

Proposición

Revista de Antropología, Ciencias de la Comunicación y de la Información, Filosofía,
Linguística y Semiótica, Problemas del Desarrollo, la Ciencia y la Tecnología

Año 35, 2019, Especial N°

19

Revista de Ciencias Humanas y Sociales
ISSN 1012-1587/ ISSN-e: 2477-9385
Depósito Legal pp 198402ZU45



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Theoretical Critique in Iranian Theater

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Abstract

In this research, we are trying to review the critique history of the theatre and views of experts and their conclusion to investigate it in contemporary history of Iran. This research is based on the library method and the adaptations are gathered in various journals and books about their summary and investigation. In result, artistic and the first dramatic critique are also addressed to an audience, and can never be a critic of the internal dialogue. In conclusion, the critic must be trained as a philosopher and academically and scientifically learn criticism at the university.

Keywords: Theoretical Critique, Critic, Contemporary Theatre.

La crítica teórica en el teatro iraní

Resumen

En esta investigación, estamos tratando de revisar la historia crítica del teatro y las opiniones de los expertos y su conclusión para investigarlo en la historia contemporánea de Irán. Esta investigación se basa en el método de la biblioteca y las adaptaciones se recopilan en varias revistas y libros sobre su resumen e investigación. En consecuencia, la crítica

artística y la primera crítica dramática también están dirigidas a una audiencia, y nunca pueden ser críticas del diálogo interno. En conclusión, la crítica debe ser entrenada como filósofo y académicamente y científicamente aprender la crítica en la universidad.

Palabras clave: Crítica teórica, crítica, teatro contemporáneo.

1. INTRODUCTION

Undoubtedly, critique is an essential method for evaluating concepts, phenomena and data in the production and presentation of ideas. Criticism is the method of investigation in the process of mind analysis, forming in a reciprocal relationship between critical attitudes and thought and behavior. Therefore, art as a manifestation of human thought has always been criticized in various eras. According to the writings and opinions of many practitioners and professors of theaters in Iran, theoretical and scientific criticism of the performed theaters is absent in contemporary period, and most of the writings published in the name of critique are in the field of a glance to the play, A note on the show ... - and such fake and sometimes poetic titles - are devoid of theoretical and scientific critique. However, it should be noted that, based on the history of human critique and advancement, the disparity in the opinions and theories of the various scholars of this field has caused great controversy among the scholars and practitioners of this aesthetic flow. These types of writings are called in an article titled Nonsense Propositions and states that these writings: neither technical criticism nor help to the development of theoretical horizons or the introduction of works, because they are full of the ambiguity, lack of transparency and with non-meaningful and graceful propositions.

In the book with the title of critique of the theater, translated, there is a part that states a critique that does not have an interest in executive elements usually involves topics that have no organic links to the theater; therefore, although such criticism may have pointed to the strengths and weaknesses of the work, because it is not able to recognize this point that they are discussing about what, understanding nominated and non-nominated points will not be fruitful for the audience. Naturally, following the tremendous changes that arose in the early centuries in all aspects of human life and in literature, a critical approach to literary texts also had undergone fundamental changes. Literary criticism, previously influenced by ethical, historical or biographical considerations, was a largely transcendental aspect, more focused on the text itself, and found objective (text-based). An irrefutable characteristic of contemporary critique is the unprecedented diversity and complexity that coincides with the diversity and complexity of life in a new era.

The discussion of theatrical critique of the theater with the advances of humanity as well as the extent of contemporary communication and the publication and translation of many books in this field has flourished in recent years in Iran. But some critics, by applying their taste in their writings, cause audience confusion and sometimes impair the performance group, and sometimes they are welcomed by the spectators on the basis of these unfounded propositions and emotional and bounty hype; poor performances. Unfortunately, the authors of these writings have not paid attention to the differences between the scientific critique of the theater and

writings with grandiloquence words instead of exact and scientific critique published based on the structure of critique schools. While every writings about performed theater are not necessarily considered as a critique. Theatrical criticism has a systematic, principled and affiliated structure of the intellectual school of the era, with the consideration to elements and components.

It seems that the nature and components of theatrical critique are very different from what is now commonly used in the Iranian Theater Society. Therefore, it is necessary to study the features of correct criticism, so that artists of this platform discuss about criteria and indicators of assessment, form and content of this aesthetic field again. Despite the conducted research and the published books in this area, the rules that can be relied upon are not yet determined. Our struggle focuses on the scope of the discussion by analysing the ideas of the thinkers of this field and obtaining guidelines for critique from the compilation of opinions (Vattimo, 1982) .

In this research, we review the theoretical critique of theater in Iran and try to answer the following questions: What is the relation of critique, theoretical critique and theater? Is there a theoretical theory in theatre? What are the theoretical areas of critique in the theater? Is it possible to provide a practical application for theater criticism? What are the theoretical areas of critique of the theater? Is there theoretical critique in theater in Iran? Can the executive team help with theoretical critique? We first review the critique of theories of thinkers and intellectuals. Then, fifteen criticisms of five works performed in

contemporary times, such as: plays of Dandoon Tala, Dar Mesr Barf Nemibarad, Hey Marde Gonde Gerye Nakon, Mellodie Shahre Barani and Adelha as examples of exemplary reviews. And finally, the features of correct and scientific critique are investigated from different aspects: subject, theme, personality, symbol and sign, acting, rhythm, directing, etc., and with a glance at the critique of Iranian contemporary theater, we have tried to find a suitable place for dialogue and discussion (Vattimo, 1987).

1.1 A review of the theoretical critique of the opinions of scholars from Kant to Saussure

Rene Welke writes in the *New Critique History Book* criticism is deeply influenced by philosophy: the science of the authenticity of experience (empiricism) and whether there is a subject called critique that can be separated from other human activities? Is this a kind of unity, concentration and continuity? My answer to this question has been positive. I found it enough to say that critique is any article about literature. According to authoritative documents, Pi Ziatrat is the world's first critic of the literary works. He was famous and tyrannical commander of Athens. He was the first to try to compile Homer's works. Therefore, the history of criticism in the West is about 2500 years old. This literary activity has enjoyed a good status alongside other cultural activities. After him, Aristophanes dramatically criticized the trio poets Aeschylus, Sophocles, and Oriist in his play *The Fog* theatrically (Ebrahimiyan, 2015).

Aristotle is the oldest manifestation of the principles of literary criticism, and in particular dramatic literature. The principles present as first dramatic critique of the world (poetry technique). It is a critique that examines the form and content of the work in an inductive manner. But by the advent of Christianity and the prohibition of the Greek theatre there was almost no theater until about the third century, and so the criticism went to the church and the church continued to convert to the theatre instead of the theater, during which it continued until the Middle Ages Critics emerged which propagated Christianity and Christian theology. In the Renaissance since the end of the seventeenth century, which is the age of return to the greatness of Greece, literary critics have also had the opportunity to revive Greek literary criticism. In the eighteenth century, which is the era of rationalism and enlightenment, the great revolution of France and the decline of priestly power take place. The order of the flow of cash matches the rationality path. In the 19th and 20th centuries, artists and scholars have proposed various literary and artistic schools.

But in the twentieth century, due to the numerous events in its first decade, as well as the occurrence of two world wars of first and second, and the loss of several thousand years of Aristotle to Einstein certainties, the speed of discoveries and inventions, and the change of worldviews, the achievement to space, breaking the speed of sound, the overthrow of nature, the emergence of intellectual schools of thought of individualism, socialism, existentialism, and liberalism are another flow of dramatic critique, which is completely different from the pre-existing conditions, which in fact began with the propagation

of Descartes's ideas and the problem statement which make Aristotle and Ptolemy ideas discredited and doubted to their authenticity which has led to the emergence of a world with human face and lose its theology precedent; so, due to the insistence of the number of intellect on this point in the world, thinking about the universe and man is new to itself, it becomes a kind of worldview. The human-centered worldview is the idea in which not only man is the circle of all things, but also he is the subject of various researches (Orghanon, 2017; Triana et al., 2019).

In this case, man is a complete manifestation of the Lord, as a matter of independent identification, is discarded from the revelation and inspiration of the God; thus, there is a human being that is himself discovered as an antique art work. That is, with the advent of a new human being, it is rooted in new epistemology, the understanding of art and beauty, and consequently art critique, is also transformed. So that the ancient certainty that has met certain criteria for assessing the work of art, such as: proportionality, symmetry, offhand, unity; obsolete, the artist's mentality is henceforth considered the origin of the work of art. The author who could and did make him (at least in this way) a creator; an element that was not considered in the old days was by no means a criterion for evaluation. The emergence of new ideas, especially from Kant, led to the emergence of a system called neoclassical criticism, the most important of which was the rationale and then nature, through which it was necessary to reach the real truth of facts, namely, to recognize the real object through the geometric reason. Thus, the principle of the originality of wisdom and its grave

influence on the emergence of neoclassical principles or the study of the rational movement of the elements of the drama, such as the logical movement of the story and the course of the evolution of events, the actions of characters, and the payment and construction of it, as well as the logical connection of other factors in mathematical form and further the effect of the fundamental principle of Kantian conjunction, in the emergence of the new and essential component of the organic linkage of the components and elements of the representation from inside, is an important achievement of this stage of critique (Ahmadi, 2013).

This principle, which considers the unity and integrity of the work of art as a phenomenon, is one of the most important criteria for evaluating the work by the critic. The author is particularly preferred in aesthetic critique of the work of art on other principles. Kant also believed in the principle of consistency. This principle, along with the principle of the diversity of the phenomenon, as well as the principle of continuity provides for the field of unity and integrity. As is clear, Cartesian reasoning and Kantian continuity and consistency that focus on the rationale of reason and the inner and intellectual connection of elements and components and concepts, all based on a new intellectual world and the emergence of human relationships and the establishment of human-centered relationships that understand the world and phenomena. It depends on the agent and element of identification or the mind of man, an understanding that transforms the basis of artistic perception and critique of it.

Kant, on the other hand, provides Dasiin plan with the ideas of Husserl or Euphoke and his disciple, Heidegger, or epistemology, and on the other hand (and before them) provides a major mortgage of critique and romantic art. . This means that Kant's emphasis on the mind, and in particular on the early mental concepts of the Apriori, as well as his perception of analysis as the force that conveys the imagination to attitude as something called plan; the main source of romance, Schleiermacher is in a reconciliation between romantic criticism and mystical-religious critique, which leads to the emergence of modern hermeneutics; the hermeneutics that draws the gloss from the church's scope and religious texts into the revelation of other texts (Babak, 2010). Contemporary critique is the result of these two processes, since the beginning of the twentieth century, and especially from its first quarter, with the transformation of the concept of Dasiin to Husserl, Euphoke plays a significant role in explaining his phenomenological philosophy. It was a thought that has become the main pillar of formalism, especially the Russian formalism, which is the backbone of structural criticism (Khalkhali, & Rooz, 1988).

2. RESULTS AND DISCUSSION

1.2 Practical Criticism

By analysing its effect, the critic tries to first clarify the structure, meaning and manner of its implementation for the audience, and also the reasons for its supremacy, as well as its critique based on

one of its contemporary philosophical theories and philosophies. In addition to the detailed analysis of the work, he explores the creativity in the work presented by the artist. Each artistic activity is a communication process through the work of art (media) for transmitting a message from the artist (sender) to the addressee (receiver). We always hear the words that critic is a bridge between the artist and the audience. A critic can discover the different layers of a work and help the audience reach the best meaning. That is why criticism has a special place. As a critic who describes a phenomenon, he can look at the effects of different angles (Harland, & Sojoudi, 2010).

In the critique of the theatre, the critic reviews the issues in a variety of ways. Sometimes the critic reviews the text of the work; on the one hand, the critic can explore a performance and investigate it through his critical view, but the benefits of critique is that not only the critique of the work can help the performing group to identify their weaknesses and strengths, also helps the spectator to gain a better understanding of the work. Also, a critique can encourage some people to refuse view of that theater or conversely, encourage them to view it. The table 1 summarizes the benefits of theater critique. In general, art is meaningful to the audience, and when the artist approved, he is motivated to continue, but the artist's praise and encouragement is not a matter of critique, but a critic, like a charismatic father, punishes and sometimes encourages the artist which ultimately leads to flourishing. So that as the critique expands, all art, cultural and social disciplines grow too.

Table 1. The papers related to theatre critique

Number	The benefits of theater critique
1	Discover the underlying layers by critic
2	Positive or negative propaganda devices about a work
3	Criticism as an educational tool for the performing group
4	Helping the audience to understand the correct effect

Artistic criticism and the first dramatic critique are also addressed to an audience, and can never be a critic of the internal dialogue. Therefore, it can be considered as a communication device, but what we find in the review of our country's critique is far from such a position. Not only the critic does not use the theories and ideas of philosophers, but also makes critique as a tool for some artists to advertise their artwork or even find a place for themselves. In order to confirm such a claim, we must carefully review the presented critiques provided in recent years. Since the investigation of all reviews one by one was not possible for the scholar, after reviewing many of the critique submitted after the Islamic Revolution, five works and 3 critiques of each of them were selected. Here the original texts are not mentioned because of avoiding stretch of expressions, and only the print address and the year of publication of the reviews are mentioned in table 2.

Table 2. Some selected publication about theatre critique.

Number	Theater name	The author	Director	Time
1	Melodie Shahre Barani	Akbar Radi	Hadi Mazban	2005
2	Dandoon Tala	Davood Mirbagheri	Davood Mirbagheri	1999
3	Dar Mesr Barf Nemibarad	Mohammed Shiri	Ali Rafiee	2003
4	Hey Marde Gonde Gerye Nemikone	Jalal Tehrani	Jalal Tehrani	2004
5	Adelha	Albert Camus	Ghotbeddin Sadeqi	2005

Table 3. Lists the selected critiques.

Number	Theater name	Critic	Critical Printing Place	Date of printing criticism
1	Dandoon Tala	Mohammad Rezaei Rad	Scene Magazines No. 6 and 7	2000
2	Dandoon Tala	Yorik Karim Christian	Scene Magazines No. 6 and 7	2000
3	Dandoon Tala	Parichehr Hajir Shirazi	Scene Magazines No. 6 and 7	2000
4	Dar Mesr Barf Nemibarad	Leila Naghd Pari	Hamshahri newspaper	Feb. 2002
5	Dar Mesr Barf Nemibarad	Katayon Hasanzadeh	Scene Magazine No. 31	October and November 2003
6	Dar Mesr Barf Nemibarad	-	Iran newspaper	August 2003
7	Hey Marde Gonde Gerye Nemikone	Mahmoodreza Rahimi	Irene Theater Site	December 2004
8	Hey Marde Gonde Gerye Nemikone	Sadegh Rashidi	Scene Magazine No. 18	March 2004
9	Hey Marde Gonde Gerye Nemikone	Ali Reza Ahmadzadeh	Scene Magazine No. 18	March 2004
10	Adelha	Mehdi Nasiri	Scene Magazine No. 50	June 2006

11	Adelha	Hassan Parsaei	Iran Theater Site	March 2005
12	Adelha	Pejman Parvazi	Iran Theater Site	June 2006
13	Melodie Shahre Barani	Masoud Tavakoli	Scene Magazine No. 26	December 2005
14	Melodie Shahre Barani	Alireza Ahmadzadeh	Scene Magazine No. 26	December 2005
15	Melodie Shahre Barani	Ali Akbarbagheri Urumi	Scene Magazine No. 26	December 2005

In order to accurately review the views of each performed work, three critiques were selected and analysed. The table 3 lists the selected critiques.

3. CONCLUSION

Most novice critics begin their work with a summary of the critique. It is also easy to find a critic's position through his early words that he is a critically acclaimed artist. Of course, the critic does not have the right to express a personal and emotional opinion as a specific audience, and he must express his scientific opinions. Another disadvantage of contemporary criticism is the emotional and descriptive use of words in writing criticism. Good, bad, perfect, excellent words used to describe a play without mentioning rational reasons and defining a philosophical perspective and critics' viewpoints. It is not possible for the critic to influence the audience and the reader, but the respondent receives only the senses of the critic,

without being aware of the layers below the show or even of a series of unknowns of the effect on him. Everyday many criticisms are published in newspapers, magazines and news sites. But the extent to which these critiques are principled and constructive criticism is what the study sought to achieve. Correct and scientific criticism grows when the proper field of thought - that is, the existence of dialogue space - is provided to help the audience get to the right critique gradually.

The critic must have in mind that his critique can strengthen or weaken the development of the theater. As emphasized in this study, critique like philosophy explains humanity's perspective on life. Therefore, the critic cannot easily pass his dangerous task and evade the scientific critique with the excuse of feeding. One of the important reasons for the expansion and excellence of criticism in the western society is the intersection of critique and philosophy, and its diversity is also due to this cause. Other types of critique are based on the philosophy of thought of each era, as different art styles are formed on the basis of time dominant thinking. Therefore, a critic must be educated as a philosopher and academically and scientifically learn criticism at the university, while having a glance at the field of theater, the absence of a good critique can be seen, even though several theater courses are not existed to learn scientific critique to enthusiasts. After reviewing the texts written in the name of the critique of the case studies, many points were found that one can cite by saying that: Unfortunately, the contemporary critique of Iran, especially in the field

of theater, suffers from severe weakness for several reasons, as mentioned below.

1. Lack of critic honesty because of individual considerations (friendly relations, intellectual wisdom and conservative criticism) in the critique of the theater (Sojoudi, 1999)
2. The bias of theater criticism
3. Write personal feelings and receptions instead of scientific and theoretical arguments
4. Not relying of critique on a philosophical and theoretical device
5. Non-critical review on the analysis of the elements and executive components
6. There is no proper dialogue space between the critic and the artist and between the artist and the audience
7. There is no scientific biography on theater criticism in educational spaces (universities and theater education institutions)
8. Lack of domestic scientific resources with the approach to contemporary Iranian theatre

9. The lack of scientific programs for training human resources in the name of the critic

10. Not using the knowledge and awareness of science by critics in their writings

11. Explaining and interpreting plays rather than analyzing performance by critics

12. Positive or negative positioning and the use of evaluating vocabularies of the critic to the work

13. Using descriptive words instead of explanations and descriptions

14. The lack of freedom of expression in the media and the razor of censorship due to the lack of fair trial space.

Therefore, the critic must be trained as a philosopher and academically and scientifically learn criticism at the university, while with a glance to the field of theater, the lack of good critique can be seen, even though several theater courses are not existed to learn scientific critique to enthusiasts. Criticism must be documented, grounded (independent of prejudices), comprehensive (unobjectionable), honest, clear and be as unaffected as possible. Therefore, the critic is obliged to attend the artwork. He also should increase the degree of the audience comprehension and the theater impact. So, the critic should be alongside the artist of theater and work with him. If a critic takes caution in writing

critically, he cannot afford to go beyond an advertised or grudge and accompany the audience by presenting scientific reasons without giving a personal opinion.

Each work owner is the creator of a thought that seeks to convey this thought and reflection to the audience. The critic also has a philosophical and intellectual context that puts these two ideas in an interaction. And if this interaction occurs between the critique and the creator of the work, we will synthesize that synthesis as the transcendental form of this thought. The theater arises from the interaction between these two thoughts and the result is a new and higher-minded thought forming in the mind of the audience. If in western societies the art of theater has grown to such an extent, it is due to this interaction between the audience's thoughts, the critic and the creator of the work. Unfortunately, when the critique was going on in the European community, our society was in a state of social and intellectual disturbances, and critique in our community did not find a suitable position.

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Revista de Ciencias Humanas y Sociales

Año 35, Especial N° 19, 2019

Esta revista fue editada en formato digital por el personal de la Oficina de Publicaciones Científicas de la Facultad Experimental de Ciencias, Universidad del Zulia.
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