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Ibsen in Iranian Cinema: A Comparative Analysis of *A Doll's House* and Mehrjuei's *Sara*

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ABSTRACT

One of the research topics in the field of comparative literature is the study of cinematic adaptation. The scope of this article is to examine Mehrjui's special interpretation of *A Doll's House* in the form of its re-creation in his film *Sara*. Adaptation is derivation, but it is not derivative; it is rather a new and exquisite cultural art that has its own artistic style. Consequently, Mehrjui makes Ibsen's *A Doll's House* his own, and presents a new design that is fresh and exquisite. Therefore, using interdisciplinary research in the field of comparative literature and comparative studies, the crossover between cinema and literature is broken between written texts and visual texts, and among popular works. *Sara*, produced in 1991, released in 1992, was directed by Mehrjui based on the textbook of *A Doll's House* (1897, by Henrik Ibsen). *Sara* is not an alternative to Ibsen's work, but a new cultural work with its own artistic dignity. This article deals with the analysis of Dariush Mehrjui's adaptation and reworking of *A Doll's House*, which in the early 1970's appeared in Iran in the form of a film. In order for Ibsen's *A Doll's House* to become believable for the Iranian viewer, and to be in accord with the context of Iran, it is inevitably involved in the process of Iranization and the adapter must insert the ideological mechanisms of society and social-cultural discourses in the spirit of the work. The research method of this article is based on the French school of comparative literature, which is based on influence and comparative studies. The focus in this article is on the reworking of *Sara* directed by Mehrjui based on Ibsen's *A Doll's House*.

Keywords: *Ibsen, Iranian Cinema, Mehrjuei, Sara, Film Adaptation*

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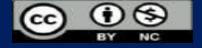
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1. Introduction

The purpose of this article is to inquire about film adaptation and its comparison with the reference work in order to understand how much adapted work is fresh, exquisite, similar to, and different from the source text. Adaptation is considered as an interdisciplinary study, which is itself a branch of comparative literature research. On the other hand, interdisciplinary studies in the comparative literature are a communication bridge between the disciplines of the humanities and the arts, which include re-creation in the form of the film, is included in this section. The reproduction of a literary work in Iranian cinema has moved beyond the geographical, temporal and cultural boundaries and has even transformed itself into an audiovisual media. This interdisciplinary approach and the non-limitation of texts to writing is one of the growing areas in the comparative literature.

Centuries ago, critics talked about re-creation. The world's first cinematic films have benefited from adaptation. Whenever a cinematic crisis clashes, it has sheltered or openly redefined it. For this reason, the scope for re-creation has been extended from imitation, imitation and quotation to inspiration, free expression, interpretation, and even plagiarism. Although adaptation is based on a work, it is not the copy or repetition of the original work. Sometimes an adapter interprets a literary work in a new way, with a different worldview and mentality, like a critic, in a new way, taking it into account according to the social context and origin, thus makes it his/her own. *Sara's* film is a new commentary of *A Doll House*. Consequently, this work is an independent and self-contained art. In fact, this article analyzes the interpretation of Mehrjui of *A Doll's House*, in the light of Hutcheon's theory of adaptation. According to Hutcheon in transfers from a telling to a



showing style, dissimilarities of “philosophy, religion, national culture, gender, or race can create gaps that need filling by dramaturgical considerations that are as likely to be kinetic and physical as linguistic”(Hutcheon, 2006: p 150). Based on her theory this article shows that the particular interpretation of Mehrjui, is much more important than his loyalty to the work, because his loyalty to the text of the play is a side-effect, and Iranianization is an integral part of the process of adaptation. Hutcheon believes there is a sort of “dialogue between the society in which the works, both the adapted text and adaptation, are produced and that in which they are received, and both are in dialogue with the works themselves”(Hutcheon, 2006: p 149). Thus this article tries to see what kind of dialogue exists between the society in which Ibsen’s *A Doll House* produced and the society in Mehrjui took *A Doll’s House* in the form of the movie of *Sara*. Mehrjui reworks Ibsen’s play. Ibsen is a familiar figure in Iran.

The research method of this paper is based on the comparative literature of the French school, which focuses on influential and comparative studies. The focus in this article is on the reworking of *Sara* directed by Mehrjui based on the play of Ibsen’s *A Doll House*. In the French literary school, comparative literature focuses on impact and influence. That is, the director has to read the work of the earlier artist. In this context, we must provide some specific documentation to prove that the latter artist has been influenced by the earlier writer. Or that the author himself or the filmmaker who is considered to be the latter artist must have explicitly acknowledged that he was influenced by the earlier artist and that the latter work of art was written under the influence and impact of the earlier work of art. In addition, adaptation is an interdisciplinary research that comes from the influence of literary inter-nations in the French school of the comparative literature, and in terms of cultural-social interpretation of the artist, it is related to the critique of modern historicism (Ghandaharion & Anushirvani, 2012: p. 14). In this school, there is a adaptation of a reference text, and the process takes place and indeginazation means that the text is taken to another context and a new conception is obtained from it. Adaptator, with the transformation and change in the worldview of the work, dictates his own worldview and brings it to the dominant ideology and discourse of society. The notion of changing the

worldview of the work, the same indigenization, is that adaptor, consciously or unconsciously, incorporates the ideological mechanisms and discourses of his society into a new conception of the work (Ghandaharion & Anushirvani, 2012: p. 16). Indeed, it itself at a wider level than recreation, the essence of the work is closer to the culture of the reproductive community. In practice, loyal adaptation is impossible, because every recreation must go through the refinement of the mind of the adaptor. On the other hand, adaptation is a gate "to enter the world of multiculturalism and cultural narratives; it is only in the continuous cultural dialogues that literary works affect each other and become rich" (Ghandaharion & Anushirvani, 2012: p. 17). Adaptation is two thousand years old, and there has been talk of it in the first century. The origin of adaptation can be traced in Horace (d. 65 BC), the influential Roman critic. In his view, adaptation means imitation of the great literary works of writers (Hall, 1963: p. 13). It goes without saying that he warns the poets from mere copying only. (Ghandaharion & Anushirvani, 2012, p. 17).

One of the questions that can be asked about adaptation is whether it can be recreated from any literary work? Directors believe they should go to works that are well-known and have already been popular. Hence, directors and producers go to sources that are renowned for their literary and artistic achievements. According to Sanders (2004, P: 20), one of the most important features of adaptation is the fame of the work. For this reason Shakespeare is the greatest writer whose works have been re-written, and many cinematic adaptations have been made from his works. Now that the work has been around the world, it is possible its adaptation to be overshadowed and be considered a secondary work. In response to this question, it must be said that the adapted work is as valuable as the original work. The adaptor has to inevitably use creativity and does not need to be faithful to the reference work.

[2. Review of the Related Literature](#)

There are a lot of work on Ibsen. Drake in the article entitled “Ibsen's A Doll House.” argues that different critics have commented upon the multiple symbols in Henrik Ibsen’s *A Doll House*. Symbols like Helmer’s Christmas tree, Nora’s tarantella, the numerous doors in the Helmier household, and particularly the house itself have, frequently, been appropriately noted and expounded.’ Drakes believes

nevertheless one symbol has received no attention: the hide-and-seek game Nora plays with her children near the middle of Act I. in "The Doll House Backlash: Criticism, Feminism, and Ibsen" Joan Templeton argues that Ibsen has been clearly saved from feminism, or, as it was called in his day, "the woman question." Unni Langås, in the article entitled "What Did Nora Do? Thinking Gender with *A Doll's House*" emphasizes the ideological structures that come to light during the course of events. The writer tries to accentuate *A Doll's House* as an analysis of how gender and gender subordination are produced. Tam in *Ibsen in China, 1908-1997: A Critical-annotated Bibliography of Criticism, Translation and Performance* annotates the works adapted from and based on Ibsen's *A Doll House*. The Doll's House, a common pitfall for family therapists, is an extremely unequal relationship in which one spouse's incompetence is required or encouraged by the other. Pittman and Flomenhaft, (1970) in "Treating the doll's house marriage" argue the Doll's House, a communal drawback for family psychiatrists, is a tremendously unequal relationship in which one spouse's ineffectiveness is required or stimulated by the other. They believe this kind of marriage is shared in a sick population and is preferred by people with clear individual pathology. In the article "Addressing the Global Phenomenon of a Doll's House: An Intercultural Intervention" Nora is like Antigone, Medea, and Juliet, as the most performed, discussed, and debated female character on the international stage. Kamaluddin Nilu in "A Doll's House In Asia: Juxtaposition Of Tradition And Modernity" copes with how new artistic expressions are advanced when *A Doll's House* goes from Europe to diverse realities of current Asia.

2.1 Ibsen: A Critical Introduction to the Author and his Works

Henrik Ibsen was born in 1828 at Skien, an old town close to the lowest of the great chain of lakes that run up to the Hardanger Field (Egan, 1997. P. 42). He was a key 19th-century Norwegian playwright, theatre director, and poet. He is over and over again discussed as "the father of realism" and is one of the organizers of Modernism in theatre. (Haugen, 1979. P 118) Ibsen has written a lot of plays among which are *Brand*, *Peer Gynt*, *An Enemy of the People*, *Emperor and Galilean*, *A Doll's House*, *Hedda Gabler*, *Ghosts*, *The Wild Duck*, *When We Dead Awaken*, *Pillars of*

Society, *The Lady from the Sea*, *Rosmersholm*, *The Master Builder*, and *John Gabriel Borkman*. His plays have been most commonly performed in the world after Shakespeare's plays.

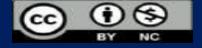
Commenting on the characters of the author, Haugen (1979, P 119) argues that Pirandello was influenced by Ibsen's retrospective method and carried his irresolute conclusions even farther, so that we are from time to time left indeterminate about who his characters are, on the grounds that each one is what others observe. The English playwright Henry Arthur Jones clearly was under the influence of Ibsen, and called him "a great destroyer; a great creator; a great poet; a great liberator: in his later prose plays he has freed the European drama, not only from the minor conventions of the stage, but from the deadlier bondage of sentimentality, of one-eyed optimism, and sham morality" (Cordell, 1932, P. 207-8).

2.2 *A Doll's House*-a play in the form of Film Adaptions across languages

There have been numerous film adaptations of *A Doll's House* in different context and cultures. In 1922 Charles Bryant directed the silent film *A Doll's House* which was produced by his wife Alla Nazimovais who played the role of Nora. In 1923 German silent film *Nora* was directed by Berthold Viertel. In 1943 Argentine film, *Casa de muñecas*, starring Delia Garcés, gives a modern view of the story and uses the alternative ending. In 1973 Joseph Losey directed *A Doll House*, starring Jane Fonda, David Warner and Trevor Howard. In the same year Patrick Garland directed another movie with the cast of characters like Claire Bloom, Anthony Hopkins, and Ralph Richardson. The Iranian director Dariush Mehrjui's film *Sara* (1993) is based on *A Doll's House*, with the plot transferred to Iran. Sara, played by Niki Karimi, is the Nora of Ibsen's play. The Young Vic theatre in London produced a short film called *Nora with Hattie Morahan* representing what a modern-day Nora might look like. A scheduled 2017 film adaptation is set against the backdrop of the current economic crisis and stars Ben Kingsley as Doctor Rank and Michele Martin as Nora.

2.3 Iranian Adaptions of Foreign Literary works with focus on *A Doll's House*: A Brief Historical Review

Iranian cinema from its very outset has benefitted from adaptations of foreign literary works. *Bon Bast* by Mehdi



Mirsamzadeh, (1964), was adapted from a script written by Shamlou based on a story by James Hadley Chase, *Ghuzi's Night* by Farrokh Ghafari, (1964), was adapted from one of the "One Thousand and One Nights" stories, which Jalal-i-Moghaddam adjusted. *Nightmare* by Reza Safaee, (1966) was adapted from a book of the same name by William Iris. *Amir Arsalan Namdar* by Ismail Kushan, (1966) was based on Nabiib al-Mamalek's book. *The Devil's Temptation* by Mohammad Zerine Hand, (1967) was inspired by the story of *The Brothers of Karamazov* and *Almas 33* by Dariush Mehrjui, (1967) was based on the story of Jane Bond. In Iran, Ibsen's play has a high degree of acceptance; from his work there are frequent translations with numerous prints. The play *A Doll's House* has been translated six times, which reflects the achievement and reception of Ibsen in Iran. Mahdi Forough first translated it in 1952. Houshang Pakravan rendered it to Persian in 1993, Asghar Rastegar and Manuchehr Anvar translated it in 2006 in Persian. There has been a censored version broadcasted on one of the radio plays by the Islamic Republic of Iran Broadcasting Cinema. It has been on stage in Iran, and a teletherapy was based on Iranian TV. *Nora* directed by Alireza Kushk Jalali is a reenactment of the Ibsen *A Doll's House*. Dariush Mehrjui is an Iranian director who adapts from literature. Indeed, none of the Iranian filmmakers have adapted as much as Mehrjui. Films such as *Cow* (1969) and the *Dayereh-e- Mina* (1974), are based on the novel *Azadarane-e Bayal* and the play of Ashghaldooni of GH. Saedi, *Mr Hollow* (1970) based on plays by the same name of Ali Nasirian, *Postman* (1972) based on the Play of *Woyzeck*, by Georg Buchner. *Pary* (1994) was based on the story of *Franny and Zooey* by J. D Salinger. *Perry* (1997), adapted from the story of *Derakht Golabi (Pear Tree)* by Goli Taraghi and *Mom's Guest* (2003) adapted from the story by Houshang Moradi Kermani.

3. Ibsen's *A Doll's House* and Mehrjuei's *Sara*: A Comparative Analysis

A Doll's House has a striking synergy with *Sara's* film. In both mediums, a man has to travel abroad to heal his illness. The housewife supplies travel expenses, but says she has earned this money from her father's estate. The man is recovering, the wife of the house pays her debt without her husband's notice. The lady has borrowed money from an unhappy man to treat her husband. A man who has donated money to the woman is accused of forging documents

and endangering his job at the bank, and she asks the woman to influence her husband who is now the head of the bank in his job for the man, and if not the whole story will be revealed. She knows her father's signature in fake documents because she has forged her father's signature. When a man tells the truth, he says in a rhetorical controversy that he does not consider his wife worth living and socializing with herself and her children. She is left in desperate need for her husband's brutality to suffer for her suffering. At the beginning of the film of *Sara*, after the introduction of actors, the film begins with a roughly large view of Sara. The camera shows Sara standing in a room near the window and the space around her is full of cigarette smoke. The camera depicts a smoke, meaning that they do not see Sara's direct smoking cigarette but smoke and coughing sound are seen and heard. The movie scene shows Sara and Hesam, which looks like traditional.

3.1 Characters

The name of *A Doll's House* has changed to *Sara's* film through the process of Iranianization. The storyline, stage design and arrangement of the film elements are both subject to cultural changes and are influenced by Mehrjui's worldview. In such a situation, changing the characters and their new naming and giving identity and authenticity appropriate to the socio-cultural context of society is necessary. Mehrjui returns an existing identity to the characters of Ibsen, in such a way that some of the dimensions of these characters have changed in their entirety; thus, Mehrjui brings Ibsen's text into a form of re-creation.

3.1.1 Sara / Nora

Nora is the female character of *A Doll's House* in the play of the Ibsen *A Doll's House*, so Mehrjui chose a nominative reminder of Nora, in which the name Sara is very much like Nora, and this is a sign of Mehrjui's loyalty to *A Doll's House*. In the opening of the film, which begins with the close-up of Sara (Nikki Karimi), the atmosphere around Sara is smoke and the sound of smoking cigarettes is heard. This is one of Sara's fundamental differences with Nora, because Nora does not smoke. Cigar is very unpleasant for a woman in the community, and the movie shows its message with the same cigarettes from the beginning of the movie. That is, Sara is dissatisfied with the current situation and is concerned about showing it with cigarettes. After a few seconds Sara's aunt,

who is very old, finds out the smell of cigarettes Sara has smoked and advises her not to smoke since smoking is dangerous for a pregnant woman. From here we understand that Sara is pregnant. Smoking is foreshadowing of a change since Iranian women of the time were not allowed to smoke. This smoking foreshadows a change and a kind of dissatisfaction on the part of Sara. While in *A Doll's House*, Ibsen initially shows Nora completely happy and joyful, full of energy, who has returned from shopping. She is generous and rich, and is a self-sacrificing woman. As a director writer, Mehrjuei tries to somehow give Sara the status of a devotee: Sara's clothing and all that is associated with her are often traditional that trace the concept of tradition to the mind of the viewer, she wears traditional clothes according to the ideology of the traditional society of Iran. Mehrjuei describes Sara as a traditionally dependent woman, except for the first film that shows Sara in the beginning of her smoking season. Sara is a friend of herself, and her film shows love for life that she is willing to sacrifice for her husband. She does all the affairs of Hesam Hospital, while in Ibsen's play, these devotees are only named. Cooking is another characteristic of Sara. Iranian culinary arts in Sara has become a woman's house. Sewing and needling is also part of her arts. This is one of her differences with Nora. Another difference Sara is with Nora is spending money. Nora pays a lot of money and she has serious conversations with her husband and always asks him to give her money to spend. Unlike Nora, Sara takes her own single child when leaving home and her own insanity, and shows her own motherly feelings, but Nora is so cold that she is no longer willing to see Troul's sons, because Thorwald has told her Nora does not deserve to train children. Having children is rooted in our Iranian culture, and mother loves her kids and is not ready to leave them behind, and this is another great difference between *Sara's* movie and Ibsen's *A Doll's House*. Sara does not seem to be serious because she looks back and looks at Hesam several times while leaving home. It's going to be more like a hustle because Hesam has a fatherly right over his son, and their single daughter, is also the son of Husam, who will go to Sara for the sake of the child. Perhaps Sara's taking the child shows her motherly and marital affection has not died yet, and she cannot be like the European Nora, because our culture differs very much from the European culture. Therefore, this re-

creation should be independent of the work of the work and criticize it independently.

In *A Doll's House* European Cultural context is the focus while in *Sara* Cultural context of Iran is the focus. Sara's sacrifice in the movie is more than Nora's sacrifice. Sara's eyes have become so weak in her work, sewing and needling in the basement, and one of the sequences of the movie is the continuous recurrence of Sara's visiting an ophthalmologist. The ophthalmologist warns Sara that her eyes "have been weaker than a month ago by one and a half". While in the play of Ibsen Nora does not visit an ophthalmologist, and this is another difference Dariush Mehrjuei has included in *Sara*. This weakening of Sara's eyes reflects her sacrifice for achieving the goals of marriage and warming up the family center, and shows that she has gone to a great length to save the family. She makes a mistake and pays the piper. Sara's film foregrounds Hesam's illness and even chooses to have a thalassemic brain and bone disease, and in fact, from the content, the film begins with Hesam's hospitalization in the hospital, when Sara leaves her home for the hospital, she enters the hospital with flowers and sweets, and the camera focuses on Sara from certain angles. Sara ascends the stairs, and she traverses the stairs of the hospital and goes to Hesam and sees Mr. Goshtasb. Sara's gracious, polite, and courteous treatment of Goshtasb is also remarkable and makes her more prominent than Nora, and this is the difference between the Iranian woman and the European woman in general. The basement inside Sara's house is portrayed for the viewer, and suggests it as Sara's workplace, which could also be a sign of Sara's unconscious. Sara is a woman praying and praying, and when she finds out that Hesam is determined to expel Gashtasb from the bank, she will resort to prayer and seeks help from her God, and this will mean Iranianization of the film which accords it with the worldview and Ideology of Iranian Society. When Sara talks with Hesam about the money, and Hesam says when he dies who will pay the debts she strongly says "I" contrary to Nora, who says she does not know the debtors. But Sara is an Iranian woman and understands Halal and Haram, and she is ready to die and she is willing to give up her life. Sara is very happy about her husband's life. Unlike Nora, Sara is more serious and does not like sweets and does not make fun of anyone. Unlike Noora, who receives money from her husband coquettishly, Sara gets money from her



husband modestly. "The sense of responsibility and insistence on belief is one of Sara's beliefs and norms, while at the same time dominating her roles (cooking, housekeeping, childhood, etc.), she has a proud personality and is aware." (Shahnoshi and Taki, 1390: 101)

One of the main differences between Sara's play with Dollhouse film is that Sara does not have a character like Dr. Rank, because Dr. Rank is a person who is interested in Nora and uses romantic words and possesses an aesthetic look. Nora's love for Nora. Such a person does not have any place in the film Sara because of Iranian culture and should not be inserted in it. Nora shares her secrets with Dr. Ronk and provokes him, and in her room she shows her underwear. Perhaps in her unconscious she likes Dr. Renak to inherit his own allotment to Nora after his death, because Nora tells Kristen that she wished someone would have me his inheritor and that I would have gotten so much money.

3.1.2 Hesam/Torvalds Helmer

Hesam suffers from brain and bone thalassemia. This disease is rare and should be treated abroad. His illness is benign and can be resolved if he is to act early. Thorowald's disease is not mentioned in the A Doll's House, and the doctor told him to live in a good weather in Italy, which is likely to have lung disease. Hesam is more male-dominated than Thorowald, and he looks more traditional. Unlike Thorvald, Hesam does not call his wife the Little Squirrel, but calls his wife little wife. Hesam expects Sara to behave fully according to her will. Hesam is interested in news and whenever he turns on the television, news is broadcast, and this reflects the administrative culture of our seventies, where men were keen on news stories to know about the state of their country.

Hesam, unlike Thorvald, does not shed tear at the end of the story. Thorvald begs and urges Norah to live side-by-side like brother and sister and not to leave him. Thorowald's pride was eclipsed at the end of the play, and he sheds tears like a child. Hesam does not beg and urge Sara to live side-by-side like brother and sister because saying such words as to address his wife as sister does not exist in our culture at all and alludes to a Qur'anic verdict which strongly forbids addressing a wife as a sister. Hesam's views on the administration of the house based on borrowing are entirely Iranian: "The house which is managed by the borrowing is no good and no blessing"

(Sara: 11:34). This sentence of Hesam is similar to a hadith narrated by elders, which implies the Iranian thought included in the film.

In the play the collapse of equality and justice between men and women is depicted. Nora is a noble woman who is regarded as non-human, who is the victim of inequality in society. She is stable in her love. The reader has a sense of compassion for her, and we should not condemn her to her obedience and loyalty to her family. In Nora's being considered as a non-human being, it is suffice to say Helmer always calls her Squadron. In response to Helmer who asks her is it my Squirrel who sings there? Nora hurried back and says yes. Nora "in fact accepts rules laid out by men and loses its value as a being of the Lord, and accepts humiliation for the wrong rules of its society." In the end, Nora, violates the same laws and it is no longer humble and obedient.

3.1.3 Gashtasb / Krosstad

Goshtess is co-author of Hesam and is consistent with Crosstad. Gashtasb is the negative personality of Sara's film, who seeks to get help from Sara in order not to be fired from the bank so that she may be prevented from dismissing him. Gashtasb forces Sara to stand against her husband and defend Gashtasb. At the end of the film, Hesam even suspects his wife and thinks there is a relationship between Goshtasb and his wife. Gashtasb has the same differences with Krosstad. In fact, Gashtasb is working to survive in his office. He tries everything, but he knows the best way is to resort to Sara, because Sara has a weak point, and Gashtasb concentrates on Sara's weakness and ultimately succeeds.

3.1.4 Sima / Kristina

Other differences in this re-creation include the role of Sima / Christina. Sima is a friend and old friend of Sara. In fact, in this film, Sim is Sara's confidante. The difference between Sima and her counterpart Kristina is that she has been studying abroad in Germany. He has five years' experience in the World Bank and is experienced. She had to protect her mother and sisters after the death of her husband, unlike Christina, who had to protect her mother after her husband's death. A change in the protection of Iranian mother and siblings, which Mehrjui has put on in Sara's film because women are less likely to work in the society and have more male occupations. The reason for his visit to Sara, in contrast to Christina, is only a matter of course, after hearing that Sara's husband is

the head of the bank and can find something for her, especially since she has five years of work experience. Contrary to Christina, she says badly behind her husband and says she marries her and says that she has fallen victim to his appearance, and her husband has nothing and no money, and after his death, she has been caught by her creditors and has borrowed, debated and miserable. The reason for her return to Iran is because of the high living expenses in Germany and her loneliness as a woman, she says that she no longer had any intention to live in a foreign country and should return to her own country. Here, Mehrjuhi inspires patriotism to the viewer and gives glory to the country. It's enough to make Iran's Sara's movie, and it can be seen abundantly and clearly in place of Iranian ideas. Iranianisation of *Sara* is ineluctable.

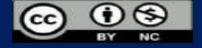
3.2 The End of the Movie

At the end of the movie, when Sara is determined to leave, Hesam will ask him to wait until at least tomorrow. But Sara does not wait, she goes to the phonebook with her glasses and calls for a taxi. It is only here that Hesam understands that Sara is wearing glasses and tells Sara, "How often are you wearing glasses," he said. "Sara brings her personal belongings and tells Hesam that she does not love him anymore. Because of you, I took a needle for seven years and lost my eyesight, but Hesam refused to sacrifice himself as much as Sara had done. Sara was expecting Hesam to stand firmly against Goshtasb and take over the responsibility of what Sara did. Sara was waiting for a miracle from her husband Hesam that Hesam thought that Sara would do this for her sake and forgive her rather than reprimand her. Hesam says very simply that no man is willing to sacrifice his honor and honor for his life and love. "You and I have to be very different, we just have to understand what is going on." This is the last sentence Sara tells Hesam and goes. The movie ends with Sara going to the car and going while Hesam observing the car going away from Hesam. Then Sara from the back of the car looks at Hesam. This ending of Sara's film differs markedly from the end of *A Doll's House*. Sara has been angry with Hesam and expected Hesam to relieve her. But Hesam didn't. Thus Sara is determined to go. Sara's departure does not mean divorce and separation, and Mehrjui does not want to be the forerunner of divorce in his movie *Sara* and spread it, Sara's journey is not a gesture of feminine, and she wants to warn and cleverly make him understands that he must

change himself completely. If this is possible, the reconciliation may be at hand. For this reason, Sara, unlike Nora, does not give her marriage ring back to her husband at the end of the film, while Nora returns her wedding ring to Torvald. The end of the plot is different in both works. The end of *A Doll's House* means the end of common life, while the ending in *Sara* is not the end of marriage. It is the difference between Sara and Nora which makes her still generous and hopeful to correct Hesam.

4. Conclusion

Sara portrays a completely Iranian picture, because of the precise and credible picture of the Iranian family or architecture and space, it can be considered an Iranian work. With these claims, it can be concluded that the "cultural editing process" of *A Doll's House*, in *Sara* has taken place. By "cultural edition" is meant internationalization of the work. *A Doll's House* should undergo a lot of changes according to the cultural context, worldview and social origin, to be credible for the Iranian viewer. In order to be able to believe *A Doll's House* is believable for the Iranian viewer, and consistent with the consensus, it will inevitably engage in a change in the ideological manipulation of the process of localization and cultural editing. To achieve this, rehabilitation must involve the ideological mechanisms of society in rehabilitation and promote the cultural and social discourses in the spirit. This variation can be sought in the difference between the character and character of Ibsen with Mehrjui. On the other hand, Sara's film has not been made in cultural and spatial void. This film is influenced by the worldview and the wishes and concerns of Mehrjui. Sara's concern is that she has not been seen, has not been seen. Now she wants to be seen. It must be known, must know and live and must know that it is not fat. Sara becomes a messenger of knowledge to release Hesam from the dangers of lack of knowledge. If Hesam is released and knows himself, then their marital life will resume again, while Nora's concern is just emancipation. She goes all the way from Thorvald's life to get rid of all the pain and the lack of understanding that exists in Thorvald. Even at the end of the play of Ibsen, when Thorvald says he's going to write to her, Nora says that he should never do that and she will not allow him to do this. The sudden closing of the door by Nora tells she closed the marital door to Thorvald. *Sara's* feminism is not serious like the play of Ibsen, and it is an



indication of Iran's marital life, which women are ignored just because of men's ignorance.

About the Author

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