

A Formative Criticism of the Painting “Hejran Number One” by Habibullah Sadeghi

Abstract

The painting of “Hejran Number One”, by Habibullah Sadeghi, was completed in February 1989 in dimensions of 260 x 140 cm and in a rectangular-horizontal frame, and the technique of this work is diversified media. The purpose of this article is to study the painting of Hejran Number One by Habibullah Sadeghi as a visual text using the formative criticism method. In this method of criticism, as an alternative of dealing with the final text, the stages of text development are examined; therefore, by tracking pre-text elements and documents and by examining the relationships such features and the surrounding texts, including para-text, meta-text and pretext, in addition to identifying the causes and factors of transformation of the pretexts of a text, the process of its creation and development is reconstructed. The subject that has been raised in this research is how the process of the creation of the "Hejran Number One" painting and the extra-textual and intra-textual elements that are effective in the formation of this work; Therefore, after explaining the formative criticism method, the Hejran painting by Habibullah Sadeghi is analyzed based on the mentioned method. By describing the relationships between para-textual, meta-textual and pre-textual elements, as well as the painter's developmental behavior, it was found that the painter applied etudes and sketches in the development of this painting. Also, this text is influenced by the two para-texts of Imam Khomeini's passing and painting elements. On the other hand, the pursuit of the pre-textual elements of this work displays the influence of the "legendary aim" on the practical creative style of this painting. This study is fundamental in terms of research aims and descriptive-analytical from the point of view of methodology.

Research aims:

1. An amplification on the use of formative criticism in the study of paintings.
2. An identification on the developmental process of the painting "Hejran Number One by Habibullah Sadeghi.

Research questions:

1. What is the process of creation of "Hejran Number One" painting?
2. Which extra-textual and intra-textual elements have been effective in the process of its formation?

Keywords: formative criticism, creation process pretext, developmental file, Habibullah Sadeghi.

Introduction

Formative or embryological criticism is one of the new criticism methods that officially emerged in the 1970s due to the use of the term pretext by Jean Bellemin-Noel, and the first case of its precise term was published in 1979 on the cover of a book by Flammarion under the title of Efforts of Formative Criticism. The origin of this criticism, like other modern criticisms such as intertextual criticism and formalist criticism, is literature. As its subject was written texts and manuscripts of authors from the 18th century onwards. Then, due to his methodical model, he found his way to visual texts as well. The subject of this review is the question about the act of creation and how the text is formed, and it studies the work or the text while it is in the stage of birth and emergence. In this method of criticism, in order to achieve a detailed study of the creation process of a text or work, the developmental researcher must collect documents and information related to its creation, as well as the factors and elements affecting the pre-textual transformations. The examination of this issue is accomplished in three areas: para-text, meta-text and pretext. Then, the collected documents are arranged based on their chronological order so that not only the validity of the documents increases, but also it is possible to reconstruct the stages of creation of the work. In the next step, based on the amount and quality of the remaining documentation of the text or work and para-textual, meta-textual information and the quantity of pre-textual documents, the transformations made in the path of artistic or literary creation are drawn. The classification of text types is not necessarily derived from developmental critics; rather, it is the result of combining the elements of formative criticism and trans-textuality of Gérard Genet. To put it more clearly, in the part of the development work method that is dedicated to the classification of pre-textual documents, Genet's tran-stextual relations model has been used. Nevertheless, the definitions of

these types of text are different from what is explained in intertextuality and are in line with the goals of formative criticism.

Regarding the background section of the research, the only existing book in Persian language that deals with this topic is the formative criticism in art and literature is written by Bahman Namvarmotlagh and Allahshakar Asadollahi in 2018. In this book, by using Genet's trans-textuality, the possibility of using this criticism in the study of literary and artistic works has been investigated. Another book that briefly introduces this method of criticism in its tenth chapter is Literary Criticism in the 20th Century written by Yves Paed, Jean published in 1998. Moreover, in an article titled Guernica formative criticism, Manijeh Kangrani has drawn the process of formation and creation of Guernica painting by Picasso using formative criticism. Examining the para-textual elements of this work shows the influence of Picasso's Spanish roots in drawing the pictorial elements of cow and horse in this painting, as well as the role of classical elements and symbols in order to show the tragic history of a nation. On the other hand, he comes to the conclusion that the pre-textual element of this work was Rubens's painting of the face of Kariya Jang. Sajjad Baghban Maher, in his article titled "formative criticism of a work of contemporary Iranian painting", examined the painting by Saeed Moirizadeh called "Paper Clothes" based on the model of formative analysis. He has concluded that the main pretext of this taboo is the sketches that are influenced by the tableau of the seated female body from the Isfahan school. Also, in the transformations of pre-textual elements, factors such as the artist's study trip to Germany and his familiarity with modern art, participation in the first painting biennale, acquaintance with Hegel's aesthetics, the painter's fascination with Iranian painting, the thought of Molana Jalaluddin Balkhi and the influence of a verse from the influential poem of the mentioned poet.

Among the valuable studies published in European countries, America and Canada, in the field of this criticism, we can refer to an article by Louis Hay called "Critiques de critique génétique" in 1994 and an article by Jean-Louis Lebrau called "La critique génétique": une discipline nouvelle ou un avatar moderne de la philologie? " pointed to 1992. Also, in his book in 1994 called Eléments de critique génétique, which is one of the most important sources of developmental criticism, Almut Gerzion deals with the subject of this criticism in a methodical way, focusing on the "manuscript text" and tries to achieve the pattern of analysis of written works.

The current research is descriptive-analytical based on its nature and method. Based on the research aims, both fundamental-experimental and fundamental-theoretical categories have been used. The method of collecting the data of this article is library research and interviews.

Conclusion

In this article, the painting of Hejran Number One by Habibullah Sadeghi was studied as a visual text, and its development and formation process was drawn through formative analysis. Also, its pretext documents were identified and the elements influencing its changes and transformations were explained. The findings of the research indicate that sketches and etudes were used in the creation process of this painting. This is while the pre-texts of the mentioned painting have been destroyed by the artist. But then again, the difference between this painting and similar works that lack pre-text documents is that the creator of the work is still alive. This means that in addition to recreating the stages of the work's creation, he can provide valuable information about its creation to the imaginative critic. This issue clarifies the importance of formative criticism in the study of the process of creation and artistic development. On the other hand, it was found that the origin of this work is the passing of Imam Khomeini. Based on the studies, the main para-textual element of this painting is the connection and emotional bond between the painter and Imam Khomeini. Therefore, his death and the mental and emotional effects that affect the artist after this incident are the basis for the development and formation of the visual elements of this painting. In addition to this issue, the painter's impression of painting is another main para-textual element of this work. Similarly, the only pretext of this work is the author's pretext, and it is a watercolor painting titled Hejran Number Two, which was created about eight months before this painting.

References

- Asadollahi, AllahShokr. (2007). "Formative Criticism Method in Literature", Research Journal of Art Academy, No. 7, 93-114. [In Persian].
- Afsarian, Iman. (2010). "Infinite Power", Artist's Career, No. 35, 142-157. [In Persian].
- Ayatollahi, Habibullah. (2005). Different methods of art criticism, first edition, Tehran: Surah Mehr. [In Persian].

Ahmadi, Babak. (2008). The structure and interpretation of the text, first volume, Tehran: Publishing Center. [In Persian].

Baghban Maher Hakkamabad, Sajjad. (2007). "Criticism of the development of a work of contemporary Iranian painting", Farhangistan Art Academy Research Journal, No. 7, 136-151. [In Persian].

Biasi, P. (2000). La génétique des textes, Paris, Nathan, coll. 128.

Biasi, P. (2015). Génétique des arts plastique, Littérature, Vol.2, N.178, p. 64-79.

Beugnoot, B. (2003). Territoires Génétiques: Autour des Travaux de Louis Hay, Revue d'Histoire littéraire de la France, Presse universitaire de France, Vol. 103, p. 259-265.

Bourdaillet, J. (2009). Alignement monolingue avec recherché de déplacements pour la critique génétique, TAL. Vol.5. N.1.

Droche Francois at al. (2001). "The story of the origin of manuscripts and manuscripts", A. Ruhbakhshan, Namah Baharestan, No. 1, 57-66. [In Persian].

Genette, G. (1982). Palimpsestes: littérature au second degré, Seuil, Paris.

Grésillon, A. (2007). La critique génétique: origines, méthodes, théories, espaces, frontières, Veredas, N. 8, P. 31-45.

Grésillon, A. (2016). Éléments de critique génétique Lire les manuscrits modernes, CNRS, Paris.

Gudarzi, Mustafa and others. (2008). Khyal Sharqi, Tehran: Art Academy. [In Persian].

Herschberg Pierrot, A. (2010). Chemin de l'oeuvre, Genesis, No. 30, P. 87-108. Hurlebusch K. (1997). Compte-rendu; Éléments de critique génétique. Lire les manuscrits modernes, Genesis, N11, p. 161-163.

Kashmirshakan, Hamid. (2014). Iran's contemporary art, first edition, Tehran: Chap Nazar Cultural Research Institute. [In Persian].

Kangrani, Manijeh. (2007). "Criticism of the development of Guernica", Art Academy Research Journal, No. 7, 115-135. [In Persian].

Lebrave, J. (1992). La critique génétique: une discipline nouvelle ou un avatar moderne de la philology? Genesis, No 1.

LeMen, S. (2004). Présentation, l'oeuvre d'art en devenir. Chemain faisant (prés parés), Genesis, No. 24, P.7-19.

Mittérand, H. (1989). Critique génétique et histoire culturelle. In Louis Hay (sous la dir. De), La Naissance du texte, Paris, José Corti.

Namurtalaq, Bahman; Asadollahi-Tjerg, thank God. (2011). Formative criticism in art and literature, second edition, Tehran: Scientific and Cultural Publications. [In Persian].

NamvarMotlagh, Bahman. (2015). Intertextuality from structuralism to postmodernism, Tehran: Sokhon Publications. [In Persian].

NamvarMotlagh, Bahman. (2006), "Formative criticism in art", Art Academy Research Journal, No. 7, 114-93. [In Persian].

Paed, Jean-Yves. (1998). Literary criticism in the 20th century, translated by Mohammad Rahim Ahmadi, first edition, Tehran: Surah. [In Persian].