Extended Abstract

Children's Poetry (Age Groups A and B) and Its Need for Emotional Representation

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Introduction

The conceptualization of the inner world of human beings and the projection of diverse and extensive perceptions and feelings by borrowing from the experiences of the objective world are among the main priorities of poetry or any other activity that intends to communicate with children. Therefore, the sensory and experimental nature of the images and themes that are intended to objectify the mentality and unlimited perceptions and abstractions of the child, along with the emotional representation, are the important and basic features of this type of poetry. A child's relationship with poetry and sharing in its experiences and feelings makes his/her relationship with him/herself and the world deeper, more emotional and heartwarming, and the beauty and harmony in poetry gives him/her the pleasure of understanding the world.

Research method and Objective

This research has had two basic pre-studies: first, studies related to the child's knowledge from the fields of psychology and educational sciences, relying on two basic factors of development, namely sense and experience; second, the theory of emotional projection and its artistic manifestations. These two study approaches highlight the fact that the components of this school, due to their specific cognitive and perceptual characteristics (especially anthropomorphism, individuality, escape from reality and a great desire to express unusual and emotional experiences) have a lot in common with the art and literature of preschool children because children at this age communicate with the world (which includes works of art) more through sense and emotion rather than ontological beliefs. This issue was raised theoretically in the present study. Then, the researchers tried to find suitable examples of these meta-representative features in children's poetry. The statistical community chosen for this study were first-class, experienced and prolific poets in children's poetry (Nasser Keshavarz, Shokouh Qasemnia, Asadullah Shabani, Afsaneh Shaban-nejad, Mostafa Rahmandoost). In particular, the works that were of interest in this research were reprinted several times and had credibility in the field of children's poetry.

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Discussion

In the theory of the creation of feeling, the meaning of feeling is considered beyond pleasure or pain; it is interpreted as the inner life and mental truth of human beings. representation is an example of art in which the artist does not follow balanced and logical principles and traditional beauty concepts to express and directly convey his/her feelings. Representational artist tries to express his/her inner life in visual or linguistic forms. Therefore, in this type of view of art and literature, the intensity of feeling is more important than its accurate representation. By expressing his/her inner feelings and experiences, the artist engages the audience and makes them suffer from such situations. In this view, human-centered metaphors are used, and for the artist, the artistic goal is not objective accuracy in depiction or careful observance of compositional standards, but the induction of fiery emotions such as anger, pity, anxiety, and despair. Therefore, in this type of art, excitement has priority over any other element. The priority of all the goals listed for children's poetry (artistic and aesthetic pleasure, education, strengthening language skills and verbal intelligence) should be strong emotions and diverse and numerous emotions. Poetry for children is a cognitive and emotional journey in which he/she observes the person/him/herself in different life situations and finds it the language of his/her feelings. The emotional situations created in the poem move in harmony with childhood experiences, and at different ages, in accordance with his/her cognitive and sensory development and consistent with his/her various practices and performance games with him/herself or in a group of peers, a movement away from "self" and self-centeredness toward outside and the "other".

Conclusion

Meanings and methods of expressing feelings can be found in children's poetry (age groups A and B) in abundance. The reason for that can be found in the importance of sense/intelligence and emotion/excitement for the child. Sensory-emotional experiences form the foundations of a child's knowledge of himself and the world around him/her. It is the basis of his/her communication with the world of poetry, and it forms the foundations of his/her reasoning, critical and abstract thinking, and aesthetic experiences. Representational art provides the possibility of highlighting, strengthening and interpreting the psychological sensations and emotional experiences in poetry, so that all the above meanings be present in the children's poetry.

Also, this research showed that all the characteristics of meta-representational art (emotionality, anthropomorphism, individuality, meta-realism, protest art) are widely and frequently present in children's poetry. Another achievement of this research is the search for various methods of expressing feelings in children's poetry for the age groups A and B, which is reported as follows:

There are many types of verbal presentation methods such as repetition, onomatopoeia, adverbs showing emotion and emphasis, emotional and emotional pseudo-sentences, as well as action verbs used to highlight feelings and emotional situations in children's poetry.

All kinds of image presentation methods that are mostly based on exaggeration and different ways of creating it in speech (mythology, metaphors, comparison, numbers indicating plurality and numerical dependents expressing the strength and abundance of feelings and emotions) can be seen in children's poetry. Methods such as sensationalism and paradox, which are very strong and effective in presenting an image, are weak due to the child's verbal skills (group F and B) in this type of poetry.

Psychological representational methods (such as fantasy, anthropomorphism, conceptual metaphors to express abstractions, dreams and psychological symbols) which are among the most effective literary methods for highlighting feelings and perceptions, as well as the individuality, the interpretation of mental states, and projecting unconscious secrets (wishes, longings, fears, sufferings, etc.) are among the principles of children's poetry.

In the end, it should be noted that unlike the theory of expression of emotion which tends to express pains and highlight personal and social sufferings, the tendency towards all kinds of expression of feelings in the children's poetry of groups A and B (in addition to creating musical, sensory and emotional and perceptive attractions in poetry to attract the child and communicate with his/her world) is meant to create motivation and purpose for a better and more conscious life. Therefore, in all these expressive and meta-representative methods, happiness prevails over sadness and hope over despair.

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