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TOWARD A "CULTURAL TURN" IN ADAPTATION STUDIES

A Methodological Framework for Studying Adaptation with a Focus on the Case

of Dariush Mehrjui's *Pari*

M.A. Thesis

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I hereby confirm that I am the sole author of the thesis submitted. All the works and conceptual viewpoints by other authors that I have used, as well as data deriving from sources have been appropriately attributed.

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Table of Contents

List of Figures and Tables

INTRODUCTION

When it comes to defining a key term specific to a discipline, reaching a consensus seems demanding. In some cases, such as in the practice of law, a complete unanimity on the definition of key concepts is crucial inasmuch as even a slight unequivocalness in the meanings and definitions of the words in the text of the law might change the final decision of the court. Consider copyright infringement cases of adaptations, as a particular instance, in which the text of the law should precisely define "originality", "imitation", "alteration", "derivative work", and "adaptation", to name a few related terms. Nevertheless, a close look at a selective list of legal texts shows that various copyright laws from across the world and throughout decades approach and define adaptation differently.

The first copyright statute, namely the Statute of Anne which was enacted in Great Britain in 1710 states that authors of books have "the exclusive right to print, reprint, and vend their books for an initial period of fourteen years" (Great Britain par. 1). As opposed to today's copyright law, the Act did not provide the authors the exclusivity over the adaptation of their works. By contrast, the 1886 Berne Convention for the Protection of Literary and Artistic Works, which is known as one of the oldest forms of intellectual property rights, clearly indicates that "authors of literary or artistic works shall enjoy the exclusive right of authorizing adaptations, arrangements and other alterations of their works" (WIPO 10). Originally published in 1970, the Copyright Law of the United States does not clearly define adaptation; rather, it treats adaptation as a subcategory under a list of derivative works including translation, dramatization, and fictionalization in which a work may be "recast, transformed, or adapted" (17 USC §101). The Copyright, Designs and Patents Act of 1988 which is the current UK legislation on copyright, by contrast, narrowly defines *adaptation* in relation to the type of subject matter in question. Accordingly, *adaptation* in relation to a literary or dramatic work is

> (i) a translation of the work; (ii) a version of a dramatic work in which it is converted into a non-dramatic work or, as the case may be, of a non-dramatic work in which it is converted into a dramatic work; (iii) a version of the work in which the story or action is conveyed wholly or mainly by means of pictures in a form suitable for reproduction in a book, or in a newspaper, magazine or similar periodical. (42)

International copyright agreements such as The Agreement on Trade-Related Aspects of Intellectual Property Rights (TRIPS) provide a groundwork for different counties to agree upon the terms and regulations. However, not all countries in the world have agreed to them. Thus, there still exists national copyright treaties, conventions, and regulations that offer protection against unauthorized adaptations based on their distinctive national laws. Hence, it is highly possible that legal conflicts occur between different countries in adaptation cases.

Defining adaptation by a list of general, ambiguous terms that need further clarification does not appear only in legal texts. Robert Stam, one of the key theorists of Adaptation Studies (AS) provides a catalogue including some of the titles by which scholars have so far defined adaptation: "adaptation as reading, rewriting, critique, translation, transmutation, metamorphosis, recreation, transvocalization, resuscitation, transfiguration, actualization, transmodalization, signifying, performance, dialogization, cannibalization, reinvisioning, incarnation, or reaccentuation" (25). Such a diversification in addressing the problem of not having a concise terminology in AS has only resulted in a wider array of definitions. In theory, it might seem that the never-ending theoretical debates over the meaning and border of the discipline-related words allow the field to grow and survive. However, in legal and academic practices, the indeterminateness, flexibility, and borderlessness of word meanings lead to the lack of unanimity regarding the methodology in AS.

An instance of a real case which was greatly damaged by such a lack of exact definitions and a coherent theoretically-founded methodology in AS is the case of an Iranian director, Dariush Mehrjui. He wrote the script of his 1995 cinematic adaptation called *Pari* based on the story of the Glass Family, a fictional family created and developed by Jerome David Salinger who is an American author. Members of the Glass family appear in eight of Salinger's stories including (in order of publication) "A Perfect Day for Bananafish", "Uncle Wiggily in Connecticut", "Down at the Dinghy", "Franny", "Zooey", "Raise High the Roof-Beam, Carpenters", "Seymour: An Introduction", and "Hapworth 16, 1924". The story of *Pari* is developed based on selected parts of the events and actions described in "Franny", "Zooey", and "A Perfect Day for Bananafish"[1].

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[1] See section **2.1. Narrative Correspondences between Salinger's Three Stories and Pari** for a comparison of plotlines

By receiving the license to be screened in some European festivals and a retrospective in 1996, Mehrjui assumed that there is no legal prohibition for the screening of his film. However, in 1998, when the adaptation was scheduled to be shown in an Iranian Cinema festival organized by the Film Society of the Lincoln Center in the United States, R. Andrew Boose, Salinger's lawyer, warned the festival organizers that the adaptation is an unauthorized adaptation of Salinger's works and its screening would be a copyright breach. As a result, the center decided to cancel the planned screening of Mehrjui's adaptation.

The next day, Jesse McKinley, an American journalist, reports the event and makes an interview with Mehrjui to probe the details. Although the Iranian film director was not legally expected to defend or explain since Iran has not agreed to international copyright treaties such as the Berne Convention or TRIPS, in the interview with McKinley, he reacts to the cancellation of his adaptation's screening and calls Salinger's action "bewildering". Mehrjui further explains that he did not want to distribute the adaptation commercially; rather, he considers the adaptation "a kind of cultural exchange" to be watched and received by "the critics and the people" who follow his works (McKinley par. 9). Mehrjui also points out that he had written a letter to Salinger in order to authorize his adaptation (McKinley par. 10) despite the fact that according to Iranian law, it is not needed to either sign contractual agreements or ask for the author's permission prior to the production of adaptations. "In our country, we don't have copyrights," Mehrjui clarifies in the same interview with McKinley, "we feel free to read and do whatever we want" (par. 15). The director further clarifies that by adapting Salinger's works, he had only intended to show his gratitude and respect to the author and since the American author never replied to Mehrjui's letter, the director adapted Salinger's literary works unauthorizedly.

In another interview with Etemad News, the director explains that *Pari* is "loosely" based on Salinger's works (Matin Nia par. 6). Mehrjui elaborates on his method of scriptwriting and explains that he was inspired by Salinger's story of the Glass Family in creating the general structure and atmosphere of *Pari*. "I wrote a separate story based on my personal interpretation and reception of Salinger's stories which is a common method among screenwriters," he says (Matin Nia par. 6). By being "loosely" based on another text, Mehrjui highlights the significance of the creative role he played in screenwriting. However, a number of websites have borrowed the word "loose" from Mehrjui's interview and coupled it with the word "unauthorized" in their

description of *Pari* which clearly underrates the adaptation. An example is *imdb.com*[2] which describes the adaptation as "an unauthorized loose film adaptation of J. D. Salinger's book Franny and Zooey". The Wikipedia entry of *Pari*[3] also introduces it as "an unauthorized 'loose' adaptation of J. D. Salinger's 1961 book *Franny and Zooey*". A third instance is *newworldencyclopedia.org*[4] which regards Mehrjui's adaptation as "an unauthorized and loose adaptation of Salinger's *Franny and Zooey*".

The above examples show that a huge lack of agreement in the verbal and methodological treatment of adaptation cases exists not only within the legal and scholarly scene of AS, but also among the reviewers and critics. The conflict between (a) such online descriptions which have used the term "loose" as an adjective with a negative connotative meaning (b) the director who has used the term "loose" to defend the "originality" of and the creativity in his adaptation, and (c) Salinger who regardless of the adaptation's "looseness" status considers it an absolute infringement of his works necessitate a reconsideration of the case of *Pari*. In addition, it brings one's attention to the essentiality and necessity of addressing definitional and methodological issues in the field of AS.

Definitional issues recur not solely in AD, but also in other fields focusing on the study of works based on a prior text such as translation studies (TS). *Border Crossings. Translation Studies and other disciplines*, a book edited by Yves Gambier and Luc van Doorslaer, outlines how TS historically imported, exported, and exchanged concepts, methods and expertise in relation to other fields and finally evolved from a sub-discipline into a poly-discipline. According to Patrick Cattrysse's review of the book, TS has been subjected to interdisciplinary dialogues with areas such as (in order of appearance in the chapters) history studies, information science, communication studies, sociology, cognitive neurosciences, Biosemiotics, AS, computer science and computational linguistics, international business and marketing, comparative literature, multilingualism, game studies, language pedagogy, and gender studies. Much like TS, the lack of a unanimous terminology and methodology in AS has been tackled by scholars from other academic inquiries such as Literature, Film Studies, TS, Semiotics, Media Studies, and even Natural Sciences (e.g. evolutionary biology). That AS and TS similarly suffered from definitional

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[2] See <https://www.imdb.com/title/tt0114092/trivia?ref_=tt_trv_trv> (25 Jun. 2019).
[3] See <https://en.wikipedia.org/wiki/Pari_(1995_film)> (25 Jun. 2019).
[4] See <https://www.newworldencyclopedia.org/entry/J._D._Salinger> (25 Jun. 2019).

issues throughout their history and that both were regarded as subcategories of other disciplines to solve the issues raise the following questions: What are the similarities between adaptation and translation (both as process and product) that give rise to commonalities in their field of study?

The major common characteristic between translation and adaptation is that both are typically conceptualized by the tripartite model of Text 1 (prior text or the translated/adapted text) undergoing the transformation (translation/adapting process) and resulting in Text 2 (target text or translation/adaptation product). The presence of Text 1 makes TS and AS intertextual by their very nature and brings to discussion the notion of authorship. Moreover, both TS and AS focus on the transfer and communication between two contexts since translation and adaptation usually entail a travel through time and place and bridge two languages and two cultures. Such a re-writing/re-creating journey necessarily requires appropriation at thematic and formal levels since Text 1 must find resonance for its new audiences in a new context.

The study of the transformation process of the prior text into the target text stands at the center of a great part of TS and AS history. Although the web of intertextual, cultural, and contextual mechanisms which are collectively at work in the translation/adaptation process plays a significant role in determining the amount and scale of alterations, traditionally, TS and AS excluded it in their studies. For many decades, studies prioritized Text 1 over Text 2 and evaluated the success of the target text based on its faithfulness to the sacred prior text. Calling Text 1 an "original" text, they considered Text 2 derivative, inauthentic, or secondary. The methodology of the first wave of TS and AS scholars, the so-called "fidelity critics", has included drawing a comparison between Text 1 and Text 2, discovering the losses and the gains of the translation/adaptation product in its new form, and presenting polarized (good/bad, faithful/unfaithful, or successful/unsuccessful) views about the target text based on the fidelity criterion (see for instance, George Bluestone's *Novels into Film*).

Despite passing such a fidelity-based road, TS has undergone significant theoretical and methodological changes since the turn of the century known as the "cultural turn". Such a major cultural shift in the study of translation, which is integrated with cultural study, gained recognition in the early nineties by works of Snell-Hornby, Susan Bassnett, André Lefevere and, later, Lawrence Venuti. Such theorists study translation in its wider social, historical, and cultural contexts and explore the "constraints placed on the translators and the norms that translators abide by in their translation activities" (Liu 94). For them, translation is a cross-cultural communication,

thus, the culture surrounding the production and reception of a translation product needs to be taken into account. Even-Zoha, Gideon Toury, Jose Lambert, and Theo Hermans—to name a few key theorists—sought to describe the translation process and decipher external norms, factors, and patterns from the target culture which govern translational behavior.

Whereas once translation was viewed of a merely linguistic activity and TS as a sub-discipline in need of borrowing theories and methodologies from other fields for its studies, today, it is treated as an independent discipline which firmly stands on its own. TS has become an autonomous discipline which is able to make interdisciplinary dialogues with other disciplines by offering or borrowing conceptual tools or theoretical resources. Given the above-mentioned similarities between TS and AS, the growing field of studying adaptation might benefit from following the direction TS is currently heading in order to establish itself as an autonomous field.

Thus, on the hypothesis that the important similarities between TS and AS provide the ground for an exchange of critical perspectives and conceptual ideas, as a case study, this research focuses primarily on answering the following questions: How are translation and adaptation related? How does applying TS theories and methodologies to AS work in practice? Is there any way to reinvestigate the transformation process of old adaptation cases like *Pari* by means of a model inspired by TS, in particular "cultural turn" in TS? To answer these questions, this thesis is divided into three main chapters excluding the introduction and the conclusion.

Chapter One will start with a review of the related literature on different possible relations between translation and adaptation. After mapping translation and adaptation studies as two separate disciplines which are related and similar though none is a sub-category of the other, the theoretical framework of this thesis will be provided. This part will summarize theories of two translation scholars, Patrick Cattrysse and Lawrence Venuti, who are both concerned with lack of a coherent methodology in AS and suggest the application of TS theories and methodologies in the study of adaptation. While Cattrysse explores the use of the Polysystem Theory in AS, Venuti employs the Hermeneutic Model and Studying Interpretants in AS. After commenting upon the similarities and differences between the two theories, I will suggest my own visual model of studying adaptation which is a combination of both Cattrysse's and Venuti's theories. Since my conceptual model, much like the "cultural turn" in TS, highlights the importance of the contextual, communicative, and intertextual factors in studying adaptation, I will lay its foundation based on

Karl Ludwig Bühler's Organon Model of Communication and Roman Jakobson's Model of Six Communication Functions.

Chapter Two and **Chapter Three** will be devoted to the application of my framework to the case of *Pari*. I chose the case of *Pari* as an adaptation which clearly embodies the current disputes in the field of AS: problems such as the conflict between the author of an adapted text and the director (Salinger against Mehrjui), the disagreement in the usage of adaptation-related terminology among the critics and reviewers of the adaptation (the instance of the word "loose"), and the lack of a consensus in establishing a practical methodology in academic studies of the field. In **Chapter Two**, the thematic interpretants of *Pari* will be explored with regard to the adaptation's narrative elements. This chapter aims to find how *Pari*'s story and plot, characters, and themes mirror Salinger's Glass Family. It will discuss and conclude that Mehrjui's adaptation is neither merely faithful nor merely imitative with regard to its narrative elements; rather, it is based on the director's creative recreation in addition to the inspirations taken from Salinger's works. **Chapter Three**, will find the formal interpretants in *Pari*. Through scrutinizing the stylistic and visual tools of communication in the adaptation, this chapter will shed light to Mehrjui's creative efforts to establish a resemblance to Salinger's texts in his adaptation for the Iranian audience by means of a totally different sign system.

In the **Conclusion** part of the thesis, I will claim that the unfaithfulness and *looseness* of *Pari* as an adaptation should not be considered as a shortcoming, rather, it indicates Mehrjui's adaptation strategy which is both creative and imitative. By examining how the Iranian director approaches to and distances from Salinger's books and the American context in portraying the Glass Family for an Iranian audience, I will argue that alterations, appropriations, and localizations of the adapted texts were inevitable in the creation of *Pari*, as a case of transcultural cinematic adaptation of literary texts.

CHAPTER ONE

The Theoretical Dialogue between Adaptation and Translation Studies

In this chapter, I will review the different possible relations between translation and adaptation explored by scholars so far. The first group of studies locate AS within the realm of TS whereas a second group regard translation as a subcategory to adaptation. A third group of scholars consider adaptation as a means in the translation process as opposed to a fourth group for whom translation is a technique in the adaptation process. A fifth and last group of studies claim that no clear-cut border exists between adaptation and translation. Rather, the two are independent disciplines sharing an overlapping part. After mapping TS and AS as two separate fields which are related and similar though none is a sub-category of the other, I will summarize the theories of two translation scholars who (1) both stand under the fifth category regarding the relation between TS and AS, (2) both are concerned with the lack of a coherent methodology in the study of adaptation, and (3) both suggest the application of TS theories and methodologies in the study of adaptation due to the overlap between both disciplines. While Patrick Cattrysse, the first theorist, explores the use of the Polysystem Theory in AS, Lawrence Venuti, the second translation theorist, employs the Hermeneutic Model and Studying Interpretants in AS. After comparing and contrasting their theories, I will present my theoretical framework for AS which is a synthesis of both Cattrysse's and Venuti's theories in the form of a visual model. Determined by the shared key concepts of Cattrysse's and Venuti's theories, such as communication, context, and intertext, I will lay the foundation of my combined conceptual model based on Karl Ludwig Bühler's Organon Model of Communication and Roman Jakobson's Model of Six Comunication Functions.

1.1. Adaptation and Translation: Same, Different, or Similar?

Despite more than decades of academic work to clarify the relation between translation and adaptation (Azenha and Moreira 61), the question of whether AS and TS should be seen as one discipline, as two disciplines, or rather as one being a subaltern to the other remains debatable. Since a full answer to that question stretches well beyond the limits of this thesis, I will provide a short typology of major ways with a few examples through which the boundary between AS and TS has been demarcated to date.

Roman Jakobson is among the advocates of addressing the relation between translation and adaptation. In 1959, he proposes a three-part categorization of different types (or forms) of translation: "Intralingual translation" or "rewording" which refers to the "interpretation of verbal

signs by means of other signs of the same language", "Interlingual translation" or "translation proper" which is a second category to group the "interpretation of verbal signs by means of some other language", and "Intersemiotic translation" or "transmutation" which includes the "interpretation of verbal signs by means of signs of nonverbal sign systems" (261). The third type of translation attains relevance in the study of adaptation since the word "transmutation" indicates the necessity of transformation and a shift of medium in the translation process. Decades have passed since Jakobson first coined the term "intersemiotic translation", yet it has been quoted heavily among a first group of scholars (Chatterjee; Krishnan; and Dusi to name a few) who **locate adaptation within the realm of TS**. An instance is Umberto Eco who clearly points out to such a correspondence and claims that Jakobson's "intersemiotic translation" cannot be anything other than adaptation because it is exactly in the adaptation process (novel to cinematic adaptation, for instance), that such a transformation is fully accomplished (Eco 67-73).

In contrast to the first group, a second group of studies regard **translation as a subcategory to adaptation**. For example, "The Accidental Tourist on Page and on Screen: Interrogating Normative Theories about Film Adaptation", an article written by Karen Kline, categorizes cinematic adaptations into four main groups based upon the relationship the adaptation chooses to establish with the adapted text. Kline's categories include "Translation, Pluralist, Transformation and Materialist" (qtd. in Agatucci par. 3). Conceptualizing such a paradigmatic typology enables Kline to explain various modes of cinematic adaptation and re-configure its related critical discourse. According to Agatucci's summary of Kline, within the category of "Translation" as a subaltern type or "mode" of adaptation, the adapted text is considered a benchmark based on which the adaptation must be created. In other words, in the "Translation" type of cinematic adaptation of literary works, the final product is the most faithful form of adaptation since in this category, "the novel is the privileged artistic work, while the film exists to 'serve' its literary precursor" (Agatucci par. 4).

A third group of studies consider adaptation as a technique in translating process which helps the translated text to find more resonance for its new audiences in a new context. An example is "Adaptation as a Means of Translation" written by Tareq Ali Eadaroos Assaqaf, a lecturer from the English and Translation Department of University of Jeddah. By highlighting the complexity and difficulty of transferring any given text to a new audience via a new language, Assaqaf stresses on the importance of **adaptation as a means in the translation process** which helps the translator

in finding appropriate equivalents. He categorizes four types of adaptation techniques in translation including "collocation adaptation, cultural adaptation, literary adaptation, and ideological adaptation" (785) by which untranslatable texts, such as a poem, could be translated and later better received by the target audience. Another example from this group of studies is what Hu Gengshen from Tsinghua University of China states in "Translation as Adaptation and Selection". According to Gengshen, "adaptation and selection could be viewed as the translator's instinct as well as the essence of translating: In the process of translating, the translator must both adapt and select" (284). In this regard, for Gengshen, **adaptation is an inseparable part of all successful translations**.

As opposed to the third group of studies on the relation between translation and adaptation, a fourth group of scholars believe that **translation is a technique in the adaptation process**. An instance is Siddhant Kalra from Flame College of Liberal Arts. In his short essay entitled "Adaptation as Translation: On Fidelity", the author claims that the adaptation process includes **translation as a technique** which enables the adaptation creator to bridge the phenomenological gap between literature and cinema by means of translating text to image.

A last group of studies argue that no clear-cut border exists between adaptation and translation. Rather, there are overlapping parts AS shares with other disciplines such as communication studies, narratology, film studies, or TS. For instance, Anna Krawczyk-Łaskarzewska asserts that neither TS nor AS can avoid "an overlap of categories" (5) and neither is "particularly well equipped to theorize the process of reusing cultural materials and its circular nature" (1). Hence, she argues that being engaged with neatly demarcating the two disciplines of AS and TS has prevented scholars from "introducing new ideas into their research" and made them "more and more frequently, doomed to repeat/reboot/recycle the work of their predecessor" (14).

Such an idea that scholars do not necessarily need to uphold distinctions between AS and TS paved the way for further constructive engagement in beneficial dialogues and mutual exchange of ideas, theoretical approaches, and methodologies between the two disciplines. As Lauro Maia Amorim points out, "the boundaries separating adaptation and translation are neither 'natural' nor as sharp as assumed, and there is no theoretical unanimity as to the possibility of an objective delimitation" (qtd. in Azenha and Moreira 66). The significant shift of focus away from arbitrary differentiation of TS and AS based on their intrinsic features enables the scholars to acknowledge that the definitional boundaries of both adaptation and translation are, as Azenha and

Moreira clarify, "conditioned by the target audience and the activity of agents, rather than by to the realm of text and speech" (66). They continue,

> Thus, from the perspective of an integrated consideration of agents and objects of study and work, all of them historically grounded, there cannot be a boundary defining translation and adaptation as two mutually exclusive categories, with separate identities, closed and impervious to conflict or contamination. Translating and adapting, from a theoretical point of view, are complementary moments, inherent to the practice of producing sense in language. (67)

The idea of the last group of scholars who regard AS and TS as "complementary moments" invalidates the sub-categorization of AS within TS and vice versa (what the first and second group of studies suggest). However, the dynamic overlap of categories and borders between the two disciplines encompasses the attempts of the third and the fourth groups of the above-mentioned studies due to a constant dialogue and exchange of methodologies and theories between AS and TS. In this new sense, for example, even in a "translation proper" (to borrow Jakobson's term) or an interlingual translation of a novel, there might be considerable alterations and domestications as a result of which the translation can be considered an adaptation (Azenha and Moreira 66).

1.2. Patrick Cattrysse: From Sibling Model of the Relation between TS and AS to the Polysystem Theory

A key figure among the fifth group of scholars—who never deny the existence of a relation between TS and AS but never draw a distinct line between two—is Patrick Cattrysse. Cattrysse is a translation theorist who particularly focuses on the delimitation problematic of TS and AS. In "Adaptation Studies, Translation Studies, and Interdisciplinarity: Reflections on Siblings and Family Resemblance", he aims to answer the questions of whether TS and AS represent one or two disciplines or whether they constitute two parts of a larger superordinate discipline such as intertextuality studies. To develop his argument, the author divided the article into three parts.

Section one of his article looks into the theories of definition as sub-disciplines of the philosophy of language. According to Cattrysse, "Words like 'adaptation' or 'translation' are common nouns, which point to sets of entities that share nonunique features. Hence to name is to

categorize" ("Adaptation" 207). Thus, the second section of his article focuses on the theories of categorization. In order to categorize translational and adaptation phenomena, Cattrysse argues, one must involve "the study of the categorizer" which is both an "epistemic" as well as "a social practice". It is epistemic, he clarifies, since it involves the epistemological inspection of the words and their definitions; it is a social practice since it occurs in a political context which gives rise to questions such as "who speaks and who gets listened to, and how [is] authority (…) distributed among the participants in a conversation" (Frodeman qtd. in Cattrysse "Adaptation" 217). Such a stress on the significance of the categorizers and the categorization context in delimitating translation and adaptation leads to section three of the paper. This last part of Cattrysse's article explores the emerging discipline of "interdisciplinarity studies", that is, the study of a discipline across its disciplinary boundaries.

According to Cattrysse, on one hand, reaching an agreement about the definition of the two entities as well as the boundaries between them could pave the way for further research on "inter-, trans-, and cross-disciplinary features, as well as their variation in space, and their evolvement in time" ("Adaptation" 219). On the other hand, an interdisciplinary view on both fields "might offer some analytical tools that help advance this discussion" (Cattrysse, "Adaptation" 206). Cattrysse, finally, takes the midpoint of such a clear-cut/blurred boundaries spectrum in his exploration of the relation between AS and TS and proposes a dynamic relational model in which each disciplines is an independent entity while overlapping with the other. He explain his position as follows,

> When either/or questions last for millennia without a final answer, it may be more efficient to assume that the most satisfactory answer is '"both/and"… It's impossible to think outside of the box without a box. The way interdisciplinarity scholars conceive of the dynamics of their research field is to observe disciplines as entities that interact with other disciplines, morph into trans- or multi-disciplines, evolve into new (intra-?) disciplines, interact with other disciplines, and so on, with no end in sight. (Cattrysse, "A Dialogue" 19)

Accordingly, his model visualized in figure 1.1. consists of three significant ideas: first, that TS and AS can be considered as siblings or "the members of a larger family called intertextuality or influence studies" (Cattrysse, "Adaptation" 206); second, that the mutual exchange of theoretical tools and methods between AS and TS throughout their history locates them under interdisciplinary studies; and third, that depending on how words such as translation, adaptation,

and discipline are defined and who the categorizer is, the dynamic of the position, boundaries, and the overlapping part of TS and AS (marked by dotted lines) are prone to change.

The metaphor of TS and AS as "siblings" and "members" of the larger family of "intertextuality" biologically makes sense as well. Megan Dennis, a human genetics scholar at the University of California explains that "siblings only share about 50 percent of the same DNA, on average" (Dennis qtd. in Wetsman par. 8). Despite having the same biological family tree, the genetic code of siblings might be as different as 50 percent. Given the older history of TS, one can assume that it is the elder child who impacts, supports, and guides the younger sibling, the AS. On one hand, like siblings who share similarities, TS and AS belong to the same family tree of intertextuality since both are studies of the products, the processes, and the interconnections in transforming Text 1 to Text 2. On the other hand, like siblings who have separate, individual identities, TS and AS are two discrete entities with peculiar features of their own such as their distinct medium and sign systems (translation being textual whereas cinematic adaptation being audio-visual) as well as the agents and network at work in their creation process (the translator, the editor, the publisher, etc. in translating process as opposed to the director, the cinematographer,
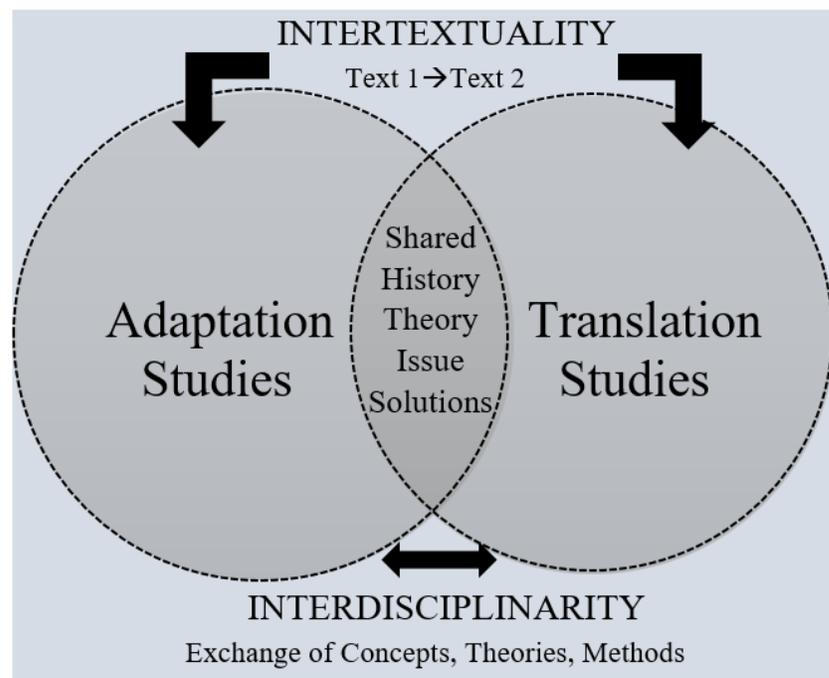

Figure 1.1. Author's Visualization of Cattrysse's Sibling Model of the Relation between TS and AS

20

the scriptwriter, the actors, etc. in the adapting process). Cattrysse believes that "understanding 'translation' and 'adaptation' as more specific categories permits one to study them next to the quote, the parody, the pastiche, and all those categories that were suggested and studied decades ago in intertextuality studies" ("Adaptation" 218). In the family space of his metaphor, such other categories mentioned above (quote, parody, or pastiche) are other children of the larger family of intertextuality. Hypothesizing even the inexact and unstable borders of the members in the intertextuality family enables the scholars to study "within-category features", "between-category borderlines" (Cattrysse, "Adaptation" 218), and overlaps in their study of translational and adaptational phenomena.

Cattrysse's interdisciplinary mapping of the relation between TS and AS lays the foundation for application of TS theories to AS, what he himself has already started in practice since his Ph.D. dissertation. His main reasons for such an interdisciplinary borrowing are first, because of the **intertextual** nature of both TS and AS as studies of "the transformation of source into target texts under some condition of 'invariance', or equivalence" (Cattrysse, "Film" 54); second, because of the "**similarity of the problems and the questions** raised" within the studies in both fields (Cattrysse, "Film" 68); and third, because of a **lack of a coherent theoretically-founded methodology** in AS. To prove such a lack, in "The Study of Adaptation: A State of the Arts and some 'New' Functional Proposals", Cattrysse provides a suggestive typology of studies on adaptations conducted up to the year of publishing the article, 1994.

First, "the study of the adaptation of one literary work" with a **source-oriented and normative** approach: **source-oriented** because they assess cinematic adaptations in terms of their **fidelity** towards the adapted "source" text which inspired them, **normative** because they "prescribe how a 'good' adaptation should proceed instead of describing how adaptations have presented themselves in a particular historical context" (Cattrysse, "The Study" 38). As opposed to the first group of studies which generally consider the literary work and its cinematic adaptation as isolated texts, according to his classification, a second group of studies step beyond the textual isolation of the literature and its cinematic adaptation by taking the larger **context** (including the **oeuvre** of the author and the adaptation creator) into account.

The next group of studies enlarge the analytical perspective of AS even more and examine cinematic adaptations on the basis of the big picture of their **historical context.** The problem with

this group is that they usually limit their studies to selected cases from to the so-called "canonical literature" without "specifying the corpus of adaptations they have worked upon". Moreover, their approach is **normative** since they draw conclusions based on a limited number of adaptation cases without characterizing "the whole period or the whole cultural context" (Cattrysse, "The Study" 38). Fourth, there is a group of studies that scrutinize the **relations** between adaptation and literature such as the **influence** of both media on each other or the interdependence of through transcending "the isolated Text1-Text 2 level". For them, cinematic adaptation phenomenon is not the main focus, rather it "represents a symptom of the relations between film and literature" (Cattrysse, "The Study" 38-39). In other words, they use the literature and its cinematic adaptation to only analyze their relation.

"Manuals on Screenwriting" make the fifth category of AS which "deal with the problem of adapting literary texts onto the screen". These studies are also **normative** since they "prescribe a mode of adaptation: respect the original to avoid slavish adaptation" (Cattrysse, "The Study" 40). Lastly, the author describes what he calls "Meta-historical studies" which are mainly interested in examining a comparative scheme for drawing a **comparison** between a literary text and its adaptation. However, again, like the first group, such scholars focus mainly on "the comparison of **isolated** source texts with target texts" and like the fourth group, "on the adequacy **relations** between the former and the latter" (Cattrysse, "The Study" 41).

The problematic of the above groups of AS, according to Cattrysse, is (1) that their approach is either normative, source-text oriented, or a-contextual and (2) their theoretical methods have not yet reached the practical research (Cattrysse, "The Study" 42). Such a gap between theory and practice (Cattrysse, *Descriptive* 28) has continued to the present status of AS. Today, still, majority of scholarly treatments of cinematic adaptations follow the source-text oriented discourse, or at best, criticize the inefficiency of fidelity discourse without suggesting any alternative in practice[5]. As a result, they mostly make value judgments based on the found likenesses and alterations and the fidelity criticism.

To fill the gap between theory and practice and to suggest an alternative for the prevailing fidelity discourse in AS, Cattrysse proposes the application of Polysystem (PS) theories of

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[5] Cattrysse analyzes a few instances starting from page 31 of *Descriptive Adaptation Studies* such as *Harry Potter and the Fidelity Debate* written by Whehelan and Cartmell published in 2005; or an introduction written by Welshe and Lev in 2007.

translation to the study of cinematic adaptation. Originally, the PS approach has been built on Russian Formalist theories of the early 1920s by Itamar Even-Zohar, gradually found his way to TS in 1970s by Gideon Toury, and finally entered the field of AS in the early 1990s through Cattrysse's works. The fundamental philosophy of PS theory is based on the hypothesis that "communication does not occur arbitrarily. After all, if everything could mean anything, there would be no communication" (Cattrysse, "Audiovisual" 68). In other worlds, as Cattrysse elaborates, such an approach claims that communication must follow some rules defined as "descriptive norms" and "systems of communicative behavior" which stand among the key concepts of the approach. What distinguishes PS theory—as an instance of "cultural turn" in TS—from previous translation and adaptation theories, according to Cattrysse is its focus on (A) the way Text 2 (an adaptation for instance) functions in its reception context (i.e., it is a target-oriented approach) and (B) how and why Text 2 varies from Text 1 in time, place, and space during the adaptation process (i.e., it is descriptive in nature).

After more than two decades of assessing the application of PS method in his study of a limited corpus of American noir films which happened to be adaptations[6], he published *Descriptive Adaptation Studies: Epistemological and Methodological Issues* in 2014 which theorizes his methodology. In an interview about his book, Cattrysse refers to Victor Erlich's *Russian Formalism: History Doctrine* and says,

> the critic's prime concern should not be with the 'where from,' but with the 'what for'; not with the source of the motif, but with the use to which it is put in the new 'system.' [...] The borrowed motif is usually not what the 'lender' does best, but what the borrower needs most. (Erlich qtd. in Cattrysse "A Dialogue" 3)

This sentence summarizes the main purpose of his theory being renamed as Descriptive Adaptation Studies (DAS) in his book. Through applying the PS theories of TS to AS, Cattrysse aims to turn the prevailing fidelity discourse in AS upside down (figure 1.2.) and regard adaptations as a "finished product" which functions in a particular target context. The change in the direction of the arrows in his figure below, in fact, shows the shift in the orientation of TS. "Whereas traditional discourse on translation and adaptation focuses on faithfully reconstructing a source text," he explains, "the PS approach starts from the target text, and explains that, apart from the source text,

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[6] See, for instance, Cattrysse's papers published in 1990, 1992, 1994, 1996, and 1997

other norms and models, situated in the target context, may have played a role in the production and perception of the translation or adaptation" (Cattrysse, "Audiovisual" 70).
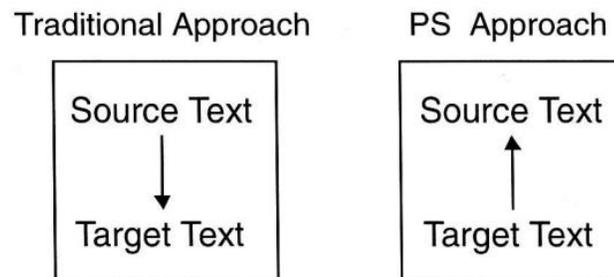

Figure 1.2. Cattrysse's Model of PS approach vs. Traditional Approach of TS and AS from Cattrysse "Audiovisual", p. 70.

Such a directional shift of focus aligns with Cattrysse's definition of adaptation based on his sibling model of TS and AS. According to him, cinematic adaptation is "*a set of discursive (or communicational, or semiotic) practices, the production of which has been determined by various previous discursive practices and by its general historical context*" (Cattrysse, "Film" 62, original italics). The above definition of cinematic adaptation enables him to take a step away from the fidelity-based and isolating discourse which ignores the "target (con)text conditioners" and adopts "a judgmental rather than a descriptive-explanatory stance" (Cattrysse, "A Dialogue" 4) and move toward the study of the adaptation's **contextual**, **intertextual universe** as suggested in the PS theory.

Based on his sibling model of the relation between TS and AS, his application of the PS method to the study of adaptation, and the above definition of cinematic adaptation, Cattrysse proposes a framework for AS researchers: to study adaptation, he says, one should try to "1. find and explain the relations between discursive practices with regard to their respective (socio-cultural, political, economical, etc.) contexts; 2. find out what transfer practices have (or have not) functioned as adaptation, translation, parody, etc.; and 3. explain why all this has occurred the way it has" ("Film" 62). In other words, Cattrysse invites adaptation scholars to describe what/how particular adaptations are, have been, or do rather than prescribing what/how particular adaptations should be, should have been, or should do ("A Dialogue" 4).

Despite years of study on the usefulness of PS theory in AS, Cattrysse admits that this approach has not been practiced in AS yet. However, he assumes, "a look at certain recent (mostly Anglophone) adaptation studies indicates that even if the PS approach is not directly mentioned, several of its key tenets are now generally accepted in adaptation studies" and "[a]daptation critics sometimes merely repeat them as isolated slogans" (Cattrysse, *Descriptive* 13). One reason for the infrequency of his theory in the study of adaptations might be related to his announcement that he "must leave actual application of the method to the talented researchers who [will] come after […]" him (Cattrysse, *Descriptive* 13). In 2018, four years after the publication of *Descriptive Adaptation Studies*, Cattrysse and Thomas Leitch (an adaptation scholar) make a dialogue to crystalize their theoretical difference in approaching AS. In this dialogue, Cattrysse highlights that what he suggests in PS theory is to study adaptation processes in terms of "equivalence" which is "a dynamic compromise between 'adequation' norms (those drawn from source [con]text conditioners) and 'acceptability' norms (those that depend on target [con]text conditioners)" ("A Dialogue" 4).

1.3. Lawrence Venuti: From the Study of Interpretants to the Hermeneutical Model of Adaptations

Lawrence Venuti, another translation scholar who much like Cattrysse is concerned with advancing AS by means of TS theories, criticizes Cattrysse's suggestion of setting equivalence as the goal of AS analysis since it "stops short of describing the hermeneutic relation between an adaptation and its prior materials" (Venuti, "Adaptation" 32). His second criticism of Cattrysse's application of PS theory in AS is that it "devolves into a more flexible and sophisticated but nonetheless recognizable version of the discourse of fidelity" (Venuti, "Adaptation" 32). Later, Cattrysse himself acknowledges that traditional source-(con)text related models of AS, such as fidelity criticism, which study the adequacy of Text 2 compared to Text 1 "are not necessarily less varied than target (con)text conditioners [such as the PS theory] which aim at acceptability in the hosting context" (Cattrysse, "A Dialogue" 4). Venuti furthers his criticism by pointing out that "norms" are narrowly defined in Cattrysse's theory and "too simply applied to encompass the multiple factors that enable and constrain film production" ("Adaptation" 32).

In return, Venuti proposes a methodology for studying adaptation which though shares some similarities with Cattrysse's theory, differs from it. Similar to Cattrysse, Venuti believes that "translation theory advances thinking about film adaptation by enabling a more rigorous critical methodology" (Venuti, "Adaptation" 25). According to him, translation theories (such as PS) are usually applied to AS but without providing enough comment and detail. One of the major similarities between translation and adaptation is, as Venuti believes, that they both enact an interpretation by detaching their prior materials from their contexts, or shortly put, by **decontextualizing** the source-text (Venuti, "Adaptation" 29). Akin to Cattrysse's emphasis on the context and the role of norm conditioners, he claims that regardless of the medium and form of both source and target texts, it is the context that "determine the meanings, values and functions of the materials" ("Adaptation" 29) in adaptation. However, as opposed to Cattrysse who focused on the reception (target) context, Venuti expands on different contexts at work from the beginning of adapting process.

Context plays a crucial role in translation and adaptation, according to Venuti, since the structural differences between languages, media, and contexts require the translator—much like a creator of transcultural adaptation of literary text—to "dismantle, rearrange, and finally displace the chain of signifiers that make up the source text" (Venuti "Adaptation" 29). He divides the creation process of adaptation and translation into two parts: the decontextualization and the recontextualizion stage which are both determined by the context**.** The first step, the decontextualization process, leads to the loss of three types of context described by Venuti as follows,

> The first is **intratextual** and therefore constitutive of the source text, of its linguistic patterns and discursive structures, its verbal texture. The second is **intertextual** yet equally constitutive since it comprises the network of linguistic relations that endows the source text with significance for readers who have read widely in the source language. The third, which is also constitutive but both **intertextual and intersemiotic**, is the context of reception, the various intermedia through which the source text continues to accrue significance when it begins to circulate in its originary culture, ranging from book jackets and advertisements to periodical reviews and academic criticism to editions and adaptations, depending on the genre or text type [emphasis mine]. ("Adaptation" 29)

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Venuti argues that, in case of adaptations, the three contexts mentioned above (the verbal texture as well as the network of linguistic relations in the source-text and the reception context) are decontextualized in a more extensive and complex way compared to translation cases "not only because of the change in medium, but because of the license routinely taken by filmmakers" ("Adaptation" 29). As he explains, publishers do not usually allow translators to delete some parts of the source-text or to add some sections. However, adaptations might depart greatly from the adapted texts in terms of the content, the form, and the structure.

After being decontextualized, the source text undergoes the process of recontextualiziation which refers to rewriting the source text while situating it "in different patterns of language use, in different literary traditions, in different cultural values, in different social institutions, and often in a different historical moment" (Venuti "Adaptation" 30) in order to make the adaptation or translation product more appealing to and better received by its new audience. Much like decontextualization, Venuti states, the process of recontextualiziation which is replacing the intertextual relations of the source language and culture with the intertextual relations in the receiving language and culture is also more extensive and more complex in adaptations compared to translations because of "the shift to a different, multidimensional medium with different traditions, practices and conditions of production" (Venuti "Adaptation" 30).

Venuti, further, asserts that the above-mentioned process of decontextualizing and recontextualizing the source text is guided through the translator's/adaption creator's application of "interpretants". The concept of "interpretants" was first introduced in semiotics by Charles Peirce when he defines a sign as "anything which is so determined by something else, called its Object, and so determines an effect upon a person, which effect I call its interpretant, that the latter is thereby mediately determined by the former" (Peirce qtd. in Atkin par. 3). In other words, according to Peirce, a sign consists of three inter-related parts: a representamen, a referent, and an interpretant. Assuming that the representamen is like a signifier and the referent is the signified object, the interpretant is the understanding or the sense that we make of the representamen/referent relation. For Peirce, an interpretant stands at the center of the content of the sign as the meaning of a sign is "manifest in the interpretation that it generates in sign users" (Atkin par. 4). To put it simply, according to Atkin's explanation on Peirce, "signification is not a simple dyadic relationship between sign and object: a sign signifies only in being interpreted" (Atkin par. 4). Peirce's concept of interpretant which reinforces the importance of the interpreter

(who interprets a sign and gives it a signification) was used by Mikhail Iampolski in his suggestive treatment of intertextuality in studies of film and later Venuti followed it in his treatment of adaptation.

According to Iampolski, the interpretant is an essential category for studying film since it is what "the viewer introduces in order to understand the relation between a film and its 'intertext', […] a text that exists prior to the film but is explicitly present in it" (Iampolski qtd. in Venuti "Adaptation" 31). Likewise, according to Venuti, it is the translator's or adaptation creator's interpretants or meaning-making of Text 1 that guides the process of transforming it to Text 2 through "replacing intertextual relations in the source language and culture with a receiving intertext" (Venuti, "Ekphrasis" 139-140). Thus, exploring the interpretants at work (in translating or adapting process and in the reception process of translation or adaptation products) makes it possible to shed light to the inevitable alterations in the process of decontextualizing and recontextualizing and to acknowledge that the creator of Text 2 made some efforts in fixing the form and the meaning of Text 1 for the new medium, audience, and contextual reception . Such interpretants, which usually mediate between Text 1 and the author of Text 2 as well as between Text 2 and its conditions of production and reception, are "determined by the receiving situation even if in some cases they may incorporate materials specific to the source culture" (Venuti, "Ekphrasis" 140).

Based on Iampolski's definition of the term "interpretant", Venuti categorizes two types of interpretants, formal and thematic:

> **Formal interpretants** may include a relation of equivalence, such as a semantic correspondence based on dictionary definitions or philological research, or a particular style, such as a lexicon and syntax characteristic of a genre. **Thematic interpretants** are codes: an interpretation of the source text that has been articulated independently in commentary; a discourse in the sense of a relatively coherent body of **concepts**, problems, and arguments linked to a genre and housed in a social institution; or values, beliefs and representations affiliated with specific social groups. ("Adaptation" 29)

Both types of interpretants determine the method and amount of selecting and transforming the source materials into translation/adaptation. As Peirce makes it clear and Venuti quotes him, "interpretant is a 'mediating representation' between a 'sign' or signifier and its 'object,' where

the object is itself a representation, a content or signified" (Venuti, *Translation Studies* 497). Venuti adds that an interpretant is a mediating category or the facilitator of semantic analysis since it "invests the sign with a certain intelligibility by transforming it into another chain of signifiers" and enables the translator "to transform the source text into the translation" (*Translation Studies* 497).

With regard to such a definition of interpretant as various factors that every translator or adaptation creator applies in transforming Text1 into Text 2 (Venuti, "Adaptation"), Venuti's concept of interpretant is similar to Cattrysse's concept of norms. Comparable to Cattrysse's PS methodology of studying adaptation which includes formulating the norms in the corpus of cinematic adaptations, comparing Text 2 with Text 1, locating divergences and resemblances of both texts, and revealing "equivalence", Venuti's methodology comprise of discovering interpretants by means of comparing Text 1 with Text 2 and examining the differences and similarities between both texts. Venuti directly mentions such a correspondence between his and Cattrysse's theory when he say, "the concept of norms would seem to do the work of the interpretant for Cattrysse" ("Adaptation" 32).

Despite the above-mentioned similarities between the theories of Cattrysse and Venuti in studying adaptation (context-based logics as well as the similarities between interpretants and norms), their methodologies differ in two ways. First, Venuti's concept of interpretant is a poststructuralist concept of indeterminacy since it underlines the prominence of the interpreter and acknowledges the viewers as meaning makers alongside the translator or adaptation creator whose interpretants allow the sign (the adapted text or the adaptation product in this case) to signify. In other words, for Venuti, meaning of a translation or an adaptation is made at the moment of encountering with the translator or adaptation creator and the reader or audience. Such an approach results in an open-ended proliferation of interpretive possibilities which contrasts the restrictedness of "norms" or values that govern cultural practices like translation and adaptation in Cattrysse's application of PS theory to AS.

A second difference between Cattrysse's and Venuti's methodology is that the first theory is based on the communicative model of adaptation whereas the latter moves towards a hermeneutic model of adaptation. Venuti elaborates on such a difference and explains that regarding language as an instrument to express thoughts and represent reality "leads to a theory of translation (and adaptation) as the communication of a univocal meaning inherent in the source

text" ("Adaptation" 28). By contrast, regarding language as a way to constitute thoughts and determine reality "leads to a theory of translation (and adaptation) as an interpretation that fixes a form and meaning in the source text in accordance with values, beliefs and representations in the translating [or adapting] language and culture [i.e. the target context]" ("Adaptation" 28). He also asserts that such a hermeneutic relation between the adapted text and the adaptation is both interpretive and interrogative and it is the aim of a critic to formulate it and its interrogative effects. Such a shift from the communicative model of adaptation toward a hermeneutic model, Venuti assumes, underlines the role of interpretant in analyzing adaptations as well as the critical act that performs the analysis.

Looking forward to find a way of managing such differences between the two approaches of Cattrysse and Venuti by synthesizing their theories of AS, based on their similarities, in what follows, I will propose a conceptual framework which combines them and regards both theories as two different aspects of a larger model. In my theoretical framework, views of Cattrysse and Venuti are complementary rather than oppositional.

1.4. Toward a Conceptual Framework for Studying Adaptation

The gist of Cattrysse's and Venuti's theories of studying adaptation can be summarized in these ideas: communication, context, Text 1 compared to Text 2, interpretation, and intertext. Such key words have much in common with the prominent approaches and ideas of the "cultural turn" in TS summarized as follows,

> While drawing on **Descriptive Translation Studies**, especially the work of the so called 'Manipulation School' (Hermans 1985), and sharing in the **target-orientedness** of **polysystems** theory and Gideon Toury's work on **norms** of translation, the cultural approach also reflects a more general shift in epistemological stance in the humanities and beyond, from 'positivism' to '**relativity**', from a belief in finding universal standards for phenomena to a belief that phenomena are **influenced** (if not determined) by the **observer**. (Marinetti par. 1, my emphasis)

By emphasizing that adaptation takes place in a communicative spatial-temporal context not a vacuum, key concepts such as communication and context come to the fore and connect AS to communication studies. To cover both the contextual and communicative aspects of adaptation, I will lay the foundation of my framework on Jakobson's theory of human Communicology inspired by Karl Ludwig Bühler's Organon Model of Communication, one of the key models of understanding human language communication.

In "Ernst Cassirer's Theory and Application of Communicology: From Husserl via Bühler to Jakobson", Richard L. Lanigan, a communication studies scholars, claims, "it is no exaggeration to say that understanding the main positions and counter-positions of any contemporary author within the domain of the Philosophy of Communication is grounded in the use of Jakobson's definitional theory" (187). Having a fundamental understanding of Jakobson's theory of human Communicology as an extension of Karl Bühler's, Ernst Cassirer's, and Charles S. Peirce's semiotic phenomenology is essential at this point of discussion, since according to Lanigan, it would give us a complete account of human communication from microscopic to macroscopic level of application. Since the logical and phenomenological relations and correlations of Jakobson's theory have been discussed in other studies in great detail[7], I only present a short summary of it as follows.

Prerequisite to a grasp of the theory of Jakobson is a brief understanding of Bühler's Organon Model of Language which influenced his theory. Bühler's model is specifically relevant to my model since Venuti's suggestive list of three contexts at work in decontextualization and recontextualizayion steps correspond to the three communicative functions of language mentioned by Bühler. Detailed explanations of such correspondences will be provided as we develop the framework. Bühler illustrates the communication process in his model which is a tool or an instrument in the study of language communication.

As it is depicted in figure 1.3., according to Bühler, the circle in the middle of the model is the "concrete acoustic phenomenon" or any language sign which is under study. Each sign or speech situation is made of the interpersonal communication of three variable factors: the "sender" who expresses his or her inner states, the "receiver" who reacts to the expression, and the objects

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[7] See Holenstein 1974, 1975a,b, 1977; Alexander 1967; Kristeva 1974, 1981; Lanigan 1992: 229–236, 1997; Lotman 1990

and state of affairs (shortly "referents") which are referentially represented. These three relational foundations "are not part of what the message is about, rather they are the partners" (Bühler 37) which cooperate in making the sign through establishing a semantic function (illustrated by parallel
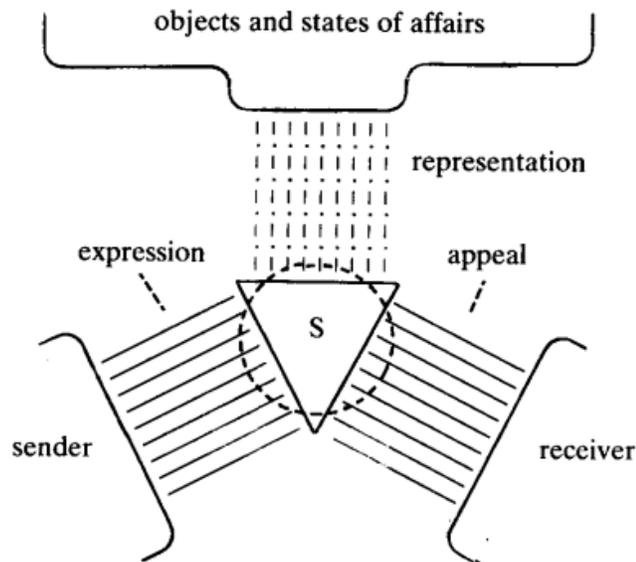
Figure. 1.3. Organon Model of Language from Bühler, p. 35.

line in the model) with relation to the sign. The semantic relation of "sender" is "expression", the semantic relation of "receiver" is "appeal", while the semantic relation of "referents" is "representation". According to Bühler's "Three-foundation-Schema", what all human languages do is a threefold cooperation of these three variable semantic relations or three poles of communication listed above.

Bühler's Organon model served as a foundation for Jakobson's Model of Six Communication Functions. Jakobson proposes three additional functions to Bühler's theory, making a total of six fundamental factors each assuming an orientation within language communication: "message", "contact/channel", and "code". Like Bühler's semantic functions, Jakobson assigns corresponding functions for each element. In "The Communicative Functions of Language: An Exploration of Roman Jakobson's Theory in TESOL", Angela Cristin Tribus summarizes the elements, classifications, functions, orientation, role, and an example to illustrate

Jakobson's Theory in table 1.1. "Although we distinguish six basic aspects of language, we could…hardly find verbal messages that would fulfill only one function," Jakobson explains about his classification, "the diversity lies not in a monopoly of some one of these several functions, but in a different hierarchical order of functions" (Jakobson qtd. in Tribus 3). To put it shortly, the significant point about Jakobson's model is that no clear-cut border exists between his classifications, thus, "each utterance can be classified into the function whose primary purpose it serves, but many speech events will serve a complex purpose" (Tribus 4-5).

Classification	Strongest Factor	Function	Examples
Referential	Context	descriptions, contextual information	Our business hours are 9am-5pm, Monday through Friday.
Emotive	Addresser	interjections/expressions of emotional state	Oh, man… Awesome! Whew!
Conative	Addressee	concerned with commanding; vocative or imperative addressing of the receiver	Go on, open it! Shoo. Get out of here. Check this out.
Phatic	Contact	concerns channel of communication; performs social task as opposed to conveying information; to establish, prolong, or discontinue conversation	Hey! Mmmhmmm….How about that? Really? No way.
Metalinguistic	Code	requires language analysis; using language to discuss language	Noun, adjective, code-switching Water is a non-count noun, right?
Poetic/Aesthetic	Message	involves choosing words carefully; the art of words, often self-reflective	But, soft! What light through yonder window breaks?

Table 1.1. Summary of Jakobson's Theory from Tribus, p. 4.

The classifications and functions summarized in table 1.1. show a resemble between the first three elements of Jakobson's theory ("context", "addresser", and "addressee") and Bühler's "referents", "sender", and "receiver" respectively, with regard to their language functions. Based on such functional correspondences between the two models and hoping to broaden the scheme of language functions, Rasmus Rebane, from University of Tartu, proposes a combined model of both Bühler's and Jakobson's theories. Despite admiting the major conceptual differences between the two models, Rebane believes that the combined model makes intuitive theoretical sense. The

figure below is his visual model of Bühler-Jakobson combined model suggested in "From six to nine: An elaboration of sign-functions". As illustrated in figure 1.4., Rebane's combined model includes all six elements introduced by Bühler and Jakobson. While it highlights various functions of language declared by Bühler, it also addresses Jakobson's factors of "message", "contact/channel", and "code". I use the same combined model as the foundation for my model since it provides valuable methodological tools in study of adaptation which will be discussed as follows.
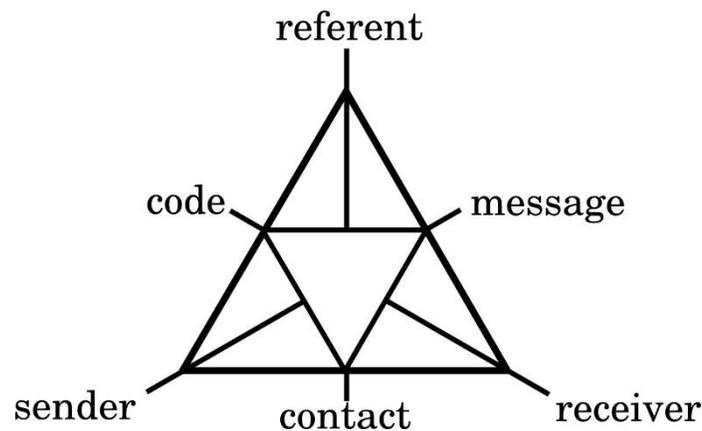
Figure 1.4. Bühler-Jakobson Combined Model of Language from Rebane, p. 8.

The Bühler-Jakobson Combined Model of language is similar to Peirce's definition of "sign" which inspired Venuti's theory of "interpretants" in AS. For Bühler, language communication is a mutual interaction between the sender and the receiver. Likewise, Venuti (who is under the influence of Peirce's definition of sign resembling Bühler's definition of language communication) highlights the role of the reader/audience as an active meaning maker who alongside the translator or adaptation creator employ "interpretants" to the sign and let it signify. According to Bühler and Venuti, the receiver or the audience of adaptation add on the perceived information transferred through a language sign on the basis of his/her own knowledge. In his preface to Bühler's *Theory of Language: The representational function of language*, Werner says, "This will bring about a status of minimal common ground between the two participants in the communicative exchange, while, simultaneously, there will be a remainder of knowledge

components on either side not covered by the common ground" (Abraham xxi). As Bühler argues, no language sign can be the goal of analysis and description in isolation; rather, a language sign is "an act emerging from a speaker and directed toward an addressee". By the same token, Venuti asserts that meaning of a translation or an adaptation is made at the moment of encountering with the translator or adaptation creator and the reader or audience. Such an emphasis on the active role of the receiver/audience on the transmittance of the information carried by the sign (e.g. adaptation) opens a dynamic view on language communication as a two-sided action.

There is another Similarity between the Bühler-Jakobson Combined Model and the Hermeneutic Model of Venuti and that is a correspondence between Bühler's concept of semantic relations in a language communication and Venuti's categorization of three contexts that are lost in the process of decontextualization and then are revived in the process of recontextualization. The first context that Venuti mentions is an intratextual context which resembles the function of "expression" in the Organon model. Like the foundational performances of the "sender" in Bühler's theory, this context is the **expression** of its author's inner thoughts since it includes the linguistic patterns, discursive structures, and **verbal texture** of Text 1 created by the "sender". The second context categorized by Venuti is an intertextual context which resembles the function of "representation" in the Organon model. Like the foundational performances of the "referent" in Bühler's theory which is "representation", this context comprises a network of linguistic relations in the creation context of the text which is **represented** in the sign. The third context Venuti refers to is an intertextual and intersemiotic context which resembles the function of "appeal" in the Organon model. Like the foundational performances of the "receiver" in Bühler's theory, this is the context of **reception**.

In the light of the above-mentioned correspondences between Bühler's, Jakobson's, Cattrysse's, and Venuti's theories, I combine their models in figure 1.5. Since adaptation is intertextual in nature as two texts are at work (Text 1 and Text 2), I draw two Bühler-Jakobson triangular models in my framework. My synthesis shows that in the creation process of adaptation, first, the adaptation creator is Reciver A[8] who reads the adapted text (Sign A). Next, he/she applies "interpretants" to Sign A (or makes sense of the Text 1) in order to decontextualize it through replacing its semantic relations (Expression A, Representation A, and Appealing A). In the final

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[8] From now on, for the sake of convenience, I mark every aspect of the adapted text by letter A and every aspect of the adaptation product by letter B.

step, by recontextualizing Sign A, the adaptation creator makes new semantic relations (Expression B, Representation B, and Appealing B) for the new language sign (Sign B) in a new context.
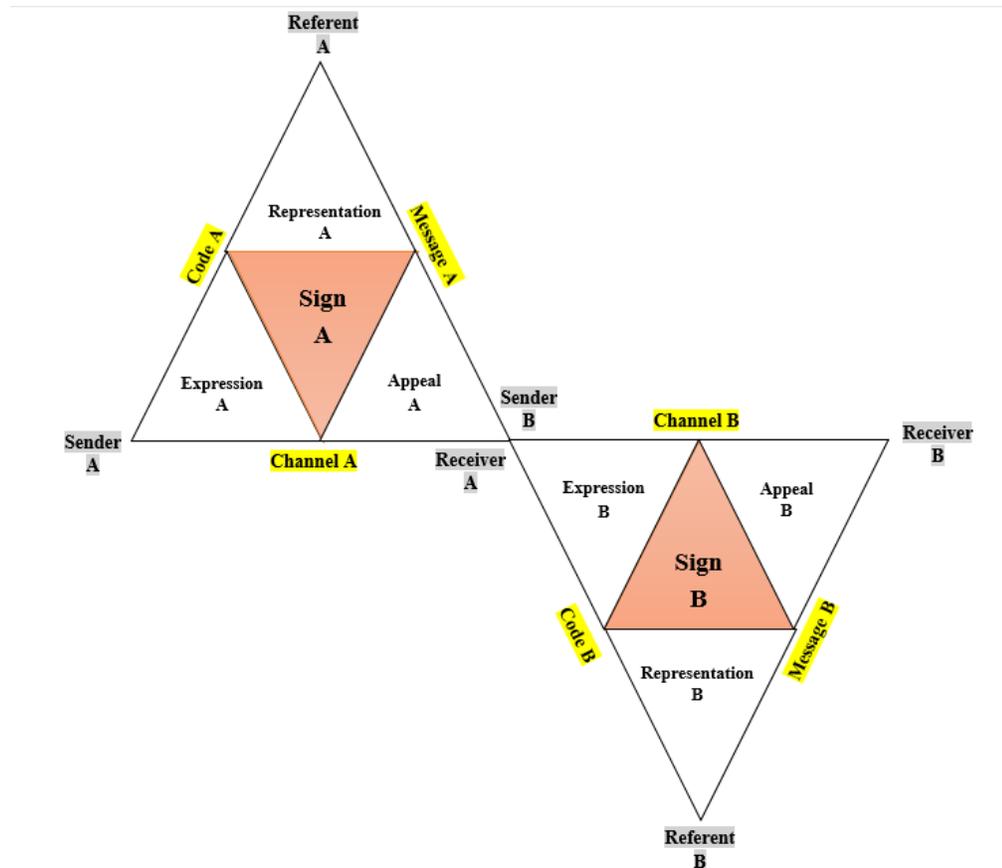
Figure 1.5. Author's Model of Studying Adaptation

My framework also takes the dynamic view on language communication proposed by Bühler and Venuti into consideration. As discussed earlier, both Bühler and Venuti emphasize on the active role of the receiver/audience as a co-author during the language communication process. Abraham refers to such an interactive dynamism and says,

Taking the Organon model as an action schema, both participants of speech act and constituents are in co-action: The sender is both the "actor speaking" as well as the "subject

of the performed act". The recipient of the speech act plays the role not only of the speech act "Addressee", but also as recipient of the action as such. (xxiii)

Similarly, when Receiver A reads Sign A and applies interpretants in order to adapt it for Context B, he/she is not a passive addressee; rather, he/she actively brings his/her "appeal" contribution in the creation of Sign A. The same contribution from Receiver B happens in the case of Sign B.

Regarding the methodology of studying adaptation, my framework combines Cattrysse's and Venuti's methods. First step is to draw a comparison between Text 1 and Text 2 to locate divergences (such as shifts, additions, deletions and substitutions) and resemblances of both texts in a descriptive way (as Cattrysse suggests). The adapted text and the adaptation can be compared and contrasted at two levels: first, Code A compared to Code B to find the formal interpretants; and second, Message A compared to Message B in order to explore the thematic interpretants (as Venuti proposes). The next step is to explain why the creator of adaptation applied such interpretants, in other words, how respective (socio-cultural, political, economical, etc.) contexts determined and conditioned the two "channels" (Channel A and Channel B) through which Sender A connects to Receiver B. This model is communicative-hermeneutical: It is communicative since it explores how Sender A directly contacts Receiver A and indirectly contacts Receiver B (depicted by the green horizontal line of Channel C in figure 1.6.). It is hermeneutical since it examines the two-sided role of the adaptation creator as a mediating point who simultaneously interprets Sign A and affords "appeal" for it (as Receiver A) and applies formal and thematic interpretants in bringing Expression B to create Sign B (as Sender B).

Replacing the figures, the functions, and the texts involved in the case of *Pari* disambiguates my framework. As illustrated in figure 1.6., based on my combined framework of studying adaptations, the methodology of scrutinizing Mehrjui's *Pari* as a cinematic adaptation of Salinger's three stories includes the following steps. First, I will draw a comparison between *Pari* and Salinger's "A Perfect Day for Bananafish", "Franny" and "Zooey" at two levels (Code A compared to Code B marked with a red line in figure 1.6. and Message A compared to Message B marked with a blue line in figure 1.6.). After locating resemblances and alterations (such as shifts, additions, deletions and substitutions) of both Salinger's texts and Mehrjui's adaptation in a descriptive way, I will categorize the formal and thematic interpretants at work in creating *Pari*. Finally, I will explain and analyze why Mehrjui applied such interpretants and how the reception

context and medium determined and conditioned Channel C (marked with a green line in figure 1.6.) which is the contact between Salinger and the Iranian audience.
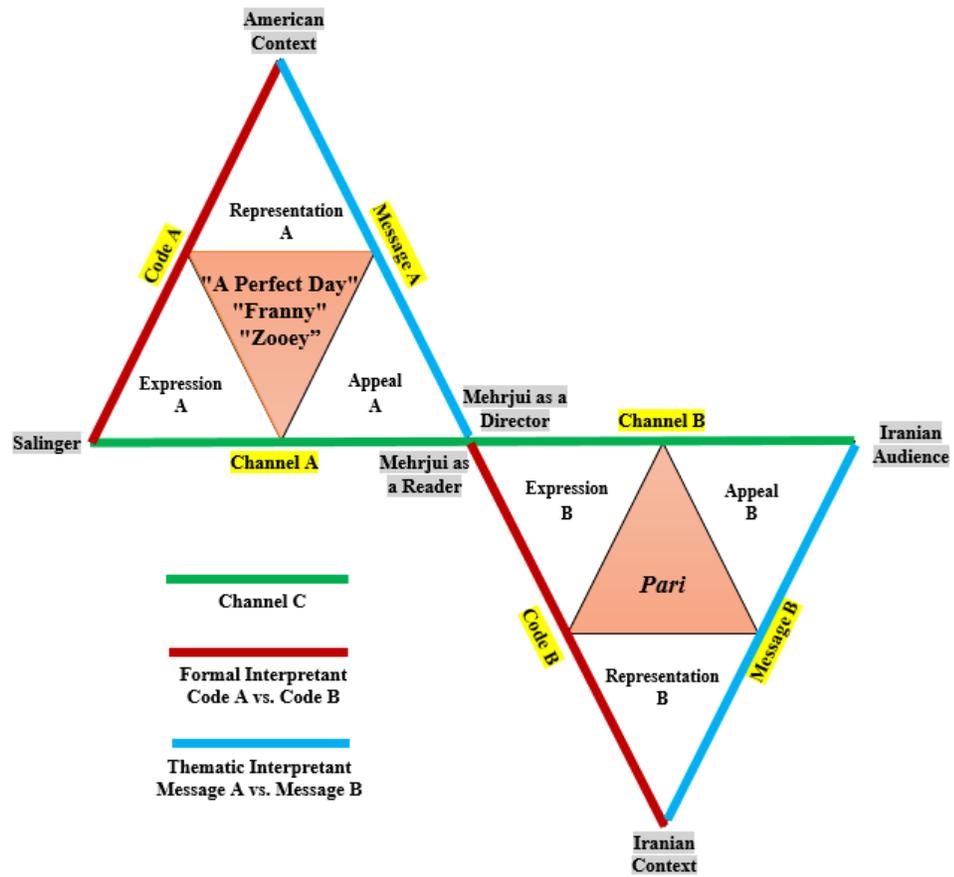
Figure 1.6. Case of Mehrjui and Salinger in Author's Framework

CHAPTER TWO

An Analysis of Thematic Interpretants in the Narrative Structure of

Pari

In this chapter, I will compare and contrast Message A (of Salinger's texts) compared to Message B (of *Pari*) illustrated with blue in figure. 2.1. As Venuti argues, studying adaptation is closely related to an exploration of the interpretants inscribed by the adaptation creator in the process of his interpretation of the adapted texts. To follow his formula of studying interpretants, in what follows in this chapter, I will find the thematic interpretants of *Pari* with regard to its narrative elements. Such Interpretants enable Mehrjui to decontextualize Salinger's message (Message A) from its three contexts (Expression A, Appeal A, and Representation A) and recontextualize it for new contexts (Expression B, Appeal B, and Representation B) for the new audience.
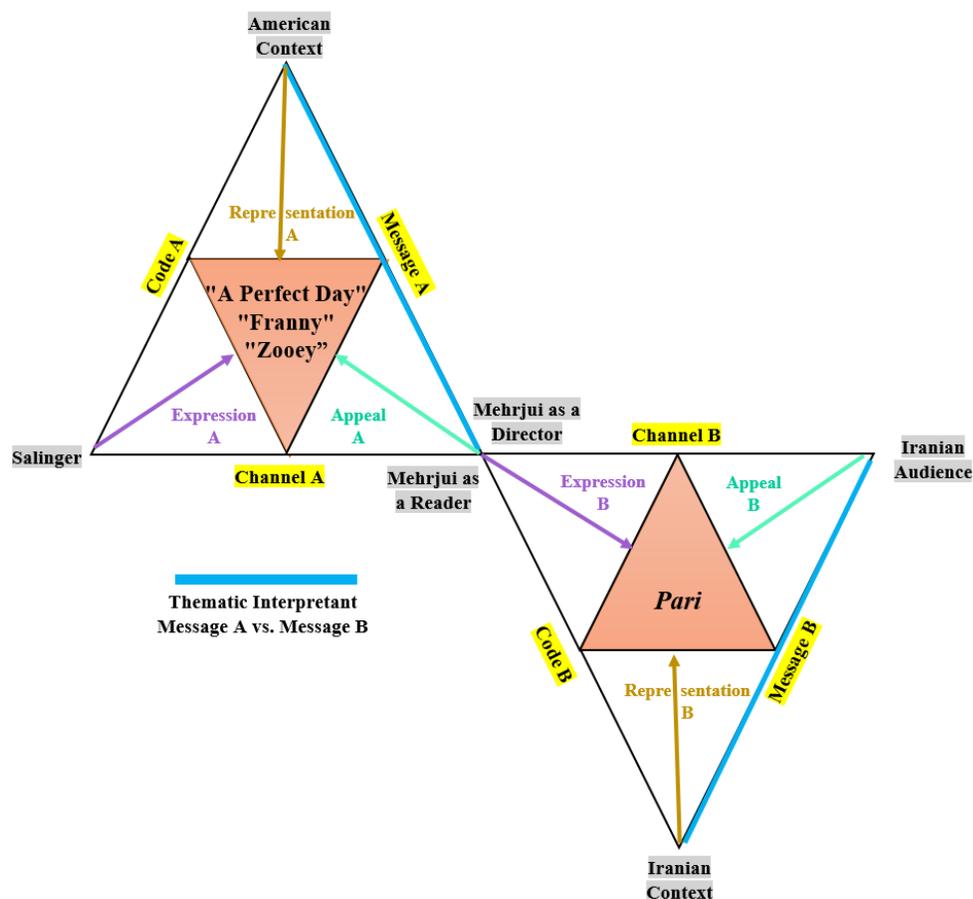
Figure. 2.1. An Illustration of the Main Purpose of Chapter Two in Color Blue

This chapter aims to find how *Pari*'s story and plot, characters, and themes mirror (or not mirror) Salinger's Glass Family. To locate resemblances and divergences, I divide this chapter into three

sections: section one will provide a summary of all the four works under investigation, namely "A Perfect Day for Bananafish", "Franny", "Zooey", and *Pari*; section two will explore narrative similarities and alterations between Salinger's works and *Pari* with regard to the story structure, plotline, and characterization; and section four will study the thematic inspiration from Salinger's works and addition of Sufism in *Pari*. Finally, based on such thematic interpretants, it will be concluded that Mehrjui's adaptation both resembles and diverges from Salinger's three stories with regard to their narrative elements. Next chapter will explore the formal interpretants of the adaptation.

2.1. A Brief Summary of "A Perfect Day for Bananafish", "Franny", "Zooey", and Pari

The three stories of Salinger that inspired the creation of *Pari* are "A Perfect Day for Bananafish", "Franny" and "Zooey". All the three texts are narrating pieces of the big puzzle of the Glass Family saga, a fictional family created by Salinger. The Glass Family consists of Les and Bessie, parents of seven children: Seymour, Buddy, Boo Boo, Walter, Waker, Zooey, and Franny. All members of the family appear in eight of Salinger's stories including (in order of publication) "A Perfect Day for Bananafish", "Uncle Wiggily in Connecticut", "Down at the Dinghy", "Franny", "Zooey", "Raise High the Roof-Beam, Carpenters", "Seymour: An Introduction", and "Hapworth 16, 1924".

Since "Zooey" and "Franny" are contiguous in time and have as their common subject Franny's spiritual crisis, they are published in the same book entitled *Franny and Zooey*. "Franny" narrates the story of the last born child of the Glass Family, Franny. It starts with Franny arriving by train to another city to spend the weekend with her fiancé, Lane Coutell. They go to Sickler's restaurant to have lunch. In the meantime, Franny talks about a religious book, "The Way of a Pilgrim" which she borrowed from the college library. She attempts to explain her thoughts and concerns to Lane and tell him how the book helps her in finding her way, but out of mental pressure and frustration, she faints. Finally, Franny who is lying in the restaurant's manager office is silently praying looking at the ceiling.

"Zooey" narrates the following Monday after such an unhappy Saturday for Franny with Lane. In this story, Franny has returned home. Only Bessie, their mother and Zooey, her youngest

brother, are home. Bessie is so concerned about Franny since she does not eat anything and only lies sleeplessly on the living-room sofa. Talking to Zooey about her daughter, Bessie asks her son to help Franny. Finally, after a long conversation with her sister, Zooey manages to help Franny resolve her spiritual breakdown and distress. Franny, "as if all of what little or much wisdom there is in the world were suddenly hers," smiles at the ceiling and falls asleep.

"A Perfect Day for Bananafish" is divided into two scenes. The first scene which takes place at a resort hotel in Florida in 1948, features Muriel Glass, the wife of Seymour Glass. Seemingly, Seymour has changed a lot and became mentally unstable and incapable of functioning normally in a social environment since getting back from the WWII. In this scene, Muriel is on the phone with her mother who is scared for her daughter's safety. Muriel, however, insists that Seymour is fine. The second scene takes place on the beach outside the resort hotel. Sybil Carpenter, a little girl who made friend with Seymour during her stay at the hotel, runs toward the beach to find Seymour. Seymour, who is obviously wonderful with children, jokes around with her and both have fun. After they have parted ways and go back to the hotel, Seymour takes a gun from his suitcase and fires a bullet through his temple. The suicide of Seymour is a leading incident for the family to which other stories of the above list refer directly or indirectly.

Likewise, *Pari* narrates the life story of the Sohrabi Family in Iran; a family which is torn apart after the suicide of the eldest child, named Asad. The Sohrabi Family consists of the parents and four children: Asad, Safa, Dadashi, and Pari. The adaptation's narrative comprise of seven main sections each happening in a different location summarized in table 2.1. As it is listed in the table below, the first and the second section of the adaptation plot is about the spiritual crises of Pari, the last born girl of the Sohrabi Family. These two parts which are comparable to Franny's distress in Salinger's "Franny" depict Pari's internal and external conflicts. The third section of *Pari*'s plot starts with Safa's story narrated in a letter he wrote to Dadashi. This part is mostly adapted from the letter Buddy writes to Zooey in "Zooey".

Event	Time	Location	Main Characters	Adapted from
Pari's Conflict at Class	00:00:00-00:10:00 (10 minutes)	Tehran (Home, Streets, and School)	Pari	"Franny"
Pari's Conflict with her Fiancé	00:10:00-00:45:00 (35 minutes)	Esfahan (Road, Mosque, Restaurant, Aunt's House, Old Alleys)	Pari Mansour	"Franny"
Safa's Letter to Dadashi	00:45:00-00:55:00 (10 minutes)	Tehran (Home) Chalus (Safa's Home and Asad's Wooden House)	Safa Dadashi Pari	"Zooey"
Dadashi's Conflict with Pari	00:55:00-01:20:00 (25 minutes)	Tehran (Home)	Parents Dadashi Pari	"Zooey"
Last Day of Asad's Life	01:20:00-01:30:00 (10 minutes)	Chalus (Wooden House, Lake)	Asad and his Wife	"A Perfect Day for Bananafish"
Dadashi's Conflict with Pari	01:30:00-01:40:00 (10 minutes)	Tehran (Home)	Dadashi Pari	"Zooey"
Pari Recognizes her Pir (Dadashi)	01:40:00-01:50:00 (10 minutes)	Chalus (Wooden House, Lake)	Dadashi Pari	"Zooey"

Table 2.1. Summary of Plot Adaptation in *Pari*

The fourth section of the plot structure of Mehrjui's adaptation shows Dadashi's attempts to guide Pari in her spiritual breakdown. This part is inspired by the second part of Salinger's "Zooey". The last day of Assad's life which ends with his suicide and resembles Salinger's "A Perfect Day for Bananafish" makes the fifth section of *Pari*'s plot. The last two sections of the adaptation, are the continuation of Dadashi's long conversation with Pari which are again inspired by "Zooey".

Despite such resemblances in the general structure of the narrative, *Pari*'s narrative is different from Salinger's three stories in some specific ways. After the 1979 Islamic Revolution of Iran, any type of artistic expression including film production, book writing, theatre performance, etc. are extremely monitored by the Islamic Ministry of Culture. As a result, any type of creative expression that aims to be aired for a large public audience must adhere to a set of Islamic guidelines regulated and mandated by the ministry. Such regulations are taken from direct orders of Quran, the holy book of Muslims. Instances from Islamic values projected in post-revolution Iranian art (and cinema) are mandatory veil (headscarf) for women in front of all men who are not part of their immediate family, prohibition of drinking alcohol, forbiddance of any type of pre-marital sex or relationship, etc. Under the pressure of such constraints in film production, Mehrjui manages to release screenplays and films that both meet the Islamic regulations and become successful with international film festival audiences and domestic viewers.

The creation of *Pari* was not an exception. Mehrjui had to change some details of the American stories in order to be Islamically appropriate. An instance of such alterations due to *Pari*'s Islamic context of reception is the case of alcoholic drinks. While Franny and Lane are "both having Martinis" in Sickler's restaurant (Salinger, *Franny* 6), Pari and Mansour are drinking Doogh, a non-alcoholic yogurt-based beverage originated from Iran (00:29:00). Not only the drinks, but also the meal the Iranian couple eat for lunch is Iranianized and Islamized. In "Franny", Lane orders "snails, frogs' legs, and a salad for himself" (Salinger, *Franny* 13). According to Islam, foods are categorized as Halal or permissible and lawful to eat and Haram or prohibited and unlawful to eat. Snails and frogs stand under the category of Haram (unlawful) foods in Islam. Besides, they are not common meals among Iranians. Thus, including characters eating them in a film is neither legally allowed nor culturally accepted in Iran. Subsequently, Mehrjui replaces snails and frogs with Persian Kebabs to conform to both expectations and regulations in the Islamic and Iranian reception context.

As quoted earlier, in an interview with Matin Nia, Mehrjui claims that he was "inspired" by the general structure and atmosphere of Salinger's Glass Family. "I wrote a separate story based on my personal interpretation and reception of Salinger's stories which is a common method among screenwriters," he says in the same interview (par. 6). Translating his method of adaptation scriptwriting to the metaphor of "the container and the content", it can be argued that Mehrjui

borrowed the container of *Pari* such as the story structure, narrative events, characterization, and major themes from Salinger, while he filled the container with his creative content which accord with Iranian and Islamic values, beliefs, and thoughts of the reception context. In what follows, I will draw a closer comparison of such narrative resemblances and divergences in *Pari* and Salinger's three stories of "A Perfect Day for Bananafish", "Franny" and "Zooey". The first section will discuss the correspondences the alterations in the plotline, story structure, and characterization while the second section will be devoted to major thematic resemblances and divergence in *Pari,* in particular, the addition of Sufism and Islamic ideology to Buddhism and Christianity in Salinger's stories.

2.1. Narrative Correspondences and Alterations between Salinger's Three Stories and *Pari*

Pari begins in a Rabat where a number of girls in university uniforms are pushing Pari down under the water in a swimming pool. Being drowned by friends is also Franny's dream mentioned in "Zooey": "I was at a swimming pool somewhere, and a whole bunch of people kept making me dive" (Salinger, *Franny* 56). In the next scene, Pari goes for quite a long walk from home to college. When enters the empty classroom, she obsessively starts filling the blackboard with philosophical thoughts, epigrams, and quotes from philosophers and then erases it. This part is also inspired by "Zooey" when Franny tells Zooey,

> What I *wanted* to do was just go for a terribly long ride on my bike, but I was afraid everybody'd hear me taking my bike out of the stand—something always *falls*—so I just went to the Lit building and *sat*. *I* sat and sat, and finally I got up and started writing things from Epictetus all over the blackboard. I filled the whole front blackboard—I didn't even know I'd *remembered* so much of him. I erased it—thank God! —before people started coming in. (Salinger, *Franny* 64)

Franny explains that by doing so, she "just wanted to see the name of somebody nice up on a blackboard" (Salinger, *Franny* 64). Although Salinger describes the above drowning and classroom scenes in the middle of "Zooey", Mehrjui brings them to the beginning of the adaptation

to foreshadow Pari's loneliness in addition to her forthcoming disagreement and conflict with the teacher, friends, and Mansour, her fiancé, later during the same day.

The next scene shows Pari's verbal fight with her biased philosophy lecturer who attempts to draw a comparison between two Persian poets, Khayyam and Rumi. In doing so, the lecturer leans toward Rumi and belittles Khayyam. "In conclusion, Khayyam believes that the world is limited, humans are prisoners in the world, and they are strangers here who are obliged to nature's rule which are superior to them," the lecturer continues, "on the contrary, Rumi believes in the eternal geography of world and discusses the union of man and God. He gives humans an unlimited freedom with which they can ascend to the pick of perfection on the wings of God given to them to reach supremacy" (00:06:21-00:07:10). Pari who completely disagrees with the lecturer's method of evaluation objects to his approach in the comparison and says that it is not logical to aggrandize a figure by belittling another poet. Likewise, Franny complains about one of her Russian Literature lecturers who "starts knocking Turgenev for about a half hour. Then, when he's finished, when he's completely ruined Turgenev for you, he starts talking about Stendhal or somebody he wrote his thesis for his M.A. on" (Salinger *Franny* 9).

Fed up with how things are going on in Tehran, Pari decides to travel to Isfahan in order to visit her fiancé, Mansour, and some relatives. After meeting in the bus station, the couple go to a restaurant for the lunch. On the way to restaurant, they discuss about who a real poet is. Pari believes that the majority of contemporary poets are sellers of poem rather than poet. Franny and her fiancé Lane have a similar discussion in Salinger's book. Like Franny, Pari believes that a true piece of poetry should "do something beautiful" and "leave something beautiful after you get off the page" (Salinger, *Franny* 11; *Pari* (00:23:50)). It is in both restaurants that Pari and Franny reveal the story of the books they are reading to their fiancés.

Solouk (literally translated as *The Journey of Spiritual Truth*), the book in *Pari*, and *The Way of a Pilgrim*, the book in "Franny", share a lot: first, both are written by unknown peasants; second, both narrate the story of a pilgrim who leaves home and wanders in cities in order to find the magic of constant praying of a sentence which is mentioned in the Bible in "Franny" and is a saying from Imam Sadegh, an Islamic leader in *Pari*; and third, both protagonists of the religious books Pari and Franny are reading meet a guide in their spiritual path and receive lessons on their new ways of attachment with God.

46

Despite Pari's and Franny's serious attempts to encourage their fiancés to read the book, neither Mansour nor Lane appreciate it and merely ask if Pari and Franny really believe that stuff (Salinger, *Franny* 11; *Pari* (00:34:33)). Under such emotional pressures, Pari walks through the dining hall and goes to the restroom similar to Franny who went to a small cocktail bar at the far end of the restaurant. Eventually, Pari and Franny faint and wake up in the restaurant's manager office. This point marks the end of "Franny" which leads to the beginning of "Zooey' in the book and leads to the third section of *Pari* starting with Dadashi.

The third section of *Pari* shows Dadashi who is reading Safa's letter in Tehran. The letter from Safa corresponds with Buddy's long letter to Zooey. Both Safa and Buddy address various issues in their writing: from narrating their account of the eldest brother suicide and funeral, to sharing the details of a short conversation they had with a little girl (Salinger, *Franny* 27-32; *Pari* (00:45:00-00:55:00)). In both the adaptation and the book, the letter is interrupted when the mother approaches her son and asks for help to the youngest child of the family (Pari and Franny). Dadashi finds Pari taking a nap on the couch. He wakes her up and starts a long conversation with her about *Solouk*, the book she is reading, and aggressively continues to discourage Pari from continuing her Sufi path. Pari who is neither convinced nor interested in Dadashi's pretension advice, shouts at him and leaves the scene. This section of *Pari*, too, is directly adapted from the long conversation between Zooey and Franny detailed in "Zooey". During such a lengthy discussion, the last born siblings of the Glass Family, Zooey and Franny, chat about *The Way of a Pilgrim*, the religious book and it turns out that the book was read both by Seymour, their eldest brother, and by Zooey(Salinger, *Franny* 55-76).

Dadashi who is not disappointed by Pari's reaction truly intends to help her. That's why he secretly moves to Asad's and Safa's room upstairs in order to disguise his voice and play the role of Safa in a phone call with Pari. He assumes that Pari might take what he says seriously if she thinks that Safa is on the phone. Stepping into their dusty old room, Dadashi finds Asad's diary and randomly reads it. In "Zooey", too, when Franny's sobbing ends their debate, Zooey leaves the room and enters Seymour's and Buddy's old room. The youngest son of the Glass Family reads the quotations on the back of the door, a few sentences of Seymour's cardboard that had been written in 1938 (Salinger, *Franny* 76-79). Much like Dadashi, Zooey intends to give a call to Franny while disguising the voice of Buddy described as follows,

With his right hand he took his handkerchief off his head and laid it beside the phone, in what was very implicitly a "ready position." He then picked up the phone without any perceptible hesitation and dialled a local number. A very local number indeed. When he had finished dialling, he picked up his handkerchief from the desk and put it over the mouthpiece, quite loosely and mounted rather high. (Salinger, *Franny* 79-80)

Here, in *Pari*, throughout a ten-minute flashback, the last day of Asad's life is narrated. Like Seymour in Salinger's "A Perfect Day for Bananafish", Assad seems to have reached a certain level of philosophical despair. Both Seymour and Asad speak to a small child (Sybil Carpenter in "A Perfect Day for Bananafish" and Zoleykha in *Pari*) before their suicide. Seymour tells Sybil the tragic story of the Bananafish life that becomes too large after eating so many bananas and soon die (Salinger, "A Perfect" 5). Asad tells Zoleykha the story of the light-lover fish that jumps towards light and kills itself on the shore in the search of light. The metaphor of the light-lover fish foreshadows Asad's planned suicide in search of spirituality light and ultimate truth. This section of *Pari* ends with Asad's suicide and his wife screaming when she finds her husband dead which corresponds to the ending of "A Perfect Day for Bananafish" when Seymour kills himself.

Pari, then, moves back to the call between Dadashi and Pari. Dadashi's plan, however, fails as Pari recognizes him on the phone, hangs up the phone, and runs away toward the Chalus resort house where Asad killed himself. On his way to the wooden house, Dadashi who aims to find Pari, helps some light-lover fishes which were going to die on the snowy shore as a price of their love for light. His throwing the fish back to the lake water foreshadows that he will succeed in changing Pari's mind about life, saving her from suicide, and bringing her back to life. And he does: at the final scene of *Pari*, Pari eats a bite of the food Dadashi offers which implies her coming back to life.

Both Salinger's *Franny and Zooey* and Mehrjui's adaptation end with their protagonists (Franny and Pari) reaching a more peaceful state of being with the help of their brother (Zooey and Dadashi). Zooey suggests Franny,

It's this business of de*sir*ing, if you want to know the goddam truth that makes an actor in the first place. Why're you making me tell you things you already know? Somewhere along the line—in one damn incarnation or another, if you like—you not only had a hankering to

be an actor or an actress but to be a *good* one. You're stuck with it now. You can't just *walk out* on the results of your own hankerings. Cause and effect, buddy, cause and effect. The only thing you can do now, the only religious thing you can do, is *act*. Act for God, if you want to— be *God's* actress, if you want to. What could be prettier? You can at least try to, if you want to —there's nothing wrong in *trying*. (Salinger, *Franny* 86, original italics)

Mehrjui inserts a similar dialogue at the end of *Pari* when Dadashi tells Pari that "the only religious thing" to do is to act and be "God's actress" (01:47:13). Taraneh Zohadi elaborates more on such narrative resemblances in her M.A. thesis entitled *In Remembering Salinger's Franny and Zooey Trough Pari and the Royal Tenenbaums* and says, both brothers remind their younger sisters that "cessation of engaging in worldly activities and reciting prayers are not necessarily the pathway to redemption and union with God" (Zohadi 23). The concept of living at the moment and for the sake of living itself "resonates well with Buddhist teachings of living in the moment and avoiding a constant desire, or ambition, for future rewards. It also appropriately echoes the same beliefs present in Sufism; and therefore, conveys the same message Zooey does" (Zohadi 24) [9].

Pari is inspired by Salinger's three stories not only with regard to its narrative events and story structure, but also in its characterization. Table 2.2. below lists the major characters in *Pari* and specifies their counterpart from Salinger's three stories. Azam Joon, the mother in the Iranian family is a counterpart for Bessie Glass. Both mothers are wearing two oversized pockets which contain several objects such as a screwdriver (Salinger, *Franny* 34; *Pari* (01:01:15)). Both Azam Joon and Bessie are concerned about their daughter (Pari and Franny) and wish for good days their family had experienced before the suicide of their eldest son. Their character is not so much developed in both texts as they have a short appearance in "Zooey" and in Pari (00:55:50-01:02:01). The next characters are the father of both families who are mentioned only once in both texts: The father of the Glass Family is shortly referred to at the end of Franny's letter to Lane in "Franny" (4) while the father of the Sohrabi Family is shown for a few minutes sitting on an armchair watching the old video clip of his children (01:03:29-01:03:43).

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[9] For more details on the addition of Sufism to Buddhism see section **2.3. Thematic Inspirations and Additions in *Pari***

Mehrjui's Character	Salinger's Character	Where Appeared/Mentioned in Salinger's Three Works
Azam Joon	Bessie Glass	"Zooey"
The father	Les Glass	Mentioned in P.S. of Franny's letter to Lane in "Franny"
Asad	Seymour Glass	The Protagonist of "A Perfect Day" and mentioned in "Zooey"
Safa	Buddy Glass	The narrator of "Zooey" and the author of "A Perfect Day"
Dadashi	Zooey Glass	"Zooey"
Pari	Franny Glass	"Franny" and "Zooey"
Helena	Muriel Glass	"A Perfect Day"
Mansour	Lane Coutell	"Franny"
Zoleykha	Sybil Carpenter	"A Perfect Day"
Sheykh (protagonist of *Solouk*)	-	-
-	Boo Boo Glass	-
-	Walter Glass	-
-	Waker Glass	-

Table 2.2. Characterization in Salinger's three Stories compared to *Pari*

All the children of the Glass Family are brilliant performers appeared on a children's quiz show called *It's a Wise Child*. Describing the living room of their apartment, Salinger refers to a spot in the room where the children's trophies and plaques are hung up,

From the top of the bookcases to within less than a foot of the ceiling, the plaster —a blistery Wedgwood blue, where visible— was almost completely covered with what may very loosely be called "hangings," meaning a collection of framed photographs, yellowing personal and Presidential correspondence, bronze and silver plaques, and a sprawling miscellany of vaguely citational-looking documents and trophy like objects of various shapes and sizes, all attesting, one way or another, to the redoubtable fact that from 1927

through most of 1943 the network radio program called "It's a Wise Child" had very rarely gone on the air without one (and, more often, two) of the seven Glass children among its panelists. (Salinger, *Franny* 53)

Similarly, all children of the Sohrabi Family are extremely intelligent and well educated and won various trophies. In the scene where Dadashi enters the living room, he looks at different plaques and trophies of Asad, Safa, and Pari (01:02:45) collected in a glass box.

Seymour from the book and his counterpart Asad from the adaptation are the most charismatically brilliant child of both families who end up killing themselves (Seymour by a gun in the book and Asad by fire in *Pari*). The characters of both Seymour and Asad are developed through the final moments of their life. While on a honeymoon (Asad with Helena and Seymour with Mureil), each of the eldest sons of the two families spends time playing with a little girl at the beach. When Asad meets the little girl named Sybil Carpenter, he refers to her bathing suits and say, "That's a fine bathing suit you have on. If there's one thing I like, it's a blue bathing suit" (Salinger, "A Perfect" 5). Asad tells a similar complementary sentence to the little girl at the beach called Zoleykha, Sybil's counterpart in *Pari*. However, Zoleykha is wearing a dress and a headscarf not a bathing suit. Seymour kisses Sybil's foot arch whereas Asad doesn't kiss Zoleykha. The reason for such alterations (dress instead of bathing suit and elimination of the kiss) is the dominance of Islamic values in Iranian art and cinema. According to Islam, a girl should start practicing Islam (including wearing veil, saying prayer, fasting, or not touching na-mahram men[10]) once she reaches the age of menstruation. Although no obligation exists for the time before that age, some Shi'a clergymen highly recommend girls to start practicing Islam at the age of seven. Once again, similar to the instance of drink and foods discussed before, Mehrjui alters such details from Salinger's stories in order to meet the legal and cultural standards of the target reception context in Iran.

Buddy is the second child of the Glass family who lives in upstate New York and teaches English at a rural college. He, who is only two years younger than Seymour, spent most of his youths living very close to him. Safa, the second son of the Sohrabi Family, too, has been very

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[10] According to Islam, a woman's "maharem" are her son, her father, her brother, her brother's son, her sister's son, her paternal uncle and her maternal uncle. Any other man who stands outside these categories is a "na-mahram" in front of whom the woman must wear a veil.

close to Asad, his eldest brother. Like Buddy, Safa abandoned city life and lives in a village. The next children of the Glass Family are Boo Boo and the twin brothers (Walter and Waker) who do not appear in "Franny", "Zooey", and "A Perfect Day for Bananafish", thus, Mehrjui does not include them in *Pari*.

The next child of the Glass Family is Zooey who resembles the character of Dadashi in *Pari*. Both Zooey and Dadashi believe that the elder brothers made the younger siblings weird. "We're freaks, the two of us, Franny and I," Zooey says, "I'm a twenty-five-year-old freak and she's a twenty-year-old freak, and both those bastards are responsible "(Salinger, *Franny* 46). Similarly in *Pari*, in the middle of a long discussion with his mother, Dadashi declares "We were brought up abnormal. We are freaks. And they are responsible" (00:59:17). Both Zooey and Dadashi are actors and both of them save their younger sister from her spiritual breakdown.

Last members of the two families are Pari and Franny: both girls study Literature and have been actresses who just left their job; both the American and the Iranian protagonist are reading a religious book (*The Way of a Pilgrim* which is an anonymous Christian classic causing the spiritual and emotional breakdown of Franny and *Solouk* which is the book Pari is obsessively reading); and both characters are seeking a path to spiritual redemption but are lost in their way.

Correspondingly, in both *Pari* and *Franny and Zooey*, the youngest children of the Glass and the Sohrabi Family have external conflicts. Both Pari and Franny argue with the lecturer at school, with their fiancés, and with their brother. Despite such inspirations from Salinger's book, Mehrjui largely adjusts the character of Franny for the new audience in Iran. In "Zooey", Salinger describes Franny's hair before her character enters the story: "and here at the couch, it should be mentioned, the sun, for all its ungraciousness to the rest of the room, was behaving beautifully. It shone full on Franny's hair, which was jet-black and very prettily cut, and had been washed three times in as many days" (Salinger, *Franny* 55). The Islamic censorship which does not allow the character of the immature Zoleykha to be recorded unveiled in front of the camera, definitely constrains Mehrjui in depicting the details of Pari's hair. Thus, Pari is wearing a black scarf to resemble her counterpart's jet-black hair.

A second instance of such cultural and religious adjustments in *Pari* is the case of Pari's relationship with Mansour. The pre-marital relationship of Franny and Lane mentioned in

"Franny" is considered a sin according to Quran and the Ministry regulations of art. Their relationship cannot be easily eliminated from the plot structure since the conflict between Franny and Lane plays a significant role in the character development of Franny. To simultaneously maintain such a relationship in his adaptation and meet the Islamic standards, Mehrjui changes the couple's relationship to engagement which is clearly mentioned in the scene when Mansour wonders which city is preferable for their wedding ceremony (00:15:33).

A third cultural modification of the character of Franny in Mehrjui's adaptation is her smoking. While chatting with Lane in the restaurant, Franny lights a cigarette described as follows,

> Franny reached for the pack of cigarettes and took one out. "I didn't say I believed it or I didn't believe it," she said, and scanned the table for the folder of matches. "I said it was fascinating." She accepted a light from Lane. "I just think it's a terribly peculiar coincidence," she said, exhaling smoke, "that you keep running into that kind of advice. (Salinger, *Franny* 21)

Although not legally prohibited, culturally speaking, smoking in public is not common for women in Iran. Thus, this scene from *Franny and Zooey* with both Lane and Franny smoking is changed to Mansour smoking alone in Mehrjui's adaptation (00:35:12).

Although *Pari* borrows all its main characters from Salinger's three stories, the character of the Sheykh is Mehrjui's initiative in the adaptation. This character who seems to be the protagonist of Pari's religious guidance book appears five times in Pari's hallucination. Thus, he is not a real figure in the adaptation story. However, he plays a key role in presentation of Sufism theme in *Pari*. In what follows, I will discuss the significance of such a thematic addition in Mehrjui's adaptation[11] alongside the thematic inspirations from Salinger in *Pari*.

2.3. Thematic Inspirations and Additions in *Pari*

Due to their critique of postwar American society, Salinger's works "received the most attention in the United States during the 1950s and 1960s, when America and its people were faced with the

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[11] For more details on the cinematic techniques reinforcing the theme of Mysticism through the character of Sheykh, see **3.3. Addition of Cinematic Techniques**.

existential atmosphere of the Cold War" (Zohadi 12). According to Zohadi, searching for a new truth (that does not involve massacre and atomic bombs), a large number of post-WWII writers in America and other parts of the world (such as Samuel Beckett's *Endgame* in England and Albert Camus' *The Stranger* in France) represented themes such as alienation, disillusionment, and detachment in their works. The Glass Family is like a miniature copy of such an atmosphere in the world after the war. Seymour, who shows signs of Post-Traumatic Stress Disorder, commits suicide shortly after returning from the World War (like many American veterans in the 1950s). The death of the most beloved and spiritual member of the family causes distress in other children of the Glass Family. "Thus, *Franny and Zooey* is not only the story of Franny's quest for spiritual redemption," Zohadi declare, "it is also the story of Franny and Zooey's effort to cope with a war that lead to their brother's suicide and its aftermath" (14).

Pari is directed seven years after the end of Iran-Iraq war which lasted from 1980 to 1988. Much like American readers of Salinger's works in 1950s, Iranian audience was experiencing the aftershock of the war in 1990s when *Pari* is produced. "The post-war struggles of Iranian society from one side and the ongoing oppression of the regime from the other created a similar alienated, disillusioned, and fearful atmosphere to that Salinger and his peers felt in post-WWII America" (Zohadi 14). Akin to post-WWII writers all over the world, Iranian authors, artists, and intellectuals who were experiencing an existential crisis, started to redefine their identity and place in the society and "attempted to look for life's answers both within their own cultural traditions (e.g., ancient Persian philosophy) and beyond them (e.g., American literature)" (Zohadi 14).

Looking for new materials to read, new philosophical approaches to follows, and new truths to explore, Iranian art broadened its horizon during this period through translation or adaptation of works from world literature that speak of the same traits. Mehrjui adapts *Pari* at this time of Iranian history. Like Salinger's works, the adaptation deals with intellectuals who are looking for new truth and identity. The main themes of Franny and Zooey including family, intellectualism, and love are maintained unchanged in *Pari*. However, Mehrjui Iranianizes the themes of religion by blending Buddhism and Christianity of *Franny and Zooey* with Islam and Sufism in *Pari*. Such an addition enables Mehrjui to encode his adaptation with distinctively Iranian, Islamic, and Sufistic values which conform to strict Islamic measures of the ministry in Iran and the beliefs of the target audience.

By prioritizing the key theme of Sufism in *Pari* over the theme of Buddhism in Salinger's story, Mehrjui creates an adaptation which is both "a form of representation that appropriates rather than reflects the realities it represents" as well as "a doubly historicizing process" through which the adapted text is "shown to be located in their historically contingent spaces" (Maitland 29). Examples of such modifications are numerous allusions to Islam in *Pari*. As mentioned earlier, since the 1979 revolution in Iran, Islamic doctrines are governing Iranian culture and cinema, Mehrjui had to orient Salinger's story towards Islamic beliefs in order to receive first, the official authorization for the adaptation's release and second, a great reception among its target audience, i.e., highly religious Iranians in the 1990s. In *Pari*, when Mansour asks Pari about the content of *Solouk*, she explains,

> It is about the Seyr and Solouk of a peasant from Khorasan written by an author who never reveals his name but is about thirty years old. The protagonist in the book is a pilgrim who follows Tariqa, prays constantly, and endures Riazat. Once, he comes across the saying of Imam Sadeq which highly advocates God's Zekr and invites people to say Zekr as much as possible. The peasant becomes curious about how much Zekr is enough and starts wandering from one city to another, searching for a Pir or Sheykh to learn how to invoke and what to invoke. After years, he finds a very old Pir who obtained the cloak of honor from Joneid of Baghdad. The Pir teaches him an invocation and tells him that if you try to recite the Zekr ceaselessly by your mouth, gradually, it becomes part of you and it becomes your heart that says the prayer. And after a while, something happens: your heart beats unite with your words beats. In fact, your heart starts speaking and the Zekr is mentioned constantly inside you which has a great, strange impact on you. (00:31:54-00:33:40)

The above summary of the book directly refers to Islamic concepts practiced in Sufism (Seyr and Solouk, Riazat, Tariqa, and Zekr) as well as figures (Imam Sadeq, Pir and Sheykh, Junayd of Baghdad) who are associated with Islamic Mysticism. Although eastern mysticism plays a key role in the Glass family's ideology too, the way it is practiced in an American Christian family vastly differs from how it is perceived and followed by children of the Sohrabi Family who have been raised and lived in one of the capitals of Mysticism, Iran. So far, it has been argued (e.g. in Zohadi) that the Glass family's Christian spirituality and Buddhism is *replaced* with Sufism in order to appropriate the Sohrabi family in Iran. However, I suggest that what Mehrjui does in Pari

is not a *replacement*, rather it is a change of priority. In other words, although Buddhism and Christianity stand at the center of *Franny and Zooey* and Persian Mysticism plays a secondary role in the book, *Pari* is dominated by Islam and Sufism while keeping Buddhism as a minor thematic focus.

Buddhism remains one of the key parts of inspiration sources for Asad and Safa and is transferred to the younger siblings, Dadashi and Pari, in the adaptation. For example, in the restaurant, Pari tells Mansour that she found similarities between reciting the Zekr mentioned in *Solouk* and other religions like Buddhism recitation of "Namu Amida Butsu" (00:34:13) and Hinduism chanting of "Om" (00:34:59). Another instance is when Dadashi complains about Asad's and Safa's influence on Pari and him in a long conversation with his mother. He says, "I can't eat a bite of food without saying the Four Great Vows" (00:59:36) which is also mentioned in Salinger's story when Zooey confesses to his mother that he has been mumbling the "Four Great Vows" three meals a day every day. The Four Great Vows, also known as the "Bodhisattva Vows", include a four-line verse that expresses "aspirations relating to the Three Treasures of Buddhism: to redeem the sangha, to stop debasing the Three Treasures, to perceive the dharma clearly, and to attain Buddhahood" (Aitken par. 3). Another example of Buddhism in the adaptation is when Pari is lying down on a sofa and instead of breaking her fast with the soup her mother cooked, she stares at Buddha statue (01:31:50) as if she prefers to feed from it. Safa, too, points out to Zen Buddhism's philosophy of "the quest for not knowing" in a letter to Dadashi (00:54:34).

In spite of some similarities (emphasis on detachment, fighting the ego, contemplation, and self-realization) between Buddhism and Sufism, they differ in some ways. In *Sufism: A Beginner's Guide*, William C. Chittick argues that in spite of sharing similar attributes with traditions such as Kabbalah, Christian mysticism, Yoga, Vedanta, or Zen, Sufism is different from such ideologies (2). That is why Chittick refuses to define Sufism, rather, he is seeking for the reality behind the name. Considering Sufism as a tradition which is rooted in Islam, Chittick reviews three basic domains of religiosity in Islamic tradition: the domains of right activity which is the specialty of jurists, the domains of right thinking which is the specialty of theologians, and the domain of right seeing which is the specialty of Sufist (9).

> "O God," the Sufis like to quote the Prophet as saying, "show us things as they are." One
> does not see things as they are with the eyes or the mind, but rather with the core of the

heart. From the heart, right seeing will then radiate forth and permeate every pore of the body, determining thought and activity. (9)

Like a Sufi, Pari is in the search of reviving her soul. "By doing this, you purify yourself and gain a new perspective towards everything," She persuades Mansour to start rearing *Solouk*, "A light illuminates your heart with which you can see God" (00:35:36). In fact, what Pari is seeking for (enabling the heart to recite the Zekr) and what Sufis beg for (to see the world from a new angle) refer to gaining an inner awareness of the reality of things. Tariqa refers to the institutions, schools, orders, or paths of Sufism through which a person reaches Haqiqa or such an awareness. By passing the path of Tariqa, Muslims can strengthen their understanding and observance of Islam. (Chittick 26).

In order to remember God in each moment of their life, Sufis practice reciting Zekr. It refers to the repetitive reciting of certain names of God. The phrase can be an extract from religious texts or praying which glorifies God. To do the Zekr, the Sufi devotedly utters a short phrase, aloud or in mind, individually or in communal gatherings, and looks for spiritual nearness with God. In the adaptation, Pari tells Mansour that *Solouk* highlights the importance of a special Zekr about God's mercy. She does not reveal the words which are recommended to be uttered in *Solouk*. Later, while Dadashi is advising Pari on her Sufi Tariqah (spiritual path) in the yard and confesses that he has gone through the same path by reading the same book and reciting the same Zekr, it is mentioned in the adaptation: "We have not sent thee, save as a mercy unto all beings" (Holy Quran 21:107). This verse mirrors Sufis' tendency to speak of "God's mercy, gentleness, and beauty" rather than "His wrath, severity, and majesty" (Chittick 23).

At one hand, the verse addresses Prophet Muhammed, thus, it refers to the universality of his mercy—that he was kind even with his enemies. On the other hand, the Zekr draws the reader's attention to the fact that Muhammad's mercy represents and reflects God's mercy as the primary source of benignity in the universe. By the same token, the last stage of Sufism Tariqa is when a Sufi believes that he/she found God in himself/herself since he/she is the continuation of God's characteristics. That is why Sufis "stress inwardness over outwardness, contemplation over action, spiritual development over legalism, and cultivation of the soul over social interaction". They can know God by knowing themselves. Gradually, the gap between God and their soul is filled in a way that they claim to be God. Fana and Baqa translated as "annihilation" and "subsistence" are

57

the two highest stages of Tariqa. "Through the journey of self-purification and devotion to God, the travelers reach a stage where they become fully open to the divine light," Chittick states, "and the brilliance of this light annihilates all the human limitations that had held them back from seeing their true selves and their Lord" (43). It is exactly the same light in annihilation that Pari wants to reach by reading the book and reciting the Zekr. However, she is lost in her path since she is not following a guide, as Dadashi warns her.

Pir, Sheikh, or Murshid is the title for a master or spiritual guide in Sufism who educates and instructs his disciples (generally or individually) during their Tariqa. During the first moments of his talk with Pari, Dadashi notifies her of the importance and necessity of having a guide in her mystic journey. "Do you know how dangerous these kinds of things can be without a Pir or Murshid?" Dadashi shouts at Pari, "It is the Sheikh who determines which Zekr you should recite or not" (01:06:45). What Dadashi says is similar to Chittick's account of Sheikh: "The shaykh's oral teachings give life to the articles of faith, and without his transmission the methodical practice of dhikr is considered invalid if not dangerous" (28).

By fasting and complaining about the egocentrism of the people around her, Pari is trying to withdraw from the world and distance from materiality through asceticism (known as Riyazat in Sufism). Yet, her journey will not end with a favorable result since no Pir has defined her path and destination. That is why instead of reaching the nothingness stage of Tariqa and seeing God's reality as the only true reality, Pari's false selfhood as well as selfishness is being grown. A guided Sufi becomes drowned in God's glory inasmuch as he might declare he is the God. By contrast, Pari is neither approaching God nor receiving the impact of the Zekr. She who considers Asad as her Pir decides to kill herself like him. Being unaware of the fact that Dadashi can be the true guide in her Sufi path, Pari never listens to him. Dadashi, however, keeps contextualizing Pari's life to teach her what he learnt from a Pir: that a real Sufi's mind is attached to the real material life while his heart is completely attached to spirituality (01:10:45). "Do you know what father wanted to do last night? He wanted to put you on some concoction and medical draught as if you are a three-year-old girl" (01:12:05), Dadashi calls Pari's attention to their parents and tells her that what she is doing is upsetting them, "You reused to eat the stew that mother cooked for you two times. You didn't realize that she cooked it with love for you and how holy it was" (01:49:18).

In the final scene of *Pari*, Pari who intends to imitate Asad by killing herself is lying on the burnt bed of Asad in Chalus Woodhouse. When Dadashi arrives, she starts fighting with him by saying "Why don't you let me be?" After taking off the blindfold, she sees *Solouk*'s protagonist, the Khorasani peasant who was supposed to be his Pir, speaking with Dadashi's voice (01:43:39). So far in the adaptation, Dadashi's character could have been distinguished from the Pir, but from this moment on, Dadashi is the guide in Pari's Tariqa. By comparing Sufism Tariqa to religious figures like Prophet Muhammad, Ali, and Jesus, Dadashi plays the role of the Pir for Pari and brings her back to life. He suggests her to eat and to get back to material life.

Through insertion of Persian Sufism and Islam, Mehrjui localizes the spiritual crises of Franny and appropriates it for an Iranian milieu. A useful tool in the process of such localization which made *Pari* more Iranian and less American is Persian Literature. Throughout the adaptation, there are several allusions and references to Persian poets, in particular, some Sufi poets such as Rumi, Sheikh Ruzbehan, Omar Khayyam, and Abū-Sa'īd Abul-Khayr.

Rumi, is one of the two literary high points of the Sufi tradition (the other one is Ibn Arabi) according to Chittick (35). His poetry is recited in the adaptation three times: once at the beginning of *Pari* by the literature lecturer who compares it with Khayyam: "Be joyful, love, our sweetest bliss is you/ Physician for all kinds of ailments too" (Rumi 4); for the second and third times, Dadashi recites two verse from Rumi's poetry to remind Pari of the genuine methods of reaching spiritual truth: "I am neither me, nor me is I" (Rumi *Divan of Shams*) which reinforces the significance of annihilation and selflessness in this path and " You are the ocean and the drop, You are the passion and the rage/ You are the poison and the sweet, While in search I remain" (Rumi *Divan of Shams* 6). All three references to the Persian poet, Rumi, reinforce Sufi themes such as selflessness, self-discovery, love, and endless quest for the truth in the adaptation. As Zohadi says, "The ego and the theme of refrain from egoistic behaviors [which are also among the major thoughts in Rumi's poetry] are re-presented in Mehrjui's adaptation through the siblings' long discussions about the book Pari is reading that might be inviting her to refrain from worldly desires because they are 'egoistic'" (Zohadi 23). In a similar instance from *Franny and Zooey*, Franny, too, once mentions that she is fed up with ego and feels sick of all worldly desires (Salinger, *Franny* 16). Much like the Iranian sibling, in Salinger's work, the American sibling explore the notion of

attachment to worldly desires and actions and end up with striking a balance between material life and spiritual growth.

Similar to Rumi's emphasis on selflessness, Abu Muhammad Sheikh Ruzbehan Baqli, the Persian Sufi poet of the 12th century, highlights the importance of anonymity and obscurity, as opposed to loudness and pretension, in one's spiritual enlightenment. In *Pari*, Dadashi alludes to a sentence by Sheikh Ruzbehan and says, "Pari, you should acknowledge Sheikh Ruzbehan's quote which says 'I am in love with my soul without my ego'". By citing that poem, Dadashi attempts to warn Pari about the danger of egocentrism and encourages her to stop being self-centered and selfish.

Omar Khayyam, another Persian mystic poet and scientist of late 11th century and early 12th century is cited in *Pari*. Khayyam's quatrains are mainly associated with Carpe Diem in as much as G. K. Chesterton entitles one of the poet's books, *Rubáiyát*, as "the bible of the carpe diem religion". In *Pari*, too, the concept of seizing the moment is what Dadashi recommends Pari as an escape way from absurdity. He says, "keep your heart full of love and set your head to work" (01:10:45). Dadashi's line resembles a similar quote from Khayyam which keeps repeated in Pari's hallucination: "The day is today and today is this hour and this hour is this breath and this breath is this moment".

Another key figure of Sufism is Abu Sa'id Abul Khayr, a Persian poet who is believed to have played a major role in the foundation of Persian Sufi poetry, in general. In *Pari*, the last line of one of Abu Sa'id Abul Khayr's quatrains keeps repeating in Pari's mind:

> I am unable to rest (in peace) even for a single moment without You
> I am unable to count your favours
> Even if every hair on my head becomes a tongue
> Still I am unable to thank you for one of Your thousands of favours

The "restlessness" mentioned in the above lines is a "goal" for a Sufi as mentioned by Chittic. In his narrative of the story of Joseph and Zuleykha, Chittic refers to Zulaykha's definition of worship when she says, "'Worship' is to offer love. The goal is to be restless in that Beauty and to seek It, nothing more" (Chittic 135). On the other hand, Hazrat Inayat Khan, the founder of the Sufi Order

in the West and the 20th century teacher of Universal Sufism, associates "restlessness" with destruction in his *Complete Works of Pir-O-Murshid*. "Noisiness comes from restlessness. And restlessness is the sign of *tamas*, the destructive rhythm" (434), he says, "There is such a great difference between the quiet person and a noisy person. One is like a restless child, the other like a grown-up person. One constructs, the other destroys" (435). Accordingly, Hazrat Inayat Khan invites Sufis to practice a quiet working in every aspect of their life if they want to make any progress in both their material life and spiritual path. Likewise, Dadashi invites Pari to modesty, quietness, humility, and gentleness in her quest; virtues which are ascribed to a successful Sufi person by Hazrat Inayat Khan. Throughout the adaptation, the above lines composed by Abu Sa'id Abul Khayr's mirror Pari's immature restlessness which will finally be settled by the help of Dadashi.

Such allusions show the intertextual nature of *Pari* not only in relation to Salinger's texts but also with regard to allusions from Persian poetry. "Interpretants are fundamentally intertextual and interdiscursive, based primarily in the receiving situation even if in some cases they may incorporate materials specific to the source culture," Venuti claims, "it is the translator's application of interpretants that recontextualizes the source text, replacing relations to the source culture with a receiving intertext" (*Translation* 181). Accordingly, the thematic interpretants applied by Mehrjui are intertextual as *Pari* includes quotations from and allusions to various Persian poets. In addition, the scale of alterations in the process of recontextualization is determined by the receiving situation. The Sufi doctrine allows Mehrjui to appropriate the spirituality mentioned in Salinger's works into an Islamic, Iranian spiritual transcendence accepted by its target audience. Thus, his adaptation performs an Iranianizing/Islamizing interpretation of Salinger's works with which he recontextualizes Salinger's stories in an Iranian context.

Based on my framework and its theoretical foundations, communication is a mutual interaction between the "sender" and the "receiver". In an adaptation, there are two readers both playing an active role in the process of meaning making: Reader A (who turns to Sender B or the creator of adaptation) and Reader B. It is the contribution of both readers' "appeals" in the form of employing interpretants that let the text (Sign B) signify a meaning. Thus, an adaptation product cannot be studied in isolation or through a one-directional transfer form "sender" to "receiver". Rather, the "appeals" between the two contexts (Referent A vs. Referent B) must also be taken into consideration since adaptation is the product of a two-directional, dynamic communication.

Likewise, the narrative adjustments of Mehrjui's *Pari* including replacing the drinks and foods, changing the clothes of the characters, altering the relationships as well as changing the priority of themes including the stress over Sufism theme and the significance of a Pir in the Sufi path are all based on the values known to the Iranian audience and the political regulations of Iranian Ministry of culture. Thus, the "appeal" of the Iranian readers (Appeal B) as well as the reception context of Iran (Referent B) play an active role alongside the contribution of Mehrjui's "appeal" (Appeal A) in the process of meaning making. Without such a two-directional communication between Mehrjui and Salinger as well as Mehrjui and the Iranian audience, *Pari* does not signify a meaning.

CHAPTER THREE

An Analysis of Formal Interpretants in the Cinematic Style of *Pari*

In this chapter, I will compare and contrast Code A and Code B as illustrated in figure 3.1. In other words the formal interpretants of *Pari* will be explored with regard to the adaptation's cinematic techniques. This chapter aims to find how the style, the formal presentation, and the visual medium of *Pari* mirror (or not mirror) Salinger's written stories. To locate formal resemblances and divergences, I divide this chapter into three section: section one will explore stylistic equivalence between Salinger's texts and *Pari* such as using long dialogues and letters, providing a fragmented narrative, and constituting a direct address to the audience; section two will examine substitution of Salinger's descriptive language with Mehrjui's montage; and section three will study the addition of cinematic techniques that can be considered as Mehrjui's mere act of creativity. Finally, based on such formal interpretants, it will be concluded that Mehrjui's adaptation both resembles and diverges from Salinger's three stories with regard to its cinematic techniques.
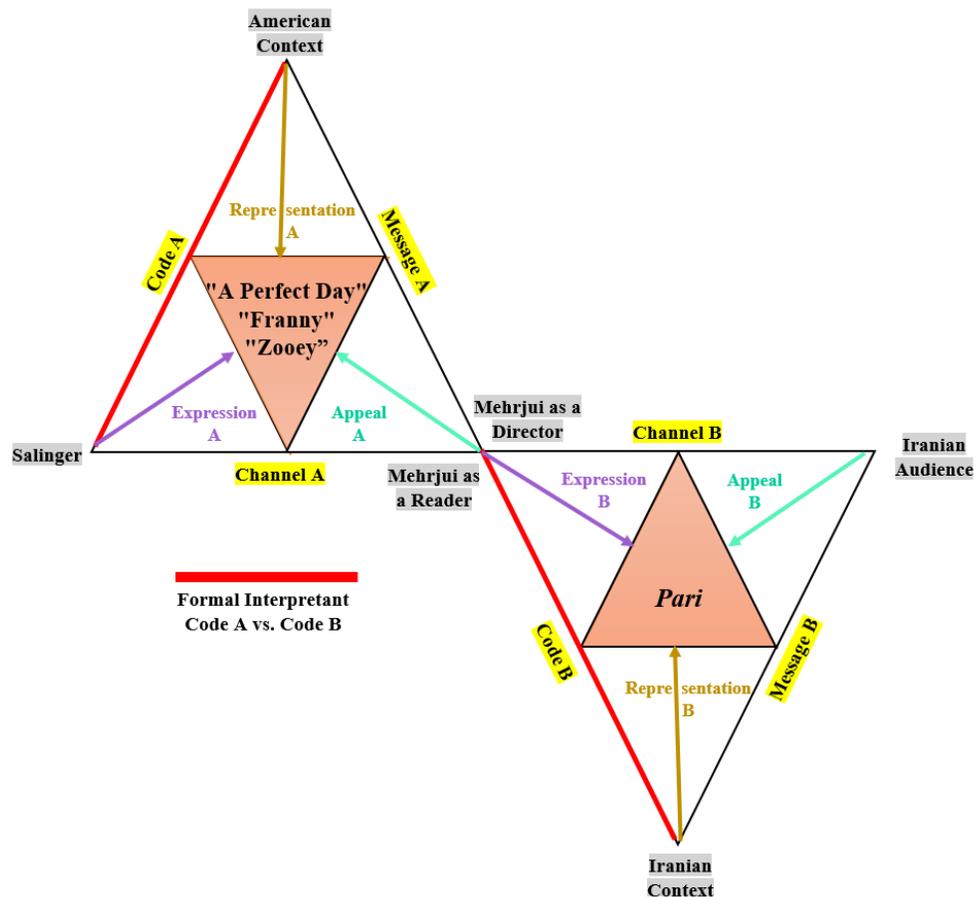

Figure 3.1. An Illustration of the Main Purpose of Chapter Three in Color Red

64

Venuti mentions three instances for formal interpretants which are all applied in *Pari* by Mehrjui: the concepts of "equivalence", "style", and "genre". "These interpretants can be interrelated," Venuti explains, "a style or genre may be chosen because it somehow corresponds to a figure, scene, or period depicted in the image, establishing a relation of equivalence" (Venuti, "Adaptation"). Likewise, as it will be analyzed in this chapter, the formal interpretants Mehrjui employs in adapting Salinger's works to *Pari* work interwovenly during the decontextualization and recontextualization steps.

3.1. Stylistic Equivalences between Salinger's Texts and *Pari*

Adapting a written fictional story into an audio-visual performative story often presents stylistic problems to the filmmakers as it is difficult to transfer a message between two different semiotic systems. In the case of Salinger's prose texts, however, particular features of his style might offer some advantages to a director. In the opening lines of "Zooey", Salinger says,

> To get straight to the worst, what I'm about to offer isn't really a short story at all but a sort of prose home movie, and those who have seen the footage have strongly advised me against nurturing any elaborate distribution plans for it. The dissenting group, it's my privilege and headache to divulge, consists of the three featured players themselves, two female, one male. (24)

That he considers "Zooey" as a "prose home movie" not a short story and that he regards the characters in the story as "players" indicates that Salinger himself admits the cinematic features of his writing style. The first of such advantages from Salinger's cinematic style in his storytelling which makes his texts easier to be visually adapted is the use of long dialogues.

Lengthy conversations between characters dominate the stories of "Franny", "Zooey", and "A Perfect Day for Bananafish". Even when a character is not physically present in the stories to join a conversation, he/she is indirectly involved by a letter or a phone call. The entire text of "Franny" consists of a letter (Franny's letter to Lane) and an almost sixteen pages long conversation between Franny and Lane. Salinger maintains a similar style in "Zooey" which is

divided into a four-page letter from Seymour to Zooey followed by three long dialogues: first the conversation between Zooey and Mrs. Glass (20 pages long), a face-to-face discussion between Zooey and Franny (20 pages long), and finally Zooey and Franny talking on the phone (6 pages long). In "A Perfect Day for Bananafish", too, dialogues predominate the style: the text consists of Muriel speaking with her mother on the phone which takes more than half of the story length and Buddy talking and playing with Sybil on the beach during the second half of the story. Likewise, the first formal feature that Mehrjui maintains in *Pari* is including such a narrative style which is equivalent to that of Salinger's three stories.

Mehrjui's adaptation imitates such a formal characteristic of Salinger's works since in *Pari*, too, longs dialogues and a letter comprise almost the entire space of the adaptation: it starts with Pari's conversation with Mansour (35 minutes), continues with Safa's letter to Dadashi (10 minutes), proceeds to the story of Asad's suicide which includes Asad's wife, Helena, having a phone call with her mom and Asad talking with Zuleika near the river(10 minutes), and ends with Dadashi's discussion with Pari to guide her (20 minutes). On one hand, compared to a story with several internal thoughts and monologues happening in the mind of characters, it is less difficult to transform Salinger's dialogue-based pieces to the visual semiotic system of cinema. On the other hand, at the moment of making such long conversations—which occupy almost the entire space of Salinger's three stories—characters have the most limited physical movements or actions. Thus, due to the performative nature of cinema, Mehrjui has to creatively add some cinematic performance and action for the characters and substitute the writing style of Salinger with some innovative cinematic techniques in the adaptation[12]. In addition to the first formal interpretant in *Pari*—the inclusion of long dialogues and letters as mentioned above—Mehrjui creates a second formal interpretant with regard to a narrative technique inspired by Salinger's style.

In both the literary works and the adaptation, the experiences of the members of the families are pictured through a fragmented narrative. Disarrangement of the narrative pieces invites the audience to take an active part in completing the puzzle image of the stories. The summary of all the events narrated in Salinger's works about the Glass Family is listed chronologically in figure 3.2. According to the figure, the birth of Seymour in 1917 stands at the beginning of the Glass Family story timeline though for the first time it is mentioned in "Zooey", the fifth story of Salinger

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[12] See section **3.3. Addition of Cinematic Techniques** for more.

about the Glass family. Another example is about the last work published by Salinger, "Hapworth 16, 1924": it is a letter written by the seven-year-old Seymour from a camp which took place in 1924 but is published in the last book of Salinger on the Glass Family. Similarly, Mehrjui does not
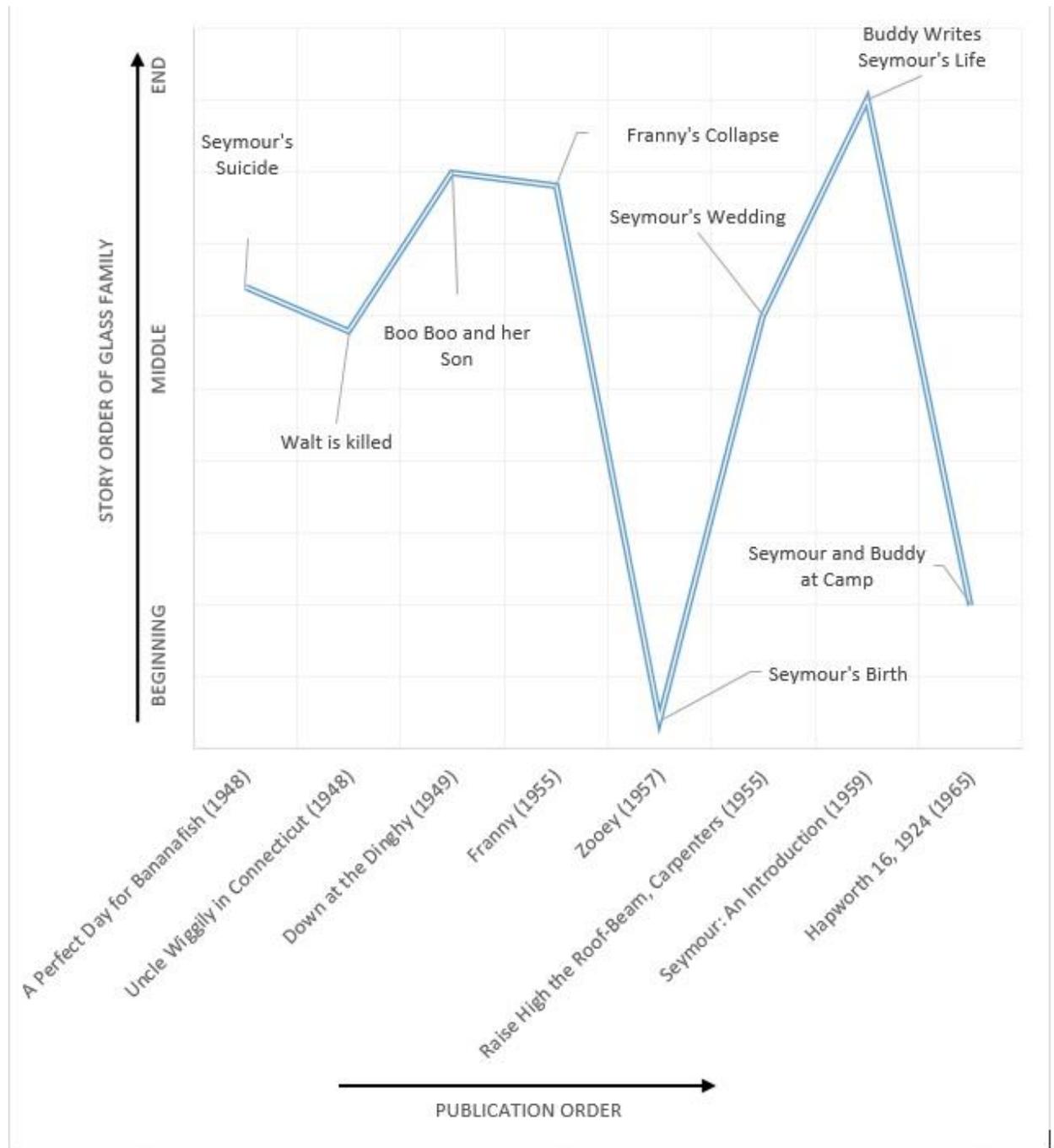
Figure 3.2. Fragmented Publication of the Glass Family Narrative

follow the linear fashion of storytelling in *Pari*, rather, he challenges the audience to individually make sense of different components of the story puzzle and decipher the story of the Sohrabi Family.
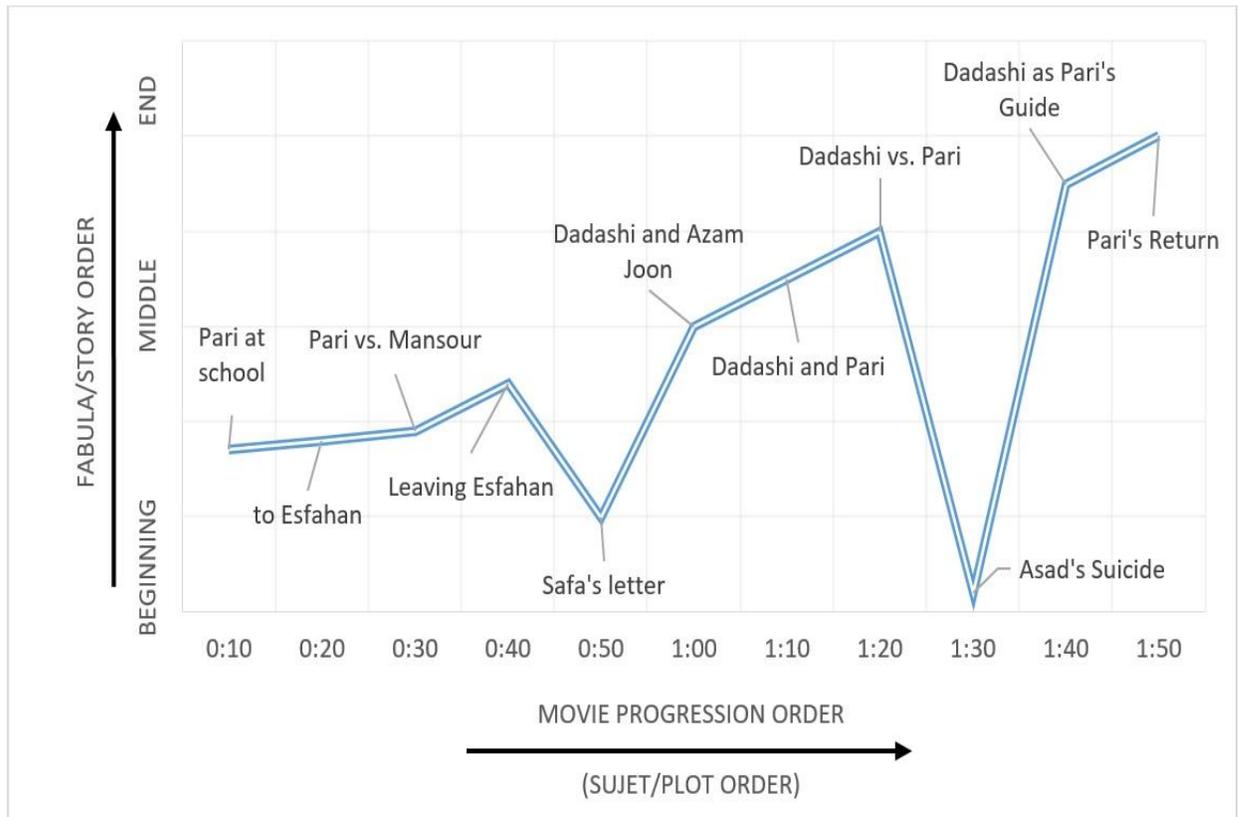

Figure 3.3. Fragmented Narrative in the Sohrabi Family

As illustrated in figure 3.3., the narrative of Mehrjui's adaptation, too, starts near the middle of the story of the Sohrabi Family when Pari is on the verge of a spiritual breakdown. Then, its narrative transitions back to the beginning of the story twice: once, when Dadashi is reading Safa's letter addressing Asad's suicide and its aftermath (00:45:20-00:55:45) and for a second time, when the last day of Asad's life ending by his suicide is portrayed in details (1:20:00-1:30:30). The flashback technique in this nonlinear narrative helps the director to demonstrate the Sohrabi family's disconnectedness after the loss of its most influential child, Asad. Moreover, the disordered plotline corresponds to the physical chaos in the Sohrabi's house which also reflects Pari's mental disarray. By jumping from the linear plotline backward in time, the audience is

informed of Asad's suicide which occurred in the past and can relate it to the present crisis in Pari's life. This is how both Salinger and Mehrjui provide some space and opportunity for the audience to activate their imagination throughout the fragmentary texts.

Mehrjui also employs a third stylistic formal interpretant in *Pari*: Brechtian breaking the fourth wall. When characters look into the camera, they break the imaginary fourth wall between the actors and the audience. The existence of the fourth wall keeps the audience as observers whereas breaking it makes them active members of the film experience. By using such a technique, the director connects the audiences with characters and creates an intimacy between them. Additionally, having a character staring directly at the audience indicates that the character is aware of the presence of the audience; he/she holds a privileged position compared to characters who do not look into the camera. In *Pari*, almost all the characters (except for the mother) look into the camera[13], meaning that they all know that they are part of a narrative and a performance. Such an idea resembles one of the key messages of the story, what Zooey tells Franny and Dadashi tells Pari at the end: "The only thing you can do now, the only religious thing you can do, is *act*. Act for God, if you want to— be God's actress, if you want to" (01:47:13). When actors look into the camera, they show that they are aware of the presence of an audience, thus, they have come to a spiritual consciousness. Likewise, when members of the Sohrabi Family break the fourth wall in *Pari*, they declare their elitisms and show that they have access to a truth unavailable for other actors.

Such a cinematic technique is a formal counterpart for Salinger's authorial intrusion in "Zooey". Salinger starts the story with rather a long description of his writing structure, style, and characterization for the reader. In the initial paragraphs of "Zooey", he directly addresses the reader to elaborate on the paragraph structure of the story and says, "in Zooey, be assured early, we are dealing with the complex, the overlapping, the cloven, and at least two dossier-like paragraphs ought to be got in right here" (25). Another instance is when he inserts a footnote to explain the reason for appearance and absence of characters in the story:

> The aesthetic evil of a footnote seems in order just here, I'm afraid. In all that follows, only the two youngest of the seven children will be directly seen or heard. The remaining five, however, the senior five, will be stalking in and out of the plot with

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[13] See stills 3.1 to 3.4 in the Appendix

considerable frequency, like so many Banquo's ghosts. The reader, then, may care to know at the outset that in 1955 the eldest of the Glass children, Seymour, had been dead almost seven years. He committed suicide while vacationing in Florida with his wife. (25-26)

The author ends the footnote with introducing other children of the Glass Family: Buddy, Boo Boo, and the twins (Walt and Waker) to the reader. Then, he continues the authorial intrusion by clarifying about the similarities between the writing styles of Buddy and the narrator of "Zooey". "The general reader will no doubt jump to the heady conclusion that the writer of the letter and I are one and the same person. Jump he will, and, I'm afraid, jump he should," he asserts, "We will, however, leave this Buddy Glass in the third person from here on in. At least, I see no good reason to take him out of it" (24).

3.2. Substitution of Salinger's Descriptive Language with Mehrjui's Montage

In establishing the setting of place and portraying the characters, Salinger uses two techniques: highly descriptive language and figurative language (using metonymy and synecdoche). The preciseness of Salinger's language in describing the specific aspect of a character and where exactly the story takes place gives life to his book and what is happening inside its pages and creates familiarity for the audience. To explore his language, in what follows, I will include instances from the voice and appearance of characters as well as the location described in *Franny and Zooey*.

The story of "Franny" starts with "THOUGH brilliantly sunny, Saturday morning was overcoat weather again, not just topcoat weather, as it had been all week and as everyone had hoped it would stay for the big weekend— the weekend of the Yale game" (Salinger *Franny* 3) which is rather a short introduction to the weather condition in the given location. The only information about the setting of the place presented in the introductory section of the story is the word *Yale* which refers to Yale University, where Lane is a student.

The first paragraph of the book continues with two following sentences which give the big picture of the social context from which Lane comes and the general attitude of the like-minded people in the train station:

> Of the twenty-some young men who were waiting at the station for their dates to arrive on the ten-fifty-two, no more than six or seven were out on the cold, open platform. The rest were standing around in hatless, smoky little groups of twos and threes and fours inside the heated waiting room, talking in voices that, almost without exception, sounded collegiately dogmatic, as though each young man, in his strident, conversational turn, was clearing up, once and for all, some highly controversial issue, one that the outside, non-matriculating world had been bungling, provocatively or not, for centuries. (Salinger *Franny* 3)

Salinger's detailed description of the boys' voice in the train station (who appear to be mostly Yale University students whom Lane knows) by means of words like "collegiately dogmatic" added to the way they seem to divide the world into us and them, the inside and the outside, the matriculated and the non-matriculated establishes the social context around Lane and demonstrates the arrogant and dogmatic sides of Lane's characterization. Although Lane separates himself from that community and "deliberately stands out of the conversation range" of other schoolmates, undeniably, he belongs to the same university and probably to a similar mental outlook as the author says, "he was and he wasn't one of them" (Salinger *Franny* 3).

This is not the only particularized description of people's voice in the novel: in Salinger's text, a voice can carry "a minimum of vitality" as though the person is speaking "out of boredom or restiveness, not for any sort of human discourse" (Salinger *Franny* 4), it can sound "sympathetic, kind, in spite of some perverse attempt to make it sound matter-of-fact" (Salinger *Franny* 17), it can have "an unexpected, a singularly noncombatant, note" (Salinger *Franny* 46). Characters in the story might speak with "hospital-room" (Salinger *Franny* 22), "piercing" (Salinger *Franny* 30), or "importunate, quasi-constructive" (Salinger *Franny* 33) voices. Another instance of details about characters' voices in the book is when Zooey disguises himself as Buddy by imitating his elder brother's voice. To assure the reader that the whole idea of disguise would not be discoverable for Franny, Salinger clarifies the distinctive characteristics of the voice of all her brothers except for Seymour as "overly vibrant, not to say sinewy, voices on the telephone" (Salinger *Franny* 82). When Zooey makes the call and plays the role of Buddy on the phone, both

Bessie and Franny think that he has a horrible cold. "You sound funny, though, "Franny says, "Either you have a terrible cold or this is a terrible connection" (Salinger *Franny* 82).

Besides Salinger's acute description of voice, in *Franny and Zooey*, to introduce the characters, the author plunges immediately into a description of their appearance: Lane is waiting for Franny in a "Burberry raincoat that apparently had a wool liner buttoned into it" and a "maroon cashmere muffler which had hiked up on his neck" (Salinger *Franny* 3), Franny is getting off the train wearing a "sheared-raccoon coat" carrying a "navy blue with white leather binding" suitcase (Salinger *Franny* 5), Mrs. Glass Mrs. Glass, "a medium-stout woman in a hairnet" is wearing a "usual at-home vestur" consisting of "a hoary midnight-blue Japanese kimono" with "two oversized pockets ... at the hips" (Salinger *Franny* 34), and Zooey who is "surpassingly handsome" with a face that "had been just barely saved from too-handsomeness, not to say gorgeousness, by virtue of one ear's protruding slightly more than the other" (Salinger *Franny* 25).

The book also presents various locations of the story in great detail. The first location is Sickler's restaurant where Franny and Lane stop to have lunch. It is described as

> a highly favored place among, chiefly, the intellectual fringe of students at the college— the same students, more or less, who, had they been Yale or Harvard men, might rather too casually have steered their dates away from Mory's or Cronin's. Sickler's, it might be said, was the only restaurant in town where the steaks weren't "that thick"— thumb and index finger held an inch apart. Sickler's was Snails. Sickler's was where a student and his date either both ordered salad or, usually, neither of them did, because of the garlic seasoning. (Salinger *Franny* 6)

Synecdochically, by outlining who their customers are (mainly Harvard and Yale students), how the quality of their food is (the instance of steaks), and what students usually order there (either salad or not), Salinger familiarizes and situates the restaurant in the mind of the reader.

A second example is the apartment of the Glass family which is an old fifth-story apartment house located in "the East Seventies". That district is described as a distinctly Manhattanesque locale "where possibly two-thirds of the more mature women tenants owned fur coats and, on leaving the building on a bright weekday morning, might at least conceivably be found, a half hour

or so later, getting in or out of one of the elevators at Lord & Taylor's or Saks or Bonwit Teller's" (Salinger *Franny* 34). By visualizing the details of what female tenants of that district characteristically wear and where they commonly go, the author characterizes the neighborhood of the Glass Family. Among the rooms inside their building, the living room, Mr. and Mrs. Glass's bedroom, and Seymour's and Buddy's old room are meticulously sketched. The Glasses' living room is

> not impressively large, even by Manhattan apartment-house standards, but its accumulated furnishings might have lent a snug appearance to a banquet hall in Valhalla. There was a Steinway grand piano (invariably kept open), three radios (a 1927 Freshman, a 1932 Stromberg-Carlson, and a 1941 R.C.A.), a twenty-one-inch-screen television set, four table-model phonographs (including a 1920 Victrola, with its speaker still mounted intact, topside), cigarette and magazine tables galore, a regulation-size pingpong table (mercifully collapsed and stored behind the piano), four comfortable chairs, eight uncomfortable chairs, a twelve-gallon tropical-fish tank (filled to capacity, in every sense of the word, and illuminated by two forty-watt bulbs), a love seat, the couch Franny was occupying, two empty bird cages, a cherrywood writing table, and an assortment of floor lamps, table lamps, and "bridge" lamps that sprang up all over the congested inscape like sumac. (Salinger *Franny* 53)

Since "book" and "book reading" are among the main motifs in the story, when it comes to the bookshelf in the Glass's living room, the description becomes even more detailed inasmuch as it seems like a camera is recording a long shot from the shelves, how the books are categorized, and even how they are stood next to each other,

> A cordon of waist-high bookcases lined three walls, their shelves cram-jammed and literally sagging with books—children's books, textbooks, secondhand books, Book Club books, plus an even more heterogeneous overflow from less communal "annexes" of the apartment. ("Dracula" now stood next to "Elementary Pali," "The Boy Allies at the Somme" stood next to "Bolts of Melody," "The Scarab Murder Case" and "The Idiot" were together, "Nancy Drew and the Hidden Staircase" lay on top of "Fear and Trembling."). (Salinger *Franny* 53)

The precise description of the household properties in the living room continues with "a collection of framed photographs, yellowing personal and Presidential correspondence, bronze and silver plaques, and a sprawling miscellany of vaguely citational-looking documents and trophy" (Salinger *Franny* 53). The trophies are due to the fact that seven Glass children were among the panelists of a radio program called "It's a Wise Child". By establishing the elite-driven decoration and atmosphere that dominates the room, the author is exhibiting the value system with which the Glass children have been reared.

The second room of the house described in the story is Mr. and Mrs. Glass's bedroom with the furniture being "herded into the middle of the room and covered with canvas" and the beds "drawn in from the wall". The messiness of their parents' bedroom which makes Franny "put her hand under a particularly soiled-looking piece of canvas covering it and passed the hand back and forth" to find a cigarette box and a box of matches foreshadows her getting lost in spite of her efforts in the pursuit of spiritual redemption (Salinger *Franny* 81).

The third room of the house is the old room Seymour and Buddy used to share; an "unsunny and un-large" room with most of its furniture belonging to "a maplewood 'set': two day beds, a night table, two boyishly small, knee-cramping desks, two chiffoniers, two semi-easy chairs". The emphasis on the word *set* in the above description metonymically highlights the similarity and connectedness of Seymour's and Buddy's mindsets as if they belong to the same *set* of ideas due to passing the same growth journey. Except for "three domestic Oriental scatter rugs" , the rest of the room is filled with books beyond its capacity. Much like the bookcase and the trophies in the living room, the largeness of the number of books in the old room of Seymour and Buddy which leave "little space left for walking, and none whatever for pacing" mark the eliteness of the family and in particular, the excessive urge of the two brothers to read and learn at starting at the age of twelve and ten, when they owned the room (Salinger *Franny* 78).

The primary purpose of such descriptive writing is to provide as much vivid sensory details as possible in order to paint the picture of a person, a place, or an event in the mind of the reader in such a way that the objects in the written text can be felt, seen, heard, smelled, or touched and the plot can be lived. However, when the same descriptive, detailed, and precise language reaches the borders of cinema, an audio-visual medium, its function and effectiveness is questioned since compared to written storytelling, in visual storytelling like cinema, the goal of making characters

alive and relatable is more quickly achieved as the actors, the setting, and the actions are audio-visually received by the viewer after a few seconds of watching the scene and its visual aspects.

In other words, though in a book it might take several lines or even a paragraphs to describe details (in Salinger's texts, for instance, the collegiately dogmatism of the voice of college boys in the train station, the two oversized pockets of Mrs. Glasses' blue Japanese kimono, or the twenty-one-inch-screen television set in the living room), in a film, such a descriptive language hardly serves a function since the voice, the look, and the surrounding space of any given character are directly heard, seen, and received as soon as the audience watch it in the screen. For instance, whereas it takes a paragraph for Salinger to detail the similarity of Zooey's and Buddy's voice when Zooey is disguising him on the phone, the audio-visual nature of the film medium facilitates such a clarification and enables Mehrjui to show the similarity between the voices of Dadashi (counterpart of Zooey in the adaptation) and Safa (counterpart of Buddy in the adaptation) by having the actor who plays the role of Safa in the adaptation dubbing the voice of Dadashi. Another instance is the case of characteristic resemblances between Seymour and Buddy. Although Salinger has to write several lines to elaborate on such similar behaviors, Mehrjui shows the similarity between the Asad and Safa by casting the same actor (Khosro Shakibayi) for both roles. In this way, a great percentage of the descriptions in Salinger's three stories are omitted during their transforming process to Mehrjui's cinematic adaptation. Nonetheless, the director has to add other sorts of details to his visual medium to keep *Pari* similar to the highly descriptive style of Salinger. Mehrjui does so through the means of montage.

In *Pari*, to introduce the city of Isfahan (the second location) to the audience, Mehrjui integrates similar takes from selected historical heritages of Isfahan into the long car conversation between Pari and Mansour. The protagonist's arrival to the city where her fiance lives, Isfahan, is presented by a long take starting from Khaju Bridge, continuing with Zayande Rud River, and ending with Si-o-se-pol Bridge. This part demonstrates the bigger picture of the public that surrounds Pari and her fiance; the social context of the story. While random people are calmly living their daily lives, it is only Pari who is in a rush and speedily walks toward a public phone to call Mansour. Her feeling of being overwhelmed is finally reduced by reading a book. The next scene after the bus station is a short take from a random street in Isfahan which again establishes

the urban setting and places the social context. From this point on, the first dialogue from a series of long conversations Pari makes in the cinematic adaptation begins.

The couple's conversation in the car (marked with yellow in figure 3.4.) is mainly based around college-related topics. As it is depicted in the figure below, their discussion is visually interrupted six times by short takes from various spots of Isfahan (marked with blue in figure 3.4.): three unnamed streets, an unknown square, Naqshe Jahan Square and the stores, streets, as well as the Shah Mosques inside that historical site. Such rapid sequences of short takes from Isfahan's architecture and urban atmosphere including historical sightseeing, streets, and ordinary people enable Mehrjui to characterize the couple by means of contextualizing them and installing a local setting of place for the audience.
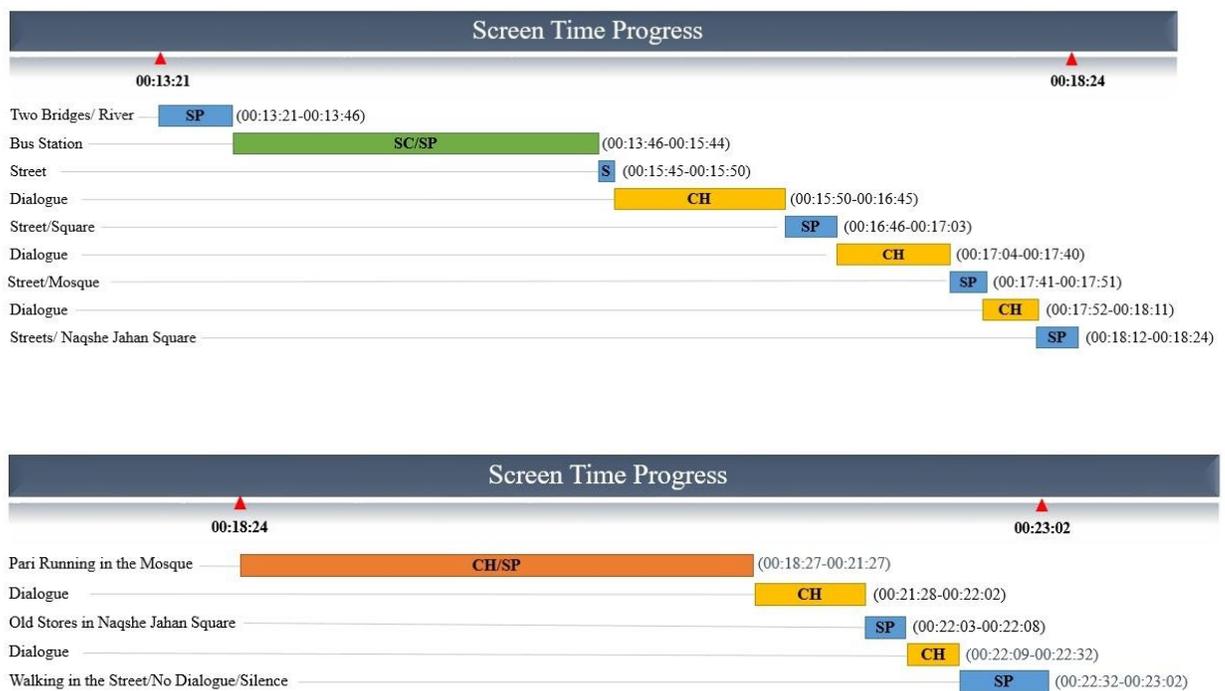

Figure 3.4. Visual Intervals in an Exemplary Scene (Dialogue between Pari and Mansour)

Visualizing what physically surrounds the characters for such a double purpose (characterization and establishment of the setting of place) has a direct counterpart in Salinger's novel. As it was analyzed earlier, Salinger provides a detailed description of the setting of place (Sickler's restaurant) at the beginning of "Franny" and continues the same explanatory style for

all the physical spaces throughout the stories. Details such as how characters' voices sound, what they wear, and what physically surrounds them evoke a sense of familiarity for the audience. The same effect is reached in the adaptation by means of shots from historical, architectural spots, as the example of Isfahan was provided above.

Not only in the scene explored in figure 3.3., but also throughout the whole adaptation, has Persian architecture played a key role. Several shots from Shah Mosque, Caravanserais, Bazaars, and bridges in *Pari* Iranianize Salinger's story and let it find more resonance for the new Iranian audience. Most of the well-known sightseeing included in the adaptation were built during the Safavid dynasty of Iran, a dynasty which has its origins in the Safavid order of Sufism.

On the way to the restaurant in Isfahan, Pari asks her fiancé, Mansour, to pull over when they are passing by The Shah Mosque. She runs inside the mosque (still 3.5.) as she constantly needs private space. She meditates in silence in front of the main Mihrab of the mosque (still 3.6.). Mihrab is a semicircular niche in the main hall of a mosque which indicates the direction of the Kaaba in Mecca. Muslims must face that direction when saying their prayer. As she contemplates in the hall, her spiritual journey is symbolically portrayed through a follow shot with a low camera angle that records her as she is going up the staircase of the tower of the mosques, the so-called Minare (still 3.7.). In the architecture of Iranian Islamic mosques, Minare (for another example in the adaptation see still 3.8.) has the most symbolic function since its upward direction and height refer to the divine ascending feature of the sacred place.

In addition to the mosques, there are scenes from four different bridges in the adaptation. The two Khaju Bridge (still 3.9.) and Si-o-se-pol Bridge (still 3.10.) at the beginning of the adaptation are among the most iconic historical heritages of Isfahan and the city itself is called the capital of Iranian culture. In addition to these bridges, there are two other ones through which Safa, and Asad pass (still 3.11. and still 3.12.). Since a bridge connects two distinct places, it can be suggested that it thematically refers to communication, connection, and union. Likewise, scenes from a Bazaar (still 3.13.) Pari passes through in her daily transportation have the same function. Historically, Bazaars originate in Persia which is called Iran today. According to the thematic context of the adaptation, in *Pari*, it can be suggested that the four bridges and the Bazaars symbolize the spiritual journey and movement of the characters, in particular, the connection

between material world and spiritual growth, heaven and earth, and God and Man—a connection made by Asad and Safa and imitated by Pari.

Although Pari never crosses through any bridge in the adaptation, she is constantly moving between cities (from Tehran to Isfahan, from Isfahan to Tehran, from Tehran to Chalus), between different locations in a city (In Tehran, from home to university, from university to home, from home to Asad's burned villa; in Isfahan, from train station to the Shah Mosque, from the Shah Mosque to the restaurant, from the restaurant to her aunt's house, and finally leaving her aunt's house in order to head back home), and between different corners in a single building (for example, running to the bathroom for two times in the restaurant and wandering in the backyard of their house when Dadashi is speaking with her). She usually walks faster than the average speed as if she is in a constant hurry to go or arrive somewhere (instances are on her way to the college in the streets, in Isfahan's train station, in the restaurant, etc.).

The effects Mehrjui seeks through the montage of urban landscapes in the adaptation are comparable to effects inherent in the descriptive language of Salinger. In fact, the director applies a formal interpretant in *Pari* by inscribing the linguistic precision of the look and voice of characters as well as the acute description of different places throughout the adapted texts with the editing in the adaptation. In addition, the integration of such architectural, cultural sites from the Safavid era, a historical period in Iran which is closely associated with Sufism reinforces the theme of Sufi spirituality in the adaptation. Moreover, "the use of Safavid art allowed the readers to identify with Pari" (Zohadi 18).

3.3. Addition of Cinematic Techniques

The third formal interpretant of Mehrjui includes the use of cinematography techniques such as camera angles, lighting, and camera movements as well as the mise-en-scene. Such visual effects that actually depart from the linguistic effect of Salinger's texts work only in the receiving medium of cinema. Addition of the cinematic techniques reinforce the themes of *Pari* and make it

appropriate for the visual language of cinema. As a result, finding a direct counterpart for them in the adapted texts might be impossible.

Along with her numerous physical movements, Pari experiences a second type of relocation; an inward movement that happen in her mind. For seven times in the adaptation, she is transferred from the material world to a hallucinative spiritual world. Table 3.1. summarizes all such scenes in *Pari*. The first column of the table lists the scenes which portray Pari's dream or hallucination. The second column specifies selected cinematic techniques employed by Merhjui in those scenes. A close look at the second column shows that the combination of such techniques like camera angle, camera movement, lighting, slow motion effect, and the inclusion of an imaginary unknown character (The so-called Sheykh who seems to be the protagonist of Pari's religious guidance book) allow Mehrjui to categorize his adaptation's scenes into two groups: first, scenes depicting what is happening in the real world and second, what is visualized in the protagonist's imagination. Thus, the audio-visual nature of cinema and the use of such cinematic techniques enable the audience to accompany Pari both in the material world and in her dreams or hallucinations as if they are living her life.

Despite the constant physical and spiritual movement of Pari in the adaptation, paradoxically, there are scenes which visually accentuate her stillness to indicate her solitude. Color contrast and shot composition of such scenes, such as the rule of thirds or placing Pari at the center of the frame, create empty spaces to make the audience feel the isolation and loneliness Pari is experiencing. Stills 3.14. to 3.16. in the appendix show some instances of such shot compositions.

With regard to such cinematic techniques that do not exist in Salinger's works though presented in *Pari*, it is of primary importance to not regard them as errors which need to be corrected. Rather they should be considered clues indicating Mehrjui's employment of his formal interpretants in adapting Salinger's texts. In the process of transferring Salinger's three stories to *Pari*, Mehrjui uses the medium of cinema which is a different semiotic system from what Salinger employs. Such a shift from Code A which is textual to Code B which is audio-visual requires modifications. When Mehrjui decontextualizes the information given in Salinger's stories and recontextualizes it through another semiotic system, it becomes necessary to modify it "since every

	Dream/Hallucination Scene	**Selected Cinematic Techniques in the Scene**
1	Dream of being drowned by her classmates (00:00:04-00:00:49)	• Bird's eye shot • Tracking Shot • Under-exposed lighting to have a dark, dream-like scene • Setting of place: Caravanserai to indicate helplessness of Pari and unfamiliarity of the place
2	Contemplation in the mosque and spiritual ascension (00:19:06-00:20:12)	• Bird's eye shot • Tracking shot • low-angle shot • Slow motion effect • Setting of place: on top of the Minare
3	Seeing Sheykh in the bathroom (00:17:17-00:28:08)	• The performance of the character of Piir • Repetition of the same camera angle and movement
4	Seeing Sheykh on top of the staircase (00:36:50-00:37:19)	• Over-exposed lighting to indicate divine and spiritual brightness • The performance of the character of Piir
5	Dreaming a story about Sheykh taken from Asrarotohid (00:37:21-00:39:15)	• Whispering Voice-over • Under-exposed lighting to have a dark, dream-like scene • Wind sound effect
6	Getting lost and looking for an address (00:43:53-00:45:00)	• Slow motion effect • Bird's eye shot • Tracking shot • Panning right shot • Repetition of the scene (knocking on doors)
7	Seeing Sheykh behind the window (01:04:42-01:05:10)	• Over-exposed lighting to indicate divine and spiritual brightness • The performance of the character of Piir

Table 3.1. *Pari*'s Cinematic Techniques separating the Scenes of Pari's Dreams and Hallucinations

semiotic system is characterized by its own qualities and restrictions, and no content exists independently of the medium that embodies it" (Chatterjee 6). In his rewriting of three stories of "Franny", "Zooey", and "A Perfect Day for Bananafish" in the new language system of cinema, "new mechanisms of representation may be perceived, since the procedures must take into account poetic and discursive aspects of the new medium" (Chatterjee 6). Inspired by Salinger's works, but not quite equivalent to his works, the formal shifts and addition in *Pari* indicate that it is a "hybrid product" which contains traces of Salinger's stories rather than a "plain clone" (Chatterjee 5).

The similarities and differences between the formal and stylistic features of *Pari* and Salinger's three stories provide ample evidences that Mehrjui applies what is effectively an interpretant to guide his formal choices, a stylistic analogue that signifies beyond the Salinger's texts but is designed to interpret its form and theme. If we treat Mehrjui's stylistic and formal choices such as camera angle, lighting, shot composition, camera movements, fragmented narrative, long dialogues, allusions, and Brechtian breaking the fourth wall as interpretive moves or ways of varying the textual form of the American stories to visual forms that are relevant to the reception medium, his adaptation does reflect a careful interpretation and transformation of Salinger's textual works.

CONCLUSION

As proposed in **Chapter One**, in applying my framework which is a combination of Cattrysse's, Venuti's, Bühler's and Jakobson's theories to the study of adaptation, the following steps seem crucial. First step is to draw a comparison between the adapted text and the adaptation product. Describing the resemblances and differences (such as shifts, additions, deletions, or substitutions) of both texts reveals the set of formal and thematic interpretants inscribed by the adaptation creator in the adaptation product. **Chapter Two** and **Chapter Three** of this thesis aimed at exploring and describing such equivalences and divergences between Salinger's three stories and their adaptation in order to decipher Mehrjui's interpretants while contributing to (1) the creation of Salinger's stories as Reader A by means of his Appeal A and (2) the creation of *Pari* as Sender B by means of his Expression B.

According to the methodology of my combined model, the next step is to explain how the adaptation creator reflects his interpretants or meaning makings in the adaptation product; in addition, how respective (socio-cultural, political, economical, etc.) context of reception determined and conditioned the two "channels" (Channel A and Channel B) through which Sender A connects to Receiver B. Relying on the interpretants found in the last step, in the second step, the "channel" or the "contact" between sender(s) and receiver(s) is studied. Three "channels" exist in an adaptation: Channel A which is the contact between Sender A and Receiver A, Channel B which is the contact between Sender B and Receiver B, and Channel C which is the contact between Sender A and Receiver B. The study of Channel C is significant in this model as it shows how the double-sided role played by the adaptation creator (as a "reader" and a "sender") allows Sign A to reach a wider audience (Receiver B). Step one indicates the hermeneutical aspect of my model since it deals with interpretations and interpretants while step two shows the communicative sense of the model since it is within the contact between Sender A and Receiver B that a transcultural communication happens between two cultural contexts (Referent A and Referent B).

Figure 4.1. portrays such a communicative facet of the case of *Pari*. As marked in this figure with a green line, Mehrjui's adaptation of Salinger's texts develops Channel C, a connection between Salinger and Iranian receivers. It is through such a "contact" that Salinger's works enter a new context and find a wider audience. Although before *Pari*, many Iranians were already familiar with Salinger through the Persian translation of his books (*Catcher in the Rye* translated in the 1966 by Ahmad Karimi and *Nine Stories* which includes the story of "A Perfect Day for Bananafish" translated in 1985 by Ahmad Golshiri), *Franny and Zooey* had yet to be translated

into Persian by the time of Mehrjui's adaptation. The first translation of *Franny and Zooey* into Persian appeared in 2001 by Milad Zakariya. "The movie created interest in the translation of Franny and Zooey," Zohadi says, "Therefore, it is arguable that Mehrjui introduced another one of Salinger's literary works to Iranian readers mostly because of his personal interest in Salinger's work" (9-10). Talking about his purpose of adapting Salinger's texts, Mehrjui refers to "a kind of cultural exchange" which resembles the creation of Channel C by which Salinger connects to the
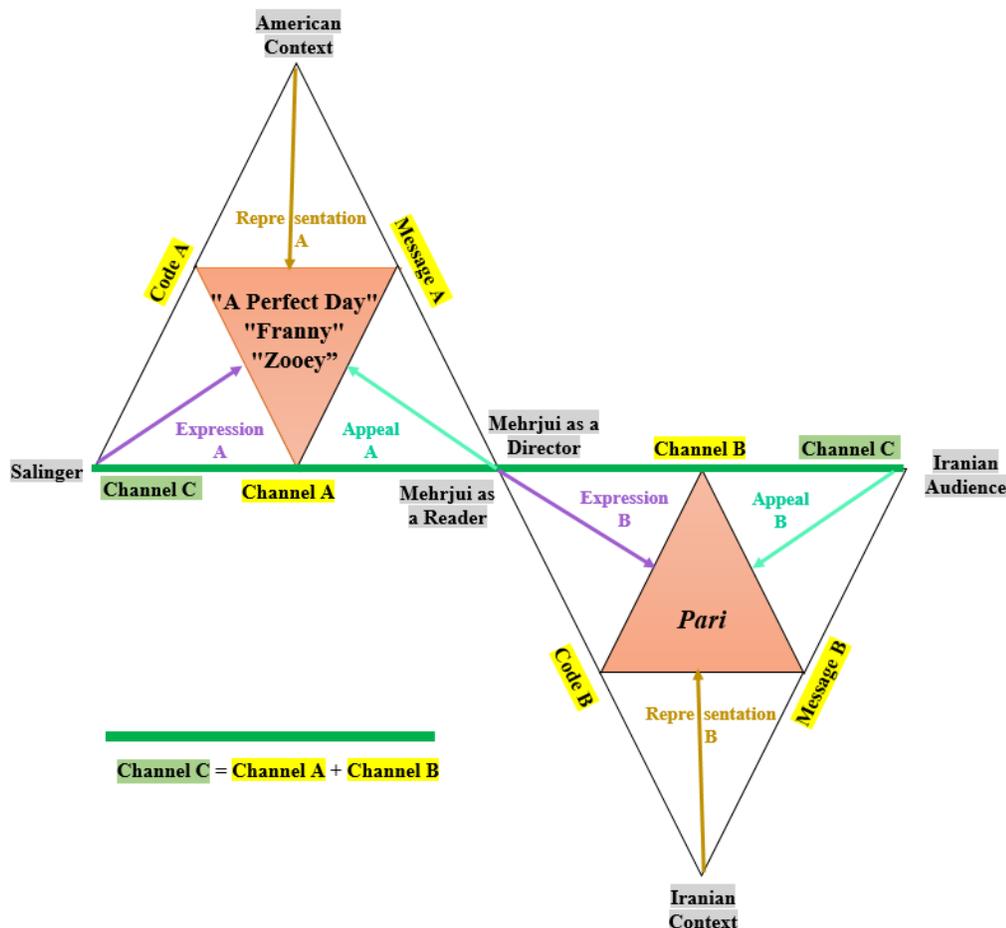

Figure 4.1. An Illustration of Channel C in Color Green

Iranian "receivers". Through the adaptation of *Pari*, the Glass Family is detached from its original context where it supported meanings, values, and functions specific to the English language and

the American culture of mid-20th century. Simultaneously, it is inserted in a different context created by the adaptation which supports meanings, values, and functions specific to the Persian literature, architecture, and cultural context of the late-20th century.

In the eleventh chapter of *Translation Changes Everything* entitled "The Poet's Version; Or, an Ethics of Translation", Venuti intends to approach literary translation from an ethical perspective. In this chapter, he asserts that in studying literary translation, asking questions such as whether the literary translation "captures the features of the source text or whether it contributes to a comprehensive understanding of the source literature" (*Translation* 191) are misleading. The problem with these questions is, as Venuti claims, that they already assume—or prescribe in Cattrysse's terms—the notion of "success" regarding the target text and the meaning of "understanding" regarding the prior text. Such assumptions—or prescriptions according to Cattrysse—are based on "essentialist concepts of equivalence and representation wherein the source text and literature are held to contain invariant features that can be reproduced or transferred in a translation or body of translations" (Venuti, *Translation Changes* 191-192).

However, Venuti argues, such fixed features never exist in the translated text; rather, the translator temporarily fixes some of its features through his/her interpretive act. Considering the similarities between literary translation and adaptation, what Venuti says could be applied to adaptation. To translate his view into the language of my framework, Venuti underlines the weight of Appeal A in the creation of Sign A. As illustrated in figure 4.1., one of the constituting sides of the triangle of Salinger's works (The small orange tringle in left including "A Perfect Day", "Franny", and "Zooey) receives contribution from the direction of Mehrjui as Reader A. Venuti says, "a translation can only communicate an interpretation, never the source text itself or some form or meaning believed to be inherent in it" (*Translation* 192). Accordingly, no inherent, invariant meaning exists in Salinger's stories. Rather, it is Mehrjui's contribution (Appeal A, marked with a turquoise arrow in the left big triangle) which provisionally fixes some features and messages of Salinger's stories (Sign A) through his interpretation of the texts. Likewise, no fixed, inherent meaning is implemented in *Pari*, rather, the adaptation gains meaning at the moment of encounter with its reader who temporarily fix some of its features, functions, and messages through affording Appeal B.

"The interpretation that a translation [or an adaptation] inscribes, furthermore, is partial and contingent," Venuti continues, "partial because it is incomplete in recreating the source text and slanted towards the receiving culture; contingent because it is fixed by a set of interpretants that vary among receiving cultural constituencies, social situations, and historical moments" (*Translation* 192). This point is also portrayed in my framework of studying *Pari* (figure 4.1.). Similar to what Venuti claims, Mehrjui's interpretation of Salinger's three stories transmitted to his adaptation is partial and contingent. It is partial because it creates the triangle of Salinger's texts in cooperation with Salinger's expression (the purple arrow in the left big triangle) and the American context's representation (the brown arrow in the left big triangle). It is contingent since it is fixed by Mehrjui's individual set of thematic and formal interpretants. By way of explanation, if another person ("receiver" in Bühler's term or "addressee" in Jakobson's term) reads the same three stories written by Salinger, his/her interpretation varies from Mehrjui's.

The framework I propose also draws attention to the inevitability of alterations and shifts in adaptation since the semiotic systems of Code A and Code B are different. It visually shows three contexts which are lost in the process of decontextualization and then are revived in the process of recontextualization, as Venuti suggests. The "expression" or Sender A's articulation context, the "appeal" or Receiver A's reception context, and "the representation" or Referent A's linguistic context are replaced by Expression B, Appeal B, and Representation B. As Venuti argues,

> a ratio of source loss and translating [or adapting] gain cannot be avoided or resolved, and the only way that a translation [or an adaptation] can do right abroad, in relation to the source text and culture, is to do wrong at home, making an appreciable difference in relation to the cultural norms and institutions of the receiving situation, contributing to a change, for instance, in how a foreign work or a foreign literature is perceived in translation [or adaptation]. (Venuti, *Translation Changes* 246)

Similar to what Venuti claims, it can be argued that transformation is inevitable in adaptation. However, it does not mean that no formal or semantic correspondence exists between the adapted texts and the adaptation. The point is rather that an adaptation is much more than any such correspondence. Much like a literary translation, an adaptation is "a complex cultural artifact that never survives intact the move to another language and culture where it comes to signify, to be valued, and to function differently" (Venuti, *Translation Changes* 246). Thus, that the Iranian

adaptation of the Glass Family differs from the American version, both with regard to the form and the meaning, should be seen as an interpretive act which involves Mehrjui's application of thematic and formal interpretants in order to turn the American works of Salinger into an Iranian version.

Mehrjui's inscription of various thematic and formal substitutions analyzed in **Chapter Two** and **Chapter Three** enables him to recontextualize the American story of the Glass Family and lay the groundwork for further reinterpretation and revaluation of the story by its new Iranian audience in a new medium. Through the omission of non-Iranian elements from Salinger's three works and replacing them with Iranian alternatives, Mehrjui simultaneously detaches the members of the Glass Family from their American context and inserts them in the Iranian context he creates in *Pari*. On the other hand, by closely adhering to the major themes, events, characters, and stylistic features of Salinger's texts, Mehrjui constitutes an adaptation strategy which is both creative and imitative. As Venuti says, "no translation can reproduce a source text with completeness and precision or without a gain of translating language form and meaning" (Venuti, *Translation Changes* 207). Similarly, in the case of *Pari* as an adaptation product, Mehrjui does not reproduce Saliner's three stories with completeness, rather, his adaptation has gained a cinematic form and has addressed the American themes in an Iranianized way so as to find resonance for the reception context. To conclude, Mehrjui's overall adaptation strategy is to maintain a general stylistic and thematic equivalence to Salinger's texts. Yet, by means of narrative, formal, and thematic substitutions, modifications, adjustments, additions, and deletions, he appropriates Salinger's works for the new cultural context and the new medium.

This study was only an attempt to take a step toward a "cultural turn" in AS. I synthesized Bühler's, Jakobson's, Cattrysse's and Venuti's theories based on their shared conceptual and methodological resemblances and developed my framework, a model which enables AS to make dynamic dialogues with various disciplines including TS, communication studies, cultural studies, intertextuality, semiotics, linguistics, and film studies. However, both in its visual design and its conceptual foundation, the framework is open to further development and expansion. In addition, since the main focus of my thesis was on the case of *Pari* with regard to its narrative and cinematic techniques and structure, the framework I propose can be applied to other adaptation cases, in particular, cross-cultural cinematic adaptation of literary texts in which a change of context, form, and content is apparent.

Appendix: Stills from *Pari*
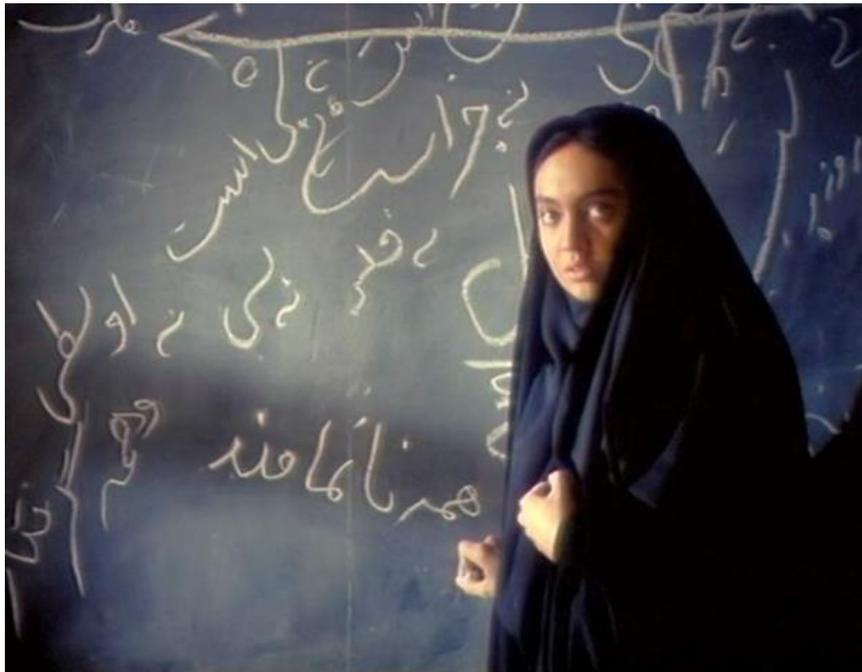
Still 3.1. Pari Breaking the Fourth Wall

Still 3.2. Dadashi Breaking the Fourth Wall

Still 3.3. Safa Breaking the Fourth Wall

Still 3.4. Asad Breaking the Fourth Wall

Still 3.5. Pari running inside the Shah Mosque

Still 3.6. Pari contemplating in the Mihrab

Still 3.7. Pari standing on top of the Minare in her Imagination

Still 3.8. Two Minaras in *Pari*

Still 3.9. Khaju Bridge in Isfahan

Still 3.10. Si-o-se-pol Bridge in Isfahan

Still 3.11. Asad Passing through a Bridge

Still 3.12. Safa Passing through a Bridge

Still 3.13. Pari Passing through a Bazar
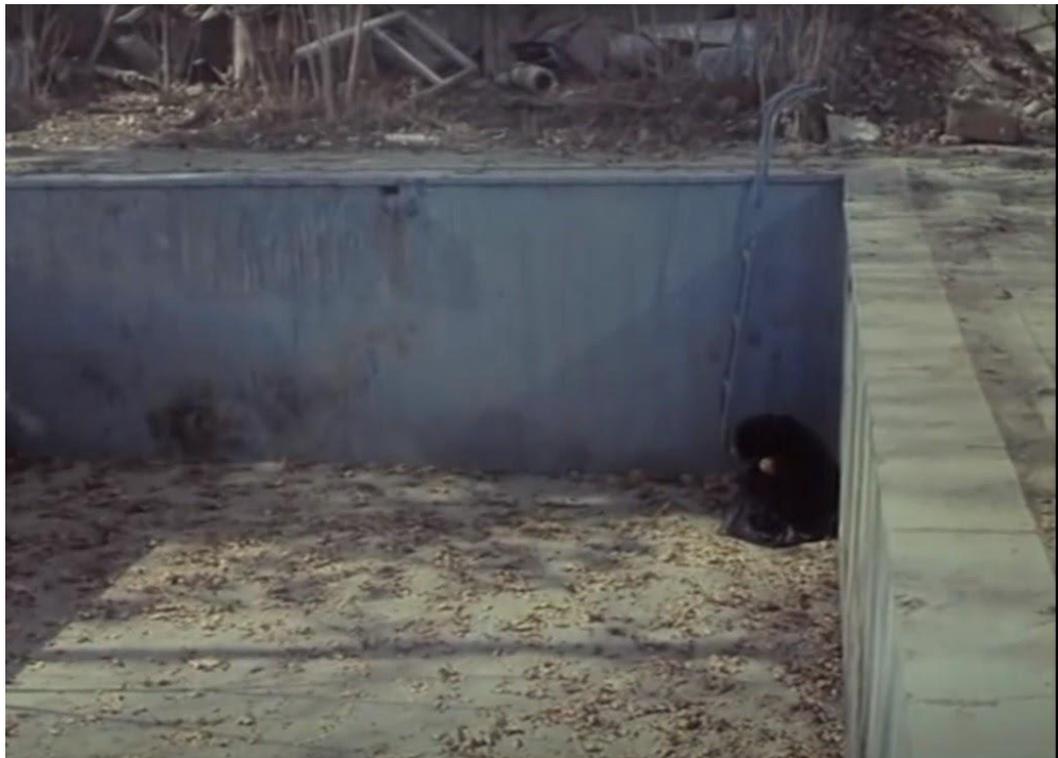
Still 3.14. Pari's Loneliness

Still 3.15. Pari's Solitude

Still 3.16. Pari Running alone in her Dream

Estonian Summary (<u>Kokkuvõte</u>)

Vaatamata aastakümneid kestnud akadeemilisele tööle, selgitamaks välja seost tõlke ja adaptsiooni vahel, pole jõututud konsensusele, kas adaptatsiooniuuringud ja tõlkeuuringud tuleks vaadelda ühe või kahe erineva haruna – või hoopis üht teise allharuna. Peale lühikest ülevaadet adaptsiooniõppe ja tõlkeõppe peamiste demarkeerimise meetoditega seotud kirjandusest, kaardistan ma need kahe erineva teadusharuna, millel on omavahelisi seoseid ning sarnasusi, olemata üksteise allharud, toetudes hüpoteesile, et peamised sarnased omadused adaptsiooniõppe ja tõlkeõppe vahel annavad aluse kriitilise perspektiivi, kontseptsiooni ja meetodi vahetuseks. Juhtumiuuringuna keskendub siinne uurimistöö järgnevatele küsimustele: Millises seoses on tõlge ja adaptsioon? Kas on võimalik rakendada tõlkeõppe teooriaid ja meetodeid adaptsiooniõppes? Vastamaks neile küsimustele, uurin ma uurimistöö esimeses peatükis Patrick Cattrysse'i and Lawrence Venuti teooriaid, mis soovitavad tõlkimise teooriaid ja meetodeid adaptsiooniõppes rakendada. Kui Catrysse uurib polüsüsteemiteooria kasutamist, siis Venuti rakendab adaptsiooniõppes hermeneutilist mudelit ja tõlgendeid. Peale nende teooriate sarnasuste ja erinevuste kommenteerimist esitan oma adaptsiooniõppe raamistiku, mis on süntees Catrysse'i ja Venuti teooriatest visuaalse mudeli vormis. Kuna minu kontseptuaalne mudel illustreerib kontekstuaalsete, kommunikatiivsete ja intertekstuaalsete tegurite olulisust adaptsiooniõppes (mis sarnaneb kultuurilise pöördega tõlkeuuringuduse ajaloos), toetun ma Karl Ludwig Bühleri keelemudelile ning Roman Jakobsoni kommunikatsioonimudelile. Töö teise ja kolmanda peatüki analüüsiosas rakendan ma oma mudelit Dariush Mehrjui' *Parile,* Iraani filmiadaptsioonile Salingeri teostest „Franny", „Zooey" ja „Parim päev banaanikala püügiks". Seejärel uurin, kuidas *Pari* temaatilised ja vormilised aspektid Salingeri kolme lühijutuga sarnanevad või nendest lahknevad, ning järeldan, et Mehrjui adaptatsioonistrateegia on nii loominguline kui ka jäljendav. Selline strateegia annab režissöörile võimaluse Salingeri kolm Ameerika lugu algsest kontekstist eemaldada ning uude konteksti asetada, võimaldades seeläbi lugude edasisi tõlgendusi ning ümber hindamist Iraani kontekstis läbi uue meediumi – filmi.

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