

## The Emergence of Native-Cultural Identity in Children's Book Illustration in the Forties<sup>1</sup> (With Emphasis on the Works of Perviz Kalantari)

Adeleh Rafeae<sup>\*1</sup>

Parisa Shad Qhazvini<sup>2</sup>

<sup>1</sup>Department of Painting, Faculty of Art, Alzahra University, Tehran, Iran

<sup>2</sup>Department of Painting, Faculty of Art, Alzahra University, Tehran, Iran

\*Corresponding Author: Adeleh Rafeae, Email: rafeae.alzahra@gmail.com

Doi:10.5901/mjss.2016.v7n2s1p212

### Abstract

*Illustration is an art that in accordance with cultural structures and educational needs of different societies establishes a close link between visual arts and literature. In Iran, this art has enjoyed a long and bright history that with a boom in children literature in post-constitutionalism era as well as the use of lithography could acquire an independent identity. The works presented in the twenties were accompanied with western and non-native feedback and that was the reason our writers and artists focused on indigenous feedback relying on the Persian culture in the forties. That is one of the important periods and effective on the national Persian art and culture. The need to return to national self literature in the literary field led to valuable results and following to that children literature and illustrated books, too, with a realistic approach and influenced by the native culture could open its space among other existing arts. The current paper tries to explain the hypothesis that the emergence of native elements in children illustrations during the forties was in accordance with the necessity of the national identity and hence; Perviz Kalantari is the most prominent native Persian illustrator. Documents have been collected through library resources. The results of this study indicate that the need for the Persian cultural identity in the work of writers and illustrators and to promote reading culture by intellectuals most of whom were writers of that time as well as the support of private publishing houses and entry of printing machine led to the growth of children books and transformed the illustration of the forties into an era the most effective on the history of children illustration books.*

**Keywords:** *Illustration, native elements, children's literature, Perviz Kalantari*

### 1. Introduction

Painting has an old history and the art of visualization has allocated a large part of the history of art. Children's book illustration has achieved an independent and defined identity, a work which emerged from the art of painting and has found an independent concept in connection with children's literature. In this context, a large part of Persian art history which is called as the history of Persian painting belongs to the art of illustration. The history of book illustration in Iran has passed the bright period of typography, writing books and lithography but children's book illustration in educational books process from the middle of the twelfth century and in literary books of children had a 70 - 80 year lifetime (Akrami, 2004). Children's literature gradually entered the educational and entertaining contents at the time of constitution. Although in these years, the book illustration preserved its native identity, it did not have its artistic originality and pictorial richness. It can be stated in the definition of identity that identity is a social issue and Iran is one of the most ancient lands that achieved a social identity. This land could preserve the original part of its culture and ancestors in the field of worldview, philosophy and ethics, traditions, rituals and customs, language, literature and art since it was invaded by aliens for many years. This is what is referred to as the Persian cultural identity. The concept of cultural identity is a fact deep in the soul of the nation and has such a stability that made the mood of the people or their second nature (Sattari, 2008). The common cultural features of nations such as traditions and customs, myths, religious beliefs, way of dressing up and national and local arts make the cultural identity of our land, the identity that became an important characteristic of intellectuals, writers and visual artists of Iran in the late thirties and the early forties. The questions of this study include: What factors had a significant role in the growth and development of children's book illustration in the forties? In recent studies and researches three major factors were evaluated: 1- The effect of contemporary writers and intellectuals on

<sup>1</sup> Here the meaning of the Forties refers to the Persian calendar which is close to 1960

children's books illustration. 2- The study of native-cultural elements on illustration in the forties. 3- The study of the effects of the works of Parviz Kalantari as the most Persian native illustrator.

## **2. Research Methodology**

The main focus of this research is based on collecting data from literary sources. Those data also compared with the information of articles from journals. In addition, the secondary sources are observation method of images and description of them. It can be explained that the research Methodology of this Paper focused on analyses of the data and Illustrations of in the forties.

## **3. Review of Literature**

In recent years, significant studies have been conducted about the children's books illustration. Journals and monthly magazines such as *Ketab-e-Mah* reflected the views of the illustrators and writers of children's books and various interviews and articles on the art of Persian illustration in the contemporary era. Some of the most complete studies on this topic include the series books of *Children and Pictures* by Jamaluddin Akrami and the series books of *Children's Literature* by Zohreh Ghayini and Mohammad Hadi that were used in this study. The study on the field of children's book illustration in the forties with emphasis on native elements in the works of Parviz Kalantari and the analysis of the current works can re-interpret the capacities of using national- cultural elements of our land for new illustrators.

## **4. The History of Illustration in Iran**

Stories, historical events and recreating daily life as on the walls of caves in Lorestan, the potteries of the Silk hill in Kashan or the Achaemenid, Parthian, Sassanid Petroglyphs are considered as the kinds of unwritten illustration that entered in books with the invention of paper. Illustration in Ancient Iran was not only limited to pottery designs and left inscriptions and the holy book of the Zoroastrians, Avesta, is one of the first examples of illustrated books in ancient times. In the Islamic era, the rich history of narrative pictures on walls and the Achaemenid and Sassanid engravings were not forgotten and were used in Iran's picture books in the Middle Ages. With the emergence of painting in the school of Baghdad and its development in the schools such as Herat, Shiraz, Tabriz and Isfahan, the Iranian artists created valuable works. The presence of Kamal al-Din Behzad and Reza Abbasi in the visualization and illustration of the Safavid period is one of the efforts of Iranian prominent painters in the middle Ages. In the Qajar era before the arrival of the printing industry in Iran, the first children's books given to the students at schools were the stamps printed on paper with handmade wooden frames which were given to children by school owners at Nowruz. That is why these images were called "Eydi Sazi". With the advent of the printing industry, a new chapter was opened on the art of illustration at that time. After the arrival of the printing press and the familiarity of Iranians with this industry and also the establishment of first public and private publications in Iran, the children's books were published in a wide range. Dar ul-Funun stone publication that was established from the late (1268 AH/ 1230 SH) was one of the publications that published very good quality books for the education of children and young adults. "Hassanein book" 1246 AH, *Tadib Al-Atfal* Meftah Al-Molk, Illustrated by: Mohammad Naghash Esfahani 1293 AH, "Khale Sooske" Nazim Al-Ashar, Mulla Abdullah 1307 AH, "Moosh o Gorbeh" 1298 AH and "Hekayate Roobah" 1301 AH are some examples of children's books (Mehrdad Far, 2011).

Another successful example is "*Masnavi Al-Atfal*" by Meftah Al-Molk in 1309 AH which was illustrated by Mustafa. During the Pahlavi era, the familiarity with the reformist ideas of European philosophers such as "John Locke" "Jean-Jacques Rousseau," and "John Dewey" provided an opportunity for Iranian scholars to improve the school processes in Iran (Mehrdad Far, 2011). The establishment of Dar ul-Funun that was the first school in the country was the first step in organizing the education system that later led to the establishment of elementary and middle school. The years from 1300 SH to 1340 should be called as the foundation of modern education and the development of children's educational books. The beginning of the fourth century in the history of Persian literature has profound changes in the political approaches. The establishment of new reign was intensified with the improvement of political, social and cultural distributions on the one hand and tendencies toward western thoughts to eliminate the independent attitudes in that period. After the political changes that occurred in Iran from 1953 onwards, the education system showed its tendency toward the presence of American experts in book printing and production and Franklin publication in 1957 cooperated with the Ministry of Education to publish textbooks (Mehrdad Far, 2011). Book illustration whether the textbooks or children's literature kept the book illustration within the area of lines and stripe highlights because of the lack of color

printing and the removal of color as the most child-friendly process. The designs by Mohammad Bahrami and Leili Taghipur were remained only in the range of linear highlights and simple hatchings despite the simplicity and realism. But with the development of machine printing industry and the use of four-color feature in the book "Moosh o Gorbah" that was illustrated in 1956, brought another area for work experiences of Javadi Poor. The work series of Javadi Poor in the field of colored images is the first experience of color presence in the illustration of that period. But it is worth noting that the personal experiences of illustrators in the use of color in printing operations were done as offset not by an illustrator with the colors he/she had. In 1960, Franklin publication and textbooks printing and writing organization sent 16 experts in writing and illustrating children's textbooks such as "Parviz Kalantari" and "Zaman Zamani" to America, England and France to use their broad experiences in writing and illustrating textbooks. Applying these experiences in the formulation of text, illustration and layout of textbooks had a very significant effect; the impact which its various layers are still seen today in the provision of textbooks (Akrami, 2004). The sophisticated attention to children's literature by authors, the establishment of "Book Council" in 1962 and "Center for Intellectual Development" in 1966, growth in offset printing facilities, expansion of publishers and private sponsors' activities with national trends made the children's book illustration to enter the crucial period in the history of its life. And the forties were evaluated as a landmark in the history of Persian illustration.

## **5. The Forties; the New Period of Writing Books for Children and Adolescents**

In the study of the Iranian children's literature, the forties can be considered as a bright and special decade. This brightness is the product of rapid changes in social and economic structure of Iran that finally led to the institutionalization of children's literature and the individualization of this issue. Two effective factors should be mentioned in the study of the children's literature in Iran and its factors.

1. International factors: Including international organizations which addressed the cultural activities and one of their most important ones is UNICEF. This organization has played an important role in the subjectivity of society to pay attention to children and create a plan to improve their cultural level in Iran in the forties.
2. National factors: One of the factors affecting the local cultural development is the migration of the middle class (workers, farmers, and teachers) to large cities. This class tried to provide the cultural, artistic and entertaining facilities for their children and adolescents. This demand made the artists and writers to publish the book in accordance with the needs.

The second half of the forties, Iranian literature with the presence of a new generation of middle-class and the tendency toward books and reading, entered a new round of writers of children's literature. In this period that is characterized by its diversity and cultural diversity, the society is in transition from cultural works. A society in transition avoided the traditional culture and works and could no longer remain in the context of traditional, classic or oral works which were repeated in generational and inter-generational cycles (Ghayini, 2014). But the dominant mentality in society was the traditional mentality that knew the modern proportions. Some of the writers decided to create new works with their old mentalities that led to an apparent contradiction in the field of literary Iran. The study of the sociology of children's literature authors shows that the authors were mostly from the middle class and the rural population had had a difficult life but did not reflect the pain and suffering of their childhood in their works. These authors wrote for a short period or abandoned writing in terms of the economic difficulties and only left a few works. The lack of enough attention to native arts in the two decades ago, the increasing trend to return to national self in this decade, private supporters welcomed by intellectuals and writers, understanding the necessity of publishing books and book reading culture by authors led to the cultural-national policy making by intellectuals for the Iranian literary community. With the establishment of the Center for Intellectual Development of Children and Adolescents, children's literature began its new life. And the writers such as Farideh Farjam and Mahmoud Mosharaf Azad Tehrani Namdar created considerable works for children with the awareness of the fundamental role of children's literature. Many of the writers who worked with this center were active in the field of adult literature with the emergence of a wave of interest in children's literature. Gholamhossein Yousefi, Mehrdad Bahar, Siroos Tahbaz, Ahmad Reza Ahmadi, Ahmad Shamlou, Nader Ebrahimi, Javad Majabi and Siavash Kasraie are some examples. Persian literature in its evolution period, owes some teachers like Abbas Yamini Sharif, Samad Behrang, Ali Ashraf Darvishian, Mansour Yaghooti, and Nasim Khaksar a large part of its success and progress. Along with the Center for Intellectual Development and the authors of the Ministry of Education, the practitioners of Children and Adolescents' Magazine were involved in a wide range of activities. One of the brilliant figures of this cultural institution is Iraj Jahanshahi. Most activities of the magazine were based on the promotion of literacy culture and Ferdows Vaziri and Mahdokht Sanati performed enormous works and activities in this area. In this new cultural wave, a wide range of authors began writing stories in religious literature and most of their remaining works have political themes. One of the

clerics who wrote for children was Morteza Mutahhari whose aim was to establish a good relationship with the young generation of the country. With the rapid penetration of the Western culture, many clerics and members of the seminary began writing stories for children. Some famous authors in this area are Mostafa Zamani and Abdul Karim Bi Azar Shirazi. This group of writers considered the relationship between the religion of Islam and children in writing instead of giving a conscious faith in the minds of children. By entering conscious national-religious elements in children's literature, the Persian illustration changed and the native, national and religious elements of this land entered from within villages and cities into the illustrated papers of books.

## **6. The Emergence of Cultural Identity in Children's Book Illustration**

The trend of modernism in the Persian visual arts dates back to the early 20s. The desire for the presence of modernization in the Iranian painting that was formed under the influence of impressionism, expressionism and European cubism increased in the forties and turned into the effective movement of painting in the influence of traditional Iranian arts aligned with the enthusiasm in social and industrial activities in Iran (Akrami, 2011). In the late thirties and forties, the biennials of Visual Art were held in Iran. Cultural policies adopted in organizing biennials and other exhibitions show the desire of their managers and custodians for the combinational art of national- Iranian identity and European modernism. The common feature of participating artists is to find new means of expression, new artistic positions, including the spirit and essence of ancient Iranian art in the works with Iranian flavor (Second Biennial of Tehran, 1960). The outcome of these biennials was the formation of Saqakhaneh movement. Saqakhaneh painting movement was an approach that was formed by providing political, intellectual, and social fields and the coincidence of global developments in changing the artistic-cultural attitude from modernism to postmodernism in Iran and could be an appropriate response to the government's artistic policy-making in the link between modernism and nationalism in the contemporary Persian art (Hosseini Rad & Khalili, 2012). The tendency to this method that was the combination of modern art and national-religious art in Iran entered not only in painting but also in children's book illustration. This movement made the transition from the past traditional flows and new links with the global trend in visual arts and children's book illustration. On the other hand, the arrival of advanced machines for printing, lithography and utilizing it by Franklin increased this art. This led to the collaboration with young artists who were graduated from the School of Fine Arts in painting field of study. Among the young students of that time, Muhammad Zaman Zamani, Parviz Kalantari, Arapik Baghdassarian, Ali Akbar Sadeghi, and Murteza Momayez joined the group of illustrators and left valuable works in children's book illustration. Beside the Franklin publication, Children's Book Council in 1962 and the Institute for Intellectual Development of Children in 1966 began their careers. The presence of Murteza Momayez, Nuroddin Zarrinkelk and Parviz Kalantari in the founding board of the Children's Book Council, promised a bright new era in the art of children's book illustration. Center for Intellectual Development of Children and Adolescents with emphasis on major cultural policies and attention to the foundations of national culture in this decade caused the creation of works with national themes. In this period, a wide range of children's books were illustrated based on the theme of Shahnameh. Some of those illustrators were Farshid Mesghali, Nuroddin Zarrinkelk, Nafiseh Riahi and above all Akbar Sadeghi. The emphasis on national-cultural identity in the field of illustration was not limited to that period, but also left its brilliant effects in the following decades.

National-religious identity is a spirit which governs the books. It is a spirit in all images of the books. In the way of drawing, there are the color and design of the artist which are transmitted to the child through image. But outward appearances that reflect the culture and traditions of each ethnic group also can help us in this regard (Pazhooheshi, 1994). With an emphasis on this definition, not only the way of coloring and designing by the artist but also the symbols, myths, and native elements of each ethnic group in the formation of his/her identity-based works. The presence of native elements in the illustration of children's books in different species shows the national affiliation (Akrami, 2004). Native elements in illustrations have two external and internal structures. In external structure the visual cues such as line, color, composition and texture help the native elements and in internal structure, the atmosphere and insights of the image reveal the native elements (Akrami, 2004). For the external structures of native elements four characteristics can be mentioned:

### *6.1 The use of traditional elements of archetype*

Motifs carved on murals, seals, metals and potteries in the ancient Iran indicate the presence of pictorial signs rich in art and culture of Persian ethnic groups and have an expression of the traditions of this land's archetype. The art of writing (Persian miniature) in Iran could obtain the Persian native form with the efforts of our artists in the schools of Herat, Shiraz and Tabriz despite the fact that it was a combination of Chinese, Mongolian, Byzantine and Egyptian cultures. And

the visual elements of archetype became the most long-standing pictorial signs in Persian painting art. Among the contemporary Iranian illustrators, Nureddin Zarrinkelk and Ali Akbar Sadeghi are the most active illustrators, who use the painting symbols in children's book illustration and take advantage of symbolist visual elements and sometimes mythical elements for creating the atmosphere and character of their works (See figures 1 and 2).



**Figure 1.** Nureddin Zarrin Kelk, Amir Hamze Saheb Gharan and Mehtar Nasim Ayar. 1968



**Figure 2.** Ali Akbar Sadeghi, Pahlevane Pahlevanan (The champion of champions) 1970

### 6.2 The use of visual elements of native history and geography

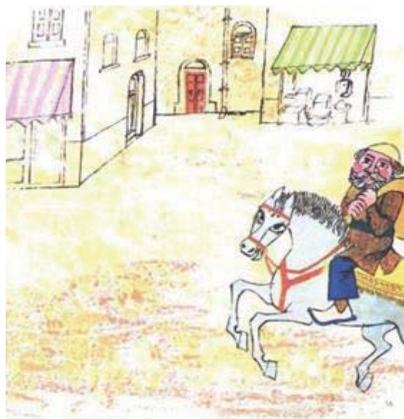
The historical and geographical feature refers to the illustration of near and distant past texts and the simplest of its symbols can be seen in events, characterization, the demonstration of behaviors, and the design of costumes and faces or makeup (Akrami, 2004). In the illustration of textbooks in this period, the visual elements taken from the history and geography can be often seen. Some considerable works of this area are the fifth and sixth grade history books in the forties (See Figure 3). Parviz Kalantari and Muhammad Zaman Zamani left unique designs and configurations in the history of Persian illustration although they were influenced by the similar foreign examples in the reconstruction of historical events. Parviz Kalantari and Muhammad Zaman Zamani relied on aesthetics and familiarity with bio-ecological elements and were able to create the works that showed not only how people lived, but also showed the Iranian traditions to the children.



**Figure 3.** Muhammad Zaman Zamani, history of Iran. fifth grade book, 1965

### 6.3 Taking advantage of Persian architecture and atmosphere

Atmosphere is the easiest and most obvious visual element in painting art which simply displays the geographic region of Illustrator's homeland. Canvas biological diversity in Persian illustration art is affected by the geographical diversity of this land. This atmosphere can be observed not only in rural areas but also in urban atmosphere. Addressing the native architecture and atmosphere in this decade is clearly visible in the works of illustrators who had a tendency to pure realism or childish realism. While the illustrators of this decade used various styles of illustration in creating their works, but the prevailing style in the illustration of this decade is realism. This style is one of the most popular styles in the history of children's book illustration. In this style, the artists try to correctly and accurately represent the reality, In particular, representing a historical story or a story that relates to a particular culture (Ghayini, 2012). Parviz Kalantari is the most obvious character of the tendency to childish realism with an emphasis on native atmosphere of Iran (See figures 4-6).



**Figure 4.** Parviz Kalantari, Gol Oomad Bahar Oomad (Flower came, Spring came), 1968



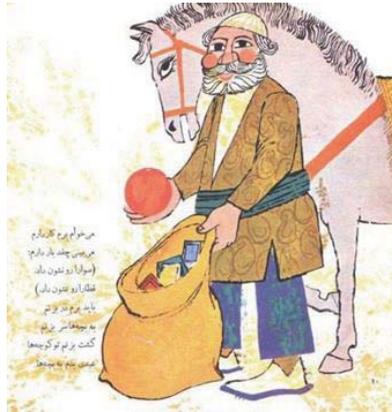
Figure 5. Parviz Kalantari, Gol Oomad Bahar Oomad (Flower came, Spring came), 1968



Figure 6. Parviz Kalantari, Gol Oomad Bahar Oomad (Flower came, Spring came), 1968

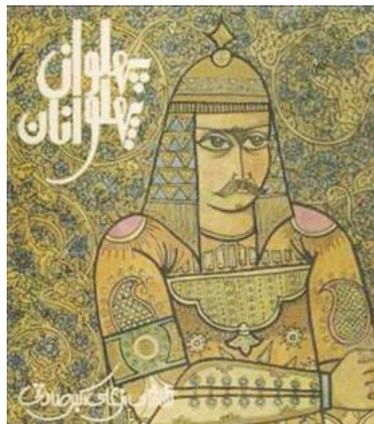
#### 6.4 The native makeup and characterization

Native elements in makeup can be found in the works of illustrators who paid attention to the Persian architecture and native atmosphere. The works of Zarrinkelk, Zamani and Kalantari are rich in Persian arrays and ethnic –native covers. Kalantari used the faces and arrays with Persian characteristics in providing the book “Aroosak haye Parcheyi” (Cloth dolls) published by the Institute for Intellectual Development. He significantly represented the Persian covers with the beauty and simplicity of the Persian culture. The clothing of rural and tribal people has been always a source of inspiration and a way to express our country’s rich culture to Iranian illustrators in that decade (See Figure 7).



**Figure 7.** Parviz Kalantari, Gol Oomad Bahar Oomad (Flower came, Spring came), 1968

The study of the internal structure of native elements shows that considering the beliefs and rituals, native behaviors, metaphors and ontological thoughts are the main features. Religious and ritual beliefs have clearly emerged from the illustrators' homeland and have ritual characteristics called society. And many Iranian illustrators used ritual ceremonies intentionally or unintentionally that recalls us of the high effect of religious and ritual beliefs in our country. These effects in designing and coloring appear in the artist's work in such a way that forms the internal atmosphere of the text. Ali Akbar Sadeghi is one of the most important artists that carry out the children's book illustration by using the religious beliefs. The religious beliefs not only can make the past of a nation alive but also can be the reminiscent of national pride of each ethnic group. Many metaphors and ontological thoughts in Persian Illustration emerged from the mystical insights of the illustrator and many metaphors entered into the mystical literature of Iran and then Persian bibliography over the years. Ontological ethnic insights, the use of archetypes and the arrival of Persian ancient beliefs into the illustration art are one of the significant features of this decade (See Figure 8).



**Figure 8.** Ali Akbar Sadeghi, Pahlevane Pahlevanan (the champion of champions) 1970

## 7. Parviz Kalantari, a Native-oriented Illustrator

As was mentioned, among the native-oriented illustrators of children's books the works of Parviz Kalantari, the contemporary painter and illustrator, have a significant feature. He is one of the artists who had close relationship with the concerns, needs and moods of children during his life and created illustrative works through the familiarity with the mental interests and games of children. He left a considerable effect on the art history of Iran by his interesting and attractive works. The first children's story illustrated by him in 1334 was the book "Kadoo Ghelghele Zan" (The rolling pumpkin) written by Manuchehr Anvar published by Sokhan publications (See Figure 9).



**Figure 9.** Parviz Kalantari, Kadoo Ghelgheleh Zan (The rolling pumpkin). 1955

Kalantari began his career as an illustrator of textbooks in 1956. He illustrated the book "Gol Oomad Bahar Oomad" (Flower came, spring came) written by Manuchehr Naeyestani by the order of the Institute for Intellectual Development of Children and Adolescents and could receive the award for best children's book illustration by the Children's Book Council (See figure 10).



**Figure 10.** Parviz Kalantari, Gol Oomad Bahar Oomad (Flower came, Spring came), 1968

Maleki (2012) in 1969 he illustrated the book "Jomjomak Barge Khazoon" written by Mahdokht Dowlat Abadi and in the same year he received his second prize from the Children's Book Council. He continued the cooperation with the Institute for Intellectual Development of Children and Adolescents in the forties to create the effective and lasting works in the art of children's book illustration. One of the most important characteristics of his works is the continuous use of Persian native elements. His illustrations are full of childish pleasure and happiness with a simple expression. Kalantari believes that the lives of nomads, tents, rugs and colorful clothes are the full sources that the artist can consciously interpret and according to our traditional culture, we can have a valuable experience in line with our native and regional culture. Although he sees himself as an artist with modern trends, he believes that we should look at the artists around us and say new words and have innovation at the same time (Maleki, 2012). Beautiful symbols of Iranian life in nomadic

migrations, old bathroom, peddle wheels, Iranian samovars, rustic hand woven things, colorful horse blankets and mud walls are rich in the signs of life in the streets of cities and villages of our country (Akrami, 2004). They are widely used in the works of Kalantari. Ghobad Shiva says: (Parviz Kalantari still looks at the Persian land and culture with the innocence and vulnerability of a child and shows us this look at his works with the experience of an eastern artist) (Maleki, 2012).

Parviz Kalantari relied on the aesthetics and understanding of biological elements in Iran and left valuable works in the Persian books of primary school which have been remained in the minds of yesterday children and today adults. He says: ((Now I think that after 44 years, the best part of my professional career includes the textbooks illustrated and designed at Franklin Institute.)). He considers simplicity as one of the basic features of his works and knows that children communicate with it very quickly (Maleki, 2012). The most effective works of Parviz Kalantari are related to the Persian books' stories at primary school that were given to the Iranian students across the country more than fifty years and have made a lasting memory in the minds of every Iranian and this is a lasting and important work in the history of contemporary art in Iran. Here are some of the illustrations:

1. The story of "Hasanak Kojayi?" (Where are you Hasanak?) Written by Muhammad Parnian is about a rural boy whose duty is to feed the animals in his house. One day, he arrived late and heard the voice of the cattle in the barn. So, he fed the animals and remembered his father's words that God has said: Animals should not be kept hungry. (See Figure 11). Kalantari says about illustration: "in the past years like 1957 I got stuck in the illustration of textbooks and those works were new which means that the presence of color for history and geography books in large size looked very nice. In summer, I went to the village and painted from the villagers. I was well acquainted with native elements and these elements spread to textbooks such as Hasanak Kojayi (Where are you Hasanak?", he was a peasant boy. He wears a felt hat and Giveh thus I became so fascinated in the native elements of my country." (Maleki, 2012).
2. The story of "Kokab Khanoom" (Mrs. Kokab) written by council of primary school textbooks is about a clean rural women who one day receives some uninvited guests. He gives milk, butter, yogurt and cheese to her guests. At the end, everyone thanks God for His blessings. (See figure 12).

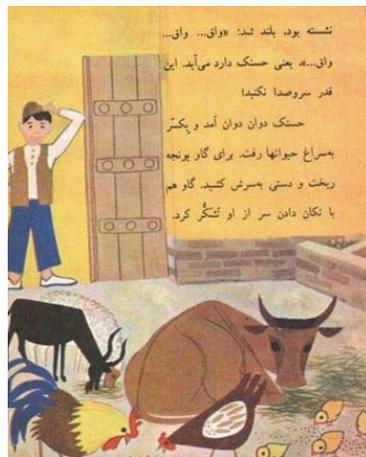


Figure 11. Parviz Kalantari, Hasanak Kojayi? (Where are you Hasanak?), the Persian book of the second grade

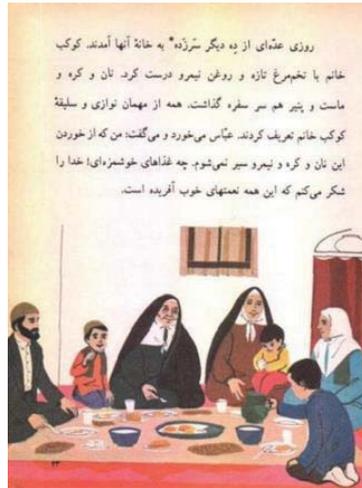


Figure 12. Parviz Kalantari, Kokab Khanoom (Mrs. Kokab)

3. "Choopane Dorooogh goo" (The Boy Who Cried Wolf) is one of the most popular stories with a strong Nostalgia expressed the myth of honesty and integrity to every Iranian. This story left a lasting illustration in the mind of Iranian children through the illustrations made by Kalantari that accompanied the children to the adulthood. The boy who cried wolf was someone who cried wolf time to time. The villagers came to help him but realized he was lying and then they returned upset until one day the wolf attacks the flock and nobody helped him so the wolf tore his sheep (See Figure 13).

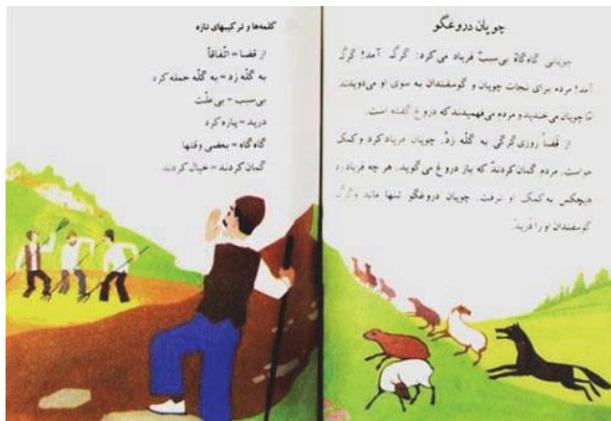


Figure 13. Parviz Kalantari, Choopane Dorooogh goo (The boy who cried wolf)

4. The memorable poem of "Zagh va Roobah" (the crow and the fox) written by Habib Yaghmaei is another story of primary school books in the forties illustrated by Parviz Kalantari. Yaghmaei in this poem talks about a cunning fox that is seeking to get cheese from a crow sitting on a tree branch. The cunning fox encourages the crow to sing and then steals its cheese (See Figure 14).



Figure 14. Parviz Kalantari, Zagh va Roobah (the crow and the fox)

5. Another illustrated story by Kalantari in the forties is "Morghabi va Lakposht" (the duck and the turtle). It is a story inspired by Kalila wa Dimna book about a turtle that dreams about flying. The pond ducks that were planning to immigrate, took the turtle with a wood to the sky but the turtle opened its mouth carelessly and then fell down. (See Figure 15).



Figure 15. Parviz Kalantari, Morghabi va Lakposht (the duck and the turtle)

All these stories in children's literature have a moral and epistemological burden that the artist illustrated the images so subtly to have a lasting effect on the minds of yesterday children in terms of the influence of illustration. In the first three illustrations, Kalantari deals with common features which included the external structure of native elements and the presence of geographical and climatic features is one of the considerable elements. Emphasis on how people live in the three mentioned images is quite evident. The native atmosphere of images is focused on rural and tribal areas. The national-religious identity of the society was focused in makeup and characterization of the people and the covers and arrays have given a Persian taste to the images. Men and boys were illustrated with a rural covering such as felt hats and Gaveh and women with Chador. And these images were used when the people were far from the native covering. Kalantari says: I have illustrated the people who were from my homeland: Fashandak village in Taleghan. He stated: I

believe that felt hats are not the representative of our country anymore and they now wear jackets and jeans but why should I illustrate the imported goods from Kuwait in Vakil Bazaar instead of the Persian goods? And if we look at the traditional life around us we see the elements that have the potential to be strongly adapted to our modern language (Maleki, 2012). He sees the changes in society and understands them but the space with the Persian atmosphere inspires him. He is also very skilled in dealing with the internal structure of native elements. Religious beliefs have intentionally or unintentionally penetrated into the minds of artists on this country. He states that an artist is normally in search of his cultural identity (Maleki, 2012). The history of art shows that the arrival of national, religious and ritual beliefs into any country creates the unrepeated works in every time period and our country is not an exception. Kalantari in all his works illustrates the identity of Persian women in such a way that the adherence to religious principles is totally obvious. Although he was not limited to show the Persian women with Chador and scarf but he believed in the covering of women in this country and reflected it in his works.

Another feature of his works which can be discussed in five images is taking advantage of childish realism. In childish realism, the image is simplified and many details of the image are deleted. The visual elements are followed in the size and interest of children. Coloring these images pays less attention to the color values and the use of highlight. Kalantari is the most obvious character with the tendency to childish realism the native features (Akrami, 2004). Kalantari finds simplicity in everything and illustrates it elegantly. In his works, linear perspective has been withdrawn like the tradition of Persian painting and the volume of images was reduced but observing these principles created a simple, elegant, plain and understandable atmosphere to the child.

## 8. Conclusion

Children's literature and children's book illustration art in the forties were highly considered by the writers and intellectuals of this field. The demand of the middle-class in the society and the social needs of that decade, based on the publication of children's books, promoted the reading culture. The broad supports of private publishing supporters, the activities of cultural organizations in Iran and the arrival of four-color offset printing machine are the important factors of the necessity of publishing books with better quality in this decade. On the other hand, most of the writers and intellectuals of that time were aware of the trends to Western thoughts and the elimination of cultural attitudes in the two decades and asked help for the creation of works in line with the needs of the community. Return to national self and the reliance on Iranian culture was not only limited to written works, but also played a major role in children's book illustration art. Illustrators of children's books in this decade never left their cultural identity although they knew the proportions of Modern Art and this was the first interaction between the Western Modern Art and the Iranian nationalist art in illustration. In this decade, the Iranian illustrators used the native elements to perform the children's books illustration. Presence of native elements in the works of these artists expresses the deep bond with their homeland's culture and atmosphere. Schemes and designs used in Persian Painting, mythological motifs, symbols of Persian archetypes, setting events and religious rituals entered the illustration. In addition, the clothing and illustrated figures inspired by the geography of Iran and the atmosphere of images relied on the rural and tribal architecture in the contemporary illustration art of our country. Parviz Kalantari, one of the leading illustrators of this period, could use the visual features of history and geography in Iran with his creativity and innovation. He knew the native features in makeup and characterization of his works such as Hasanak Kojayi?(Where are you Hasanak?. He widely used the Persian arrays and covers and also the childish realism to create successful works which still play role in the primary school textbooks and are alive in the memory of several generations.

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