

## **Editorial**

### **A Museum of Adaptation and the Cinema of Iranian Diaspora**

Dedicated to Iranian cinema, this special issue of *Persian Studies Literary Journal* tries to embrace a wide range of artistic endeavors in Iranian cinema. Different articles in this issue have approached Iranian cinema. In “Iranian Adaptation and Narrative Transformation”, Pouyan Nabipour and Alireza Anushirvani analyze Amir Naderi’s *Tangsir* (1974). Slightly concentrating on contextual aspects by deciphering why and how Naderi popularized Sadeq Chubak’s novel *Tangsir* (1963), this article is basically devoted to the textual analysis. Rich in theory, Naderi’s *Tangsir* is utilized as an example to prove the researchers’ theoretical claims. It reveals the difference between the adaptations of domestic and foreign sources from narratological standpoint. They show how the adaptations of foreign sources lean towards diegetic transposition (i.e.: the changes in time and setting). On the other hand, the domestic sources like Naderi’s *Tangsir* incline towards pragmatic transpositions (i.e.: the modification of plot features for socio-political and/or aesthetic aims leading to the shifts in the thematic aspects of the story). After a survey of adaptation in Iranian cinema, by drawing on Gerard Genette’s theories of Narratology, especially his notions of hypotextuality, hypertextuality, transpragmatization and transdiegetization, Naderi’s *Tangsir* is scrutinized from intertextual perspective. Movie-shots are provided for the sake of clarification to prove how pragmatic transpositions reveal Naderi’s sympathy with the social unrest and possibly predicting the upcoming Revolution in 1979. By introducing Naderi as the editor/director, the article claims how domestic source-based adaptation, tailor the literary work for the current audience by exploiting the literary materials not as a means of generating historical events but as a metaphoric anachronism of the contemporary struggles.

After a close scrutiny of Naderi's life and artistic career in "Spatial Narration in Amir Naderi's New York Trilogy", Nima Behroozi Moghadam recounts the director's diasporic creation at the dusk of 20<sup>th</sup> and the dawn of 21<sup>st</sup> century in *Manhattan by Numbers* (1993), *A, B, C... Manhattan* (1997) and *Marathon* (2002). Drawing on Roland Barthes' semiotics and Mikhail Bakhtin's dialogism, the article is a close textual analysis of the films. Each film in Naderi's trilogy, abound with heteroglossia, suggests the insufficiency of a single linguistic system for the articulation of modern urban existence. It also echoes the failure of traditional language to encompass the discursive nature of the city. Thus, city is introduced as a "discourse". By the depiction of absence, the fragmentation of familial, and the extension of social relations, city is depicted as a "lived space". Naderi's films promote an understanding of the narrative as it unfolds through the texture of the city—an understanding that undermines the degradation of space by going beyond the façade of the city.

"First as Farce, Then as Filmfarsi" is committed to the Persian adaptation of William Shakespeare's *The Taming of the Shrew* retitled by Davood Esmaili as *Nip in the Bud / Gorbe ra dame Hejleh Mikoshand* (1969). Falling within the remit of filmfarsi—the mainstream cinema popular between 1940s and 1970s in Iran, the movie keeps the comic aspects as well as indigenizing the play. By assigning a Persian proverb to its title, the structural elements of screwball comedies are revealed: farcical situations, repartees, male-female dynamics, escapist themes, sexual innuendoes, and preposterous circumstances in comic filmfarsi meet Shakespeare. By comparing and contrasting method, Sadeghi Kahmini, Hadaegh, and Ghasemi show how the possible feminist interpretation of woman's autonomy in the play is silenced to entice the mainstream, patriarchal, male audience of filmfarsi. Mostly textual, the analysis is focusing on differences between Shakespeare's play and its filmfarsi adaptation. Despite the film seems like a faithful adaptation because it follows the basic plot in details and appropriates more or less the same characters and key incidents albeit with changes in the names, it offers a radically different interpretation of the

misogynistic themes of the work due to the limitations and inherited themes of filmfarsi. While the patriarchal dominance is mildly challenged in *Taming of the Shrew* by inferring that docility of wives remains a fantasy, *Nip in the Bud* pleases the male voyeur. Last but not the least, *Iranian Cinema* integrates Amir Hossein Sadeghi's detailed review of Manijeh Mannani and Veronika Thompson's *Familiar and Foreign: Identity in Iranian Film and Literature* (2015).

Guest Editor

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