



Literariness of a Text, as a Game

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Abstract

The nature of the literariness of a text and its influence on the writer and reader, is a question that has engaged the human mind for a long time. This article is going to answer this question with the special perspective and tries to provide some theories by the analysis of the literariness of the text and its relation to the concept of the game. Also, this article is going to reveal the relationship between a game and the concept of the literariness of a text.

The authors describe an artwork as an optimum condition for playing of the inner child by considering the reasons of the appearance of artworks in the first periods and also by finding a link between these artworks and childish games. They also believe that in literature, a text can be considered as a game and this factor creates the literariness of a text. This is because of a close relationship between the game and the psychological concept of inner child. Thus the literariness of the text has relationship with the factor of considering a text as a game and with the inner child of the artist and the reader.

Key words: Literariness of a Text; Game; Inner child; Philosophy of literature; Psychology and literature; Exchanging in literary text

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INTRODUCTION

The Distance Between Imagination and Reality

Sociological researches, including the sociology of art, indicate that before knowledge, as it is known today (science), engaged the human mind; unreal and imaginary matters were considered quite serious. People of the Paleolithic period that who were denied by scientific findings, could not make a gap between imagination and reality. Whatever came to their imagination could be perceived as reality. The remained paintings in the caves of the Paleolithic period are evidences for this claim. These paintings that are the expression of man's first art, have a close link with the fact (Aryanpour, Bita, p.1). Most of the surviving paintings from this period, are just some simple pictures of animals. The first human drew these pictures inside of the cave, it means that there was less visible (Hauser, 1991, 15/1). What was the purpose of the first human to paint inside of the cave? Researchers, in seeking to understand the motivation for such behavior have enumerated several reasons: First human creates these pictures because of two motivation.

Firstly, the people of a group can overcome the wild animals when they want to hunt for food and secondly, with recreation of the animal's pictures on the rocks, enhance the number of them and their generations (Marzban, 2007, p.1). So, Accordingly to this theory and the other ones that explain these paintings, this belief is reinforced that the distance between imagination and reality, had been so limited in the first human's mind. Also, the art emerged from this mentality is bound up to the fact.

Recognizing this issue, and in order to understand this link, it needs to consider a child who is playing a game and in his mind he develops a conception such as having a car. Then, he reflects this conception on a white

paper. In his imagination, he drives this car or maybe he considers another thing (such as a chair) in the house as a car and makes it clean and ornamented. Such examples show that the distance between an imagination and reality is extremely limited in the minds of children. So that, these two are not separated from each other. Here is a place for having a careful search in the fields of "game" and "art" and ask this question: How is a relation between game and art? And what kinds of relation it is?

Consideration of the First Art as a Game

What is referred to as the first art, is nothing but an entirely serious game. To receive this concept, first we must examine the art of the first people and the first works of art remaining from those days. For example, the cave painting of the first human had been a serious game and it had played an important role to the continuity of his life. In fact, first human is like a child in play, someone who tries to achieve to his favorite reality by using his imagination. This child, by drawing the pictures on the white paper, tries to bring them into his limited life. So, this is the thought of the first human in his era. He seeks to acquire his needs on the one hand and on the other hand, he has a fear of losing them, so he takes refuge in his imagination. For him, the picture of the animal on the wall of the cave, is a hunting that is coming tomorrow, and the picture of the spear throwing toward it, is the real spear that he will use in the hunt tomorrow and it will be down over the body of the animal. So, this is a clear manifestation for the consideration of the first art as a game.

Other artworks remained of the first period are the works such as, Venus Lusel (20000 - 25000 B.C) and Venus Vilanderroof (20000 - 22000 B.C) who are like the statues of pregnant women, and they are manifestation of fertilization and their desire for reaching to the fact of continued existence. The wall paintings of Tebes in Egypt (1400 - 1500 B.C) and other works of art are like a reminder that all human beings in a serious game have created some works based on the imagination and their influences on the facts of the worlds are clear. It should be noted that some scholars believe, these works are derived from religious mentality; but there is no contradiction between the consideration of the first Art as a game and the religious mentality (Fraser, 2009, p.121-122); Because the first human religions come from the same mind that imagination and reality are based on a same assumption (Nas, 1994: 17-19). That is why many of the early believers, in modern societies, are seen as a superstitious belief or they are considered as a child's play. So, to harm another person (the enemy), his picture pierce by a sharp object such as a needle and this religion is remained of the primary human that based on this theory we can say a person's icon shows the real person. In this regard, about the paintings of Stone Age, Arnold Hause says: "These pictures at the same time are both a picture and also

their owner's picture; however, they are both wishes and achieved dreams." (Arnold Hause, 1991, p.1-13) Thus the reflection of early human art indicates that all of these arts, were considered as a game, although they were based on reality and this subject has been uncovered during a historical transition.

1. THE MEANING OF GAME IN THIS QUERY

What is the meaning of Game in this query? Before answering this question, we should consider a big distance between the old concept of this word (dictionary meaning) which is fun, absurdity or deception (Moein, 1985, p.1-457 and Dehkhoda, 1993, p.3-3564), and the meaning which is desired for us. In this paper, a new approach to the Game is going to say that, in the field of text literacy, objective and external reality are reflected as a game like the art of early people. It means that; although, they considered so serious at the surface level but in final analysis they considered as a game, because they have done a. without an external force (force or coercion), b. completely arbitrary and c. without having clear and concrete purpose at the moment of occurrence and on the other hand, they have the implications of the outcomes of the game such as, soothing, pleasurable, empowering, and etc.

Reflecting the nature of text's literariness, indicates that literariness is not the only outcome of the consideration of a text as a game. So, another types of the consideration of a text as a game should be examined; the verbal-behavioral exchanges that were presented by Eric Berne (1910-1970) a Canadian psychologist in his book, *The Games*. The importance of these games are so much that Berne considers much of human social activities as a game (Berne, 1991, p.13). So, Literary creation, undoubtedly, is the most prominent manifestation of this social activities; the activities that are based on the logic of exchanges of adult-adult or based on the relationship between parent-child. Here is the place of speaking about Berne's three psychological manners; parent, adult and child. It means that ego state (the human personality), sometimes stands up in place of a parent, sometimes in place of an adult and sometimes in other places like a child. However, due to outside and inside circumstances, in an abrupt changing of position, it goes from ego state toward another one, for example, it goes from adult state to child state or sometimes from child state to adult one and so on (Berne 1991, p.20). Bern says in explaining these three scenarios:

This is your parent; It means that, at the moment you are in the same mental state that one of your parents or their successors were, respectively. At this moment, you answer like them, with the same state of the body, the same gestures, words and feelings.

This is your adult state, it means that in this time you have shown an independent and realistic assessment of the current situation, and you present this current of thought,

related issues and all kinds of results that you have been taken before, without any prejudice.

This is your child state, it means that your mode and intention of your reaction at this time, is the same as when you were a small child. (Berne 1991, p.20) About the importance of the concept of inner child, Bern also believes: "In many respects, the child is regarded as the most valuable aspect the personality. This aspect of the personality can have the same effects on the individual's life that a child have in his/her family: happiness, fascination and creativity. However, if the inner child of a person is confused and unhealthy, the consequences of [this state] may also be bitter; an unpleasant situation that should be overcome." (Berne 1991, p.22) Also, the prominence of inner child should be considered and it does not mean that the lone-riding of the inner child can provide better conditions for living. Perhaps with the unbridled activism of the inner child, we have seen some behaviors which are considered as deviant ones. So, Berne describes an injudicious as a person that his/her inner child is meaningless and impropriety; however, this person has a well-constructed and full adult state in himself and it is only necessary to enables it (Berne 1991, p.22).

In this regard, it is necessary to know the two aspects of the inner child: Adapted inner child and normal inner child. To explain both of these aspects, we can say that in the first type, the child changes his/her behaviors based on their parents. It means, "his/her behaviors is as their parents want. It means that he/she has done something based on the force or free will. Also, he may adjust himself with resignation. Then, the influence of the parents is cause, and the adapted child is effect. But a normal child, is a spontaneous expression; for example turbulence or creativity." (Berne 1991, p.23). The point is that the connector between literariness of a text, consideration of a text as a game and inner child, surely is the normal inner child, a mischievous, creative and attractive child. He makes some new games with his creation. So, we can say there is a close relationship between a normal inner child and the creation and reading of works of art. So, Berne has an idea about this state, "in the child, creativity, understanding and pleasure are existed." (Berne 1991, p.24)

2. COMMON SOURCES OF LITERARY PLEASURE AND GAME

Already at the beginning of this essay, we talked about the relation of imagination and reality in first human mind and the impact of this approach on his art and then we compared his art with childish games. It is good to say that, in the creation of a literary work, the starting point of an artistic imagination is like the starting point of a game because, both a game and a literary text start with

an imagination and they persist with imagination too. Foreexample, when a child plays with a doll, this game starts by the imagination of doll's starvation and keeps going to the end with this imagination. Or foreexample in tennis or chess, players imagine themselves in a serious contest; so, they are heavily involved and show their feelings. In the artwork also we face with the same psychological mechanism; the artist also in an artwork, begin his game with an imagination. He sometimes thinks himself as a suffering human or in another time and imagination, he finds himself as a broken heart lover. All these imaginations take place inside of the artist exactly like in the games.

Now, the question is ahead, is the artist aware of this imagination or fiction in an artwork? or he is completely deluded by his self-made work. The answer is, the artist is completely aware of the imaginations at the creation moment, but he willingly referes to it. (Bazargan, 1967, p.1-6) Lang, a German scientis called this mental state, Auto-duperie. But, what is the reason of human tendency to imagination, illusion and game? Why does he pay attention to the imagination? As it can be seen in the Theory of Lang, Surely this approach is the result of the lack of deep satisfaction in real situations. A game, allows the person to fulfill his or her departure, develops his or her own personality and temporarily follows the trajectory of his or her main interests when it is not possible in serious situations (Bazargan, 1967, p.107-108). In fact, a person plays a game in two situations, specially when the intrinsic motivations are alot:

1. When prerequisite for any serious work are not provided and This is the same for children and adults;

2. When the conditions of life, are in the opposite direction of his or her wills and they stop him or her to satisfies his or her need in the serious situations (Bazargan, 1967, p.108).

As we saw, a literary work with the same function of a play, goes human beyond of the limitations and help him to walk in the fantasy land freely and reaches to his willings. The game is based on these willingness; Departure from the "realm of necessity into the open environment" (Bazargan, 1967, p.108). In this game, both authors and readers of literary works have some common points. The author escapes from the real life with creating various fictional characters and also by applying different time and places, and on the other hand, the reader reading of an artwork, enters to a world that could not access to it in normal mode. The author and the reader both experience the new world, which perhaps never had before; lets give you an example: A middle-aged man, with reading of a prominant work of Jean Webster, Daddy-Long-Legs, lives in another world for a short time. A new life which is not achievable in real world. Sinking in the form of a little girl with light hair named Judy Abbott, who released from a painful hospice by the help of a benefactor person. The consideration of the text as a game

goes on in this story and the reader can replace himself with that benefactor person who had received the letters of Judy Abbott, or in another game, he is a friend of Judy Abbott. The more interesting case is when we find out that the range of game in the text goes beyond. We know that every word, is like a sign; a sign that has two sides like a coin: Signifier and signified. Signifier is a word and signified is the meaning that arise from it; for example, the word "tree" is a signifier and its signified is "a tall plant which has a wooden trunk and branches that grow from its upper part", but when we examine the signified in the field of literature, we realize that, even a signifier points to different multiple signified or sometimes it refers to a series of signified (Webster, 2004, p.254).

Thus, a literary work as a complex game, is the outcome of a creative writer and on the other hand, forms the creativity of the audience; it means that a literary work is shaped by the author's playing and it provides a situation for inner child's playing. Based on this theory, a literary work is a field that wakes up the inner child of the reader after he enters to it and allows the inner child to play freely. However, toys ordering (artwork elements) can put the inner child in specific direction. A direction that the author, consciously or unconsciously, designed and the reader recognises it, intentionally or unintentionally. Also, we can remember that the reader can follow his own direction freely and independently. Now, in this part of study, we examine two types of considering a text as a game. A. Social interactions based on the theory of Berne and B. forms of different consideration of a text as a game.

3. TYPOLOGY OF EXCHANGE IN LITERARY WORKS

Based on Berne's psychological school, the unit of social intercourse called "interaction". Based on this school, if two or more people meet each other in a human society, sooner or later one of them starts to speak that improves the presence of another one. Then, the second person also starts to speak or do something as an answer. We called it "exchange stimulus". Then, another person starts to speak in relation with this stimulus and this is called "Exchange answer" (Berne, 1991, p.25). Berne describes the most simple exchange, in which the adult aspects of each participant are responsible for the occurrence of stimulus and response. The exchange between child and adult in the view of simple mutual activism is in the second step. These two transactions are in the category of complementary transaction. This means that in each of these transactions, the response is in an expectable and suitable form which follows the natural order of human healthy relationship (Berne, 1991, p.26).

In literary texts, we have some examples for these two kinds of transaction (complementary transaction);

for example, in Kashfolmahjoub Hajviri, the main character, tries to calm his upset disciple and said to him: "If you're quiet, I will teach you something special". And then the disciple becomes silent (Hajviri, 2005, p.88). In this example, we have adult-adult transaction.

It is good to say that when the transactions are complementary, the relations can have infinite end (Berne 1990, p.26). But problems or communication disorders occur when there is a crossed transaction. According to the picture, when the stimulus and response stop walking on a paved path and cut the human relationships, we have a crossed transaction.

But, the most important transaction in this query is ulterior transaction which is a kind of duplex transaction. Based on this transaction, we can find that how two actors in a transaction have an adult-adult relationship in social levels but in internal-psychological levels we have a child-child transaction which is so pleasant and sweet. In the field of literary creation, although the author pays attention to the different aspects of linguistics and tries to push the audience to a specific direction. But, in a psychological analysis we can find that a literary work is the product of writer's inner child. On the other hand, the reader with his adult state, tries to understand the linguistic features of the work but his inner child enjoys the text and considered it as a game. So, in both reader and writer, their inner child plays the main role in forming the basic design of the work.

4. THEORIES OF GAME FROM THE APPLIED PERSPECTIVE

There are some reasons for children's playing; Some people believe that playing a game is the way of releasing from physical and emotional tiredness. Another believes, playing is a tool for the consumption of extra energy. Friedrich Schiller (1795-1805), German poet and scholar, and Herbert Spencer (1820-1903), English philosopher, are two followers of the second attitude and believe: "a child has more diminished vitality, and most of his power is saved because he does not pay attention to the social problems and has not a serious job and also his body is fresh so this child makes lots of new games. But, recently, all of these theories are rejected because of the lack of reasonable evidences. In refusing the first theory (a game as an activity for removing the tiredness), it has been said that, when a child is tired he/she continues to play so this is a clear evidence for rejecting the first theory. "We can see many children during a day that they are playing all the time without speaking about tiredness" (Bazargan 1967, p.91). The theory of "playing as a tool for Energy consumption" is not scientific too and is failed now. Although, the role of having energy in playing is very important and it makes the game more pleasurable and funny but it is not the only and main reason of playing;

because we can see some children who are tired but they play enthusiastically. Even in very poor communities, forced-to-work children, after the end of a day, they go for playing and they play with very simple play equipments and toys. (Headfield, 1973, p.236). And it shows that we can not consider having extra energy as the only reason of child's playing. In this case, how can we explain the tendency to play? We need to search more, when we find out that the researches of scientists are not only focused on children's plays. Moreover, human being play in all periods of his life even in old age. Today, psychology considers the game as the mirror of human soul. Also, the way of playing a game reflects the internal problems and difficulties of the people (Bazargan, 1967, p.90). In this study, we just pay attention to the most important ideas about playing.

4.1 The Theory of Karl Groos

The theory of "Preliminary training" was released by a German psychologist, Karl Groos. He believed that we should consider game as a preliminary training for teaching of serious and basic duties for the lives of human and animals. The majority of hereditary instincts in the birth time, are not developed that "do their responsibilities quickly. These instincts should be developed by training and other acquired ways. This duty has been done by a game." (Bazargan, 1967, p.94). Foreexample, when children are playing they are engaged in a serious workout. Also, in cats, when kittens are playing they are learning about different strategies for hunting. Educational literature is a wonderful context for these kinds of games. In "paragmatics" part, the authors are going to present some related examples.

4.2 The theory of Carr and Lange

Based on the theory of "Complementary practice" presented by Carr, an American psychologist, the outstanding performance of a game is saving and keeping the new habits and gives them tenacity. This consequence of a game is so clear specially in adults. Foreexample, a soldier who has learned shooting well, tries to shoot toward a target or rides a horse even during the peace (Bazargan 1967, p.97). Lange also has a same attitude but his theory is named "Completion Theory". He believes that game is the expansion of human ambitions but these ambitions do not play an important role in human's life so they go to stagnation; in this manner, game replaced by the facts which can not satisfy human's willings. Foreexample, domestic animals play more than wild animals (Bazargan, 1967, p.100). As we said before, child workers play whenever they find a time even when they are working and it confirms the theory of Completion.

4.3 The Theory of Growth and Development Motivation

based on this theory, the mental and physical abilities of human being, which did not have the time for growth

and development, growth during a game. "The scientists who work on the animals generation believe that all the component elements of animal's body are not made by generative cells but most of them are made by their environment" (Bazargan, 1967, p.96). So, in order to benefit from all the mental and physical abilities of human, he should do some activities and the best of these activities is playing a game. "So, playing is act as a motivation for growth and development and this fact is clear for the nervous system" (Bazargan, 1967, p.97). Researches show, the operation of each member, makes the member. Foreexample, if you stitch the Kitten eye lids, development of visual centers in its brain is disrupted (Bazargan, 1967, p.97). We have the same mechanism in human relations and also in reading of literary texts. The texts that have some missing aspects and these missing aspects motivate the other parts of reader's brain. New researches show that, reading books help the reader to develop his/her mind more than before. There are some children who have an average IQ at birth but when they are 7 years old, they are in the category of smart children, because their parents pay attention to storytelling. Also, researchers find the people who have read book from the first years of their life do not have Alzheimer and dementia when they are old (Klaboo, 2010).

4.4 Theory of Psychological Facilitator

According to this theory, game acts as a psychological facilitator. This means that, human being has lots of unanswered questions and unfulfilled demands in his mind from the birth or during his life and they are persistent in all of his life. Some of them are natural but some of them are not. A game can put the internal accumulated energies in the true way. Freud has a theory and pays attention to this part of a game under the title of Sublimation (Schultz and Schultz, 2007, p.67). His theory is in line with the theory of psychological facilitator.

5. FORMS OF THE GAMES

After knowing the theories of playing, it is the time for knowing the forms of the games. In this attitude, we have focused on the relation between form and content. Already, we remember that the formalists, define literature as the changing of forms (Shafi'ee Kadkani, 2007, p.20). They believe that literature is like a beautiful person who changes his/her appearance anytime; this means that during the time, they have different displays with a lot of differences.

We can remember that, like a game which has an overlap of different forms, in a literary text or art we can have this overlap. In other words, a game or a literary text are results of using different forms at the same time. These forms are Magical forms, Unison form, Foraging form and confrontation – domination form.

5.1 Magical Forms

Magics are from the first history of human being; there is a definition for magic: “It is a kind of Imaginary Work, which is used for the completion of first human’s real works” (Aryanpour, Bi ta, 17). But, we can not consider the magic just for the first human and we can find some signs of magic in today’s life and in today’s human and specially in games for children. For example, in the game of “Wolf and the Lamb” the child who is afraid of wolf, put himself in the place of this animal in order to overcome his fear. When we focus on the literary texts and story elements with this attitude, we face with different displays of magic; these different displays are: a. Transformation, b. Location changing and c. being in the place of others.

5.1.1 Transformation

In this form, the characters of the game or the text, gained a huge power to change their object, person or addressed to another object, person or addressed.

5.1.2 Being in the Place of Others

In this form, we can find that an object takes an action in its unreal nature. An object such as, animal, person or even plant. Generally, Being in the place of others happen in two category; a. The character or characters of a game or literary text in magic-imaginative behavior take(s) an action in the place of others. b. from the first step, a human, plant or an object put itself in the place of others and takes an action.

5.1.3 Location Changing

In location changing, the character(s) of a text or a game in an imaginative-magical place go and play an act in another place, without having essential background. Maybe this place is their dream place.

5.2 Unison Form

Scientists believe that the history of Music goes back to the first human; when they were working hard specially in a group they used music and they had produced unison to forget difficulties of their jobs. These unisons are the basis of making music and song. Based on the situation, first human made some unisons and these unisons were acted as a coordinator so, they considered these unisons as a magical factor. And in this time, tools of war and work caused to make musical instruments. “Kaman” is a clear example of using work tool as a model of making musical instrument “Chang” (Aryanpour, Bi ta, p.31). So, first human tries to imitate the animals’ sound around him and these sounds are the basis of different languages like arabic (Shafi’ee Kadkani, 2007, p.41). The authors of this study consider music as a form of a game or a literary text; a form which works when a game or literary text are made and help the child to feel happy.

5.3 Foraging Form

This form is based on human nature and human child is

born with this feelings and this feeling is forever in him. The relation between human being and playing or literary text is full of this feeling. A very strong feeling leads him to the literary text or game. He makes some ambiguity in game or literary text to satisfied this strong feeling and then by moving the inner child destroys this ambiguity and ignores it. “Hide and seek” and “Equivoque” in game and literature, are two examples of making and then destroying the ambiguity. In the following, we will present more examples.

5.4 Confrontation – Domination Form

Our recent world, in compare with the old time, is so peaceful and quiet; for the first human the world was so complex and difficult; these difficulties never let him go even when he was hunting or in sleep and also persuaded him to encounter with them. It means that, human being for reaching to his wills should overcome to different problems and difficulties. One of these encounter displays are games and literary texts. It means that we try to make these problems and on the other hand, we try to destroy them in the place of author and reader and also in the place of game designer of player. So, we can not reach to some of our willings but we really like to do it. To the nutshell, because most of these wishes are not reachable, the inner child of the artist with using the imagination factor tries to make some difficulties and at the same time tries to overcome them. The results of this counteraction is domination which is a form of game and literary text.

6. STUDY OF FORM’S APPLICATION AND CONTENTS

After examination of games and literary texts it is time for finding the forms and contents in different literary works. Before that, it is good to say that in a game or literary text we use several forms and contents, on the other word, at the same time, a literary text is made by different forms and motivations and this character is prominent in complex texts.

6.1 The First Example

We are going to start from the most famous poem of Sohrab Sepehri “Address”

“Where is the friend’s house?” It was dawn When the rider asked.

The sky paused.

The passerby bestowed the ray of light between his lips
Onto the darkness of sands.

And pointing his finger to a poplar tree, he said”.

“Not far from the tree

There is an alley greener than the Slumber of God

Where love is as blue as the Feathers of Honesty.

Walk to the end of the alley emerging

From beyond Maturty.

Take a turn towards the Flower of Solitude.

Two steps to the flower Stay at the foot of eternal jet of the earth’s myths.

Then a transparent fear will encompass you.
 In the flowing intimacy of space, you will hear a rustle:
 You will behold a child On a tall plane tree picking a young bird
 From the Nest of Light.
 Ask him
 Where the friend's house is." (Sepehri, 1979, p.358.359)

The review of this poem from the formalistic view shows, there are some different forms of game and playing in this work; as we said before, one of the forms of playing is foraging form. A form which was common in some famous play like "Hide and seek". In the first sentence of this poem sepehri says: "*Where is the friend's house?*" so, this form is clear in this sentence. And also the last sentence of this poem is again "*Where is the friend's house?*". The poet by making a wall in front of the inner child forces him to search. The wall which is not tolerable for the child. This wall from the first to end of the story, attracts the child's attention and at last, it destroys by the child.

Another form which is used in this poem is the magical form of location changing. A form which allows the child to change his position without having any condition. For example, in games like "Spacecrafts" and "Traveling" we face this form. In Sepehri's poem, we can find out that how "rider" appears in an imaginative place "dawn". This sweet presence is also very sweet for the inner child of the writer and the artist. This form also is in other parts of the poem specially in the addresses that "passer-by" gives to "rider". Sepehri by using this form, prepares a situation for the reader to watch the fantastic lands which are not reachable in reality. Location changing form in this text is revealed for several times, to explain this form we should say that the characteristic of Sepehri is unique but in text his character develops to many new characters, a questioner rider, wise passer-by and anthropomorphic sky. This form is common in games for children, a child who makes a conversation between "teacher" and "student" and he plays role in these two roles at the same time. A girl who is a mother and speaks to her doll in her game. All of these examples are the good examples of using this form. In all parts of this poem we have the unison form and all of the sentences have a soft music which persuaded the artist and reader to enjoy the text.

6.2 The Second Example

In the first example we focused on the Contemporary Poems but now for more information we are going to focus on classic poems. Because the relation of literary text and game is common in all types of literature. A relation which is useful for understanding the literary texts better. Attar's "Manteghotteyr", this famous Archetype of foraging which is considered as "Spiritual Epic" (Shamisaa, 2004, p.69) is our example; this literary text shows that how literary texts are treated like a game. It is clear that we can not consider all parts of this archetype so we have to focus on the specific part of this literary text,

verses from "The valley of Seeking". Where the poet in the voice of a wise hoopoe after speaking about seven valleys, speaks about the first valley which is considered as prelude. (Attar, 2009, p.216). In this book, we can find different types of the multiple forms. It should be considered that all the story is in the language of birds. This is a good example of location changing. Birds in a fantasy place try to speak instead of a wise leader; or pious hoopoe and so on.

6.3 The Third Example

In the first and second example we paid attention to the contemporary and classical literature and now we are going to study on Sophie's World, this work comes from another culture but literature never pays attention to the geographical boundaries. Sophie's World has a philosophical theme but is a fiction and the writer, Jostein Gaarder, creates an attractive work by using some literary strategies and we can find some features of game in this story. The mentioned forms are clear in this work and because we want to study on the forms we can not cover all parts of this work. The most important and exciting moment is when Sophie is looking at the mailbox (Gaarder, 2006, p.61). In this story, an strange man writes many letters to the first character of the story and with this way arouses the searching enthusiasm into Sophie. All of the mentioned forms are revealed in this story. When the writer try to do characterization and when the reader put himself in the place of story's characters is considered a text as a game. Also, location changing is in this text when the writer is describing the setting (Mirsadeghi, 1988, p.295). The foraging form has many examples in this story, when Sophie is always searching for the letters and also the first character is always searching for the source of philosophical thoughts. Another form is Confrontation – domination one, when Sophie is very eager to overcome the problems and difficulties. Sophie's World, according to the theory that we have presented, In terms of content-application, and this work is among those works that their functions, could be explained in terms of preliminary practice theory, it means that this work can be considered as an introduction of philosophy for someone who is interested in philosophy. It is good to say that the consideration of a text as a game is based on complementary theory.

CONCLUSION

During the creation of a literary work, What is the source of joy and a deep nexus, in the middle of writer and reader is a literariness of inner child of the writer, and this is the inner child of the writer that in a creative game creates a complex creation (literary text). And this inner child is searching for a game. Every kinds of a text is full of literariness. Both, games and literary text have different forms like, Magical forms, Unison form, Foraging form

and confrontation – domination form. Also, games have different functions such as, a. introductory practice, b. complementary practice, c. growth motivation and d. facilitator. This theory can reveal the relation of content and form and is practical in all types of texts and also in game therapy we have something about the role of game in treating of diseases (Headfield, 1973, p.238-239). This theory can solve Behavioral disorders.

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