

Iconography based on the theory of the literary -philosophical School of the Word Originality

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ABSTRACT

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What the image is and why images have similarities and differences, and the question of whether the image is produced or has a subject-independent existence, has been one of the most important concerns of thinkers in the last century. According to Arash Azarpeyk, the founder of the literary-philosophical School of the Word Originality, the image originates from the semantic and conceptual essence of the word. In Oranism ontology, the word has seven essences, including the semantic essence. Because the essences has a fixed and variable dimension, the semantic essence of a word also has a fixed and variable dimension. Since every phenomenon is a word and represents itself with the word, everything that exists is a visible word. Thus the word phenomena has a fixed and variable substance dimension. The fixed dimension of a word, if viewed from the existential point of view, forms a Fara-image and according to the different conscious-unconscious collective-individual consciences, as well as different types of human intuitions, image finds existence. Also, a phenomenon can be imagined with imaginary realms and a phenomenon can be seen as non-visual. The important thing is that we see based on the categorization of our own language. Language thinks of us as in imagery we are inherently subject to the identification and categorization of our own language.

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Introduction

The nature of the “Image” (Eimage) and its ontological status—whether it is produced by the subject or possesses an independent existence—remains a central challenge in contemporary philosophy, art, and linguistics. Traditional imagology often struggles to define the gap between perception and objective reality, or it reduces the image to a mere Cartesian construct or an empiricist representation. This study, grounded in the school of “Word-Centricity” (Arianism) founded by Arash Azarpik, posits that the image is not merely a mental projection or an external form, but a manifestation originating from the “Semantic Essence” of the Word. By employing a deep-semantic approach, this article explores the ontology of the image, the role of linguistic and cognitive frameworks, and the systematic classification of imagology within the Arianist framework.

Method

This research adopts a descriptive-analytical methodology rooted in the philosophical principles of the school of Word-Centricity. It investigates the ontological structure of the Word, which consists of seven distinct essences (semantic, phonetic, graphic, kinetic, natural, conditional, and social). The analysis focuses specifically on the “Semantic Essence” and its two primary dimensions—the “Fixed” (stable/ontological) and the “Variable” (dynamic/phenomenological). Furthermore, the research utilizes the “Mother-Maic” system (Nezam-e Madarmaik) and the theory of multi-faceted “Intuitions” to explain the variations in human perception and the creation of images.

Results

The findings of this study offer a new classification and ontological understanding of imagology:

1. **The Ontology of the Image:** In Word-Centricity, every phenomenon is a “Word-Phenomenon.” An image is an act of grounding the semantic essence of a word within specific dimensions of existence.

۲. **Fixed vs. Variable Dimensions:** The “Fixed Dimension” of the semantic essence creates a “Hyper-Image” (Faratasvir) when viewed from an ontological/ontic perspective. The “Variable Dimension,” influenced by individual/collective conscious and unconscious states, creates the “Image qua Existence” (Image as Existing).
۳. **The “Mother-Maic” System and Intuition:** Human perception is not uniform. The observer’s intuition—shaped by spatial, temporal, heart-based, rational, psychological/gender-based, situational, and talent-based factors—determines how the fixed essence is filtered into a variable image. Thus, language and internal cognitive frameworks do not just describe the world; they “think” the observer.
۴. **Classification of Images:**
 - **Hyper-Image (Faratasvir):** Reflects the ontological, beyond-time-and-space dimension. It is non-imagistic in the traditional sense; it is a holistic apprehension of being.
 - **Image qua Existence (Image as Existing):** The worldly, four-dimensional manifestation of an object filtered through the subject’s cognitive/linguistic system.
 - **Illusory Image:** Images rooted in the “void” or the negation of standard reality, such as in surrealist or Dadaist aesthetics.
 - **Non-Visual:** Categorized into “meaning-oriented” (focused on the concept) and “meaning-evasive” (focused on form, play, or theory).

Conclusion

The study concludes that the image is not a static, singular construct. Rather, it is a dynamic, fluid, and multi-faceted phenomenon. Because our perception is intrinsically linked to the semantic essence of the Word and filtered through our subjective “Mother-Maic” systems, imagology is inherently pluralistic. There ontological/ontic perspective. The “Variable Dimension,” influenced by individual/collective conscious and unconscious states, creates the “Image qua Existence” (Image as Existing).

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