

Original Research Article

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مقایسه مفهوم قدرت در آثار نقاشی ایران درودی و نمایشنامه‌های هاینر مولر

A Comparative Study of Power in the Paintings of Iran Darudi and the Plays of Heiner Muller

Abstract

Problem Definition: The paintings of «Iran Darroudi» and the plays of «Heiner Muller» apply contradictory viewpoints and literary imageries to discuss the concept of power as an artistic force independent from any political ideology, while affected by the audience's internal and social understanding. Darudi uses indefinite colors and shapes, while Muller violates conventional acts and theatrical scenes in order to make challenge for the audience as a subject who is supposed to perform an active role in the discourse of power. These works do not make any judgment and do not give any definite message in order to put stereotypes under question and suspend the association of binary oppositions such as woman/inactivity, power/domination, past/present. The audience faces the challenge between existence and nothingness, which alters the frameworks of ideological domination and redefines the concept of power. Now, the major problem is that how different layers of meaning and which elements in form signify the concept of power.

Objective: The primary aim of this article is to compare and study the common aspects of power in the plays of Heiner Muller and the paintings of Iran Darudi.

Research Method: This essay is based on a library research which collected data about "the concept of power" in the selected works to make a comparative study through a descriptive-analytic method. Two sample works are randomly selected and analyzed for each outstanding artist including: Muller's «Hamletmachine and Medea Material» and Darudi's «The Earth's Veins» and «The Revolt of Desert».

Results: The comparison between the paintings of Iran Darudi and the plays of Heiner Muller signifies a common mechanism called subject-object permutation that develops the absolute meaning of «power» to a dynamic concept. The subversion of subject transposes the status of audience from a mere observer or an object to an inevitable subject who starts participating in the artistic discourse. Deconstruction of form leads to blending different styles in a way that they are not bound to any definite ideology. The selected works give a different interpretation of contradictory concepts such as woman/man, ontology/patriotism, development/originality and subject/object so that they reverse the dominant viewpoint.

Keywords

Theatre, Heiner Muller, Painting Works, Iran Darudi, Concept of Power, Subject-Object Permutation

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Introduction

The independent role of art in the modern age has changed it to a meta-aesthetic phenomenon which is affective on power balance in the world. Pure art is not an abstract issue, but it has an active role in the development of cultural discourse among different societies. Contrary to committed art, this approach does not look for ideological publicities, instead it applies improvisation and collage of imageries to recreate realities in an active and serious procedure. Independent art, in fact, is inspired by the events and association of contradictions rather than being framed to any imitation; it considers the audience as a subject who thinks, analyzes and produces new historical and social viewpoints without being enforced to any standpoint in the work. In this way, the works of «Heiner Muller»¹ and «Iran Darudi»² are typically independent since their common goal is to raise reflection in the audience so that they analyze the concept of power by themselves. They have an anti-aesthetic and cognitive-based approach which does not limit 'power' to any fixed and bound phenomenon; on the other hand, power is dynamic and contradictory with any ideological viewpoint; it highly needs self-consciousness to become comprehensible for the audience. The association of contradictions, the loose structure of the text, norm breaking content and the conscious participation of the audience in analyzing socio-cultural events converts power into an impressible and democratic concept. «Hamletmachine» restates the socio-political events in Germany through three eras: fascism, communism and capitalism and finally achieves to the fact that all «-isms» are obstacles against awareness and freedom. The play consists of five scenes which are puzzling and based on the collage of contradictory images. The first scene starts with the lampoon of the dominant subject, although it is an adaptation of Shakespeare's Hamlet. Hamlet chops the body of his king father, a symbol of Hitler's fascism, into small particles and distributes them among people. In the second scene, Ophelia revives and appears as a protesting woman against patriarchy. In the third scene, Ophelia makes Hamlet wear a slut woman's dress in order to acquaint him with the abuse and exploitation of women. In the fourth scene, Hamlet castigates machine life and self-consciously decides to leave the theatrical scene. On the other hand, Ophelia emerges as the main character in the last scene; the missionaries bind her mouth and limbs with some bandages, while they are wearing medical uniforms. Also, the principal axis in «Medea Material» is the subversion of patriarch subject and transgressing machine life to defend freedom and acknowledge nature. The play consists of three intermittent scenes, including: «devastated beach», «Medea Material» and «Outlook with Argonauts»; it is a challenging adaptation about the myth of Euripides and Jason's attempt to catch the golden wool. Through the entire performance, Medea applies long monologues and techniques used in epic drama to satirize machine life and laws which restrict natural development and bound freedom in the modern world. In the first scene, Medea depicts the loneliness of women in the industrial world, turbulence caused by the exploitation of metamorphosed minds and people wandering among vehicles and modern houses. The second scene recreates Medea's protest against Jason's marital treason and the dominant patriarchy. She reclaims her brother, whom she victimized for Jason's sake, and she finally sacrifices their common sons to make Jason suffer. In the third scene, Medea warns about an awful future as myth and history blend together; the play ends with a bomber, as a symbol of the modern world, deteriorating civilization by making an atomic explosion. Also, Iran Darudi looks for natural life, self-consciousness and transgressing dominant subject in her paintings. «The Revolt of Desert» (2008) is one of her outstanding works which depicts the unconventional stream of water in a barren desert. The flow of the flood starts with some orange hue details from distant horizon up to the beginning side of the painting. The

association of symbolic and contrastive elements such as desert, water, horizon and shabby walls make a challenge for the audience. The work is open-ended and indefinite since water passes through crystal walls as a universal flow and signifies the independent power of an artistic work to show realities differently. Also, «The Vessels of the Earth» (1968) is the first outstanding painting of Iran Darudi which started in the order of an oil company, but the painter changed it to an independent universal work by insisting on her own taste. There are elements in this work such as the earth, blood and thick pollution which transgress the dominant subject, the exploitation and mass production of oil. In fact, the painting criticizes oil policies from several aspects, such as exploiting the earth and ignoring the rights of people. The metaphorical bleeding of the oil pipes which burns people and change them to a thick of black smoke signifies the anti-hegemonic, patriotic, anti-colonization and naturalist aspects of this masterpiece. This article compares the common contextual and surface related aspects of "power" in the paintings of Iran Darudi: «The Revolt of Desert», «The Earth Vessels», and the plays of Heiner Muller: «Hamlet machine» and «Medea Material». Accordingly, it is important to find out the common mechanism of power in different independent works of art; in other words, this study tries to answer how the selected works expound a transgressing aspect of power in their content layers and which surface elements are respectively applied in their form.

Research Method

This is a library research that applies various sources related to the paintings of Iran Darudi and the plays of Heiner Muller to compare and analyze elements in form and content, such as the association of contradictions and subject-object permutation. The sample works were selected randomly and compared together based on Linda Hutcheon's approach to independent art. In fact, the application of descriptive-analytic method follows the aim of this study to make a comparison between form and content of the selected works. Description is mainly used to survey the elements of "power" in form and analysis, on the other hand, is mainly used to find out the mechanism and function of those elements in the form which lead to different semantic layers in content.

Research Background

There are several related sources to the concept of power in this study which are respectively mentioned based on their priority as the followings: «Taghizadeh Momen & Kafshchian Moghadam» (2020), have written an article entitled «Exhibition of the world of exemplification as well as the world of reality influenced by the contemporary Iranian painting (case study: the artworks of Mahmoud Farshchian, Iran Darroudi and Mehdi Hosseini)» that points out Darudi applied symbolic signs to create an atmosphere with no definite time and place. Accordingly, her typical form is essentially deconstructive and the content of her works applies subject permutation. Correspondingly, reality is a relative matter and an evolutionary process to achieve perception which needs the audience's participation. «Aghayi & Jafari» (2021), in an article entitled «The Freeze of Melancholic Deserts: A Psychoanalytic Study of Themes in the Third Cycle of Iran Darudi's Paintings» explains that her paintings in the 1970s had a significant relation with a lost object. The loss is illustrated as frost and desert in the paintings of this period. Accordingly, Darudi lost several of her family members at this stage and her homeland undergoes some historical and economic changes such as inflation caused by oil exportation. The continual emphasis on loss finds a melancholic shape in the paintings of Darudi and makes her look for light amid the desert. «Hadi» (2008), in his article entitled «An Interpretation on the Exhibition

of Reviewing the Works of Iran Darudi in the Contemporary Art Museum: Iran Darudi the Painter of Mughan Wisdom» concludes that Darudi bravely stands against tyranny and autocracy; she considers evil and pettiness as an inseparable part of being. She looks for power in imagination and recreates it by synthesizing various elements such as history, freedom, woman, identity, and mysticism. In other words, power in Darudi's paintings is made of a combination of resistant elements to pass hardship and achieve transcendence. She considers power as a concept achieved through the recognition of socio-political issues and overlooking restrictions specifically about women; thus, light resembles a power for self-consciousness in her works. «Taghavi and Pahlavan» (2011), in their article entitled «The Analysis of Leftist Discourse in the Contemporary Painting of Iran During 40s to 60s Based on the Votes of Michael Foucault» believe that the entrance of modern thoughts and the spread of leftist discourse changed the modern painting in Iran during the second Pahlavi era. The models and patterns of committed art from the Soviet Union were deficient and incongruous with the Iranian culture so they could not change to an independent movement for justice in art. On the other hand, «Muller» (2001), in her book called «I am a Negro», criticizes lack of understanding about the dynamism and scale of power among rulers. He does not consider power as a domination, on the other hand, he believes in self-consciousness, social understanding and need of the time as DNA of power. He dedicated this book to «Nelson Mandela» and expounded that dictators such as the Soviet Union's Communist party and Third World monopolists are inevitably doomed to fail since they do not have a correct understanding of the low sects of society as much as they make injustice in the spread of social wealth by themselves. «Barker» (2012), in his article entitled «Hamletmachine the Difference Machine» believes that Hamletmachine reverses the spell of one-sided power and alters the procrastination character in Shakespeare's Hamlet. He considers Hamlet as a different and deconstructive work that applies the association of contradictions and polyphonies to deconstruct the dialogic form and violates a dialectic approach to free the audience from the domination of any ideology. Accordingly, the concept of «machine» in this play refers to any unconscious treatment which makes characters follow dictated values, while Hamlet and Ophelia in this work finally succeed in changing their doomed destiny via their decision to achieve consciousness. «Kalb» (1998), in an article entitled «Muller and the Shadow of Artaud in Hamletmachine» compares the aggression used in this play with the outstanding French writer, Antonin Artaud's Cruelty Play, as both apply aggressive and surrealistic scenes to shock the audience and subvert the dominant subject in a way to raise consciousness in the audience. Characters develop the play into a multicultural discourse as their gestures transgress sexual norms and imply protest to a bound and patriarch ruling system. «Kvistad» (2009), in an article entitled «Atomic Bomb a Technique in Heiner Muller's Adaptation of Medea» suggests that the atomic explosion is against *deus ex machina*³ used at the end of Euripides' play as it subverts the dominant subject. In fact, ends his adaptation with an atomic bomb to criticize the inhuman approach in industrial improvements. Some critics consider this end as the worst ending for the avant-garde work, but the bomb has several implications for socio-political issues such as alienation, destruction of the environment, consumerism, mass production and technology extremism in the modern era. Thus, the underlayers of Muller's adaptation have a Neo-humanist approach against absolute capitalism and liberal democracy. On the other hand, «Marranca» (1998), in an article entitled «Lessons for Natural History from Heiner Muller» points out that Muller's works ultimately depict a hopeful future since their main goal is to free human imagination from different ideologies such as capitalism and communism. He applies his imagination to make challenge for the world history and restate

past, present and future in order to criticize the instrumental abuse of human being through economical and forged ideals in various cultures.

Theoretical Bases

The comparative study of "power" in the selected works of Iran Darudi and Heiner Muller is based on Linda Hutcheon's approach to independent art in her book called «Politics in Postmodernism» and in her essay entitled «Discourse, Power and Ideology: Humanism and Postmodernism». She considers independent art as a stage of evolution in the art discourse through the postmodern era, which is undeniably efficient in the equations of the ruling powers. This approach redefines concepts and subverts the dominant subject by the impartial association of contradictions in different kinds of art, such as architecture, painting and literature (Hutcheon, 2000, p. 4-5). From «Hutcheon's» viewpoint, power stands against dominating values in different kinds of independent art, as they foreground institutional contradictions in the ideals through a deconstructive procedure. Hutcheon is affected by Michael Foucault as she believes in power as an internal force which is beyond subject and dynamically shaped through the association of contradictions against any kind of monopolization (Hutcheon, 2003, p. 36). Accordingly, power signifies relativities which make instability and death of subject through divulged contradictions (Foucault, 2001, p. 9). «Hutcheon» considers the association of contradictions as a procedure which leads to subject permutation and makes participation of audience as a subject who achieves an independent viewpoint through deconstructing the structure and redefining the concepts (Hutcheon, 2000, p. 56). The collage of images appears as a puzzle and set up a challenge for the audience as they do not have any fixed interpretation and establish a multilateral discourse among different viewpoints. In this case, postmodernism provides an atmosphere in which reality, hyperreality, and contradictory viewpoints associate imposing no definite comment (Hutcheon, 2001, p. 150 & 15). Meanwhile, the association of contradictions in form and content give a new definition of power as inconsistent form violates the dominant structure and affirms a relative approach to the stability of concepts (Sadrian, 2010, p. 273). Thus, the inconsistency of structure and the ambivalence of meaning inverts the dominant viewpoint and lead to the emergence of power as an independent, dynamic, and critical artistic discourse. In fact, Postmodern works of art focus on contradictions in historical events and on differences in cliché values instead of being imitative. These works extend intertextuality in between contradictions and set up a dynamic and evolving outlook which removes the domination of any ruling ideology. Accordingly, independent art has an invincible and an undeniable influence on culture and politics in the modern world since it is not based on any fixed format or any definite signified. Form and content have a mutual dynamism which removes the dominancy of subject (Hutcheon, 2001, p. 27). In return, «Hutcheon» suggests self-consciousness and the inseparable relation between art and politics as two primary conditions for joining the discourse of independent art. The subject permutes between the writer and audience, as concepts are not fixed and contractual in this approach. This approach to art acknowledges internal contradictions to increase self-consciousness, self-assessment and unbound understanding in the audience, while it also boosts interactions and multicultural values (Hutcheon, 2001, p. 21).

A Comparison between the Concept of Power in the Plays of Heiner Muller and the Paintings of Iran Darudi

The comparison between the concept of power in the selected works of Heiner Muller and Iran Darudi signifies a meaningful relation with «Linda Hutcheon's» approach to

independent art, as they have some common discussible characteristics. Accordingly, the concept of power has a relativity and an indefiniteness in both selections, which differs from the power represented for publicity in the committed literature. Power signifies a non-constrainable quality which makes it out of the reach of any definite subject. The basis of power is an inseparability between blackness and whiteness, as final completeness sounds meaningless in this approach. The audience shares the power by participating in the challenge of the works' inconsistent form. Contradictions and ideological deficiencies make subject-object permutation, deconstruct the form, suspend the meaning, subvert the dominant subject and participate the audience in the production of meaning. Therefore, the concept of power in the selected works signifies dynamism, relativity, independency, criticism, democracy, entirety, development, and expansion. These characteristics are discussed from two aspects: form and content.

A. Anti-aesthetic Form: Using indefinite and asymmetric forms is an important aspect of the selected works as they decentralize power and raise it as a dynamic critical reflection in the audience. Independent art applies norm-breaking form to make challenge for formative thinking and violates the domination of bound definitions over opponent viewpoints. The anti-aesthetic function of form in the selected works of Iran Darudi and Heiner Muller will be discussed in the followings:

1. Form in the Paintings of Darudi: The paintings of Iran Darudi have an exclusive style which faces the audience with meaningful contradictions in form. The association of contradictory elements such as the earth-sky, introvert-extrovert, whiteness-blackness specifically in the center of the perspective⁴ signify a deconstructive and incoherent structure in these works. In fact, there are various signs such as the transparent surrealistic walls, symbolic colors, collage of postmodern images and adaptations from «Zao Wou-ki's»⁵ abstracts that signify a specific understanding of the space relativity and the connection between human being and his surrounding in the works of Iran Darudi that is beyond what «Salvador Dali» called as «Eastern Surrealism»⁶ (Boyeri, 2020, p. 6). The scatter of puzzling images and their rebellious movement signify the simultaneous coherence and inconsistency of the components in her works so that the audience is challenged with different incongruent perceptions. In this way, there is no united subject in the paintings of Darudi since stereotypes and the relativity of the atmosphere in the works gives priority to the audience's interpretation of signs. On the other hand, the concept of power is based on a structure of paradoxical tolerance in the paintings of Darudi. «The Revolt of Desert» (See Figure 1) is composed of shades-lights and the association of paradoxical images which signify an atmosphere with the presence of different viewpoints so that the flood in the desert, the small town in the bare land, shabby crystal walls in the middle of desert signify a deconstructive viewpoint. The association of contradictions in the whole illustration makes challenge for all previously designed forms of thought and acquires the audience with the possible existence of distinct realities. The association of water and land in a dispersed way and accompanied with the combination of different orange and blue colors through the illustration signifies decentralization and the possibility of acquiring an independent viewpoint. Darudi does not believe in a hierarchical order which applies power from up to down as light, the symbol of power in the sky and land, is spread throughout the desert with the flow of water. The painting emphasizes on the combination of paradoxes as she looks for the source of power in subject permutation, deconstruction of form and challenge to achieving self-consciousness. Also, the combination of colors and the association of paradoxical images in the painting of «The Earth's Vessels» is based on the application of an inconsistent structure to express the

concept of power (See Figure 2). This work breaks the norms of Aristotelian Mimesis as it subverts the dominant subject that is the exploitation and development of oil industry into a challenging object. The audience finds out the critical aspect of the painting in contradictions such as the running of blood out of the pipelines and the burning of hearts and lives inside the black fire. The illustration emphasizes on the importance of oil exportation, while according to «Ahmad Shamloo» it also reflects the voice of a nation seeking freedom. The black fire versus red blood is a metaphor which signifies the confrontation of existence and nonexistence as there are some ambiguous images of people burning among the black smog. The combination of surrealist, realist and abstract styles discolors the boundary between imagination and reality as the audience feels free to survey the work as a subject from different aspects. This approach reverses the dominancy of any authority. The atmosphere reverses the sovereignty of oil companies that had ordered the painting since it has the characteristics of independent art.



Figure 1. «The Revolt of Desert» by Iran Darudi, created in 2008, dimensions: 135×135 cm. Source: <https://irandarroudi.com>.



Figure 2. «The Earth's Vessels» by Iran Darudi, created in 1968, dimensions: 100×80 cm. Source: <https://irandarroudi.com>.

2. Form in the Plays of Heiner Muller: Muller applies a post-dramatic form based on norm breaking the modern rationality. In other words, he subverts the subject of the writer or creator of the work to make it an object for discussion. Using «learning play» changes the form or structure of the artistic work because the way of performing is based on the process of learning and convention. The performance of his plays does not follow any definite, consistent or settled structure as they are always done beyond the script based on some adaptive reading as the nine pages of «Hamletmachine» were performed in eight hours by Heiner Muller himself, but there were also different adaptations of the same text done in different countries just in one hour. The form of this play is inconsistent and norm breaking (Barker, 2012, p. 404). Tearing down the picture of the director by Hamlet in the fourth scene leads to subject permutation, and it removes any imposed judgment on the audience. Also, Ophelia tears down the photo of her beloved men in order to prevent any form or procedure imposed by the patriarch subject. The association of contradictory images such as the abuse of nude women, their attempt to achieve human rights, Ophelia's postmortem laugh, workers' suffering, their Nazi Salute in the Coca-Cola factory make the audience redefine historical, political and social events. Combination of surreal scenes such as bleeding from the fridge and chopping the body of a dictator with techniques of epic drama or direct speaking of the actor with the audience removes the distance between imagination and reality; the audience is invited to participate in a convention which is shaped through the process of performance. Ultimately, the work is created and meaning is generated out

of any definite artistic form to preserve its critical aspect based on independent art. Also, the play of «Medea Material» has an inconsistent form and structure as the events do not follow a definite sequence and the audience faces a free adaptation of Euripides' Medea. The adaptation is based on decoding contradictions, which are represented as a combination of surreal imaginations and concrete realities from the modern world. The three acts of the play are detached from each other, but they have a common critical tone against inequities and discriminations. The first act includes various images about the abuse of women in the modern world; in the second act, Medea calls Jason, her ex-husband, to express the reasons for killing their common children against his negligence and also against killing her brother for Jason's sake. The third act depicts a dark future and a senseless life in which human beings live like machines and ruin themselves with atomic bomb (Marranca, 1988, pp. 18 & 19). A great amount of the play comprises long monologues by Medea, who calls and invites the audience to observe the contradiction between the exclusive authority of any individual ruler and the structure of power. The golden wool in this play deconstructs the domination of kings and rulers as Princess Medea firstly takes it out of her father's land in accompany with Jason, but after Jason's treason she applies it to kill Jason's second wife and destroys his joyful empowerment. Medea looks for sexual equality, so she sacrifices her own children to get rid of the patriarch possessions and obligations. Contradictory and puzzling images such as the aggression of a mother is not only a reciprocal measure against patriarchy but also it makes an alienation effect. The audience feels shocked and distinct. As a subject, s/he finds an independent outlook to reflect on the instability of power and the potentiality of collective spirit among people. In this way, the play has an independent approach to power, which leads to the development of self-consciousness about human isolation and social discriminations in the postmodern era.

B. Generate Meaning: The association of contradictory viewpoints in the selected works modify clichés and deepen the content. In fact, this approach to art does not follow any fixed or dominant viewpoint, as it makes the audience face the relativity of human concepts specifically in historical and social issues. The critical and puzzling shape of imageries heightens the perspective of audience and acquires her/him with deficiencies in ideological and absolutist thoughts. The audience participates in a conventional procedure which interprets the relativity of contradictions, redefines realities, recreates power and generates meaning. This section studies the independent approach to power in the critical content of the selected works by Iran Darudi and Heiner Muller:

1. Content in the Paintings of Iran Darudi: The first attractive point in the paintings of Iran Darudi is the association of contradictions which change her works to a transtextual procedure. In other words, contradictions among imageries in the selected works lead to subject permutation and the emergence of a multilateral discourse beyond the painting. Open atmosphere, perspective in the depth of field, unlimited environment and continual lines on the verges ignore the limitations of the frame. The outlook of the audience moves from whole to specific and vice versa in the paintings of Darudi. It can well be claimed that her paintings trains the audience to find a comprehensive outlook. This characteristic is achieved through the tonality of colors, while every color flows like a stream on the painting canvas; so movement is one of the main elements in the works of Darudi. "The Revolt of Desert" spreads light through the whole illustration to express unity in the collection of oppositions. In fact, the flow of light is accompanied with the flow of flood in the whole desert, while the layers of sky also reflect it like vibrations. Different components are mixed with light and even the shabby walls become transparent like crystals. Also, the ambiguous passage of light from the sky horizon up to the heart of desert signifies the importance of

decentralization and tendency to achieve presence in oppositions. As soon as the desert is associated with water and light, it finds a new meaning and signifies hope for change and reconstruction rather than merely being a bare desert. Therefore, light is not limited to any specific source or any definite ideology, on the other hand, it signifies self-consciousness and intellectuality born out of paradoxes. Another important contradiction in the painting of "The Revolt of Desert" is related to the direction of water and light which flow from far horizon to the beginning of the illustration, and they involve the audience's contemplation. In other words, the water has a bilateral movement in this painting as the flood metaphorically signifies prosperity, and it flows from the small town towards the desert; on the other hand, the light substantially refers to awareness, and it moves from audience towards sky. Particularly, the combination of viewpoints subverts the dominant subject and makes a collage of reality with imagination which removes the ideological boundary to help the audience see the other side of the wall and the far horizon with a critical observation. Also, subject-permutation allows the audience to have a different comprehension of the relation between contradictory concepts as the analysis of socio-political elements signifies that the vast desert appearing a small town in the far horizon is a symbol of Iran waiting for reconstruction in the works of Darudi. Meanwhile, the delicate view of women is not ignorable in this painting as the earth symbolizes a generating figure waiting for fertility, birth, growth and improvement of women's cultural affairs; therefore, power appears as a transcendent and unyielding force of reconstruction. On the other hand, "The Vessels of The Earth" sets forth the concept of power as a challenge between industrialization and capitalism, on the one hand, with nature and national interest, on the other hand. In fact, this painting confronts with the dominant viewpoint which admired oil companies for developing the related industries. Meantime, the subject-permutation gives the audience a freedom to contemplate on this issue more deeply. The main contradiction in this work is the dark atmosphere and the black smoke raised out of the bleeding pipelines; a more meticulous attention signifies how people are burning inside the smoke, while the industry keeps going on with an indifferent approach to the unwise consumption and exportation of the oil. The collage of real and surreal images such as the pipelines leading to a great carnage implies an interdiscoursal communication at the depth of the artistic work since the audience is made to think about different social and environmental aspects of the subject. Thus, this painting has the ability to generate critical meaning from an independent artistic viewpoint since it is not influenced by historical narrations, and it also considers the inefficiency of industrialization and politics in the exploitation earth's and in providing human needs.

2. Content in the Plays of Heiner Muller: Muller's theatrical works imply contradictions in the modern world in order to set up an interdiscoursal procedure. He makes postmodern adaptation of Shakespeare by facing his viewpoints with others which leads to subject-permutation and generation of meaning. He removes the boundary between reality and imagination in order to make the audience find different outlooks to historical and socio-political issues. The contradiction between different viewpoints and the puzzling quality of images are the main devices in the independent art as they reveal and question any dominancy. In this way, Muller introduces power as a critical concept which negates any ideological dominancy. He emphasizes on the role of independent art by raising the curiosity of the audience to redefine values and make conscious criticism of the socio-political issues. His *Hamletmachine* is one of the outstanding postdramatic plays based on revealing the contradictions in an ideological domination. It contains critical imageries which make the audience contemplate on the dominant values as the following scenes: Ophelia gets out of the coffin; she cries against the patriarch society; Holy Mary's breast

shines while she is afflicted with breast cancer; hens are cut off at the funeral of the King father; Ophelia takes out her heart which works like a clock out of her breast; workers hail like Hitler in the factory; the dictator makes speech in the silent TVs; Mao, Lenin and Marx appear like nude women which signify how their viewpoints were applied against the majority of people while abusing women in the history of Germany and during the cold war (Muller, 2001, pp.35-45). Contradictions set up an inconsistent structure which blends imagination with reality; subsequently they lead to subject-permutation and deconstruction of the dominant ideologies such as capitalism, socialism and fascism. The audience is substituted for the subject status and s/he faces with the complicated relations among puzzling imaginations. Thus, *Hamletmachine* reviews and analyzes concepts such as power, women identity and industrialization in the plays of Shakespeare by revealing their hidden contradictions. Accordingly, Muller's Hamlet leaves in the fourth scene as a protest to machine life as a value imposed by the rulers. Also, Ophelia has an enlightening role which signifies a different approach to woman identity as she tries to preserve her own identity, while changing and removing the discriminative outlook in the patriarch society (Genz & Baron, 2009, pp.106-108). Therefore, the meaning of power in this play is based on raising self-consciousness and criticism in order to enhance socio-cultural conditions. Also, the concept of power in "Medea material" (1981) is based on subject permutation to redefine the cliché concepts and raise self-consciousness. Contradictions such as feminist tendencies against patriarchy, the image of Medea's revolt against Jason, killing her own sons to get rid of Jason's domination and the atomic explosion instead of miracle at the end of "Medea Material" make this play not have a united subject and a cohesive interpretation. The main character, Medea, is not a real person, but she represents all women who are oppressed and ignored in the patriarch society. The play starts with demythologizing Medea as an object and a sample of a modern woman who is put under the exposition of the audience. The play similarizes human beings to materials produced under the imposed ruling system in the wreckage of recession, poverty and war (Kvistad, 2009, p.4). Through the play, Jason finds a secondary role, while Medea's protesting call shows off her potential power. She shows that how the power of expression in the independent art can modify the limited frameworks of patriarchy and set up equality to remove sexual discrimination.

Conclusion

The comparison of the concept of power between the selected paintings of Iran Darudi and the plays of Heiner Muller under the light of Linda Hutcheon's approach to the concept of power in the discourse of independent art shows significance from two aspects including: Primarily, inconsistent and disentangled form modifies the stereotypes and dominant structures, while deconstruction leads to subject permutation. Alienation, non-linear relations, merging imagination with reality, participation of the audience in the discourse and the application of different kinds of imagery make a challenge for the concept of power in the form of the selected works. Second, the opposition of different viewpoints leads to an interdiscourse communication which redefines the concept of power in the content of the selected works. The association of contradictions, which are assembled with no judgment, sets up mutual discourse and generates independent art; contradictions such as the cry against distortion in the machine life, existence against nonexistence, human against industry, women against patriarchy, the power of art against the supremacy of rulers, technology against civilization, capitalism against social rights and freedom against ideology criticize the senseless atmosphere in the modern world. Therefore, form and

meaning have a common function which makes reciprocal deconstruction in the paintings of Iran Darudi and the plays of Heiner Muller. Deconstruction of bound or cliché structures makes a different meaning of power in the independent art, while the modification of the concept of power reciprocally alters the form or structure of the artistic performance towards the participation of more different viewpoints and contrasting structures. Interdiscoursal relation between the work and audience, accompanied by the association of different viewpoints, lead to rereading and redefinition of historical, literary and social narrations. In this way, the active and transgendered role of women in the selected works emerges as theatrical monologues and also as generative images of elements like water, blood and the earth's cry in the paintings; they signify the spread of the concept of power against patriarch domination. These works emphasize on the inseparable relation between cultural elements and the principles of word civilization since they deconstruct any economic, sexual and ideological domination. Consequently, all the selected works are based on the principles of power in the independent art as they seek challenge for freedom and existence; Heiner Muller's Ophelia cries for freedom up to the end of the play when missionaries arrest her, and also the flow of water continues in the desert up to the far horizon in the painting of Iran Darudi.

Appendix

1. Iran Darudi (1936-2021) Iranian painter, director, writer, critic made innovations in Surrealism and Symbolism.
2. Heiner Muller (1929-1995) German playwright, poet, writer and director of Theatre entitled as the greatest «live poet of theatre» after Samuel Becket. He was undoubtedly the most outstanding German playwright in the 20th century after Bertolt Brecht (<https://heinermueller.de>).
3. god from the machine
4. depth and distance in painting
5. A Chinese-French painter (1920-2013) was a member of the Académie des Beaux-Arts in Paris.
6. Salvador Dali called darudi's works as Eastern Surrealism.

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