

# Postcolonial Cinematic Adaptation, Mimicry, or Indigenization? Miller's *Death of a Salesman* in Farhadi's *Salesman*

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## Abstract

Various adaptations are found in the history of Iranian cinema. The connection between Asghar Farhadi's *The Salesman* (2016) and Arthur Miller's *Death of a Salesman* (1949) was reviewed disparagingly and appraisingly in Iran and the West. Finding the cause of the tension between these contradictory discourses is the main purpose of this paper. With a post-colonial approach, especially with regard to Homi Bhabha's (1949-) views, we scrutinize *The Salesman* to clarify the relationship between the West and the East in Iranian cinema. It is revealed that Farhadi's adaptation is a mimicry of Miller's *Death of a Salesman*. With a close comparative analysis of the text of the play and Farhadi's film, it is concluded that *The Salesman* is not merely a Bhabhaian mimicry of an American play but a third space that floats between the concepts of indigenization and mimicry. The interweavement of Western and Iranian cultural and social elements in this film creates a work that is tangible for both the Iranian and the Western audience.

**Keyword:** adaptation, Farhadi's *The Salesman*, Miller's *Death of a Salesman*, mimicry, indigenization, third space

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