

Heydar Babaye Salam, an Operatic Adaptation of The Poem *Heydar Babaye Salam* by Shahryar

Maryam Hassanzadeh Moghadam¹

Abolghasem Dadvar²

Extended Abstract

1. Introduction

Adaptation is the recreation of a work in another form, constituting a major part of cultural and artistic works. Literature has long been a great reference for all adaptations, as an artist or writer, inspired by a literary work, recreates the same work in another form. Iranian literature, with its vastness and diversity, is one of the greatest references for adaptation, and one of these Iranian treasures is the *Heydar Babayah Salam's poem* by Shahriar, a poet from Tabriz. This poem has been studied from various aspects, while artistic thinking is less common among them. On the other hand, there are very few adaptations of this poem, and perhaps the only existing artistic adaptation in Iran, is the *Heydar Babayah Salam's opera*, which is considered the first opera after the Islamic Revolution of Iran.

2. Aim

In this article, at first, the image processing of *Heydar Babayah Salam's poem* by Ostad Shahriar is discussed, which has not been studied from an artistic perspective before now. Then the first artistic adaptation of this poem is discussed. Therefore, the authors' aim is to examine how the *Heydar Babayah Salam's opera* was adapted from Shahriar's poem.

3. Theoretical Framework and Methodology

This article uses Linda Hutcheon's theory of adaptation to analyze the adaptation of the *Heydar Babayah Salam's opera*, which shows how this transformation was made available to audiences from other cultures through the creative repetition of the original text in a new format. The upcoming research, using an analytical-descriptive method and citing library sources, seeks to answer these questions:

1. What are the image processing of *Heydar Babayah Salam's poem* like?

¹ M.A in Art Research, Departemant of Art Research, Alzahra University, Tehran, Iran. mrym.moghadam01@gmail.com

² Professor of Arts, Departemant of Art Research, Alzahra University, Tehran, Iran. a.dadvar@alzahra.ac.ir

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2. What are the adapted components of the *Heydar Babayeh Salam*’ opera from the *Heydar Babayah Salam*’s poem? and how was the adaptation done?

4. Discussion

In an aesthetic study, literary and artistic works are related in terms of form, while their common point is the image. Adaptation also begins where, by reading a literary text, an image is formed in the artist’s mind and by cultivating it another work is created. An adapted work always has a clear connection to the original work; therefore, adaptation studies are often considered as comparative researches. Recreating a work in new formats makes it available to new and larger audiences. In different types of literature, poetry with its wide scope and numerous story formats forms part of dramatic literature, and theater adapts literary works in various ways. Linda Hutcheon believes that adaptation is not new and it forms a major part of our culture, but from a critical perspective, adapted works are considered second-rate. Critics such as Linda Hutcheon consider this movement from one context to another as a kind of metamorphosis that has been created in society. She also rejects theories that label the adapted work as second-hand or low-grade.

Hutcheon emphasizes that the similarities between the two works (original and adapted) are as important as their differences. Because it is this movement from culture to culture and from media to media that connects the multiplicity. Adapters also actualize ideas after being inspired by reading the original text, but at the same time they try to reveal the essence of the subject. For this reason, the adapted work is not a mere rereading, but is presented as a creative process.

Adapted works are inherently nested and multilayered, and in addition to reminding the original text, they are independent works and have their own aesthetic and semantic value. In the creative perception and execution of an adapted work, re-creation evolves according to the demands of time, place, culture, and other factors. Adaptation aims to retell the story in a new format, and this repetition, rather than being monotonous, offers a fresh perspective. In this way, the background of the original work already exists in the audience’s mind, and now in the background, the new work leads the audience to a different interactive experience. Considering that theater often has the most adaptations from literature, an important principle that emerges in the shift from subjectivity to objectivity is the category of image. Image is presented in two forms: literary (mental) and artistic (visual), and is considered a kind of creative sequence of moments. The quality of literary imagery requires the reader’s mental effort and imagination, and in theater, the most important factor in visual creativity is symbolism. This is because drama, in reconstructing reality, relies heavily on symbolism. One of the challenges that has emerged from the ongoing research is the language of the *Heydar Babayah Salam*’s poem, whose expressive and imaginative subtleties can only be fully appreciated by those familiar with Turkish. For the first time in decades, the director of the *Heydar Babayah Salam*’s opera pays attention to the dramatic and visual capabilities of this poem and frees the viewer

from being limited to the language of a specific ethnic.

5. Findings and Conclusion

Image processing is done via literary devices, and the success of imagery depends on the technique of description and the techniques of using visual devices. The *Heydar Babayah Salam's poem* refers to the good days gone by, which arises the emotions and imagination of the audience by presenting failures. The image processing of this poem reflects nature, the village, popular culture, social life, abstract images, etc. Ostad Shahriar presents all the themes and images of the poem in the form of a review of nostalgic memories from childhood to old age. One of the disadvantages of this poem is that only the audience who is fluent in Turkish language can visualize its images by reading the text. On the other hand, considering the play adapted from this poem and referring to Linda Hutcheon's theory on adaptation, it can be concluded that *the Heydar Babayah Salam's opera*: 1) By being faithful to the verses, has taken the original poem out of its specific form and, using the language of images, has made it available to new audiences in a new format without linguistic and cultural restrictions; 2) Considering that this drama is the first opera after the Islamic Revolution in Iran, it can be inferred that the director, relying on a literary masterpiece, has tried to revive this type of drama in Iran.

Keywords: Heydar Babayah Salam's poem, Shahriar, Adaptation, image processing, opera.

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