

**Studying the Adaptive Methods from Archaic Non-fiction
Texts for Teenagers in Three Plays by Shokrehoda
Goudarzi**

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Introduction

Adaptation is one of the common methods in creating artistic, literary and dramatic works for children and young adults. One of the rich sources for adaptation in Persian is archaic non-fiction texts. For adapting a play from these texts, one must know the adaptive methods.

This research has been conducted with the analytical-descriptive method and considering the definitions of adaptation and its types and also considering the characteristics of the media from the point of view of Linda Hutcheon.

Shokrekhoda Goudarzi, the Iranian playwright, has written and performed several adaptations of plays about scientific, literary and mystical characters. From his plays, we have chosen three works, *Khajeh Nezam-ol-Molk*, *Khajeh Nasir-ol-Din* and *Sohravadī* for the analysis of his adaptation methods and the devices he uses to convert a biography into a play. In addition to biographical information, the adapter has also used other texts for the final formulation of his work.

Discussion

By applying theoretical perspectives in the analysis of these three plays, we came to the conclusion that Goudarzi has deployed various artistic methods and devices such as applying different types of adaptation, implementing a dramatic plot and structure in non-fiction texts, changing the content, the language, the tone and the topics, creating various rhythms in language and scenes, removing and adding new and imaginary characters to the play, and using folklore poems and ballads. In these plays, Goudarzi does not limit himself to a specific type of adaptation and uses various types of adaptation to develop the text according to the context of the play.

On the other hand, converting a text, especially a non-fictional text, into a play requires creating a plot and narrative and then adding a story and dramatic structure. The adapter uses various measures both in transforming the text into a narrative text and in transforming it into a

dramatic work. To do so, he sometimes has to change the content, the language or the tone to make them appropriate for the development of the play, and in some cases, he also changes the topics.

Rhythm is one of the fundamental features of the play. In different parts of the play, the adaptor creates a kind of rhythm in the language and scenes of the play, and adjusts the rhythm of the narrative according to the context. The characters that play a role in these plays are different from the real characters seen in the biographies because the adapter sometimes adds fictional characters to the play and sometimes removes some characters. This is justified by considering the narrative of the play and the audience, as the time limit of the play and the level of young adults' understanding require the characters to be removed or added. Another device of the adaptor is the use of poetry in the play. The adaptor uses poems by famous poets and also from folkloric literature. Each of these methods and devices in the narration of the play have aesthetic and artistic functions and make the plays attractive for young adults.

Conclusion

Adaptations from the non-fiction sources of classic Persian texts have been less popular than fictional texts. Arguably, writers seldom use these texts for dramatic adaptations because they lack a fictional plot and structure. In order to create a play based on non-fiction texts, in addition to mastering the principles of playwriting, writers need to know the methods of adaptation, types of adaptation and characteristics of the media.

The findings of this research show that the author has used both old and new methods of adaptation. He has included famous lines of poetry in dialogues and has created his works by drawing widely from historical-biographical sources. The use of three types of word-for-word, faithful and free adaptation has been another technique of the author. While being loyal to the original historical-biographical texts and the works of these famous figures, the author presents his own interpretation to the audience. In fact, he combines reality and imagination, while keeping away from the complexities of classical works. The author makes use of other techniques in his adaptations, too, such as creating dramatic situations, removing characters and adding effective and active characters of women, young adults and young people, creating short scenes, using a soothing and melodious language and tone that is smooth, modern and comprehensible, creating rhythm in letters, words, combinations, sentences and themes and scenes, alluding to Persian and non-Persian literature in plays, using famous lines of poetry and other works of popular literature, proverbs and famous sentences, and using rhetorical techniques.

In addition, contrary to Hutcheon who considers plays to be showing works, all three plays have the characteristics of telling, showing and interactive works at the same time because teenagers can benefit from these plays in three ways and as three media: they can read the plays like a story; and they can use them as a demonstration work and perform the plays in the form of group play reading or even in the form of stage theater. They can also interact and participate in the performance of directors and actors and not be passive audience. Young adults are entertained by these three adaptations of non-fiction texts,

enjoy them and get to know about the virtues of literature and classical culture.

Keywords: adaptation, plays, Shokrehoda Goudarzi

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