



2528-9705

*Örgütsel Davranış Araştırmaları Dergisi*

Journal Of Organizational Behavior Research

Cilt / Vol.: 7, Sayı / Is.: S, Yıl/Year: 2022, Kod/ID: 22S0-802



## Presenting A Model of Recreating Children and Adolescents' Fictional Texts into Dramatic Texts

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### ABSTRACT

*In today's world, dramatic literature greatly contributes to forming the national and religious identity of children and adolescents. Thus, the cultural heritage of a nation and providing this heritage in the form of dramatic literature can be used to educate children and adolescents, to develop tastes, and to transfer intellectual and cultural beliefs to them. The rich theme of the children and adolescents' literature has revealed the significance of recreating fictional texts into dramatic texts, and the necessity of outlining relevant theoretical issues by researchers working in the field of the children and adolescents' literature. Recreation denotes the creation of works anew, which is an appropriate way of using the past literary legacy of nations, including formal and literary sources (classic works), and folklore and cultural sources (popular literature). Considering the wide-ranging use of literary legacy for conversion into dramatic works, and various ways and qualitative differences, it is becoming increasingly important to provide an appropriate model to recreate children stories into dramatic works.*

**Keywords:** *dramatic literature, fiction literature, children and adolescents, recreation*

## 1. INTRODUCTION

Recreation is one of the ways of creating and forming literary and artistic works. In this method, the author or artist is inspired by the works of others, either old or contemporary works, and creates a new work. The complete understanding of this method and its criteria greatly contribute to enriching the works of authors who are inspired by other sources. The main goal of this study was to present a model of recreating children and adolescents' fiction literature into dramatic works. The relationship between these two types of literature, i.e., fictional and dramatic literature, and the significance of investigating it reveal the critical role of finding a model of recreating literary works.

Recreation refers to a method of the cultural continuation, development, and transformation of dramatic arts, and the creation of diversity and creativity in works of art. In a dramatic



recreation, a literary work is drawn from the world of texts and writings into the world of images and dramatic scenes. Despite many similarities, fictional and dramatic literature are distinguished by some structural characteristics. To turn a fictional literary work into a dramatic work, it is pivotal to understand and define these structures. A new work is created by changing forms and altering the framework of a previous work. The recreator should, however, take into account the criteria of these works in order to create a new work, and the criteria may include content quality, fabrication quality, language quality, and writing styles. This study aimed to analyze the main elements of the dramatic literature and to take into account the differences of the fictional and dramatic literature to provide an appropriate model of recreating children and adolescents' fictional literature into dramatic works.

## 2. RECREATION

The word "Recreation", as defined by the Moein Dictionary, denotes reconstructing and reshaping meanings (Moein, 1992). It also means to bring from non-existence into existence, to create, to bring into being (Moein, 1992). Using *creation* and *recreation* along each other reveals the significance of this issue. Recreation can be considered a kind of technique. Understanding this technique is key to account for many of the questions and ambiguities that are noted in this area. For this, the recreator uses intellectual and artistic creativity to create new works as s/he is inspired by old or contemporary texts. Concerning inspiration and creation, Mahmoud Hakimi writes: "The main roots of the children's literature originate from the popular culture both in Iran and the world. The use of popular culture usually began with its rewriting, then leading to intellectual inspiration and creation based on special historical stages. While criticizing the principles of recreation and research in this field, he said of this: "The principal thing to recreate a work is to change the subject and to alter the thematic framework of a previous work" (Payvar, 2001:155).

In other words, if the author changes the subject of an old or non-old work and gives a new structure to the old subject and produces a new and independent world, s/he is said to have carried out recreation, and if the author does not make use of his/her creativity in the new works, and merely changes the subject, his/her work will be void of any artistic value.

Hashemi Nasab considers the secret behind our old rich literary legacy to be recreation or reconstruction. An effective recreation can play a major role in transferring valuable and constructive thinking of the past literature scholars to the young generation, and in creating a sense of recognizing beauty and the art of making love among children and adolescents for literary masterpieces and familiarity with their land's arts. Defining this word, he said: "Recreation is a kind of rewriting based on reconstructing an old work, without interference with the main framework of the work in a way that the theme is presented with a new attitude" (Hashemi-Nasab, 1992:44).

In his article, M. Azad defines the term "recreation" and presets theoretical debates in this area, and then describes the functions of this style, suggesting that: "Recreation in our classic literature was a creative tradition, and our modern literature has fully given perfection to this tradition" (Azad, 1975:60-64).

To turn dramatic works into a fictional text, the author makes changes to an original work, including the following:



- Selecting or summarizing parts of the text
- Removing redundant explanations and verbal spaces
- Highlighting some of the scenes
- Adding new visual images to the work
- Changing the original language, and
- Creating spaces for some parts of the text.

A recreator is also allowed to change the identity framework of a work. By the identity framework, it is meant elements and components that identify a work. In other words, creators of dramatic works, when inspired by a work of art or a written literary work, recreate it with their visions and creativity in a way it looks like a new text (Payvar, 2010:89).

However, despite the fact that the author creates his/her own work freely, creatively, and independently, it is critical for him/her to pay attention to the special world of children and adolescents and to accept some dos and don'ts based on the characteristics of the audience who may not be well familiar with their historical past and popular beliefs. For example, free and pure imagination in the fictional and dramatic literature of this group is not accepted. Thus, as stated, it is highly important to discuss the recreation of this subject and relevant criteria.

### **2.1. History of recreation**

In Iran's classic literature history, the creation of artistic and literary works using the treasure of national culture, as well as stories and legends, have a long history. Recreation can be considered the origin of a great literary transformation in the Iranian literature. A review of artistic and literary works reveals that the creation of new works, inspired by the works of predecessors, was performed since old times by the great scholars of art and literature under various names. Since old times, recreation, inspired by the folklore culture, stories, proverbs, and old legends, most of which belonging to the world of children and adolescents, has led to the creation of various literary and artistic works. The beginning and continuation of play-writing in the children and adolescent literature has involved stories, proverbs, and fictions.



### **2.2. Structure in recreation**

If a work has rich content, but its construct is loose and free from artistic creativity, it is void of artistic value. The structure of a work of art determines its artistic value. In fact, an author gives an artistic structure to his/her work to characterize it with an artistic feature. The key element in here is the role of construct in giving an artistic feature to a work of art. Variations made to the structure of old sources may lead to changing the literary type of the old work without making changes to the subject framework. A recreator can make any changes, including changing the literary type of old works in his/her new work. "These structural changes are not made without standards, and do not alter the logic behind the old work, as any incorrect alterations with the old work are rejected" (Payvar, 2010: 122-123).

In this connection, it is the author who has the first word in the construct and structure of a work. The secret behind the act of recreation can be sought in the author's pen ability. The more an author's ability to create a construct, the more successful the recreated work in transferring the values and beliefs of an old work. The author's role in giving an appropriate structure to a

work, making spaces, developing characters, and creating modern scenes, and understanding the elements accurately is pivotal.

“The quality of recreating the elements of a previous work, developing the characters and protagonists of the previous work into the new work, and the quality of creating spaces and scenes that suggest modern artistic spaces consistent with modern tastes, depends on the author’s competency” (Payvar, 2010:29). Some of the features that should be taken into account by the author when recreating a work are as follow:

- Applying content-based changes to the original work without altering the logic behind it (the recreator uses various narrations to direct his/her writing)
- Maintaining or changing the identity framework (this framework refers to elements that identify a work)
- Selecting or summarizing parts of the text;
- Removing redundant explanations and verbal spaces;
- Highlighting some of the scenes;
- Adding new visual images to the work;
- Changing the original language,
- Setting the scenes for some parts of the text.
- The author’s ability, creativity, knowledge, and familiarity with the structure of old works in order to give appropriate structure to a new work
- Attention to the cultural and educational features of old and contemporary literature
- Creating structural changes and compliance with the main themes underlying narrated legends (these changes may be made without changing the subject framework by changing the literary type of an old work), and
- Using the elements and components of an original work (the selected part may contain an original thought, an incident. A place, or a character of the original work).

### **2.3. Elements in recreation**

A comparison of elements in an original fiction and those of a dramatic work reveals that there are key and similar elements between the two works. The raw materials of the two writings are the same, and they only differ in the expression of creativity. In terms of the type of materials used in their stories, “fictional and dramatic literature are jointly characterized by the introduction of characters, the revelation of their moods, the presence of conflicts, the selection of themes, the main subject for the story, and several other secondary issues, such as the forward movement of the story, and the creation of apprehension and suspension, etc.” (Kheiri, 2010:68).

The recreator’s artistic creativity and taste help employ the main thought and constituting elements of a work to turn it into another work. The author arranges the main elements and components of an original work in a way that the new work, while being painted a new and independent work, involves the signs of the original work. Recreation can be in a part of the text, subject, the flow of a story, and even in the plot. In this connection, it is very useful to understand all the elements of a story used to recreate a new work. This requires much research and a deep study of old and contemporary texts. In recreation, the main elements of story, i.e., characters,



incidents, language, space, design and even time and location may all undergo relative changes. These changes distinguish the text of a dramatic work from story-narrative texts in a way that a dramatic work is represented more concretely and intuitively; thus, making the audience analyze, evaluate and react subjectively. One would say that all elements in the literature and art domains are closely interrelated and pertain to their environments. Put simply, in the dramatic recreation process, many of the content elements may change and help produce a new construct. Below is a summary of these changes within the recreation process.

### 2.3.1. Subject

Subject involves the main essence of a dramatic text. The selection of an appropriate and attractive subject highly affects the success of a dramatic work. Ebrahim Makki maintains that it is only through having a goal, theory, subject, or a main thought that a dramatic text can be written. In this regard, he writes: “with an explicit and clear subject, the author mobilizes all his/her dramatic facilities to prove it, and avoids wandering in the paths which would lead to confusion, and thus, the observer’s indifference to dramas” (Makki, 2011:28).

A dramatic subject must be one of the major issues of human life on the way of growth and perfection. It is clear that in the area of children and adolescents’ art and literature, issues raised should have value while being simple, tangible, and experientable, because literature, especially its dramatic category, should serve as a culture-building element, and help the intellectual education of audience. Thus, the subject of a drama is key, and in addition to a valuable selection, there should be a kind of necessary artistic and literary measure for “subject development”, and strengthening the main pillars of a dramatic text. “Subject development” clearly denotes the reasonable formation of content hidden in a dramatic work in a way the value and credit of the subject is increased. It is thus imperative to rightly develop the subject and to strengthen its essence. If a subject is raised in a superficial form in a dramatic work, its influence and permanence are reduced, which will then harm the content value of the work.

The main content and subject of a text should be reasonably presented to the audience with all the subtleties and beauties of a dramatic work. In the recreation of past works, the author should have strong proficiency over the subject so as to establish an appropriate relationship between the original work and the recreated work. The original idea may change by the author based on the subject, and that it should be inspired or recreated in the course of becoming a dramatic work, or else a new artistic and creative work is created out of the integration of two or several subjects and stories. In any case, the author can be inspired by oral or written sources in the course of his/her created artistic or literary works, and use his/her imagination and creativity to create new artistic and literary works in dramatic domains.

In recreation, the author selects the subject and special content for his/her work, and then works on the work’s structure in the same special content framework. In recreation, if the content changes, the main subject plot changes, too.

The author should consider his/her own artistic creativity in constructing spaces and stories in the same content framework. The author sometimes provides a detailed structural setting on old stories to build the old structure in the same special subject framework. The work’s subject may sometimes change in full and take on a new role with a time-proportionate usage.

An important point in recreating old stories for children is that “the main story enjoys a highly consistent and accurate construct which completely satisfies the psyche and mentality of children and accounts for their conscious and unconscious needs. Therefore, the works that are



so welcomed by audience require highly accurate and measured constructs to be recreated. Recreation should help produce a work by considering special dimensions of these works, as the authors who raise unconventional subjects and work beyond conventional changes and tastes should focus on the totality of creativity dimensions” (Payvar, 2010: 172).

In general, a recreating author should consider the following features in relation to the element of subject:

- Changing the subject and providing a detailed structural setting along with maintaining the thematic framework of an original work
- Changing the subject with the goal of time-proportionate usage (maintaining the thematic framework of an original work along with providing a detailed structural setting)
- Giving a new structure to an old subject
- Being inspired by an old or contemporary subject (along with maintaining signs of an original work)
- Developing the subject and strengthening the main pillars of the text (subject development denotes providing the reasonable formation of content hidden in a dramatic work, in a way the value and credit of a subject is increased)
- Value of the subject (being critical, effective, and determining)
- Scope of the subject (a wide-ranging and far-reaching subject)
- Rationality of the subject (matching human’s reasons and intellect)
- Proportionality of the subject to the audience (comprehensibility)
- Support for the subject (in human life, in the culture, and in the words of scholars)
- Novelty of the attitude for the subject (observing the subject from a special angle, and creativity in the subject)
- Dramatic abilities in the subject (possibility of being seen and illustration of the subject)
- Attraction of the subject (attracting the attention of audience to the subject and the story)
- Enjoyment of understanding or exploring the subject (by means of an artistic work and perceiving it)
- Selecting an appropriate subject aimed at building culture, educational, and providing an intellectual context for children and adolescents
- Effects of the subject (creating a context for making changes and providing transformation in the audience), and
- The author’s sufficient dominance and mastery over the subject for linking an original work with a recreated work

### 2.3.2. Theme

Recreating children and adolescents’ works should be based on their special personality dimension and on the cultural and educational characteristics of old and contemporary literature. Many of our fictional works are interrelated with the lives of children and adolescents and can be thus recreated. Thus, novel methods of creating works, inspired by the previously produced works, can be used as solutions to create a link between them.



“The main point is that the recreation of works should increase both the nationality basics of children and adolescents and their action, literacy and general knowledge so that they can better understand the subtleties of the Persian literature” (Kashefi-Khansari, 1999: 12).

Thus, recreation should help maintain the language, expression, message and cultural, literary, philosophical, and mystical themes of an original work. The theme should be offered with a novel attitude and fabrication. In his article “Converting legends to drama”, Faridzadeh states: “When an author extracts the internal and external characteristics of characters from legend dialogues and reveals parts of events and concepts, s/he should not lose or alter those simplicities and subtleties, especially intimacies within the relations” (Faridzadeh, 19).

The author should appropriately use the element of imagination to portray his/her thinking through an artistic construct. The author’s goal in recreation is to develop the tastes and sentiments of children and adolescents and to transfer values and experiences of the past in a novel form through a new structure and feature, and to convey these messages and experiences in an effective form to the children; this action, however, requires a strong and artistic construct. Concerning the recreation and reconstruction of legends for children use, Mohammad Jafari says: “Recreation will be effective and successful once it is founded on the basics and depth of narrated legends’ constructs. In other words, the key necessity of this is compliance with the main deep themes of the construct of narrated legends” (Jafari, 1979:45). The features that a recreating author should pay attention when recreating themes are as follow:

- Presenting the theme with a novel attitude and fabrication
- Attention to the special world of children and adolescents and accepting dos and don’ts based on the characteristics of audiences
- Developing the tastes and feelings of children and adolescents, and transferring the values and experiences of the past in a new form.
- Providing a new goal (the purpose of a dramatic work can differ from that of an original work)
- Presenting the values and experiences of the past in new forms and structures and mixing the work with new values
- Defamiliarization (one of the recreating functions is to create pleasures via defamiliarization)
- Presenting a new message from the original work (the purpose of a dramatic work can be aimed at the purpose of an original work or be fully different from it)
- Deconsecration (another recreating function is to make an abstract concept earthly, humanized, etc. through indirect superficiality of it).

### 2.3.3. Plot

If a drama plot is consistent and cohesive, the outcome will be very much effective. After selecting the subject, the author should look for finding a certain fictional framework on which s/he can portray the main load of a dramatic work. Plot can be regarded as a main element of a dramatic text. If the plot is well-calculated and accurate, we can observe a highly integrative and strong basis that is attractive.

In the book “Anatomy of the drama structure”, Nasrullah Ghaderi considers plot to be an arrangement that is given by the author to dramatic events so that s/he can achieve a desirable



outcome: “A plot helps gather scattered materials and elements in the author’s mind and make them be united in a single and uniform pattern” (Ghaderi, 2012:28).

In recreation, existing incidents and events in an original work should be causally rational and acceptable so that the audience easily accept the causal relationships between incidents and events. In this regard, Makki says: “The stage after selecting a subject is finding a certain story framework in which some events are so causally interlinked that helps integrate an author’s thoughts within the hearts of the dramatic audience” (Makki, 2011:28).

The creation of a technically successful structure in a drama depends on adherence to the principles and elements of a melodrama structure. These melodrama elements should be well specified in the plot. These elements are exposition, rising action, climax, falling action, and conclusion.

A plot is a comprehensive building of a drama with a beginning, middle, and ending. In the beginning, the plot should state some problems to create motives to follow a work, in addition to giving quantitative data to the audience. The middle of a drama is composed of a series of complexities, as complexity creates a state of suspension, and waiting in the audience. Conclusion and final resolution also occur in the ending of a drama. The proper and logical combination of events in a plot is directly related to the development of a dramatic text. By event combination, it is meant the arrangement of incidents and stories based on a logical structure. As plot is completed, another factor that contributes to forming the plot is introduced which is appropriate characterization. Attention to the main characters in the plot and other figures, and their proper fabrication could help strengthen a dramatic plot. The features that a recreating author should pay attention to in a dramatic text plot are as follow:

- Simplicity
- Novelty and creativity
- Believability
- Attractivity (the author should state problems and create motives for the audience to follow the work)
- Causality of the relations; reasonability, and acceptability
- Creating a technical plot structure, and the elements of a melodrama in it (exposition, rising action, climax, falling action, and conclusion)
- The combination of events and incidents (arrangement of stories and incidents based on a logical structure)
- Attention to characters and characterization in a plot
- Determining the dramatic language in a plot

#### **2.3.4. Character**

In a dramatic text, character is the main agent of incidents and events. Attention to the appropriate characterization of a dramatic work highly affects the rationality and actuality of the characters. The creation of a successful relationship between the audience and characters of a dramatic work depends on the ability and the attitudes towards the story characters. The author’s goal is to provide various images of the internal states of characters. To meet this goal, the author should provide setting, and create communications between the characters. In



recreation, the author sometimes creates conflicting manifestations of a character. In this process, mythological and legendary characters have their historical functions change over time. These changes and recreations are made by urgency and at some times, thus leading to the alteration of characters and main thematic elements of the story.

Some of the authors of children and adolescents' artistic and literary works believe in the stereotypical features of the legendary and mythological characters of old literature. As a consequence, they turn to create ambiguous and strange characters in their own dramatic works so that they demonstrate their thoughts within an apparently different and attractive form; a difference than sounds unhealthy from a subjective arrangement point of view. Thus, any of the author's negative or positive functions can recreate this reflection in the mind of the audience that only a protagonist can behave this way" (Mashhadi-Abbas, 2007:73).

Now, if an author insists on creating extraordinary characters, s/he should enjoy sufficient skills and knowledge to fabricate characters so that they are believable and attractive for the audience. These issues led scholars of the children and adolescents' literature to find a logical solution. This solution is a kind of changing the way the characters of past stories were viewed. Amir Mashhadi Abbas maintains that by changing the views, the same past story characters that are logically well-established can be produced in new dramatic works. "From a psychological perspective, producing works of art, especially children and adolescents' stories, and creating logical and believable characters take time, as this time does not account for the development of the audience. Thus, to take step along with the audience, we need to make use of successful characters that we have created in the past through new methods and new goals in our productions" (Mashhadi-Abbas, 2007:73).

One of the most acceptable ways to recreate children and adolescents' works is to use familiar characters. "If children do not have sufficient understanding of legend characters, but if they get familiar with these names either by a collective legacy and unconscious memory, or by transformed and deformed data, this familiarity could expedite text communications with the audience" (Kashefi-Khansari, 1999:21). Therefore, using this method, together with observing principles of protecting character identity, and attention to age requirements of the audience, could lead to producing a new dramatic work based on cultural values and traditions. The character features that a recreating author should consider are as follow:

- Creating a successful relationship between the audience and the characters
- Presenting various images of situations and internal states of characters (to meet this goal, the author sets the stage, creates the spaces, and establishes communication between the characters)
- Creating believable and logical characters for the children and adolescent audiences
- Attention to age requirements in characterization
- Changing the way past story works were viewed (by changing the views, the same past story characters that are logically well-established can be produced in new dramatic works)
- Using familiar characters (prototypes) in recreating children and adolescent works (this familiarity facilitates text communications with the audience)
- Using static characters (characters in children and adolescent works do not change due to shorter periods)



- Using human characters (children and adolescents) and living non-human characters (animal, and herbal characters, and hand-made characters)
- Using fewer fixed herbal characters (children communicate with animal characters more easily due to their dynamic nature)
- Using local elements in designing and fabricating imaginary and hand-made characters
- Using the element of imagination in designing characters
- Using protagonist and antagonist characters along each other
- Maintaining the identity of characters
- Maintaining the independence of children and adolescents' characters by giving freedom of action to the characters
- Non-use of characters for expressing the author's goals and thoughts
- Using local accents and terminologies
- Using interpretative names
- Using verbal behavior (language and accent proportionate to each character)
- Attention to cultural values and traditions
- Using the technique of implicit characterization through actions and behaviors.

### 2.3.5. Dramatic dialogue

Dialogues in a dramatic text differ from those in a fiction. In a dramatic text, dialogue between characters and dialogue expression are highly critical. In a fictional text, however, explanations tend to be used for descriptions, while dialogues are complementary. In a dramatic text and in a recreation process, the author uses primary-source dialogues and internal and external characteristics of characters to extract and expand parts of the events, incidents, and concepts. The author is now tasked with determining the dialogue and using it at some right times.

Successful characterization not only requires the external characteristics of characters but also focusing on the internal states of characters. The best way to express one's internal states is to use the speech that is uttered by language. Interpersonal dialogues should be used meticulously by the author in a way that they indicate the inward and outward qualities of people. Characterization using dialogue is a major technique in recreation. "Dialogue is not just a means to convey concepts; rather it is a vehicle to extract the untold concepts and to transfer dimensions of a character which are left unexpressed in a dialogue" (Faridzadeh, 2012:21).

Fictional literature refers to "a kind of dialogue imagination which is basically performed by using words, while dramatic texts and plays, in general, are, as suggested by Bakhtin, a kind of "debate imagination"; in other words, although words are used, the work is based on "observation", which means using dramatic "image" in "subjective perspectivism" or "visual mind" (Parsaei, 2010:6).

Dialogues fall under various literary types; however, they are more important in the dramatic art compared to other arts for some various reasons. "Dialogue in the world of drama is full of senses and emotions. It is not conventional or ordinary speech.... It takes on life together with non-verbal signs and within the hearts and events, and then leaves its effects on the audience.



Dramatic speech is not literary speech, as differences of a dramatic and a literary text are fundamental” (Ghaderi, 2012: 344).

In a drama, dialogue should help create a dramatic action, apart from all its features which make it speech. This action is what appears to identify a drama and make it visible (Darsangi, 1999:192). Dialogue can be considered a relationship and a communication bridge between the author and the audience. To communicate with the audience and encourage them to follow a dramatic story, the author uses dialogues between the story characters. In this regard, the key point is to pay attention to the age of audience in selecting dialogues between drama characters. “The author should be so dominant at the language of dialogues to get his/her language proportionate to the drama characters and to that of children. Using a language proportionate to the language of children is a difficult job, as the author should very well understand which age group s/he deals with, what their scope of words are, and what terminologies are used by them, and whether children are familiar with abstract and philosophical issues, etc. Each and every dramatic text has a special linguistic function” (Seyyed Chavosh, 2012:142). Dialogue features to be considered by a recreating author are as follow:

- Extracting and expanding the internal and external states of characters, and parts of the events and concepts based on primary source dialogues
- Using dialogues for expressing the apparent qualities and internal states of dramatic characters (speech, language, accent, tone, etc.)
- Expressing relations between people and their communication with each other in dramatic dialogues
- Using language proportionate to that of children and adolescents
- Proportionality of speech length with the intellectual subtlety of children and adolescents
- Familiarity with the scope of terms, terminologies, and definitions recognized by children and adolescents
- Using dialogues as a tool for creating a dramatic action (incidents of a dramatic may be verbally raised)
- Establishing communication between speech and actions (consistency of action and speech)
- Expanding stories and furthering story events using dramatic dialogues
- Using dialogues for illustrating events outside the scene in the mind of the audience
- Determining time and location
- Creating the space (expanding and maintaining the necessary space for dramatic events)
- Transferring the author’s thoughts
- Raising conflicts and complexities and creating the state of suspension and waiting in the audience
- Expressing the main, secondary themes, and the main and secondary subjects
- Determining the cadence and level of probability, pace, rhythm, harmony and conformity
- Specifying the dramatic genre



- Using quantitative relations (dialogues, and the frequency of interruption and length of speech)
- Author's non-use of language (in dramatic dialogues, using the special language of every character affects the believability of the character for the audience).

### 2.3.6. Action and a string of actions

A dramatic action can be considered a set of changes related to drama characters. These changes start from an initial situation, and go through a chain logic of cause and effect to lead to a final situation. Therefore, a three-partite structure can be considered for an action. The status quo is an effort for changing this situation and a new situation. Hobbles also considered action to be a “purposeful and volitional rather than a deterministic transition, which goes from one situation to another” (Bentley, 2002;244). As noted by definitions of actions, this three-partite pattern is one of the repetitive characteristics of most definitions available for *action*.

The behavior of drama characters indicates an action against various events. A drama author narrates the story during dramatic actions. Drama is not a narration; rather it is an illustration of a story. The author may sometimes narrate actions and events. S/he may sometimes narrate actions and events due to the limitations of portraying some of the scenes, or the lack of drama time.

A dramatic action can be credited with the role it has in inducing dramatic concepts and manifesting dramatic manifestations in a dramatic work in the form of dramatic conducts and technical conducts. Thus, dramatic conducts are characterized by three issues of setting, introduction and the identification of characters, and the expansion of a play plot. A playwright should strive to replace speech with movement as much as possible. Dramatic speech and movements should complement each other by incorporating innovative and artistic elements. A playwright should eliminate repetitive and insignificant movements to avoid the effects of the movements that could undermine the drama.

Another issue focused by the playwright is adjusting the time necessary for conducting movement. Speech at each space should be proportionate to the time necessary for conducting a relevant action. As well, the playwright can adapt dramatic words and movements in a way that characters' speech accompanies their conducts.

One useful method for beginning a drama that could greatly directs observers into a hypothetical world and the special space of drama is to begin the drama with a movement. The playwright can, instead of using speech, begin the drama with a telling and dramatic movement. The features required of a recreating author for action are as follow:

- Observing the three-partite structure of a dramatic action (existing situation, effort for changing this situation, and the new one)
- Beginning, continuation and ending of a dramatic action based on causal relations
- Demonstrating the fictional development of drama during dramatic actions
- Constructing a dramatic structure using a string of “actions” or a chain of “actions and events”



- Removing parts of insignificant actions (in children and adolescents' drama, the author should avoid mentioning parts of actions that may have little effect on the drama, due to time limitations)
- Narrating actions and events due to existing limitations for portraying some of the scenes, or the lack of drama time
- Creating space
- Identifying play characters' features
- Expanding and developing drama plot
- Replacing drama speech with drama movements (dramatic speech and movements should include an innovative and artistic combination, with each complementing the other)
- Beginning the drama with a movement (this method is highly effective in directing the observer into a hypothetical world and a special dramatic space), and
- Creating an appropriate context for dramatic characters' actions (designing and creating various situations for characters' actions)

### 2.3.7. Point of view

In general, there are three types of point of view. First-person point of view (internal), third-person point of view (external), and variable point of view. The point of view of a dramatic work differs from the point of view of a fictional work. Point of view in a drama is a concrete issue. "In a written dramatic work, the narrator and the audience's points of view are consistent and both observe an event that unfold before their eyes at the present time. Here, in this writing, points of view explore the characters by analyzing their conducts, as judgement and the discovery of message is also rested with the audience. This freedom of action, i.e., discovery of messages and judgment, will replace their divested freedom in imagination and visualization" (Faridzadeh, 2012:24).

In this connection, it is important to select an appropriate narrative focus. A recreating author can well use the changing point of view and narrative focus as an empowering and critical tool to change the main course of a dramatic work. Narrative focus also called viewpoint, focal point, focus of narration, etc. denotes an "angle from which the author or narrator selects to view the story" (Ukhovat, 1992:95). "Like the narrator, narrative focus is an independent part of the point of view. Both point of view and narrator will face disturbance if this independence is ignored" (Martin, 2003:109). Considering the relationship between the narrator and the focus, and because a narration includes a wide spectrum of narrative techniques, "it is highly important to understand various forms of relation between a narrator and a narrative focus in order to analyze the narration style, value the characters and their positions in a text" (Webster, 2001:86).

Here, it is critical to understand the difference of three concepts of author, narrator and narration. In general, the following four categories are suggested for the narrator's presence in a work concerning narrative focus:

- The narrator's presence in the work as both a narrator and a character
- The narrator's presence in the work as a narrator but not as a character



- The narrator's presence in the work as a character but not as a narrator
- The narrator's non-presence not as a narrator but as a character

A variety of narrative foci helps the narrator to be present in various forms and at various levels. An analysis of the works reveals few works to have remained loyal to a single narrative focus from the beginning to the end. "Successful authors use various reasons and techniques to experience transition from a focus to the latter within a story, thus exhibiting various facilities of a narrative focus. They also present near and distant, internal and external, fixed and moving views differently and take some phenomena into a narrative focus to present a visual perspective and to demonstrate the mentality of characters" (Sarfi, 2007:141). Some features of point of view and narrative focus to be considered by a recreating author are as follow:

- Creating a relationship between narration, point of view, narrator, and audience
- Making decisions about the levels and orders of the narrator's presence in the narrative
- Determining a volume of information to be supposedly provided by the narrator to the audience
- Making characters' motives manifest or hidden
- Presence and non-presence of the narrator in the dramatic work
- Continued changing of narrative foci for dynamism in a dramatic work
- Creating reality, beauty, and pleasure in the work
- Giving sense of freedom to the audience to select and understand the work

### 2.3.8. Setting (time and location)

Setting in fictional literature differs from that in dramatic arts. In fictional literature, setting is characterized by descriptions and words, and words can never illustrate setting details like images can. Another major difference between fictional setting and dramatic arts lies with their illustration. "An image that words illustrate, albeit accurate and detailed, can vary by the number of audiences, and this relates to the nature of illustration and the evocation of human mind" (Sarfi, 2005:284).

Dramatic work requires setting to achieve its real identity. "The essence of a drama for performance lies with its setting, where it acquires its real identity there" (Payvar, 2010:182). Since dramatic texts, unlike literary texts, are finally on the setting where they achieve their constituting dramatic elements, they need the setting. The "performance of a drama on the setting is, actually, a kind of defamiliarization, and finally, the representation of meaning, significance, beauty, and distinguished action for subject and text" (Parsaei, 2010:7).

Subsequent events of setting in a dramatic work are shaped one after the other at certain times and locations. In the process of using a fictional work to create a dramatic work, the correct understanding of the nature and concept of the time of drama is key. In the first step, the author mixes the time of drama of events within the main text, orders their order of occurrence, and then, provides an appropriate drama time consistent with the limitations and facilities of a dramatic work. A dramatic work should simultaneously reveal the main events concretely at their actual locations in order to avoid the lessening of the effects of those events as a result of temporal distances. A fiction should go forward from the beginning to the end uninterruptedly.



In recreating old works, it is important to pay attention to the time of events and incidents in a story. Since time in old stories specifically belongs to distant and uncertain past, there must be conditions in a written dramatic work which will both protect the subjective creativity of the audience and help establish communication between them and the work. The author should provide conditions to defamiliarize the changing of the time in the past, and to use it correctly to turn it into the present time to make up for the limited imagination, and appropriate visualization (Faridzadeh, 2012:23). Recreating author should pay attention to features which relate to the time and location of a dramatic events as follow:

- Ordering the events of a main text based on the occurrence of events
- Selecting appropriate dramatic time
- Defamiliarizing distant past time and ambiguous location in recreating old works

### 2.3.9. Space

Recreation sets the scene on the original work to provide a new construct in the same thematic framework. Appropriate setting and the simultaneous use of appropriate structural tools contribute to the artistic creativity of a work. Setting can be made by visualizing the states of characters and story situations, or using external setting.

Dramatic stories should be coordinated with their setting. When recreating old works, the author can change the identity framework of old works to provide a new setting. The recreator creates his/her work structure by using setting and fabricating new scenes. The author can also use effective and creative spaces in making his/her characters. Features related to the element of space are as follow:

- Providing structural setting together with maintaining the thematic framework of an original work
- Visualizing the states of characters
- Using external setting
- Changing the identity frameworks of old works aimed at creating new spaces
- Using effective and creative spaces in fabricating characters



## 3. CONCLUSION

Recreation denotes changing the method of turning literary works into other styles. It is required of authors and artists to be familiar with these methods and their functions. The appropriate understanding of these methods helps artists to create new works without doubts. This article aimed to find a model of recreating old and contemporary works of children and adolescents' literature, and to transfer cultural teachings and traditional values of nations to modern generations through constructing dramatic works.

In recreating children and adolescents' literature, attention to the features of fictional and dramatic elements and changes required to construct a successful dramatic work can provide a scientific and systematic method to recreating authors. This study investigated two areas of fictional and dramatic literature and their relation to children and adolescents' studies to analyze the main elements involved in dramatic literature, and to provide a model of recreation.

Meanwhile, methods were introduced to recreate fictional literature of children and adolescents to authors.

**ACKNOWLEDGMENTS: None**

**CONFLICT OF INTEREST: None**

**FINANCIAL SUPPORT: None**

**ETHICS STATEMENT: None**

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