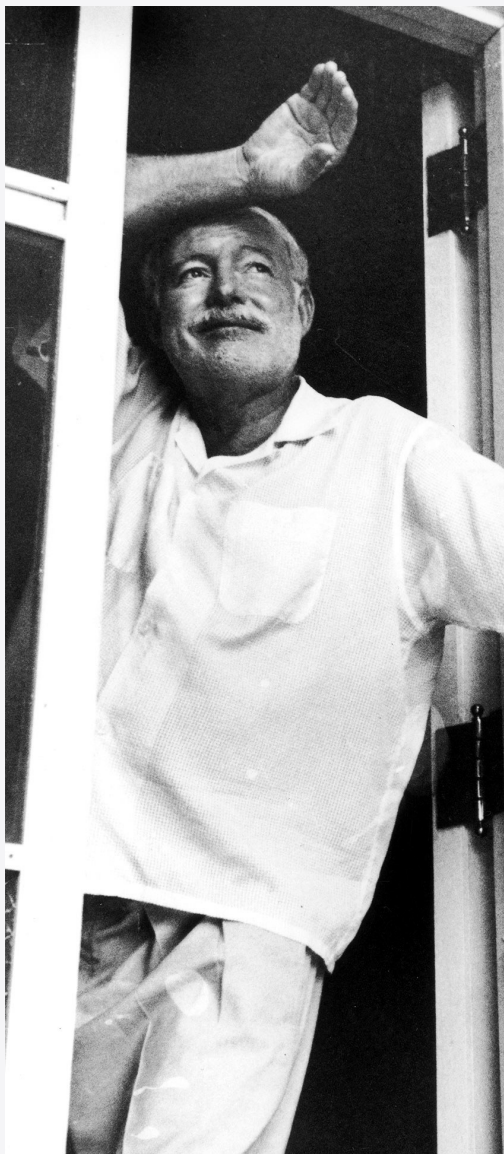


HonarAndishi

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



Ernest Hemingway (1899 - 1961)

PAPA HEMINGWAY FOREVER

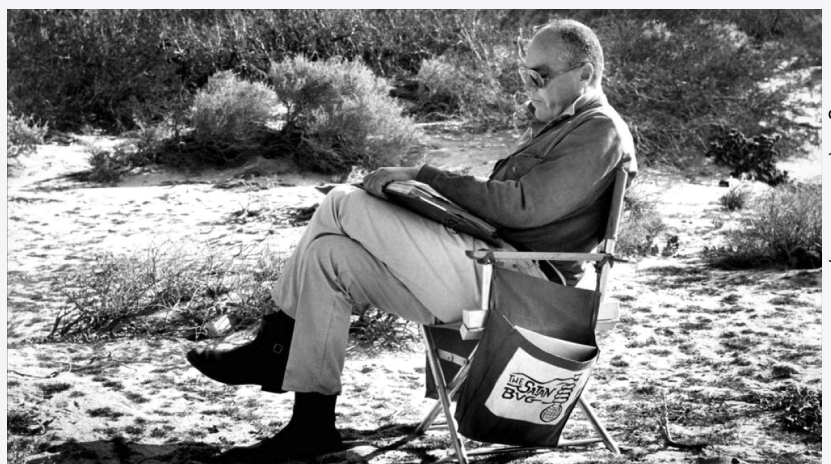
Ernest Hemingway and his succinct and lucid prose style made him one of the turning points in the history of modern western literature.

In our first session we tried to touch on the topics underlining "Adaptation theory" which led us to introduce series of its specific terms such as "Transposition", "proximation", "fidelity", "palimpsest", "reinterpretation", "Commentary", "Analogue" and "salvaging", to name a few. We would like to reassure you that even though it might look confusing but as you will see in the coming sessions they will turn to be your easy tools in discussing about adaptation and adaptational criticism. As

it mentioned before, referring to the nominated books by *Linda Hutcheon (A Theory of Adaptation, 2nd edition 2013 Routledge)* and *Julie Sanders (Adaptation and Appropriation, 2nd edition 2016 Routledge)* can make our journey smoother.

In our second session, we will focus on "*The Oldman and the sea*" by *Ernest Hemingway (1951)* and the adapted film by the same name (1958) directed by *John Sturges*.

Amir Hadi Nojournian, Afshin Forghani



John Sturges (1910-1992)

THE AUTHOR IN THE SHADOW

Julie Sanders in her concise thoughtful book once suggested to look at an adaptational work of art as a collaborative work across time, culture and sometimes language. If that's so, our perception of "*The Oldman and the Sea*" is not just come from *Hemingway's* writing but also from *John Sturges's* interpretation.

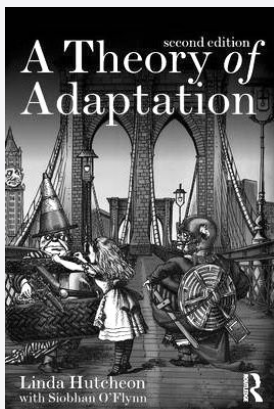
Isn't it Obvious?

We will continue our journey through Adaptation theory by examining the four common clichés about modes of narrating. Our audience may remember that we talked about two major modes of engagement namely "*Telling*" and "*Showing*". We are dealing with "*Telling*" mode when we read stories, poems or generally written literary works but we are facing the "*Showing*" mode when we watch a film, a play, opera and dance and so on. When we adapt an artwork, most of the time, we transposing a story from one mode to another, for example from a novel to a film or an opera. But it seems there are some long-standing assumptions that configure our judgements. According to *Linda Hutcheon* in her brilliant book "*A Theory of Adaptation*" these famous clichés are as follows;

Cliché #1: Only the *Telling* Mode (Especially Prose Fiction) has the flexibility to render both intimacy and distance in *Point Of View*. (P52)

Cliché #2: Interiority is the terrain of the *Telling* Mode; Exteriority is best handled by *Showing* and especially by Interactive Modes. (P56)

Cliché #3: The *Showing* and Interacting Modes have only one tense: The present; The Mode of *Telling* alone can show relations among Past, Present, and Future. (P63)



Cliché #4: Only *Telling* (in language) can do justice to such elements as Ambiguity, Irony, Symbols, Metaphors, Silences, and



Linda Hutcheon (1947-)

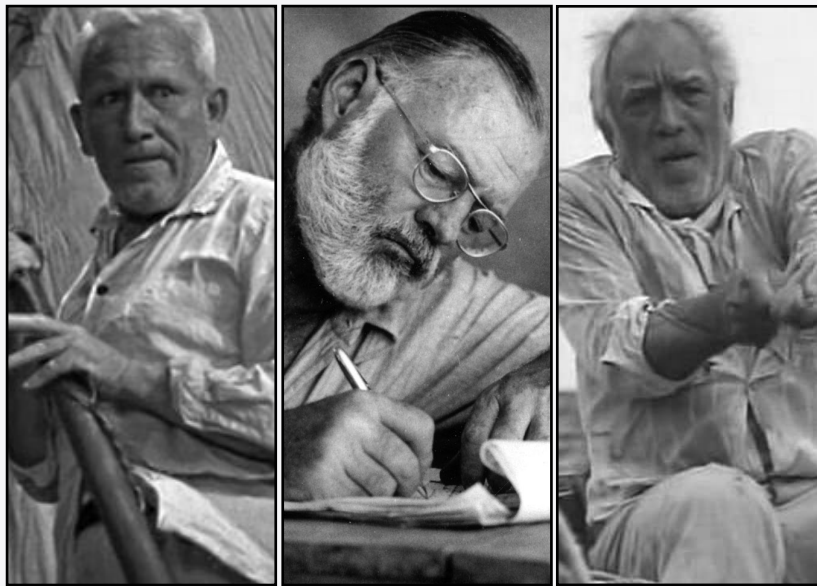
Linda Hutcheon is a Canadian academic working in the fields of literary theory and criticism, opera, and Canadian studies. She is an Emeritus Professor in the Department of English and of the Centre for Comparative Literature at the University of Toronto.

Wikipedia

absences. These remain "untranslatable" in the *Showing* or Interacting Modes. (P68)

We will try to explore each of these Clichés and elucidate why they can not be true. By doing so, we hope to create a better understanding of each of these modes of engagement and how we can assess the adaptation from one mode to another.

The Old men and the Sea



From Left: Spencer Tracy, Ernest Hemingway, Anthony Quinn

The Old Man and the Sea 1958

Directors
John Sturges
Fred Zinnemann (uncredited)

Writers
Ernest Hemingway (novel)
Peter Viertel (writer)

Narrator
Spencer Tracy

Cast
Spencer Tracy

Music
Dimitri Tiomkin

Cinematography
James Wong Howe

Dimitri Tiomkin won the Academy Award for Best Original Score for his work on the film. The film was also nominated for Best Color Cinematography (*Howe*) and Best Actor (*Tracy*).

The Old Man and the Sea 1990

Director
Jud Taylor

Writers
Ernest Hemingway (novel)
Roger O. Hirson (writer)

Cast
Anthony Quinn
Gary Cole
Patricia Clarkson

Music
Bruce Broughton

Cinematography
Tony Imi

The film was nominated for three Emmy Awards for Outstanding Achievement in Music for a Miniseries or a Special (Dramatic Underscore), Outstanding Sound Editing for a Miniseries for a Special, and Outstanding Sound Mixing for a Drama Miniseries or Special.

SANTIAGO

Amir Hadi Nojournian

HonarAndishi October 2019

He said
The fisherman is a fisherman

But i wonder
Who is this fisherman
Who is Santiago
This old man

Is he a poor worker
In the hands of the rich
Hungry and tired

Is he a true Christian with values
Long forgotten,
Modest and content

Is he Christ
Carrying his cross,
Sacrificed and suffered

Is he an individual
In an era needing a hero
Single in a boat cutting through the
waves

Is he the soul of a community
Drowned in selfishness
Resisting to budge

Is he the lost hope of humanity
After two big wars
Slaughtered

Is he the last hope of humanity
Working hard
Knowing how

Is he a sinner
Paying the price of his greed
Going too far, wanting too much

Is he a saint
Suffering but not giving up
Wounded but standing tall

Is he a true teacher
A role model for the young
The boy

Is he Sisyphus
On an endless non wining game
Cursed to fail

Is he a gadfly
Challenging our values
Redefining success, gaining respect

Is he the modern man
Loosing achievements,
the flesh

Is he ancient
Isolated and irrelevant,
The bone

Is he a man
Against nature,
the sea

Is he a man
Tuned with nature,
his brother, Marlin

Is he successful
Caught the biggest fish
Done the impossible

Is he a martyr
Gained and lost
Won by failing

I guess he was right

The old man is all human

And this is enough and
Enough said.

JOHN STURGES THE AUTHOR IN THE SHADOW

Ashin Forghani

I can't resist the idea that what it would be if Fred Zinnemann who was assigned to make "The Oldman and the sea" remained the director of the movie? The man was famous for making movies about lonely souls among people; *High Noon* (1952), *Teresa* (1951), *The man for all seasons* (1966) and *Julia* (1977) to name a few. And it seems that a hard to adapt novella like *The Oldman and the sea* would have been a perfect match for him. In reality though, John Sturgess replaced him to complete the project. Who would have thought that? It was him who showed his mastery in handling a story with too many

Hemingway was very pleased with the outcome and praised the movie for its "wonderful emotional quality", the excellent photography and the great performance of Spencer Tracey.



John Sturges (1910-1992)

heroes without losing the plot in the movies like *The Great Escape* (1963), *The Magnificent Seven* (1960) or *The Eagle has landed* (1976). It was him who ascertained the art of *mise en scene* in the new technique of CinemaScope at the time by *Bad Day at Black Rock* (1955). And now, how he would like to approach to a project involves mainly with one character in



The Magnificent Seven (1960)

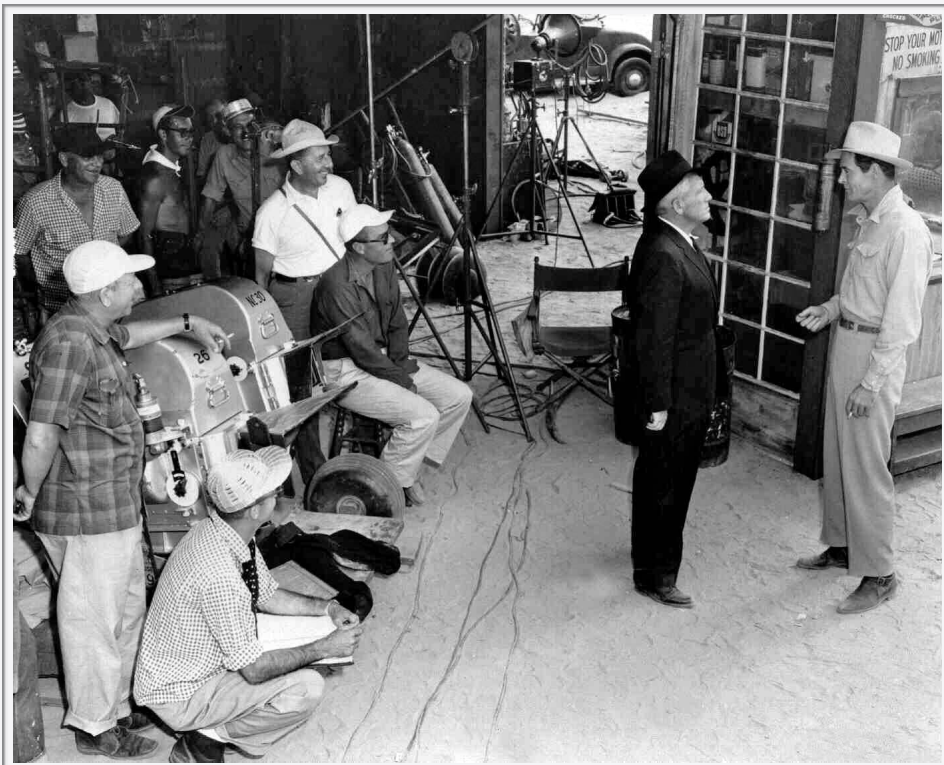
a sceneless blue sea with practically not much happening and on top of that with a very new technology called blue-screen that enables mixing the shot with scenes that have been filmed separately? Well! On the other hand, John Sturges liked new challenges, he is pretty much a men's story-teller like Hemingway and he loves adaptations. So after all, he might not be a bad choice!

It's well-known that not long after the success of *Seven Samurai* (1954, *Akira Kurosawa*) John Sturges welcomed making a westernised version of that, which turned out to be a well-transposed adaptation across cultures. The movie was packed with so many movie stars like *Yul Brynner, Eli Wallach, Steve McQueen, Charles Bronson, Robert Vaughn, Brad Dexter, James Coburn* and *Horst Buchholz*. It was such a success that many other sequels have been made ever since. It's interesting that while *Seven Samurai* deals with a collective number of heroes without emphasising on any of them, *The Magnificent Seven* represents seven individuals among the group. Sturges's capability of doing so reappeared in *The Great Escape* with *Steve McQueen, James Garner, Richard*

Attenborough, James Donald, Charles Bronson, Donald Pleasence, James Coburn, and Hannes Messemer. In *The old man and the sea* though, he had to deal with just one star; *Spencer Tracy*. The role was a challenge for *Tracey* not because for the most of the scenes he has no one to play with but also because he had no place to move and he literary was trapped in a small boat. At the end, the movie won the Oscar for the best original score by *Dimitri Tiomkin* and left *Howe* (Cinematographer) and *Tracey* just among the nominees. But as it's been said Hemingway was very pleased with the outcome and praised the movie for its "wonderful emotional quality", the excellent photography and the great performance of *Spencer Tracey*.

Many believe that John Sturges could not bring himself out of Hemingway's shadow and he limited his talent in illustrating the story with complete loyalty. In spite of all, *the interpretation of the story from the movie's point of view* is an interesting task to observe in our next session of HonarAndishi.

Behind the scene *Bad Day at Black Rock* (1955)



YOUR DOG DIES

Raymond Carver

It gets run over by a van.
you find it at the side of the road
and bury it.
you feel bad about it.
you feel bad personally,
but you feel bad for your daughter
because it was her pet,
and she loved it so.
she used to croon to it
and let it sleep in her bed.
you write a poem about it.
you call it a poem for your daughter,
about the dog getting run over by a van
and how you looked after it,
took it out into the woods
and buried it deep, deep,
and that poem turns out so good
you're almost glad the little dog
was run over, or else you'd never
have written that good poem.
then you sit down to write
a poem about writing a poem
about the death of that dog,
but while you're writing you
hear a woman scream
your name, your first name,
both syllables,
and your heart stops.
after a minute, you continue writing.
she screams again.
you wonder how long this can go on.



The Old Man and The Sea (1999)

The Old Man and the Sea (Старик и море) is a paint-on-glass-animated short film directed by Russian animator *Aleksandr Petrov*. The film won many awards, including the Academy Award for Best Animated Short Film.

Work on the film took place in Montreal over a period of two and a half years and was funded by an assortment of Russian, Canadian and Japanese companies.

Wikipedia



October Session in brief

Part One

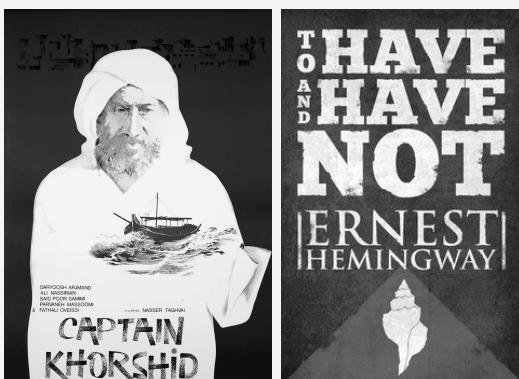
- Adaptation theory; discussion on some of the well known cliches on Adaption modes
- Panel Discussion on The Old man and the Sea (1952 - *Ernest Hemingway*) and its two adapted movies; *The old man and the sea* (1958) by *John Sturgess* and *The old man and the sea* (1990) TV movie by *Jud Taylor*

Part Two

- Poetry Corner; *Your Dog Dies* by *Raymond Carver*
- Short Film Corner; The old man and the sea (1999- *Aleksandr Petrov*)
- Group Discussion

Our November Session

In November we continue our journey with *Ernest Hemingway* and will focus on another novel by him called *To Have and Have not* (1937) and we will review four movies based on that, most notably *Captain Khorshid* (1987) by *Nasser Taghvai*



OCTOBER 2019

SUN	MON	TUE	WED	THU	FRI	SAT
29	30	Aknoon Cultural Center 1	2	3	4	5
6	7	Aknoon Cultural Center 8	9	10	Shab-e-Sokhan Talk Night 11	12
HonarAndishi 13	14	Aknoon Cultural Center 15	16	Just a 17	Short Break 18	on a Hafgufa Culture and Art Society 19
20	21	Aknoon Cultural Center 22	23	Just a 24	Short Break Azadi Cinema 25	on a Hafgufa 26
27	28	Aknoon Cultural Center 29	9th Iranian 30	Film Festival 31	Australia 1	Sydney 2

AKNOON CULTURAL CLUB EVERY TUESDAYS AT 8 PM

This long-running cultural club is the hub for writers and poets in Sydney and it holds sessions on story writing and poetry at *Hornsby Youth Community Centre 20 Burdett street, Hornsby*

9TH IRANIAN FILM FESTIVAL 30 OCT - 6 NOV

Iranian Film Festival returns to Sydney and it will showcase the best of Iranian cinema, presenting a mix of films by world-renowned Iranian auteurs alongside thrilling new talents. The multi award winning film, *Castle of Dreams (Reza Mirkarimi)* will be screened as the opening night film of this year's Festival. for more information refer to iffa.net.au

CULTURE AND ART SOCIETY 19 OCT

On this month session, there will be series of talks about *Rumi* and its poetic world. The audience also will be invited to enjoy the sound of *Tanbur* by *Bahador Ghahremani*.
Dougherty Community Centre, 7 Victor st. Chatswood

SHAB-E-SOKHAN (TALK NIGHT) 11 OCT 8-10:30 PM

This session is to honour achievements and contributions of *Dr Davood Ardebili* and reminiscing the Shab-e Sokhan founder *Kamal Dastgari*.
Leisure and Learning Centre, 1 Chambers Court (off Pembroke Street), Epping

AZADI MOVIE AND CULTURAL CLUB 25 OCT 7:30 PM

The forth Friday night of each month this 17 year-old movie club has something valuable to offer!

JUST A BREAK ON A HAFAGUFA 17 - 19 OCT, 24 - 26 OCT

This new play by *Kian Farzam* is an exploration of the struggle to put down roots in foreign soil.
Flight Path Theatre, Addison Road Community Centre, Sydney
Directed by Alex Kendall Robson
more info at Facebook page of this event