

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

Adaptation theory is a window towards variety of interesting concepts in literary studies. As we are going forward though, we realise what a complex and intricate subject it can be.

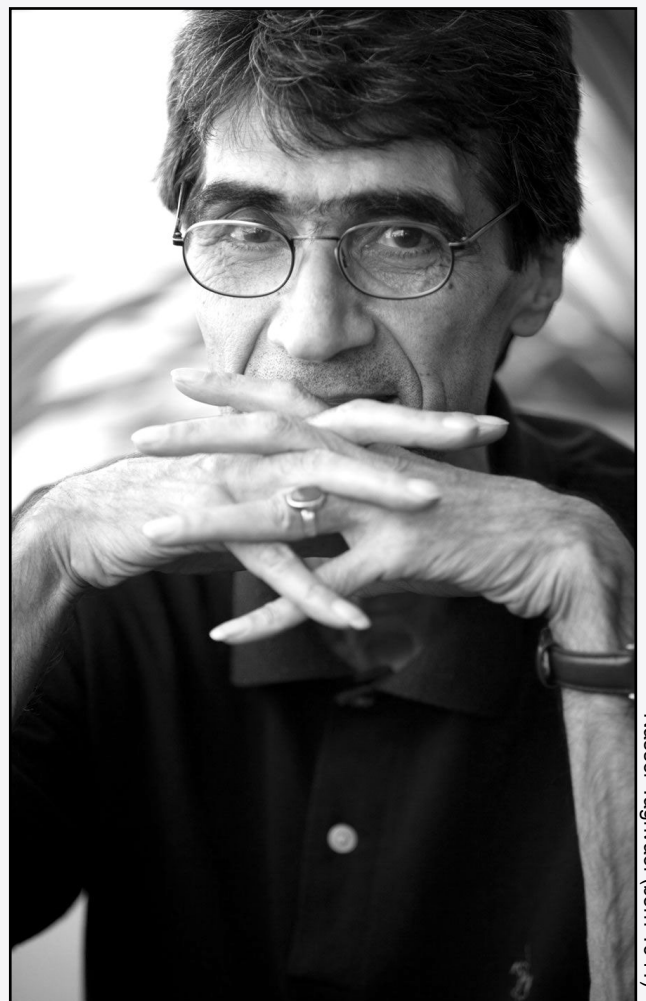
In our third session, we are going to discuss one of the lesser known books by *Ernest Hemingway* (*To Have and Have not*, 1937) and we review three cinematic adaptations of that in Hollywood by three well-known directors, *Howard Hawks*, *Michael Curtiz* and *Don Siegel*. and also we will focus on *Nasser Taghvaei's* creative adaptation of this novel called *Captain Khorshid* (1987).

Amir Hadi Nojournian, Afshin Forghani

ATWOOD, A WOMAN FOR ALL SEASONS



Margaret Eleanor Atwood (born 1939)



Nasser Taghvaei (born 1941)

CAPTAIN TAGHVAEI

Nasser Taghvaei (born 1941) is an Iranian film director and screenwriter. He was born in Abadan. After early experiences as a story writer, he began filming documentaries in 1967. He made his debut, *Tranquility in the Presence of Others*, in 1970 and gained the attention of Iranian critics. His concern for the ethnography and atmosphere of southern Iran is notable in all his works even when he turns to Hemingway's novel.

“Was you ever bit by a dead bee?”

Ashin Forghani



Humphrey Bogart, Walter Brennan in "To Have and Have not"

"*To have and have not*" (Ernest Hemingway 1937) and its various adaptations delineate an amazing framework for the adaptation theory. There are four well-known movies based on this not-well-structured novel among which just one shared the same title and attracted the most attention between critics and academics. No doubt, Howard Hawks' movie (1944) pushed the boundaries of the adaptation theory in a very challenging way. Some believe that its brutality and infidelity towards the novel is as such that it can not be considered as an adapted movie and some argue that we have to expand our understanding of adaptation in a way to see the film in a new light. The first group look at "Adaptation" more in line with the narrative structure. They argue that storyline (or rather "storylines" in case of this novel) has not been faithfully translated to the movie; film occurs not in Cuba but in Martinique, there are lots of new characters like *Slim*, *Paul De Bursac* (a french resistant leader) and his wife, *Helene*, *Captain Renard* (the Vichy Police) and many others, and not only there is no shared storyline between these two, but also any faint resemblance has tried to be faded (as an example, in the book, *Johnson* flights away from *Harry* and leaves him empty-handed. The same character appears in the movie too but here, *Harry*

finds out about his plan and catches him right when he accidentally gets shot while signing a traveller's check). To make it more complicated, one can argue that *Hawks'* version is more look like "*Casablanca*" (Michael Curtiz 1942) than *Hemingway's* book and yet when *Curtiz* himself picked the same book the outcome (*The Breaking Point*, 1950) was totally different. On the other hand, the romanticism of these two directors is far away from an action genre devotee like *Don Siegel* and no wonder why *The Gun Runners* (1958) looks too varied.

In spite of all these disparities, as *Robert Stam* suggested adaptation can be considered as "the infinite and open-ended possibilities generated by all the discursive practices of a culture, the matrix of communicative utterances which reach the text not only through recognizable citations but also through a subtle process of indirect textual relays". By employing this idea and integrating that with *Gérard Genette's* concept of "*Transtextuality*", we will propose looking at this adaptational framework of "To have and have not" in a different way. A pathway that enables reading the whole arrays of lines from the book and the movies at the same time to grasp a new understanding of the untold stories.

To Have and Have not

To Have and Have not 1944

Directors
Howard Hawks

Screenplay
*William Faulkner, Jules Furthman,
Whitman Chambers, Cleve F. Adams*

Cast
*Humphrey Bogart, Walter Brennan
Lauren Bacall*



Lauren Bacall in *To Have and Have not*

The Breaking Point 1950

Director
Michael Curtiz

Screenplay
Ronald MacDougall

Cast
*John Garfield
Patricia Neal*



Phyllis Thaxter & John Garfield in *The Breaking Point*

The Gun Runners 1958

Directors
Don Siegel

Screenplay
*Daniel Mainwaring, Paul Monash
Ben Hecht*

Cast
*Audie Murphy
Eddie Albert*



Audie Murphy & Eddie Albert in *The Gun Runners*



CAPTAIN KHORSHID (1987)

Captain Khorshid is an outstanding movie by *Nasser Taghvaei* which has never stopped surprising its audience even after many times viewing. The story has a classically straightforward tone and yet it's beautifully intertwined with the complexity of life in a distant harbour in the south of Iran. The movie is *Taghvaei's* first feature after the revolution and even though had not much success in the box office but won the Crystal Simorq for the Best Leading Role by *Dariush Arjmand* and the Golden Disc for the best supporting actor by *Saeed Pour*

Samimi in the 5th Fajr film festival in Iran as well as the Bronze Leopard in the 41st period of Locarno international festival for *Nasser Taghvaei*.

The film has repeatedly shortlisted among the most favourite Iranian films of all time among Iranian film critics and has been the centre of attention among scholars especially in the field of adaptation. The movie is one of *Taghvaei's* dreams, as he himself has said and also in part is based on a true story that he wanted to make for many years.

Directed by
Nasser Taghvai

Written by
Nasser Taghvai

Starring
Dariush Arjmand
Ali Nassirian
Saeed Pour Samimi
Parvaneh Masoumi
Fathali Oveisi

Cinematography
Mehrdad Fakhimi

FOR HARUKI MURAKAMI
THE PROJECTILE

Raymond Carver



*We sipped tea, Politely musing
 on possible reasons for success
 on my books in your country. Slipped
 into talk of pain and humiliation
 you find occurring, and reoccurring
 in my stories. And that element
 of sheer chance. How all this translates
 in terms of sales.*

*I looked into a corner of the room.
 and for a minute I was 16 again
 careening around in the snow
 in a '50 Dodge sedan with five or six
 bozos. Giving the finger
 to some other bozos, who yelled and pelted
 our car with snowballs, gravel, old
 tree branches. We spun away, shouting.
 And we were going to leave it at that.
 But my window was down three inches.
 Only three inches. I hollered out
 one last obscenity. And saw this guy
 wind up to throw. From this vantage,
 now, I imagine I see it coming. See it*

*speeding through the air while I watch,
like those soldiers in the first part
of the last century watched canisters
of shot fly in their direction
while they stood, unable to move
for the dread fascination of it.
But i didn't see it. I'd already turned
my head to laugh with my pals.
When something slammed into the side
of my head so hard it broke my eardrum and fell
in my lap, intact. A ball of packed ice
and snow. The pain was stupendous.
And the humiliation.
It was awful when I began to weep
in front of those tough guys while they
cried, Dumb luck. Freak accident.
A chance in a million!
The guy who throw it, he had to be amazed
and proud of himself while he took
the shouts and backslaps of the others.
He must have wiped his hands on his pants.
And messed around a little more
before going home to supper. He grew up
to have his share of setbacks and got lost
in his life, same as I got lost in mine.
He never gave that afternoon
another thought. And why should he?
So much else to think about always.
Why remember that stupid car sliding
down the road, then turning the corner
and disappearing?
We politely raise our teacups in the room
A room that for a minute something else entered.*

For the second time since *The Blind Assassin* (2000), *Margaret Atwood* won the prestigious booker prize this year for her sequel to *Handmaid's Tale* called *The Testaments*. The prize shared with another writer, *Bernardine Evaristo* who wrote a story on the African diaspora in the UK. Nevertheless, by this award, *Atwood's* fame once more linked to her prose writing even among many of her fans. *Margaret* though, considers herself more of a poet; she has 17 books of poetry and 16 novels as well as many other non-fiction books, short stories, children's books and so on. And she has been considered one of the finest living poets of Canada. Here in *Poetry Corner*, we take the opportunity to read one of her poems.



THE REST

Margaret Atwood

The rest of us watch from beyond the fence
as the woman moves with her jagged stride
into her pain as if into a slow race.

We see her body in motion
but hear no sounds, or we hear
sounds but no language; or we know
it is not a language we know
yet. We can see her clearly
but for her it is running in black smoke.

The cluster of cells in her swelling
like porridge boiling, and bursting,
like grapes, we think. Or we think of
explosions in mud; but we know nothing.

All around us the trees
and the grasses light up with forgiveness,
so green and at this time
of the year healthy.

We would like to call something
out to her. Some form of cheering.
There is pain but no arrival at anything.

Gaze

(*Farnoosh Samadi*, 2017)

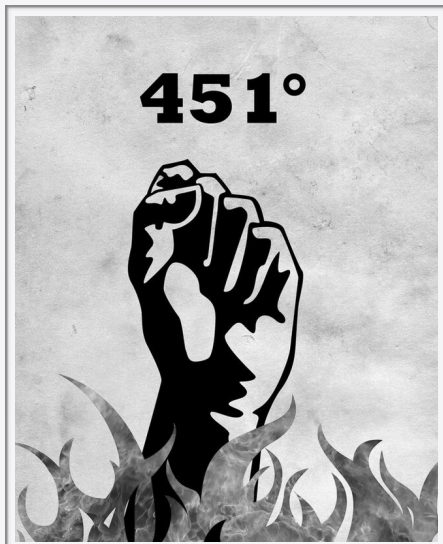
Farnoosh Samadi is an Iranian filmmaker who is graduated from Fine Art Academy in Rome. *The Silence* her first short film co-directed by *Ali Asgari* had its world premiere in competition at Cannes Film Festival 2016. *Gaze* is her second short film which has its world premiere in competition of Locarno Film Festival 2017. She is a member of Academy of Oscar.

She is the Short Film Programmer of the Persian film festival in Dec 2019.



Our December Session

We will end our journey in 2019 with a classic poetic Sci-fi book *Fahrenheit 451* (*Ray Bradbury* 1953) and its two adapted movies; The one by *François Truffaut* (1966) and the recent one by *Ramin Bahrani* released in 2018 for HBO.



November Session in brief

Part One

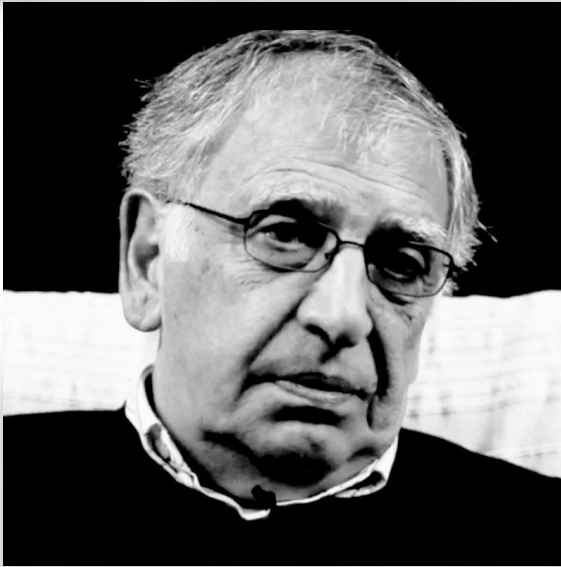
- Adaptation theory; discussion on adaptational reading of a text
- Panel Discussion on *To have and have not* (*Ernest Hemingway* 1937) and its four adapted movies with focus on *Captain Khorshid* (*Nasser taghvaei* 1987)

Part Two

- Short Film Corner; *Gaze* (*Farnoosh Samadi*, 2017)
- Poetry Corner; *The projectile* by *Raymond Carver*
- Group Discussion

A MAN OF INTEGRITY

Bahram Bozorg



Dr Davood Ardebili
Courtesy of Vahid Govahi from his documentary

In October, Shab-e Sokhan (Talk Night) commemorated the life achievement of one of its key and long-standing members, Dr Davood Ardebili is a polymath with multifaceted interest in wide variety of subjects from engineering to social sciences. He certainly can be considered as one of the most influential figures in establishment of Modernization in Iran. But do we really know him well?

Dr Ardebili was born on 16 December 1940 in Tabriz, Iran. After finishing elementary and high school in Iran, he attended the University of London, majoring in Mechanical engineering and received his PhD degree in Dynamics and Vibration control engineering.

He joined a newly founded university of Sharif (*Ariamehr*) in 1967 and soon established the department of mechanical engineering. It was him who encouraged the idea of research and development among the students and the faculty. And later on, when talking about Robotics was just another subject matters for Sci-fi novels in Iran, it was him who persuaded the University for creating a robotics design centre as he could envisage a great future potential for it.

One of the major contributions of *Dr Ardebili* was the founding of Iran International Engineering Company (*IRITEC*) in 1972. *IRITEC* soon became one of the major engineering companies in Iran and now with over 40 years of experience in Metallurgy, Mining and Petrochemical industries is considered as one of the world major engineering companies. He later joined the national Iranian Steel Company (*NISIC*) as a technical Vice President and soon became the CEO of the company.

His migration to Australia (1988) was just the beginning of a new chapter in his life through establishing his own engineering consultancy in Sydney working with major local industries. He later concentrated on his design and development of water purifying system (patented 1997) and won The 1994 Institution of Engineers Australia “*Engineering Excellence*” award. A story that was unfortunately not quite a happy ending one! Initially, the manufacturing of water purifying machine attracted a number of international companies and a South Korean company approached him to manufacture and distribute these units. However due to Asian financial crises of 1998, the manufacturing did not materialise. Meanwhile, Nestle also showed interest and bought 500 units but shortly afterwards, the company found it against its own market of spring water and cancelled its contract. Then a Chinese company, financed by Royal Bank of Scotland invested in building a factory in China in order to produce these Water Purifying Units in a large scale. But sadly, this project also failed as a result of 2008 financial crises.

Dr Ardebili is now retired and lives in Sydney, Australia and has been a Shab-e Sokhan member since its commencement 18 years ago. He has given 20 Speeches at Shab-e Sokhan so far in a variety of subjects mostly on current social and economic issues and he also has been involved in numerous charity and humanitarian works.

NOVEMBER 2019

HonarAndishi November 2019

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
27	28	29	30	31 IFFA 2019	1 IFFA 2019	2 IFFA 2019
3 IFFA 2019	4 IFFA 2019	5 IFFA 2019 Aknoon	6 IFFA 2019	7	8 Shab-e-Sokhan Talk Night	9
10 HonarAndishi	11	12 Aknoon Cultural Center	13	14	15	16
17	18	19 Aknoon Cultural Center	20	21	22 Azadi Club	23
24	25	26 Aknoon Cultural Center	27	28	29	30

AKNOON CULTURAL CLUB EVERY TUESDAY AT 8 PM

In this month, Aknoon Cultural club alongside of holding sessions for local poets and writers will review some of the short stories by Chekov.

Hornsby Youth Community Centre 20 Burdett street, Hornsby

SHAB-E-SOKHAN (TALK NIGHT) 8TH NOV AT 8:30 PM

In its 198th session, Shab-e Sokhan will allocated to an controversial topic by Mr Mahajerani; *Was there a chance for another revolution in Iran?*

Leisure and Learning Centre, 1 Chambers Court (off Pembroke Street), Epping

9TH IRANIAN FILM FESTIVAL 30 OCT - 6 NOV

Iranian Film Festival continues its journey through some of the remarkable Iranian movies of this year in Sydney and will wrap up with *Symphony No.9 (Mohammadreza Honarmand 2019)* on 6th Dec.

Event Cinemas Top Ryde, Level 4, Top Ryde City Shopping, 109-135 Blaxland Rd, Ryde

AZADI MOVIE AND CULTURAL CLUB 25 OCT 7:30 PM

After its special event on *Nasser Taghvaei* and his life and achievements in Iranian cinema in October, Cinema Azadi is planning for another memorable night in November.

Leisure and Learning Centre, 1 Chambers Court (off Pembroke Street), Epping