



Extended Abstract

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Analyzing the Rewritten Stories of *Kelileh va Demneh* Based on Nikolajeva's Narrative Dimensions

Zahra Amini Mostafa abadi^{ID}
Sajad Najafi Behzadi*^{ID}

Introduction

Ancient literary texts not only convey valuable educational contents and concepts to children and young adults, but provide them with the opportunities to engage in fantasy and experiencing a different world (the world of stories). In the world of fiction, children and young adults, without the direct intervention of adults, get along with the hero of the work as well as the atmosphere and mood of the story and gain many bitter and sweet experiences. Communicating with some ancient literary texts seems somewhat difficult for children and young adults; therefore, creative rewriting of these texts can make communication easier. The stories of *Kelileh va Demneh* have many potentials to turn into creative stories and even attractive animations. Creating a new structure in rewriting *Kelileh va Demneh* stories is an important platform for children and young adults to communicate with the original text. The aim of the current research is to investigate and analyze the rewritten stories of *Kelileh va Demneh* based on Nikolajeva's perspective and idea of narrative dimensions. Nikolajeva suggests various solutions to develop a creative and different narrative. Paying attention to the beginning, ending and opening, increasing the plot, creating conflict and suspense can make changes in the narrative of the story. The research questions are as follows: 1) how can a creative rewriting with a different and new structure be created for young adult audiences with the help of Nikolajeva's narrative dimensions? 2. In the reviewed rewritten stories, which of Nikolajeva's dimensions are used?

Research Method

The research method is descriptive-analytical and the method of collecting information is the examination and analysis of library documents. After studying Nikolajeva's narrative dimensions, the rewritten stories of *Kelileh va Demneh* by Mehdi Azar-yazdi, Mohammad Hasan Shirazi and Davoud Lotfollah have been analyzed based on these dimensions. For this review, the first rewriter (Azar-yazdi) and the latest rewriters (Shirazi and Lotfollah) have been selected.

* Assistant Prof in Persian Language and Literature of Shahrekord University, Shahrekord, Iran.

najafi@sku.ac.ir

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Discussion

In this section, the most important components and aspects of narrative, such as the element of travel, beginning of stories, timing and ending in the stories of *Kelileh va Demneh* are discussed. The endings of the reviewed stories are different. For example, Mehdi Azar-yazdi often chooses a closed ending for his rewritten stories. Most of his stories have a happy ending. In ancient stories, usually the time is not clear; and the place is also expressed in a general way. In the rewritten stories under review, the exact and calendar time is not specified. At the beginning of all the stories, Azar-yazdi mentions the phrase "once upon a time" which shows the timeless nature of the story. The writers of children's and young adults' stories usually choose a short period of time for narration and we are not faced with long-term narratives in such stories. The rewritten stories of the three mentioned authors are incident-oriented, and descriptions and additional explanations are not much discussed in these stories. Sometimes, dealing with details and descriptions (usually not long and boring) is a suitable element for creating atmosphere and conveying the mood of the story and even the characters to the audience. The element of travel can be seen in the rewritten stories. This element disturbs the balance of the story from the beginning. Returning home is accompanied by bitter and sweet experiences which are significant for children and young adults. The plot of such stories is one of the most traditional narrative plots that were used in oral stories and then adapted into children's stories, which can be called the original plot. In this journey, the audience learns many things along with the hero of the story and gains important and significant insights from the bitter and sweet experiences of the character's life. In fact, this journey is a journey of knowledge for children and young adults; in other words, it is a kind of going toward maturity and evolution.

Conclusion

The research showed choosing the right beginning and ending, using the element of travel in the narrative, paying attention to the dimensions of time in the narrative and developing the plot are the most important dimensions of narrative for creative rewriting. In all the stories, cause and effect relationships rule among the events of the story and show the chronological order. All the rewritten stories of *Kelileh va Demneh* in Azaryazidi's book are written with a regular chronological structure; and in all the stories, attention is paid to the sequence of events and the order of retelling the events which are based on linear movement. However, Shirazi's and Lotfollah's rewritings are stories with a look at the past. The results showed that it is possible to create a new and creative structure in stories rewritten from ancient literary texts based on Nikolajeva's narrative dimensions. Choosing the right beginning, using the element of travel in the narrative, paying attention to the dimensions of time in the narrative and developing the plot are the most important dimensions of narrative for a creative rewriting.

Keywords: Rewriting, *Kelileh va Demneh*, narrative dimensions, Nikolajeva.

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