

Evolution Of Irony In Children's And Teenager's Literature After The Victory Of Islamic Revolution In Iran

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Abstract:

Children's and teenager's literature is a type of emerging literature that has been proposed as an independent matter in present century. Authors and poets of children's and teenager's literature have tried to create works that are specific to child's and teenager's audiences. Speech and content are proportional with receiving aesthetics and world of children and adolescents. Due to the age conditions of audience, this kind of works, diversity, having fun and elastic gravity and space are considered as requirements of this work and irony is one of the elements that can create mechanisms referred in this work. In this study, the evolution of irony in children's and teenager's literature after the Islamic revolution is examined. From this perspective, this course is divided into three decades, dedication and elements of irony and comedian practices will be analyzed in books of prose and verse in three decades. According to research findings, in sixties decade, except for the works of artists such as Manouchehr Ehterami and Houshang Moradi Kermani, we faced with rewriting of old stories. This procedure continues in the part of the seventies decade. But the main significance of 70 decade is emerged in new generation works of writers and poets which in addition to changing structure and content it will turn into new ways of comedian. This trend continues in eighties decade with significant growth and development and in this decade we faced with creative works that addressed specifically to creating comic books and employ more new ways.

Keywords: Children's and teenager's literature, irony, comedian practices, Islamic Revolution, Iran.

Introduction:

One of the main features and specifications of children's and teenager's literature is manifested in its audience. In fact, this type of literature is division type of audience-oriented which is anyway in any form or format, in any genre that have been created, it should consider mechanisms suit to audience. When we talk about irony in children and teenager's literature, pay attention to intellectual and emotional demands of audience will be more important. Because irony in its extreme form can become a vulgar words. That is

why the comedian for children and teenagers, is very difficult, more limited, yet more important than adult's irony. Children's literature writer and poet, always face with red tape and restrictions that they all turned to the audience effect. All these cases, put the comedian of children's literature in a particular situation. On the other hand, the work's audience are in the process of teaching and socialization, and in addition it have tremendous learning and inspiration. Therefore, this kind of resource have high efficiency to educating children and teenagers. The sum of these factors and components, puts children and

teenager's literature in a particular and multifaceted situation that is relating to its importance. Children's literature in the period after the Islamic revolution, have begun a new period of its life. In this period, new themes and issues have entered to this type of literary and likewise, we have faced with structural and procedural variety of these works. This diversity and evolution in comedian's work is also evident. In this research the way in which have passed from children and teenager's irony in period after the Islamic revolution, have been studied. For this purpose, we first define and explain the key concepts of research, such as children's literature, irony and humor at children's literature. Then we evaluated works of this period into three separate decades, in terms of humorist and its ways and at the end we will answer these questions:

Which characteristic have humor in children and teenager's literature after the Islamic revolution and passed which developments?

Children and teenager's literature

In contemporary period and following developments that have occurred in field of literature, independent literary genre known as children's literature has emerged that in terms of themes and issues will explored some themes, in which it will cover widely desires, concerns and aspirations of children and teenager's audience and its meanwhile it is containing the points of training as well. This type of works are regulated in terms of language and expression in a way that be understandable for children and teenagers. Children's literature, in broad and general sense of it, is "A simple set of literature, fluent and understandable that will enhanced cultural and social knowledge level of children without direct training, and nurtures their talents" (Hakimi, 1384: 20). In order to functioning and goals of children and teenager's literature, fifteen cases have raised that its' most important ones are: "Stimulating children's creativity and passion for

studying free, transferring right knowledge about themselves, nature, historical events and the world, acquainting children with life issues, helping for maturity of child, helping to growth and development of child's personality, the child's familiarity with different cultures, contributing to the health and mental health of children and help teachers in the field of education "(Shoari Nezhad, 1390 : 90-91).

Children and teenager's literature including an indirect means of education, is children's literature which today is taken into consideration than ever before. Even some experts know it in higher level of formal education. "If we compare these two environments or two ways of education -formal education and children and teenager's literature - not only in children, but also in adults, we realized that the environment or direct method, ie, formal education is less effective in desired behavior change than environment and indirect methods, which is done through children's literature "(same: 92-93).

Humor in children and teenager's literature

A: humor and its variants

In literal definition of the word humor, it have brought that: "Alas, put drawback on someone, laughing to something" (Dehkhoda, 1377, under the terms of humor). But humor as a literary genre and style of artistic expression, is much broader. Literary dictionary have defined humor as this: "most humorous works, have political and social dimension and represents the comedian's objection to the situation prevailing in society." (Dad, 288: 1380) and "basis of humor is on joke and laughing but this laughing is not from happiness, it's a serious and painful and bitter laughing along with blame and reproach, almost with gaunt and gall" (Same: 422). Fereydoon Tonekaboni also believed that humor is "social criticism in guise of mystery and irony, with

preserving artistic and aesthetic aspects" (Tonekaboni, 1371: 42). Omran Slahi in definition of humor say: "humor means ridiculing drawback and defects in order to humiliate and punishment from social satire, and its evolved form of satire in other words, humor, is satire from social order "(Salahi, 1384: 5). Doctor Shafii kadkani in a short definition says: "humor is the artistic image oxymoron» (Shafii kadkani, 1389: 51).

However, by consideration the definitions quoted above, we could considered the most important component of available indicators in humor. Component that is included in most definitions of humor, is existence of a critical insight in the social level that is usually associated with tonal element of ridicule. In addition, fighting against corruption, wickedness and foolish will occur in order to this functioning of humor that are also included the area of personal relationships. Indirect speech under the guise of mystery and irony, expressive ways and exaggerated description, producing thoughtful laughter while maintaining the artistic aspects and aesthetic and finally improving designed situation in humorous are considered as the most important functions and humor of the axes.

In segmentation and classification of humor and different types of it, components and issues such as audience, creator and content and also humorous works have been taken into consideration. One of the most common categories of humorous work conducted to validity of content and theme of the work that will divide in many different forms such as humor situation, political, spiritual, family, people and philosophy. Each type of content has a component that distinguishes them from each other and its description does not fit here.

B: Humor in children and teenager's literature

Manifold objectives and requirements of producing literary and artistic works for children and adolescents, will give more importance to the use of humor in this works. Many of books that have been created in the field of children and teenagers literature, in addition to their entertainment aspect, they have also education and training load as well. Employing humor in this works, in addition to creating a happy and fun environment, speeds up the process of knowledge transfer and training process. In children and teenager's literature in addition to considering literary and artistic characteristics, education aspects, moral and Psychology audience also lie in spotlight. Basically, at this point the importance and sensitivity of functions in humor is evident in children and teenager's literature. Components and features that are included in definition of irony have increased the function sensitiveness of these genre for child audiences. Children and adolescents are intellectually and emotionally in conditions that they don't know appropriate of social, cultural and political. So humor for children and adolescents should flow in the other direction in which in addition to considering lines of thought, and thought of children and adolescents, will also considering components and characteristics of education. What have passed in definition of irony and its components, has been proposed regardless of humor differences in adult literature and children's literature.

The necessity of using humor in children and teenager's literature is a multifaceted issue that have closely relation with the child's education and learning. Book relationship with a child who is in the early stages of learning and student, is a complex relationship. Children are on stages that are more willing to play and non-serious affairs than studying and learning. In fact, naturally children don't have willingness to systematic and planned learning. By considering these limitations and characteristics, in order to create a

pleasant and cordial relationship between children and books, we should consider subject in certain angles. One way to create fun and joy in study process, is the clever employing humor and considering appropriateness of methods and humor techniques with age of the child, so that book content be as genus of the child's world talking and see the world from its angle of view. In addition, all the indicators related to children and teenager's literature will included.

Humor and its different types - Parody, satire, humor, cartoon and etc. – will select for child's audiences with specific objectives. Factors influencing on the selection of species and humorist practices, in addition to considering the aesthetics of receiving audience, is influencing on the effectiveness of pedagogical approaches. From this perspective, "satire and parody by the negative effects of educational and ethical has no place and using in children and teenager's literature. The most appropriate writing humorous, is satirical that will express questions for reflection and contemplation by using comic elements, and by critical humor will following the improvement and rectification of affairs." From this perspective, efforts have been made to remove negative consequences such as satire from comic books of children and teenager's literature.

In Iran's children and teenager's literature, humor as an independent literary genre - in meaning of today – have not very long history. If we pass from some of low level sitcom in newspaper and magazine-like footnotes, only in recent decades we reach to examples of humorous stories from authors such as Houshang Moradi Kermani, Shahram Shafie, Farhad Hassanzadeh and several other contemporary writers which are located seriously in the realm of humor. In this sense, children and teenager's poetry has some limitations and greater shortages. In child's section, we deal with some works that won't observed minimum standards for children's

literature on the one hand and on the other hand it does not meet the humorous works and generally non-professional approach and the profit one governing on that. Unfortunately, these kind of valuable literary is very consistent with emotions and feelings of children and adolescent, have no place in Iran's children and teenager's poetry and just this handful number are far from the real irony and sometimes are in swing in line between satire and parody and humor.

Discussion and reviewing

Humor in children and teenager's literature after the Islamic revolution

A: Humor in children' and teenager's literature in sixties decade

After Islamic revolution, extensive changes occurred in the country's area of culture and literature. Tumultuous space of the early Islamic revolution in 1358 have entered to a new period of its life by beginning imposed war. In general, the first decade of the Islamic revolution, was a turbulent and tumultuous decade that was not prepared for comic and satirical works. A new generation have entered to the realm that religion concerned was in first place of their priority.

Institutions and organizations which emerged as an arm of cultural revolution, have showed special efforts of officers in field of child and adolescent which this attention can be received from production of these institutions and their artists. So that many poets and writers, such as Qeysar Aminpoor, Hamid Honarjoo, Pedram Pak Aeen, Afshin Ala, Biuck Melki have created many works in field of children and adolescent. But most of the works placed in the realm of literature, war and revolution which have addressed to ritual and religious concepts and imposed war. Hence, the children and teenager's irony in 60 decade have put in minority and only a limited number of poets and writers have created works in this area.

Shortcomings of comic in children and teenager's literature have compensated partly by two ways. First, republished books which have published before the revolution and were able to release after the revolution space. Among these works, is good stories for good children. Mehdi Azar Yazdi is provider of this re-set and rewritten collection, informative and interesting stories have been selected from texts such as a Marzban Name, Kelile va Demne, Badnamh document, and they have published in 8 volumes in plain language for children and teenagers. Of course not all the stories in this collection placed in the realm of humor, but in every book, some humorous works is included. Another set that have been republished in this decade is new 10-volume series of books about ancient tales that Mehdi Azar Yazdi have provide it. Among these collection, stories like Smarty Cat, sugar and honey poetry, Rumi of good kids and lazy cats have placed in the realm of humor. In addition to the series of books by Mehdi Azar Yazdi, which first edition was published earlier in forty-fifty decade, a group of writers and poets in the early 60 have addressed to reproduce and rewrite the old stories and have recreated and rewrite tales of Kelileh and Demneh and other ancient texts for children and teenagers.

Specifically in satire realm of children's literature in the early 60's decade, we can remember Majid tales from the set of 5 volumes, written by Houshang Moradi Kermani. Majid Tales were considered as influential set in process of Comic children and teenager's literature, which have known outside the bounds of Iran. The other face is Manoochehr Ehterami who have sing ironic poems for children and teenagers in crisis and conflict atmosphere in sixties decade which the most of these work have become to the childhood memories for two - three generations of children and adolescents in the last three decades. Poems that have formed revolving around the character called "Hasani", while they have adhered specific

criteria and standards of children, they have training and educational merits which in fact, they learn the way of life to children. Major axis of these lyrics, is observing cleanliness and hygiene, respecting adults, and kindness to animals and plants.

Techniques and practices of irony in sixties decade

Humor and satirist in these decade more than anything, depend on narrative format and narrative structure. From this perspective, re-wrote and recreated works of ancient tales or slang have relied on ways that are more focused on structural similarity of these stories. Means that in format of these verse or prose stories, a deceitful and cunning character is present that usually fox appears in these role, another is simple and credulity character that provides background of cunning the first character. There is also a simple story which ultimately leads to moral or social message. In these stories, conspiracy theory is one of the most important techniques which is used. Basically, the presence of fox in old stories, or stories with ancient structure, is along with conspiracy theory and sometimes these roles assigned to other small animals. Including following stories which have been published in the early sixties decade:

Story of playing games of lion and goats, and also story of clever rabbit and ruthless lion both from Mojtaba Heidarzadeh, wily fox and clever hen from Mohammad Baqer Mehdi Qoli Khan, stork and fox from Hamid Ameli, also slang tale of rolling pumpkin which Fazallah Mohtadi (Subhi) have provided a child's narrative of it. Although in this story, the wily fox has no presence and conspiracy theory is raised from an old woman which consider as positive character of narrative, however, comic is based on the conspiracy theory. Another common technique which is used in rewrote humorist stories is anecdotes jokes.

Story of stork and tortoise and story of foolish ass, timid lion and sly fox from Mojtaba Heidarzadeh, and another version of this story have been published with the name of sly fox and foolish ass from this author.

Another categories of these decade works, are generally placed in range of children's literature. From the most important ones of these works we can refer to my cute cat always thought to play, rogue mouse, thief and FelFeli'd hen, Hasani had a lamb and ... of Manouchehr Ehterami. Humoring for children who have not yet reached to the age of formal education, is a delicate task. These age group don't know anything about suitable arrangements that leading to creation of humor. They have not a strong analytical power and they can't connect nested narratives. Hence, poet in a simple narrative and by using childish names and words and name of sound like snacks and colorful and Deng, fuss and estuary have provided humor in childish speech in these works. Perhaps 5 volumes story collection tales of Majid can be considered as the most important work for teenager's comedy in 60 decade. In these stories, happenings and events have passed around Majid character, a lovely teenage and often his actions and reactions to these events leading to humor. In these series, we are facing with comedian with a wider variety of practices. Unlike the ancient stories which usually have one dimension, Majid stories is formed with various structure and this component, help to variety of comedian ways. In Majid stories practices such as position humorous, satirical speech, exaggeration and magnification, language games, zoom and similes and comparisons have been employed. Of course frequency of using comedy and spoken position is greater than the other techniques.

B: Humor in children and teenager's literature of seventies decade

Final years of sixties decade, was beginning of a comprehensive change in economy, politics and

culture of Iran. Imposed war was over and the period of reconstruction have begun. A new generation has reached to era that have also revolution and war experience to regulate a new period of art and culture of this land. Specifically in Persian literature, seventies decade, is period of huge break. Persian poetry and stories, has entered to a new phase of its life, which more than anything else, insisted on modernism. Translation of theoretical texts which were translated into Persian with the centrality of post-modern, growing entity and translated into a new period with movement. These major developments, of course are not deprived children's literature. In compare with children's literature in 60s decade, seventies decade is starting a new round of life's children's literature. In seventies decade what is most consider as comic books for children and adolescents is ancient tales which have been rewritten by poets and writers; stories that have try to transfer moral message and social teachings to new generation with symbolic figures and often animal forms. In these symbolic stories, often by using cunning, credulity, simplicity, ignorance and stupidity of characters, they also have a comic aspect. But in the late '60s and 70's decade, a new generation of children and teenager's poets and authors have reached to the era that had a major share in metamorphosis of children's literature. Developments in the field of technology and circulating information had speed up this process. Computer had quickly entered to learning spaces and host of issues and new terms have entered to children's literature. Children in 70's decade were distinguished from children of any previous generation in all terms and naturally they demand different thought and this is considered as a great change of development. This was beginning of expanded changes and development in 80s decade. Another feature which can be a sign of attention and special concern to the artistic and cultural center of children and teenager's literature is expanding newspapers and magazines

of children and teenager's literature. In the late sixties decade, new publications was reached in the area that its audience was child and adolescent. In addition to monthly and magazines which have published by institute of Intellectual Development and Children's Book Council expansion, some recent publications such as the realm of children's literature, Journal of children and adolescents' literature, scanning, children and adolescents monthly had a great share in publication of children's literature.

Specifically, those who work in children and teenager's literature in the late 60 decade, have continued their working also in early 70's decade. These group of writers and poets, still continue to rewrite and simplifying the ancient tales. Most of stories were rewritten without changing the structure and content. Maybe simplifying and writing stories in plain and childish language be the most important works of writer and poet in these works. But from the mid 70's decade, a new generation of poets and writers of children's literature have reached to the area that they were looking for new ideas and initiatives. These poets and writers were specializing active in field of children and adolescents humor and this procedure, have provided the background for the development of children and adolescent's humor.

In these period children and teenager's literature, we are witnessed of modernism and modernistic enthusiasm of poets and writers who are trying to create creative works. From this perspective, both structure and content and mode of expression in novel works, have the main difference with the previous examples. In these works, instead of giving advice and ancient allegory, we will focus on realism, reflecting the typical home and school relations, human relations and re-analysis of everyday events. Emerging writers and poets have found that the style and structure of classical works are not convincing today's children and adolescents. Thus, space and environment of stories, and poems have been closer to the world

of children's today. In terms of structure, also new sets have created that were have similar to war or one of the popular method of culture and media, such as newspapers or dictionary, etc. Even in rewritten and recreation of ancient tales we have saw some developments. Ancient tales with overall changes, particularly in human relations, have re-classified characters and especially the end of stories.

Many creative writers have reached in these the area in this decades that their expertise is children and adolescents' satire. From the most important of them we can refer to Farhad Hassan Zadeh, Ahmad Akbarpoor, Shahram Shafie, Tahereh Aybd, Davood Amirian, Mohammed Rafi' ZIAI and others. Some of these artists in these decades have published stories and poems in special newspapers and magazines of children's literature, most of these works have been re-published years later in the form of book. Another authors in this decade, began to publish their works in form of book.

Techniques and practices of comedian in seventies decade

In order to classifying comedian practices in children and teenager's literature of seventies decade, we have the overall division. From this perspective, a series of comic works are divided into two categories of productive works and creative texts and rewritten works. Stories and writings that are consider as rewriting ancient works are often benefit from techniques such as conspiracy theory, narrative style, sometimes humorous jokes. These components are more varied in emerging works of 70 decades. Humor methods and techniques in 70 decade, often revolves around several components; inversion, hyperbole, paradox, humor and pleasantry are consider as the most widely used technique of humorist.

Among humorist practices, humorous speech and comic position in 70's decade have high frequency. This method is prevailing side of humorist in works like a symphony in bathroom, fellow student ceiling newspaper 1 and 2, written by Farhad Hassanzadeh, Prince who was magic (novel from life of Mullah Nasredin) By Ahmed Arabloo. In these stories, magnified and exaggerated application is also significant. Most of 70's decade comic books, is the collection of short stories that each of the stories are written with different structures, thus attributing a humorist way to this collection is not possible. For example, in series of wars, such as fellow student ceiling newspaper 1 and 2, assigning part of newspaper to lyrics has provided the groundwork clumsy for parody. Or in third volume of series, pleasantries have been added. Explanation of pleasantries, is a kind of playing on words without any objective except laughing and without any particular message in it. Totally, irony works in seventies decade in compared with the previous works, have considerable thematic and structural diversity. This feature provides the background of humorist diverse ways. So that in these works, while verbal irony and humor in position have been employed in a greater range, techniques such as language games, pleasantries and humor have been used.

C: Humor in children and teenager's literature during eighties decade

What has emerged in the late 70's decade, prepared the ground for creating varied and different works in 80s decade. From this perspective, in examining the evolution of humor in children and teenager's literature, 80s decade can be introduced as distinctive and elegantly decade. Children and teenager's comic literature in 80s decade, have known as distinguished period in terms of quality and quantity.

Many poets and writers of children and adolescents' literature which have published their

works in publications like Soroush for teenager, Keyhan Bache ha, Kanoon magazines and independent publications in 70s decade, have supplied considerable work on the book market in these decade. Also during this period, comic works in fantasy species has tremendous growth. Writers and poets such as Shahram Shafie, Farhad Hassan Zadeh, Ahmad Arablu, Ahmad Akbarpoor have supplied multi-volume series to book shop which were unprecedented and new and creative in all terms. Among these works we can refer to multi-volume collection of Wild West tales by Shahram Shafie that was formed in western area, and is purely satirical work. In other words, unlike previous examples which irony was supply to audience in ethical and health messages, in these works, humor exist in irony service. These stories such as "barbarous island" and "animal clinics" are humorous stories. The stories, the characters and events all have been selected based on irony criteria. Stories does not follow any other purpose except comedian.

Another change that have been occurred in this decade - Of course first steps have been taken in this regard in 70s decade- have found in quality and manner of reproducing old tales and poems. We see a less old stories that have been rewritten without change. These stories, with changing in space, characters and their ending, supply a new work generally to audience that are more close with the world of children and adolescents' today. Since that literary works tries to be closer to children and adolescents today's world and reflect their world in some ways, some changes were also seen in terms of vocabulary circle. Most of stories follows in urban area and many idioms and colloquial expressions of today's children enter to stories. Also, emerging words that have been reached into children's world with computers and internet employed in these works, and some stories are also dedicated to these topics. The other characteristic of humor in children and teenager's literature, is qualitative

and quantitative growth that addressed the works in war and its consequences. In this regard people like Ahmad Arablu and Davood Amirian have addressed specializing in writings text that is provide humorous version of presence teenagers in imposed war.

Comedian styles in children and teenager's literature during the eighties decade

Following the changes that took place in our society in seventies decade, early eighties decade was also along with these developments. Growing telecommunications and electronics, the explosive growth of Internet have significant impact on social and educational environment as well. These developments have changed the world of children and adolescents' today. Hence, the past production works that have been created due to semi-traditional mentality of previous generation, was not responsive to changing mentality of these generation. Ironic works of children and teenager's literature have changed by considering new location and circumstance. For example, animals in old story, was symbol and metaphor of a human condition that transmitted a message to reader. But in some of the stories of '80s decade, these procedure has been changed. Due to the environmental crisis and damages that threatens their nature, natural elements role were also have changed and preservation and protection of the environment have become to central messages of these works. Space of stories will change and will transmit from far forests and woods to urban or human environment. Animal characters such as wolf and fox and lion which often live in the forest, turned into vermin and insects that live in urban environment, such as mosquitoes and cockroaches and so on.

Another batch of children and adolescents' comic works, more than they have to rely on humorous story or simple and credulity characters, they created a humorous way, only with verbal irony.

Sometimes author narrates an ordinary and plain story which in its main layer there is no humor, but the tone and language that use in narrative expression, is justify humorous side of the stories. Descriptions that are express from events or personalities, often leads to humor with exaggerate and magnify or zoom out or language games will undertakes these role. Sometimes even a sad and bitter subject will be creation of these works, but author expresses the same bitter story in an ironic expression. As an example, we can mention some works of Farhad Hassanzadeh which only the way to humor them is using verbal irony. Works such as "these blog will be delegated" or "Scorpio of ship" are not considered as humorous stories, but they are sad stories which express in funny way.

Another ironic characteristics of children and adolescents in 80's decade is creating works that have emerged often by relying on joke-making. Although, works tell the story of narrative, but the manner which author used, eventually led to producing a host of new and interesting jokes. Jokes which independently identity and can be independent of narrative context stories, will be read as a short joke. For example, Shahram Shafie in 'barbarous island "is exactly used this way. Remain unsaid that in these multi-volume series, we can see ironic position or other forms of humor, but dominant feature is with building a joke.

In these decade, most creative works are multidimensional stories which have new structure. For example, in "this blog will be delegated" the author will cause engaging reader by using opportunities that blog format provided. In fact, part of the stories formed in visitors' comments and sometimes irrelevant comments will lead to humor. Or in series of humorous jokes written by Farhad Hassanzadeh that is continuation of fellow student newspaper, in addition to providing newspaper structure, it will also provide effect background for designing

templates and variety of topics, and it will also help the diversity of comedian practices. Hence, in this collection, methods such as comic speech, language games, nickname, pleasantry, humor and parody of ironic side effect is guaranteed.

Also in stories of ghost's washing machine and laziness chimney by Shahram Shafie, in addition to ironic speech, ironic position and exaggeration, humor jokes, are way of this ironic effect. In stories of microbes' neighborhood, collection of comic short stories written by Seyed Saeed Hashemi, we are dealing with true humor stories. Story of microbes' neighborhood all are humor stories. In other words, the subject of these stories are humor, unlike the stories written about various subjects and in them some comedian techniques have used and in these stories from beginning to end, we dealt with humor.

Meanwhile we should mentioned some works that have placed wrongly among ironic works. Like the story of "cow with too much horn" from collection of strange story by Mohammed Rafi Ziaee, in which by little tolerance can be excluded from list of humor stories. Apparently, the only funny side of story is that the woman made mistake between cow horn and clothes rack. Except for some lines of stories, which is cow's dialogue with himself, and his human-like behaviors creates a mild satire, and it will not evoke technique stories and style of a particular comedian.

In story of "giants' baby should stay in school" written by Syed Naveed Ali Akbar, humor position is the most important technique of comedian. The story of "Iraj is tired" written by Davood Amirian, include six short comic story. All of these stories, are story of a young boy named Iraj who is fifteen years old and had gone to battlefields and independently of each stories, tells Iraj's presence in battlefields. The most important technique of humor in the series, is comic position that often arise from Iraj's

behavior and reactions. Friendship collection in tank style written by Davood Amirian, including short stories of a boy memoirs who loved the battlefields. His family forced him to go to school by beaten and threatening and with studying harnessed him to forget battlefields. But family's measures not work and eventually he was succeeded to go to battlefields. In each of these collection of short stories, he recounts the battlefields' memories. In these collection, in addition to comedy position and verbal, humor of joke is used to creating humor.

In poem series of flies, written by Abas Tarbn, although the poet have attention to methods such as magnification, but prevailing side of humor is with humorous position and satirical speech. In story of "Dad will have a battery" written by Reza Saki, the main technique of author in making humor is his using verbal humor. But in some places in stories, ironic situations have raised.

"Barbarous island" written by Shahram Shafie, sometimes acts beyond the boundaries of audience age, but the most important and most used comedian method in this book is joke processing. The author have extraordinary skill in making a joke. So that we can extract independent dozens of joke from this book that have built very smartly and modern. The same characteristic put this collection in selected works of the decade which have built a new work, with new structure and exact meaning of ironic word.

Little growth in comic works of children and teenager's literature in eighties decade was so that in order to assessing all works of this decade, more spacious opportunity is required. However, here we have tried to review the most important and yet most creative works in this decade, and the ways of comedian in them. What can be said here is that in addition to referred works, books such as "when my dad was a kid" by Ali Ahmadi, "Be kind with eggs" by Shahram Shafie, poetry

collection of “an ice cream and five languages” by Abas Tarn, “Skinner battalion“ by Davood Amirian, poetry collection of ” Elephant drops” by Mohammad Hosseini, “house” from Tahere abid, “nose loan” by Syed Saeed Hashemi, “Animal Clinic” by Afshin Telo, “school pranks” by Hossein Ebrahimi are other works that have been created in the field of children and adolescents humor and each of them have shown new aspects of humor application in their work.

With favor to comic works of children's literature in the eighties decade, we have used different ways in comedian. Humorous position, anecdotes jokes, parody humor and jokes, verbal humor and language games are considered as the most important comedian's practices during the 80's decade, which among these humorous position and anecdotes jokes are considered as new techniques which he has been employed in these decade.

D: differences and similarities of the comedian in 60's decade to 80's decade

In order to have a complete view of humor evolution in children and teenager's literature after Islamic revolution, it is essential to know what difference has made in this direction, and what new features have been added. As we have found from discussion in 60's decade, quantitatively, major part of this decade's works is rewriting and recreating ancient tales which often have similar structure and mainly benefit from two conspiracy theory technique and anecdotes jokes, two techniques that have more frequencies in folk tales and ancient tales. Thus, we are not deal with creative rewriting and recreation, and at least there isn't occur something new in the sphere of humor. However, in these decade lasting works such as Majid tales have created which have relied on structural diversity and yet comedian diversity.

Seventies decade should be as transitional decade. On one hand, rewriting old story continues with the same way and on the other hand, pursuant to the new literature and arts space of country, a new generation of children and adolescents' writers and poets have reached to era who tested techniques and new ways and offer creative works.

The eighties decade is a distinct period of in children's humor with support which was achieved in past decade. Children and adolescents' works more than addressing to its educational tales and moral messages, reached to more new horizons and works in fantasy, science genres and sometimes combination of all genres will created that cause a variety in comedian ways. The main point that can be worthy of attention and deliberation in evolution of humor in children's literature, is creating works which placed completely in scope of humor. Unlike the works of satire which is employed as a tool in context, these works are naturally as a satire. That is why in this decade, we are dealing with works that story, structure, language and expressive elements of humor are all available and are employing to deepening humor and practices such as making jokes, witty writing, humor and parody are the focus of these works.

This modernization can be seen in recreating ancient tales. The author is getting main theme from old story, but include it in new space, structure, language and express, so that it reflected the concerns of children and teenager's today. Hence, new story is not rewriting the ancient story, but also is overall works that have widening at the same time to ancient story. Here we are witness of peaceful life in ancient and modern literature in which old characters often play a role in new narrative and often at this point that these works will be close to fantasy and parody humorist.

Conclusion

Humor in children and teenager's literature passed three different stages after the Islamic revolution, recession period, transition period, and booming period. According to research findings, in 60s decade and due to space community, the humor is marginal. With the exception of Manouchehr Ehterami's works in children's literature and Moradi Kermani in teenager's literature, most of the works produced in this period, is kind of rewriting ancient and folk tales that have no relation with child's world today. In seventies decade we saw two approaches in children and teenager's humor. On one hand, current rewriting of 60's decade still continue to survive and ancient tales usually rewrite without significant change. Other current, is result of children's literature satirist efforts that specially consider as satirist and provide context of transformation and creation of humor in real meaning.

Many satirists' writers and poets, who had announced in 70' decade, in 80s decade brought a new dimension with stories and poems for children's humor. Writers and poets such as Farhad Hassanzadeh, Shahram Shafe'i, Ahmad Akbarpoor, Davood Amirian, etc. have supplied creative works which is the mark of growth and development in child and teenager's humor in all aspects. In addition to comic books, cults and different literary styles have been used, so that fantasy works, science fiction, horror, or western, and can be seen in works of this decade with more prominence.

Based on this research's findings, comedian practices in three discussed decades are different. In 60's decade, we read story of spawned jokes that are associated with conspiracy. In 70' decade, the part of works still evokes the style of the late 60's decade, but in emerging creative works, comic style have higher frequencies. We read some humors that are along with the

conspiracy. In 80's decade, in addition to positioning and verbal humor, one of the most widely used techniques in this decade, is making jokes that have become the basis of creating many works. Also humor writing and literary parodies and changing ancient stories and match it with today's world of children and teenager's considered as common practices in satirist of children and teenager's literature in 80s decade.

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