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Critique of the relationship between academic capital and artistic habitus

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Abstract

This research is a study of academic capital effects on forming of artistic habitus in Iran. The main assumption of this article induced from Pierre Bourdieu's theories is based on this believe that formation of artistic habitus or "the love of art" and legitimate taste in individuals initially has a close relationship with their level of education as institutionalized cultural and then their social origin. Institutionalized state, a form of objectification which must be set apart because, as will be seen in the case of educational qualifications, confers entirely original properties on the cultural capital presumed to guarantee. Despite of importance of social origin, the main focus of this article is the effective role of education in formation of artistic habitus in Iran. To evaluate this theory, two categories, "holder of high academic educational" and "art lovers" have been qualitative studied. Studying holder of high academic capital, it can be concluded that holding high academic capital in Iran does not mean to have artistic habitus. Artistic behavior is happening quite randomly among them and this random behavior cannot lead to collect cultural capital and forming artistic habitus. This study shows that aesthetics taste in individuals with high academic capital is far from legitimate taste. Moreover, their aesthetics taste is very different to legitimate aesthetics taste. Field studying of "art lovers" in Iran shows that forming of artistic habitus generally is based on inherited and family cultural capital or social capital and network of friends. Finally, it can be stated that holding academic capital in Iran cannot be a guarantee for individuals to love art and to be an enthusiast of art. Since, it seems that legitimate arts do not yet find their positions in rough core of Iran culture, and therefore among institutionalized holders of cultural capital existence of artistic habitus may not be a form of accumulation of cultural capital to be considered as sacred behavior. Based on the assumption that culture is composed of regulations, rituals, religion, philosophy, logic, art, literature, and sports to name but a few, art is not considered as the integral part of the Iranian culture so a transparent and direct relation between education as institutionalized cultural asset and artistic habitus seems farfetched. According to the results, it can be stated that democratization of museum and art places has only led to accumulation of artistic behaviors of permanent audience. General familiarity of people with common arts is very limited. Making relationship with common arts, in addition to democratization of museums and art places and well public informing require vast attempt of education system and media to link people with artworks. This way random encounter of individuals may lead to regular visits of art places.

Keywords: academic capital, accumulation of artistic behaviors, artistic habitus, cultural capital, democratization of culture, Pierre Bourdieu, The love of art.

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Visual gender ideology in the works of male and female painters in the last six decades in Iran

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Abstract

Representing women both in portraits and figurative works has been very frequent and repetitive in the art works of female and male artists in Iran's contemporary art as well as Iranian traditional painting in previous eras. Comparing the works of male and female artists representing women in their paintings and considering these works through the passage of time in the contemporary history of Iranian painting, the authors of this article have divided Iranian contemporary painting into three separate periods which can help us reach considerable points regarding the hidden gender ideology underlying their creation and in the minds of their creators. This research, with pulling together the two concepts of "visual ideology" and "gender ideology" and deriving the newly-coined concept of "visual gender ideology" as a combination of the two prior concepts, and then applying it in analyzing the works of male and female painters representing women as their artistic subject in these three periods by using the visual social semiotics methodology in analyzing the visual codes within a feminist approach, aims to clarify the sexist visual ideology of male artists when they come to represent women in their art works on the one hand, and have investigated the evolution of such visual gender ideology in the works of male and female painters through these three separate periods on the other hand. It also reveals the contrasting approaches female and male painters have and use when they come to represent women in their art works, which could be itself a clear evidence of their ideology regarding the issue of women. Most often, male painters objectify women's picture in a way that it is drawn very close to their fantasies regarding the feminine identity and their sexist gender ideology. By doing so, they used to and are -consciously or not- reproducing that traditional view of women as a pleasing and possible to the dominant male gaze, as an object of desire. This continuing trend of reproducing such a fake picture of women's identity and gender by representing them as such by male artists have and would construct a false identity of women and femininity in our traditional and contemporary visual culture reflecting the sexist gender ideology underlying it. With having this in mind, it could be said that representation can be used as a strong tool to construct and reproduce a false picture of women and femininity in a country's visual culture reflecting its false understanding or better to say ideology regarding the issue of gender. It is concluded that the sexist approach of male artists in representing women in their art works has been moderated as we move from the early modern painting in Iran and come closer to the present decade. In the most recent period, which is regarded as Iran's today painting, we can find more "realistic" women in the works of the young generation of male painters as compared to their counterparts in the two previous periods.

Keywords: feminist criticism, gender ideology, portraiture, representation, visual ideology, visual social semiotics.

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The representation of challenges between tradition and modernity in *As Simple as That*

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Abstract

Researchers believe that, due to the expansion of mass media and familiarity of youths with modern life, modernity has influenced on family more than other institutions. The paper is to find out how the clashes of modernity with tradition impacted on Iranian society and on its most important institution i.e. family and how these impacts have been portrayed in Iranian cinema. Thus, the film *As Simple as That* by Reza Mirkarimi is studied on the basis of Laclau and Moffe's discourse theory and Soltani's Discourse Semiotics approach. According to Discourse Semiotics approach a film is studied in three phases: textual analysis, intertextual analysis, and contextual analysis. First phase includes a semiotic analysis of film characters and the identification of discourse orders. This phase is very important because the other two phases are based on the findings obtained from film text analyses. The first step in this phase is picking out major characters and/ or locations as identifying signifiers. Then, evaluative signifiers and their meanings should be identified. Evaluative signifiers are those attributing specific characteristics to identifying signifiers. What characters say and do, the type of clothes, food, belongings are actually evaluative signifiers attributing meanings to characters. The next step is characterizing discourse orders with a focus on antagonism. Any of film characters represent a discourse in the social space. Afterwards, themes and major concepts woven in film structure are extracted. At this stage, the themes related to the subject of the study and the way each of the discourses define these concepts are elaborated on. Finally, the features of the discourses are presented through diagrams. Then, at the intertextual analysis phase, the obtained discourse orders are compared and contrasted with other similar films. Finally, through contextual analysis the findings are discussed in a more general social level and the ideas of other scholars at a broader scale about the subject matter of the research are presented and evaluated. Iranian cinema has not fall behind of social and cultural changes and since art, movie industry, has a lot of capacities to introduce problems and affects family, the movie makers use this mediator to express their ideas and worries about society on different areas, including contrast between tradition and modernity in the family unit and used it, directly or indirectly, in their movies. Obviously, in recent years, there's been an increase in producing movies with this theme. The main question of this research is to understand the effects of collision of tradition and modernity on society and the most important of all, the family and how these effects represented on the 80's family movies. Studying this can give us better understanding on how filmmakers are thinking, and since this thinking is affected by society and its conditions, we can get a better look on social image and its challenges. The main objectives of this paper are investigating the articulations of the movies discourses and the descriptions that these discourses give for fundamental family concepts. Another goal is to show how cultural products, like movies, give us a better look of the biggest intellectual movements, including Iranian family challenges.

Keywords: discourse semiotics, discourse theory, Iranian family films, modernity, tradition

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The image of Iranian women in European televisions (Case study: TV Documentaries)

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Abstract

The depiction of Iranian women at European 3 TV documentaries has been studied in this paper. So through an interpretative approach, the semiotic analysis has been applied to analyze the content of these documentaries. The selected documentaries to analyze are outstanding documentaries on Iran. These three documentaries include: *Taboos* (2004), *Rageh inside Iran* (2007) and *Prostitution behind the Veil* (2006). Two questions have been raised in this paper. First, how the Iranian women have been depicted in selected European TV documentaries, specially the British and French TV channels? Second, what are the most important imaginations of Iranian women on the selected documentaries of European TV channels? This paper is grounded in a framework of mediated orientalism which operates as a dominant framework, building on historical experiences of political and economic imperialism, through which Western institutions exploit territories ascribed to a region entitled the "Middle East," the very naming of which exposes a particular perspective not grounded in indigenous conceptualizations. The process of imposing political and economic domination necessitates an attempt to control an ideological landscape, creating a context in which that very act of domination seems justified and understood, not questioned but instead part and parcel of conventional wisdom. Ideological justifications for domination then become manifest in the discourse of Western institutions, including media organizations as well as universities, corporations, military units, and other agencies. The media industry, along with these other organizations, portrays the region and its associated communities in particular ways that reinforce a justification and explanation for Western domination. Media discourse accentuating violent and fearful acts without attention to the complexity of political and historical issues is not separate from but indeed rooted in historical relations of power. Mediated texts need to be understood within the professional, organizational, political, and economic contexts in which people create these cultural products. The production of mediated texts operates within the broader framework in which Orientalist ideologies persist in political as well as cultural agencies, structured through the economic imperatives of the media industry ducts. Based on the framework described above, the analysis of documentaries shows two types of depiction on Iranian women have been presented in the selected documentaries: the first type of depiction has reproduced the orientalism stereotypes about Iran and depicted an absolutely dark of Iranian women which is characterized in: life in a dark social context, absolute subordination of women, absolute superiority of men, the contradiction of official policies to the freedom and autonomy of Iranian woman. The second type of depiction, distances from representing a dark image of Iranian women and presents a grey image of these women. For instance, the teenager girls who do not feel any obligation on their veil or a news photographer, a filmmaker, a business woman and etc who are actively engaged in cultural, artistic & economic activities in the society and are not inactive and subordinate people.

Keywords: documentary, Iran, mediated orientalism, representation, woman.

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Discourse analysis postmodern poem in Iran

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Abstract

The condition of postmodern is the condition of our current world, which appeared after technology revolution. It's a universal progress that forms its special shape according to the culture of each society. The frequent view point says creating postmodernism is an intellectual-cultural movement and appearing its rational effects is actually because of European society disappointment of modernism achievements. Critics believe the real result of modern rationality is a critical, mazy, full of terrors and unpredictable world. Some prominent philosophers like Niche and Heidegger discussed this viewpoint significantly. So a very strong movement was created in west called postmodernism. However this movement is in some views out-and-out continuance of modernism, but it stands against the finality-base, science-base and wisdom-base of modern world. Iran was influenced with this condition after 40's and except an interruption because of 1979 revolution grounds and back grounds. Paying attention to the changes in the different culture of valuation, social domain in these decades in Iran can be an evidence for the validity of our claim. Persian poem is one of the domains influenced by this negotiation condition. In Iran, in 70s decade it was significantly called as postmodern poem progress and become a considerable view in poets' and authors' works. But most critics take this progress as an imitation of west poem and assume it as a product translation and tendency to their theory. They believe that it is not genteel because this kind of poem doesn't have any root in Iranian culture and society. By choosing the descriptive-annalistic method and using the navigation analysis theory, this study tries to show all principles, which are set by the knowledge of negotiation, about effect of external factors such as culture, policy, economy are valid about Iran's postmodern poem; because an important subject like it cannot be created mechanical or artificial by injecting translation or imitation only. Even being created in this way, it can't become a wide and steady progress as it is today. The negotiation study demonstrates Iran had faced to significant changes in these decades which are undeniable signs of overcoming of these negotiations. On one side, in religious and politic thoughts' domain, some thoughtful like Sariati and Sorush, Khatami, who have new viewpoints, make cracks on Iran religious and thinking tradition of negotiation dam. And on the other side, other politic and social negotiations like Khordad 2nd, introducing the rights of branches, new movements such as feminism, environment faces the society with a new kind of thoughts and living experience. Furthermore, economic negotiation which had roles in appearing postmodern movement in west can be seen in Iran now. Problems such as poverty and unemployment, inflation and economic inactivity, financial crisis and consumption culture make a kind of distrust and concerning between citizens. But the most important postmodern dimension of Iranian society can be seen in the creation of new cultural negotiation arising from expanding digital culture like internet, satellite, and cell phone. The changes in values such as tendency to luxury, free behavioral relation, preoccupation toward other cultures, multi identity are in the special cultural situation and some call it as a critical situation. In this challenging and paradox situation which causes disorder, wandering, lack of stability, and distrust; finalities tremble, abstracts become relative and multiplicity and small narrative replace them.

Keywords: Iran's postmodern poem, knowledge of negotiations, postmodernism..

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The monophony in Iranian society and its reflects in Blind Owl

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Abstract

Using the post-formalism as a method, and based on sociolinguistics approach, the present article studies Blind Owl as a sociolect and effects of some aspects of Iranian society texture. Sociolinguistics is the descriptive study of the effect of any and all aspects of society, including cultural norms, expectations, and context, on the way language is used, and the effects of language use on society. Novels, in modern literary criticism, are considered as lingual forms showing, clearly, the bilateral relationship between speech acts and parol forms. Based on this understanding, the novel, as an intentional hybridization of language, creates an artistic image of the various socio-lects existing in competition with each other, just as the sign, is dialogic in nature. So, it is the novel multi-voiced. The authors with emphasis on tripe elements "contextuality, cronotope and dialogue logic" have studied the novel and explained that unlike common discourse. This novel cronologically does not refer to a defined socio-political context in Iranian society. Recently, according to some findings in reserches, the authors have claimed that Blind Owl context comes back to specified priods such as preislamic or Reza Shah dynasty. Based on the presnt research findigs, because of the lack of defined historical elements in Bilnd Owl, it is so hard to retrived a specific historical context. Furthermore, the monologue dominated in this novel, in fact, should be considered as a social monophony. From this perspective, not a butcher knife in the novel is a symbol of Reza Shah, and not Shahre Ray, bride cities of the world, is the last fortress that was destroyed by nomadic Arabs. Blind Owl, similar to any monologue text, is an internal dialogue of a great writer who was disillusioned from Iranian everyday life. In monologism, 'truth', constructed abstractly and systematically from the dominant perspective, is allowed to remove the rights of consciousness. Each subject's ability to produce autonomous meaning is denied. Qualitative difference is rendered quantitative. This performs a kind of discursive 'death' of the other, who, as unheard and unrecognised, is in a state of non-being. The monological word gravitates towards itself and its referential object. The authors in this article claim to have, and contrary to common belief, Bakhtin's polyphonic pattern is not true for Blind Owl by Sadeq Hedayat. The monologue of writher/ narrator shapes the main characteristic of this novel and even sounds of social content that heard from it, have not independent availability and so these voices at least are the echoes of the author's mind. In the final analysis, Blind Owl may reflect some aspects of sociolinguistic behaviors, such as reproving the everyday life and the absence of choronotops in the Iranian society. The chronotope is a concept used in literary theory and philosophy of language to describe how configurations of time and space are represented in language and discourse. This weakness in Iranian socio-political behaviors reveals key issues about the obstacle of democracy and civil society in Iran. This hypothesis must be considered in further debates.

Keywords: contextulaity, everydye life, monophony, sociolinguistics.

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Concepts of elegy in Bakhtiari People with an emphasis on the content analysis of Gagerive

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Abstract

One of the cultural elements which effects of our life is music. Music as a social-cultural phenomenon reflects feelings, habits, tastes, desires and in general cultural system of a particular ethnic group or nation. Folkloric music has an important role in ethnic life. It makes happiness and sad for its people. From this point of view, folk music in our country with its unique local traditions and ethnics can play a special role, because beyond this review we can find out the ideas, thoughts and insights of a particular ethnic group. As one of the greatest ethnic groups of Iran Bakhtiari People own a unique type of folk music (Gagerive) which is performed in mourning ceremonies of the tribe. The Bakhtiari is a southwestern Persian tribe. They speak the Bakhtiari dialect, a southwestern Iranian dialect, belonging to the Luri language. Bakhtiaris primarily inhabits in Chahar Mahaal and Bakhtiari and parts of the provinces of Lorestan, Khuzestan, and Isfahan. The typical Bakhtiari music made by the saz (Bakhtiari flute with eight holes) and the Duhol (one type of skin on either side) on which the drummer would hit with a curved goat's horn. Bakhtiari Toshmals only have these two instruments: duhul and flute. Toshmals who plays this music in mourning and wedding ceremonies in Bakhtiari tribe sing it with a special feeling which just one person of Bakhtiari can understand it not others. That's way, it is very important what and why they using it in these ceremonies and what effect on the feeling of those people. So the main purpose of this paper is to review the concepts of this type of folk music by using the content analysis technique. Content analysis or textual analysis is a methodology in the social sciences for studying the content of communication. Also, the content analysis is one of the important methods in researching about of ethnic culture. By using this method, we can understand what does Bakhtiari tribe sing when a person die there and does it depend to gender, age or another things? This research findings shows that the notions of Gagerive elegy mainly describe the family members, relatives and tribe elders of the deceased person and especially the physical features, personality and the deceased's position in his tribe. There are differences between the characteristics like age and gender in the concepts of Gagerive elegy, thus the concepts such as courage, bravery and warrior are used to eulogize the male deceased and concepts like compassionate, motherly sympathy and housekeeping are sung to eulogize the female deceased. For example, Gagerive is played different for men, women, children, old and young persons who have died before. However, many of the general features such as nobleness, ethical features and concepts relating to the deceased's testament were relatively similar. Although in many cases the concepts of these categories vary in content and the deceased's gender and age features as well.

Keywords: Bakhtiari tribe, content analysis, elegy of Gagerive.

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