

## **The Domain of Realism in the Children Literature of Iran**

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**Abstract:** *There is a remarkable difference between the literal realism in children and adolescents literature in comparison to the adult one. The author tries to seek through types of realistic texts written for children and adolescents. The current essay precisely defines the history of realism as well as its position both in Iran and World children and adult literature and divides it into four categories. Then, it embeds the story frame into children realistic literature and recalls all practical types of this structure in literal schools with examples. Eventually, it classifies all types of realism due to the intra-texture of children and adolescent's works. This research scrutinizes the realism domain from different viewpoints.*

**Keywords:** *children literature-realism-story- intra texture.*

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### **1. INTRODUCTION**

Realism was first developed in France meaning pure originality (Motahari, 1956/1: 81). It commenced around 1830. Realism aims at identifying the effect of environment and society on life realities and making analysis. As a matter of fact, realism replaces exact analysis of details for general and mental inspirations.

As time drags on, a new extension of realism meaning has stepped into literature. This school totally differs from its version in morality, philosophy, law and policy. In art and literature, realism reflects the external reality to create an art work. Another indication of realism is that it is not imaginary. The literary expert is the one who records the whole reality.

Realism in adult literature of Iran was first influenced by western literature and then mixed by eastern one and it got completed (Vaezi, 2006: 5). The relative specifications of this global school rely on social and natural rules, it illustrates human as a social creature. It prefers reality to imagination and excitement. Moreover, it expresses social priorities. It breaks down emotions; it considers social connections instead of individualism.

Children's literature consists of two concepts of literature and child and each one of these terms complete each other in this regard. Literal text should satisfy the child's requirements from both form and content point of view. Consequently, there is an interaction between child and literature. Any writing embracing such conditions is regard as child literature (Jalali, 2013:42); although children and adolescents literature is new, it is also influenced by realism. Consequently, it added another branch of literal school to this knowledge. The realism in children and adolescents literature is much different from the one in the adult literature.

The effect of realism is not limited to verse works of children and adult literature not only in Iran but also all across the world. If children and adolescents literal texts are categorized based on structure and frame, different types of literal works will be more organized.

Therefore, various types of children and adolescents literal works are identified in forms of verse, prose and dramatic texts. The structure of a work might be a mixed one; the dominant structure of writing and the literal work are in priority in such cases. Each one of the prose and verse texts are divided into forms of story and non-story ones. Although there are different ideas separating story domain from the non-story one, literal reports, literal essays, itinerary, biography and dairies are identified as non-story ones and their literal indication is identified as realism.

Realism has been affecting children literature since 1950. At the beginning, some agreed and some others disagreed; Anne Fin, for example, opposed with this event. She believed that realism in

children literature deprives them from being optimistic and hopeful (Joselin, 2012: 66). However, it seems logic because various unfair subjects are initially embracing children literature;

The western and American literature was only about divorce, drugs addiction, sexual relationship before marriage, children abasement and racism in 1960s (Slowan, 2005:77).

While others like Mites consider that children should be accompanied with adults in real children literature. Iran is not matched with west world in this regard. Since realism has entered in children literature through children literature in Iran, translators accept that there is a strong relation between training, language and children literature (Ervin, 1983:68), they try to choose topics for translation coped with Iranian culture and norms of the society. This has also influenced stories and made Iranian texts and stories not to obey the realism considerations followed by western and American literature.

## **2. BRANCHES OF REALISM IN CHILDREN AND ADOLESCENTS LITERATURE**

Different literal realisms arising in adult literature within the history of east and west include: magic realism, formalistic realism, socialistic realism, surface or naïve literature and, etc. each of them have their own specifications. The current research is not going to clarify all these types, but what is remarkable is the emergence of different types of realism in children and adolescents literature.

Undoubtedly, the mental structure and presuppositions of the ones creating stories for children is profoundly affected by their contemporary mental and thinking atmosphere in which they are living and are more important for them (Parastesh,2010: 46).

The branches of realism both in children and adults' literature and the adult one are impressed by the same thinking atmosphere and usually classified as below:

- didactic realism (pedagogic)
- socialist realism
- ideological realism
- critical realism

The experts of children literature have been challenging with the relationship between training with the children literature and language for long. As the children and adolescents literature of Iran has always been considering the concept of training since long ago, it sometimes steps far beyond literature and some people regard literature as an instrument to achieve the children training aims. Makarneko believes that making relationship between teaching and training and children literature can nurture children social feelings in the society(Markarneko,1973:118), he also agrees that completing children feelings is prior to literature; although some others such as John Like and Spencer agreed to separate the natural knowledge way from literal knowledge(Zamiri,1993: 102), realism aimed at adjusting individuals with the social and natural environment through making them acquainted with their cultural heritage and their ancestors' history(Ebrahimzadeh,137;2004) and realism could actually enter into children literature through poem or story. Today, didactic realism stories of children and adolescents are identified as the ones attempting to train science and indirectly remind history (by poem and story) and children can imagine reality, guess, explore and conclude the occurrences.

If this is supposed kind of circle, a great amount of didactic realism of Iran's children literature has been provided by translating western works. Some of the writers followed this method are as the following:

- Mahdi Mirkiai, rug and canary, 2006
- GhadirMohseni, the boy who lost, 2005
- Zahra Karimzadeh, my grandmother, 2006
- Mohammad Hussein Hussein, the last grandfather, 2003

Maxim Gorki believes that training plays a key role in presenting reality to the child, it is necessary to tell child that whatever done is just because of him, meantime, it is recommended not to ignore people

in the society. Furthermore, it is important to remind him the history to make him feel proud of his ancestors because he needs to know that he is an heir of humanity (Gorky, 1978: 13-17).

### 2.1. Socialistic Realism

Some texts assess the importance and value of children literature from its applicability in the society. Contemporary to the Islamic revolution of Iran, there were more interactions between children literature and social realities. During this time, children literature was deeply influenced by social issues effective on society structure, policy and economy originating from children's social needs from the society and reflecting in story works.

Writers presented social-political outlooks. They were tempting to peasant and urban literature. They wanted to make low class people of the society more prominent in their literal works and this is recognized as one of the specific characteristics of socialistic realism literature. Gorki is among ones pondering it is one of the most important duties of literature to illustrate thoughts, emotions and human desires (Rafael, 1976: 243).

These types of stories simply and clearly express the human and childish desires. Arji, a children literature critic, believes that "the main responsibility of a writer is not just to define the literal and artistic views in socialistic realism but to reflect the sufferance of peasants" (Arji, 2012: 54). In the late 70s and early 80s, Makhluhipaid attention to localization in his works known as one of the specifications of socialistic realism. Writers mostly focus on deprived areas in their story interactions and family, as the smallest unit of society has a leading role in developing the story. The writer makes such contrast to direct child to a society in which everyone is equal with each other and there is no social class (Khosrow Panah, 2001). Children are considered in the second position of addressee in these types of stories. The writers below followed this realism branch in their works:

- Hushang Mardani in sweet jam (1994)
- Ali Ashraf Darvishian in Fire at children library (1979)

### 2.2. Ideological Realism

Since ideology and religion are not school. The children and adolescents literature of Iran tried to convey religious issues through a literal texture. Literature is practiced like an instrument in this regard transmitting to present and imply ideological concepts much better. The ones supporting to induce religious thoughts to children have put the realism into practice in their works. This school has been founded based on the society concept on cherishing ideological and religious stories. The identifications of ideological realism hold expressing religious beliefs and the preachers' activities in form of story or poem in order to present a real part of social life and formal belief in religious history. Meantime, this realism is applied to carry out the realities of Muslims' holy books and ideological thoughts related to religion. The border between didactic realism and ideological realism are so close to each other in the children and adolescents literature of Iran. Hence, the ideological realism freely expresses different religious opinions. In addition, dos and don'ts and imposed judgments play an important role to make this distance. This literal branch opened a new horizon Iran children and adolescents literature known as ideological realism. It indicates examples of wicked people within history and introduces an early part of belief and faith to children.

The books on the childhood of the last prophet(2003) by Sepideh Khali; Like Abbas by Taher Khosh, Habil and Ghabil(2005) by Maryam Shademan and Kind like Christ (2001) by Mahmud Javanbakht are classified in this type.

### 2.3. Critical Realism

In case abnormal behaviors are seriously taken, an error will damage the reality and it draws the addressee's mind to challenge and perceive pleasant and unpleasant social concepts. The critical realism figure is out a new definition of criticizing for children. Critical realism tries to feature out children's problems and criticize them. This might led into ideological behaviors. This type of realism paves the way for the child to identify and judge the abnormalities. The mistakes and errors usually originate in realities accepted in the social norms contemporary to child life. The critical realism attempts to indicate the main challenges and society norms unpleasant for the child in form of poem and story, it sometimes changes the work into a critical satiric one.

Critical realism is the mostly supported one in the world's children literature. Megan Donald, Jeff Kenny, Francesca Simon and Karen Mkambye are the most famous writers in this regard. *Soundless Laughter* (2008) by Mahbubeh Soltanzadeh and the story of *Bandanaf* by Tahereh Eibod (2005) sarcastically criticize the behavior of adults toward children.

### **3. LITERAL REALISM AND FORMS OF STORY IN CHILDREN AND ADOLESCENTS LITERATURE**

There is a vast range of story than the non-story one in children and adolescents literature. The technique of writing story is identified as one of the most common types of writing in children literature. So, whatever not coped with its factors is known as the non-story one.

Realistic stories for children and adults are classified based on the vocabularies interactions like: pseudo-story, short story, long story and novel for children and adolescents published in Iran and are available.

Pseudo-story: Stories like *Yeghol Doghol* by Tahereh Eibod (family stories) tell us to *lough* (2011) by Shahram Shafiee (satiric one).

Short story: *The unripen persimmon* by Mohammad Ali Shamani (2005), *(Picking up fruit from tree)* the red hair (2012) by Maryam Ghasabian (A girl who didn't like her hair color).

Long story and novel: *The last letter* (2004) written by Tahereh Eibod (Uncle married to the mother of the family whose husband is martyred). *Kianush Garden* (2010) by Ali Asghar Ezatipak; *Father is the only one who can wake me up* (2010) by Mozghan Babamarandi are counted as realistic stories in the children literature of Iran.

It should be noticed that there is no certain border between long story and novel in children and adolescent works. The least applicable type of story in pseudo-story and the most applicable one is short story in this regard.

### **4. DIFFERENT REALISTIC TYPES BASED ON INTRA-TEXTURE**

Experiencing real life situation is mostly observed in realistic stories for children and adolescents literature. They go with the story in their imagination and experience real life stages step by step. The intra-texture of such stories hold phenomena like war, peace, defeat, victory, cruelty, justice, death, life and even human emotions.

The writer should choose the concepts in realistic stories. He is the one to decide whether to specify real stories displaying social problems of children and adolescents that adults are interested to transmit them to children or to show actions and interactions, this issue can be also criticized and analyzed; Moradi Kermani, for example, remarks pursuing for identity, simulation, embarrassment and identity critic in his stories to indicate specifications of adolescent stages as a or the adults (Moharami et al, 2011: 121).

If the intra-structure of a story embraces the theme and the topic (Mir Sadeghi Jamal and Mimnet, 1998: 300), the theme and the intra-structure are considered as the main thought of any literal work. It shows the story situations originate from the writer's perception and thought (Mir Sadeghi, 1997: 174). Furthermore, story subject matters the most in any story and work illustrating the theme.

Therefore, it is concluded that theme and texture are recognized as two elements of stories related to one another and they contribute the writer to develop the story. However, the way the story presented is also important (Azhand, 1996:17). The intra-texture of realistic stories is classified as below:

- Adventurous stories
- Riddle-like stories
- Satiric stories
- Stories picturing parts of social life (death, love...)

The book "my father makes the home smile" (2010) by Mohammad Sadeghi and the book "Habib, son of dad" by Tahmineh Shahbodi are amongst the adventurous long stories.

The book of one mystery and 1000 riddles (2010) by Akbar Hasanpur are identified as riddle like stories.

The book of the first grade elementary students (2007) by Saeed Hashemi; Majid Stories (1982) by Hushang Moradi Kermani are known as satiric stories.

Although realistic stories are created and made by the writer's power of imagination, they are not accompanied by imaginary and unreal elements. The story is developed by factors dealing with real and social life. Important factors are the ones believable for the child in real life situation.

It seems very essential to expose children to values, norms and activities related to human interactions and social skills. The forth type of realistic stories conduct writers to scrutinize the intra-structures of realistic stories.

### 5. CONCLUSION

Realism was first introduced as a philosophical school. As time dragged on, it remarkably changed and initially stepped into adult and then children literature. This literal school emerged in verse and prose works. Prose literature is highly inspired by realistic literature of children and adolescents. On the other hand, the writers of children and adolescents works have creatively added new branches to realism including: didactic, socialistic, ideological and critical realisms. Various story frames are applied in the plot of realistic stories which short story and pseudo-story is one of its least used ones. Realistic stories based on intra-structure are classified into four groups and the category which is about the daily life of individuals and satiric are identified as the most applicable ones.

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I am member of faculty, Persian department, Shahid Beheshti university, Tehran, Iran. I got my BA in Farsi (Persian) literature. After that I received my MA degree in Farsi literature and got another in children's literature by research in 2005. I passed PHD in Ferdowsi University of Mashhad. My field of specialization in PHD was the reflection of ancient literature in children literature. I wrote 35 articles in research children's literature and some books for children and at the present time I continue my work in my interesting filed children's literature. I have been invited and participated more than four conferences up to now: Greece, Italy, Qatar, Russia, Kazakhstan, Turkey and Norway.