

Original Research Article

Supplementation and Metaphysics of Presence in Mohammad Rezae Rad's Verb

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ABSTRACT

Recent literary movements have modified literature on a global scale. Persian literature after experiencing the invasion of social and cultural changes has recently responded well to postmodern theories and notions. The play, *Verb* (2017), can be an obvious example of this change since all aspects of postmodern drama are vividly observed in this play. The main purpose of this study is to cast light on Rezae Rad's *Verb* from Derrida's post structuralism viewpoints. Throughout the play, the defined terms and concepts concerning language system are questioned by a Persian language teacher who is the protagonist throughout the play. The basic concepts, the parts of speech, in the structure of a language, therefore, are introduced as ambiguous pillars of a language; the play also includes the permanent plays of lexis with no ultimate real meaning and is also cantered with a plot story of a naïve but knowledgeable language teacher as well as his love story. It can be said that one of the primary aims in this research is to depict whether or not the transcendental signification of defined signifiers and signified help the protagonist to realize the purpose of language and in general the matter of truth. This observation has long had a significant impact on post structuralism thanks to the fact that the themes of reality and identity have sparked heated debate lately. As Derrida's supplementation would not be neglected in individuals' traits, the arrays of understandings can be made from a word, a phrase, a sentence and a clause. In this play, due to this fact, the metaphysics of presence, the term introduced by Derrida, which has been at work perhaps with different wordings since the ancient platonic era, is also observed in this story. The 'metaphysics of presence' deemed the result of 'logocentrism', 'difference', 'transcendental signified', 'post structuralism' and 'language' are the main concepts of this article. Moreover, it should be noted that not only does Rezae's *Verb* delineate a vague love story, but it also draws readers' attention to the impact of scholarly noted literary movements in twenty-first century Western literary approaches in Persian literature as one of its characteristics. This article delves into *Verb* and discusses how deconstruction can interpret Rezae's

Introduction

Modern movements in the world of literature have arisen the problems of facing uncertainty and unreliability of almost all beliefs. The problems are first emerged in literary works owing to the fact that writers have been people's eyes since literatures were found and then criticized by hundreds of scholars and thinkers. Mohammad Rezae Rad is an Iranian playwright, director and researcher who has been prolific so far mainly in the world of drama and theatre in Iran. He has managed to be awarded for his works and won the best film scriptwriter for *Threshold*, the best critic in Iran Press Festival and many other prizes in the fields of cinema and theatre. *Verb* (2017), his latest work, which its setting and plot can be quite different from norms of Persian literature, and his previous work depicts the unreliability of language, one of the

postmodern issues, when Farhad Kateb questions the content of language.

To commence with, post structuralism has been found and initiated by Derrida who has criticized structuralism as they set language as the main ground for understanding meaning. 'For post structuralism, the core is not more reliable, significant and better known than its limits or outer boundaries' and emphasizes the deficiency of structuralism definition of meaning (Williams 2). Moreover, it is suggested that in contemporary literature and narratives that knowledge is interpreted with the help of a language, 'deconstruction has provided the most elaborate theory of how language influences understanding' in general (Punday 2). However, undeniably, in order to apply deconstructive approach, language is the base as Nicholas Royle states 'deconstruction wouldn't make much sense without the structures that are subject to deconstructing.' Hence, the substance required in world of literature to be deconstructed is language (Royle 16).

Persian drama due to its playwrights who seem to be aware of modern movements in the world of theories and practices either consciously or unconsciously is influenced by western philosophy. That is not only because of the power of western ideology in Asian countries but also literary criticism has not had a certain boundary. While reading the play, *Verb*, the first impression would be a stereotypical love story of a teacher who would be quite awkward for their surroundings. As the story unfolds, the basic questions which are reasonably asked are refused to be thought about. These questions are similar to those Derrida interrogated regarding the unreliability of languages. Farhad Kateb, the Persian literature teacher, reveals his incapability to find the answer of the question 'What is a verb?' (15) since he believes there would not be responded easily. Derrida emphasized the lack of meaning a language can provide since 'a signifier has no single signified, or mental concept, as the structuralists assume but instead leads to a chain of other signifiers'. This claims that *Verb* with its story plot has not simply raised a question in connection with a stereotypical theme of love story but more philosophical concepts (Dobie, 162).

Deconstruction as a pillar in postmodern literature depicts 'poststructuralism as a thorough disruption of our secure sense of meaning and reference in language, of our understanding of our senses and of the arts, of our understanding of identity, of our sense of history and of its role in the present, and of our understanding of language as something free of the work of the unconscious' and interrogates approximately all aspects of defined ideologies (Williams 3). To a deconstructivist, language which has been previously accepted as the ultimate device giving meaning to each and every commodity, can be used for the number of factors. That is to say, if we consider language as a 'subject' in literature, this subjectivity is used for power and politics which need to be deconstructed so as to be partially understood. In this play, *Verb*, not only do the dialogues represent a postmodern theme of unreliability, lack of decidability and uncertainty, but it also deconstructs the norm of a teacher and a student in pre-set cultural standards, 'intentional structure of consciousness', of being a teacher and student in Iranian schools (Bellou 22).

What Derrida's writings are concerned with has been rooted in his destruction of 'the universe of subjectivity' that has contributed to the popularity of 'The notions of *différance*, trace, supplementarity, play, graft, etc. – as variations on the theme of *arche-écriture* – become constitutive of being as that which is 'beyond being' (*epekeina tes ousias*)' so still it can be a controversial issue among those who are interested in realizing 'beyond being' (Bellou 22). The antagonist, Leila, can be an obvious example that the writer aims at portraying as an avant-garde character whose scores are perfect in literature but not in other school subjects. The theme seems to be at first romantic but delineates an obscure discussion of Farhad and his student, Leila, sparking a debate regarding language problems. *Verb* shows a deconstructed school, subject, thoughts and even scene so that the reader would contemplate the reason behind this representation.

Moreover, one of the characteristics of modern drama is the collage of events. Although the beginning of the story commences regularly, the scene runs into one another and the time flows as an important determiner which is itself a subject to be deconstructed. When the time comes to Farhad's elderly life, the excitement which has been previously observed while he was talking about language structures vanishes and is replaced by a purposeful but illogical thinking. This vague representation of time and language shift can declare Derrida's own understanding about language which is 'the 'free play' or element of undecidability within every system of communication'. This 'every system' covers a wide variety of defined structures, tone and time that can be found in *Verb* as the representation of post structuralism in Persian drama (Norris 28).

Rezae's *Verb* displays characters' shifts in their beliefs when dialogues are proceeded between Farhad and Leila, the lover

of language and Farhad and Ms.Partovi, another literature teacher who finds herself in love with Farhad. This shift is noticed through the text that is, according to Norris in his book *Deconstruction*, a vivid form of writing, 'the endless displacement of meaning which both governs language and places it forever beyond the reach of a stable, self-authenticating knowledge.' Farhad as a true believer in his values makes some objections as Leila begins talking about her love and Farhad's hidden love with playing with words and phrases (Norris 28). This 'endless displacement' continues in almost all shifts of the play, among characters, scenes and dialogues.

According to Derrida, binarism or *différance* creates identity. One can think that *Verb* is a post-postmodern play that no boundaries were set. However, it should be regarded as an organized play since the lack of identity like other postmodern work of art cannot be seen but the matter of communication could not be realized an active interaction. All characters are believed to be someone totally different from one another exotically. Therefore, based on Derrida's understanding, 'these ways – these differences – constitute identity in terms not of a 'gathering' but of a 'divergence' and this leads to 'the appearance of a certain determined or transcendental difference between inside and outside is essential to thought understood as metaphysics' which are 'shifting' and 'complex' simultaneously (Lucy 52). We can see that if an identity needs to be maintained, it must be unique. Accordingly, Rezae's *Verb* represents awkward dialogues which are unique to solve the problem of identity among the characters with the help of uniqueness of ideas since it seems the problem of language plays a more important role.

Verb also depicts the deficiency of time to interpret meanings. David Wood in his book *Deconstruction of Time* focuses on Derrida's analytic view regarding the matter of time and shows that the 'metaphysics of beliefs' gives meaning to time. Derrida mentions three stages to mean time but 'the commitment to the value of presence' can result in understanding the concept of time. It is named as an indisputable fact that 'we seem to directly witness its shape, its action every moment of our lives – and to a growing awareness that the concept of time can be understood only by reference to the role it plays', so it seems that time has been already questioned and deconstructed in philosophy and has been proved to have no real meaning and truth (Wood 1). This play through a romantic scene interrogates the concept of time which is arbitrarily similar to language. Quite similarly, it happens when it comes to an academic-like discussion between Farhad, Leila and Ms.Partovi as representations of trained people who both understand and confuse meaning.

Literature Review

Regarding the main thought of this research that the author aims at, Derrida's notions have not been considered novel. There has been hundreds of essays and research articles regarding deconstructions. However, *Verb* would be deemed as a postmodern play that Iranian literature has been familiarized with. Apparently, this article would be the first article written in English and Persian about *Verb* scrutinized by Derrida's notions of post structuralism, transcendental signified and metaphysics of presence. Mohammad Rezae Rad as an Iranian playwright and director would be the first person who created the theme of language unreliability within a love story and this article would be the first contribution to expand on the varied aspects of the play.

Methodology

This article is designated based on a quality-based analysis of Mohammad Rezae Rad's play, *Verb*. It has been attempted that the related books and articles derived from the most trustworthy sources and pdfs help the process of analysis more communicative with the readers. The sources cited in this article are novel, in-depth and analytical from the most reliable publications and journals. The method used is library-based reading of works in connection to Derrida's deconstructions in particular supplementation of meaning and metaphysics of presence. Accordingly, relevant quotations were selected precisely to declare the in-depth understandings more obvious. After introducing sufficient qualitative account of result of this article, a precise conclusion including the major findings have been presented.

Results and Discussion

Revealing no Transcendental Signified: Supplementation of Meaning in *Verb*

Derrida describes a new trend where 'there is no transcendental signified, no ultimate reality or end to all the references from one sign to another, no unifying elements to all things'. That is to say, language is unreliably filled by traces of meanings which leads us to come to this conclusion that truth has not yet discovered (Dobie 163). To cite an example from the play, Farhad is ready to start teaching in a school where he is the only opposite sex found. He is in the headmistress's office where he meets Ms.Afarshteh, the headmistress, Gol Khanum, the caretaker, Parisa and Leila, the students and Shiva

Partovi, another Persian literature teacher. When Shiva is introduced to Farhad, they socialize and commence their talks regarding Farhad's MA thesis entitled with 'verb'. Shiva is quite surprised with the title and asks Farhad whether he would like to reveal a new secret about what has been already defined and documented. Farhad explains 'My dean of the faculty and supervisor ask such questions and I cannot make them understand what I define as adjectives, verbs and nouns would not be adjectives, verbs and nouns' (15). As we can realize, Farhad finds himself disappointed since their professors cannot realize what he means. Also, it could be a point to declare deconstructive themes of this play.

As the play unravels, Shiva asks the same question and asks for clarification of his thesis title and reveals that she has also decided to do postgraduate studies. Farhad declares that in his thesis, 'the existence of nouns, verbs and adjectives is focused' and proceeds 'within the structures I am thinking about, verbs, nouns and adjectives have no definition and its functions in a sentence plays no specific role instead its role in the universe plays a significant role'(15). For Derrida, literature and languages include 'the possibility for any utterance, writing, or mark to be iterated in innumerable contexts and to function in the absence of identifiable speaker, context, reference, or hearer.' Thus what stands out from Farhad's explanations shows numerous understandings that a language can cause to find ultimate reality (Cohen 58). According to Derrida, it does not matter if the produced written text includes a word, phrase or a sign and even presence of the speaker would not help understand since they may produce other meanings as well.

Farhad gives a short lecture about the essence of language parts of speech without considering whether people are fond of his speech. He continues 'what is existed in the world called nouns, verbs and adverbs' and then focuses on his understanding of a language functions and says 'what made us limited was called adverbs such as now, yet and always' (16). Farhad seems to use supplementation of meanings due to his freedom of defining those defined words. Christopher Johnson in his book *System and Writing in Philosophy of Jacques Derrida* dubs this welcoming behavior of a language as 'transformation, and states that 'as with the moment of inscription, the conditions of transformation are of a somewhat violent character' and that can be due to language capabilities (Johnson 113). Undoubtedly, in order to find meaning, Farhad refers to verbs as the most important language function which have not been changed during its life time span.

Considering the strangeness of verb functions for Farhad, we can base his understanding on conscious mind that seems quite vague and says 'Oh ... Verbs Weird things' (16). Due to supplementing meanings, there is a belief in *Derrida and Lacan another Writing* that asserts language consists of the vast number of elements that would not be conceivable since 'it is precisely the infinite extension of language that makes it fundamentally other to the individual speaker, other as the infinite is to the finite. The entire infinite system of language cannot be comprehended in finite consciousness, and cannot even be traversed sequentially, by apprehension' (Lewis 23). According to the infinity of language possibilities, Farhad finds himself incapable of realizing what a verb is and would prefer to talk about his fantasies without even searching the truth.

Lewis emphasizes on what language might be known for. The definition presented is similar to the one Farhad presents his opinions about the number of verbs and stresses that verbs are countless since they generate themselves. Lewis also believes that 'every element of language, everything 'symbolic', stands for something else. It is not simply itself but is constituted by its reference to something other than itself'. It shows Farhad's understanding of language structures are complete but as previously mentioned, Farhad thinks that verbs have not been changed. Surprisingly, a shift is observed when the debate revolves around the issues that subjects can change verbs. It seems 'A word refers to a thing, a concept, or it refers to other words' and would not be separated from other functions (Lewis 24).

In *Derrida Negotiating the Legacy*, the article 'Im/possibility of Closure' by Fagan and Suetsugu, it is wittily stated that deconstruction does not aim at displaying a vague approach instead it centers the supplementation of meanings as what deconstruction has attempted to show and reveals 'what this entails is not a denial of the central role of openness within deconstruction. Rather, what we are concerned with exploring is what is meant by this commitment to openness and, more importantly, what is not.'(227). Hence regarding these two literature teachers, Shiva Partovi and Farhad Kateb, it should be deconstructed that Farhad's complexities differ from one another in each conversation. Farhad states 'adjectives are the variety of life and verbs are always alive, alive fossils that maintain the last cells of a language'(16) and defines what these parts of speech are and calls verbs as 'movements of language, this movement traces back to our lost identity in the history'(29). It delineates Farhad's deconstructive rationale to seek what is not meant from the surface of a sentence. Here it can be seen that Farhad suffers from not discovering what those words really mean that is the main theme throughout the play.

Whatever order is, it can considerably benefit a structure. Farhad is asked what he is writing while he was conversing with Shiva and he says 'Why do we choose a name for someone?' (30). In response to this question, she answers 'that is for sake of calling'. Farhad continues asking another question as usual that 'how about the time we don't call them?' and Shiva who does not understand what Farhad means simply says 'What do you mean?' (31). As usual throughout the play, Farhad is quite an asker and the first person to look down his listeners who cannot fairly recognize what he says. This supplementation of meanings in Farhad's wording contributes to an openness of meanings which 'is dangerous because it disrupts the natural order. Of course, the 'natural' order is not natural from Derrida's point of view, but a construct built up over time' (Richards 24). It appears the process which people are called have been arbitrarily constructed over the course of time. However, this openness of language and deconstructing reality disrupts the process of acquiring meaning and knowledge.

The uniqueness of individuals' traits as previously mentioned causes excitement and attractions for both listeners and speakers. Farhad find Shiva almost knowledgeable and Shiva would prefer to stay in a loop of questions raised by him. Farhad later reveals 'that is a language game' and Shiva questions 'Just a game?' (32) and mostly all previous sentences were stated in the air of confidence and reality. As for game-like process of understanding a language, 'the sentence can be said to exist in distinct versions, which are different in their application rather than contradicting each other in meaning' so in other words, since its applications are required differently, this game of language exists without discovering the purpose of language and later the universe for good (Stocker 66).

It is important to emphasize 'from a deconstructive point of view, if we are going to regard the sentence as maintaining any kind of continuous identity across different usages, and if we do not, then it is just not the same sentence' (Stocker 66). This quality is apparently applied in Rezae's *Verb* repeatedly when shifts of events sit next to each other to create meaning. This meaning is achieved but if the sentence is placed in an irrelevant context, it can make sense and if it is in order, meaning can be entirely different. However, it is essential to consider that meaning has been met its standards to be meant but rather occasional based. The context itself is changeable and cannot be relied on as stated 'And as with most of Derrida's terms, what begins its life as the name of a concept ends, in his hands, differently—as a word or a trace or a gramme'. Rezae's *Verb* emphasizes the matter of no certainty, precise time and stable settings to show a postmodern theme throughout the play for possibly aforementioned reasoning (Melville 34).

In this play, there is no method of writing, stabilized scenes and conversations. Mohammad Rezae seems to create a world among the characters without any specific methods. For Derrida, structures in general cannot be undependable so in order not to possess 'connotations of a procedural form of judgement', he sees structures are unable to deliver what must be delivered and what understood as standards in the world has been simply 'a functionary of the criteria which structure his or her conceptual gesture' which is still not having neither a trace of reality nor meaning (Beardworth 4). Within Farhad's frequent questions, Shiva with her question 'Choose what I am? Am I noun? A verb? Or an adjective?' (32) once again asserts that the world is named and called arbitrarily since the quality of language left us with no method and structure to realize our significance. With regards to former claims, it should not be forgotten to quote 'yet the grammatical pattern disallows the figurative meaning to gain precedence as the only meaning to the question. The literal meaning remains within the structure of the sentence' that seems to be based on individuality (D'Cruz 11). In short, all concepts would not be trustworthy since supplementation of languages and structures left no rooms of doubts.

Metaphysics of Presence: Logocentrism and Difference

It is an indisputable fact that human beings would feel insecure provided that they face uncertainty. According to Derrida, individuals are logocentric. That is to say, 'human beings want to believe that there is a centering principle in which all belief and actions are grounded ... they want to believe that there is a presence behind language and texts' and that would emerge itself as 'truth' and 'essence'. Moreover, it should be noted that truth and essence are perceived through binary opposition of the words. In other words, 'a word that is present signals what is absent' which is dubbed difference in Derrida's glossary of literary terms (Dobie 163). Regarding deconstruction, reading and language, there would be some criticism that show the purposelessness of Derridaian readings. Derrida anticipated this ambiguity. What should be noted is that 'Derrida's account of the constitutive ambiguity of legacies concludes with the injunction *to read* and the warning that it may not be possible. Reading, Derrida suggests, will not settle the legacy once and for all; rather, it will keep the dispute alive, providing new resources with which to preserve and to re-interpret the monuments of our intellectual history'. Taking a glance at this trend of thought, this rejection would be due to logocentrism as well as the power of transcendental values during the course of history (Davis 7).

Ms. Afrashteh, the headmistress, is a salient example of a logocentric character. Throughout the play, she is the example of rules, structures and logocentrism. These rules and structures are based on Iranian culture and structures. She usually says 'I don't know what you are talking about but perhaps it is right' (20) or she would like to have Farhad's confessions after Leila's death in front of the police. She repeatedly asks Farhad some rhetorical questions since she believes that she knows these avant-garde discussions have no purpose behind. Farhad reveals her secrets regarding her way of naming Shiva with her surname and says that this form is used to cover a relationship between them. Having said that 'Yet for all that structuralism thinks past nature as the bedrock on which differences are grounded, it cannot let go of an idea that differences must be grounded on something, that there must be something underpinning differences which in itself is centred and centring – in a word, full of presence' and according to this quotation, Ms. Afrashteh seeks centering or being centered with the help of structures but it would also be worth mentioning that throughout the play, this process varies (Lucy 131).

Furthermore, the order, method and structure give meaning, reality and identity. If logocentrism plays a role, the word logo plays a more significant role. The logos, words such as spring and get, can mean several meanings that cause to forget the logo itself. It is true to believe 'once the logos vanishes from the picture, there is nothing to hold together the orders of language and reality, which threaten to fly part from each other' (Habib 243). Ms. Afrashteh, the symbol of order, seems to be anxious and asks the caretaker of school to prepare a separated room for his tea breaks as he teaches at a school where all students are girls ranging from sixteen to eighteen. She shows her concern over this issue due to the fact that the rules must be obeyed and structures are previously admitted in her Iranian ideology. It can also be a trauma 'if we try to undo the centering concept of consciousness by asserting the disruptive counterforce of the unconscious, we are in danger of introducing a new center, because we cannot choose but enter the conceptual system (conscious/unconscious) we are trying to dislodge' so this experience shows 'all we can do is to refuse to allow either pole in system (body/soul, good/bad, serious/unserious) to become the center and guarantor of presence'. This state gives us the permission to accept or reject notions in general (Selden 164).

Verb includes many events and characterization. This contributes to seeing marginal characters' dialogues partially thought-provoking. Close to the end of the play, Ms. Allae, the theatre coach, gives the actors some exercises and talks in the meantime. She illuminates 'actors must control their gesture, know how to step, realize how many times they turn their heads, breathe in, this is artificial but an artificial creativity ... you must become a doll, pure posture' (82). These sentences, according to Derrida, lack the utterance and can be at risk of misinterpretation. As an illustration the sentence 'you must become a doll' would be interpreted differently in case it was performed; therefore, it is believed that Writing 'fears because it is not underwritten with any insurance and because by never saying enough it runs the risk of always saying too much. In the absence of knowledge of who or what is coming, writing can only calculate, risk, adopt certain strategies and sacrifice others' (Sherwood 10). That is why Derrida insists that provided that a sentence, word or phrase are required to be understood, we should consider that since writing is not a privileged outcome, it lacks an absolute understanding.

Similarly, as for structures and rules, we can claim that these cultural and social standards should be explained more than even a sentence to be recognized sometimes. The subjectivism and logocentric behavior fall into many paradoxes. Rezae would prefer to portray an example of a suppressed Iranian community which its outcome is naturally filled with many misunderstanding and paradoxes. With regards to this issue, Rezae displays the headmistress, Ms. Afrashteh, the example of paradoxes made due to individual's subjectivity and conditional nature of real life. The paradoxes in *Verb* is probably owing to 'Here then there opens out a gap between the meanings which might have been set down in some immemorial philosophical past, immune to change and to the disruptions of time and of history, and the meanings which might arrive, which might return, which might be retrieved, in a suspension of the interval, separating now from that moment of past inscription, leaving a present suspended between two never- to-be-made-present modalities of the immemorial and the time to come' (Macquillan 141). Mohammad Rezae's *Verb* is written in a way that all scenes, incidence and conversations depict the deconstruction of a little community, a pre- defined school in a Persian community.

In addition, Time-based structures both centers and decenters our beliefs. Firstly, it is argued that it stops the process of understanding then one will not find any devotion to such decentering process. That is to say, even if the decentering process last, the dominant power of ideology should accelerate the process of taking shelters with metaphysics of presence through logocentric pre-defined set of meanings. Derrida points out that time plays as crucial role and exemplifies the significance of time from reading Heidegger's 'Dasein' and opines Heidegger's notions are about to escape from the fact

that languages are deficient with presenting 'proper' and 'improper' time that sometimes cause re-installation of meaning and also brining the idea of 'primordial thinking' and its meaning only because of not opening up the issue regarding the language itself. Hence he criticizes Heidegger's Dasein and asserts 'this metaphysics of the proper connects into a notion of an ex-appropriation, in which stable identities turn out to be dependent on the meanings and functions of the unstable identities, to which they appear to be opposed'(Hodge 17).

In the meantime, as shifts of notions, traits and words, are the most important quality of this essay, Farhad makes resemblance between a verb and molecules that come together to make meanings as he says 'Perhaps, molecules look like a sentence. When they get together, like phoneme and morpheme that complete a sentence. Do molecules resemble verbs? Like a motion. Molecular motion' (54). It seems that this comparison is weird and Rezae needs to show Farhad as a deconstructed character. Here, as is observed, plays of words are dominant scenes when Farhad himself does not understand what he looks for and poses some gestures to show his superiority. It signifies that talking about languages and in general all subjects are quite a subjective procedure. In *Derrida and autobiography*, Robert Smith suggests the way he tries to understand the meaning of a verb, 'play'. He writes 'I can no longer be decided who plays or what plays, for the verb in this active indicative form requires the presence of a subject we shall lose the right to direct and whose subjectivity, determined in its rationality, will have been reconfigured'. That is exactly Farhad's uncertain traits while presenting his ideas because language leads people to the process of reconfiguring reality (Smith 11).

Close to the end of the play, when Parisa and Farhad remind each other what they have gone through, Farhad shows a more lively notions about past. Still, he speaks vaguely but quite understandable. Farhad reminds Leila as a verb and says 'Yes, I can remember Leila like a verb which was not conjugated' (58) and believes that 'Leila is still alive for us' (59). He also says that his wife, Shiva Partovi, has aborted twice and each time his wife dreamed Leila before her abortion. Here, Rezae seems to be radically subjective about the trap of structures since there is nothing to do with the 'logos' so an individual must accept this trap for good. This trap is exactly what is said about Derrida's skepticism when he 'claimed that the Western Tradition of thought repressed meaning by repressing the limitless vitality of language and by moving thoughts to the margin' and undoubtedly, it is widely accepted that cultural and social ideology such as Western Traditions are powerful enough to relieve any anxiety and fear one can face when it comes to decentering (Guerin 177).

Farhad conveys his abstract ideas to Leila's mind. She would be dubbed the symbol of a modernized girl who would not cover her questions in her mind. She sees Farhad all she needs since he speaks as if she has really needed someone to find her answers. She would be deemed as pure example of metaphysics of presence. It seems that she loses her presence when Farhad declares her opinions. As its definition suggests, 'In Derrida's view, the 'metaphysics of presence' historically operates by erecting a series of binary oppositions between concepts, values or terms where, in each case, one concept is identified as the bearer of presence itself whereas the other is identified with the falling away, or loss of, that presence' and more importantly though a teacher due to his job position stands out as 'the transcendental one so the transcendental is privileged as more 'present' than the empirical, the ideal is championed over the material, the soul over the body, the masculine over the feminine and so on' (Bradley 7).

Close to the end of the play, Farhad appears that he is completely aware of Ms.Alae's function as not only the director of Verb but also the theatre coach for the students. He talks about his disability of completing the sentences with appropriate wordings. Characters have got minor and major roles throughout the play, scenes are within one another, roles are not stable, the places of doubt are vividly shown, and at the end of the play a reader cannot conclude any meanings. It is critical to mention 'the structure of signification entails a logic of repeatability or iterability'. This quality is used repeatedly among the characters such as asking their former questions again and again so that it would become meaningful to create a so-called reality and truth (Royle 78). However, reality cannot be truly conveyed in this play since 'Writing is the endless displacement of meaning which both governs language and places it forever beyond the reach of a stable, self-authenticating knowledge' that is the principle concerns of Rezae's *Verb* when whatever Farhad explained about his thesis is asked to be repeated and this cycle would last for good as it is showed it is (Norris 28).

Conclusion

Saussure, the father of structuralism, would not have anticipated a revolution of ideas when he had theorized his reflection regarding signifiers and the signified. That is to say, Saussurian readings lacked the coherence of efficiency and that seemed to be the same motif contemporary thinkers and philosophers have been agreed on. The question of reality and identity has been one of the essential necessities for a modern man due to seeking for his roots. Even the words 'root', 'identity',

'meaning' and 'reality' make sense when it comes to either utterance or writing. The main ingredient is language. Languages make the world real for its members and that can be exactly the pillar of Saussure's language theories.

However, Derrida who was later called a poststructuralist argued that languages can no longer serve meaning for people owing to the fact that languages are filled with loose structures and phrases that can be meant in various ways. In other words, existence of some words guarantees the presence of other words. This fact also plays a significant role when it comes to sounds and voices produced by languages. If the sentence is uttered with a rising intonation, it would be understood quite differently than falling intonations. This quality of a language has raised many questions whether the language which was previously accepted as the device for understanding the world can truly serve its functions without any other extra explanations. Post structuralists' reply is 'no' since Derrida's deconstruction techniques shed light on previous understanding.

The selected work, *Verb*, illuminates the postmodern reflection of Iranian contemporary drama since it wittily questioned the meaning and reality through language. Its characters, scenes and dialogues are shown in a way that readers might not understand the coherence between ideas since the scenes are mingled through one another. Identity and meaning are the most important issues Rezae's play aims at showing. Farhad, the protagonist of the play, Shiva and Leila, the so-called antagonist, who are in search of meaning and reality through the eyes of others. The characters are fragmented and their presence metaphysically displayed. The scattered meanings can be understood once they come together and give their ambiguous notions regarding life and language.

Verb breaks the standards which are traditionally accepted among Persian culture and society. The school where has always been the place for learning the standards is showed in a way that Rezae's demonstrates a deconstructed place where the characters present their loss. Even Ms. Afrashteh, the headmistress, gives a talk about her complexities and sees the rules and structure loose and not real. Overall, *Verb* would be analyzed from varied perspectives of psychoanalysis, postmodernism, new historicism and Feminism as the scenes and the characterization is open to suggest.

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