



Extended Abstract

Vol 15, Issue 2, Autumn-Winter 2025, Ser 30



Comparing Parvin Dowlatabadi's Children's and Adults' Poetry Based on the Idea of "the Implied Reader"

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Introduction

The personal and social life experiences and the cognitive power of children are different compared to adults. Despite the fact that writers of children's literature are aware of this fact, sometimes they publish works for children which not only do not communicate with the child, but also become an obstacle in the child's reading process.

In the 20th century, modern methods of literary criticism paid special attention to the role of the audience and the horizon of his expectations in understanding the text and its meaning. The theories of Wolfgang Iser, Roman Ingarden, Hans Jauss Robert and Aiden Chambers focus on the reception of the audience and his reading of the text. These theories are very efficient for understanding the exposure of children and teenagers to the literary work and its reading.

Aiden Chambers, an English writer and researcher, can be considered the pioneer of the "child reader in the text" criticism. Aiden Chambers relies on patterns taken from narratology and theories of Iser and Ingarden to locate the implied reader. Based on the Chambers' model, the work of studying children's and adolescents' stories begins on several specific areas: the stylistic area, the narratological area (point of view, the principle of taking sides) and the narrative gaps. These elements in the work help the author to communicate with the reader and pull the reader into the text. These components also

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DOI: 10.22099/JCLS.2024.40536.2012



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help the adult critic to determine the audience of the work by finding elements in the text itself. As a result, these elements will be the separators between children's literature and adult literature. to demonstrate this, Chambers compared two works by Roald Dahl, and showed that one of them is written for adults and the other for children (cf. Chambers, 1985: 34–58). In this research, the same model has been chosen to find the reader in the text.

Research Method, Review of Literature and Purpose

In this research, we first introduced and explained the personality dimensions of Parvin Dowlatbadi by using library and field methods, including the use of the poet's handwriting and interviews with her family members. Then, using a descriptive-analytical method, we compared Parvin's children's and adult's poems based on the reader-response criticism approach of Aiden Chambers in order to determine the differences of her children's poems and her adult's poems. Also, this study helps us to understand the relationship between the author and the implied reader and to discover the meanings that the author is looking for in order to communicate with the reader. Also, we found the reasons for Parvin's success in children's poetry.

Many articles and theses have been written about Parvin Dowlatbadi, some of which are mentioned here: Ostadzadeh (2013) analyzed Parvin's children's poems in the books *On the Boats of Clouds* and *Almond Flower* from the point of view of content. In his thesis, Eyvazi Andariani (2017) has done a comparative analysis of fantasy images in the children's works of Parvin Dowlatbadi and Shokuh Ghasemnia. Fallah's thesis (2016) is devoted to the comparison and analysis of fantasy images in the works of Parvin Dowlatbadi and Ahmadreza Ahmadi. Also, the following researches have been done on the review of works based on reader-response criticism: Mirzaei and Gholami (2015) have analyzed the theoretical methods of Chambers in the creation of the implied reader in the story *Sindi's Free Day* from the series of love game; and Hesampour (1389) in an article examined three fictional works of Akbarpour based on Chambers' theory.

Discussion

First, along with an overview of Parvin Dowlatbadi's life and works, new points are raised about his poetry and life. Then, Parvin's poems and research works for children and adults are introduced. Then, her children's and adult's poetry are compared based on Aiden Chambers' implied reader theory, consisting of element of style, point of view, and narrative gaps. These categories are examined separately, and Parvin's children's and adult poetry are compared in each of the categories by citing evidence and references from her works. In some instances that need statistical analysis, graphs and diagrams are presented. Stylistically, Parvin sometimes uses the same motif and theme both in the genre of children and adults; however, the image that she presents of this common motif in the two genres is different and arises from the attention to implied reader. The repetitions in Parvin's children's poetry are also due to attention to the reader in the text. In the field of narration and narratology, Parvin's children's

and adult's works were examined from the perspective of their points of view, focalization and advocacy. The use of the first-person point of view had a high frequency in many of Parvin's children's poems. In some of the poems, the poet does not use the children's point of view directly; she creates children's focalization by harmonious external rhythm and music, repetition and short and energizing clauses and emphasizing the dynamic elements, which eventually give a child-friendly quality to the poem. Based on the principle of advocacy, Parvin identifies herself with children and accepts them as they are.

Filling gaps is one of the important topics in the reading process. It is presented in two main ways: formal gaps, and expressive gaps. The poet's way of dealing with formal and expressive gaps in children's and adults' poetry is different and is related to the implied reader.

Conclusion

In general, Parvin has been successful in both children's and adults' genres in inviting the audience into the text by paying attention to the characteristics of the implied reader, namely: style, point of view and narrative gaps.

Stylistically, Parvin's adult poetry is based on the use of explicit metaphors and symbols; while in her children's poetry, she uses similes, personification and implicit metaphors. In term of the system of linguistic words, literary words are used in adult poetry; while in the children's genre, the frequency of words used in automatic and ordinary language and simple, independent and short sentences is higher. Adverbs and adjectives that result from word repetition are more frequent in her children's poetry. In opposition to adults' poetry, in which the description of the state is rendered more often, in the children's poetry, the description of the movement is more prevalent. This is why she uses fast rhythms with repetition in their rhythmical system in her children's poetry, rather than her adults' poetry.

In the field of narration, Dowlatbadi first attracts the child by using the first-person point of view, child-focalization, and favoring children's feelings, emotions, and entertainments; then, she shares her desired meaning with the child; however, in her adults' poetry, when she uses the first-person point of view, she presents a generic "I" rather than her own character. The use of the internal point of view is seen more in her adult poetry and the depth of emotions and inner thoughts are more represented in this genre; while the focus of her children's poetry is on external and objective representations. In her adults' poems, the focalizer shows the focalized from the inside and enters into his feelings and thoughts; however, in her children's poems, the external appearance of the object is mostly shown.

Keywords: Aidan Chambers, Parvin Dowlatbadi, children's poetry, implied reader

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