

## عنوان مقاله:

Bakhtinian Study of Henrik Ibsen's Play Ghosts and Dariush Mehrjui's Film Apparition in the Light of The Theory of Adaptation

## محل انتشار:

پنجمین کنفرانس بین المللی پژوهشهای کاربردی در مطالعات زبان (سال: 1396)

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## خلاصه مقاله:

This paper sets to employ some of the major theories of the Russian Bakhtin to Henrik Ibsen's Ghosts and its Iranian cinematic adaptation. Applying Bakhtin to the field of adaptation studies empowers our understanding of the field and expands our knowledge of the concepts related to the adaptation both as a process and as a product. We first talk about dialogism and heteroglossia which are explained by Bakhtin. Then, we explain fidelity as an inseparable part of adaptation studies. Mehrjui has tried to remain loyal to the original text. He has used the same color and atmosphere to make a faithful adaptation out of Ibsen's play. The emphasis of Bakhtin's dialogism is on otherness, and it is the 'other' half of the cinematic equation. There are five subtypes of intertextuality. Bakhtin's dialogic view of language stands in contrast to Saussurean outlook. Then we come to the idea that Mehrjui's movie is not capable in interacting with other discourses of its time. Mehrjui's over-reliance on Ibsen's text makes his adaptation hard to interact for the Iranian spectator. Bakhtin explains about the three main categories of chronotope. Mehrjui's adaptation is dependent on the time/space of the social as a problem of cinematic representation. Chronotopes have different values, varying in degree and scope. An unsuccessful adaptation is in terms of a lack of the creativity and skill to make the text one's own and thus autonomous

## کلمات کلیدی:

Ghosts, adaptation, dialogism, heteroglossia, fidelity, intertextuality, chronotope

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