

Iranian literature and Toodeh party

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Abstract

Investigating the Iranian fiction literature during 1953 to 1978, we discern some considerable common points which cannot be easily ignored. It seems as if they have been influenced by a common trend of thought. Almost all of Iranian stories written in this era indicate sane ideas of humbling the rich and adoring the poor. They are all full of critiques to the inequalities in the society, the ruling calls, or in general, the capitalism. Our main hypothesis in this research was that Iranian literature was subjected to Toodeh Party's interpretation of Marxism. Studying the contemporary history of Iran we realize that Toodeh Party has been the most organized and popular political party in this country since ever. Reaching the remarkable number of 300 thousand members within the 40s, we can assume how influential this party has been in this society. Our hypothesis grows stronger when we notice that almost every Iranian writer and intellectual in that era has been a member or at least fan of this party. But what was the interpretation of Marxism this political party relied on? Here we come to the other hypothesis of this article. We believe that Toodeh Party had applied the interpretation of Marxism dominant in the Soviet Union at that time, which has used to be called Leninism. In order to testify our hypothesis, we first drew ideal types of the characteristics of the interpretation of Leninism and then Toodeh Party. Comparing them we realized that they had two points in common out of three (which are revision in Marx's ideas to legitimate the revolution in unindustrialized countries and authoritarian structure of the party which did not allow the members to stand against the ideas of the heads). Thus, we concluded that this hypothesis has been fairly verified. To assess the second hypothesis, we decided to investigate through a sample of Persian stories, written by the most influential writers of that era, in order to distinguish ideas associated with Marxism in them (such as critiques against the rich and inequalities in wealth, hostility to the capitalist word and so on). Meanwhile we provided a succinct biography of the writer of these books too, to indicate the potential reasons of their sympathy for Toodeh party. This hypothesis was verified too by discerning a reasonable account of such ideas in the books. Finally we can claim that Iranian prose literature in the studied era has been considerably subject to Marxist ideas, which were represented in Iran by Toodeh party, a political party which had been following the Leninist trend of Marxism in Iran.

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

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**The amount relation of empowerment to gender
appropriateness of women's main character in the
(*Tehran-e-makhuf*) novel, written by Morteza Moshfegh
Kazemi**

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Abstract

This research has been performed with the aim of studying the hachure characteristic tendencies. The main personality procedures of woman and the logical or inconsequential recognition in Morteza Moshfegh Kazemi's romance (*Tehran-e-makhuf*) have been applied. The scale of personality empowerment in comparison with activities of woman empowering sample, at first chapter, in terms of four educational, occupation, incoming, having or lacking of personality area factors is classified at three low, medium, high levels. Then at second section with evaluation personality equalitism by referring to usage procedures and the author's thoughts has been sated on four activities axes like activities, the attendance at different areas, the kinds of reactions against of orders and reactions on severity behaviours, settled this on equality & patriarchy classic levels. The relationship between first and second chapters dues to fitness among hachure characteristic personality and his turning over the romance. Because we cannot expect the thought of being non-action and patriarchy manners from first section concerning person and vice versa. The gender stereotypes are mentally beliefs and probably are false and unreal. They sometimes form our behavior and treatments and effect in our thoughts. So, if they dwell in our unconscious features incorrectly, they will due to much social damages. Medias are one of composing ingredients of gender stereotypes. Those which are visible in medias and will be predominant in society maybe against of happening on real affairs. Literature as an indicating means for culture, attract art, scientific and cultural specialists' attention and moreover effect in the most members' minds in society. Therefore, practicing at it is so necessary not only for literature students and professors, but also for other Humanism science. Whereas, literature novels have the most impressive signs at common spiritual and culture of society, in women study view, it is essential to pay attention to this aspect. Written literature is an important part of media's phase, and is as fundamental as in forming of media's part like: films and exhibitions. The women principal personal effect both society and female groups and a woman will be influenced consciously or unconsciously by story main personality. If hachure characteristic performs in inconsequential procedure makes accosts confused. For example, when a person faces to a woman who has passive behavior in spite of having high level empowerment scale, concludes that having or lacking these factors don't change women treatments. This is only our concept and outcomes from inconsequential hachure characteristic. So, it seems that working on this matter and attracting authors and critics to hachure characteristic critical model is so noticeable and essential for women study fans. The result of this research shows that the more a woman is shown is to be able and capable then demanding equality characteristic has dominance over patriarchy and the other way around. Thus the traces or effects of Morteza Moshfegh Kazemi's long story (*Tehran-e- makhuf*) can be placed in the range or category that the characterization of women has a logical trend and will not lead to formation of deceitful beliefs about women.

Keywords: empowerment, gender's appropriateness, personification, *Tehran-e-makhuf*.

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The characteristics of audiences of Modern and popular painting in Iran

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Abstract

This article is based on findings of research in the field of audiences of Iranian modern and popular paintings which examines the problem of difference or indifference of the personal and social characteristics of Iranian modern and popular paintings' audiences and their artistic taste. Moreover, social factors effective on shaping these differences are examined. The theoretical framework of this study is based on Bourdieu's theory on distinction which indicates that consumers of different artistic productions are also different in their various social characteristics such as the amount of economic, social, cultural and symbolic capitals, their social habitus, their attitudes towards subjects and their artistic taste. The research method of this study is a combination of quantitative and qualitative method in which first a questionnaire was distributed among audiences of both modern and popular art. Second, the visual characteristics of both kinds of galleries such as their location, form of arranging works in them, styles of works accepted to be put in the galleries and finally the habits of visiting galleries of both kinds of paintings were studied through a direct observation. The general finding of the first method which was conducted in form of a survey showed that the audiences of modern and popular paintings are different in terms of cultural and social characteristics in which popular paintings' audiences are less educated and their cultural capital is much less than the audiences of modern paintings which are more educated, usually in field of art and their cultural capital is high. Moreover, the findings of the observational method showed that modern art galleries are usually located in non-crowded places while popular galleries are located in shopping centers which are usually crowded. As well, the works are arranged in modern galleries with considerable distance which in popular art galleries they are closely arranged on the walls. The works exhibited in these two kinds of galleries are also different in terms of their prevailing style which expectedly contains modern works in the first and popular works in the second kind of galleries. The findings of examination of hypotheses show that the audiences of two kinds of galleries are different not only in terms of their differences in the amount of capital they have gained in relation to the field, but they are also different in terms of demographic characteristics such as their father's occupational status and their life style. Moreover, the main hypothesis of the research which said there is a meaningful relationship between the audiences' characteristics and their favorite kind of painting was accepted. This hypothesis was confirmed based on the findings of other hypotheses and their summation and showed that there exists a meaningful relationship between the audiences and their taste judgment in general. Therefore it is showed in the findings of this research that elitist activities and modern lifestyle is related to consumption of paintings known as high art while non-elitist activities and traditional lifestyle is related to consumption of popular art and painting. Therefore it is concluded in this article that there is a relationship between the audiences' artistic taste and their socio-cultural characteristics such as their education level and type, the amount of their cultural capital, their economic origin and status and their lifestyle.

Keywords: audiences, Iran, painting, sociology.

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Identification of the influential social processes on musical tastes

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Abstract

Sociomusicology (sociology of music) as a branch of art sociology aims at identifying the relationships between music and social structures. The main question faced by the sociologists of music is how the conditions of a given social system affect the dominant music style of a culture or the subculture of a group and how the public tendencies for a specific music style affect a social system and its features. To answer these two and other issues such as the relationships between social distribution of cultural consumption tastes, social distinction in cultural consumption, determining the shaping of cultural tastes and consumption with the purpose of differentiation and demonstration of class borders, one faces two prominent theories; on one hand the proponents of Bourdieu's theory believe that the higher social classes possess a sublime musical taste and individuals of lower social and economic status listen to genres of little value and on the other hand the advocates of Peterson believe that the taste of higher social classes is mixed while the taste of the lower social classes is one-dimensional. The related literature has presented various and at times contradictory results in confirming or refuting the claims of the aforementioned theories. Given the special conditions of Iranian society and its religious and traditional texture on one hand and the spread of media technologies and easier access to musical sources, etc. on the other hand, the current qualitative research aimed at identifying other possibly significant factors. The goal of this research was to investigate the music consumption patterns amongst students of Ferdowsi University of Mashhad and the social factors affecting their musical tastes. Applying qualitative methods, it was of interest to closely study the effect of various cultural and social contexts and the role of agency in dealing with them. The applied method in this study was in-depth interview for studying the musical taste of eleven students who were fans of one of the major music styles like classical, traditional Iranian music, pop, rock and rap. The findings of this research indicate that although the theories of music taste were in some cases reconfirmed, it seems that in Iranian society other factors are also at play affecting individuals' tastes. They include reference groups, an individual's favorite musical instrument, peers, visual effects (the attractiveness of the music videos), personality of the singer and musical knowledge, music as a tool to express identity, music as a tool to express resistance and protest, ethical judgments, religious judgments, getting affected by collective feelings, ethnic orientation, recall of memories, impact of environment and environmental sounds. According to the present study, it can be claimed that if taste is a tool for social differentiation, such differentiation does not only show itself in social differentiation. Sometimes, individuals use their musical taste as a tool to express their privileged social identities. The identity of a protesting individual or attached to a certain ethnic group is best reflected in their musical taste. In this case, music is not a medium of excellence demonstration or avoidance of social inferiority, but a means to self-expression. This research belongs to sociological studies on musical activity and music consumption and lies within cultural sociology.

Keywords: Bourdieu, musical consumption, musical taste, peterson sociology of music, taste.

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The analysis position of gender in two plays, *Dream in an Empty Cup* and *The Mug* written by Naghme Samini

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Abstract

Theater has played a role of much greater importance in society than merely amusing the audience. The playwrights represent the culture, lifestyle and customs of the society, interpret the culture, and criticize it. According to Aristotle, play is the mimesis of human action. He believes that mimesis is complementary to human learning and internal abilities and is the distinguishing feature of human beings as against animals. According to Aristotle, the playwright is a thinker and a critic of society who establishes a second world through objectifying his subjective world. Aristotle's conception has been evaluated and rewritten repeatedly, but still serves as the dominant attitude in the field of drama and theater; it can be regarded as the primitive conception of reflection approach towards art. The reflection approach in sociology of art encompasses diverse extensive research, the common notion among which is the belief that art is a mirror of society. In this approach, research is focused on the works of art so that our knowledge and understanding of society is enhanced. The present article attempts to answer the questions what kind of women are the women in Naghmeh Samini's plays? And, if we divide women into modern, traditional and in transition, to which group do these women belong? To answer these questions, the sociology of art and the reflection approach have been selected as the theoretical framework, and to provide theoretical coherence, the symbolic interaction theory has been utilized in the analysis of female characters of these plays. The symbolic interaction theory has been developed by George Herbert Mead. He has considered institution and the way it is developed in individuals and has concluded that institution is formed through the communication between individuals and the society. According to Mead, social action is the unit of behavioral analysis. Social action is an interaction between two or more individuals who have some mutual duties. In the definition of gender role in the present article, four elements are of great importance: concept of self-conception, behavioral characteristics, communicative patterns and the position in the power pyramid. All these elements are derived from the theory of symbolic interaction. The plays *Dream in an Empty Cup* and *The Mug* by Naghmeh Samini are chosen as the statistical samples. An analysis of the female characters in these plays, on the basis of gender roles, shows that two of the four female characters represent modern woman, and the other two represent the traditional woman. In this article, the argument is deductive and the methodology for the analysis of the data is interpretative.

Keywords: behavioral characteristics, female character, play, position in the power pyramid, reflection approach, Samini, symbolic interaction, sociology of art.

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Reflection of Iranian society in Iranian traditional plays

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Abstract

With a view to the formation Theatre in Eastern countries, we understand that not only people but also display the current distance between them and life stage, or has made an important part of life in East residents. In this study focuses on two important Iranian Theatre and metamorphosis from the perspective of sociology to more accurate picture of the relationship refers to interactive Theatre and community. By reflecting and shaping the theoretical framework based on the familiar theory; inadequacies remain in their range. And research on the social history of confrontation between Iran and Theatres the transformation of traditional Iranian history and environmental studies library is built. Tazyeh, Iranian tragedy, underlying social and political events emerged in Iranian society and social events during the rise time of the obvious people, benefited. Iran virtually every social change in different periods and found their way into art throughout the centuries has led transformations Dec; as some features also play an important role in Iranian society left Dec. Much depends upon the formation of the Taghliid (Iranian comedy) of Iranian society, not the composer, changes and changes in Iranian society to track changes in their way; So, the duplication was an integral element of social criticism. This Article focuses on the "Society and Ta'ziyeh" into three parts; Social context of Genesis Ta'zieh, Stability and Change & Modern society and the fate Ta'ziyeh. In the first part we understand how Political activities and social could in a country torn, Suitable context to build a theater for Genesis. Ta'zieh basic in Ale Booye formed, In the Safavi era was a strong and the period of Ghajar to achieve a coherent. It seems Ta'ziyeh supportive of the Safavi kings, was rather than social/political reasons, so religious. Support the Safavi kings, prepared ground for Fiction of Ashura events and Imam Hussain the stories and characters were based on common; He "Mrsyh_sorayy" (lyrics Mourn) the physical inventory process and understand that the strain was a mythical hero. Rulers holding Tazyeh well, its objectives pursued; On the one hand the people showed their and on the other by pointing out the consequences of failure (apparent) caravan of Karbala and the stability of unjust rulers, People would avoid any possible movement. It also has three parts "Taghliid (comedy) and the society sector"; the emergence of environmental and social change, Mashrooteh Movement; Landmark comedy and the society change & Imitation and social stalemate. Iranian traditional Theatres of social needs and in close relationship with the audience of people from all social categories emerged that reflected the society can only recover your life. Reflecting and shaping theories show that the Iranian traditional plays always ring interface and connecting these two theories have a unique work of art. Theatre of each period, Genesis is an accurate reflection of the social conditions of the period, at the same time, the first circle of actors shaping the community's future. The current population theater contemporary theater should arise; the exact knowledge of the audience and the society now. Command without any official in the interactive relationship, the broken relationships is fundamental.

Keywords: Iranian society, Taghliid (Iranian comedy), Tazyeh (Iranian tragedy), theory of reflection.

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The sociological analysis of national identity and its components in Bahram Beyzaie works

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Abstract

In the case of the crisis of identity, one of the obvious emblems of the objecting new wave in cinema before the Islamic revolution is to express the national identity. In this study the problem is to recognize the components of national identity in Bahram Beyzaie works introducing the concept of identity, its dimensions and components the ingredients of identity is searched in three main films of Beyzaie named as: Ragbar, Qaribeh va Meh, Cherike-ye Tara. Content analysis and extrovert analysis is used in this way. The facts exposed in study are social, cultural, political and geographical facts. The historical national identity is the most central instances taken into account. The results show that Beyzaie prefers to detect the cultural and historical identity On to the other aspects such as political or geographical identities. It seems that he believes in attaining a modern identity through the intellectual implements of tradition. After analyzing Bahram Beizay's movies this conclusion comes to us that identity belongs to meaning and meaning is a percept that can be made, this is the effort he puts in his movies. This research is done on 3 of Bahram Beizay'd movies made in the years 50, 53 and 57, the purpose of this paper is identifying the dimensions and components of national identity in his works. In this research this has come to view that in all three films "the problem of identity", are of the repetitive elements and the main meaning of Beizay's movies is the identity crisis. But the quantity and type of this tendency is various in different times. In fact, heroes in his films tent to understand their identity as the time passes and in the last movie, which was mad in 1357 in time with the victory of Iran's Islamic revolution, the heroin Tara achieves a full and perfect identity. In the film Ragbar the director pays most of his attention to the cultural and political dimensions of national identity and the geographical, historical and social dimensions are of less importance. The director declares his dissatisfaction to the political system and the ruling power of the country but he also shows his attachments to culture, society and geography. In the movie Gharibeh meh the director shows nothing but a small amount of attention to national and political identity and only social and historical identity are of importance to him. In this movie the director has a critical point of view to historical identity and the worry of finding a social identity is highly apparent in the movie. In the movie Charike Tara Attentions was paid to all the dimensions of national identity except the political one. In this movie attachment to historical identity is more that before and also cultural and geographical identity is of importance. In an overall deduction, it seems that the director after his primary protests to imposed political identity in the movie Ragbar decides to pay no more unnecessary attention to the ruling system, and instead shows the importance of the cultural identity to his audience and encouraging them to search for their historical identity. The director knows the reason for crisis in other aspects of identity to be because of the society not being award of their own historical and cultural identity. In his movies he knows self- awareness, the feel of belonging and being attached to values, beliefs, signs and national myths and knowledge of Iran's geography and cultural heritage to be of great importance and the way to salvation.

keywords: Bahram, Iranian New Wave, national identity, sociology.

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