

The Cultural Study of Dariush Mehrjui's Adaptation of "A Doll's House" by Henrik Ibsen in the Light of Linda Hutcheon's Theory of Adaptation

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Abstract: This paper examines the crucial interplay between cultural studies and translation. It attempts to shed light on how cultural elements such as gender, ideology and social identity, which necessitate doing adaptation, show that an adaptation is a kind of translation. To this end, the present research explored how Henrik Ibsen's *A Doll's House* was introduced to Persian culture as a movie entitled *Sara* by Dariush Mehrjui, mediated by apprehending the intended function and meaning of the original work and its proximity to the cultural elements application of the Iranian audience, through which *Nora* in Norway could be 'translated' to *Sara* in Iran, to enlighten both audience. Considering Andre Lefevere's notions on ideology and Linda Hutcheon's theory of adaptation, the descriptive and comparative analysis of characters' Dialogue and element style in *A Doll's House* and *Sara* represented the effect of cultural elements in doing adaptation and yielded that cultural elements interfere or necessitate adapting from the literatures of other cultures or nations.

Keywords: Cultural Studies, Adaptation, Translation Studies, Dariush Mehrjui, Linda Hutcheon

1. Introduction

Storytelling allows for the sharing of ideas and the teaching of ideals across cultures. Common themes can be communicated to a number of audiences through cultural traditions that both show—through theatre, film, television—and tell—through novels, books, radio – human values. Many of these stories and lessons have been told and told again, yet they continue to find a place in our cultural landscape. This occurs through the unique process of adaptation.

In this study, the researchers try to conduct a cultural study on Dariush Mehrjui's *Sara*, which is a clear adaptation of *A Doll's House* by Henrik Ibsen. To achieve their aim, the researchers apply the guidelines presented through Linda Hutcheon's theory of adaptation. Written in the era of modernism (1879), *A Doll's House* is a three-act play in prose by Henrik Ibsen. *The movie Sara* is a Persian adaptation of this play presented by Dariush Mehrjui in 1992.

Mehrjui's movie can be considered as an adaptation of Ibsen's play because they both have similar cultural and social themes, feminist role, gender issues, social identity importance and cultural ideology in the masculine society. Hence, this research examines such cultural elements as social identity, ideology and gender in the light of cultural notions.

Sociologists and scholars of cultural studies tend to focus on the influence that culture exercise on society and institutions in terms of prevailing ideologies. Culture is seen as the result of the 'pressures that social structures apply to social action' (Jenks, 1993, p. 25). These pressures mould, manipulate or conflict with the individual but shared different models of the world (Baker & Saldanha, 2013, p. 72).

The reason of conducting this research is related to how *A Doll's House* and its adaptation dealt with the Gender, social identity, and ideology in the cultural form.

In the study, the researchers will analyze cultural elements in Ibsen's play and Mehrjui's movie to depict how cultural

elements such as gender role in the original text make it necessary to do adaptation in other nations or cultures. Meanwhile, the way the adaptation represents these issues in its performance or Dialogues will be discussed. It also will try to show the cultural manipulation which is used to naturalize the form to target culture, while transferring the same function and message.

The main objective of this research is to represent the importance of adaptation, cultural adaptation and the elements that necessitate it to do adaptation as translation; such as the same historical situation, gender, social identity, ideology, feminism issues or any other cultural ones. Another aim of this research is to see the traces of women's rights through cultural analysis of the original play, and the way it has been represented in the adapted version through the use of Linda Hutcheon's theory of adaptation. The researchers examine the cultural notions to reach their ultimate goal namely; the adaptation of Mehrjui is a kind of translation.

2. Literature Review

2.1. Translation Studies

The term translation itself has several meanings: it can refer to the general subject field, the product (the text that has been translated) or the process (the act of producing the translation. The process of translation between two different written languages involves the translator changing an original written text in the original verbal language into a written text in a different verbal language. This type corresponds to 'interlingual translation' by Roman Jakobson paper 'On the linguistic aspects of translation' (Jakobson, 1959/2004, p. 139).

Sandra Halverson (1999) claims that translation can be considered as a prototype classification, while Maria Tymoczko (2005, 2006) discuss very different words and metaphors for 'translation' in other cultures, indicative of a conceptual orientation and where the goal of close lexical fidelity to an original may not therefore be shared, certainly in the practice of sacred and literary text (Munday, 2008, p. 5).

As Holmes expresses, translation is a perfect interdisciplinary, interfacing with a whole host of other fields. The aim may still be to describe translation phenomena and establish general principles, but the methods of analysis are more varied and the cultural and ideological features of translation have become as prominent as linguistics (Hatim & Munday, 2004, p. 8).

In summary, translation studies is "the academic discipline related to the study of the theory and phenomena of translation. By its nature it is multilingual and also interdisciplinary, encompassing any language combination, various branches of linguistics, comparative literature, communication studies, philosophy and a range of types of cultural studies including postcolonialism and postmodernism as well as sociology and historiography" (Munday, 2008, p. 1).

2.2. Linda Hutcheon's Theory of Adaptation

Hutcheon, in her book *'A Theory of Adaptation'*, introduces that adaptations are everywhere today: on the television and movie screen, on the musical and dramatic stage, on the Internet, in novels and comic books, in your nearest theme park and video arcade. Adaptations are obviously not new to our time, however; Shakespeare transferred his culture's stories from page to stage and made them available to a whole new audience. Adaptations are so much a part of Western culture that they appear to affirm Walter Benjamin's insight that "storytelling is always the art of repeating stories" (1992, p. 90). Nevertheless, in both academic criticism and journalistic reviewing, contemporary popular adaptations are most often put down as secondary, derivative, "belated, middlebrow, or culturally inferior" (as noted by Naremore, 2002b, p. 6). The move from the literary to the filmic or televisual has even been called a move to "a willfully inferior form of cognition" (Newman, 1985, p. 129).

To deal with adaptations *as adaptations* is to think of them as, to use Scottish poet and scholar Michael Alexander's great term (Ermarth, 2001, p. 47), inherently "palimpsestuous" works, haunted at all times by their adapted texts. This is why translation studies are so often comparative studies (cf. Cardwell, 2002, p. 9). This is one reason why an adaptation has its own aura, its own "presence in time and space, its unique existence at the place where it happens to be (Benjamin, 1968, p. 214). Adaptation is repetition, but repetition without replication and according to its dictionary meaning, "to adapt" is to adjust, to alter, to make suitable. Hutcheon wishes to avoid resorting to fidelity criticism, which originates in the (often false) idea that the adapters wish to reproduce the adapted text. There are three dimensions to looking at adaptations: as a formal entity or a product, as a process of creation, or as a process of reception. Adaptation is simultaneously a process and a product (2006, pp. 6-7).

Transposition to another medium, or even moving within the same one, always means change or, in the language of the new media, "reformatting." And there will always be both gains and losses (Stam, 2000, p. 62). In most concepts of translation, the source text is granted an axiomatic primacy and authority, and the rhetoric of comparison has most often been that of faithfulness and equivalence. Walter Benjamin argued, in "The Task of the Translator," that translation is not a rendering of some fixed non-textual meaning to be copied or paraphrased or reproduced; rather, it is an engagement with the original text that makes us see that text in different ways (1992, p. 77). Recent translation theory argues that translation involves a transaction between texts and between languages and is thus "an act of both inter-cultural and inter-temporal communication (Bassnett, 2002, p. 9).

According to Hutcheon's book: Adaptation as a product (as extensive, particular transcoding) and as a process (as creative reinterpretation and palimpsestic intertextuality) is one way to address the various dimensions of the broader phenomenon of adaptation. A final dimension is the reader's engagement, their

immersion. The latter in a way related to that Renaissance perspective painting and Baroque *trompe l'oeil* (Ryan, 2001, p. 3); the participatory mode (videogames) immerses us physically and kinesthetically. "Stories, however, do not consist only of the material means of their transmission (media) or the rules that structure them (genre). Those means and those rules permit and then channel narrative expectations and communicate narrative meaning to someone in some context" (Hutcheon, 2006, p. 26).

Hutcheon's emphasis on adaptation as process (as well as product) means that the social and communication dimensions of media are important too, even when the particular emphasis is on form. Film is usually said to be the most inclusive and synthesizing of performance forms: "A composite language by virtue of its diverse matters of expression—sequential photography, music, phonetic sound and noise—the cinema 'inherits' all the art forms associated with these matters of expression ... —the visuals of photography and painting, the movement of dance, the decor of architecture, and the performance of theater" (Stam, 2000, p. 61; see also Klein, 1981, p. 3).

According to Hutcheon, stories shown in one performance medium have always been adaptable to other performance media: movies and even movie adaptations become stage musicals and turn back into film again. Television shares with cinema many of the same naturalistic conventions and therefore the same transcoding issues when it comes to adaptation. Hybrid forms that provide sung music for exciting films are partial remediations that also function as adaptations. Hutcheon explores the formal and hermeneutic complexity of the relationship between the telling and the showing is certainly matched by the type of level and type of engagement from either of these modes to the participatory one (2006, pp. 46-50).

Hutcheon has been arguing that adaptation- that is, as a product- has a kind of "theme and variation" formal structure or repetition with difference. This means not only that change is inevitable but that there will also be multiple possible causes of change in the process of adapting made by the demands of form, the individual adapter, the particular audience, and now the contexts of reception and creation. This context is vast and variegated. It includes some elements or considerations, for example the materiality consideration involved in the adaptation's medium and mode of engagement is part of the context of reception and often of creation as well. What she is calling context also includes elements of presentation and reception, such as the amount and kind of "hype" and adaptation gets: its advertising, press coverage, and reviews. The celebrity status of the director or stars is also an important element of its reception context. Readiness to reception and to production can depend on the "rightness" of the historical moment. Whenever an adapted story is told, shown, or interacted with, it always happens in a particular time and space in a society and adapter know this and take it into consideration. Nations and media are not the only relevant contexts to be considered. Time, often very short stretches of it, can change the text even within the same

place and culture (Hutcheon, 2006, pp. 142-5).

2.3. Cultural Studies

Cultural studies developed rapidly over the last decades of the twentieth century. Cultural studies have a wide designation, encompassing sociology, anthropology, history, literature, and the arts. Cultural criticism by its broad definition of "literature" includes not only the conventional genres of poetry, drama, and fiction but also popular fiction such as thrillers and romances, television and mass media, cinema, magazines, and music. Cultural criticism grounds literature in a larger framework which can include the economic institutions of literary production, ideology, and broad political issues of class, race, gender, and power. Cultural studies has extended its methodology beyond conventional reading and research to encompass field study, empirical observation, interviewing and interdisciplinary collaboration (Habib, 2011, p. 276). Arising from the social turmoil of the 1960s, cultural studies composed of elements of Marxism, poststructuralism and postmodernism, feminism, gender studies, anthropology, sociology, race and ethnic studies, film theory, urban studies, policy, popular culture studies, and postcolonial studies: those fields that concentrate on social and cultural forces that either create community or cause division and alienation. It draws from whatever fields are necessary to produce knowledge required for a particular project. The course of its cross-national borrowings, some figures play different roles at different times and places (Guerin, Labor, Morgan, Reesman, & Willingham, 2001, p. 305).

2.4. Gender-Based Translation Studies

The subject of Gender Studies, of which feminist Translation studies forms part, developed in reaction to asymmetrical power relationship, as caused by patriarchal hegemony, but in another sense, under the gaze of "Imperial Eyes", whereby the active, creative and structuring subject with its all-pervading planetary consciousness, is male. Flora Tristan, the French writer and pioneer socialist, was one of the early figures on the interface of Empire and feminism. From the postcolonial viewpoint her book is ethnographic, but as one of the early feminist manifestos it is autoethnographic. On the climate of early 1990s, whereas postcolonial studies flourished during the course of the decade and was soon "imported" into research on translation, interest in feminist perspectives remained limited to those feminist immediately concerned, and in European Translation Studies this field of research was for years more or less ignored (Snell-Hornby, 2006, pp. 100-1).

2.5. Social Identity Theory

Social identity theory (STT) focuses on "The group in the individual" (Hogg & Abrams, 1988, p. 3) and assumes that one part of the self-concept is defined by our belonging to social groups. According to Tajfel and Turner (1979), people categorize themselves and others as belonging to different

social groups and evaluate these categorizations. Membership, alongside the value placed on it, is defined as the social identity, to enhance their self-esteem people want to develop a positive social identity. To do so, they show all kinds of different behavior that might also be observed in the context of entertainment selection and reception (Trepte, 2006, p. 255).

2.6. Ideology

For Hatim and Mason, ideology encompasses 'the tacit assumptions, beliefs and value systems which are shared collectively by social groups' (1997, p. 144). They make a distinction between 'the ideology of translating' and 'the translation of ideology'. Whereas the former refers to the basic orientation chosen by the translator operating within a social and cultural context, in the translation of ideology they examine the extent of mediation supplied by a translator of sensitive texts. 'Mediation' is defined as "the extent to which translators intervene in the transfer process, feeding their own knowledge and beliefs into processing the text" (Hatim and Mason, 1997, p. 147).

2.7. Translation as Rewriting

Lefevere focuses particularly on the examination of 'very concrete factors' systemically govern the reception, acceptance or rejection of literary texts; that is 'issues such as power, ideology, institution and manipulation' (Lefevere 1992a, p. 2). Lefevere claims that 'the same basic process of rewriting is at work in translation, historiography, anthropologization, criticism, and editing' (1992a, p. 9). Here, translation for Lefevere is "translation is the most obviously recognizable type of rewriting, and... it is potentially the most influential because it is able to project the image of an author those works beyond the boundaries of their culture of origin" (1992, p. 9). He describes the literary system in which translation functions as being controlled by three main factors: 1. Professionals within the literary system, 2. Patronage outside the literary system and 3. The dominant poetics (Munday, 2008, p. 126).

According to Lefevere, here, patronage has three elements: the ideological component, the economic component and the status component (Munday, 2008, p. 126). Lefevere sees 'clear indication of the conservative bias of the system itself and the power of rewriting' regarding those 'canonized' classics that never lose their status yet are reinterpreted or "rewritten" to conform to changes in dominant poetics. He notes that 'the boundaries of a poetic transcend languages, and ethnic and political entities' (1992a, p. 30). He sees the dominant poetics as tending to be determined by ideology (Munday, 2008, p. 127). Lefevere claims to the interaction between poetics and ideology and translation; 'on every level of the translation process, it can be shown that, if linguistic considerations enter into conflict with considerations of an ideological or poetological nature, the latter win out' (1992a, p. 39). For Lefevere, the most important consideration is the ideological one which refers to the translator's ideology, or

the ideology imposed upon the translator by patronage (1992a, p. 41).

2.8. Manipulation

The famous title "The manipulation of Literature" came in 1985 with the publication of that volume of essays edited by Theo Hermans. The aim, as the Hermans stated in his introduction was, "quite simply, to establish a new paradigm for the study of literary translation, on the basis of a comprehensive theory and ongoing practical research" (1985, p. 10). From the point of view of the target literature, all translation implies a certain degree of manipulation of the source text for a certain purpose (Snell-Hornby, 2006, p. 48). Translation, as manipulation and appropriation of discourse, idea myths, etc...is one of the main vehicles for the representation of foreign cultures in domestic environments. The concept of manipulation in translation has been the subject of debate under alternative rubrics ranging from 'mediation' to the less benign 'interventionism' and 'adaptation'. Despite the differences in the degree of alteration in the source text, manipulation has been "stigmatized as a form of (re)writing, discouraged by copyright law, depreciated by the academy, exploited by publishers and corporations, governments and religious organizations (Venuti, 1998, pp. 1-31).

From the perspective of the target literature, all translations involve some form of manipulation of the source text (Hermans, 1985, p. 11). This may be purposeful (the work of a translator prompted by a variety of motives) or it may be due to the various pressures exerted by different linguistic, literary and cultural codes impacting on one another. An important factor motivating 'manipulation' research relates to the marginal role assigned to the study of translations, particularly in literary circles. There has always been a dominant poetics and a hierarchy of canonized text in any national literature. According to the manipulationists, the manipulation of translators and translations is precipitated by factors such as the adherence to out-moded notions of equivalence and the insistence on the supremacy of the original. As a result, the manipulationists argue- myth is perpetuated regarding the original's outstanding qualities- an attitude which has in practice developed into an obsession with fault-finding in endless comparisons of source and target texts. Such attitudes are criticized as prescriptive, constantly directing the attention of the translator towards an almost sacrosanct source (Hatim, 2013, pp. 78-9).

2.9. Henrik Ibsen's *A Doll's House*

A Doll's House was published on December 4, 1879, and first performed in Copenhagen on December 21, 1879. *A Doll's House* is a tragedy in which Nora leaves her house by slamming of a door to the world of new possibilities. She is going off to know her own responsibilities towards herself. This kind of self-realization, which usually leads to a new beginning, is one of Ibsen's main ideologies posed in his play. Nora opens her eyes and observes that her individuality

and freedom have been taken in living with Torvald Helmer. Nora is a woman who will not go on living her life on illusions and with a strange man anymore. Helmer has lived according to the reasons and rationality of a man, his point of view is arranged based on power and order. For such a systematized, disciplinary man, reputation is more important than sacrificing himself for the family life. Now he sees that only the hope of a miracle is left since reason no longer accomplishes anything. Nora's winning of her individual freedom is for self-development whereby she is to become a person in her own right and also in the sight of others. She has discovered painfully that she has treated as a nullity and that this must be changed. *A Doll's House* has spawned a wealth of differing interpretations over the 130 years since its first performance, being variously analyzed from feminist, anti-feminist, Marxist, Freudian, poststructuralist and realist perspectives (among others). Since its first performance in 1879, *A Doll's House* has received a groundbreaking attention, highly valued by literary scholars for being among the first generation of "truly realistic plays in world drama" (Törnqvist, 1995, p. 1) and initiating a "break with idealistic esthetics" (Walker, 2014, p. 136). The play soon gained a wide attraction all over Europe and even beyond its borders, in America. In half a century, it was even freshened by a change of medium from play to film. By 1978, twelve adaptations appeared, five of which were American (Törnqvist, 1995, p. 130). Having already launched its influence and fans in both Europe and America, the play paved its way to East by the Iranian director, Dariush Mehrjui, in 1992, although it was translated six times in Iran the best of which was 'خانه عروسک' by Manuchehr Anvar in 2006.

3. Methodology

This research is a Qualitative research and tries to analyze the Dialogue of *A Doll's House* by Henrik Ibsen and its adapted film *Sara* by Dariush Mehrjui in the light of Linda Hutcheon's theory of adaptation and cultural study. It takes descriptive and comparative approach as the method of analysis of cultural elements.

4. Discussion

The researchers gathered some samples purposefully and analyzed them. The cases included the Dialogueues and element style of *A Doll's House* by Henrik Ibsen and the Dialogueues and performance in Dariush Mehrjui's adapted film *Sara*. Taking Linda Hutcheon's theory of adaptation into account, the researchers used cultural studies notions that focused on such cultural elements as social identity, ideology and gender.

Table 1. Titles of the play and the adapted movie.

Original title	Adapted title
<i>A Doll's House</i>	سارا (Sara)

Mehrjui manipulated the title purposefully. The context of Iran in 1992 would probably differ from the context of Norway in 1878, both in time and space. The Iranian film version appeared more than a century later, during which women's status had inevitably changed. If Nora were supposed to be recreated for a social movement in Norway a century later, it would have definitely required much more modifications. Through the Dialogue between Hessem and Sara, the film seems more likely to carry the theme of unequal devotion in contrast to the theme of self-realization in Ibsen's *A Doll's House*. For example, when Sara presupposed Hessem to encounter Goshtasb, brave as a man. Here, Hessem says that a man provides everything for his family and is delighted to do so, but never sacrifices himself for woman, love or family. Sara bitterly remarks that this is what women always do. The symbolic revelation Hessem makes was how men subordinately define women in the material life. 'putting self-realization' in the background and having the 'unequal marital sacrifice' fore-grounded refers to one of the main elements of 'Iranialization' of the film (Baggali & Khiabani, 2015, p. 221).

When the film starts, Sara appears smoking a cigarette, though in secret, that is incomparable to the macaroons Nora has whenever she has the opportunity. Sara later goes to the hospital, rushing up and down the stairs doing the official procedure while she is almost terribly pale under the heavy pressure of pregnancy. Sara repeatedly takes serious tone throughout the film that hints at her already, albeit hidden, constructed self in comparison to Nora. The other more significant factor that indicates more independence in Sara is the very fact that the main source of her savings come from the domestic business she herself has created. In this sense, Sara is not as doll-like as Nora is (Baggali & Khiabani, 2015, p. 221).

According to Hermans: from the perspective of the target literature, all translation involves some form of manipulation of the source text (1985, p.11). This may be purposeful (the work of a translator prompted by a variety of motives) or it may be due to the various pressures exerted by different linguistic, literary and cultural codes impacting on one another (Hatim, 2013, p.78). According to above mentioned, Mehrjui manipulated the title for signaling the purpose of his ideology about gender and women's identity in the society.

Mehrjui's ideology about women's rights is the reason of changing original title to a woman name, but why the name 'Sara'. Mehrjui used the name the meaning of which depicts some of their characteristics. Nora is replaced by Sara that is a stereotyped Iranian name generally associated with the characteristics of being timid, kind, devoted and religious. One of the meanings of Sara is purity and kind. Mehrjui's Sara had to have purity in Islamic rules. In fact, if Mehrjui would like to improve women's social position, he had to purify Sara from any suspicion. It is one of the reasons that Mehrjui used Sara instead of Nora. He used the name meaning as an emphasis on purity of Sara.

Table 2. Dialogue 1.

A Doll's House	Sara
My little lark	
Is it my little squirrel bustling about?	
When did my squirrel come home?	
Has my little spendthrift been wasting money again?	
My little skylark must not droop her wings.	
Is my little squirrel out of temper?	
My dear little Nora	
A sweet little skylark	خانم کوچولوی من
My little songbird	
My obstinate little woman	
My precious little singing-bird!	
You extravagant little person!	
My little squander-bird	
Is that my skylark twittering?	
My poor little Nora	

Mehrjui used the phrase 'خانم کوچولوی من' as an equivalent for all sentences that Helmer used for subjecting Nora. Helmer's speaking has three lexemes that repeatedly used for calling Nora which are 'my, little/poor and the name of different birds/animals.' For example, in this sentence three lexemes can be marked to show the feministic concept of symbolic modes of language; 'My', 'little' and 'lark', which all connote to the patriarchal concepts associated with woman. 'My' refers to the sense of possession very much the part and parcel of male gender. Woman is considered a belonging, a possession, a property. Father, brother, husband and then son are her possessors and owners who have an ultimate control of her being. Her own feelings, desires, ideas, notions, opinions are of no value. She has to lead her life according to the framework framed for her by her possessors. 'Little' refers to tiny, diminutive and specially the one who never had power and always depends on others. (Baseer, Dildar Alvi and Zafaran, 2013, pp. 624-625).

Dariush Mehrjui reproduced the same sense in Iranian culture. Similarly, he has rewritten *A Doll's House* in accordance with Iran's cultural issues in 1990s. Mehrjui used 'my' and 'little' in their exact meanings with the same function in source text. But in his adaptation, all the words about birds or any other animals are rewritten to woman 'خانم'. Henrik Ibsen used the birds name to symbolize the dehumanization while Mehrjui used 'خانم' to emphasize the dominance of patriarchy. This phrase reveals that Hessam has narrow-mined taught about women's rights. He believes that the only duty of women is in the context of marriage and motherhood, the prevalent notion in Iranian culture during 1990s.

According to Julia Kristeva's perspective of semiotic and symbolic language (1980), the above mentioned samples have been specified and marked out to uncover the social and cultural status of women. Kristeva's feministic symbolic concept refers to social and cultural issues such as patriarchy and their injustice view to women rights. Analysis depicted the female role, male and female unequal rights and women sacrifice to their husband which was usual on Norway's society in 1879 or Iran's culture in 1992. These are the prominent elements that make female identity in that era and motivated Mehrjui does adaptation of this Norwegian drama.

Table 3. Cultural turn 1.

A Doll's House	Sara
Krogstad visits Nora at home	Ghoshtasb visits Sara at bank or street or yard
Dr. Rank	Nobody

One of the key points in Nora and Sara's characterization is that they have a high moral status. The relationship between men and women is different in every culture. Ibsen visualized Nora's morality by different cultural specifics in contrast to Mehrjui. But Mehrjui tried to show a same connotation in Iranian culture. Nora visit's Krogstad at home and it's a common habit in most of the countries such as Norway. It's true that Helmer didn't know Krogstad comes to his home and has a talk with Nora, but it's because of their secret. Dr. Rank comes Torvald's home every day. Ibsen visualized Nora's concerns of morality by her refuse to have a request or help from Dr. Rank after he had confessed loving Nora. The appreciation of Sara as a woman with high moral standards was culturally adjusted to Iranian capital. Mehrjui visualized her morality by using two connotative cultural specificities that are common in Iran. One of them is that Mehrjui omitted the Dr. Rank role from the film. Women especially married ones don't have a male friend in Iranian society unless he is a family friend. A male/female family friend who comes to a friend's home when the husband/wife is not at home is an unacceptable behavior in Iranian culture, which may bring the fidelity of the woman/man and the good intentions of that man/woman under question. Accordingly, the role of Dr. Rank was completely eliminated in *Sara* due to its social and marital misconceptions. The other one is that it is not ethically allowed to visit a woman alone inside the home in Iranian culture, since it can disgrace for both and mainly for woman. For this reason, Sara and Goshtasb always meet outside the house in contrast to that of Nora and Krogstad (Baggali & Khiabani, 2015, p. 223).

Accordingly, women did not have as much freedom as the men. Both societies had restrictions on females' relationship with males. Their society didn't give any value or an independent identity to them.

Table 4. Cultural turn 2.

A Doll's House	Sara
Mrs. Linda: You mustn't forget I had a helpless mother to take care of and two little brothers.	سایما: یادت باشه من یه مادر علیل و 2 تا خواهر کوچیک داشتم.

Ironically, Ibsen represented that women always dedicate themselves for their family like Mrs. Linda. She is a person that had job and social activity in such a culture unlike Nora. She stood on her feet in most of her life but both of them dedicated themselves for their families. At first, Mrs. Linda took care of her bedridden mother and then she had two little brothers for taking care. She paid her husband debts after his death too. She didn't live or work for her sake. Mehrjui changed two brothers to two sisters in his reproduction. It is interesting to know that in the patriarchal society of Iran, it is usually brothers who take care of their sisters even if they are so young and it is rarely the other way around. It is probably

for their disobedience character again. They don't like to subordinate women. In Islamic rules, it is male duty to support female but men interpret it as subordination in a patriarchal society. To signify Sima's obligation for taking care of her sisters, Mehrjui had to do domestication, gender modification, which is near to Iranian culture and it's also understandable for audience. This dialogue depicts that women, with any social identity, independency and social activity or with none of them, are dedicated to their family members in patriarchal societies as their duties.

Table 5. *Cultural turn 3.*

A Doll's House	Sara
Fancy dress-ball	A party for Hessam honor
Nora dances	Hessam dances traditionally

In the middle of third act, Nora appears in her 'Italian costume'. She is dressed for a masquerade. Masquerade is a dance or party where people wear mask and unusual clothes. Ironically, Ibsen used fancy dress-ball to signify Nora's behavior or speaking that hides her true thoughts or feelings. It points to her doll's role for making Torvald happy and pleasant by her dancing. At first, Nora didn't know that Krogstad will reveal Nora's secret in Christmas Eve. In fact, it means that Nora was an object of pleasant and happiness for her husband. At first glance, it is not related to her secret, but then with her dancing she tried to satisfy her husband in a way that Helmer does not pay attention to Krogstad's letter. She wanted to hide her secret.

There isn't any party like fancy dress-ball in Iranian culture. Mehrjui modified fancy dress-ball by a party of Hessam honor. Now Hessam is the head of credit in bank. Sara knows that Hessam will read Goshtasb's letter tonight. Thus as contrary to Nora, she wittingly prepared a party of his honor to signify her attempt to do her best for satisfying Hessam as a dedicated wife. While Nora tried to satisfy Helmer with her dancing, Sara revealed her deviation by making different foods and cleaning home. Moreover, as for the legal restrictions on the screen, the dancer of the movie was Hessam and not Sara (Baggali & Khiabani, 2015, p. 224). The Islamic society of Iran does not permit women to dance unless just for their husband. Mehrjui had to depict Ibsen's message in the Islamic framework. So he manipulated the concept of party and the dancer in his reproduction. Both Ibsen and Mehrjui depicted that women are dominated in a patriarchal society. Ibsen himself commented famously that a woman cannot be herself in modern society. It is an exclusively male society, with laws made by men and with prosecutors and judges who assess feminine conduct from a masculine standpoint (Meyer, 2005, p. 476).

Table 6. *Customs and costumes.*

A Doll's House	Sara
Lottery	Nothing
Non-religious	Religious
Multi-colored shawl	Black veil
Large black shawl	Black veil and black shawl on it

Domestication of some customs can reinforce a cultural

adaptation. Mehrjui used Iranian concepts which were prevalent in the cultural and Islamic society of Iran in 1992. Lottery is a game that makes money for a state or charity which depends on chance. But the Islamic law of Iran forbids lottery. Accordingly, Mehrjui omitted lottery from Mrs. Linda's talks. He instilled religious concepts in Sara to logically naturalize the depiction of a typical Iranian family by a sort of deletion and naturalization named among the most frequent translation studies (Munday, 2001). While *A Doll's House* does not seem to be a religious work, Mehrjui adapted it in the Islamic framework; Islamic customs and concepts like praying and Islamic discourse are overtly evident in Sara (Baggali & Khiabani, 2015, p. 225).

The costumes, too, tell us a good deal, in the middle of the second act she puts on a long, 'multi-colored shawl' when she frantically rehearses her tarantella. The shawl, of course, is supposed to be appropriate to Italian dance, but surely its multitude of colors also helps to express Nora's conflicting emotions. It shows that Nora is a hysteric, multi characters and disheveled person. A person who has brainstorming which make her to have different faces. She wants to make others happy and pleasant while she herself is not calm. When an Iranian woman is not satisfied, happy and calm in her husband's home, she does not pay attention to her cloths, hair and beauty. She never puts on multi colored dress that is suitable for parties. Mehrjui used a black long veil because it was the prevalent cloths that women put on in 1992. Iranian put on black clothes when they are unhappy or one of their beloved friends or relatives passes away. Sara's home is always dark and she puts on black veil. Mehrjui modified her costume culturally which reveals the same status of Nora. Sara's black veil shows that she is not happy and she feels she is a prisoner at their home in which there is not any enjoyable and colorful life.

In the middle of the third act, after the party, Nora changes her dress before leaving the house. She puts on her shawl. This is not many-colored shawl she used in rehearsing the dance, but the 'large, black shawl' when she returns from the dance. Ironically, undressing multi colored dress means that Nora left her puppet role and the blackness of this shawl helps to express the death of her old way of life; Nora is now aware that life is not a play. Mehrjui's Sara had put on long dark veil, but he used black shawl on her veil to represent the Ibsen's color function. Inserting some cultural-specific elements can improve the power of cultural turn in translation. Appropriate selections which add some cultural flavor in the service of the function of adaptation can enhance the acceptability of the cultural adaptation in the target culture. Both author and adapter are female but they follow the feminism identity. Mehrjui did manipulation in the costumes and customs in accordance to his ideology. According to Godard, the feminist translator, affirming her critical difference, her delight in interminable re-reading and re-writing, flaunts the signs of her manipulation of the text (1990, p. 91).

5. Results

The researchers meticulously analyzed the culturally

significant constituents of the original text and the adaptation with a comparative orientation, to provide a deeper comprehension of how the cultural "rewriting of an original" (Bassnett, 2007, p. 14) has taken place in Mehrjui's *Sara* (1992) in order to transfer the enlightening message of Ibsen's *A Doll's House* from Norwegian society to Iranian screen. The analysis depicts that Ibsen's main ideology is a kind of self-realization, which he posed in this drama. The role of Nora reveals that women do not have freedom and independency in a patriarchy society. It illustrates de Beauvoir's concept of woman as "the other." One is not born, but rather becomes, a woman" (1949, p. 301). It asserts that the experience of woman has been neglected by conventional society. Findings express that women do not have equal rights as men in a masculine- ruled society. The men see women as an object for getting joy and happiness.

The play is filled with many phrases and clauses which are the indicators of men's desire to control women, and his always –evident wish to be obeyed and submitted to. Helmer's treats and speaks depict that women are submissive and subordinated creatures whose main duties are playing with children and making home happy and pleasant for their husband in such a society. It's evident that the men thought women couldn't have social position, since they are weak, dependent and brainless creatures. Ibsen reflected all of inequalities between men and women in his setting, costumes, customs, gestures, dialogues and...etc.

Mehrjui adapted Ibsen's drama in a stronger form. While Ibsen's ideology was about self-realization, Mehrjui's idea focused on the feminism. Mehrjui transferred all ideologies about, women social position, the unequal rights between men and women, female freedom and independency in a masculine-ruled society. Findings depict that Mehrjui's *Sara* is more active and independent than Nora. Mehrjui and Ibsen have tried to show women live in patriarchal societies. Mehrjui made some cultural domestication and naturalization to have a successful film. The significance of such cultural modification is that the audience can feel familiarity with the context, but Mehrjui reproduced the same sense, message and function as *A Doll's House* had.

According to cultural notions, this adaptation is a kind of translation. Since, Mehrjui manipulated the cultural framework while he strongly rendered the ideologies about improving feminine rights which Ibsen had dealt with them.

Mehrjui dealt with female gender related issues in his adaptation, While Ibsen dealt with female to represent his general purpose, human being rights, which includes femininity and masculinity. Ibsen and Mehrjui dealt with women position in the society, their independency and freedom. It shows that one of the reasons of doing this adaptation is related to gender identity.

Turning to translation studies, according to Bassnet and Lefevere, there is an interaction between translation and culture, on the way in which culture impacts and constraints translation (1992, p. 11). Here, the researchers have depicted that culture has influenced the way of transferring author's ideology through new culture. It includes the cultural modifications and

domestications that Mehrjui created in *Sara*. Barbara Godard describes feminist discourse presents transformation as performance as a model for translation (1990, p. 91). For Andre Lefevere, in this concept, the feminist translator is a manipulator, a rewriter who delights in exploiting the potential of playing with language (Snell-Hornby, 2006, p. 102). The outcomes depict Mehrjui is a manipulator who made cultural turns in his adaptation to produce the realities about dominant inequality between Iranian men and women.

Finally, our findings prove that feminism motivated Mehrjui to centralize Ibsen's ideology about human being rights around female rights, in which he manipulated some talks, the costumes, customs and cultural materials from.

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Biography



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