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The adaptation quality of *Aziz and Ghazal* story from *Romeo and Juliet* play

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Abstract

The story of *Aziz and Ghazal* (1914), written by Seyed Ashraf al-Din Hosseini Gilani, known as Nasim-Shomal, is a not well known romance in which is narrated the love story of two Aleppo lovers from two hostile families. The content similarity of this story with *Romeo and Juliet* Shakespeare's play encouraged us to review and analyze the similarities and differences between the two works by considering the adaptation theories as well as the analysis of common style and context in translations and adaptations of Qajar era. The descriptive-analytical study of this story and the many content and structural similarities between the two works assumed that *Aziz and Ghazal* have been a free adaptation of Shakespeare's tragedy, but since there is no evidence that Seyed Ashraf al-Din was fluent in English, it seems that he has achieved translations of *Romeo and Juliet*, then he has created *Romeo and Juliet* for satisfaction of Iranian readers by using the style of adaptive translations of his time such as adding poetry to prose, using proverbs and sometimes slang catchphrase and socio-cultural discourse.

Keywords: *Constitutional literature, translation, adaptation studies, Aziz and Ghazal, Romeo and Juliet*

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Extended Abstract

1. Introduction

Adapted works in Qajar period, specially the ones which had been taken from the masterpieces of the word literature are eminent and analytic. In some of these works, the adaptator has gone beyond and according to the persian`s taste has made the adaption away from the outsider, also has embellished it with persian samples and poems with no indication of the resource book in order to introduce an innovative work to the word of literature. Aziz & Ghazal by Seyed AShraf al-Din Gilani, the well-known poet of the period of constitutionalism who was also called “breeze of north” is a type of such an infinite adaptation. We have attempted to introduce this work by having the comment of it as being an adaption, the relationship and union of this story with “Romeo and Juliet”, a Romantic Drama by Shakespear, has been externalized. Comparing a plenty of structural – contented resemblance and of course the differences between these two pieces with each other indicate that the author of “Aziz and Ghazal” has tried to renovate the constant content of “broken love” with special methods according to the social-cultural conditions of his era.

Besides, Seyed AShraf al-Din has been an artistic translator or in some other words by, “literature adaptation” has restated his concerns to be able to make the Romantic narration, the characters, and the atmosphere pure Iranian, also to generate the play by Shakespear compatible with current Speeches of his era.

Research Questions

1. What is adaption and its relation with translation?
2. What was the style and method of adaption in Qajar period like?
3. How was the quality of the adaptation of “Aziz & Ghazal” by “breze of north” different with “Romeo and Juliet” by Shakespear?

2. Literature Review

There hasn't been any serious research about the story “Aziz & Ghazal” yet. Only in the article “comparing the content and structure of the anthology Zohre & Manouchehr by Iraj Mirza with Aziz & Ghazal by Seyed AShraf al-Din Gilani” (1393) Aziz and Ghazal is known as an imitation from Venus & Adonis by Shekespear.

In this article, mentioning the point has only been sufficient. In the area of studies about adaptation, some research has been accomplished which have mostly been related to the cinema-adaption. Of course, the research, in using ideas about adaption can assist the research. For example, people from Kandehar and AKandehar and Anushirvani in modern comparative literature and literal adaption, the play “the Glass menagerie” by Tennessee Willams and the movie “Here without me” directed by Bahram Tavakkoli (1392), after analyzing and examining the process of adaption in cinema from the play, “the Glass menagerie”, It has been expressed that how the adaptator should naturalize and actually edit the play in order to make it credible in the cinema of Iran, also to inspire the social – cultural speech in his society.

Raminniya and Ebrahimivar have examined and analyzed types of adaption and its effects on plays by Reza Ghasemi (1397), the quality of the adaption from texts in persian literature and some of artistic plays and modern art of Reza Ghasemi. They have proved how adaption can wind up in creating new works which will be closer to the taste of readers of the adaptator’ era.

In some chapters of books, the history of translation and types of literal adaptions in the Qajar period have been mentioned. Arianpoor, in the book *From Saba to Nima* (1372) and Mirabedini in *the history of fiction in Iran* (1392), Azarang in *the history of translation in Iran from the ancient time to the end of the Qajar period*, (1384), and Meysami in “the period of translation and literary adaptation in Iran”, (1372), have illuminated and clarified the special style of common translation and adaptions of the Qajar and constitutionalism, but in none of these analytical works, they have pointed out Seyed AShraf al-Din’s adaption from the play by Shakespear or the quality of this literal renovation. As a result, In this research, the similarities and differences of the content and structure of these two works and the style of adaption have been analyzed.

3. Methodology

In this research, with the style and type of current adaptions in the library resource, considering the experts’views about the case of adaption, we have tried to prove that *Aziz and Ghazal* has been adapted

from *Romeo and Juliet* by Shakespear and we have compared these two works with each other to analyze and examine their quality.

Results

The priority of literal translators of the Qajar period currently was more creating relation between the text and the Iranian reader, not preserving the nobility of the translated work. So, being a fascinating and absorbing text and opening the window of enthusiasm to accuracy, the trustworthy and commitment to the original text. On the other hand, the liberals of that era were attempting to accommodate the modernization with the Iranian's religious and traditional trainings also they tried to discover or even creat the familiarity between them.

Sometimes, the translators'lack of training or skill caused their misunderstanding or misconception of the text, but as mentioned, we should separate these free translations from the literal adaption in that time. In this research which was assigned to one of those free adaptations of the work by Shakespear in the Qajar period, It was clarified that based on the evidence and confirmation, Aziz and Ghazal cannot be called as a translation but in fact, the work is a free adaptation of the play. *Romeo and Juliet* that according to Sanderze's point of view, it has been accommodated to the self-made and naturalized text and the adaptator who is Seyed AShraf al-Din, has regenerated the work by Shakespear creatively based on the stories matched with the taste of Iranians.

Romeo and Juliet as a resource, considering its different genre, compared with the story *Aziz and Ghazal*, differs from this Romantic story of the Qajar period in the case of dividing narrating scenes and sections, introducing the characters at the beginning of the story, its argumentativeness, describing the scenes and moods of characters, the presence of the narrators, etc. But, as it has been pointed out, these two stories are similar in elements and structure of narration. Similarity of the characters, designing and drafting the events of the story, the location and base of the events in *Romeo and Juliet* and *Aziz and Ghazal* is meaningful and worthwhile.

The heroes of both works are from two hostile families who get stuck in a banned Romance. After experiencing the first hidden marriage, the crisis of the story comes up and a man from the beloved family is

murdered by the lover accidentally and this issue persuades him to expatriation. In fact, with plenty of similarities, some differences in the process of adaption and self-making of the work are being considered. Gilani, with changing the characters' name and location to oriental names and some techniques as adding poems suited to the tune and the moods of the characters, has attempted to make the story absorbing and touching for the Iranian readers. In general, Seyed AShraf al-Din's attempt in making the story *Romeo and Juliet* pure Iranian, with some controversies in narration, has been noticeable despite having limitation and lack of facilities of his era.

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