

A Study on the Interaction of Religious Literature for Children and Adolescents with Illustration in Iran

Adeleh Rafeae¹ & Parisa Shad Qazvini¹

¹ Faculty of Arts, Alzahra University, Tehran, Iran

Correspondence: Parisa Shad Qazvini, Assistant Professor, Faculty of Arts, Alzahra University, Tehran, Iran.
E-mail: rafeae.alzahra@gmail.com

Received: August 31, 2015 Accepted: October 8, 2015 Online Published: March 18, 2016

doi:10.5539/ass.v12n4p1

URL: <http://dx.doi.org/10.5539/ass.v12n4p1>

Abstract

The formation of the Islamic Revolution in the early sixties and its rise in the fifties has caused major changes and developments in the cultural structures of Iran. These changes emerged in the political - economic and social – cultural areas in the framework of Islamic- revolutionary utopian ideas. In the Pahlavi era, religious literature for children was less considered due to the low attention of the governing regime. Although the forties is considered as the decade of children's book illustrations but the religious literature for children and its illustration were less considered. With the beginning of the revolutionary activities, some Persian writers decided to make children familiar with spiritual and religious atmospheres by creating works with a focus on Islam. The prevailing hypothesis of this paper is that an interaction was established between religious literature for children and children's book illustration after the emergence of religious thoughts in children's stories. Here, the claim is proved that the social needs and the interaction of religious literature with children's book illustrations led to the emergence of a branch called religious illustration. The methodology of this study is descriptive-analytical. Data collection method is collecting documents and library resources.

Keywords: children's literature, children's book illustration, religious illustration of children's books, fiction

1. Introduction

In the study and review of the history of children's literature, the years 1961-1978 are considered as an impressive period. One of the most important features of this period is the rapid and accelerating change in Iran's social and cultural structures. Although the Pahlavi government in this decade helped the modernization of the social-economic structure, but it chose a way to rely on the oil revenues of the country instead of opening up the doors of politics to the social forces with various bases and creating a link between government and traditional classes and finally understanding their needs. This neglect led to the separation of the people from the government of the day. At that time, the Iranian culture consisted of men and women who did not have state and culture budget but relied on their own personal power. The formation of the Islamic Revolution in the early sixties and its continuity until 1978 has left a phenomenal impact on all aspects of the society. Without a doubt, a revolutionary mindset and the demands of Islam were the most important elements of thinking in the society. This revolutionary-Islamic mentality entered not only into the regional assemblies, universities and nongovernmental organizations but also the literature in a short time. In these years, the second Pahlavi government made considerable efforts in the field of culture and cultural policy-related issues, but it failed to recognize the hidden layers of the society in assessing the cultural foundations of Iran. In other words, it did not pay attention to the ideological issues of people; the people who were away from Western ideas and had set Islam as the first priority in their actions and lives. In the field of religious literature for children at this time, a large number of authors remained loyal to the Islamic – religious thoughts and made efforts to promote the idealistic spirit in their works. The most important authors in the field of religious literature for children were the clergymen who had broken traditions in the category of religious literature. Many of them were afraid of the spread of Western culture in the country and the beginning of evolutionary movements for them was as a new life in restoring the religion. This group of authors, above all, believed that the Iranian children must be acquainted with the Qur'an before everything because this method is able to create a firm faith in them. They attempted to publish religious stories for children and send the children to Islamic spaces and stability to the revolutionary ideals. However, the social changes and chaotic status of the country at that time gave the

opportunity to our writers, intellectuals and artists. One of the main objections to the religious literature for children over these years was the lack of recognizing the audience or children. The authors were not aware of the recognition of the age group of the audience which was dependent on the recognition of children's mental needs. For this reason, a few published books were belonged to the age group of pre-school among the large volume of books and sometimes the authors forgot the age of audience in their works. Most of the written books during this period were about fiction and religious epics and we were less faced with poetry books for children. But it should be noted that the religious literature for children with all its defects recognized its place in the society very soon and it made considerable progress by taking benefits of child psychology.

The research question of this study is: What factors caused the emergence of a branch of illustration called religious illustration? In the conducted studies, three major factors were evaluated: 1. The effect of the political and revolutionary situation on the writers of children's books. 2. The study of the relationship between children's literature and illustration of children's books. 3. The rise of religious illustration.

2. Literature Review

In recent years, considerable research studies have been conducted on religious literature for children and the religious illustrations of children's books. Journals and monthly magazines such as *Ketab-e-Mah* and *Roshanan* expressed the views of children's authors and illustrators and raised several interviews and articles on the influence of religious literature and illustration and its impact on the growth and development of children and adolescents' character. Some of the most complete collections of literature include a series of books on children's history of literature by Zohre Ghayini and Muhammad Mehdi Hadi, the foundations of children's literature by Mahmoud Hakimi and Mehdi Kamous, history of religious literature by Seyyed Ali Kashefi Khansari. And in the field of children's book illustration, the series of children's book and illustration by Jamal al Din Akrami are among the most complete studies.

2.1 *The History of Illustration for Religious Literature in Iran*

The emergence of religious beliefs and thoughts in the field of illustration using the symbols and signs has an old history. Artworks with their cultural mission in history have been sometimes in the form of inscriptions and sometimes in the form of a painting. Religious paintings and manuscripts of the ancient Iran from Achaemenid to Sasanian are an illustrated narration of history and culture of this land; the land that has had a combination of faith and religion beside its art. In the study of ancient manuscripts and illustrated books in the ancient Iran Avesta, the Zoroastrian holy book, should be considered as the first Iranian literary treasures (Akrami, 2004). It has been written on skin adorned with pearls and gold for several times and has indicated the religious beliefs and valuable place of religious books among the Iranians. Mani (the prophet), the painter of Sassanid era, is considered as one of the first prominent illustrators of religious history. He had found the need to engage religious concepts and illustration in his book "Arjang" but unfortunately none of these treasures is available today. After the ancient times and with the advent of painting in the school of Iraq its spread in the school of Herat, Shiraz, Tabriz and Isfahan, the artists created valuable works related to the ancient Persian religious texts. And And Kamal al-Din Behzad and Reza Abbasi illustrated valuable works of religious texts. The tendency of Safavid kings to the European painting replaced the book painting to illustrated paintings, go away from literature and illustration and finally lose its Persian identity. In the Qajar era, the first pictures given to the students in schools before the arrival of printing industry to Iran and publishing the first children's books were the Basma printed on paper with wooden frames and the school owners gave them as Nowruz gifts to children. That is why these pictures were called "Eydi Sazi" (Mehrdadfar, 2011). But the arrival of the printing industry opened a new chapter on the art of illustration and after the arrival of printing press and the acquaintance of the Iranians with printing industry, children's books were published and the field for publishing children's books developed with the establishment of Iran's first public and private printing. Darol Fonun printing office that began working since the late (1268 AH / 1230 SH) was one of the printing offices that published many children's books with good quality. "Hassanein book" 1246 AH - Tdib Al Atfal Meftah Al Molk Illustrated by: Muhammad Naghash Isfahani/ 1293 AH - Khaleh Sooskeh, Nazem Al Ashar, Molla Abdollah/ 1307 AH/1309 – Moosh va Gorbah 1298 AH and Hekayate Roobah 1301 AH are the examples that can be considered as the children's books. (ibid. 38) Over time with the development of lithography in Iranian society, ordinary people and even rural households faced with a number of illustrated books which were not available to the public until that time; Works with the subjects of Shia principles and beliefs, history of prophets' lives, jurisprudence, Tazieh, ancient Persian poems, legends and folk tales. The conducted studies show that that most publications in the field of Iran's lithography have been devoted to the illustration of ancient texts especially religious texts. In the Qajar era, religious literature was known as soaz and naming these religious stories refer to the book "Rozatol Shohada" by Hussein Ibn Vaez Kashefi in public meetings. These stories referred to the Taziye and disasters of Karbala and

were considered highly by the Shiites in that time. Some of the religious illustrated books included *Hamleh Heidari* by Beman Ali and *Asraral Shahadat* by Sarbaz Borujerdi and more importantly *Toofan Albaka* by Johari illustrated by Mirza Aligholi Khuyi. (See Figure 1). At that time, some books were also published that were less popular with people like *Anwar Alshahadat*, *Ganjine Asrar*, and *Tohfatal Majales*.

In this kind of literature and illustration, the books which explained the Prophet Muhammad's life such as *Meraj Nameh* and the stories devoted to Ahl al Bayt have been well received; such as *Eftekhar Nameh Heidari* and *Hadithe Hazrate Amir* that are related to the first Shiite Imam (See Figure 2). Another group of religious books is related to the story of the prophets. *Ghasas Anbiya* by Joveyri and *Akhbar Nameh* belong to this group of religious literature and another work is *Zekre Yousefiyeh* by Naeeni which linked the Islamic narrative of Joseph to the tragedy of Karbala (Marzef, 2012, p. 169).



Figure 1. Mirza Ali Quli Khoi. A page from *Tufan Al Baka*.
11/3*13/6 cm. lithographyPrivate collection



Figure 2. Nasrallah, *Eftekhar Name Heidari*.
Lithography, 21*14/5, 1310 AH

In the Pahlavi regime, the religious literature for children was less considered due to the ignorance of the government. Although the forties was the decade of developing children's book illustration but the religious literature and illustration had a very small quantity. But the religious literature gradually grew with the efforts of religious writers and clergymen. In religious literature, a wide range of authors worked in the field of story and most of their remaining works have the political and Islamic themes. (Naeeni, Ghayini, & Muhammad Hadi, 2014, pp. 346-347) This group of writers considered the relationship between the principles of Islam and children as the headpiece of their works instead of giving conscious faith in the minds of children.

2.2 The Typology of Religious Literature

Religious literature whether in the field of adults or children's books is a wide area in which the concepts of peace, humanity, honesty, and happiness are re-introduced. The definition of religious literature stated that this kind of literature depends on the beliefs of people in a society and some researchers of this field limited this branch of literature only on the basis of moral values. But if we only refer to it, we cannot achieve a broad definition of this category due to the broad concept of morality for philosophers and religious scholars. In the definition of religious literature, it can be said that: it is a literature which includes the religious principles, beliefs, religious practices, rituals and religious rites. (Khansari, 2008, p. 541) Today, most researchers of children's religious literature believe that the children's religious literature deals more with the aspects and angles of prophets, Imams, saints and religious figures. Thus, the religious stories is considered the most important element of this literary branch; the stories which have themes on the history of religions. Religious stories, as the name suggests, exclusively deal with religious events and in other words involve the events of a religion, creation, promotion and ups and downs. The religious stories can be divided into the following categories.

2.2.1 Stories with General Historical Themes

These stories are available around the world and are part of the national history of each country and are divided into two sub-categories:

- A. Documentary historical stories
- B. Religious-historical-fiction stories

Historical stories were collected based on historical documents and there are no texts in violation of the subject of the author. Other examples of old works include *Hamleh Heidari* by Bazel Heravi, Molla Beman Ali Kermani (See Figure 3). Religious historical stories are affected by the culture and ethnic and national legends but are not as historical documents because of the author's imagination is involved in this type of writing. *Khavaran Nameh* is about the prowess of Ali (AS) (See Figure 4) and *Sahebqeran Nameh* is about the imaginary conquests of Hazrat Hamza.



Figure 3. Mirza Ali Quli Khoi, *Hamle Heidari*. lithography, 16/2*28/7 cm. 1269 AH, the Library of the Prussian Cultural Heritage Foundation in Berlin, the National Library of Tehran



Figure 4. Mirza Hasan Khorasani, *Khavaran Nameh*. lithography, 20*12 cm, 1276 AH, the Library of the Prussian Cultural Heritage Foundation in Berlin

2.2.2 Religious Historical Stories

These stories are on the history of Islam, especially Shia as follows:

- A. Stories about the lives of prophets
- B. The story of Prophet Muhammad (PBUH)
- C. Stories about the lives of Imams and Ahl al Bayt
- D. Stories about the companions of martyrs of Islam

The most important source of writing for these stories is the Quran and the other required subjects are extracted from traditions. These stories tell us about the efforts of the Prophet and his companions to guide and teach people. These stories describe the spiritual and material situation of last generations and the people at the time of the Prophet as if the main narrative of the stories is God. (Dehghani & Keyvani, 2005) But the stories about the lives of Imams were more interesting for Shiites and the origin of most of those stories was the fighters of wars and their behaviors and conducts. But such stories have less diversity the stories about the lives of the Prophet to which all Islamic sects have a tendency. (Figure 5)



Figure 5. Ali Akbar Sadeghi, *Piroozi* (victory), cutt brick, 1985

2.2.3 Pseudo-Historical Stories

Although these stories are related to the past in terms of events, characters, atmosphere and other features but are the results of the mind and imagination of a modern writer (Dehghani & Keyvani, 2005, p. 268). The characters used in these stories have no clear identity in the history. In fact, the author has chosen to select a distant time and space for his story for a specific reason. The characters also include the people with the characteristics of the people at that time (Hakimi Kamus, 2003) (Figure 6).



Figure 6. Muhammad Reza Dadgar. *Ghessehaye Madarbozorg* (tales of grandma) (Octavo, 2003)

2.2.4 Historical Myths and Legends

These stories are somehow linked with miracle and extraterrestrial activities attributed to the religious people and sometimes mythological characters by people and since these issues are highly considered by children and adolescents and supernatural issues are attractive for them, these stories are regarded by them (Figure 7). These features and classification are considered as the first step in writing a religious story for children and adolescents. In writing a religious story with any subject, the difficulties, challenges and elegances in that story should be considered because our audiences are children and adolescents. A children's book author, regardless of the child and adolescent psychology, should always be aware of the falsification and forgery of traditions. In this context, the religious scholars can be expert advisers in order to get familiar with the actions of men. Regardless of the valid documents, one of the issues that a children's religious book author should be aware of is the climate and environmental characteristics of the area where he wants to write his story. Historical monuments, streets, cover and appearance, customs, and the physical characteristics of people should be highly considered and studied. He must then proceed with the culture of the community at that time and enables this belief for his audiences that involve children. But the main difficulty facing a children's religious book author is that he puts himself as a prophet, Imam, or saint and makes speech on behalf of that prophet or Imam by using his imagination (Rafiee, 2004, p. 51). At the completion of what was said, it can be acknowledged that with the development of new experimental research in the field of child psychology, the art of illustration and visual elements has substantial and undeniable role in order to better understand the educational concepts by children.

2.3 Religious Stories and Religious Illustration of Children's Books in Iran

The fourteenth century was the beginning of a new era for education so that the Maktabkhaneh system was removed. The Maktabkhaneh system taught children using the non-suitable principles for the education of children without paying attention to their psychological needs. In this obsolete education system, teaching religious subjects was done in the form of religious books to children as it was provided for adults. Children's books had no pleasant and child-friendly pictures. And this educational dilemma continued until the thirties and the early forties. One of the first publications of religious books in Iran was released by Noor Jahan publication and one of the first illustrators was Muhammed Tajvidi who used the Persian painting for the illustration of story books by Daravish Ravandi. It can be noted that later the artists such as Ali Akbar Sadeghi and Noorodin ZarrinKelk developed it. But in the sixties, a wide range of authors in the field of religious literature and most of their works have political themes. One of the clergymen who wrote stories for children and adolescents was Morteza Motahari who aimed at establishing a just and constructive relationship with the young generation. With the rapid penetration of the western culture, many clergymen and members of the seminary wrote stories for children such as Mostafa Zamani and Abdolkarim Bi Azar Shirazi (Ghayini & Muhammad Hadi, 2014, pp. 346-347). This group of writers considered the relationship between the principles of Islam and children as the

headpiece of their works instead of giving conscious faith in the minds of children. With the conscious arrival of religious elements in children's literature, religious illustration entered its life. In the second half of the sixties, Kanoon and Amir Kabir publications published four color books with religious themes. Publishing the story of the Quran (Ghessehaye Quran) as the fifth volume of Ghesse Haye Khoob Baraye Bache Haye Khoob (Good stories for good children) is considered as the first serious effort in the field of illustrated religious books for children. Rewriting Ghessehaye Quran by Mehdi Azar Yazdi was performed in this book and has a plain text and the pictures of this book are considered as the most artistic and enduring pictures of children's literature. These pictures were painted by Morteza Momayez and were filled with fantasy elements created in practice-oriented mode using black color layers. (Akrami, 2005, p. 112) The Institute for the Intellectual Development of Children and Young Adults published religious and mythical heroic legends to deal more seriously with religious literature. One of the successful examples is Pahlevne Pahlevanan (The hero of heroes). This work is partially legendary, but the main character of the story who is Pourya-ye Vali has given it a religious atmosphere. This book was written by Nader Ebrahimi in 1970 and Ali Akbar Sadeghi illustrated it. (Figure 8)

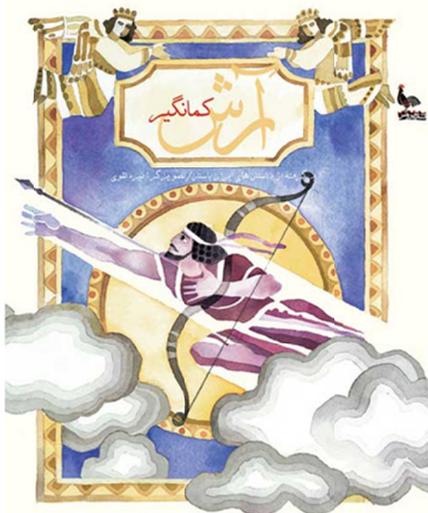


Figure 7. Nayyereh Taghavi, *Arash Kamangir* (Arash, the Archer). Octavo, 2009



Figure 8. Ali Akbar Sadeghi, *Pahlevane Pahlevanan* (the hero of heroes). 24 * 24 cm. 1970

In the first half of the fifties and before the revolution, the illustration of religious books was considered with Islamic themes at the Institute for the Intellectual Development of Children and Young Adults. The books include *Ebadati Chon Tafakor Nist* (there is no worship like thinking) in 1972, *Anha Zendeand* (they are alive) about the life of Hazrat Zeinab in 1975, *Atash Bash Ta Bar Afrooz* (be fire to make light) from the words of Khwaja Abdullah Ansari and *Farzande Zaamane Khish Bash* (be the child of your time) from the words of Imam Ali (AS), and *Haghighate Bolandtar Az Aseman* from the words of Imam Sadiq (AS). But these books cannot be put in the field of illustration and are only considered as a type of book arts through illumination and Tashir. However, the designs of this collection led to the emergence of rare and beautiful works and are the reminder of the spiritual sense in the children's world with the use of painting. Decorative pictures of these books were made by Ali Akbar Sadeghi and Gholamreza Emami rewrote them. (Ibid, 114) (Figure 9)

After the revolution, religious literature was considered and reviewed after the policies of the government. But Iran's fledgling illustration art in this period faced with serious challenges. Serious changes in children's literature and providing these books with hasty illustrations, poor typesetting, unprincipled layout were the weaknesses of our religious illustration that was due to the poor social conditions of the revolution. In addition, the children's literature in this period brought new themes such as: social justice, struggle, martyrdom, self-sacrifice, heroism and philanthropy. The purpose of writing children's stories with such themes was teaching children from an early age and remaining loyal to the ideals of the revolution and Islam. The rapid spread of this kind of literature, aesthetics and an appropriate design for the understanding of children were not like the prior periods and sometimes the designs and pictures were executed hastily and it can be said that in some cases the children's books were like adults' books. But with more relaxed social situation of Iran even in wartime, our artists created a branch of illustration such as religious illustration in our country by relying on their faith and beliefs.

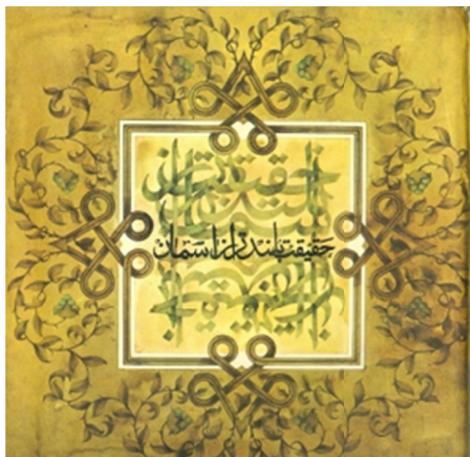


Figure 9. Ali Akbar Sadeghi, *Haghghat Boland Tar Az Aseman* (the truth higher than the sky). 22 x 22 cm. 1974

2.4 Religious Illustration of Children’s Book

Religious illustration emerged according to the social circumstances at the time of the revolution. This branch of children’s book illustration was the result of interaction between religious stories and children’s book illustration. In this type of illustration, the artist considers the elements such as style, theme and atmosphere in selecting his way of implementation. Considering the religious style makes it easy for the artist to choose the visual style. Although choosing the realistic pictures for realistic text can be a good choice, but is not the only choice (Akrami, 262). Any religious text like texts for children has its own theme. The theme of any text can involve motional atmosphere of the text and then the picture. Following this theme will undoubtedly ask the artist to follow the text. In religious illustration, the fidelity to the taste and ability of the child’s understanding of religious concepts has a priority and this understanding involves not only the literary area but also the picture area. In this type of books, the main characters of the story that are mainly the prophets of Imams are often placed in the center to make a better child’s understanding of to identify the location and time of a story and the other events happen behind or at the background. The investigation of religious illustration can be done in three ways:

2.4.1 Decorative- Islamic Illustration

This type of illustration is considered the simplest and oldest type of religious books illustration. The use of annotation, illumination, and Islamic arabesques refers to the early years of writing religious texts in the school of Iraq. This type of illustration is more similar to book arts than children’s book illustration because in illustration, the artists select the style according to their personal taste and text’s theme. Decorative elements were repeatedly used in the works of Ali Akbar Sadeghi in the fifties and are considered as the successful works of that decade. (Figure 10)



Figure 10. Ali Akbar Sadeghi, *Avardeand Ke Moosa* (it has been said that Moosa), 25 * 25 cm, 1975



Figure 11. Noorodin Zarrinkelk, *Amir Hamza and Mehtar Sahebqaran*. Cut brick, 1968

2.4.2 Realistic Illustration

In this type of illustration, it is very important to make the child familiar with the heroes, events and atmosphere in the story. In this type of illustration, the historical- geographical conditions of the story are more illustrated. Illustrator in the style uses the native elements of each ethnic group to characterize the costumes, personalities and making the atmosphere. This style is the most basic type of illustration in the world and is one of the most common and dominant styles of performance in religious illustration. This style in our country is divided into three parts according to the available works.

A. Book illustration using the elements of painting

Traditionalism and tendency to illustration in children's book illustration has begun since the Qajar era with the arrival of lithography and still continues. The Persian illustration with its mystical theme is one of the most appropriate styles to express the religious stories. In this method, using the painting features manifested not in the form of illumination and Tashir but as the presence of humans and animals in atmospheres combined by ancient painting. The use of painting in religious illustration led to a type of traditional -Persian realistic illustration. Some of the artists who used Persian painting in their works are Muhammad Tajvidi, Noorodin ZarrinKelk, Ali Akbar Sadeghi and Bahram Khaef. (Figure 11)

B. Illustration in verism style

This type of realism has been considered by artists in religious illustration more than any other method. In this method, the artist is not dependent on his fantasy element and does the illustration by using the actual design, people, nature, objects and animals. One of the oldest examples of this approach is the book "the Prophet Muhammad (PBUH)" illustrated by Parviz Kalantari in the forties. But the most important artist who left successful works by this method was Bahram Khaef. He had great skills in illustrating historical and religious events in verism style and the critics of children's book considered his success in his ability in figurative design. (Figure 12) Another successful artist in this area is Parviz Heidarzadeh whose workshave a native or local atmosphere. The illustrations of the books Hamase Iman in 1365 and Iftar in 1368 were his successful works.



Figure 12. Bahram Khaef, *Teshneye Didar* (eager to meet), Cut brick, 2004

C. Childish realism

In childish realism, figure or shape is simplified and most of the visual details are deleted. Visual elements are followed in childish size and interest. Painting in such pictures is associated with less attention to color values and the use of highlight. Kalantari is the most distinctive character who had a tendency to childish realism in designing native features. (Akrami, 2004, p. 194). In this type of illustration, the linear perspective has been deleted like the Persian painting tradition and the volume dimension of pictures was reduced. But respecting these principles created a simple, delicate, unadorned and understandable atmosphere for children (Figure 13).



Figure 13. Parviz Kalantari, *Inak Sarzamine Hajar. (And now Hejr)*. 1983

D. The use of abstraction

Abstract style with abstract in illustration like other styles popular in this art branch was inspired by abstract style in painting. Abstract art is a kind of artist's experience to express feeling in which there is less sign of fact but the weakness due to a lack of imagination in the illustration of religious books refers to going away from the borders of imagination. (Akrami, 2005, p. 101) The issue considered in religious texts was undoubtedly the historical events not the provoking attitude. Although the religious books have been always able to be originated from the artist's soul because of the nature of unearthly ideas and thoughts, we are less encountered with religious texts in which the main aim of author is not expressing the historical events. One of the best examples of religious books illustration is the book "Gheyr Az Khoda Hichkas Nabood" (There was no one except God) by Farshid Mesghali. (Figure 14) The other well-known illustrators in this area are Bahman Dadkhah and Manouchehr Safarzadeh. But it can be stated that in our country abstract in religious illustration has a semi-abstract mode than absolute abstraction.

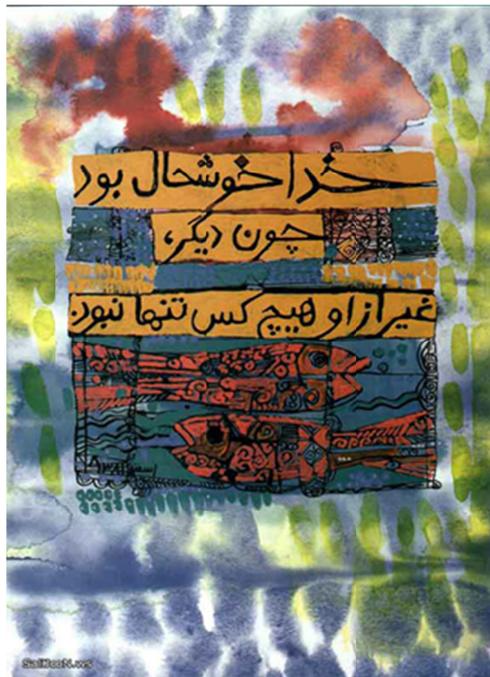


Figure 14. Farshid Mesghali, *Gheyr Az Khoda Hichkas Tanha Nabood* (there was no one alone except God). (Minister, 2003)

3. Conclusions

In the study of social and cultural policies of the second Pahlavi government and in the forties and fifties, the lack of attention to the matters of faith and Islamic thoughts were the most important weaknesses of the

government. Promoting the western culture by government agencies, regardless of the religious beliefs of the people led to the creation of literary and artistic works which were far from the religious principles and beliefs of people. But with the onset of the Islamic Revolution, a large number of our thinkers and writers decided to create works with religious themes and a revolutionary-ideal mentality. The necessity of the society entered not only in the field of adult literature, but also in the field of children religious literature. The aim of the creators of these works was to make the children familiar with the religious thoughts and bring up a generation familiar with the ideals of the revolution. Religious literature for children and adolescents taught the concepts such as peace, humanity and religion in the light of God and most of the written works before the revolution were children's religious stories. They can be described as follows. 1. General historical. 2. Religious historical. 3. Pseudo-story. 4. Historical myths and legends. After the publication and spread of religious stories for children in the community and the conscious arrival of religious elements, children's book illustration entered a new era of its life. The interaction of religious literature and children's book illustration led to the emergence of a branch in Persian illustration that can be named as religious illustration for children and adolescents. In this type of illustration, the manipulation of illustrator in the text is small and the element of fantasy and imagination is largely limited, because the artist is required to follow and illustrate the climate, geographical, and coverage conditions used in the story. The artists' task is to illustrate part of the history of religious history that includes the life and history of the prophets and imams. Three branches of implementation used by Persian illustrators are: 1. decorative-Islamic. 2. Realistic. 3. Abstract. In the previous studies, the realistic style has had the most use in the religious illustration of Iran. The abstract style used by our artists is more semi-abstract rather than absolute abstraction. And the active illustrators working in this field are Ali Akbar Sadeghi, Noorodin ZarrinKelk, Farshid Mesghali, Bahram Khaef, Bahman Dadkhah, Parviz Heidarzadeh and Manouchehr Safarzadeh.

References

- Akrami, J. (2004). *Child and picture I*. Tehran: Borhan School.
- Akrami, J. (2005, April). Illustrations in children's religious literature. *Monthly book for children and adolescents* (pp. 111-123).
- Akrami, J. (2005, May). A variety of techniques in religious books illustration. *Monthly book for children and adolescents* (pp. 100-106).
- Akrami, J. (2010). *Child and picture II*. Tehran: Soroush.
- Dehghani, R., & Keyvani, F. (2006). *The collection of articles for the conference on children's literature* (pp. 263-272). Zanjan: the research department of Azad University.
- Ebrahimi, N. (1988). *An introduction to illustrate children's books*. Tehran: Agah.
- Ghayini, Z. (2012). *Children's books, history, definitions, types*. Tehran: Research School on children's literature.
- Ghayini, Z. (2014). *Muhammad Hadi M. Children's history of literature* (Vol. 8). Tehran: Chista.
- Hakimi, M., & Kamous, M. (2003). *Principles of children's literature*. Tehran, Aaron.
- Kashefi Khansari, A. (2008). *The history of religious literature for children and adolescents*. Tehran: Hawa.
- Marzef, O. (2010). *The story illustration of lithographed books* (Translated by: S. Mohajer). Tehran: Nazar.
- Mehrdadrfar, M. (2011). *Illustration*. Tehran: Marlik.
- Rafiee, S. A. (2004, February). The necessities and difficulties of religious writing for children and teenagers. *Monthly book for children and adolescents* (pp. 43-54).
- Safa, Z. (1985). *Epic storytelling in Iran*. Tehran: Amir Kabir.

Copyrights

Copyright for this article is retained by the author(s), with first publication rights granted to the journal.

This is an open-access article distributed under the terms and conditions of the Creative Commons Attribution license (<http://creativecommons.org/licenses/by/3.0/>).