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A Study of Capacities For Rewriting and Recreating the Stories of Kalile va Damne for Children

Kalile va Damne is one of the valuable texts of the past and any attempt at displaying its hidden capacities can make the young generation more acquainted with the various values of this text. In this study, Kalile va Damne is approached through a new perspective so that its capacities for being re-written be partly represented and a method be suggested for selecting old texts, methods based on theories in young-adult literature and able to make their works more comprehensible and enjoyable for its readership.

The purpose of this study is to realize the capacities of Kalile va Damne for being rewritten and recreated. To that end, the author has tried to unfold the narrative capacities of these tales for rewriting and recreation according to Maria Nikolajeva and the pattern proposed by Khosronejad, and to identify the implied reader using Chambers's point of view. On the other hand, this study has also aimed at examining decentration as an aesthetic factor by recognizing the techniques of decentration in the tales of Kalile va Damne and their effect on children's self-fulfillment. Moreover, by an analysis and pathology of a few samples of the extant works of rewriting, the author has tried to demonstrate how much of these capacities have been evaluated by the rewriters and what extent of these capacities have remained hidden.

The findings of this study show that, according to either of the mentioned patterns – which are in fact one, that is balance-unbalance-balance – the tales of Kalile va Damne do have the appropriate narrative structure for children and are ready to be rewritten. Also, out of the 21 techniques of decentration that Khosronejad and Moradpour have found in tales, eleven are found in Kalile va Damne. The function of some of them in this oeuvre is similar to their function in tales, and that of some others is new and different, in which case it develops that technique. The decentration techniques in common between tales and Kale va Damne include: exhibitionism, narrator's intervention, tale in tale, displacement of the protagonist, debate, surprise, exaggeration, white-writing, metamorphosis, inversion, and simultaneous scenes. Six new techniques were found in Kalile va Damne, that can be added to the previous ones: awareness of the ending, changing the narrator (if accompanied by changing the point of view), tale-to-tale, human-animal character, and verse in prose.

A comprehensive look at the concept of “implied reader” in *Kalile va Damne* with emphasis on the quality of the relation between the four elements demonstrates that the three elements of style (considering the new questions posed with regard to it), advocacy (considering the absence of child characters), and point of view (with emphasis on the decisive role of dialogue) in *Kalile va Damne* are more outstanding and, in comparison to the “telling chasms” are more complete. An all-inclusive look would let us say that although the quantity and quality of the four elements of the implied reader in *Kalile va Damne* are not equal and differ in comparison to contemporary children’s fiction, still it provides us with signs of the writer’s attention to a the low-aged reader’s taste, comprehension and needs, and this fact makes the oeuvre apt for rewriting.

Another finding f this study is a result of the all-inclusive look at the aspects of narrativity, techniques of decentration that shows their connection in creating a capacity for rewriting. A study of thirty cases of works rewritten between 2005 and 2010 proved that the dimensions of narrativity of the rewritten works is the same as that of the original text and only slight changes are found in the opening and ending of the rewritten works. The decentration techniques which depended on the tale-in-tale structure have been annihilated in the rewritings that include only one tale. Complicity with the low-aged reader is found more in rewriting than in the original text, however is not the same amount across the board.

Keywords: rewriting; decentration; implied reader; narrativity; *Kalile va Damne*