

# HonarAndishi

HonarAndishi is a combined Persian word implies "Thinking through/with Art"

*HonarAndishi / The second Sundays of each month / 6pm / 18 Kendall St. Harris park NSW 2150*



We are excited to start our new journey with you on "Adaptation Theory" and its implications on our appreciation of the adapted works. So welcome to our new chapter in HonarAndishi and our first session of the sixth season.

HonarAndishi has been running for 3 years during which we covered a variety of subject matters on literary theory. In each session, either a movie, a book, a painting, a poem or a play is selected to be discussed as an example.

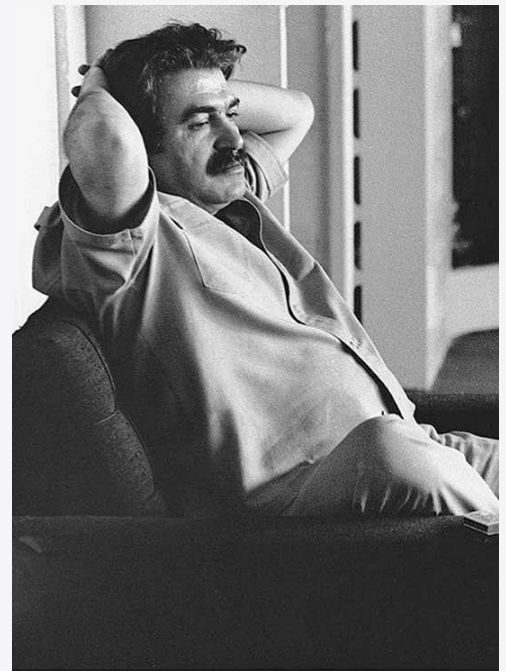
*Amir Hadi Nojoumian, Afshin Forghani*

## POETRY APPRECIATION RAYMOND CARVER

Raymond Carver (1938 - 1988)



Raymond Carver is called American Chekhov and this clearly describes his importance in the history of American short story. Interestingly he himself considered himself first a poet and then a novelist. His poetry is full of clear and clever capture of life events we may pass as trivial. He finds meaning in these trivialities.



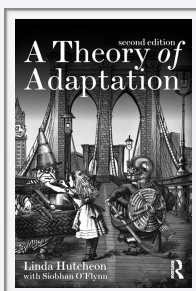
Gholam-Hossein Sa'edi (1936 - 1985)

From Telling To  
Showing  
*Adaptation to film*



Friedrich Wilhelm Theodor Heiser (1857-1921) - Ophelia

## On “Adaptation”



The idea that there is an “original text” and then an “adapted copy”, is deep rooted in the idea of *Form* first discussed by Plato. The duality of original and copy is the basis of platonic epistemology. This idea has been under tremendous pressure over the last one hundred years. Thinkers like *Derrida* questioned the notion of originality and emphasised the interdependence of texts. This anti-essentialist approach changed our understanding of language. In studying the historical perspective

of human natural evolution, Darwinian/Biocultural approach in understanding literature and story telling is blamed to be *essentialist* [believing to an essence in human nature]. It will be argued that this may not be the case. It is not only “culture” that is made of a an endless streams of adaptations but also “nature” is very much the same. So the idea of stable and original human nature could be probably a myth. We will discuss the history of adaptations in Iranian Cinema through a series of sessions. In our first session, the focus will be on the early years of adaptations and the way Iranian archetypal literature including myths, folklore

and old stories have been employed. We will argue that a variety of engagements with "hypotext" such as simplification, appropriation, proximation, transposition and gratification with socioeconomic and political agendas have been used. During this brief introduction we will refer to films like *Ferdowsi* (1934 Abdolhossein Sepanta), *Amir Arsalan-e Namdar* (1955 version by Shapur Yasami and 1966 version by Esmail Kushan), *Hasan, the bald* (Hassan Kachal

1970 Ali Hatami), *Night of the Hunchback* (Shabe ghuzei 1965 Farokh Ghafari) and *Siavash in Persepolis* (1965 Fereydoun Rahnema).

While we pursue our journey through Iranian cinema we embark on the theory of adaptation through books by Linda Hutcheon (*A Theory of Adaptation*, 2nd edition 2013 Routledge) and Julie Sanders (*Adaptation and Appropriation*, 2nd edition 2016 Routledge).



## The Cycle 1978 / Aashghaal-duni 1966 (Dariush Mehrjui) (Gholam-Hossein Sa'edi)

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*“Talk to me about love,  
about your feelings and your  
spirit”*

*Dariush Mehrjui*

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Looking at *The Cycle* through adaptation theory is not only a comparative look at the movie and its "source" (or hypotext as per *Gérard Genette*) but also a new way of appreciation by establishing a dialogue between the story and its adapted movie. Creativity arises right from the infidelity and the interaction between different discourses and so we try to analyse the works by means of searching for such a trend.

**The Cycle**  
1978

**Produced by**

*Parviz Sayyad*  
*Bahman Farmanara*  
*Malek-Sasan Veisi*

**Written by**

*Dariush Mehrjui*

Based on

"*Aashghaal-duni*" by *Gholam-Hossein Sa'edi*

**Starring**

*Saeed Kangarani*  
*Ezzatollah Entezami*  
*Ali Nassirian*  
*Esmail Mohammadi*  
*Forouzan*

**Music by**

*Hormoz Farhat*

**Cinematography**

*Houshang Baharlou*



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After years of being banned, the film was released in Iran on April 12, 1978. It was Iran's submission for Best Foreign Language Film at the 50th Academy Awards, the first year that Iran participated in the award.

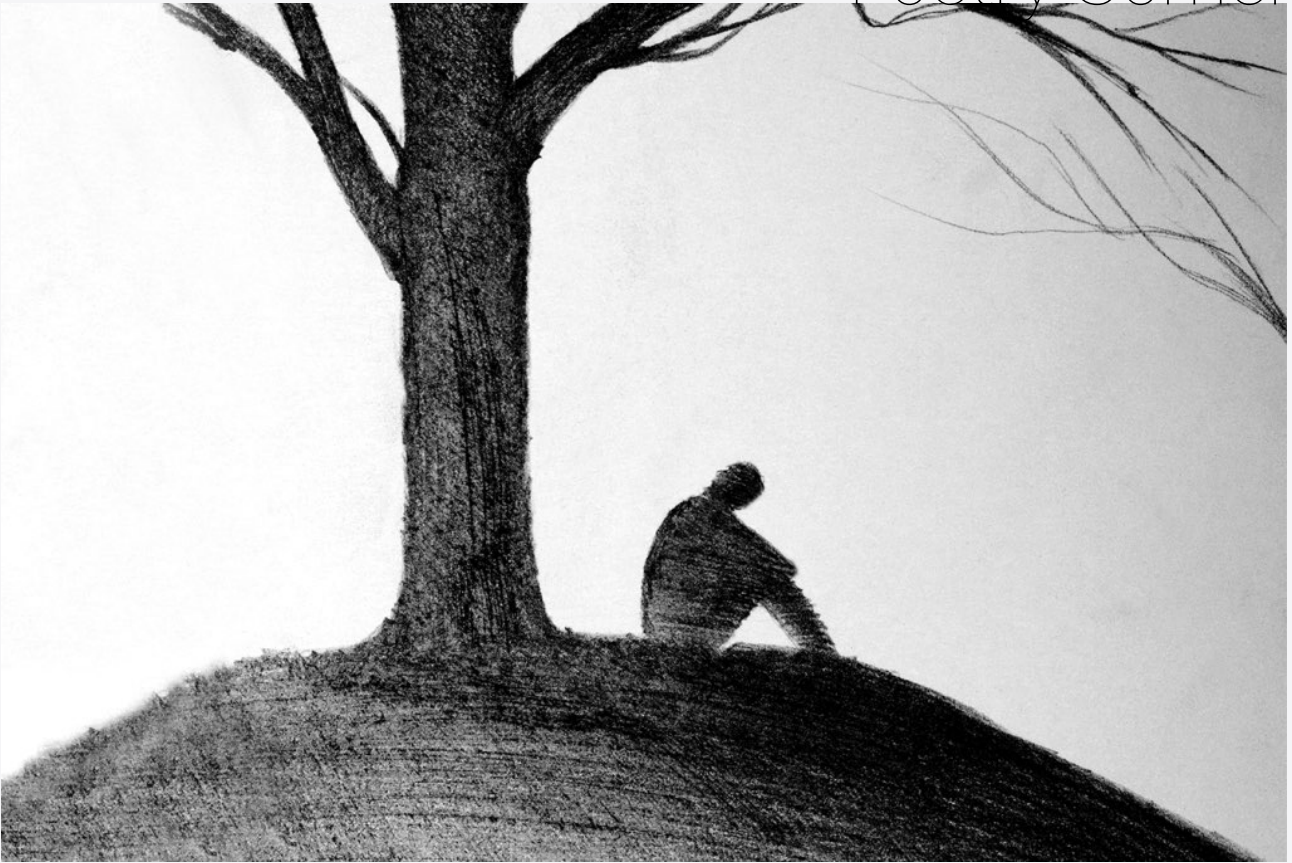
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The Sa'edi's story is considered the origin of the film script. The interesting question will be, what the origin of Sa'edi's story is. The Dickensian atmosphere of Sa'edi's story is reminding us of major realistic novels like *Madam Bovary*, *War and Peace* and *Oliver Twist*. Is there a Nancy in here and could we find Fagan? In the short story the realist and naturalist approach of Sa'edi in description of love and life events reminds us the works done by another prominent Iranian realist writer, Sadegh Choobak. Every story is built on its predecessors especially the ones within its genre.

In this view, however, one can point out the melancholic and delusional world of Sa'edi's characters in his stories. But whatever the case might be, Mehrjui

with his predominant interest in realism converts the story to an overt work of protest against social injustice and omnipresent corruption. His visual and allegorical way of narrating is one that has been recruited by many other Iranian new wave filmmakers at the time and yet is an outstanding canonical part of Mehrjui's film style that has been continued in his works ever since. We will review this style in a "parallel reading" of his work with Sa'edi's story to suggest a new strategy in analyzing adapted works.





## Grief

Raymond Carver

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Woke up early this morning and from my bed  
looked far across the Strait to see  
a small boat moving through the choppy water,  
a single running light on. Remembered  
my friend who used to shout  
his dead wife's name from hilltops  
around Perugia. Who set a plate  
for her at his simple table long after  
she was gone. And opened the windows  
so she could have fresh air. Such display  
I found embarrassing. So did his other  
friends. I couldn't see it.  
Not until this morning.

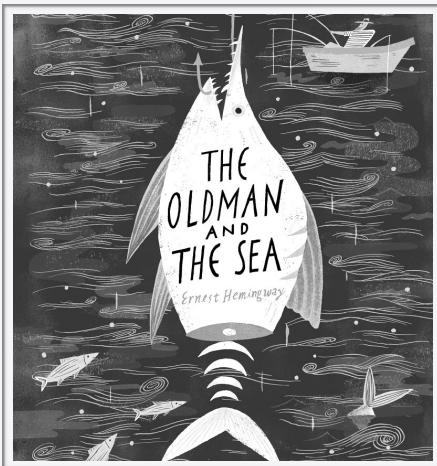
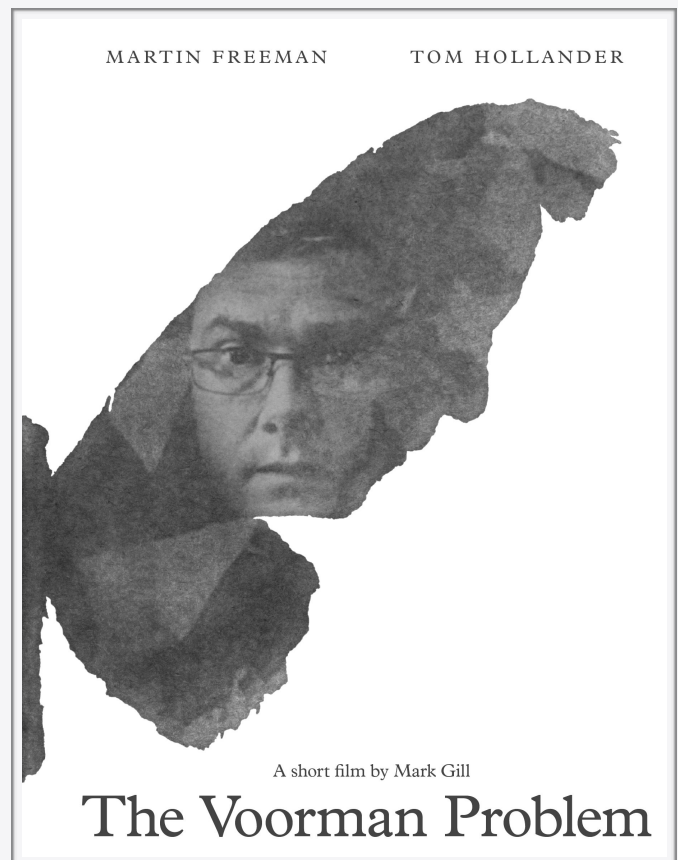
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# Short Film Corner

## The Voorman Problem (2013)

The Voorman Problem is a 2013 British short film directed and scored by *Mark Gill*, who also co-wrote the screenplay and edited the film with producer *Baldwin Li*. It is adapted from "Panopticon", a film within a story from the novel *number9dream* by *David Mitchell*, with Martin Freeman starring as a prison psychiatrist, and Tom Hollander as his patient.

The film was nominated for the Academy Award for Best Live Action Short Film and the BAFTA Award for Best Short Film.



## HonarAndishi October 2019

In October we focus on *The Oldman and the sea*. A novel by Ernest Hemingway (1951) and the adapted film by the same name (1958) directed by John Sturges.

### *Our September Session*

#### **Part One**

- An introduction to the Adaptation theory.
- The history of Adaptation in the Iranian Cinema (Part 1)
- Panel Discussion on The Cycle (1978 - *Dariush Mehrjuī*) and its hypotext *Aashghaal-duni* (1966 - *Gholam-Hossein Sa'edi*)

#### **Part Two**

- Poetry Corner; Grief by *Raymond Carver*
- Short Film Corner; The Voorman Problem (2011- *Mark Gill*)
- Group Discussion