

**CRITICAL STUDY OF IRANIAN MOVIE »NASSEREDIN SHAH,
ACTOR OF CINEMA «ON THE BASIS OF THEORIES OF THE
POSTMODERN NOVELS**Shirzad Tayefi¹Mohammad Hossein Ramezani Fookulaee²

Abstract: Contrary to the French school of comparative literature, according to which it is merely possible to compare the two written texts in terms of conditions, in the American approach, the adaptation of literary texts to various arts, including cinema, is possible, which leads to a better understanding of literature. Since novels and films have many similarities, they are in many respects similar to each other, and two genres are considered analogous. These commons provide a good ground for discussing a movie from the perspective of a new literary theory and critique, and allow us to use the concepts and terminology we normally know as a tool for discussing the novel to critically explore the structure and art and the themes of the film. On the other hand, in recent years, the term "postmodernism"

has been widely criticized about the novel in our country, and many new fiction writers also have a fascination with postmodern style fiction. Therefore, in this research, first, reviewing the views of some of the most important postmodern literature scholars, nineteen techniques used in postmodern novels are explored, and their qualitative method of applying them to Naser al-Dinshah film actor have been investigated. The results of the study show the relationship between literature and cinema (as a visual text) and the ability to compare the two written and visual texts; as many techniques used in the writing of postmodern novels are also with a high frequency have been used in the studied film.

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1. Introduction

Because of the great commons between novel and film, both of them are similar from the different viewpoints, and two genres are considered analogous. These commons provide a good platform for discussing a movie from the perspective of new literary theories, allowing us to use the concepts and terminology we normally know as a means of discussing the novel to critically explore the structure and arts and themes of the film. On the other hand, addressing new literary topics, such as postmodernism, and exploring the use of the foundations and techniques of postmodern novels in cinema, which is essentially a visual text, has led to a show the relationship between literature and cinema and to understand the fact that these components are used in the studied film with what frequency and quality.

Meanwhile, explaining many postmodern literary techniques and reviewing them in Naser al-Dinshah's

film actor, can lead to a better understanding of the subject, open the way for future study in the field of literature and cinema.

Since follow-up has been done, there is still a less comparative study between written and visual texts and the adaptation of the basics of novel and film from the postmodern school perspective, making this study is necessary. In addition, this study, with the introduction of some of the most important approaches to postmodern novels, has used this theoretical foundation in a practical critique of the discussed film, in order to encourage further writing and study from the perspective of a new literary theory and critique of Iranian cinema. To do this study, firstly, the information and theoretical foundations, including the techniques of postmodern novels, have been collected and scanned through a study of variety of sources. Among the Iranian post-modernist films, Naser al-Dinshah's film actor was selected and reviewed. The main techniques used in them are extraction, categorization and analysis.

2. Research Questions

- 1-2. what is the meaning of postmodern works in literature and cinema?
- 2-2. what forms and methods of postmodern novels foundations have been studied in the film?
- 3-2. How structured and arts used in postmodern novels, to what extent is the structure and techniques used in the investigated film to be comparable?
- 4-2. what elements of the foundations of postmodern novels are observed in the studied film?
- 5-2. what are the differences in applying postmodern novels to the studied film?
- 6-2. how successful were the studied films in the application of postmodern novels techniques?

3. Research Hypotheses

- 1-3. postmodern works in literature and cinema have common foundations and techniques.
- 2-3. the foundations of postmodern novels in very close and similar forms and practices have been featured in Nasser al-Din Shah's film actor.
- 3-3. the used structure and arts in postmodern novels, to a great extent, are compatible with the structure and techniques used in the studied film.

- 4-3. many of the foundations of postmodern novels are seen in the studied film.
- 5-3. there is no significant differences in the application of postmodern novels techniques in the studied film.
- 6-3. the studied film has been very successful in applying postmodern novels techniques.

4. The history of the Research

Based on studies and follow-ups, there has been little studies on the subject of study directly, among which can mention to the book of Hossein Payandeh (published in 2007), entitled postmodern novel and film: A look at the structure and arts of mixing films and article by EhsanAghababaei and Ali GhanbariBarzian (published in 2016), entitled "postmodern discourse in Iranian cinema (case study the movie of the empty seat)".

Academic studies that are indirectly related to the study subject include:

Master's thesis, SamanehPourghlami (performed year 2013), with a title of Study of postmodern components in Reza Amirkhani and ShahrnoshParsipour's

works by guidance Alireza Fouladi's at Kashan University. / Master's thesis, AtharPourmohammadi (performed year 2010), with a title of study and analysis of Simin's Daneshvar novels, considering the dimensions and components of modernism and postmodernism by guidance Mustafa Gorgji at Payame Noor University of Tehran.

Master's thesis, Ali-AsgharRahnama-Bargard (performed year2009), with a title of the effect of postmodernism in the Persian novel (relying on the four novels of Azadeh Khanum and his author, Hiss, Gavkhoni and the kingdom) by the guidance of Saeed Zohrevand at the University of Lorestan. / Master's thesis, Mahya Sadat Asghari (performed year 2008) with the title of postmodernist manifestations in the works of Simin Daneshvar (SiminDaneshvar's innovations in contemporary narrative literature) by the guidance of Hussein Payandeh in the humanities research institute and cultural studies. / Master's thesis, Ali SajadiManesh (performed year 2013), with a title of study of postmodern components in two novels of the time of the fault and the chameleon Nazanin, Mohammad Reza Kateb, by the guidance

of Ebrahim Mohammadi, University of Birjand. / Master's Thesis, Mohsen Lotfiaziz (performed year 2013) with a title of postmodernism in the works of AbotrabKhosravi, by the guidance of Mehdi Sharifian at Bu-Ali Sina University.

5. Postmodern Literature Theoreticians

At first, the ideas of the twelve thinkers who have been theorizing and writing about postmodernism, such as Jean-Francois Lyotard, John Barth, David Lodge, Barry Lewis, Linda Hutcheon, Hayden White, Brian McHale, Patricia Waugh, Ihab Hassan, Jean Baudrillard, Fredric Jameson and David Harvey studied and among them, the opinions and comments of the eight theoreticians who worked specifically on postmodern literature (with an emphasis on fictional literature), and their opinions were explicitly used in the postmodern novels, summed up and the foundations and techniques used in postmodern novels were extracted.

6. Fundamentals and Techniques of Postmodern Novels

In this section, only nineteenth techniques extracted from the postmodern theoreticians are as follows, and the explanations of the used techniques in the film actor Naser al-Dinshah are presented in the section of reviewing film.

Intertextuality / ontological content / anachronism / pastiche / fragmentation / association of incoherent thoughts / paranoia / vicious circle / language disorder / contradiction / permutation / incoherence / irregularity / excess / parody / irony / disintegration of metanarratives / the verisimilitude / the writer's presence in fiction / the death of author's authority.

7. Investigating the Film of Naser al-Dinshah Cinema actor

In this section we first introduce the film's factors and a summary of the story, then we will analyze the application of the foundations and techniques used in postmodernist novels in this film. Since it may not be possible to sample any film that uses all of the nineteen techniques mentioned in the same way, the explanations given about this film are just the techniques mentioned in the film that have a

meaning in the film. At the end of the reviews, we summarize the the conducted conclusion in the form of table.

We need to point out three subjects here:

A) Considering that the study of this film required the information of some Iranian films, in most cases the fourth volumes book of culture of Iranian cinema films by Jamal Omid (2010-2011), and in some cases, the numbers of the film's monthly file are based on work that their detailed listing is in the "Bibliography" section.

B) The referrals given in the studied film respectively (from left to right) are: compact disc-CD, hour, minute and second of the studied scene. For example, "1- 01:20:30" means referring to the compact disc number one and the scene that began at the first hour and the twentieth minutes of the thirty seconds (or eighteenth minutes and thirty seconds), and if the reference was in the form of "0- 01:20:30", that is, the film has been a file (file) without compact discs. The rest of the description is similar to the one outlined above.

C) In referring to other films, the year of construction and the name of the director

of the film come in parentheses. For example, the Lor's daughter (1933 Ardeshir Irani), a movie that was created in 1933 directed by Ardeshir Irani.

At first, a summary of the factors and story of the film is presented as follows:

Year of construction: 1991

Director: Mohsen Makhmalbaf

Producer: Masoud Jafari Jozani

Script: Mohsen Makhmalbaf

Cameraman: NematHaghighi,
FarajollahHeidari

Editor: Davoud Yousefian

Soundtrack: MajidEntezami

Artists: EzatollahEntezai, Mohammad Ali Keshavarz, Mehdi Hashemi, Akbar Abdi, Dariush Arjomand, Parvaneh Masoumi, Fatemeh Motamed Aria, MahayaPetrosian, Saeed Amirsoleymani, Morteza Ahmadi, Jahangir Forouhar and etc.

Film Summary:

Mirza Ebrahim Khan, a photographer of the Qajar court, lays his sweetheart "Atieh" under the trees, and only among the snow, and goes along with "Mozaffar al-Dinshah" and goes on

to the Europe, and in Europe, by order of the king, he buys a cinematographe device or a cinematographe camera. Mirza Ebrahim Khan, who is eager to marry Atieh after returning from theEurope, involved the cinematographe charm, and since the internal state is turbulent and the empty treasury and the court is shaken, he is worried about the future of cinematographe, allowing the king ailing (Mozaffar al-Dinshah).

The king orders the servant to take a photographer to his son, and he incorrectly sends a photographer to his father, Naser al-Dinshah. Naser al-Dinshah, also seeing "Mirza Ebrahim Khan", plans to execute him for taking pictures of the court, but "Amir Kabir" will prevent him from executing. He tells the king that cinematographe educates adam, and "Naser al-Dinshah" is interested in cinema. Naser al-Dinshah, looking at the scenes from Lor's daughter, is fond of Golnar (the female character of the film) and wants to follow her and calls for all sign of Golnar.

Meanwhile, Atieh, a sweetheartof photographer, is still waiting under the trees and in the snow. The story is linked to scenes from the Iranian historical films, and the film ends with colorful scenes of several post-

revolution films that promote stamp and friendship.

Now let's look at the postmodern techniques used in the film, as follows.

1-7. Intertextuality

If we know the author's deliberate or unconscious use of his writings or others in the written literature from the intertextuality, the use of scenes from previous films by the director or other directors, whether directly or indirectly in the cinema, can be of this kind. In other words, "direct use - or derisive imitation - of citation, allusion, the name of a character, or plot events of a story can be regarded as an intertextuality" (Kush, 2017: 160-116).

Since the film of Naser al-Dinshah's cinema actor is a kind of review of Iranian cinema from the beginning and the arrival of cinematographe until the film's production (1991), in all its parts, many parts of Iranian history films are directly used or using indirectly, the scenes from the films mentioned in this film have been rebuilt and simulated; hence it can be said that the "intertextuality"

technique in the film of Naser al-Dinshah cinema actor is very frequent.

The films used in this film have been identified, according to our understanding and studies from available sources, which are distinguished by direct and indirect use and by year of construction, as follows:

1-1-7. Direct Use

Here, the criterion is to use part of the main scene in the film of Naser al-Dinshah cinema actor, based on this and, as an example, on some of the films which selected scenes are used in the film are mentioned.

1-1-1-7. Hagi Agha Cinema Actor (1932 AvansOgansian)

Apart from the name of the film of Naser al-Dinshah cinema actor, which is actually derived from the film's name, scenes from the film have been used in "1-00:17:04", "1-00:17:14", "1-00:18:07" and "1-00:18:34".

2-1-1-7. Lor's daughter (1933 Ardeshir Irani)

Scenes from this film have been featured frequently and perhaps the most frequent film among the studied films used by Naser al-Dinshah cinema actor. References given to the film include "1-

00:19:22", "1-00:19:43", "1-00:20:02",
"1-00:20:19", " 1-00:20:40 ", "1-
00:20:52 ", "1-00:21:08 ", " 1-00:21:17
", "1-00:22:08 ", "1-00:22:13 ", "1-
00:22:25 ", "1-00:23:01 ", "1-00:23:34
", "1-00:23:38 ", "1-00:23:42 ", "1-
00:23:52 ", "1-00:24:07 ", "1-00:24:17
"and"1-00:24:28 ".

3-1-1-7. Evening party in Hell (1957
MosheghSorouri)

The use of the film has been in
"2-00:04:14", "2-00:04:34", "2-
00:05:00" and "2-00:05:32".

4-1-1-7. the storm in our city (1958
Samuel Khachikian)

The use of the film has been in
"2-00:16:34".

5-1-1. 6. Midnight shrine (1961 Samuel
Khachikian)

The use of the film has been in
"2-00:16:40".

6-1-1-7. Treasure of Qaroon (1965
SiamakYasemi)

The use of the film has been
in"2-00:13:47" and "2-00:14:58".

7-1-1-7. Kaiser (1969 Masoud Kimiaei)

The use of the film has been in
"2-00:16:43" and "2-00:21:34". In the
importance of this film, it should be
noted that unlike other used films, it has
been used for three minutes without
interruption in the film (from "2-
00:16:43" to "2-00:19:58"). In addition
to using the Kaiser Film scenes, parts of
the film's music (for about 10 seconds)
are also used, which can be called
"musical intertextuality". "2-00:19:59".

8-1-1-7. Cow (1969 Dariush Mehrjuei)

The use of the film has been in
"2-00:31:34".

9-1-1-7. Reza Motouori (1970 Masoud
Kimiaei)

The use of this film has been in
"2-00:25:50".

10-1-1-7. Postman (1972 Dariush
Mehrjuei)

The use of this film has been in "2-00:27:36".

11-1-1-7. Cloudburst (1972 BahramBeyezai)

The use of this film was also very frequent and has been used in "1-00:41:53", "1-00:42:21", "1-00:42:27", "1-00:42:35", "1-00:42:45", "1-00:43:47" and "2-00:13:23".

12-1-1-7. Mongols (1973 ParvizKimiyavi)

The use of the film has been in "2-00:35:38", "2-00:37:13" and "2-00:37:51".

13-1-1-7. Still life (1975 Sohrab Shahid Sales)

Many scenes from this film have been used that include: "2-00:06:19", "2-00:06:26", "2-00:06:34", "2-00:06:39", "2-00:06:56", "2-00:07:54", "2-00:08:00", "2-00:08:32" and "2-00:08:51".

14-1-1-7. Beehive (1975 FereydoonGoleh)

The use of the film has been in "2-00:26:20".

15-1-1-7. Deer (1975 Masoud Kimiaei)

The film has been alternately used in several scenes from "2-00:22:46" to "2-00:25:03".

16-1-1-7. Kamal al-Mulk (1984 Ali Hatami)

The use of the film has been in "2-00:39:46".

17-1-1-7. Boycott (1985 Mohsen Makhmalbaf)

The use of the film has been in "2-00:39:01" and "2-00:39:43".

8-1-1-7. Cold roads (1985 Masoud Jafari Jozani)

The use of the film has been in "2-00:39:23".

19-1-1-7. Runner (1985 Amir Naderi)

The use of the film has been in "2-00:39:16", "2-00:39:21", "2-00:39:32",

"2-00:39:34", "2-00:39:36"and2-00:39:37".

20-1-1-7. Mare (1985 Ali Jekan)

The use of the film has been in "2-00:39:38" and "2-00:39:45".

21-1-1-7. let me live (1986 ShapourQarib)

The use of the film has been in "2-00:39:47".

22-1-1-7. BibiChelcheleh (1986 KiumarsPourahmad)

The use of the film has been in "2-00:39:37".

23-1-1-7. Flight at night (1986 RasoulMalaqolipour)

The use of the film has been in "2-00:39:42".

24-1-1-7. Where is the friend's house? (1986 Abbas Kiarostami)

The use of the film has been in "2-00:39:58".

25-1-1-7 .Hawker (1986 Mohsen Makhmalbaf)

The use of the film has been in "2-00:38:41", "2-00:38:49", "2-00:38:56", "2-00:39:04", "2-00:39:09", "2-00:39:11"and" 2-00:39:12"

26-1-1-7 .Stone lion (1986 Massoud Jafari Jozani)

The use of the film has been in "2-00:39:48".

7-1-1-7. Spell (1986 Dariush Farhang)

The use of this film has been in "2-00:39:25".

28-1-1-7. Key (1986 Ebrahim Foruzesh)

The use of the film has been in "2-00:39:55".

29-1-1-7. Nar and Ney (1986 Saeed Ebrahimifar)

Use this of the film has been in "2-00:38:36", "2-00:38:44", "2-00:38:51", "2-00:38:58" and "2-00:39:05".

30-1-1-7. Little bird of happiness

(1987 PouranDerakhshandeh)

The use of the film has been in
"2-00:39:44".

31-1-1-7. Dowry for Robab (1987

SiamakShayeqi)

The use of the film has been in
"2-00:39:35".

32-1-1-7 .Maybe when another (1987

BahramBeyazai's)

The use of the film has been in
"2-00:38:34", "2-00:38:42", "2-
00:38:50", "57: 2-00:38:57", "2-
00:39:05"," 2-00:39:09"," 2-
00:39:11"and" 2-00:39:33."

33-1-1-7 .Water, wind, soil (1988 Amir

Naderi)

The use of the film has been in
"2-00:38:38", "2-00:38:46", "2-
00:38:53", "2-00:39:00", "2-00:39:07", "
2-00:39:10"," 2-00:39:11"and" 2-
00:39:13".

34-1-1-7. Horizon (1988

RasoulMolaqolipour)

The use of the film has been in
"2-00:39:53".

35-1-1-7. Basho little stranger (1988

BahramBeyzaei)

The use of the film has been
in"2-00:39:14".

36-1-1-7. Bicycle run (1988 Mohsen

Makhmalbaf)

The use of the film has been in
"2-00:39:49".

37-1-1-7 .Angelika ship (1988

Mohammad Reza Bozorgnia)

The use of the film has been in
"2-00:38:55", "2-00:39:28" and "2-
00:39:40."

38-1-1-7 .Tooth of the snake (1989

Masoud Kimiaei)

The use of the film has been in
"2-00:38:39" and "2-00:38:48."

39-1-1-7 .Savalan (1989

YadolahSamadi)

The use of the film has been in
"2-00:39:41."

40-1-1-7 .Mother (1989 Ali Hatami)

The use of the film has been in
"2-00:39:19" and "2-00:39:48".

41-1-1-7 .Immigrant (1989 Ebrahim
Hatamikia)

The use of the film has been in
"2-00:39:41."

42-1-1-7 .Last curtain(1989 Varouj
Karim Masihi)

The use of the film has been in
"2-00:39:08" and "2-00:39:51."

43-1-1-7 .Apartment No. 13 (1989
YadolahSamadi)

The use of the film has been in
"2-00:39:30."

44-1-1-7 .Sergeant (1989 Masoud
Kimiaei)

The use of the film has been in
"2-00:39:52" and "2-00:39:54".

7-1-2 .Indirect Use

In indirect use, the same scene
of the film referred to is not used, but the
character or dialogue (talk) of the film
has been used.

1-2-1-7. Hagi Agha Cinema Actor (1932
AvansOgansian)

An anecdote by Ebrahim Khan
Photographer in the film is similar to the
story of Haji Agha cinema actor. He
says: "I have an anecdote about the
regisseur that follows the subject. Finds
subject who is an adversary with
cinematographe, because, he does not
know. The regisseur picks up film from
his daily working. Subject watch himself
on the curtain of cinema, reconcile with
cinematographe. I have put the name of
this subject, Haji Agha cinema actor "(1-
00:16:39).

2-2-1-7. **Lor's Daughter** (1933 Ardeshir
Irani)

In addition to the vast use of the
scenes from the film directly, indirectly,
this film has much in the story and parts
of Naser al-Dinshah's cinema actor, as in
addition to Fatemeh Motamed Aria, who

plays Golnar in the film, and is somehow crafted, which is very similar to the artist of the role of GolnarLor's daughter (SedighSaminejad, known as the rouhangiz), but many of the original film dialogues are precisely used by the film artists.

For example, when Golnar (Fatemeh MotamedAria) casually falls into the palace of Naser al-Dinshah, after a lot of struggle she is arrested by the king, the same dialogue Golnar tells the Lor's daughter to Jafar to the king: "Do not joke. Let me go "(1-00:25:19). The king like Jafar, asks her:" Do you want to go Tehran with us? "(1-00:25:19), and Golnar resembles the answer given in Lor's daughter given to Jafar, she gives the king: "Tehran? Tehran? Tehran, who says the beautiful city, but its people are bad "(1-00:25:22), or in other scenes, Naser al-Dinshah, says the same dialogue of Jafar to Golnar to Malijak:" Let's go to Tehran? "(1-00:41:21), and the Malijak repeats the same as Golnar's response to the film: "Tehran? Tehran, Tehran, Tehran, who says the beautiful city, but its people... (Due to the jealous attack of favourite on Malijak, his word is not over) "(1-00:41:23). There are other examples of indirect use in the film

that they are discarded to prevent prolongation of the word.

It should be noted that the reason for the using too much of Lor's daughter's film in Naser al-Dinshah's cinema actor can be interpreted as Lor's daughter's film, which is the first rumor and usually referred to as the initiator of Iranian cinema, and since the studied film is also narrator itself and expresses the history of Iranian cinema from the beginning of appearance (and since the arrival of cinematographe) many parts of Lor's daughter film have been used directly and indirectly.

3-2-1-7. Cow (1969 Dariush Mehrjuei)

Posters from this film when practicing a photographer with Naser al-Dinshah are hanging on the wall to become an artist (2-00:29:01). Several dialogues are also used by Naser al-Dinshah of this film. For example, Naser al-Dinshah says: "I am not Kiblah of the world. "I am the cow of Masht Hasan", and repeats again with a louder voice: "I am the cow of Masht Hasan," (2-00:34:05), or in another scene says: "Masht Hasan! Masht Hasan! Please help your cow. They want to kill your cow. They want to bring your cow into

the well. Masht Hasan! Masht Hasan!
"(2-00:34:30).

4-2-1-7. Postman (1972 Dariush Mehrjuei)

When in a scene of a film that a photographer is practicing with Naser al-Dinshah to become an artist, the veterinarian is examining Niatollah Khan (played by EzatollahEntezami), asking Naser al-Dinshah to say "A", and when the king says "A", the photographer wants him to be louder and more elaborate, and the same film scene of the postman, Dr. says to Niatollah Khan, will open his mouth and say more firmly "A" is revealed (2-00:27:26). Interestingly, after a mak-up performed by photographer on Naser al-Dinshah likened to Niatollah Khan (who plays the role of both characters as an EzatollahEntezami), and more interestingly, just after the scene of practicing and educating of the photographer with the quality described above is displayed on the postman film scene (200:27:36).

Cloudburst (1972 Bahram Beyezai)

The beginning scene of the movie is accompanied by the presence of Atieh middle aged (played with the same play and the similar makeup as the "Cloudburst" artist Parvaneh Massoumi) (1-00:02:31). The final scenes of the film are also accompanied by this presence (2-00:38:17). The poster of this film is also glued to the wall in a scene of the film (2-00:29:55).

6-2-1-7. Mogul (1973 ParvizKimayavi)

The presence of Mongolian soldiers with a similar makeup of Mongolian films in the studied film has high frequency. For example, at the scene of Naser al-Dinshah entrance, protected by six Mogul horsemen (1-00:12:19), or a scene that six Mongolian soldiers carrying the king's throne (2-00:06:09)

7-2-1-7. SoutehDelan (1977 Ali Hatami)

Seddiq-Al Harm of the film (played by Jahangir Forouhar) in two scenes of the film, the same dialogues are used by the drug dealer and the bugger of the SoutehDelan film as doctor with his play Jahangir Forouhar. "Give a coat and a hat, give two Ghazvanim" (2-00:25:10) and "you too! Under the mat of canvas,

what does anyone know? What does anyone do? "(2-00:25:20).

8.2.1.7 .Basho, little stranger (1988 BahramBeyzaei)

When Naser al-Dinshah searches for Golnar in his courtyard (in his harem), a woman who is exactly the same as a scene in which Naeijan, the actress of the film *Basho, a little stranger* played by SousanTaslimi, draws her headlining over her face and only finds her eyes is shown in the same way as the Naeijian dialogue in Gilaki's dialect says, "amagimisogoliehshasohaftom. Shoma chi gidi? "(1-00:40:13).

9-2-1-7. The Bicycle run (1988 Mohsen Makhmalbaf)

As we explained in the introduction to this section, intertextuality is not necessarily created with the works of other writers or directors, but can also be established with other works of the same writer or director, and the director of the film examined in this film from his previous film, *bicycle run*, frequently directly and indirectly.

"Nasim" is the character of the bicyclerun, played by "Muharram Zeinalzadeh" on his bike, and in this film also plays "Muharram Zeinalzadeh", to watch the film went to the Golestan Palace's Summer Cinema (2-00:05:59), or in other scenes, Nasimbicyclerun ride her bike again in a crowd of spectators (2-00:06:33), or later went to the photographer, in the guidance of cinematographe help to photographers (2-00:08:37), or when the Mongols take the photographer, she alone controls the cinematographe machine (2-00:11:50).

Or in another scene, the photographer to imitate the Nasim of the bicyclerun with a match that prevents sleep, interfaces his eyelid and his spine, and round the square, spins the cart, and the malijak shouts loudly: "Do not break! Wake up! "And slapping on his face and somebody throws water on his face, all of which scenes remind the scenes of the bicyclerun film (2-00:12:30). Similarity with the scenes and the use of the main character of this film are repeated in many other scenes, which we present to mention all.

In addition to the used films, we mentioned above, the photographer in two scenes of the film read poetry from classical and contemporary poets, which

is another example of intertextuality. The lyrics listed in the order of the scenes respectively are:

- In a scene where a photographer wants to learn Naser al-Dinshah to become an actor, he read a poem by Sohrab Sepehri:

"At the pasture of advice, I saw the garlic cow.

I saw the donkey understand the alfalfa "(2-00:30:55).

This poem was written by Sepehri in 1964 and is a collection of "the voice of the water". The order of the writing of poetry in the mention collection is a photo taken by a photographer in the form of "I saw the donkey understand the alfalfa. At the pasture of advice, I saw the garlic cow have been recorded." (N.K. Shamisa, 2009: 394). It seems that given the timing of the use of this poem in the film, when the photographer wants to train the role of the Masht Hasan cow to Naser al-Dinshah, by emphasizing the role of the king (the role of the cow), the order of reading poetry in the film has changed.

Or else in the scene where the heads of the photographer for a punishment is under the guillotine razor, this poem of Abdul Rahim Khan, is famous for KhaneKhanan (964-1065),

the poet of the Parsigu poet Indian (N.K. Safa, 2011: 471-472) reads:

"They kill me for your love, and it's awesome, Atieh!

You also come on the roof which is a good watch "(2-00:3:36)

At the end of the first attempt, the word "Atieh" was not included in the original poem, and was added by the photographer who read the poem to his beloved (Atieh) (N.K. Azar Bigdeli, 1959: 60).

2-7. Ontological Content

Examples include the confrontation between the world of reality and imagination, the distortion and violation of the boundary between these worlds, or even the complete elimination of this boundary, the long and frequent fluctuations between reality and unrealistic and uncertainty in the detection of the real and imaginary world, and the entry of characters from the past or, from other films to the studied film, is an example of the ontological content used in this film.

In addition, in the film of Naser al-Dinshah's cinema actor is a kind of retelling of the history of Iranian cinema, practically exposing the existence of the

independent ontology of his films to a great extent by using a large number of films made in a half-century of Iran's cinema. The use of many of the characters and artists involved in the used films and also this film, contributes to this skepticism. (N.K. Payandeh, 2007: 62).

Evidences for the ontological content in the film of Naser al-Dinshah cinema actors include:

The invaluable evidence for the ontological content of the film of Naser al-Dinshah's cinema actor includes:

1.2.7.The documentary scenes depicting the presence of Mozaffar al-Dinshah in Europe depicted with scenes from the film in a way that it seems that the photographer (with the play of Mehdi Hashemi) has photographed them (16: 04: 00-1).

2.2.7.The photographer who must go to Tabriz to industrialize the cinematographe to the son of Mozaffar al-Dinshah, by head servant and through the epode he reads and he says: "Go to King Baba" was wrongly sent to the court of Naser al-Dinshah (practically in the world of the dead) suddenly he is in Andaruni(Haramsara) of Naser al-Dinshah (11: 10: 00-1) and (10: 12: 00-1).

3.2.7.Photographer will be tried for photography on blessed Andaruni of Naser al-Dinshah and according to the reading of the decree from head servant who is the same as head servant of Mozaffar al-Dinshah and the photographer thinks accordingly he knows, face to Naser al-Dinshah "The Qiblah of the world!" head servant knows me. "Head servant instantly replies: "I do not know the offender"(03: 13: 00-1), and the photographer again says: "The Qiblah of the world! Your son, Mozaffar al-Dinshah, has said that I should take up the cause of establishing cinematographe " and Naser al-Dinshah replies immediately: "bastard! We still did not die until our son was king "(11: 13: 00-1).

4.2.7. On the scene that Naser al-Dinshah, head servant, the Malijak and the photographer are watching the movie of Hajiaqa Cinema Actor in the real world, including the silent films of Iranian cinema, with a burglary bursting from the building inside the film, the sound of breaking glass and baby grapes flies inside the palace of Naser al-Dinshah (16: 18: 00-1).

5.2.7. In the scene of Lor's daughter, Jaffar wants to pull Golnar out

from the valley by rope ,The bandit comes with a dagger and Naser al-Dinshah shouts uncannily: "watch out" and after a few seconds, the scene of the conflict continues between Jafar and Bandit, screaming again: "be careful" and then, with the bandit and the rope cutting Golnar connected to it, in complete disbelief, Golnar falls into the palace of Naser al-Dinshah next to the cinematographe machine (40: 20: 00-1).Naser al-Dinshah, seeing Golnar next to him, says: "oh my God" and ask the photographer: "was it real or a dream?" and the photographer responds: "The cinematographe shows reality like imagination and the imagination like reality" (32: 21: 00-1).The photographer also told Golnar:"Mirror, correct soon your makeup. Jafar is waiting "and Golnar quickly dipped into the cinematographe after seeing herself in the mirror and sorting out her wig, and wondering from the glitter of the Maljak quickly dives into the cinematographe and returns to the scene of Lor's daughter. Naser al-Dinshah even says to Maljak:" Maljak! Do not let, do not go and by going Golnar, he watches the film's continued presence with Golnar from inside the cinematographe (39: 21: 00-1). Interestingly, Naser al-Dinshah,

after seeing several scenes from the movie Lor's daughter, tells the photographer: "Return to us this beautiful imagination, "and the photographer replied: "the Qiblah of the world, It was once something coincidental"; But head servant by saying: "The heart Qiblah seeks your artifact beautiful ", the photographer is forced to do this, and the photographer does not load;But with the successive screams of Naser al-Dinshah on the return of Golnar, the scenes of film are moving in reverse and backwards, finally, with repeating the previous scenes, Golnar falls back into the palace next to Naser al-Dinshah (16: 23: 00-1)."The fantastic Golnar sweep and real Golnar from the negative image of the Lor's daughter movie into the real world around Naser al-Dinshah have taken several different occasions and even in subsequent scenes, with the same arrangement and details in the mind and dream of Naser al-Dinshah, it is repeated "(Pourya, 1992: 103).6-2-7.

6.2.7. In response to a protest of favorite about the relationship between Naser al-Dinshah and Golnar, photographer quotes as saying: "Khatun! I'm complaining myself. Sultan has

conquered my imagination. "(47: 33: 00-1).

7.2.7. In the summer cinema of Golestan Palace, the film of "Still Life" is shown and the old lady of the film, who wants to spin her needle, despite much effort, it does not succeed. and this scene is repeated several times; so that audiences have been tired and some of them leave the cinema with protest, and others fall asleep with Naser al-Dinshah, their associates and even the Mongolians who lie on the bed of the Shah (17: 06: 00 - 2). With the fall of one of the Mongolians who had slept his eyes, the bed of Naser al-Dinshah is overthrown, he suddenly wakes up, and seeing the scene where the old woman is still trying to spin the needle, It awakens the Malijak (with a few clicks) and says: "Dear Mali! Go to help that unable guy"(35: 08: 00-2). The malijak has risen from the scaffold mounted on the cinema and calls the old woman in the video a few times and he says to him: "Mother! Give me your needle to spin, "and goes inside the movie scene next to the old woman. The old woman asks him: "Who are you mother? "And Malijak replies: "the Qiblah of world sent me to spin your needle,"and the old woman says, "God give him good deeds day." Malijak takes

the needle and thread from the old woman out of the scene, the movie goes back to the scaffold at the back of the summer cinema to spill the needle. an old woman who does not see his on stage, she asked: "so where did you go?" And Malijak replies from the outside of the film: "Tehrún," and repeats, "Tehrún is a beautiful place, but the hole of its needles is strait, "and then back on the scaffold, he returns to the scene of the movie of Still Life. The audience who thinks he has succeeded in spinning the needle, they cheer him up and he bends in front of the audience from inside the film and into literary form(40: 09: 00-2); but in practice it does not succeed in spitting the needle and he says: "I should spin in the light "and goes to the window. Meanwhile, Nasim of the Bicyclerun, who is turning the cinematographe hand next to the photographer, intent to increase the room light and helping the Malijak, he picks up a match from his pocket, and after four Moguls come and take photographer, Malijak protested inside the film: "Where do you take the photographer? "And addressing Naser al-Dinshah: "The Qiblah of world! So how can we get out of this scene? "The king orders: "Take the Mali photographer" and finally, with the old

woman, the Malijak is thrown out of the film. Curtains and scaffolding fall. Interestingly, Malijak tells the old woman: "the needle does not drop into your foot Mother!" (30: 11: 00-2) It is noticeable that in the scenes the characters outside the movie of "Still Life" communicate with the characters in the film and co-written, interact with each other and many times the boundary between reality and imagination is violated.

7.2.8. In a scene of a film that happens in the cafe and there is a pleasure of happiness. Naser al-Dinshah with Sayyid (played by Behrooz Vosoughi) Gavaznha movie is sitting at a common table and confabulate with him, and says about Golnar separation even repeats the dialogue of Ja'far in Lor's daughter movie with a shrug and a upset mode: "Do you want to come to Tehran?" (42: 22: 00-2) During this period of talking, which lasts a few minutes, the king is distressed and sometimes he cries; but surprisingly, Sayyid is mostly laughing. Finally, Naser al-Dinshah recommends Sayyid: "Take care of you. They want to shoot you by bullet" (57: 24: 00-2).

7.2.9. In a scene of the film, Kaiser (played by Behrooz Vosoughi)

from the scene of the bathroom of Kaiser movie with the sound of the Zurkhaneh alarm (and played with the substitute actor who is resembled with makeup masterfully resembles a major actor of Kaiser) with the announcement of blazer of "Kaiser is in the presence of Sultan" entered in the Soltani bathhouse at Naser al-Dinshah Palace; but as soon as he arrives, he says: "Kaiser! Turnback. Turnback", and when Kaiser is about to return, with order of Naser al-Dinshah, to remain "Kaiser" The attendants are blocking their exit, and Kaiser will come to the king, encouraged by the Sultan and his surroundings, the king pleads him: "Hurray! What a prejudice! I liked it. Gather the robe" (59: 19: 00-2).

Naser al-Dinshah continues: "Create! Good job! Karim Agh Mangol (from the characters of the film Kaiser) with us, the Emir Nezum with you. "

- Kaiser: "Amir Nezum?"

- Naser al-Dinshah: "Do you know?"

- Kaiser: "Which Nezum?"

- Head servant: "Former chancellor, Amir Kabir".

- Naser al-Dinshah: "Cut down on his story. We want to leave the national honor to your hand. "

Kaiser: "Who are you? Do not be merciful to the Great Amir and the Minor "(46: 20: 00-2).

Photograph by saying that "Be witness!" Kaiser returns to the scene of the film Kaiser. Kaiser (Behrooz Vosoughi) is again on the bathroom scene. Amir Kabir and head servant are also in the bathroom, and finally, in the presence of Kaiser, who is fearful in the corner observing, the vessel of Amir Kabir hand is struck (26: 21: 00-2).

By scrutinizing these scenes, we find that not only the boundary between imagination and reality is completely removed; even the king wants to cast the nation's honor to one of the non-existent cinematic characters. These scenes "create a contradictory and archetypal ontological condition that is in a postmodernist way" (Payandeh, 2007: 62).

3-7 Time disorder in the narrative of events

This technique, by breaking the order of time of events and past events, shows the present time in disrepute and disorientation, and by changing and distorting the concept of normal time, the

distortion and sequence of the narrative is distorted (Look at Machilland others, 2014: 84). In the film, the technique under study has been used frequently. Before presenting the examples using this technique, Mozaffar al-Dinshah has historically traveled to Europe. During the first trip, which began on January 1938, and lasted for seven months, he became familiar with the phenomenon of cinematographe and became very interested in it and ordered the purchase of Mirza Ebrahim Khan Photographer. In the scene of the movie, the photographer is behind the cinematographe and is filming, Mozaffar al-Dinshah wants to look at his finger (facing the camera) and say a Paris trip to record in history. Mozaffar al-Dinshah also looks at the cinematographe: "we went On Sunday, this year, 5th, July 17th of 1900 year, with you Abraham Khan Photographer to watch cinematographe and lanternemagique" (21: 07: 00-1). The calendar time that is called in this scene is exactly the same as the date mentioned in historical sources (Look at MusawiBojnourdi and others, 2014, 12: 305, and 19:30); So with this historical evidence, it's a must have happened to the events of the movie this time. According to this introduction, we will

give examples of movie scenes in which the order of time has not been violated or observed:

1.3.7.Ebrahim Khan photographer who, according to the above explanations, is attendant of Mozaffar al-Dinshah in the Qajar dynasty in terms of time, Atieh's attachment to the main characters of the film cloudburst for several decades, in 1971, by BahramBaizai in the cinema world. Interestingly, in a scene of the film, somehow, the cloudburst film scene is used, which the time difference will completely disappear. At the scene in question, "Atieh", according to its previous routine, is on a bench under trees without leaves in the snow (trees without leaves are emphasized by photographers several times in different parts), is sitting and waiting. The photographer also with his cart (the same as the one has been used at the scene and for the goodbye of Atieh) moving to the place. The viewer waits for a photographer to sit next to Atieh; but (since there is no photographer in the cloudburst movie) to the surprise of the audience, Mr. Hekmati (man of the character of the film cloudburst played by ParvizFanizadeh) comes to the bench next to Atieh (45: 42: 00-1).

2.3.7.In terms of timing instead of time moving linearly (in the past, present, and future) forward and future, in some scenes of the film, the time goes back to the past; like a scene where a head servant sends a photographer to a child of Mozaffar al-Dinshah in Tabriz, He sent him to the last time and goes to Naser al-Dinshah (father of Mozaffar al-Dinshah). Changing the time to the past is also accompanied with the storm and autumn (17: 10: 00- 1), or in another scene, the head servant says to the photographer: "You must be sent to the past. The Stone Age "(56: 29: 00- 2).Other items of time sweep to the past, the present and the past, can be cited to the scenes of Lor's daughter, the arrival of "Golnar" from the movie to the palace of Naser al-Dinshah and back twice of Heba of the movie and returning to the palace of the Shah, the coming of the Kaiser from the movie bath to bathroom of the Naser al-Dinshah Palace and back to the bathroom again and supervising on the murder of Amir Kabir, the arrival of Malijak in the movie of Still Life and leaving the scene and re-enter the movie and the re-emergence of female movie actress in the Golestan Palace's summer cinema (as we explained in the previous

sections), all of which are indications of a time disorder.

3.3.7. Other cases of time disorder are a lack of observance of the right time of the life of the historical figures and coexistence with each other. For example: Amir Kabir tells a photographer in a scene from the movie: "This chamber was for Kamal ol-Molk before you"(53: 27: 00-2). A historical review reveals that the most famous Iranian painter Mohammad Ghaffari, known as Kamal-ol-Molk, was born in 1848 (Look at Fanni et al., 2010: 13 p. 273), and Mirza Taqi Khan (Amir Kabir) was killed in January 1851(Look at MusawiBojnourdi and others, 2014, p. 12: 153); That's mean in terms of time, these two historical characters were uncoordinated. In other words, a three-year-old child in the Amir Kabir period could not have a stone, or Naser al-Dinshah was shot and assassinated in May 1896(Same: 215); while the first cinematographe, over four years after the death of Naser al-Dinshah entered Iran in 1900; So it can be concluded that in the era of Naser al-Dinshah, not only had no films been produced, but there was not even cinematographe in Iran.

4.3.7. Notifying of events that have taken place in the future and

recording or depicting their history or film, in the past, by the characters of the film, there are other cases of time disorder. For example: in a scene of the movie, Photographer says to Amir Kabir: "When I was living in Atieh, I saw that the king had ordered to murder you in the bathroom"(16: 28: 00-2) or at another scene, Naser al-Dinshah, orders Sayyid (BehroozVosoughi) in Gavaznhamovie: "Take care. They want to shoot you by bullet"(57: 24: 00-2).

7.4. Imitation (Adaptation)

If in the postmodern literature the imitation is to somehow combine literary types or genres and choose and apply different styles (so that the characteristics of different styles are applied irregularly and instead of it) (Look at Payandeh, 2011: 40), in postmodern cinema, the use of multiple films with different genres alongside each other can be seen as examples of imitation or adaptation. In the film under study, many films from the history of Iranian cinema from silent cinema to sound cinema, from criminal and casual to romantic and social films and ... is located in line with each other, and although we face a bunch of different

films, but as John Barth refers to in the "enrichment literature" article (Look at Payandeh, 2014 A, 591-595), This imitation and the use of films have contributed to Naser al-Dinshah's cinema actor film. The profile of a large number of films used in the intertextuality section is presented; we are wearing a new explanation. Only the imitation and adaptation made in the opening title of the film should be added; Since the title is part of the film, imitation right done of Hajiagha Cinema Actor and Lor's daughter movies, in addition to the appropriate changes, innovating and creating a particular beauty (which has been rare in recent cinema) from the same beginning scenes of the film.

For better comparison, parts of the titles of the films listed below are presented as follows:

At first, part of the title of Hajiagha Cinema Actor movie (04: 17: 00-1)
 Haji Agha - Actor of the Cinema
 Comedy Drama in Eight Scenes
 Was filmed by Presfilm Inc
 And later part of the title of Lorra's daughter movie (22: 19- 00-1)
 Lor's daughter
 The first Persian sound film
 By

Persian filming company
 In
 Imperial movie from Mumbai Company
 Under the chairmanship
 Khanbahador Ardeshir Irani
 Finally, the title of Naser al-Dinshah cinema actor movie (26: 00- 00-1)
 Naser al-Dinshah Cinema Actor
 Comedy drama in ten scenes
 Prepared by Josan Film Company under the chairmanship
 Amoojan Jafari
 Important Artists:
 Ezatollah Khan Entazami
 Miz Mahdi Aqa Hashemi
 Mamdilikhan Keshavarz
 Akbar Aqa Abdi nicknamed the Nahifol-doleh
 Dariush Khan Arjomand Khorasuni
 Fatemeh Khanum Mo'tamedi
 Mahaya Khanum Sabiyyeh Mosio Petrosyan
 And Banu Parvaneh Massoumi
 Connecting archival files: Aqa Davoud Yousefian
 Industry the composition of the sounds:
 Mohsen Aqa Roshan
 Sounds of the scene: Ahmad Aqa Askari
 Assistant Registrar: Hamid Aqa Salahmand

Instruments and clothes under the chairmanship: Hassanagha Farsi nicknamed Farhad

Music under the chair: Majid Aqa Entezami son of Ezatullah Khan Artist's Face Painting under the chairmanship: Osa Abdullah Eskandari

Filmed under the chairmanship: Aqa Farjahollah... Heydari

Many thanks to Nematollah Khan Haghghi

Production under the great chairmanship: Mohammad Mehdi Khan Dadgoo

The story and the registry under the chairmanship: Mirza Mohsen Khan Makhmalbaf

5.7. Breakdown

Postmodern story writers use "Multiple Endings" to illustrate the "breakdown" technique (Look at Payandeh, 2011: 40). In the film under study, the technique has been applied as follows:

1.5.7. In a scene of a movie that wants to try a photographer, the head of the photographer is under the guillotine blade and Naser al-Dinshah, who rides on the royal palace and accompanied by

six Mongol horsemen, imported, he is in his royal position. The head servant reads the text of the rule:

Offender: Ebrahim Khan

Reputation: Photographer

Crime: Photography on blessed Andaruni

Naser al-Dinshah is awaiting execution of sentence, while he is happy and cheerful, while Babrikhan is in his arms, his own special cat; but before the sentence is taken and the photographer's head is separated from the body, Amir Kabir appeared after talking to Naser al-Dinshah ultimately, he takes action to liberate the photographer (19: 12: 00-1).

2.5.7. In another scene, which again puts the photographer on trial, exactly the same as the previous scene (described above), the head of the photographer is under the guillotine blade and Naser al-Dinshah (again quite similarly to the scene described in paragraph 6.5.1 above), along with six Mongol riders embarking on a Royal Canyon, after moving into his royal position, he will be placed. It should be noted that this time the king is not good and happy even Babrikhan, his beloved cat companion does not have. Like the previous scene, the text of rule is read by the head servant:

Offender: Ebrahim Khan

Reputation: Photographer

Crime: Insulting threshold blessed of Sultan (pay attention to the type of crime that has changed in the previous scene).

And he wants the sultan (Naser al-Dinshah) to "Qiblah of the world please shorten the story of the photographer!" but the sultan not only does not issue a decree in this scene, but by saying that "I am Qiblah of the world. I'm Masht Hassan cow. "And a lot of other bugs, eventually riding on the white horse (formerly Mongolian soldier riding on it) falls the scene (35: 33: 00-2). It is seen that the outcome of the two similar scenes is completely different.

6.7. Inconsistent association of thoughts

Comparatively, it can be compared to the "inconsistent association of thoughts" technique in postmodern literature with "assembling" or "editing" in the cinema industry. (Look at Payandeh, 2011: 41). The review of this subject in Naser al-Dinshah's cinema actor movie shows that the assembly in this film is very important; because many scenes of many Iranian cinema history films have been

selected and are skilfully arranged; as the film pieces with different subjects and sometimes contradictory, an integrated and coherent film have been produced.

Skilled compilation of the editor of the film under study and the use of other films in the history of Iranian cinema, when it shows more than that refers to the scene in which Naser al-Dinshah is confabulating with Sayyid of Gavaznha movie. In this scene in the cafe, such pieces of Gavaznha movie have been used as if actors of two different films (Naser al-Dinshah and Sayyid) sit on one table beside each other and the king is busy confabulating with him (57: 24: 00-2), or at the scene where Kaiser is in the bathroom watching Amir Kabir's murder, parts of the Kaiser movie are used with precision montage, that way appears to the audience that as if Kaiser standing in the corner of the bathroom watching this. Interestingly, in the part of the movie, with the intersection of Amir Kabir with Kaiser (played by Behrouz Vosoughi), Kaiser returns his head and shows himself busy (35: 21: 00-2), or in the final section of the film, scenes of beauty that show love and friendship, various films of Iranian cinema history are selected and used. This scene begins with opening the door

and saying hello and finally, ends with the scene from the where is the friend ' home movie, compilation becomes so important that small parts of hugging and expressing love from dozens of different and varied films are put together, It's not easy to detect the unconnected scenes for the audience (31: 39: 00-2).

7.7. Paranoia

Similar to the postmodern stories, which most of the major characters are mentally distressed, they have an illusion that others are constantly plotting to persecute them. (Look at Payandeh, 2011: 41-42), in the scenes from the movie under study, Naser al-Dinshah has such a character. For example, at the scene of the trial of the photographer, when head servant addresses to Naser al-Dinshah: Qiblah of the world please shorten the story of photographer! "The king replies:"I am not Qiblah of the world. I'm Masht Hassan cow, " repeats again: "I am Masht Hassan cow," and when the attendants want to care for it, shouting: "Masht Hassan rescue your cow.They want to kill your cow. They want to throw your cow in the well, "and then quickly escape (05: 34: 00-2),or at

another scene of the film, when Naser al-Dinshah confabulates with the Sayyid of Gavaznha movie, this state of loneliness and doubt for others and illusion, governs the king. In the scene described, Shah says, "I had eighty-four women. Nobody loved me. I did not love anybody else. Unless Babrikhan. It was in my arms. I kissed it. I was patting. They said Babrikhan to my cat. He played with Malijak. Women were jealous and kill him. Bastards! Now I just have Golnar "(46: 22: 00-2).

8.7. Vicious circle

In the postmodern literature, the vicious circle occurs when both the literary text and the real world are permeable, to an extent that cannot be distinguished between them. In other words, such a real world is fused with the world of imagination, used in place of each other, which makes it impossible to detect the distance between them, we are faced with vicious circle practically, or historical figures are somehow present in the story that the author deliberately breaks the real and well-known facts of their lives in the story and, consequently, the reader is astonished at the fact that the historical personality presented in the

story is the one who knows in the real world, or the imaginative character is made by the mind of the author (Look at Payandeh: 2007: 70-71). With this explanation, this technique has been used extensively in the film that here are some examples:

1.8.7. Naser al-Dinshah is so interested in cinematographe that watching many movies of Iranian cinema (such as Hajiagha Cinema Actor, Lor's daughter, Treasure of Qaroon, Kaiser, Still Life, etc.), spend hours of his time and his entourage at Royal Palace, and so much of these film seeing is actually seen that the subject of the movie Naser al-Dinshah is very natural and believable for the audience; while not only all of these films have been made in the real world at least decades after the death of Naser al-Dinshah, however, until the end of Naser al-Dinshah life had not yet entered the cinematograph machine to Iran. In addition to these, it's interesting that the Shah is also interested in becoming an actor and in a scene of the film, he took the hand of a photographer, he throws himself at him and says: photographer "! We would like to participate and become an important artist of cinematographe "(32: 24: 00-2),

and the photographer after acting on the makeup of the Shah, practicing scenes from Cow movie (02: 27: 00-2).

2.8.7. In some scenes of film, the character of Naser al-Dinshah finds a lot of convergence with the character of Jaffarof Lor's daughter film; it's not easy to find the distance between Naser al-Dinshah and these characters. For example, it can be referred to scenes (19: 25: 00-1), (21: 41: 00-1), (41: 23: 00-2) and (05: 34: 00-2).

3.8.7. In the scene of the movie, Mirza Taghikhan Amir Kabir, responded to the Shah's question that "what is the effect of this cinematographe, animated picture?" "If you have a year-round intention, rice," he says. "If you are ten years old, plant a tree. If you have a 100 year old intention, educate human. Cinematographe educates human "(04: 15: 00-1). The response of Amir Kabir is very wise; but he has not only had no acquaintance with cinematographe, but when the French Lumiere brothers had succeeded in recording the cinematographe machine in February 1895, Amir Kabir has not been alive. More precisely, about 43 years after the murder of Amir Kabir, the cinematographe machine had been

invented just recently (Look at Fanni et al., 2010, p. 14: 549).

9.7. Linguistic disorder

Examples of such as time disorder in the narrative of events, imitation (adaptation), breakdown, inconsistent association of thoughts, paranoia, and vicious circle, are examples of linguistic disturbances (Look at Machill and others: 2014: 104), we explained in the previous sections. Other instances of linguistic disturbance are the creation of disturbance in the cohesion and stability of the narrative language or the unexpected change of angle of view in the story (Look at MastaliParsa and Asadiyan, 2008: 141). Accordingly, the narrative language and the angle of view in the film under study at the beginning of the film and since the start of the journey of Europe Mozaffar al-Dinshah and the attendant which is photographer also among them has been "Participant in a first-person narration", and the photographer is narrative of the anecdote, and narrates Europe's travel report in a way addressed to his beloved "Atieh". For example, the following scenes are noteworthy:

"The first Tuesday: do not snow from half way. The clouds were opened and the heart of the photographer did not open "(05: 04: 00-1), or" the cinematographe device was purchased. Sultan instantly ordered to take a movie from the welcome ceremony. It was said Qiblah of world! The cinematographe device is heavy. He ordered a few porters to be hired; all attendees searched everywhere, not found. We loaded the load lonely "(17: 04: 00-1), or " the second Thursday: we were welcomed by people of Europe, three days and three nights. The gala was a lot. Everything is fine. Benefit is abundant. But Atieh does not have; does not have Atieh for me. You do not know how much I miss you. Atieh! "(39: 04: 00-1)," second Sunday: We went with the Sultan to watch cinematographe. It was set to return, your photographer will borrow money from the treasury, to establish a cinematographe and join you. Atieh! » (23: 05: 00- 1), or "I am restless about the craving for a return. We are coming back from yesterday. Way is long. When we arrive, God knows. The horses are tired. One-on-one walking attendants gets tired, but the photographer is hoping that parting ends "(53: 05: 00-1); but after returning of the photographer along with

Mozaffar al-Dinshah from Europe, the narrative language and angle of view turns to the third person objective narration until the end of the film, and by the end of the story, the narrative of the story is made through the camcorder that records the events. More precisely, in this kind of angle of view, "the camera goes to many places and can only record what has seen and heard, but it gives neither explanation nor interpretation" (Meghdadi, 2014: 250).

7.10. Contradiction

From the contradictions examples in postmodern literature is the hesitating of the main character between the desires and the irreconcilable claims that are more precise in the promises. (Look at Laj and others, 2010: 162) On this basis, it can be seen a contradiction in the behavior and speech of the photographer. He in the beginning scene of the film (scene of farewell to "Atieh" to go on a trip to Europe along with Mozaffar al-Dinshah), the first sentence in the movie is "to Atieh: "I miss you. Atieh! "(27: 02: 00-1) and continues: "when I came back, we rent two chambers in the Shamsolemarch, one inner for our own favorite Atieh " One

exterior for the cinematographe gadget "(31: 02: 00-1). In reply and to show the overwhelming admiration of the photographer to the cinematographe, Atieh defines the sleep as a wedding photographer; but his bride was not "Atieh" but her bride was a cinematographe gadget(56: 02: 00-1) or photographer answering the question "Atieh" who asks:" when are you going back?" He took a snowball from the ground, giving to her hand and says: "until this snow is watered" (21: 03: 00-1). In travel reports from Europe, pretending to repeat it several times, this is: "I miss you, Atieh!"(55: 04: 00-1) and even on another scene, he says: "Ah! Atieh! Where are you? My heart has become size of millet for you, Atieh! I do not know how to return from the craving. "(20: 05: 00-1); but in a scene where Mozaffar al-Dinshah expresses disappointment in establishing a cinematographe due to lack of money and pours clean water on the hand of a photographer, the photographer says: "for twenty years my Atieh has been waiting for me under trees without leaves. How do I come back to her?"(48: 09: 00-1), and this is a contradiction that exists in practice. It's painful that throughout the film and in many scenes,

the photographer will talk a lot about "Atieh" (of course, some of the Atiehs that he uses have opacity). Perhaps his literal meaning is his beloved name, Atieh, but in practice, the meaning of Atieh is its future); but no practical action is taken to reach Atieh. Even in the final scenes, Naser al-Dinshah goes to find the "Golnar" with a mirror cart to the same place where "Atieh" is under the trees without leaves in the snow awaiting for the photographer; but there is no news of the photographer. And when Naser al-Dinshah addresses her: "Golnar!" Replies to him: "I am Atieh. On the way that you came, someone did not get me?" (57: 37: 00-1)

7.11. Exaggeration

Excessive use of literary techniques such as metaphor, permissiveness, simile, etc., as intentional, in some ways, they are obviously ridiculous and ridiculous, are the examples of the technique of "exaggeration" (Laj and others, 2010: 178). Based on previous explanations and studies done, the use of literary techniques in the film under study is high; but in all cases, the use of these

techniques is not obviously ridiculous.

We give examples, as follows:

1.11.7. Photographer at the beginning of their travel report to Europe say: "Do not throw snow from half way, the clouds were opened, and the heart of photographer was not opened," a metaphor of nostalgia for Atieh (05: 04: 00-1).

2.11.7. Commenting on the travel report, photographer says: "everything is fine, benefit is abundant, but it does not have Atieh, does not have Atieh for me," which there is opacity in the Atiehs; both Atieh as Future and favorite of Photographer (48: 04: 00-1).

3.11.7. Mozaffar al-Dinshah, in the sequel of the speech to record in history on the front of the camera of photographer, says: "What did the Brothers of Lumir have done to us in that dark room? "The sentence of king is two-sided and has an immoral opacity (47: 07: 00- 1).

4.11.7. Photographer in a scene where Mozaffar al-Dinshah claims poverty, foolishness and inability to establish cinematographe. He says to the king: "may I go all over you! So what happens to Atieh?" Which there is a opacity in Atieh; both Atieh as a future of

cinematographe and favorite of photographer (26: 09: 00-1).

5.11.7. Amir Kabir told the Naser al-Dinshah at the scene of courthouse of the photographer, "The king was always hurried on Judgment". The metaphor of the lack of foresight and hurry of the king (48: 14: 00-1).

6.11.7. In the scene where the head servant wants a photographer to return "Golnar" from inside of Lor's daughter film to Naser al-Dinshah, and the photographer says: "until I get Atieh, it's impossible." which is the opacity similar to the previous examples in Atiehs; both Atieh as Future and favorite of Photographer (50: 23: 00- 1).

7.11.7. The photographer answered the head servant's question at the desk of happiness, saying: "Why does not a photographer drink wine? "He says: "A photographer is drunk with negatives and becomes intelligent with positive" the metaphor of the overwhelming affection of the photographer to the cinematographe (30: 25: 00-2).

8.11.7. Photographer in a scene takes a hat from his head for makeup of Naser al-Dinshah and in the protest of the Shah, who says: "So far, nobody picked up the hat from the sultan's head" He replied: "but they have put the hat on the head of

the king abundantly, Qiblah of the world! "It is both opacity and a metaphor about the sultan's lack of intelligence (17: 27: 00-1).

9.11.8.Naser al-Dinshah, in a scene where a photographer gives him artistic training and play in the role of the Masht Hassan cow, is depressed and says:" It's hard to be cow," and then he cries, which can be a metaphor of how difficult it is to deliberately fail to understand (55: 32: 00-2).

12.7. Opposite and irony

"The opposite is a mocking imitation of literature and a way of writing a text in order to lampoon a subject"(Payandeh, 2007: 80), and "irony" is said to the situation in the opposite of expectation. In the irony between the speech of the character of the story and its real purpose or what he does and what was expected from him was a significant difference (Look at Payandeh, 2007: 80 and Payandeh, 2014 B: 322).According to this description, in the film under study, we are witnessing the use of irony, which we bring the following examples:

1.12.7. Head servant fires espond for cinematographe at the arrival of Mozaffar al-Dinshah and a photographer from Europe and first, with his hand, he turns around the cinematographe and then pours in the fire-pan; but in the next step, he takes the espond close to the cinematographe machine, and it's so abundant that photographer falls into a cough (32: 06: 00-1).

2.12.7. After returning from the Paris trip, photographer after completing the video recording of Mozaffar al-Dinshah's speech says: "Cut" and the king addressed to the head servant says: "Cut means do not speaking. Shut up" (54: 07: 00- 1).

3.12.7.After the return of Mozaffar al-Dinshah from Europe, Shah's women does not open the door of inner room. The king asks the head servant, has it happened in the absence of them? The head servant replies that the brief is the news that will be presented. The brief news mentioned is as follows:

1.3.12.7. "The tsar wanted ten million manat as ransom. We gave them to get back the Eshqabad. They did not give" (17: 08: 00-1).

2.3.12.7."Servants of cheerfulness and reclusion, and the eunuchs of blessed Haramsara who have so far been

satisfied to clothes of servant and covetous. Waiting for salary, we did not give them, and then went to begging. "The Shah replies, "It is better than the unemployment" (25: 08: 00-1).

3.3.12.7."Third grade concubines and women from the last fifty years always prayed wanted for five hundred Tomans as pension of court, Did not give, they announced closed the door of sanctuary for the sultan ".The Shah replies: I'm miserable, you should give them" (43: 08: 00-1).The head servant also responds with astonishment: "From where?, From where, the Qiblah of world? The treasure of the nation is cleaner than the sultan's heart. "In this case, he brings up his long lining of pocket and cleans up his nose with that (02: 09: 00-1).

Interestingly, the Shah did not show a reaction about losing a part of the land (Eshghabad); but in other cases, he had statements.

4.12.7.Mozaffar al-Dinshah in response to the persistence of a photographer near the grave of Naser al-Dinshah on the future of cinematographe based on that: "Did the Sultan forget about the promise they made on blessed journey? He says: ""We do not have place to sleep. We came to the grave of our father ", Irony is

that the king of the country has no place to sleep (41: 09: 00-1).

5.12.7. In the scene of the movie, when the photographer wants to tell a story for Naser al-Dinshah, the head servant intervenes, in some way, the king will not make a decision about the subject. Photographer says: "I have a written narrative about a justice officer who has been deprived of a tribute and a nation is tired of him. "The head servant instantly replies:"Qiblah of the world! This narrative trample down the shahrbani ".A photographer tells of justice and answers the head servant of the shahrbani (35: 15: 00- 1). Amir Kabir answers:" Bribery weakens the shahrbani.Qiblah of the world! "Malijak repeats with the following (along with imitation):"Bribery weakens the shahrbani.Qiblah of the world! "And the sultan laughs (53: 15: 00- 1), or when the photographer says:"I have another letter about kind and lover Soltan".The head servant answers: "It is the sultan's privacy. Give up, "and the guillotine that was previously intended to punish the photographer, each of these books is divided into two parts, and with its continuous movements, it eliminates many books (24: 16: 00- 1).

6.12.7.The censorship group convenes a meeting at the time of in Naser al-Dinshah headed by Mirza Aghasi which is interesting in its kind: at the beginning of the meeting, Malijaksays:"Mirza Aghasi will say", and Mirza says:"in the cinematographe artifacts, no animated or quoted photographs shall be used explicitly or with metaphor, for short or long periods, which is insulting or critical or confabulating with the king "(56: 00: 00-2). head servant continues:" The story should not be directed to one of shahrbani, justice, or governorates of districts or distant neighbors, a dilemma of courage, an metaphor, hostility, anguish, deviation" (the word remains unfinished, and with the laughter of the Shah's enthusiast, the film is dealt to another scene)(20: 03: 00-2)and finally, Malijakconcludes:" and, except for the custodial register, the tools of cinematographe recorded, the court violations taken, the wretched municipality, and public dignity will be reserved" (55: 3: 00-2).

13.7. Revelation of artifice

Postmodern story writer not only does not attempt to hide the fictitious relationship between story and

reality, it also transcends the leg of this and challenged the reality, uses every opportunity to show the artist's artistic stories to the reader (Look at Payandeh, 2011: 220). In Naser al-Dinshah's cinema actor movie, this subject is also reminded of the scenes in the film. For example, in a scene of a movie that a photographer wants to teach of playact to Naser al-Dinshah, He takes him to the makeup room, the royal hat picks up the sultan's head and when he encounters with the protest of the king: "Oh! What are you doing? "Photographer says: "we are doing makeup Qiblah of the world!The Shah asks: "makeup?" and the photographer replied: "It is our everyday work." Interestingly, the image of the photographer, who is mustache

throughout the film, changes in this scene and does not have mustache, and after makeup of Sultan, he picks up the mustache on his mask next to the mirror, and attaches to his lips (2: 27: 00-2), or in another scene of the film, Naser al-Dinshah favorite quoted the photographer as saying: "Golnar is not an beloved. The charm of cinematographe represents the monkey as "Mahd-olya" (52: 33: 00-1).

14.7. Conclusion

At the end of evaluating Naser al-Dinshah cinema actor movie to summarize the techniques of postmodern novels used in this film, we will look at the following table:

Row	The technique used in postmodern novels	Used in Naser al-Dinshah cinema actor movie
1	Intertextuality	Has been used
2	Ontological content	Has been used
3	Time disorder in the narrative of events	Has been used
4	Imitation (adaptation)	Has been used
5	Breakdown	Has been used
6	Inconsistent association of thoughts	Has been used
7	Paranoia	Has been used
8	Vicious circle	Has been used

9	Linguistic disorder	Has been used
10	Contradiction	Has been used
11	Displacement	Has been used
12	Lack of coherence	Has been used
13	Lack of rule	Has been used
14	Exaggeration	Has been used
15	oppositeandirony	Has been used
16	Collapse of ultra- narratives(Great narrations)	It did not exemplified
17	Revelation of artifice	Has been used
18	The author's presence in the story	It did not exemplified
19	Death of author authority	It did not exemplified
The total number of techniques used in this film		Thirteen Techniques

5. Result

The studies carried out in this study showed that there is no significant difference between the characteristics of postmodern works in literature and cinema. However, it should consider the coordinates of the cinema industry and the use of video narration (video camcorder language) and audio and the tools available in the industry (such as makeup, visual special effects, etc.). In other words, although almost all of these techniques are capable of being used in cinema, it is necessary to consider the natural difference between written and visual literature. For example, if the "intertextuality" technique in postmodern novels uses previous written

works, this technique is used in cinema, mainly due to the cinematic effects of the previous one or in the cinema industry, showing a video camera or make up on the scene is one of the obvious examples of the "revelation of artifice" technique which definitely is reflected in another way on postmodern novels.

Footnotes

1.Four postmodern thinkers that their ideas are less commonly used in postmodern novels include Ehib Hassan, Jean Baudyard, Fredric Jameson and David Harvey.

2.Before Lor's daughter movie, three films of Abi and Robbie in 1930, Brother's Revenge in 1931, and Hajiagha

Cinema Actor in Iran in 1932, were made and displayed in the Iranian cinema; but these films have not been comparable to Lor's daughter's films because of their silence, failure to release and financial failure, and practically this film is mentioned as the initiator of Iranian cinema. Technical superiority quality and to be sound of Lor's daughter to the audience were thrilled and the film was encountered great success; so that this success encouraged the director and made several other successful films between 1934 and 1937. (Look at Omid, 2010: 5) Regarding the success of the film's release in 1933, it was to be said that the audience's unique reception led to this movie to be shown only in Tehran's Sepah Cinema for 120 days (Look at Fanni et al., 2010: 7 p. 805).

3. It should be noted that this phrase is originally a proverb that has been recorded in the Dehkhoda's *AmsalvaHekam* in form "Give the straw, give the hat, give one and a half of Ghaz." (Dehkhoda, 2012: 1188)

4. Translation: We say the sixth and seventh favorite, what do you say?

5. Number 17 in Azeri Turkish language

6. This point should be emphasized that the name of the main character of the woman in the cloudburst film is Atefeh (played by the Parvaneh Maasumi); however, director of Naser al-Dinshah's cinema actor movie for the reasons explained below, knowingly has changed his name to "Atieh".

7. Naser al-Dinshah cannot even pronounce the name of cinematographe correctly, and he says wrongly the cinograph.

8. Amir Kabir was murdered in January 1852 [January, 1852]. (Look at MusawiBojnourdi et al., 2014: 12: p153)

9. The Turkish phrase means the literal meaning of "My Father burned." and the equivalent of Farsi of Oh, uproar.

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