

**An Analytical Study of the Effects of New Wave Poetry
on the Illustrations of Children's Books in Iran with an
Emphasis on the Works of Ahmad Reza Ahmadi**

Seyed Reza Hosseini

Assistant Professor, Department of Painting, Faculty of
Arts, Shahed University, Tehran, Iran. Email:
(Corresponding author)

Nafiseh Mirzapour

PhD Student in Comparative Analytical History of Islamic
Art, Department of Islamic Art, Faculty of Arts, Shahed
University, Tehran, Iran.

Nima Ramezani

Assistant Professor, Department of Persian Language and
Literature, Babol Branch, Islamic Azad University, Babol,
Iran.

Introduction

In the second half of the twentieth century, specifically in 1962 with the publication of Ahmad Reza Ahmadi's poetry collection *Sketch* (in Persian, *Tarh*), a new style of contemporary poetry was introduced in Iran which became known as the New Wave (in Persian, *Moj-e-no*).

This movement has been recognized as being a refutation of the patriarchal domination of symbolism, romanticism and structuralism in Nimaei poetry, and having a tendency towards a kind of surrealist and deconstructive view of the phenomena of existence and humanity. Turning poetry into a simple and fluent prose, making extensive use of imagination, visualizing the poetic realities, and achieving pure and rare images are among the most important features of New Wave poetry. None of the images in New Wave poems seek to prove something but involve a new and unique event themselves. This movement gradually targeted children and the pioneer was Ahmad Reza Ahmadi.

Also, after New Wave and in the early 21st century, the illustration of children's books took a new direction and a serious distance became apparent between the illustrators of this period and the illustrators of the previous decades. Therefore, in parallel with the flow of New Wave in Persian poetry, modernity and the use of various techniques can be seen in the illustrations of children's books.

Methodology, Review of Literature and Purpose

The present study uses a descriptive-analytical method. Collecting data is done by library method with the help of **note-taking**, observation and new scanning tools. Due to the large number of Ahmadi's works, the research is focused on his latest works published in after 2011 by Nazar Publication (Ketab Khorroos) in the collection of *Color of Love* from which ten images were selected by non-probability method. The method of analyzing data was qualitative.

The following researches are related to the aim of the present research: Ali Mohammadi's "Fantasy in Ahmad Reza Ahmadi

Childhood" (2011) has studied the connection between New Wave and Ahmad Reza Ahmadi's fictional work, *I have seven days in a week*, and believes that the poetic images in this work involve de-familiarization and deconstruction. In "From Purple Scream (Jigh-e-banafsh) to New Wave" (2007), Qahraman Shiri has described in detail the stages of the formation of New Wave movement. This paper examines the historical factors of New Wave and pays less attention to the characteristics of its images. Mahmoud Fotouhi also examines images based on literary schools in "Image Rhetoric" (2006). He discusses images of surrealism and New Wave in his book.

The purpose of this study is to investigate the effect of New Wave poetry on the illustrations of the contemporary children's book in Iran, to achieve a new image structure and to identify illustrators' approach to children's book illustration. The research questions of the study are as follows: 1) What are the effects of New Wave poetry and its influential components on the style of children's book illustration in Iran? 2) What is the relationship between text and image in the illustration of New Wave poetry books?

Discussion

The research shows that the illustration of the children's book before New Wave was in the service of producing specific images which were at the same time in accordance with the text and the expectations of the audience. However, with the flow of New Wave in contemporary poetry, we encounter delusional and irrelevant images; furthermore, the illustrator is not faithful to the text.

Ahmad Reza Ahmadi and a group of contemporary intellectuals and artists brought modernity to Persian poetry with New Wave movement. At the same time, he created stories which direct him to surrealism by regarding the characteristics of national and local emotions. These types of poems and stories had major influences on the illustrations of the contemporary period and led to the creation of images with special features. These were discussed in the form of five features, including: blurring the line between fantasy and reality, viewing from different angles simultaneously, surreal and fantasy images, breaking down a text and creating imaginary realities in the image, and discrepancy between the text and the illustration.

Some of the characteristics resulting from blurring the boundary between fantasy and reality are as follows: discovering new relationships between objects, changing the implicit meaning of the work, creating vague images in the poem, not paying attention to the clearly logical and semantic connection based on the real world, and creating imaginative atmospheres in the illustrations. A change in poetry perspective can lead to the disclosure or postponement of narrative information and create visual diversity and introduce a particular place or mood. Due to these changes, the implicit meaning of the work also changes. The illustrator also tries to show this in the image by showing the visual elements of a single space from different angles. Since the world of imagery is a surreal world, everything is comparable to everything else. Hence, the confusion of the dimensions of time, space and the elements in the universe are strongly felt in such images. Thus, in surrealist and fantasy illustrations of New Wave, strange mental images become objective and things which are not

present in the real world are represented. Accordingly, the illustrator tries to show this component in the image by showing one image after another, exaggerating the size of the characters, placing them in a space that they cannot live in and placing unrelated visual elements together.

Conclusion

The events of narratives in New Wave movement take place in sleep and dream, therefore, there is a lack of coherence and harmony in the text. In fact, these texts are fragmented due to surrealistic images such as dreams, and the stories do not have a regular plot. Therefore, they create great opportunities for the reader to participate in the stories. Even when the illustrator removes some of the ambiguity of the story with the illustration, still a small part will be ambiguous for the reader. The illustrator also practices discrepancy between text and image, lack of harmony between the text and image, free imagination of text and creation of paradoxical images.

Finally, it can be said that illustrations in New Wave movement criticized the reality of objects and their structure and shook dogmatism in them. Contrary to the realistic illustrations of the previous decades, illustrations that were influenced by New Wave are more abstract, even beyond the text.

Keywords: Literature, Illustration, Surrealism, Ahmad Reza Ahmadi, New Wave poetry, *Color of Love*

References:

Ahmadi, A. R. (1962). *Sketch*. Bina. [in Persian]

- Ahmadi, A. R. (2013). *The butterfly fell asleep on my pillow*. In his collection, *The color of love* (L. Taheri, Illustrator). Nazar. [in Persian]
- Ahmadi, A. R. (2013). *It stopped raining*. In his collection, *The color of love* (M. Tazhibi, Illustrator). Nazar. [in Persian]
- Ahmadi, A. R. (2013). *Little girl, the fish, loneliness*. In his collection, *The color of love* (N. Abbasi, Illustrator). Nazar. [in Persian]
- Ahmadi, A. R. (2013). *The age of seven match sticks*. In his collection, *The color of love* (H. Tabatabaei, Illustrator). Nazar. [in Persian]
- Ahmadi, A. R. (2013). *All these colorful balloons*. In his collection, *The color of love* (S. Haqgoo, Illustrator). Nazar. [in Persian]
- Ahmadi, A. R. (2013). *The little boy and the twelve months of the year*. In his collection, *The color of love* (M. Saeeda, Illustrator). Nazar. [in Persian]
- Ahmadi, A. R. (2013). *The color of love*. Children and Adolescents Intellectual Development Center. [in Persian]
- Akrami, J. (2008). Narrative structures of illustration. *Book of the Month of Art*, 134: 69-80. [in Persian]
- Amin Salmasi, M. (1396). *Illustration: History, principles, techniques*. Fakhrakia. [in Persian]
- Basir, A. (2008). *A guide for the young filmmaker*. Amir Kabir. [in Persian]
- Fotouhi, M. (2007). *Rhetoric of illustration*. Sokhan. [in Persian]
- Hosseinpour, A. (2003). New wave poetry and volumetric contemporary Persian poetry. *Journal of the Faculty of Literature and Humanities in Tabriz University*, 46: 157-177. [in Persian]

- Katz, S. D. (2005). *Film directing shot by shot: Visualizing from concept to screen* (M. Gozarabadi, Trans.). Farabi Foundation. [in Persian]
- Khoei, S. (2006). Fantasy and reality of children's stories. *Book of the Month of Children and Adolescnets*, pp. 99-114. [in Persian]
- Khosravi, N. (2001). Critique of visual works. *Book of the Month*, 34: 63-70. [in Persian]
- Mohammadi, A. & Roozbehani, A. R. (2012). Fantasy in I have seven days in a week, one of Ahmad Reza Ahmadi's children's poems. *Journal of Children's Literature Studies*, 5: 87-109. [in Persian]
- Mousavi Shirazi, S. J. (2008). The impact of Surrealism on contemporary thought. *Research in Foreign Languages*, 50: 147-157. [in Persian]
- Pakbaz, R. (2000). Iranian art from another perspective. *Honar-e Farda*, 28: 28-38. [in Persian]
- Qaeini, Z. (2011). *Illustration of children's books: Definition, history and types*. Institute for Research in the History of Children's Literature. [in Persian]
- Shamisa, S. (2012). *Literary schools* (3rd ed.). Qatreh. [in Persian]
- Shams Langroudi, M. (1998). *Analytical history of modern poetry*. Markaz. [in Persian]
- Sharff, S. (2003). *The elements of cinema: Toward of cinesthetic impact* (M. Shahba & F. Khamenehpour, Trans.). Hermes. [in Persian]
- Seyed Hosseini, R. (1997). *Literary schools*. Negah. [in Persian]