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# AN AMERICAN MOTHER ON THE IRANIAN STAGE: A STUDY OF *HERE WITHOUT ME* (2011)

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## INTRODUCTION

Women in general and mothers in particular have a very important position in the Iranian culture. Poets of Persian literature often point to the high status of women, especially mothers. For example, in *Shahnameh*, Faranak (Abtin's wife), Tahmineh (Sohrab's mother), Farangis (Kaykhosrow's mother), and Rudabeh (Zal's wife) are very wise women and play important roles in the destiny of their nation as well as the victories of their husbands and children. Shahrzad of *A Thousand and One Night* also saves the girls of his land from the sinister fate that awaits them by her intelligence (Rafiei, 2013).

In addition to literature, there are many films in which mothers play a key role. For example, we can mention the film *Mother* (1989), a memorable work of the late Ali Hatami. Nevertheless, in order to realize the importance of this issue, one should pay special attention to the view of the mother in Iran in general, because despite the negative and even anti-feminist tone in some old and new works, no condemnation has ever been addressed to the mother. The root of this praise and respect is to be found in the cultural, religious, and mystical contexts of the word. For example, we can refer to the coexistence of mother and homeland in popular culture with the phrase "motherland" or to Rumi, who has repeatedly used this word to express his mystical concepts and likened love to mother.

In a similar way, the image of mother in Western literature and art has its complexities, but her special place in the West cannot be ignored. For example, American social and political critics have valued the mother's role, their religious leaders have emphasized the importance of the mothers' moral status in society, and Americans have always associated motherhood with politics and culture (Vandenberg-Daves, 2014, p. 3). Motherhood in the Western world is so important that today motherhood studies in the West is not only a separate field, but also necessarily interdisciplinary and requires research in various areas (Rye, Browne & Giorgio, 2018, p. 3). In fact, it should be noted that Western literature, like Iranian literature, is influenced by the common discourses of religion, society, politics, economics, etc., and the concept of mother is itself a product of the ideologies of a society. Examining the works of Statius, the ancient Roman poet, McAuley acknowledges that the concept of motherhood has always been dependent on historical and cultural beliefs (2016, p. 3). By examining medieval and modern literature, Rose also tries to demonstrate that motherhood has a political and social structure (2017, p. 5). As she affirms, "motherhood is a natural and social reality" (Paterman qtd. in Rose, 2017, p. 3); factors such as social class, ethnicity, nationality, and religion can influence the experience of motherhood (Rye, Browne & Giorgio, 2018, p. 2).

It should also be noted that the definition of motherhood in literature can vary from author to author, and mother as a concept includes a wide range of characteristics that lie between the two poles of the holy mother and the demonic mother. For example, in the Christian world the first thing that comes to mind when hearing the word 'mother' is the image of the Virgin Mary, who is known as the mother of God, and her high position as the mother of Jesus has always been reflected in various forms in a large number of Western religious literary and artistic works (MacMonagle, 2013). In contrast,

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sometimes, mothers are portrayed in literature not only as unholy but also as a source of shame and humiliation. For example, when Hamlet hears the news of his father's death and his mother's swift marriage, he gets deeply offended and loses his grip on his mind considering his mother nothing more than a harlot. Lady Macbeth is another example of this type of image whom Shakespeare portrays in the tragedy of *Macbeth*; a mother who is willing to shed the blood of anyone, even her own child, in order to gain power (MacMonagle, 2013). There are many similar examples in classical and modern Western works.

Among the completely Iranian or Western works with their unique backgrounds, there are also Iranian films that have been adapted from Western literary works and show an image of a mother who is influenced by religious, historical, political, social, and economic contexts of the source text. An academic study of an adaptation like this can be very interesting since it can show us the nuances of the possible transformation of maternal identity in the process of adaptation. It can also increase our knowledge of ourselves and others on a broader level. This knowledge, which is one of the main objectives of Comparative Literature, can help connect different cultures and nations and "pave the way for dialogue and cultural interactions" (Anushirvani, 2010, p. 35).

Considering the role of adaptations in creating a relationship between different nations and cultures, this article presents a comparative analysis of the character of the mothers in Tennessee Williams's American play, *The Glass Menagerie* (1944) and its Iranian film adaptation, *Here Without Me* (2011) directed by Bahram Tavakoli. Thus, the main research questions are:

1. What are the similarities and differences between the concept and the role attributed to mothers in the source text (play) and the target text (adapted film)?
2. How and to what extent is the effect of the source text on the target text? In other words, how has the Iranian director 'appropriated' the image of the mother in comparison to that in Tennessee Williams's play?

The present research is important because it builds a bridge between literature and cinema, and thus shows how the two fields in two different languages and cultures, can evoke similar and different perspectives on a single concept such as motherhood. This is based on the hypothesis that a common concept in different cultures can evoke different interpretations and perceptions. This study attempts to see if the hypothesis is verifiable. To achieve this objective, three important aspects of religious, social, and personal behaviors of the mother figures in the two works are studied. In addition, *A Theory of Adaptation* by Linda Hutcheon and Siobhan O'Flynn (2013) is utilized to support the presented ideas.

## **THEORETICAL BACKGROUND**

Hutcheon and O'Flynn believe that "When we call a work an adaptation, we openly announce its overt relationship to another work or works" (2013, p. 6), each of which is a product of a social, historical, and cultural context. The changes that occur in the process of literary adaptation arise from many factors such as "the demands of form, the individual adapter, the particular audience, and now the contexts of reception and creation" (p. 142), hence the intermediation of culture across borders and nationalities. It is, therefore, safer to say that the transcultural adaptation is not limited to the mere translation of words (p. 149). The comparative study of Williams's American play and Tavakoli's Iranian film exemplifies Hutcheon and O'Flynn's theory that the context and position of a text can influence its interpretation (p. 28); that is, "context conditions meaning" (p. 145). Eventually, it is predictable that the adaptation of Tennessee Williams' play, in which social, historical, and geographical changes are unavoidable, should naturally lead to the formation of a closer relationship

between its (Iranian) audience and the original (American) text. However, this is not and must not be taken as a totalization as some of the original cultural meanings penetrate the target text making some imbalance in the representation of the destination culture.

## ANALYSIS

The position of a mother is generally significant in the cultures of different nations of the world, a position in which she is a symbol of "grounding and protection" and "is associated in every context with the transmission of life to the individual personality" (Biedermann, 1992, p. 227). In a symbolic term, the mother is represented by the image of the moon or the earth, as well as the Blessed Virgin Mary (p. 228). She has played a key role in the family system and, by raising children, she has also played an important role in shaping the personality of members of society. But studies show that she, like everyone else in society, is influenced by factors that have made her a different personality throughout history (Thompson, 2013). This issue is more frequent in adaptations because usually two cultures with all their dimensions are combined. Roland Barthes emphasizes that adaptations should be considered in the form of text that contains different sounds, references, and sources (Hutcheon & O'Flynn, 2013, p. 6). This diversity can be due to the influence of various factors such as religion and social norms which are going to be elaborated and discussed below.

## RELIGION

Religion, being one of the main cultural signifiers of society, one of the contexts in which meaning is sought, is a theme that the director of the adaptation has preserved in the adaptation. Bahram Tavakoli, in a country with a religious background and with emphasis of Islam on the high position of motherhood, has made a film *Here Without Me*, which differs from the play with regard to the religion which is observed very subtly in the mother figure's (Amanda's) speech and action in the play. Therefore, it is appropriate to ask whether the film adaptation is a faithful translation of the play in this regard or a free reproduction of the source text with sufficient changes to fit the audience in the target culture and religion.

In a comparative study, Anushiravani and Ghandeharion argue that "Tavakoli's special interpretation and reading of this work is much more important than his loyalty to the work" (2014, p. 12). In their opinion, this film is a new interpretation of *The Glass Menagerie*. "It is, therefore, an independent and individual work of art" (p. 37), in which Tavakoli, by indigenizing the play, "makes the play his own" (p. 38). In confirmation of this statement, if we consider the religious differences between the two countries in general, we expect that Iranian Muslim characters will appear in Tavakoli's adaptation, and this is his first inevitable escape from the source text.

Hutcheon and O'Flynn believe that adaptations may seem limited to changing text from image to image, but in fact adaptations cover deeper layers of cultural, geographical, and temporal change. (2013, p. 20). Thus, in transcultural adaptations (a term Hutcheon and O'Flynn use), time, place, language, and political approaches are among the things that usually change, and it is the context that defines meaning and changes it (p. 145). Hutcheon and O'Flynn also suggest that intercultural adaptation is not limited to the translation of words, but that adaptations transfer cultural and social meaning to their new context (p. 149).

Unlike Amanda, Tavakoli's mother figure is a Muslim woman, not Christian. Farideh is wearing Hijab (a black *chador*) which introduces Farideh as a Muslim woman, even if Farideh does not perform any particular religious practice in the film. For example, when she wants to pay for the shoes that she has bought for her daughter, while her hands are struggling to get the money out of the bag, she

grabs the veil with her teeth to keep her hijab, a habit which is very common among Iranian veiled women (00:14:05).

Another obvious sign of Farideh's religious action is the mention of God's name, which she utters both at the height of her frustration and when she is angry (00:19:49, 00:48:43 & 00:40:30). However, it must be admitted that this issue cannot be an important feature of the deep religious belief in this character, because the expression of the name of God in any situation is the habit of Muslim Iranians. In addition, she wears a hijab outside home, and in the few situations where she does not wear it, she has a suitable cover with a scarf and a long dress, and avoids wearing very cheerfully colored dresses. Her treatment of the strangers is also accompanied by respect and sobriety. Moreover, she even addresses her daughter Yalda with a plural subject or object pronoun, شما (you), and treats her respectfully (00:51:52 & 01:01:00).

The degree of Amanda's and Farideh's attentiveness to their appearance is different. For example, Farideh tries to attract Reza to her family with hospitality, while Amanda wears unusual clothes from her youth that are not suitable for such an occasion at all (Williams, 1949, p. 65). She also speaks very flirtatiously with Jim (p. 78) and laughs out loud in a way that Tom feels embarrassed (p.78). Farideh's dress in this part of the film is not much different from other scenes; it is ordinary and simple. In the confrontation, although she is very warm and hospitable, she has maintained her position as an Iranian Muslim woman (00:51:30). In contrast, there are several instances in the play that indicate the Christian belief of Amanda's family. Anushiravani and Ghandeharion for example, mention "the church bell", "the lighting of the house with the church altar" and "the identification of Amanda and Laura with the saints" (2014, p. 25), which indicate that they are religious:

In the first scene, Amanda emphasizes that everyone must be present at the table to pray, and prayer cannot be offered until one of them is present (Williams, 1949, p. 6). In the fourth scene, when Tom speaks of instinct, Amanda opposes, saying, "Superior things! Things of the mind and the spirit! Only animals have to satisfy instincts! Surely your aims are somewhat higher than theirs! Than monkeys – pigs" (p. 40), which goes back to the religious principles of Christianity and their belief in the supremacy of the human soul.

Of course, the religious dimension of Tavakoli's mother's character also has contradictions, the cause of which may be traced to its origin. Hutcheon and O'Flynn believe that "Indigenizing can lead to strangely hybrid works" (2013, p. 151) that are the product of both source and destination textures. Indigenization is, thus, an intercultural approach, one that creates a dialogue between the two cultures from which the texts are produced (p. 149). In addition, as Podnieks and O'Reilly point out, text and life are a two-way communication. In this way, the text can both depict and create the real image of motherhood (2010, p. 2). Tavakoli, in his film adaptation as an independent text, can be faithful to the image of motherhood as it appears in the source text. But this is not something that he can have complete control over because he is under the influence of the home culture. Nonetheless, he is naturally inclined to adapt the home culture instead of the culture of the original western text because he wants his movie to be relatable to his Iranian audience.

In the film, *Here Without Me*, Tavakoli has deployed but not put emphasis on the religious practices in characterizing Farideh as a mother. It may be in the minds of the Iranian audience with a religious background that the family's negligence of the religious values is the cause of their misery. The Qur'an can be seen on the ledge of the house, while it is torn like a picture

frame of the father, and the mother never refers to it. In addition, she never had recourse to prayer and *zikr* (a habit of remembering Allah and mentioning his name as a source for help) to solve her problems, which is common in Iranian films with religious dimensions and objectives. This shows that Tavakoli did not pay much attention to Amanda's emphasis on religious solemnity when creating Farideh's character, whereas if he had pinpointed in his portrayal of Farideh, it could point to a common cultural-religious point of view between the Iranian and American families.

Thus, despite the religious background of the Iranian society, the effects of the source text on Bahram Tavakoli's film from a religious perspective have not been great, and Iranian social and indigenous equivalents are more dominant. As Abdi and Tavassoli also state, the filmmakers have made changes to the play in order to attract the attention of the Iranian audience, which is in line with the "process of localization and cultural editing" of the work (2015). In other words, Bahram Tavakoli has tried to capture the story of Tennessee Williams's play by exploiting the existing cultural capacities in Iran, including religion, to demonstrate the lifestyle of an Iranian woman or mother to create a tangible adaptation and an acceptable image of her for his audience.

### **Social Norms**

As mentioned earlier, Hutcheon and O'Flynn believe that adaptation is formed and dependent on its temporal and spatial context (society and culture) (2013, p. 142). Thus, intercultural adaptations often bring about changes in the racial and gender policies of the characters, and the adapters sometimes remove the part of the text that they find challenging or difficult in their cultural context. And release the text from its own policy (p. 147).

When we look at the films before and after the 1978 Islamic revolution in Iran, we see films that reflect the social and political situation of their time, but in both periods the mother figure is still of special importance. Of course, with the advent of the new Islamic regime, the character of the mother is attributed much more holiness and respect in order to somehow compensate for most of the social rights that had been denied to women:

When this character is at the center of the film, everything goes well and grows with her miraculous hands. At the same time, mothers do not need to do strange things to prove themselves good. In today's movies, the righteousness of the mother is reflected in the love they have for their children. Mothers' support and attention to their children has a comprehensive and all-encompassing aspect, mixed with self-sacrifice and generosity. Mothers in post-revolutionary films strive to educate their children, and the richness of the work increases because of this sincere compassion. ("The Islamic Revolution sanctified the roles of the mother in cinema", 2013)

Undoubtedly, Farideh's character in the film, *Here Without Me*, is not far from this attitude, and Tavakoli has used the common ingredients of culture to match with the discourse of Iranian society in realizing Amanda's character. He has tried to establish a deep connection between his adaptation of the play and Iranian culture. For example, the presence of the Qur'an on the ledge (00:07:28), her insistence on Yalda attending embroidery classes (00:11:00), her use of old tape recorders and listening to traditional more religious-wise acceptable music (00:22:43), using an old sewing machine (00:06:55), using a hand juicer (00:07:45), her traditional way of breaking walnuts (01:00:42), all and all are the native codes of the culture of the eighties in Iran, which Tavakoli has included well in his picture frame. In addition to these images, which are taken from the living and working environment in the Iranian society, the mother of his film, like many women in this country, is depicted as a kind, self-sacrificing and compassionate woman. The tone of her expression and

behavior is what is expected of an Iranian Muslim lady and a mother. She is a woman who, despite her husband's absence, has been able to provide a relatively dignified life for her children and is still trying to provide for her only daughter, and has spared no effort to do so.

Farideh is not worried about herself and speaks in such a way as to show that in the absence of her son, Ehsan, she can manage life. She is more worried about Yalda's future. Also, she fears that her son and future son-in-law may have an addiction problem (00:40:30 & 00:32:01). Farideh also asks Ehsan about other aspects of her would-be future son-in-law, Reza, that is, his salary and appearance, and accepts a moderate amount of it (00:41:16). In her view, it is important that his future groom has an acceptable appearance so that she is not ashamed to introduce him to his relatives (00:41:34).

As Tavakoli admits, in *Here Without Me*, "we are facing a credible Iranian mother. A compassionate, kind and tasteful woman who tries to eliminate the shortcomings of life through another way" ("I Wanted to Communicate with More Audience in *Here Without Me*", 2011). For example, Farideh constantly uses the word "Mom" in her speeches to add a certain emotional and sincere feeling to her tone (00:07:58). She expresses her feelings to her children with loving words. She greets Yalda with words such as "I'd die for you" (00:09:54), Yalda is mom's life and soul ["*Yalda Jan Jane Madar*"] (00:41:54), "may mommy die for her pretty girl" ["*ghorbune ruye mahet beram*"] (00:41:57); she uses phrases of endearment such as "my dearest" and "my darling" (00:42:02); she kisses her (00:41:58), hugs her (00:44:35) and sings lullabies to her (00:44:55). Also, when Ehsan calls her, she responds with the word "my soul" [*jaanam*] (00:42:44). This is a two-way emotional connection: Ehsan sometimes calls his mother with the word "I'd die for you" ["*ghorbunet beram*"] (00:40:46); Yalda relaxes in her mother's arms [00:44:34] and follows her advice.

This kind of attentiveness and compassion seems not to be completely the same in her Western counterpart. In Amanda's view, being a total smoker is not a problem although she has fears that Tom, like his father, becomes an alcoholic. Amanda insists on Tom to bring home a boy to meet Laura who is not alcoholic (Williams, 1949, p. 53) and has no further emphasis on the personal and moral aspects of this person. She forbids Tom from smoking not because of his health but because it is costly although she is still caring for Tom in another way; she wants him to save his money to get a university degree in order to have a better job in future:

You smoke too much. A pack a day at fifteen cents a pack. How much would that amount to in a month? Thirty times fifteen is how much, Tom? Figure it out and you will be astounded at what you could save. Enough to give you a night-school course in accounting at Washington U! Just think what a wonderful thing that would be for you, Son! (p. 46).

This subtle amount of attentiveness, however, to the well-being of his son is overshadowed by her constant nagging and abusive language. In the third scene of the play, when an argument takes place between Amanda and Tom, his mother calls him a "big-big-IDIOT!" (p. 24) and blames him for constantly going to the cinema and jeopardizing his job (p. 27). At the height of his anger, she shouts at Tom: "Lower your voice!" (p. 24). In Laura's case, although Amanda often has a calm tone and calls her "Little Sister" (p. 8), in stressful situations, she addresses her by such teasing phrases as "young lady" (p. 64) and "Laura Wingfield" (p. 71), or in the intensity of his anger, she calls her "you silly thing" (p. 70).

The type of reaction of children to the mother in the two plays is also different due to the difference in the position of the mother in both Iranian and American cultures. In the first scene, Tom begins his monologue with a cigarette in his hand. On other occasions, he smokes without fear of her mother (p. 7). When Tom's mother's worries and advice offend him, he throws a fork on the table,



shows his anger, and leaves the table (p. 7); He angrily tells Amanda, "It's you that make me rush through meals with your hawk-like attention to every bite I take" (p. 12), and at the end of another argument he angrily calls his mother "You ugly-babbling old-witch" (p. 28). In the fourth scene, Laura asks Tom to apologize to her mother who responds indifferently, "She won't to me. It's her that started not speaking" (p. 36). This is a little different in an Iranian family and the mother-child relationship is sanctified by much more respect and formalities.

In the argument between Farideh and Ehsan, Ehsan left the table, spiced with humor (00:08:48) and was once again tempted to see a pot of scorched rice, he returns to the table with a smile, thanked his mother; his mother smiled and was happy (00:09:17). In a more intense discussion between Farideh and Ehsan, Ehsan complains about his mother picking up his magazines. He speaks loudly and angrily, even taking the phone by force from her mother and throwing the phone book on the floor (00:28:39). Despite being very angry, both characters use words that do not break the sanctity of the mother-child relationship which in an Iranian culture is divine. Ehsan uses the plural pronoun "you" in many cases (00:27:47). In the meantime, Farideh is less responsive and more listening. The next morning, Ehsan walks up to his mother and shamefully apologizes (00:31:41). This shows that although due to financial problems, family members may tease each other under a lot of stress, but Iranian culture demands respect between mother and children.

The above examples show that Tavakoli has been able to impose and assimilate the native Iranian culture well into the story of the source text in certain scenes of the film even where the tension between the characters is very high. Nonetheless, it should not be forgotten that the adaptation of a non-native work always has its own effect on the adapted text, even if all the elements of the adaptation work are native. Anushiravani, in defining the adaptation, considers it as a kind of influence or interpretation. According to him, "by interpreting another work of art or following it, the artist recreates a new work in which the traces of earlier works can be seen" (Anushiravani, 2010, p. 23).

Tavakoli, meanwhile, explicitly states that his film is an adaptation of *The Glass Menagerie* (00:06:10) and by doing so he affirms that he is using a source for his film. Whether he agrees or not, the source will always have its footprints on the adaptation even if the adapter does his/her best to make a tremendous change in every respect. Therefore, some signs of the influence of the source text on Tavakoli's film can be seen in the plot line of the story of the film. Both the play and the film are stories of a poor mother who is looking after her children, looking for a better future for her son and a husband for her daughter. The film *Here Without Me* begins with a description of Ehsan's inner state (00:00:02) and gradually depicts social interactions of the whole family. The warehouse where Ehsan works and the interactions of people in that environment (00:00:51), the factory where Farideh works and their work problems (00:02:48) are all depicted in detail. Likewise, the market and street environment (00:13:48 and 00:46:30) are not all hidden from the camera as part of the family's socio-economic condition. The same can be seen in the source text. *The Glass Menagerie* begins with a detailed description of the "Wingfield apartment" (Williams, 1949, p. 3), but the narrative of this play is limited to the context of the inside of the house. Thus, Tavakoli utilizes a wider shot of the camera and shows a varied picture of the Wingfield family; in this way, he adds to the original text whether out of necessity for the production of the film or for the sake of the Iranian audience who would prefer to see more details.

In both works, mothers are concerned about their children's behavior and movements. Both at the dinner table constantly emphasize that their children chew food slowly and without haste both to enjoy the taste and to ensure their health (p. 7 & 00:08:30). In the fifth scene, Amanda asks her child to have a beautiful appearance (p.45). Farideh, in addition to encouraging Ehsan's good

eating habits, asks him to wear warm clothes in the cold season (00:08:50) and cooks for him when he has a cold (00:08:21).

In both works, mothers wish their children happiness. Seeing the moon, Amanda tells Tom that her constant wish is "Success and happiness" for her children (p. 48) and Farideh tells Yalda before sleep (00:44:03). Farideh and Amanda protest that their son is interested in cinema. Farideh collects his film magazines (00:27:03) and Amanda collects Tom's novels without his permission (p. 25) The forced choice of a husband for Laura and Yalda remains the same in both works, and both mothers insist that their daughters learn art and marry the person they like.

The impact that the atmosphere of Tennessee Williams's play has had on Tavakoli's film and on his figure of the mother is even more highlighted in some scenes. For example, when Yalda finds out that Ehsan's friend, Reza, is engaged, all her hopes are shattered which eventually causes a fierce fight between Farideh and Ehsan. Ehsan rebukes her for ruining their lives out of selfishness (01:09:37). At this moment, Farideh shows another side of her personality which is in contradiction to the previous image we have seen of her. That is to say, Farideh who was previously giving hope to her children, is overly frustrated and hopeless, considers Ehsan's idea of suicide, argues with her colleagues and leaves work. In this part of the story everything becomes meaningless for the characters and the inability to solve problems causes Ehsan to share the thought of suicide with his mother (01:11:56) or a few scenes later, Farideh asks her son for a cigar and affirms her son's idea of suicide (01:19:42).

This image of motherhood is different from the image we have seen earlier in the movie and in Iranian culture which makes it look unacceptable. Perhaps one of the reasons for this different image is the effect of the relatively hopeless atmosphere of the play on the text of the film. The feeling of despair and hopelessness that pervades Tom's tone is evident in this quote from Tom's dialogue: "My enemies plan to dynamite this place. They're going to blow us all sky-high some night! I'll be glad, very happy, and so will you! You'll go up, up on a broomstick, over Blue Mountain with seventeen gentlemen callers! You ugly – babbling old – witch" (p. 28). Although there is no enmity, and in Tom's imagination such an idea is imprinted, in this way Tom actually wishes for death and sees death as the only remedy. Other causes of this disparity in the film concerning the character of Farideh include the social problems that exist in the society of the eighties when Iran is economically under pressure and the war between Iran and Iraq has set a gloomy atmosphere everywhere in the society echoed in the people's quarreling with each other in the street or in the workplace treating each other coldly (00:36:03 & 00:00:51). This emotional coldness, which can again stem from social and economic problems, is quite evident in the dark and cold image of winter in Tavakoli's film (00:11:49 & 00:46:01).

## CONCLUSION

The present study, by comparative analysis of two important factors (religion and social norm) influential in determining the character of the mother figure in Tennessee Williams's *The Glass Menagerie* and its cinematic adaptation, *Here Without Me*, tries to reveal their similarities and differences. It is argued that the Iranian director has successfully appropriated Williams's mother figure for the Iranian society. Thus, Farideh's identity as a mother is highly associated with her cultural, social, and religious values. This study also demonstrates that by revealing the signs of indigenous culture in adapted works, along with showing the differences between the two nationalities and cultures from different aspects (here, the two contexts of religion and social norms), it is possible to get to know oneself and others better.

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