

## **The Situation of Child Poem During the Last Seven Years of Pahlavi Government**

Sara Toranj, Ali Dehghan and Hamid Reza Farzi  
Department of Literature and Persian Language,  
Islamic Azad University, Tabriz Branch, Tabriz, Iran

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**Abstract:** Child poem is developing during the last 7 years of Pahlavi government. If we overlook the constitutional era and Reza Khyan despotic government. The child poem is coming out from before stern mood and began to fledge. Some poets such as Mahmood Kianoosh, Parvin Dolat Abadi and Yamini Sharif wrote poem books for children and the most of their poems were published in special for children publication and magazines which had many advocates in this time. Studying Persian book of these five era shows that the most volume is yet from Iran old poets such as Ferdosi, Saadi and Nezami but special for children poems and modern (new) poems are increasing more or less. On the other hand, studying the poems of mentioned three poets in this era shows that the subject of the poem is about nature and natural factors patriotic village goodnesses, mother praise and the goodness of knowledge it is worthy of attention that is spite of expectation this era poems don't have an advice like and training form very much.

**Key words:** Child poem, Pahlavi government, Mahmood Kianoosh, Parvin Ddolat Abadi and Abbas Yamini Sharif, publication

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### **INTRODUCTION**

During 1971-1978 that includes the last decade of Pahlavi government, the child poem is like a beginner child who has passed the primary periods of his life but has a far distance to perfection. In this time, the poem child has gone out from before arid and tough mood and there are poets who compose poems, special for children. Little by little, special for own children poem books are publishing and accommodate in different publications too. Peyk magazine by Iraj Jahanshahi director ship was a publication which had the most print run in that time and was delivered to children with a suitable price. Abadi (1999) cooperate with this publication continuously and published their poems there. Children Keyhan (universe) another famous publication whose director was Jaafar Badii and whose editor in chief was Abbas Yamini Sharif which is published yet for Iran children. Before this the children were obliged to read the poem and stories of Shahnameh, Boostan and Golestan, Khosro and Shirin, etc. and they hadn't a separate and specific poem for themselves but children had the chance of having books special for themselves in this time. The childish and beautiful poems were concluded in text book and in specific publications, especially children Keyhan and Peyk publications, special for children poems are found

abundantly yet in children published books and also text book. The most share belongs to Iran classic poems specially the poems of Saadi, Molavi, Ferdosi and Nezami. Even in published books with special title of children by children and teenagers thought training society there are poem specimens of some poets such as Masood saad, Farokhi Sistani, Kasaii Marvazi, Ghatran Tabrizi, etc.

In this research, we try to attain total child poem situation in this era by library method and studying poet's books and poems. There is not mush research or study in this connection. Abadi (1999) content studying of childish poem on clouds boat and almond flower study by Zahra Ostad Zade is one of these computed works which has been published in child literature studying magazine in fall and Winter 2012.

### **THE POETS AND PUBLISHED BOOK IN THIS DECADE**

Different poem books were published for children in this time. For example, "pictures" and "poems for children" were two books which were published by children and teenagers thought training society publications in mentioned years. These books were interesting for children by their large size, beautiful painting and suitable (Dadkhah, 1973).

**Poems for children:** Which has been compiled and arranged by M. Azad and its painting is by Bahman Dadkhah and has been published by children and teenagers thought training society in fe-1971. The poems of this book includes.

**The poem came springs Nima Yooshij:** “Children spring, the flowers blossom from on the meadow and hilly. The children spring is singing on the tree. Take off your fur cloak. Put on your cloak. Wake up wake up. Children spring” (Azad, 1973).

**Spring, Nima Yooshij:** “The golden sun shone on the morning dew. The dews shone one by one such as diamond and in the water, the fish turns a somer sault on the ware. The small spring gash from mountain. The flower grew in the desert such as fire. The dark river shout like storm the plain got seven color from flowers. That bird wants to build a nest and singing other branch. He has some thistle and motes on his bill. The green branch generates in any moment. Some children all small and beautiful” (Azad, 1973).

**Rain, Golchin Gilani:** “Again rain with sing with plentiful jewel. Hit on the roof/I remember rain day, an old day excuvsiion. Good and sweet in Gilan jungle” (Azad, 1973).

**Light horizone frome a Bamdad:** “We will find our pigeons again and kindness will take a nice had. A day which the least song is kiss and each human is a brother for each human. A day which they do not close their door any more. The padlock is a myth and heart is enough for life. A day which the meaning of each world is like...” (Azad, 1973).

**Nightly frome a Bamdad:** “A moonlight night, the moon comes to sleep, take me alley by alley, grape garden, damson garden” (Azad, 1973).

**The poem of peace from H. A. Saye:** “Cradle movement, lullaby melody, pouring milk spring to the lip of wet bad, sparrow chirp, attractive laugh of white flowers to the head of bride ringlet, cradle movement, lullaby melody” (Azad, 1973). The poem of the bird was just a bird. Foroogh Farrokh zad: “the bird said what an odour what a sun Ahi the spring has come and i will go in question on my pair” (Azad, 1973).

**The spring poem of Siavash Kasraii:** “The tulip flowers grow on the mountains in any valley, the odour of origin, the almonds and quinces blossom, the barley and wheat

are green” (Azad, 1973). The poem of song from Roya “gazelle baby ran from valley turn between green and sparrows” (Azad, 1973).

**Bird tale poem from green Manoochehr Atashi:** “A green beautiful bird has sit on our roof, tired and confused and alone, maybe it’s wing has broken? It has sit in the shadow, small and tiny, its feathers are white and red. Oh how much it is clean and tidy” (Azad, 1973).

**My daughter sun, Ahmad Reza Ahmadi:** “The sun came to our home one day, the cousin called the sun, my mother milked the sun grew up” (Azad, 1973). As it is seen only the language of these poems is childish but many of them haven’t been composed for children. For instance Ahmad Shamloo “a moonlight night” is one of his political poems which have a fluent and childish tune and language. Consequently, those books which have been published speciall for children, some poems only with childish language are contained.

**Picture book:** Some poems from past and present which have been composed by thought training society in 1351 March which include following poems:

- Nezami Ganjavi. 6th A.H century poet: “until you don’t say the orators died, swallow their head in speech water”
- Aghaji Bokharaii. 4th century: “look at the weather when snow army fly in it, straight as white pigeons, lost their way from hawk majesty
- Kasail Marvzi. Birth 341 A.H: “look at dark blue water-lily between the water such as tempered thorn and watery ruby as the same colour as sky and similar to sky, it’s yellowish on middling as ten andfour moon”
- Farokhi Sistani. 5th century: “until com up red cup from the flower horn, the claws come up from plane-tree as people hand”
- Ghatran Tabrizi. 5th century: “red ruby come to the earth, from the dropping cloud, the tree horn bears fresh ruby, those hundred thousand opened tulip between the plantation as if there are hundered thousand candles between the sea”
- Manoochehr Damghani. 5th century: “when the rain drop from the early spring cloud, several thousand tulip came out from the granite”
- Ferdosi Toosi. 5th century: “dark night army on the plain and field as if throw a carpet as raven feather”
- Masood Saad Salman 6th century: “gave us morning tiding that honest experienced cock/flap it’s two wings, I don’t know from what O lord It’s from the joy of coming day or from the regret of getting night”

- Mohammad Tagh Bahar: "while Farvardin which sends our greeting to crow-bar meadow and sepid-rood side, the sea purple and the border is purple and the weather is purple, the sea is dark blue and the mountain is dark blue and the horizon is dark blue, they harvest viblet in handle in another place/here they harvest violet in stack"
- Nima Yooshij: "opened bush is awake in hearth, asleep jasmine is soft in it's bosom, developed shadow of buck privacy, start in it's pasture softly"
- Forough Farrokhi zad "I know a sad small fairy who lives in an ocean and sings his heart in a wooden fruit, quiet quite"

As it is clear in this book, all poems are from adult poets and any special for children poem is song. But the considerable point to this book is beautiful and proper drawing. The painter have paint beautiful and proper picture for each poem and sefidkhani. And large cut is quietly proportional to special for children books too (Abadi, 1999).

### CHILDREN POETS IN THIS ERA

Three poets were hard working in this era and special for children books were published from them in mentioned years. These three poets were not anyone except Mahmood Kianoosh, Abbas Yamini Sharif and Parvin Dolat Abbadi.

**Abbas Yamini Sharif:** The books which Yamini Sharif has written in these years include: the book "speaking flowers" publication 1971 in which has been composed for different age groups. A set of this book poems relate to age groups "A" and "B" and some have been composed for age group "C" and "D". the poems: "haft sin", "sizda be dar", "tomato mouth", "mother day", "snow" and "my shadow" are the poems of "A" age group and the poems: "disgraced tree", "village morning", "village sunset", "harvest", "the fall and peasant", "mill speech", "pot speech", "beautiful world", "cow head" and "what am i" relate to second age group. The book "songs garden" publication 1973 is another book of Yamini Sharif. This book has been composed for age groups "C" and "D". The poems: "house", "arrow and tune", "hawk and sparrow", "Esphand breeze", "drop and sea", "bowl and cup", "ship and cloud", "sky zoo", "willow and wind", "purple dome", "tabrizi", "cedar", "pinon", "plane tree", "apple tree" and "cotton plantation" are this book's poems. This poet's next book is "the trip by net" which has been published in 1976. This book also has been provided for age Groups "C" and "D". The collection of

this book poems are: "sleep doat", "sparrow sing", "leaves tale", "mountain baby and desert", "grass tale", "toward Moscow" "in Samarghand", "toward Iran", "beside Bosphor" and beside (next to) Nil. Except for these collection, he has composed the new poem of "hey dear Iran" in 1974. All of these collection have been gathered in another book of this poet "half century in children poem garden".

The dominant language of Yamini Sharif poems is simple and fluent. He has used simple and children proper for age vocabularies in his most songs. Almost all his songs vocabularies are simple and sound. The hemistichs are short and repetitions also aggravate the condition and all of them have provided some childish and beautiful songs. But more or less there are some poems which don't have simple language and in which have been used hard and costly words. Bahman Yar, knows Yamini Sharif poem, very simple and suitable for children both for the view point of meaning and language "but Mr. Yamini Sharif poems who is from the graduates of literature college and talented and interested to knowledge young and serious and competent personnel of culture ministry, a part from having necessary condition for childish poem, it is also innocent from this defect and therefore, it is superior to those childish poems which have been composed by others and the researcher knows them and i'm sure that the practice in this art in which he has perfect hernia talent and taste he will become famous and superior in composing this kind of easy but difficult to imitate poems" (Mohammadi and Qainii, 2006). Rahman doost also believes he has avoided from bringing complex and intricate pictures in his poems.

Asadollah Shaabani knows Yamini Sharif's childish poems some lively and satire poems, literal (verbal) games and various instructions of pre-primary school which have been expressed with a simple language (Phonetic joints and Yamini Sharif poem study, Shaabani: 121).

Kavoos Hasan Li knows the language of Yamini Sharif poems, very simple, fluent and symphonic and Believes that this specifcat is very suitable for children. He takes the children of Yamini Sharif time into account more good luck that before children. Because the children didn't read past hard and heavey poems any more and they whispn childish simple poems. He knows the Yamini Sharif "iran children", "good book", "I plant the tree", "twinkle the star", "I and moon", "I make ship" poems, possessing the specification of simplicity and fluency (Sharif, 1992).

Most of Yamini Sharif poems are didactic and the poet constantly is advising the children which is because of beginning child poem by people such as Yamini Sharif and doesn't account as a defect for poet's own

time. "That poem which was composed for children by Yamini Sharif and Baghche Ban was a teaching and stern poem. By having a tendency for language games Baghche Ban and Yamini Sharif produce a satire language that satire which had knotted to language games. By this satire language, child poem laugh at Iran children and made friends with them in Yamini Sharif poems, anywhere language games are evident, this childish satire and mischief is considerable and anywhere instruction content overcomes its weekend" (Sharif, 1992).

Tooran Mir Hadi believes that Abbas Yamini Sharif is one of founders of didactic along with sensation and thought poem in Iran. "We can mention Sobhi as one of the founders of today childish literature in representing vulgar legends Jabbar Baghche Ban in childish poem and play and Abbas Yamini Sharif in didactic literature with art strains and sometimes new models and sense and thought in poem. If Iraj Mirza or Malek o Shoarai Bahar have composed some poem for children every now and then or some sections pieces have been selected all for children between their works, it doesn't mean that we account them as the founders of this major. In the work of all poets such pieces can be found more or less".

But some people such as Mahmood Kianoosh and Samad Behrangi have criticized this aspect of Yamini Sharif work and have blamed him severely. "Gradually, between those who follow training and teaching children, some discovered the deep need of today child and composed special for children poem themselves. Jabbar Baghche Ban and Abbas Yamini Sharif were among them, the first was unassuming and of a pure nature and real lover of children and he was trying to compose some poem like children to some extent which he need to them in his garden and the latter ever believe that he isn't poet and what he builds is either a poem nor a means for recreating children such that doesn't misdirect their expectation from the poem and can differ between versified commercial advertisement and poem and again he didn't believe that his acceptance was the sign of ring emptiness. At his athletic strength. But in any way he and people like him also possess a place in starting the work.

Starts, either weak or strong are worthy to respect, the strong remain and the weak go" (Mohammadi and Qaini, 2006). Samad Behrangi also accuses Yamini Sharif with a fiery literature and judge about him in this way. "the description which Sharif (1992) represent from bad children and bogey in his work is just description of millions of our country man poor and worker and carpet weaver and idle-wanderer children. They imagine all Iran and even world children surrounding them with greasy and combed hair which their short pants iron, cut the wet

cucumber and you can never hear a curse from their mouth in the public view and they doesn't shout too and don't wriggle in the trashes and don't sell lottery ticket in the streets and restaurants from morning to night and don't hawk clothespin and topcoat and ice water, etc... and don't weave the carpet in dark and wet basements and isn't it enough? All of these children who cook and burn in the life bitter experiences from the opinion of Yamini are some bad children but those a few children whom their art is just not shouting and cursing and being clean and eating by spoon and fork and obeying their dad and mom are good and exemplary children" (Sharif, 1992).

Another thought specifications of Yamini Sharif which is seen dominantly in all of his works, is praising nature, animals and his value and importance to village. Samine Baghche Ban distinct Yamini Sharif poems to other poets from the view of that value and importance that he knows for village and village life. "In his poems, he not only praise different nature factors, trees, grasses, animals, the wind and rain even desert grass but also draws village children's attention to the value of village life and it's beauties. Among his poems about this we can name "village morning" and "village sunset" which illustrate village life in the best manner" (Baghche Ban: 1368 without place) she believes: by this, Yamini Sharif wants to eliminate the necessities of this society group with due attention to those unkindness toward the village. Although people some Kavoos Hasar Li knows this one of the Yamini Sharif work's defect.

By looking to the mentioned book in discussed time, we simply recognize that looking to nature and natural factors and interesting to village are those subject in which Yamini Sharif is interested and almost he tries to mention village nature and it's beauties all of his poems. Another considerable point about these poems is using the language of inanimate things for training children. For instance pot speech, mill speech or speaking muddy and copper bowl to children.

**Mahmood Kianoosh:** The first book which engage in child poem in Iran independently and separately is "child poem in Iran" which was composed by Mahmood Kianoosh. By chance the publication year of this book is related to our discussing era, means 1973. This book is accounted as a masterpiece in its time. Although, in present time and by developing child poem in Iran, most of his theories are abolished.

Technic and poem appearance is very important for Kianoosh knows the play, the most important aspect of child life and believes that we must develop a motion music for children games by rhythm and rhyme. In his opinion, adult and child poem are very different and we

should pay attention to the kind of composing and their subject. Because adult reader is free to read a writing or not but the child reads any accessible writing and impressed of this naturally.

Kianoosh believes spite of child poet must like children and love them deeply but he should not compose in childish language and we cannot communicate to children by returning to past world.

The define poem: "the poem is considered as imaginary word which is rhythmical and rhythmic. Many poems have been composed in past which aren't imaginary. Today also many poems are composed which by relying on poem rule, don't possess rhythm and rhyme. Therefore, we can say just being imaginary or having rhythm and rhyme can't determine the limit of poem" (Mohammadi and Qaini, 2006).

In a criticize surrounding Kianoosh "Child poem in Iran", Hossein Sheikh Ol Islami knows his theory, simple and without complexity which in Kianoosh point of view, child poem is part of literature in its specific meaning. They believe although Kianoosh doesn't accept the traditional definition of rhythmical rhythmic speech but doesn't represent a specific definition of poem too and accept other's definition. In his view, Kianoosh knows the poem as a speech which make a profit of some specific facilities of language. Indeed poem appearance is more important than poem content for Kianoosh, means any imaginary things which has metaphor and concentis poem without paying attention to content. Sheikh Ol Islami believes Kianoosh opposes old and classic oponions of traditional poets about poem and on the other hand expresses the same in another kind. And says Kianoosh himself such as old authorities, knows the poem as a constant and invariable phenomenon. He says Kianoosh summarize the child poem in simplicity and believes the poem which is composed for child the simpler and more rhythmic, the better and knows the basic purpose of child in reading poem, the music and not content. But in continue, Kianoosh rejects this idea and represents some strict advices about literal and virtual technics. Sheikh Ol Islami rejects poem definition from the Kianoosh point of view and knows it 1973 specific. He believes implicit poem is relative and is subject to time and place. This critic, believes another Kianoosh's weak point is his definition form child is which is Kianoosh's "child poem in Iran", represent the game and chilldness game in the time limit of 2, 3 until 15, 16 years old which in Sheikh Ol Islami belief, unifying three different age phase isn't a suitable division basically. In general, Sheikh Ol Islami states Kianoosh theories about child poem, completly rejected and old and relates them to himself time and 1973 year.

Kianoosh in more active poet in our discussing time. The number of his published book in this era, except for child poem in Iran is 4 books including: things language (1971), world children (1977), stars garden (1977) and silver wing garden bill (1977).

"Things language" has been published by the publication of children and youth thought training institute. This book includes 16 enigma-like poem that it is composing type is new for children. In each of these sixteen poems, the poet first explain a thing specification from that own thing language and at the end of the poem, introduces the thing. These poems title includes: door, carpet, chair, dress, book, bed, pencil, clock, stove, mirror, comb, light, umbrella, radio, vase and cotton.

"The world children" is a nearly large (massive) book which has been composed for age groups "C" and "D". this book has ninety three poem, includes: light gardens, my plantation hello, good and kind, I'm only water, think of me, heavenly fruit, the wolf pastor and his day, cat and fish without pain treasure, night mermaid paw, flight, light, cloud and sea, children sound, return to home, he runs as gazelle, the world children, life twitter, after Winter, these five fingers, sweet sleep, be kind with soil, kindness, Ordibehesht, the flower and heaven, merry (happy) new years days, In my poem, snow butterfly, canary, yellow curtain, pigeon or star, boat and wind, sparrow language, dandelion, snow, spring painter, seven colors arch, the night came, the cloud and rain where is the treasure? Ghamsar rosewater, Ahwas light at prayer, hello O honorable teacher, water story, morning warble, O! day O! night white light birds, under scaffold, dark, did spoing come, I said father where did you go?, Perfumed flower and heart-rending thistle, our house come self, this boundless world, we ore sun children, quiet house, you quiet, Oh! My God, you are good where I am and kind springs, the rooster how do you spent your night, the best gift, anyone is lonely, when I close my ears, the ware after ware, the magnificent flag of earth, a snowy tower, Ahoora Mazda brightness, circulating these seasons, sky, Oh light and dark, the world half, star's star from soil to sun, clear simple reply that dear god bright, the mother and sun, I like the life, you and your look in city, night trees leaf, night tree, from night jungle, came the world, deed mirrors, the rain and green hello, Khazar sea, summer viper, an alone man is a died star, the God signs, the child survive us, again life, friendness, fire garden, I have another anecdotes.

The next book is "stars garden" which has been published by Tooka, publication in 1968-1975 for 8-10 years old children. This book is 88 pages book which includes 43 poems. They are: good God, the laugh and tear, my dear daughter, in light teacher width in book,

window, the world without tree, spring wind, Oh! Flower, smile, rain, dark cloud, Mehran, the moon and sleep, by mother sound, rabbit, good night, life, morning bride, father goat story, good nature, I'm a world, life, father, mother (wisdom, beauty), the wooden horse, the name of daughters, good for you, peasant yesterday, ice flowers, cloud and flood (playing with water) (laying with poem), small florist, morning and mother (up moon, bottom moon), motion fall leaf where is light and where is not, the earth nurse what is better than health, stars garden, children where, spring rain, say flower hear flower night to morning snow, hello children, Kianoosh poem's language is simple and fluent. Hard and obsolete words are found rarely in his poem, however speaks secretly in his poem which sometimes understanding the poem becomes hard for the child. More than language, he pays attention to imaginary. In Iran newspaper, Yazdan Mehr says about Kianoosh language: "these poem's adult language and its intentional imaginary appearance, subject to its old language, makes their reading hard ever for Internet generation teenagers. Jaafar Ibrahim Shahed also knows the influence of child poem in Iran book, more than it's poems. Mostafa Rahman Doost believes the poems and their subject have expired and his poem language isn't new for present time children".

Dominant subject in Kianoosh books, is speaking about natural factors such as rain, snow, cloud, flood, tree and inviting to party and children good nature, mother kindness, knowledge learning and union. Although, he hasn't used hard and difficult words in his poems, the method of representation is hard for 8-10 years old children. Understanding some of his Poems are a little difficult for adults too. For example, "playing with water, playing with poem". Although is an skillful arts poem but is unintelligible for children: "say hailstone! Hailstone, wiggled wing and leaf, escaped the gazelle such as wind under death claw" or "where is light and where is not" "came the night and the sun lost/sand in dark shaft/the sun was sky ear, night finger went in his ear", the children where? "Are you migrating, if your house is empty of mother kindness hope? Ah is your place, dark and cold and calm and sad".

But there are those poem which is proper for children by its short hemistich and rhythmical rhythm. Such as "spring rain": "in plain, happy wind, circulated warmly, wing soft" (stars garden: 80) or in "the morning and mother "mother smile, shines on me/shine a morning in my life" (the same, 63) or "the life, father, mother": "I like the life, I see it in any beauty, in father eye, in mother eye) it's picture is beautiful everyday" (the same: 42), "by mother sound": "in mother sound/ the light: world, world: juggle/ weather, sen, sea".

**Parvin Dolat Abadi:** By composing lullaby for nursery children, Abadi (1999) started composing the poem. She says: "I say about myself (1999) that when I was working in Zoroastrian kindergarten and before that when I was working in Kharazmi kindergarten, I was composing the poem for kindergarten children. When I was composing the poem in nursery, I want to have a lexical communication with them" (Mohammadi and Qaini, 2006). She knows Abbas Yamini Sharif as the founder of child poem in Iran.

Some his "almond flower" and "clouds boat" poems are related to our. It is "almond flower" book which is a 28 pages book, received child book prize in 1366. In the first page it has mentioned that all this collection poems, related to before revolution but the composition year hasn't been mentioned. "Clouds boat" is a 370 pages book which results from poet work from 1946-1976.

Abadi (1999) language is simple and fluent. She hasn't used complex and intricate words and expressions. There aren't broken and colloquial words in her poem. But the simple and happy language of her poems, develops an interesting poem for children. The subject of most of her poems is nature and village-praising. She such as other discussing poets, speaks about rain, snow, spring, pigeon, wind, etc., so that enrapture the children. The subject of her another poems is beauty, goodness, mother, lullaby and kindness.

Abadi (1999) had a kind and delicate spirit because worked from beginning in kindergartens and nurseries and perceived the children spirit and mind easily and he naturally could communicate to childhood world easily. We can understand this by a look to her poems completely.

Poem language is simple and fluent and far from any kind of impurity and language complex. There are a few hard and difficult words in her poem and applied technics are available by children easily. Her poems are pleasant and attractive for children. The subject of her poems is goodness, kindness, happiness, nature and all good and sweet and enjoyable things for children. She tries to see the children continually happy in her poems.

The simple language to her poems, along with her pleasant subjects, multiply the influence of her poems for children although, he hasn't used much slang language in her poems but the language is such simple and beautiful that aren't her compositions yet old and out do tee, even after passing several years and are attractive for present time children. The subject of her poems is mostly surrounding natural factors, for example moon and star and snow and day and night and the seasons especially spring and autumn and happiness and admiring family status and mother and father and teacher. She introduces

the seasons, very simple and pleasant for children, she speaks from nature and goodness and beauties. She explains four nature factors such as water, wind, soil and five with an expressive language. She rejects laziness and unemployment and invites the children to cooperation and kindness and fair-speaking, she knows the house quiet (calm) as the best peace and advises children to more and more love and respect to the father and mother.

### CONCLUSION

As it was seen, during the last decade of Pahlavi government, the child poem has a moderate mood, not cold and namby as past and not warm and attractive such as today. The poets such as Mahmood Kianoosh Parvin Dolat Abadi and Abadi Yamini Sharif have composed some poems for children and have published separate books. In deed formally these poets are beginners of child poem movement in Iran and it isn't wrong if we say other child poets, impress from these poet's works dependently or independently. Except for Iranian old classic poets and the poets such as Ferdosi and Saadi and Molavi and one upper step in constitutional era, the poets such as Bahar, Iraj Mirza and Habib Yaghmaui, there are some poems in text books from the poets such as Abbas Yamini Sharif, Golchin Gilani, Mahdi Akhavan Sales and Siavash Kasvayi. Existing three new poems in text books is the sign of a new evolution in child poem. Yamini Sharif "book", "improve our mother land" and "tree planting" poems and also Golchin Gilani "rain" after many years as we had in primary text books in our school year 1370 have their place that shows the impression of these poem and not finding a suitable replace for them. But yet the most volume is from Ferdosi and Saadi and the most rhythms are old prosody rhythms. Publishing children magazines, especially Peyk and children keyhan magazines, increased the children interesting to poem and story more than before in this time (Sharif, 1992).

As we studied this time three dominant poet are Mahmood Kianoosh, Abbas Yamini Sharif and Parvbin Dolat Abadi. The dominant subject at each three poets is speaking about nature and natural factors such as rain, snow, flower, flock, living in village, patriotism, praising heroic factors, praising mother troubles, knowledge-learning and family populari. It is interesting that instruction and advice poems in these books are fewer. However child poem is in the primary steps. In Kianoosh poem, imaginary figures are more important but in Yamini and Dolat Abadi poems, the language is simple and far from much imaginarily and between imagine any figure factors, just likening and personification exist. Beside and outside music have been used well in all poems but Kianoosh's attention, to music is more than two other poets, in such a way that sometimes the simple language of poem sacrifices to music.

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