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Original Research Article

The Happening of Truth in Mohamadreza Aslani's Acinema with Special Regard to Martin Heidegger's View on "The Origin of the Work of Art" Case Study: "Hassanlou Chalice: The Story of a Person Who Asks"

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Abstract

Problem statement: The study of the relationship between cinema and philosophy is one of the most important fields of interdisciplinary studies. Using the philosophical ideas of Western philosophers to read the works of Eastern artists can enhance the achievement of the values of artworks. Martin Heidegger's view and the use of his thoughts in reading the Acinematic works of Mohammad Reza Aslani is one of the new interdisciplinary topics between cinema and philosophy. Heidegger believes 'poetic-being' is differentiated from other beings and emerges in language as "the house of being". The truth in poetic language is happening and emerging from being to becoming, furthermore the mentioned happening, from the origin of the art work to poetic dwelling of the artist in his work is an ongoing and current dynamic process. If we consider Acinema as a poetic art, a noticeable similarity with the vision and notion of Heidegger would be appeared. According to Lyotard's view, the French contemporary philosopher, Acinema is an unconventional current in cinema in which two current, excessive movement and stillness. Mohammad Reza Aslani, as a filmmaker with his poetical and philosophical background, has builds up a movement in his films that by focusing on stillness concerning a deep thought through the world of images, reminds us the Heidegger's idea of specifying the happening of truth. In one of his movie called 'Jâm-e- Hassanlou' (Hassanlou's chalice, the story of a person who asks) that produced in 1967, he has tried to decipher the engravings on the chalice by the poetic description so as to build up an emerging of truth which Heidegger explained in his philosophy. It is worth to mention that Hassanlou's chalice is amongst eminent artifacts of ancient Iran.

Research objectives: Introducing Mohammad Reza Aslani's Acinema as an epitome of truth's happening in work of art based on Heidegger's philosophy.

Research method: The methodology of this research paper is based on descriptive-analytic approach where in gathering information, library method is used by referring to the visual works of Mohammad Reza Aslani, the contemporary Iranian filmmaker.

Conclusion: Aslani, relying on the identification of Acinematic movement and by emphasizing on images with stillness, builds up a happening of truth in his works including two aspects of truth: happening and emerging of truth in the work itself and appearing of truth by the work itself.

Keywords: *Martin Heidegger, Mohammad Reza Aslani, Acinema, Happening and Emerging of Truth, Hassanlou Chalice.*

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Introduction and problem statement

Mohammad Reza Aslani, poet, filmmaker and art researcher, is one of the leading Iranian artists who relied on knowledge obtained from the cognition of artistic and philosophical contemporary streams has been able to make a particular tone in the kinematics of cinema or movements which is substantially similar to Jean-François Lyotard's view on "Acinema". Acinema with support of Libidinal Economy (an economy that focuses on the energy driven by the libidinal stream or subconscious psychic essence is trying to release and emerge this energy in a phenomenon); With the help of this economy and by focusing on unconventional kinetics and the personal world of the filmmaker as a unique style has always ignored the scholastic and schematic streams of cinema, from classic to modern era, and is trying to find a new way to express itself. The aesthetics of Acinema is kind of distinctive one, due to its direct connection with the unconscious world of the filmmaker; that could be studied within its dynamic components. Acinematic movement in Aslani's visual works contains a sort of constant stillness that is derived from the Libidinal Economy or restless and poetic identity of the creator. This movement is placed at the opposite of the mainstream current of cinema which imitates some predefined conventions.

Martin Heidegger's reflection of thought, as the contemporary German philosopher happening of truth in artworks, is possible to be reviewed in Acinematic constant stillness of Aslani's visual works. The most emphasis of Heidegger's idea in art is on the concept of "thing" (Ding) that is conceivable first through evaluating this concept and acquiring the concept of the artwork, and on the second approach by the explanation and exegesis of thing (Ding) as being demonstrative in the language (Sprache) as the house of being (Haus des Seins). Concerning the Heidegger's overall perspective, the principal characteristic of art is the discovery and emerging the truth. Dealing with the truth in the work is the most striking aesthetics aspect of Aslani's

work pointing the motion element in cinema. The structural mechanism of questioning and answering in Aslani's Acinema, prepare conditions for specifying truth from Heidegger view. According to Heidegger, in the art work a truth occurs and its appearance comes into reality in two places; one in the art work and the other through the question arisen by a thinker where the action of thinking about being would be fundamentally questionable. Heidegger by mentioning the precedents of the Greek uses the truth under the expression of "Aletheia" which is pointing to an ongoing occurrence; hence an art work is remarkable from two aspects; first is the emergence and happening of truth in the work itself (Wahrheitsgeschehen) and the second is making and appearing truth by the work (Wahrheitsstiftung). This perspective of specifying the happening of truth is attainable in the constant current of movement-stillness of Aslani's visual works.

According to the mentioned introduction and through studying the aesthetic components of Aslani's Acinema particularly in the movie "Hassanlou's Chalice, Story of the Person Who Asks" that produced in 1967, the research theory can be followed, as he started the happening of truth from the title of the movie and then made it appear through applying the constant stillness over the engravings of the chalice from kinematics view.

The research hypothesis

Mohammad Reza Aslani can be considered as a leading artist from the perspective of kinematics in cinema, as he has put Acinematic components; such as constant stillness, into practice and made an intelligent fusion of it with Iranian historical, cultural, literal, social and mystical aspects. His Acinema is readable by employing contemporary philosophical notions such as the theory of truth in the artwork by Martin Heidegger. This matter can be followed and reviewed by studying the aesthetics' components in a narrative ordering and executive processing of his works especially in his movie "Hassanlou's Chalice, Story of the Person Who Asks".

Research necessity

Considering the importance of introducing the pioneer streams of cinematography based on philosophical aspects from one hand and the other hand introducing the capacities available in Iranian culture and art, studying the philosophical and cinematic theories in the world and finding similarities in Iranian culture, are of those inevitable and important areas for studying to sustain the fundamental of Iranian art communication with global philosophy and art. This article is pursuing to introduce the Acinema of Aslani from the perspective of truth happening in artwork based on the Heidegger's notions and studying its implications. This will lead to the fact of recognizing another aspect of new Iranian cinema in which inherent connection with thought, culture, and literature is conspicuous and inevitable.

Research method

The methodology is adopted based upon the descriptive-analytic approach and for data gathering, library-based method is used. This paper seeks to identify and introduce innovations of Mohammad Reza Aslani in his works namely "Hassanlou's Chalice, Story of the Person Who Asks" along with analyzing the Aslani's thought in employing the aesthetic components of Acinema from the kinematic perspective and its combination with Heidegger's philosophical vision regarding the happening of truth in the artwork.

Theoretical foundations and literature review

By reviewing the books, essays, dissertations, thesis and cinema, and philosophy databases, particularly leading and modern cinema of Iran and the world, no independent research study on truth happening in Acinema of Mohammad Reza Aslani based upon the Martin Heidegger's vision has been found, however, there were some books and papers available in Persian, English and German language which have studied works of Aslani from philosophical theory

and have explained the Heidegger's notions about art and truth as follow: Woessner (2011), Lohnt (2013), Stulberg (1973), Rezaei Jahdkon (2014) and Royayi & Giyachi (2018).

Research scope

The scope of this research comprises the initiating points of leading cinematic works, new literal doctrines, and tendencies to produce artistic works inspired by the philosophical, social, economic, cultural, and political evolutions and changes in the second half of 20th century.

Results

• The identification of Acinema and its advent in Iran

Over its lifetime more than a century, cinema, by adopting a positive aspect, has made a kind of grand narrative as a consequence of appealing to different groups of the masses as well as obtaining help from productions of large film-making companies. Therefore, kind of criteria has been defined for the audience's taste according to its definition. Due to producing films of various genres that were put at top orders of film-making companies in the first half of the 20th century, the audience was encountered with artificial varieties of movies which their narrative components could easily be imitated and propagated. A series of films with a variety of forms were produced with the arrival of new technologies into the cinema to provide passing pleasure for different social groups of people who are considering cinema as the biggest mean of recreational activity, not a possible way for contemplating and philosophical expression.

In opposition to the mainstream of cinema, Acinema is a term made by the French philosopher, Jean-Francois Lyotard with a negation approach, that has ignored the item of attracting the audience and by looking at theme and quality of the film, it has omitted many familiar rules of cinema. Acinema has hit all the values derived from mass production films and the mainstream of cinema like a thunderbolt

and has drawn a new plan and schema. Acinema by relying on the libidinal economy generates its economic movement which is limited by the personal pleasure of the filmmaker without any possibility of film reproduction and unwillingness to follow the predefined genre. Cinema seeks prolific movements that are imitable and they can generate familiar rhythms to operate continuity in mind of the audience; While, in Acinema movements, are unprolific, autonomous, and self-consistent. The motions in Acinematic approach are divided into two groups of constant stillness and excessive movement (Yazdanjoo, 2015, 74). The constant stillness is like a live painting before the eyes of the audience; all the components of the painting are still and silent whereas they are alive and animate. Conversely, excessive movement is like a poetic abstraction with an exotic rhythm and fast rate to generate fragmented cognition of image components for the audience. The sterility and oscillation of things in the image are consequences of Acinematic constant stillness and excessive movement which are creators of a kind of uncertainty and subordination belonging to a new group of modern thinkers. The encounter of the audience at first sight with Acinematic works brings them a new perception of movement is requiring a particular knowledge and concentration to be followed. Acinema by taking a new approach to economy and movement introduces a new combination of sound and image which despite being rooted in the technics of cinema itself, declaims against them and excludes its wholeness from its own media.

The narrative and stylistic components of Acinema have been redefined based upon the vision and perspective of the filmmaker where these components to make the audience challenge themselves. This challenge includes all the audio-visual elements and components of film such as an idea, narration, structure, image, direction, music, editing and other related factors. The narrative structure in Acinema opposed to the cinema is anti-plot or semi-plot; it means at the opposite end

of arch-plot, it does not include an introduction, middle act, and ending. The most characteristic of Acinematic films is to show exotic combinations of temporal disorder, anachronism and amalgamation of kinds.

Content-wise, the Acinema filmmakers, produce a shadow of reality which is far from the origin and is not simply recognizable. They usually search for the idea in their spirit and are reluctant to represent reality as it is. The initial idea and phenomenon, in the thinking system of Acinema filmmakers both, stem from their world. In this world, the importance of Id outweighs Ego and Superego. The Id works based upon pleasure principal. The Id cannot bear disappointment and desires to achieve what it wants; It does not obey and recognize reason, logic, ethics, and law and is greedy, self-concerned, and self-indulgent, and at most of the time is illogical. The Id is oblivious and unaware and is likely to vent out with any kind of stimulus. An Acinema filmmaker according to his/her living experience (Erlebnis), makes the world of Id as a haven to protect the suppressed desires, and wishes, and to prepare a resort for unbridle forces and chaotic conscious matters. They deem this personal, virginal and exquisite Id as the best connection way to find and express ideas. So connection to this haven can make them needless of any representation. Therefore, an Acinema filmmaker relying on his/her pen thought and the camera can generate any idea arising from Id to a phenomenon of the real world. Here there is a significant bond between the existence of Acinema and happening the truth based upon the vision of Heidegger. Acinema redefines the poetically dwelling in the artwork which Heidegger accentuates on through its paradoxical form and its emphasis on stillness. This part will be developed later in this paper.

The world's cinema, in the 60s, 70s and 80s, due to the political and social chaotic circumstances, gained Acinematic and intellectual experiences by small groups and different people. Also in Iran, in the 60s and 70s, those filmmakers who were

familiar with cinema world streams and were acquainted with new changes, made unconventional experiences which had no resemblance with the extant and incumbent cinema of those times that was called 'Film-Farsi'. These new experiences led to a novel form of narration and expression in Iran's independent cinema. Fereydoon Rahnama, Ibrahim Golestan, Parviz Kimiyavi, Abas Kiyarostami, Sohrab Shahid-Sales, and Mohammad-Reza Aslani together with some other minor filmmakers made some unique experiences and helped to create and maintain the inception of Acinema in Iran. Those years Iran's main cinema was limited and fascinated by a stream of Film-Farsi. This current was affected by the imported cinema, which had no resemblance with social identity, tradition, and believes of people in case of building, structure, and content. Under the mentioned circumstances, however, independent cinema and intellectual productions could not influence the mass stream cinema from the aspects of narrative and style; it could just inform audience and cinema-lovers about the existence of another cinema which could be called the Iranian Acinema. In the 60s and 70s, a minority of film directors have moved from Iranian different cinema to productions with commercial standards to experience skills and intellectual expression methods in mass stream cinema. At first, steps to carry out this approach, changing taste of the main stream was not a simple job as many Iranian independent cinema directors encountered serious problems in production areas. The producers of mass cinema avoided investing in intellectual films due to a lack of money-back guarantee and they were seeking those plans and ideas which could ensure a good return on investment.

On the other hand, those directors who had generated a cinematic stream which was later called new wave ([Moj-e No](#)); were against the non-artistic current of the cinema audience at that time. Opposition to the follower's attitude of action films, screening the sexual scenes and commercial melodramas were on the table of intellectual directors whereas

the majority of cinema audience in Iran did not welcome films which familiarize them with new worlds and they still kept watching movies with familiar and predefined patterns. According to this spirit in the general audience, of cinema and also government censorship and restrictions on free expression, the experiences of intellectual directors could never become a continuous stream in cinema. Considering all these conditions, films like *Siyavosh* in *Persepolis* (by Fereydoon Rahnama), *Brick* and *Mirror* (by Ibrahim Golestan), *P* like *Pelican* (by Parviz Kimiyavi), *The Bread and Alley* (Abbas Kiyarostami), *A Simple Event* (Sohrab Shahid Sales), "Hassanlou's Chalice, Story of the Person Who Asks" (Mohammad Reza Aslani), have shown a new, independent and uncommon image of cinematic productions in the country in which national, believing, ethical, cultural and historical themes of Iran have become top priorities. This particular look at cinema led to the appearance of a full mirror that reflexes society, history, and culture of Iran and established a forerunner cinema before the revolution. Using libidinal economy, putting accentuation on narrative and stylish characteristics of autonomous works, the appearance of new artistic expressions, adoptive narratives based upon the traditions and cultural/social possessions, showing interest and paying attention toward culture and literature of Iran, new technical changes in film production and other similar conditions led to steps to be taken to establish Acinema in Iran by works of mentioned directors and so the dominant power of Film-Farsi as the cinematic leading culture industry has been deteriorated.

In the middle of the 60s, Mohammad Reza Aslani's Acinema, according to historical, cultural, social, political, and economic fundamentals chose a different path from mass cinema in Iran. Aslani created a sort of Acinema in Iran, by paying attention to aesthetics' components of successful films before his time and putting accentuation on poetic being of process, confronting with imported thought which was based upon the vulnerable economy and at

last movement relying on stillness accompanied with a kind of contemplation rooted in Iranian-Islamic mysticism; a special form which could be studied regarding the aspect of truth happening in art works, based on Heidegger perspective. The film "Hassanlou's Chalice, Story of the Person Who Asks" directed by Aslani, is a work in which one of the primary traits of Acinema, known as constant stillness in the film's narrative and stylistic factors, could be recognized along with poetic being of Heidegger.

• Emerging and happening of Truth in artworks based on the vision of Heidegger

Martin Heidegger is one of the most well-known thinkers and beyond doubt the most eminent and prominent German philosopher who had a great impact on the history of philosophy. Heidegger considers the poem as the origin of all arts, to put in better words, he considers poetry the origin of all arts (*Der Ursprung des Kunstwerkes*). Composing a kind of stagnant poetry in the artwork, in lingual arts namely literature and poem differs from non-lingual arts such as sculpture and painting. We perceive lingual arts with ear and non-lingual ones with eyes. Hearing whole-heartedly and having an ear of soul, create a feeling of dependency in the audience and leads him/her to volunteer obedience with and following from artistic laws as in Germany literature two words; *Hören* (Hearing) and *Gehör* (obedience) have got the same root. In this way, each art works is like answering some questions that have been arising by some artworks.; therefore, while encountering the art work we have to keep in mind that what will be the question that's posed by the desired artwork and what answers are to be put forward in response; thus the first step is to discover the target question. The encountering with other stuff and the world around us is following the same order; for instance, encountering with water has the same approach; we say: water quenches thirst, so because water has the effect of quenching thirst water is become water, not because of reducing water to [a lower concept of] turning into H₂O (*Reduktion*). Here we can comprehend the

difference between Science and Art. Science, due to lack of history and memory, does not think, on the other hand art is depended on text and text cannot be considered separated from question and answer hence cannot be considered autonomous from history and memory. Also contemplation from Heidegger's perspective is nothing but considering determinations which are real in history and by history and through history, but from his vision, if in any reading we can dominate a particular opinion and refer to the whole history, it would be rejected fast and for this reason, Heidegger is in search to predominate his aforesaid aesthetics' theories; The kind of theories which have still their followers: the theories based upon René Descartes' cogito that consider artwork as the only object for the subject, Platonic distinguish between spirit and body and Hegelian Idealism that considered everything the spirit (*Geist*).

According to Heidegger, the question that is being raised by the art work firstly is about being; the being that reveals itself to us as a conceivable thing, but if we question the origin of the art work, we are arising a historical question we have asked an ontological question regarding the existence of it. Here is the place where art bonds a particular relation with being and owing to the art work, a new faculty is added up to *Dasein* and *Dasein's* disclosure itself to us in a special form and it is an initiation where the happening of truth incepts. Heidegger uses two conceptions regarding artwork and from the dialectic or as Heidegger emphasizes the struggle between these two tries to specify particularity of artwork compared to other stuff around us. One is the world and another is earth and the struggle between them appears an art work. For specifying these two perceptions, he employs two instances at the beginning of his book: *The Origin of the Art Work*. One is the painting called 'Shoes by Vincent Van Gog' and the other one is 'Greek Temple', and by these two examples, he shows his power in literal expression and poetic attitude concerning art work. Heidegger believes that the Shoes have belonged to the woman farmer whereas in fact, they belong to

Van Gog himself; however this mistake has no effect on his approach toward the subject.

Next discussion to specify struggle between world and earth is Greek temple. From his vision Greek temple, leads to conditions that results in opening a context of meaning to a specific direction that can be pointed toward God or a determined world. In the temple, we encounter a mundane being like stones are used in it and a natural being like rocks and storms that caused the rocks to be created and cut. The crossing of these two beings is our leader to that main crossing point between interconnectivity of meaning that is called world and advent of the mundane being which is called earth. Accordingly, Heidegger states: “a world appears and an earth arouses. (Heidegger, 2003, 30). Also, according to him, world and earth are different from each other regarding essence, albeit in art work there is no difference between them, but there is a constant dialectic or struggle in this case. Heidegger’s endeavor for specifying the ontological structure of the art work, is disengaged from the work creator’s subject and also from the perception and understanding of audience or spectator. From Paul Ricoeur’s point of view; structure of the art work is a structure of calling, inviting and compliance (Ricoeur, 2008, 22). and is not about providing kind of clear and determined answers, rather is to help audience, as Heidegger states, until the truth reveals itself for them in another way.

In Aslani’s Acinema inspired by aforementioned thoughts, a paradox is created with familiar components that put the audience in a kind of stillness of kind that ontological question reveals itself to him/ her and he/ she is endeavoring to follow the ‘truth happening’ and consequently discover it. The stagnant poetry in artworks that Heidegger argues about is oriented with constant stagnant and Acinema of Aslani’s visual works specifically in the film “Hassanlou’s Chalice, Story of the Person Who Asks” has begun a stream of initial question that reveals the conception of truth or Aletheia (unconcealedness) ‘in the work’, ‘by the work’ and

‘through the work’ which all will be explained later on.

• Hassanlou’s chalice and Aslani’s Heideggerian vision to the happening of truth

The documentary film called “Hassanlou’s Chalice, Story of the Person Who Asks” is the first documentary made by Mohammad Reza Aslani, which was produced in 1967. The golden chalice of Hassanlou is one of the ancient prominent works that was discovered during the excavation of Robert Daison at Hassanlou’s hill in 1957 in an area called “Naghade” (a city in West-Azerbaijan province of Iran). On this chalice, the figure of Triple deities that includes Earth deity, water deity and solar deity have been carved. The figure of a hero who fights a monster, a goddess standing on two rams, the figure of human body on back of a bird and the correspondence of scenes with an epic of the maiden are of those figures have been carved on chalice.

This documentary film, “Hassanlou’s Chalice, Story of the Person Who Asks” has been produced based on the embossed figures in combination with the narrative text of “Tazkirat al-Awliya” (Biographies of 39 Sufi Saints) by Farid Al-Din Attar. Combination of a historical matter with literal narrative, is a unique trait of Aslani’s works which introduces him as a different Acinematic person. Aslani, based upon the mythological narrative of chalice’s figures, has given them a familiar contemporary character and has made the audience concerned about a different poetry from historical works. This kind of view in a decade during which the entire cinema of Iran has got no relation with its ancient history and was plummeted to superficial, banal, and inferior narratives, was a magnanimous advantage for Aslani’s work. The Aslani’s camera movement and his emphasis on showing the embossed figures correctly, makes a connection between images and words that he has acquired from his poetic background.

The main question raised by Aslani initiates from the title of the film: “Hassanlou’s Chalice, Story of the Person Who Asks”, and that is how he puts

the happening and emerging of truth proposed by Heidegger in reality from the first step of his filmmaking. Seeing and hearing are two actions which build up semantic structure of the film "Hassanlou's Chalice, Story of the Person Who Asks". In verbal narrative of Hallāj story which is from the exquisite and vivacious language of Attar Neyshabouri voice, of 'Manouchehr Anvar' penetrates deep into the human soul. In the final part of the film we hear the last mention of "Hallaj"'s recitation in "Kolliyat-e Attar":

"It has been said that when he was hanged, Satan came and said: one 'I', you said and one me. So why did you receive mercy and I receive damnation? Halaj produced a riposte: you pulled 'I' toward yourself whereas I drew it off. Mercy is given to me, yet not for you..."

The narrative of the film ends here, however, in the original text these are exact words that come after: as you heard and saw (Attar Neyshabouri, 2015, 86). This intelligent ellipsis magnifies Aslani Acinematic activity in putting accentuation on the combination of the two verbs seeing and hearing, and being silent before a visual miracle and deep narrative. The ellipsis also shows the completed linkage of 'silent' and 'sound' cinema at its exquisite consequent. Aslani's emphasis on eye, whether in images or in diction, is clear. Somewhere he says: wisdom is taking place through seeing things and perishing is all about meaning. In Persian etymology, meaning is from the root 'Anā which means paying attention to and showing favor toward something, the 'thing' which is meant by Heidegger's philosophy, known as intentionality; therefore, in philosophy the latter meaning of the root, showing favour toward something, is considered. Trying to signify something would be resulted in limiting that things and its objectivity might be less visible. The component of the eye in Aslani's works namely "Hassanlou's Chalice, Story of the Person Who Asks" has got a 'raison d'être' [an existential function] and in that sense, the eyes, and human has got an existential linkage. The Aslani's

main endeavor is to visualize things in its thingness, therefore, his camera streams on the principal thing and in a 'close-up' shot, functions as a 'long shot' to show the immense and extensive thingness of the chalice. The History in the aesthetic order of Aslani in this film belongs to thing and poetry of thing, which is resulted in a visual and minimal notion and builds up its own singular identity.

As it is mentioned earlier in this study, from Heidegger's point of view, perception of artwork is possible in present, and discovering the hidden truth inside it is possible through the dialectic struggle between world and earth. This struggle, as a truth, discovering the process can sharply be seen in the film "Hassanlou's Chalice, Story of the Person Who Asks". The struggle between hearing and comprehending the determining events of history and the endeavor of the cinema man to discover the part of the 'perceived being' by stillness which is obtained through the creation of the film images, brings Acinematic essence work of Aslani closer to the Heidegger philosophy. According to Heidegger; Aslani's poetry in his Acinematic constant stillness encourages us to hear him with that causes the audience to engage deeply in this process and have intellectual action rather than a passive reaction to discovering the truth. This paradoxical structure is the creator of a happening of truth that its suffrage is for truth discovery by the hands of the audience. In this middle, the audience of Aslani's Acinematic plays an active cooperative role which through his/her impression, the being of the art work would be existed and consequently defined.

By aggregation of the Islamic-Iranian mysticism and literature from one side and using archeology through exploiting the images on the other side, Aslani establishes an art construction which according to Heidegger interpretation, like a Greek temple puts a clear-oriented context of meaning into reality and builds up its own world in a unique way. Without using any cut [as a film transition technique] and just by using synthetic knowledge of 'Mise en scène', merges the images to complete

each other and appears a kind of truth happening and emerging to put it into reality.

The primarily Acinematic characteristics of the film “Hassanlou’s Chalice, Story of the Person Who Asks” according to Martin Heidegger’s notions could be classified as below:

A) Intertwining and linkage of seeing and hearing as the principal components of semantic structure in a stable and stagnant context to show the emerging and happening of truth from the Heidegger’s point of view;

B) Presenting the struggle between hearing of the historical narrative and illustrating the imagination of the existed images to discover the target stream;

C) Making a fusion of history, mysticism, and literature with the help of image to appear a unique world based on the aesthetic of artwork as the main locus and house of the truth.

As a result, it could be said that the stagnant-based Acinema of Aslani, is an attempt to preserve memory and history in the philosophical and ontological context to introduce and protect the truth.

Discussion

According to the literature review which was mentioned at the beginning of the essay, the absence of a comprehensive study about Aslani’s works specifically in the movie called “Hassanlou’s Chalice, Story of the Person Who Asks” from narrative components and Acinematic style is palpable. Therefore, the introducing of some fundamental components of Acinema from Lyotard’s perspective and Heidegger’s notion about encountering with the truth of the artwork in this research could be regarded as the manifestation of the aesthetic components of Aslani’s works, based on the A cinematic stable stillness and the function of truth emerging from the Heidegger’s perspective. The achievement of research has got an indigenous, cultural, and historical sight in this region.

Conclusion

Mohammad Reza Aslani with a poetic background

and owing to his familiarity with world literature and philosophy and also having creative relation with intellectual artistic and literal streams of the 60s and 70s has been counted as one of the most prominent filmmakers of the country. By using lessons of modern philosophy, particularly affected by Heidegger’s vision on encountering artworks, Aslani used some creative aspects in narrative and executive patterns, whether consciously or unconsciously, in his works that, theoretically is so similar to Acinematic theory of Lyotard. According to the Lyotard’s definition of Acinema, if we consider cinema as a kind of writing via movement and showing the balanced movement, two classifications of movements, the excessive movement and excessive stillness, are those of unbalanced movement which could be called Acinema, due to the negation of image formula or image recognizability. The Aslani’s Acinema by relying on the constant stillness has made disruptions in the familiar concepts of movement and has navigated the audience toward a new world of meaning the visual matter which includes paving the path of ‘being to becoming’ of Heidegger. The Aslani’s Acinema, according to economic, political, social and cultural traits, got a leading role and raised against the mainstream cinema by a noticeable distance far from others and introducing a kind of Acinema; an Acinema that according to Heidegger has authentically recognized the faculty of poetry as an original source and provided a standing point for truth both for author and audience, in a specified ratio to inhabit in the image. The film “Hassanlou’s Chalice, Story of the Person Who Asks” is considered as an eminent work in Iran cinema history due to the Aslani’s different vision, the static Decoupage and stagnant cinematography, through them he could build up an Acinema in which the truth is emerged and eventually discovered.

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