

**Stylistic Features of Mahmoud Kianoosh  
and Nasser Keshavarz**

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**Introduction**

Children's literature is one of the most important types of literature to which sociologists of literature have not paid much attention. Compared to other types, its significance is due to the importance of childhood as "many thinkers and philosophers consider childhood as a momentous stage of every human life, because children are very capable of accepting or rejecting many thoughts, beliefs and habits" (Shoarinejad, 1378: 67). Since literature "in every country is influenced by the culture, society and its political and economical situation, children's and adolescents' literature in Iran is not an exception. We can say in a

society, The more developed children's literature in content and structure is, the more aware and clever children are (Ghafari, 1387: 112). In order for children's literature to be developed and dynamic in a society, it should be based on scientific planning and the needs of children so it could help drawing a clear map to raise well-informed and well-educated children in the family and society.

In this regard, analyzing the stylistic features of children's literature works can be an effective method for the pathology of these works, and by highlighting the strengths and weaknesses of the works, useful solutions can be found to improve the content, form and structure of the works in this type of literature.

### **Methodology, Review of Literature and Purpose**

The purpose of this article is to decode the stylistic features of Mahmoud Kianoosh and Nasser Keshavarz, and reveal their skill and ability in creating works related to children's literature, while evaluating their works. In order to achieve the goal of the research, a library research method based on document research was used, which was done by examining and analyzing information using the content analysis method through thematic classification, matching and analyzing notes.

About the background of the research, as an example, we can refer to Narges Berahmand (1401) who in her dissertation titled *Review of the Poetic Images (Illustrations) in the Children's Poetry of Naser Keshavarz and Mahmoud Kianoosh, with an Emphasis on Their Poetry Books Published by Institute for the Intellectual Development of Children and Adolescents*, shows that the goals of illustration in both Keshavarz's and Kianoosh's writings have been fulfilled. Another

example is the article "Stylish Review of Nasser Keshavarz's Poetic Stories" by Mustafa Rezaei Dale and Najma Nazari (1398) which decoded forty-two poems of Keshavarz that were written during the years 1371 to 1395. The results showed that he tended to use written language more in his first stories, but in his later works, he used more colloquial words and expressions. At the poetic level, he has moved slightly from heavy and calm rhythms to faster rhythms and more lively music.

### **Discussion**

According to the findings of the present research, the frequency of nominal and literal rhymes in works by Keshavarz and Kianoosh was 198 and 174, and the frequency of verbal and descriptive rhymes in their works was 201 and 238, while the frequency of nominal and literal refrains was 99 and 127, and the frequency of verbal and descriptive refrains was 116 and 111. About the frequency of different poetic forms in Keshavarz's works we found out 38 works in seh-kheshti form, 51 works in chahar-pareh, 34 works in shesh-kheshti, 9 works in haft-kheshti, 2 works in Nimaei and 5 works in innovative forms. And from among Kianoosh's decoded works, 49 works were in seh-kheshti form, 66 works in chahar-pareh, 20 works in shesh-kheshti, 19 works in haft-kheshti, 6 works in Nimaei and 10 works in innovative forms.

About the linguistic features of Kianoosh's works, it seems that he has not paid enough attention to the appropriateness of the verbs and adjectives used for the age group of the audience; however, he has paid due attention to the appropriateness of the adverbs and prepositions used for the age group of the audience. About the linguistic features of

the analyzed works of Keshavarz, it should be said that he paid relative attention to the appropriateness of the verbs and adjectives used for the age group of the audience and sufficient attention to the appropriateness of the adverbs and prepositions used for the age group of the audience.

The analysis of the intellectual features of Kianoush's works showed that 26 percent of all his subjects were religious subjects, 37 percent moral, 23 percent entertaining and 14 percent other subjects. The same analysis of Keshavarz's works showed different results: 32 percent of all his topics were religious topics, 41 percent moral, 19 percent entertaining and 8 percent other topics.

Analyzing the literary and aesthetic features of Kianoosh's works revealed a high frequency of similes and a low frequency of metaphors and the lack of attention to the suitability of some of them for the intellectual level of the audience. There is a low frequency of imagery and allusion in his works due to their incompatibility with the intellectual level of the audience. In Keshavarz's works, the frequency of similes and metaphors was high, and most of the similes and metaphors used were suitable for the intellectual level of the audience, and the frequency of imagery and allusion was low due to their difficulty and incompatibility with the intellectual level of the audience.

### **Conclusion**

In summary, it can be said based on the results of the present research that Kianoush and Keshavarz use different languages of poetry in the field of children's literature. In fact, Keshavarz pays more attention to the intellectual level of the audience than Kianoush. Music has been used in different ways in their works. Kianoosh pays more attention to

music, both internal and external. Kianoush benefits the most from domestic music. Also, there is a lot of variation in rhythm in his poetry, but he is not careful enough in choosing words on the level of children and reaching a child's perspective. Symbols and poetic images in the works of these poets are suitable for the age group of children and adolescents. Various themes and concepts can be seen in their works. The topics are specific to the children's age group, such as moral, religious, entertainment, etc. Finally, it should be said that Keshavarz cares more about these points in children's poetry: reaching a child's point of view and using words and arguments suitable for children. New rhymes are also important for him; but the internal music in his poetry is less frequent. Also, sometimes the language of his poems becomes difficult. Keshavarz sometimes ignores the use of literary devices in his poetry and only pays attention to the gentle and humorous subject matters.

**Keywords:** stylistic features, children's poetry, Mahmoud Kianoosh, Nasser Keshavarz

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