, is the

Table 1. Opinions of Eastern and Western thinkers about fancy and imagination. Source: Authors by adapting from studied sources.

The Philosopher in West/East	The Philosopher Views on Imagination
Plato	The lowest level of knowledge is associated with imagination, images, apparitions, and fictional shadows.
Aristotle	Imagination is responsible for the process of artistic creation by humans through acquiring the appearance and matter; first planning it and then giving it objectivity.
Coleridge	Imagination is the flow of mental and subconscious series. It has a creative fancy, and the artist is considered as God.
Suhrawardi	Imagination is like common sense and other powers that are all are polished and look like a mirror. They are like a potential for the emergence of forms; as the embodiment of imaginary forms and the origin of these powers returns to light; because the light is the source of imagination.
Ibn Arabi	He considers only the essence of transcendence to be truth and reality and believes that the whole world of possibilities, which forms the two corners of descent and ascent, are the realm of the divine absolute imagination. because God is the whole world, and the appearance of God cannot be received by the power of senses, therefore, it can only be obtained with creative imagination.
Ibn Sina	Ibn Sina believes in the existence of a central power between the two power of perception and memory (belongs to al-Alam al-mathal/al-khayal), which is called the power of imagination or thought that its function is to restore the forms of meanings. Ibn Sina by discriminating between imaginary and imaginative powers; according to him for imagination, there is a function called invention or initiative.
Mulla Sadra	He presents the power of the imagination as a level of the soul, which is beyond the intellectual level and the sensory level. That is a higher level than the common sense that can re-summon tangible forms.

creative and basic image of its creator. In the secondary imagination, the conscious will is the subject of creativity and creative power, while the primary imagination has got no meaning.

According to his Neo-Platonism research, Coleridge considered a soul to be a "demiurge[2]". His idea that the human mind can regulate phenomena as God, not only is influenced by the Platonic system but can be based more on the common principle that God has created humans in his image and form (Bolkhari Ghehi, 2008, 19).

Coleridge is a thinker of Romanticism; relying on romantic structures, he sees imagination as a metaphorical introverted concept that is seeking identity. "Imagination" is a level of mind that connects [things] and dissolves [them], and art is the fruit of the artist's imagination that is created in a process that he calls "unclear similarity" to God's creation.

Coleridge sees imagination as the center of the universe and kind of creator as God. He believes that all people use "imagination" and "fancy", and in his 'Literary Biography,' he compares fantasy with tide, which resembles a flowing stream of mind, a theory that later caught the attention of surrealists.

Classification of the imagination from Coleridge's point of view

Coleridge separates the two realms of imagination and fantasy and then assigns two levels of imagination. At the first level of imagination, the "Primary Imagination", the human mind imitates simple phenomena and has a purifying power in attempts to convey a general understanding of objects and phenomena. The secondary imagination, is a kind of "Creative Imagination", in which the mind has a reciprocal connection with the external forces. He sees half of the world as it seems and the other half based on his creative power.

"Audience Pleasure and a View of Truth" makes the artwork creative (Hartley, 1987, 207).

He sees the theory of imagination as a pale design of the creation of the universe. By discriminating between fancy and imagination, he distinguishes between poetry, talent, and genius. In Coleridge's view, imagination is relying on association and fantasy on creativity (Bolkhari,19, 2008).

According to Coleridge's view, the primary imagination is the mediator of feeling and perception, while the secondary imagination is poetic, creative, and based on conscious will.

The theory of imagination in illustration using Coleridge's approach

The imagination is one of the key elements of illustration, creating a visual space for the story, and evoking human passivity that influences the audience and makes them feel enjoyment.

It is the image that accompanies speeches and words that gives them weight and shapes the text. Imagination in the illustration is a kind of creature that Coleridge considers similar to God's power in his theory. Imagination is another link between the feelings and thoughts of the author and illustrator. Illustrative Imagination is a personal translation of the author's imagination. An illustrator is free to reproduce the text of a poem. The same freedom that Coleridge refers to creating a work of art.

The Slovak illustrator, Dussan *Kallay*[3] talks about the relationship between text and image through imagination. He says: "In my Illustration, none of the images are merely a mechanical copy of the text, rather, they originate from recreating of the world in my mind ». Images are expressing products in conveying the internal content of the text that is presented through the filter of the illustrator's imagination.

The consequence of this artistic process is a kind of art that corresponds to both the text and the thoughts of the artist (Akrami, 2008, 78).

According to Coleridge, imagination is the power of magic which in its essence can create a balance and interdependence between even heterogeneous elements.

According to Coleridge, the secondary imagination is recreational. To him, re-creation is inspired by the objective element that becomes an alien and unfamiliar element, and then changes the structure of the element into a new and innovative body (Ford, 2005, 171). The recreational imagination is the same as what is seen in illustration and will be considered as the result of the illustrator's mental activity in reconstructing, creating, selecting, transforming, deleting, and moving in a predetermined direction that makes the text to emerge (Fig. 2).

The main essence of imagination is the mental image. With the power of imagination, man retrieves, creates, and changes the mental images. Imagination is a conscious or self-conscious game with mental images (Mohammadi, 2008, 30). Similarly, Coleridge believes that imagination comes from the human subconscious. The illustrator considers the composition of the text, then by referring to the subconscious, presents a visual world associated with a mindset. Coleridge writes: "Imagination is the result of the mind power or perceiving something that does not exist; separating oneself from the material world and going beyond the situations" (Hartley, 1987, 22). In children's illustration books we also perceive a world that expresses the separation of action and objects from their meaning in the real world and gives them a new meaning, making them what they are not, but can be.

The Coleridge's secondary imagination is a kind of reconstruction based on imitating the world and restoring it with the new expression. It also relies on the power of innovative imagination. Plato wrote in Ion: "The art of imitation is an invention caused by a latent joke, the subjective cause that has been interpreted as fascination and inspiration" (Zarrinkoob, 1994, 148).

The most important aspect of illustration based on Coleridge's second type of imagination in the production of virtual reality. An illustration based on a smooth flow of the mind is not a visual imitation of earlier reality. On the contrary, unlike creating or recycling a new, complementary world, the world is transformed by recreating a higher reality. The foundation of creative illustration is based on imagination. However, certain visual elements in books, are not illustrated [necessarily] based on the language of the text, but instead are a product of the artist's inspiration and intuition. In children's illustration book, considering the Coleridge's secondary imagination, the phenomena that surround us are shown from a different perspective than just simple objectivity.

Suspension of disbelief

"Drama is a conscious suspension of disbelief for a moment, a suspension that results from a poetic belief" (Samuel Taylor Coleridge); (Hall, 1964, 22)

Separating viewers from the real world and transferring them to a creative and unreal world are some of the important tasks of suspending disbelief. The suspension of disbelief is what Coleridge proposed about the character
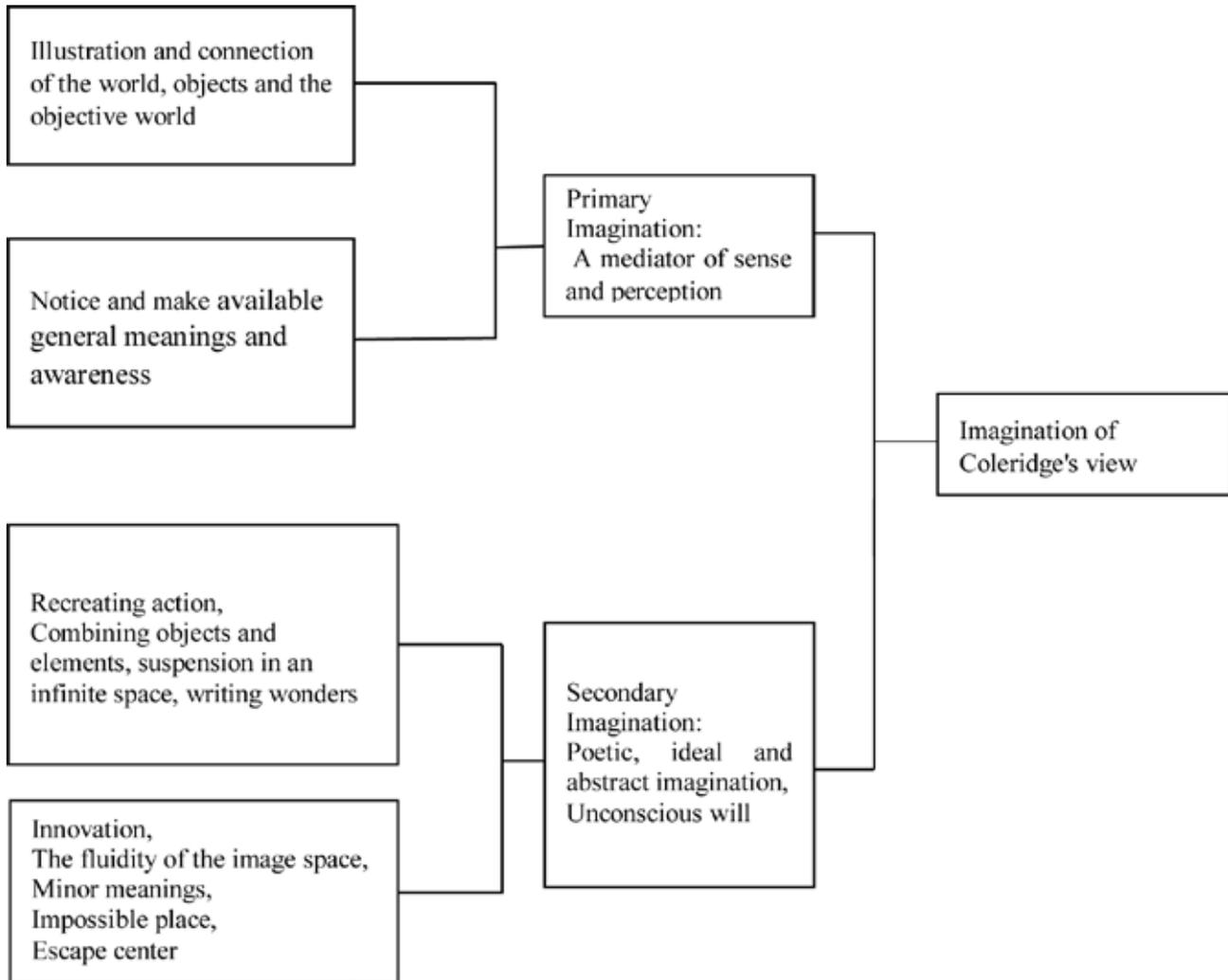
Fig. 2. The Primary and Secondary Imagination, according to Coleridge theory Based on Christabel's Ode Source: Holmes, 2007, 20.

of a literary work. In this theory, viewers voluntarily believe in written or visual text and put their disbelief aside to adapt to the world of the text. By putting aside this disbelief, the artist can create his world as imaginative and unrealistic as he wishes, but he must establish rules for this world and spread it to the extent that all its details and elements follow it. Perhaps the greatest challenge for an illustrator is to create ingenious rules and elements and link them to the text component. In the illustration, the element of imagination causes the suspension of disbelief, because an illustrator creates a secondary world to enter the mind of the reader, and at the heart of this world, all that he/she defines would be considered as the "truth". Coleridge believed that the *audience's enjoyment* and vision of "truth" can make a work of art an attractive phenomenon. Suspension in illustration uses the audience's neglect and distance from spatial and temporal

truth to create a new world. In his treatise on literary biography from 1817, Coleridge used the term unbelief for reading poetry. He turned to medieval romantic works of English literature, recreating scenes from fiction in his poems. Coleridge wrote: "All my efforts are to lead people to a world that is truly unrealistic in this text. In this way, by transforming into texts from distant lands and of unknown nature, another face of 'truth' is revealed, and, through the suspension of disbelief at the moment, the audience will be directed to the imagination. With the suspension in mind, a feeling, pleasure, peace, and understanding of the wonders belonged to the previous and next worlds will be raised (Coleridge, 1817, 97).

Therefore, it seems that the suspension of disbelief is a way to expand the imagination in children's picture books, of which we will give examples below. Therefore, it seems that the suspension of disbelief is a way to expand

the imagination in children's picture books, of which we will give examples below.

Suspension of disbelief in illustration

The suspension of disbelief is kind of the harmonization of the recipient's mind with the imagination of the visual and auditory text. J.RR Tolkien[4] (1892-1973) in his essay "On Fairy-Stories "discusses the character of "secondary imagination". "He is reviewing the Coleridge formula, the "voluntary suspension of disbelief," he says that "the artist is a successful small creator ". It creates a secondary world that your mind can enter.

At the heart of this world, whatever it says is "true": in other words, it is following the laws of this world. As a result, as long as you are in the heart of this world, you believe in this image, and as soon as unbelief appears, this magic disappears" (Bowman, 2017, 68).

Today, in the illustration of suspended and disturbing spaces, ordinary objective structures are very common (Fig. 3). In the works of Western illustrators, the phenomenon of suspension in space has appeared for years and in recent years, Iranian illustrators have not been unaffected by Western art trends. In the works of illustration, with the approach of suspension of disbelief, scattered, indistinguishable elements of horizon and depth of view are seen. The scattered and sleepy objects are suspended in space and the exotic and combined peculiar creatures are depicted out of the picture frame and corners. Flying fish, flying humans, inverted trees, hanging chairs, and creating reverse space (Fig. 4) in space, etc., cover a large part of creative imagery.

According to the author, there are two types of suspension in the illustration:

1. Formal suspension

This suspension occurs in the superstructure of the work. Depending on the movement of the elements and forms, there is a suspension that brings the audience to the end of the book and moves them forward. If the illustration gradually draws the audience to the end of the book and the end of the picture, a formal suspension is made. For example, in the illustration of Alice in Wonderland by *Glenda Sburelin* (Fig. 5), start imaging from Alice's point of view and start imagining and the audience accompanies

Fig. 3. Far from home' by 'Danila Taini. Source: www.danielatiani.it.

Fig. 4. day that news came' by 'Ofra Amit. Source: www.ofra-amit.com.

Fig. 5. Alice in Wonderland' by 'Glenda Sburelin.
Source: glendasburelin.blogspot.com.

Alice step by step, and his mind in the face of character and atmosphere, as seen in the picture of Alice and her world. The audience asks where the story and the picture are and after all, what are these deformations supposed to lead to? Uncertainty and fluctuations in the narrative draw the audience to the end of the book.

2. The suspension of the Issue

The suspension of the issue is another example of disbelief that has nothing to do with the superstructure. Its most important feature is to create questions and expand them. A work of art does not answer a question,

but rather expands the dominance of it. An illustrator, in his/her work of art, illustrator takes a new look at the world, and as long as the audience sees the image, he/she forgets the superficial narratives and objective vision due to the power of the work and recalls the new mental narrative. In this suspension, imagination, in the subconscious, combines meanings and builds creative thinking (Mutasema, 2014, 33).

The suspension, which has a distinct quality in illustration, confuses the predetermined image in the mind. This causes the audience's inner conflict with the work of art and forces them to react. The illustration with suspended spaces and elements maximizes the certainty and rotation of the eye on the screen. The difference between this structure and classical space is the activation of the audience's mind. With full respect for the text, the illustrator puts the audience in a position to say, "Look and think like this sometimes".

The most important task of disbelief is in illustration. The mind involved is left with space and remains involved. The illustrator powerfully conveys his or her visual expression to the audience, sometimes decisively claiming that the semantic horizon of the mentality must be changed (Fig. 6).

Making creative spaces in contemporary illustration contributes to the audience's mental development at an early age. Illustration by using the components of imagination and suspension of disbelief represents the capacity to make oneself distant from reality or to see truths and meanings beyond sensible and tangible realities,

not the lack of power to distinguish between reality and unreality. But at the higher stages of growth (adolescence and adulthood), the power and capacity of imagination in the realm of human existence becomes possible. But the imagination of childhood is itself a passage to attain the high capacity of "imagination" at the later stages of development.

The Imagination and suspension of disbelief in works of illustration

Today, the most important issue in the illustration is to have a new attitude in imagination and that's because the artists have already experienced a variety of techniques, [and have found that] the only focus that can distinguish artwork from the other works is to have [a specific] idea and let the imagination present in works.

Coleridge argues that imagination is a tool in the hands of mind and the mind is a power that dominates the effects of stereotypes by controlling the sensory powers, and that is the "indefinite" thing (Holland, 2014, 28).

The insertion of the imaginary elements into the space of the page, while adhering to the text of the suspension is the presence of uncertainties in the logical system of objectivism.

In images in which the suspension of disbelief takes place, space tends to be fluid. There is no foresight in them, and the boundaries of knowledge are distorted.

The emphasis on unstable situations occupies the mind of the audience, and in this position, the mind will be in an indefinable state, so, the mind of the audience communicates with the image and then perceives it.

The Exposure of disbelief and imagination in the works of foreign illustrators

The works of Natalie Pudalov is a perfect example of the suspension of disbelief in illustration (Fig. 7). The indeterminate quality of her works is ambiguous. Her depictions are like a sleepy feeling wandering around the composition. In the illustration of *"Jack and the beanstalk"* (Fig. 8), she reads several stories in the illustration at the same time. The imaging space she offers is uncertain and suspended. The time and place in his pictures are relative and offer the audience a to let the audience visualizes and

Fig. 6. Fox and grape party' by 'Ayano Imai'.
Source: www.minedition.com.

iterate its meaning in his/her mind. The inhabitants of her world by having deformed figures present a change in size and appearance. The existence boundary of figures is fluid and recognizing their nature is suspended. As can be seen in figure 6, the unconventional viewing angle from above has created a strange and imaginary scene of the figures' positions.

The common territory of the illustrator and the author is located in imagination; sometimes the illustrator goes beyond the text and then gives more content to the text through imaginative recreation and depicts the undiscovered layers that have not entered the author's mind.

In this way, the artist's performance expands according to Coleridge, who saw the imagination as the perception of spaces of nature that are, however, surreal.

This theory is set out in the poem by Kublai Khan, verse 4 in the analogy of the island to a dragon[5] (Holmes, 2007, 306); this can be seen in Pudalov's work (Table 3).

In fig. 9, Pudalov created an unconventional world and an escape center. In his treatise on poetic discourse, Coleridge acknowledges that the creator's imagination creates surreal works without having a linear approach: The beauty we are seeking is an inclusive and mental concept It is an idea that lives in the mind, no eyes have seen it, no hands have touched it before, there is no repetition or prediction for it.; Indeed, imagination is the supremacy of reality (Abrams, 1997, 159). Pudalov, with her perspective on the creation of figures that come from reality, but by changing their size and shape, has released the image from the fetters of linear composition and the logic of the real world.

In Glenda Sburelin 's works, fantasy and tension are presented from a different perspective. The elements of his illustration have an objective and direct appearance, but they are arranged in a new order.

Their relationship has no conventional logic, and there is something strange and unexpected about it. Sometimes the figures are separated from the original space and placed side by side in a suspended space (Fig. 10).

Sburelin challenges physics and gender in the illustration. The indeterminate weight [of figures] and the suspension of disbelief raises the question in the audience's mind that

Fig. 7. *Where is the baby fox*' by Natalie Pudalov.
Source:Nataliepudalov.com.

Fig. 8. *Jack and the Beanstalk*' by Natalie Pudalov.
Source: Nataliepudalov.com.

Fig. 9. '*The Delicious snack*', by 'Natalie Pudalov'.
Source: nataliepudalov.com.

Table 3. The Theoretical Foundations of Coleridge's Comments on Pudalov's Work. Source: Authors. Image source: nataliepudalov.com.

The Characteristics of Natalie Pudalov`s Illustration Works	The Image of Illustration work
Fluid characters, Contradictory appearance, Surreal, No restriction on form and level	
Indefinite and undefined, Heterogeneity of elements, destroying the certainty, Magnified/Decreased size of images, Separation of reality	
Mysterious, Unfamiliar order, Suspended, Secret, independent of text to draw objects and characters	
The imagination is the fluidity of mental and subconscious; imagination is the perception of spaces derived from surreal nature (Criggs, 1996, 28).	The Theoretical Foundations of Coleridge's comments on Pudalov's work
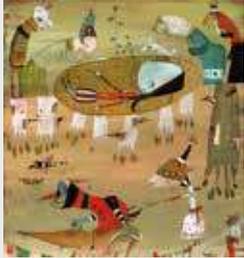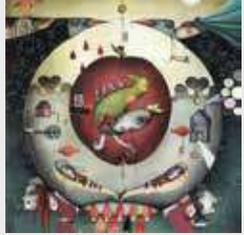
Fig. 10: '*Caroline's Long Sleep*', by 'Glenda Sburelin'.
Source: glendasburelin.blogspot.com.

whether the created objects are rising?? Are they flowing? Are they interwoven, are they moving? (Fig. 11).

The attitude of her characters is multi-semantic. A girl whose other half is in ground, and the bird which is combined with machine tools A woman whose body is made of coffee and, the man who carries a house on his shoulders.

Her illustrations go beyond the basic elements and create a wide range of semantic capabilities. She does not need to repeat the reality and classical composition (Table 4). She uses metaphor in her images. For example, she draws a thief who has several hands on his body in the form of a silhouette (shadow) at the same time, without seeing in the picture a space of theft or a story of robbery (Fig. 12). In fig. 13, the head of the main figure has been depicted with exaggerated features having the protruding ears, on which the birds are sitting. The symbolism of the music is expressed by the illustrator to show the auditory power of the girl. In mountain poetry, Coleridge sees the mountain

primarily as nature but later it has become a manifestation of loneliness in the symbol of the mountain. The creator of the work makes an integrated sound and content, that connects everything together with the powers of magical composer, that call it fantasy, Hall says. According to him, this magical combination takes us away from reality, creates another world and makes a floating symbol of the first objectivity (Hall, 1964, 89).

Nicoletta Ceccoli is another illustrator whose world of thought is full of fantasy. At first glance, the essence of her illustration derives from ordinary everyday elements, but with a little thought, her bitter and sad imagination reveals itself. Her nightmares in the illustration plunge the audience into tension and confront them with the duality lies in the concept of beauty and ugliness (see Fig. 10). Light and darkness, excitement, charming and frustration are among the dichotomies of her visual world. Her fantasies include symbols of innocence and even childhood memories. In Ceccoli's illustrations the objects resemble everyday visual items, but with a poetic attitude they have been released from the admitted daily familiar roles. Her pictures are dreamy ones, and boldly use a combination of objects, animals and Renaissance landscapes (see Fig. 11). She is inspired by prominent artists like *Mark Ryden*, *Paolo Uccello* and *Roy Ceasar*. *Lewis Carroll* (1832-1890), the author of '*Alice in Wonderland*', a contemporary of Coleridge, is one of those who push the boundaries of belief in his works and take the audience into the world of complex meanings. According to *Peter Hunt*, "Carol is close to the true mentality of children and the most important visual elements of their world. A child can enter any imaginary space without restriction" (Hunt.1994, 82). In 'The Game of Logic' (1886) *Caroll* divides the imaginary rules of the novel's language into three dimensions. Ceccoli 's miracles can be divided into three parts based on the classification of Lewis Carroll's amazing work. Imitation, fantastic, amazing.

Carol's term is "conventional" for the former, "illusory" for the second and "ecstatic" for the latter. In the conventional mind she sees the real world. In the "uncanny" state she is in the imaginary state, and in the "ecstatic" state she is suspended (Fig. 14).

Fig. 11. '*did you see my umbrella*', by 'Glenda Sburelin'. Source: glendasburelin.blogspot.com.

Fig. 12. *The multifaceted character and metaphorical application in image of Jobs*, by 'Glenda Sburelin'.Source: Glendasburelin.blogspot.com.
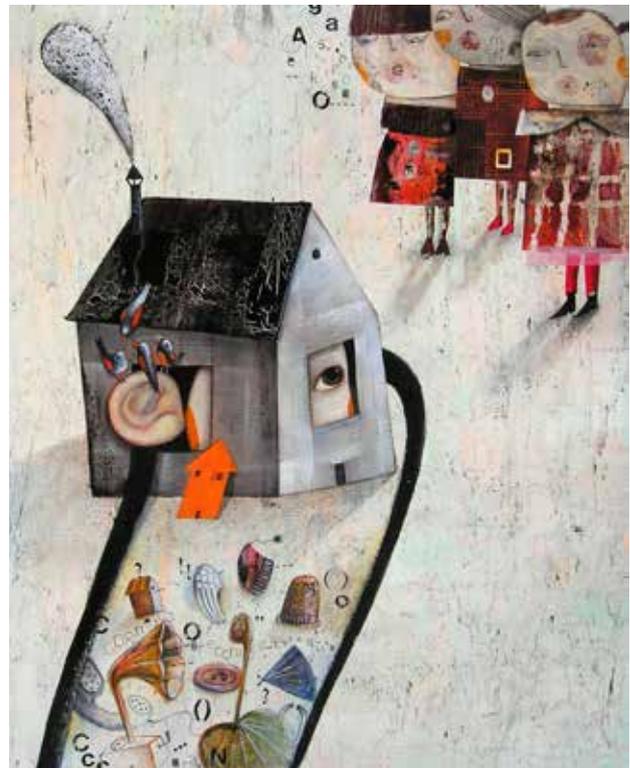
Fig.13. *The Symbolism and suspended space in illustration of the musician's girl*, by 'Glenda Sburelin'. Source: Glendasburelin.blogspot.com.

Table 4. Theoretical foundations of Coleridge's views in Esburlin's work.Source: Authors /Images source: glendasburelin.blogspot.

The Characteristics of Esburlin's Illustration Works	The Image of Ilustation work
An Strange atmosphere, Objective appearance while unconventional, Strangeness along with drawing daily objects.	
Metaphor in illustration, Multi-meaning characters, Astonishing and Skill in using color and composition.	
Multi-semantic, Being Mysterious, De-familiarization Re-describing the reality, Nostalgia for home	
Imagination leaves the opening of meaning to the power of memory, wherever the reason was incapable of interpreting the meanings of symbols, and the secrets and the mysteries of meanings and reaching the truths, imagination returns all symbols and codes to limited metaphors and using literary trope (Ford, 2005, 183).	The Theoretical foundations of Coleridge's views in Esburlin's works

In the first approach, Ceccoli's work is a testing (imitation) of reality, and then the imaginary element

Fig. 14. 'Innocent', by ' Nicoletta Ceccoli'. Source: www.copronason.com.

of it is illusory and even sad, and in the third case the viewer fraught from disbelief. Another form of imagination in Ceccoli's work is metamorphosis. The little girls in her illustrations are combined with the flowers, insects, plants and buildings.

A kind of creating that rejects classical figurative rules. The imagination takes the figures out of ordinary reality and gives them an unusual and intangible aspect by exposing and combining ordinary objects and events (Fig. 15).

Metamorphosis is based on complex and difficult relationships like a living organ, not on mechanical relationships and things in succession. Transformation creates something as simple as an allegory (Fig. 16). According to Coleridge, the metamorphosis is the product of the organic growth of the form; in the world, matter has a different life and a different form: Coleridge believes that "Transformation is same as the life" (ibid, 91). According to Coleridge, *Ceccoli* also transforms its forms and shapes and brings them closer to the narrative of life but she uses the essence of fluidity and gives it a different meaning (Fig. 17); (Table 5).

Fig. 15. '*Rapunzel*', by 'Nicoletta Ceccoli'. Source: www.copronason.com.

Fig. 16. '*The Legend of Charlotte*',by 'Nicoletta Ceccoli'. Source: www.copronason.com.

Fig. 17. '*Save the river*', by 'Nicoletta Ceccoli'. Source: www.copronason.com.

Conclusion

Imagination is one of the inner senses that come from the artist's subconscious. The most important part of an illustration is the imaginary component, and the artist, receiving new ideas, creates sensual phenomena whose life is not an imitation of the existing world but has the fluidity of the illustrator's mind. The illustrator uses the subconscious to provide the visual world by using a kind of mind game. In the theory of imagination, Coleridge claims that the characteristic feature of creating images is the emergence of a new form of reality. This means it creates new images that are the product of a creative mind. The illustration is also accompanied by a creative mental process. Just like the Coleridge view on creation that considers it something similar to God`s work. In the modern world, where images are constantly exposed to the public eye with the help of the multiplying media, only by using an artistic way one can make creative jobs. The suspension of disbelief and the creator`s imagination is part of the process of providing visual pleasure to the viewers by keeping them away from the real world and directing them to the unreal aspects of a fictional work to enjoy it. Coleridge believed that "The audience pleasure and the view of reality" make the work creative.

The "suspension of disbelief and the creator`s imagination" is the favorite genre of many illustrators, not only in the field of children's illustration but also in the field of other media such as cinema, animation, and video games. This is because in modern times, classical boundaries have been abolished in both literature and painting, and there is no specific boundary between the artist, artwork, and the viewer. The
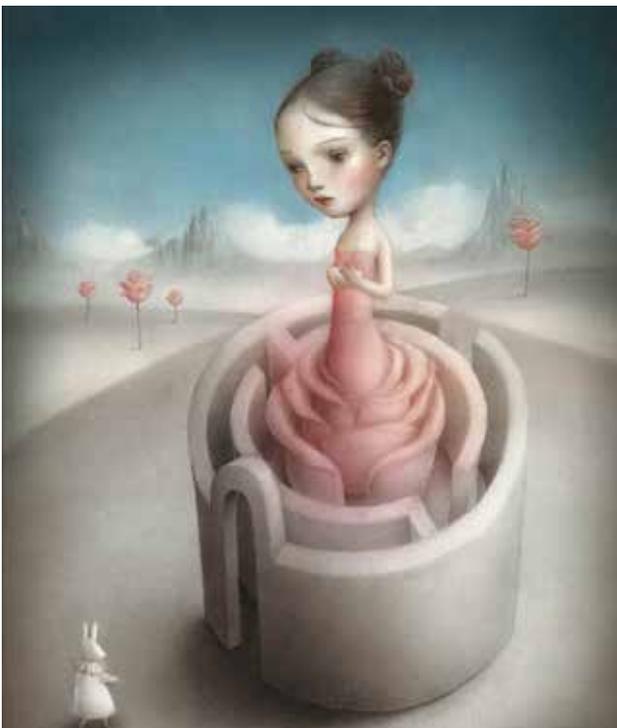
Table 5. Theoretical foundations of Coleridge's views in Ceccoli's work. Source: Authors - Images source: www.copronason.com.

The Characteristics of Nicoletta Ceccoli's Illustration Works	The Image of Illustration work
The suspension of disbelief in contrast display; presenting children`s world, while driving loneliness; Far and peculiar spectrum in creating space.	
The combination of real and unreal space, Multi-meaning, Creating fluidity in fish and human eyes, Transforming an object into a different entity	
The artist's imagination, when let the inside mirror pure her soul from the dust of objectivity, can manifest the wonders of the subconscious within the suspension elements and ultimately soften the meaning. The suspended elements can be modified so that another object appears in the, let the viewer read other meanings of symbols and signs (Ford, 2005, 241).	The Theoretical foundations of Coleridge's views in Ceccoli's work

viewer is entertained by seeing the suspension of disbelief in the picture space and merge with the farmlands of the illustrator's mind. The same feature that Coleridge focused on discovering the truth based on imagination. Imagination in Coleridge's opinion is a passage for the mental definition of new realities that brings a new phenomenon into children's book illustration. The components related to the suspension of disbelief, metamorphosis, heterogeneity, metaphor, and unconsciousness, etc. that were addressed in this research study through the images are all part of the imagination that Coleridge founded in his theories. On the other hand, the illustrations in the article refer to symbols and codes to limited metaphors and justifications. According to Coleridge's theory, imagination would be a response to wonders when the wisdom is unable to interpret the meanings of symbols and decipher the mysteries and meanings of truth. The imaginary world is relying on the taste of the artist and is not necessarily limited to the objective and external phenomena. This world is created with a new reading by an illustrator, and by creating this world, he/she conveys both emotions and knowledge to the child.

According to Coleridge, imagination is one of the most prominent elements that can inspire a child, to achieve a "mature imagination" in the later stages of his/her development that is, a mental capacity to understand and receive unobserved and intangible facts and meanings.

Finally, it should be noted that Coleridge's views, by conveying novelties as the suspension of disbelief,

metamorphosis, recreation, etc., create perspectives in many contemporary illustrative books that pass through the filter of an imaginary mind, and emerges in illustrated children's books with a new appearance.

Endnote

1. Kieran Egan (1942-....): Is a contemporary Irish philosopher, whose main subject is the study of psychology, the mental development, and imagination of children in education. Egan is currently a professor at Simon Fraser University (Columbia, Canada).
2. Demiurge: The artisan, regulator and active cause of the world.
3. Dussan Kallay (1948-....) is a Slovak illustrator whose most important features are combined creatures and suspended forms.
4. John Ronald Reuel Tolkien (1892-1973) was an Italian writer, poet, linguist, and university professor known for his epic and fantastic works. Among his most famous books is The Lord of the *Rings*.
5. Where Alph, the sacred river, ran / Through caverns measureless to frontier / Down to a sunless sea from island to roaring dragon, Coleridge, 1816).

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