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Publisher: University of Tehran Publications
and Research Institute of Culture, Art and Communication
Ministry of Culture and Islamic Guidance
Printing and Binding: University of Tehran Publications
and Research Institute of Culture, Art and Communication
Ministry of Culture and Islamic Guidance

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Telephone: 009821 61117812
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This publication has received a scientific-research rating from the ministry of science according to administrative letter no. 318/11/3 dated 21.2.1388.

**Sociological Journal of Art and Literature,
Vol. 8, No. 1, Spring & Summer 2016**

Visual Arts	A study on the forms and components of Iranian female painters' artworks1 Javad Alimohammadi Ardakani Marjan Edraki
	A Barthesian analysis of significant figures in contemporary history of Iran: The case of Azadeh Akhlaghi's staged photos2 Ali Sheikhmehdi Forough Khabiri Asghar Fahimifar
Cinema	Applying Bourdieu's concepts to the Iranian movies: The cases of Gavaznha, and Kandu movies.....3 Mohammad Bai Morteza Vahedian Behrooz Mahmoodi Bakhtiari
Theater	Social factors influencing Iranian plays and playwrights4 Azam Ravadrad
Literature	Iranian family as presented in five Persian novels5 Mehdi Moradi Ehsan Aqababae Jamal Mohammadi Masoud Kianpour
	Artwork as an ideological response: The case of December, the last month of autumn6 Shapour Behyan
Public Art	Exploring motivations to consume arts goods: The case of Yasuj City.....7 Hosein khalili Mehdi MontazerQaem

A study on the forms and components of Iranian female painters' artworks

Javad Alimohammadi Ardakani¹, Marjan Edraki²

Abstract

This paper is an attempt to explain the form and components of Iranian female painters artworks in the 70s and 80s hijri. It seeks to assess women's paintings of two decades ago in comparison with current Iranian artworks. Undoubtedly, the growth in the number of those who produce artworks motivates the researcher to study women's produced paintings to identify Iran's current art field. To achieve this goal, the theory of Paul Gay and his method in text analysis are used. Our study sample consists of 10 current female artists (five from the 70s and five from the 80s). From each artist 10 works are chosen to analyze. Our research findings show that the components and structure of current female works can be interpreted as a tendency to urban and industrial system of the contemporary world, individual identity, religious beliefs and femininity. On the other hand, the important position of the feminine gender identity and the appearance of female's life environment in today's world are revealed. In addition, it can be said that Iranian art in the 70's hijri, has changed gradually and it has moved towards existing reality. These changes are dependent on the relation with the international art and a close attention to the society. Beside these processes, women's art has been grown considerably since two decades ago.

Furthermore, the existed structure and components in the paintings under study reveal the identification and direction of the art among contemporary women painters. There are almost common structures in the paintings which are derived from the common experiences of the Iranian society at large. Female artists in these two contemporary decades have moved toward their personal and individual dialogue. The female group of artists is gradually questioning the dominance of male group to reach their own personal language and individual concerns.

Keywords: form and components, current female painters, Iranian contemporary painting, women painting, contemporary art region.

Received 2015/07/31 Accepted 2016/06/08

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**A Barthesian analysis of significant figures in contemporary
history of Iran:
The case of Azadeh Akhlaghi's staged photos**

Forough Khabiri¹, Ali Sheikhmehdi², Asghar Fahimifar³

Abstract

This study is an attempt at examining staged photography series “By an Eye witness” by Azadeh Akhlaghi. In these photos, historical events were reconstructed by staged photography and a reflection of the photographer's attitude towards the moments of death, murder, and burial of the people who made turning points in the contemporary history of Iran could be observed. In this series two types of narratives are retrievable: every frame which narrates the death or murder of a person or a group of people, and the narrative which is produced as the mind of the viewer is vacillating from one photo to another. To examine this series, Roland Barthes' theories in *S/Z* and *Camera Lucida* were used. Among Barthes' five codes, Proairetic and Hermeneutic were utilized to comprehend the photographer's attitude and symbolic, cultural, and semic codes were used for interpretations of the viewer. Later on, Barthes added accreditation code; the codes that let the artist present his piece like a reality. In all photos, a considerable attention was devoted to redefinition of particular moments related to the photograph's choice; using this view breaks the codes and analyzes the sampled photos. The viewer experiences the narratives through moving from one photo to another and becomes the interpreter of the photos. This article shows that the series of photos is between writerly and readerly texts. On one hand, the photographer tries to narrate the historical events as it is and leaves no room for the viewer's interpretation and on the other hand, the viewer comes to a narrative reading as he sees the sequence of the photos, so goes beyond the photo. By means of Barthes's codes, it can be concluded that “By an eye witness” series change to a writerly text, a text which consciously and indiscriminately depends on the viewers' impression and sense making.

Key words: Azadeh Akhlaghi, reconstruction, Roland Barthes, staged photography.

Received 2016/01/15 Accepted 2016/08/15

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Applying Bourdieu's concepts to the Iranian movies: The cases of Gavaznha, and Kandu movies

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Abstract

Gavaznha(deer) and Kandu(hive) as two of the pre-revolutionary movies in the history of Iranian cinema carry signs of the Iranian New Wave. Since these movies were somehow the social reality of their time, they succeeded in having a different influence on the minds of social actors. On the other hand, developing the screenplay's characters in these two movies was quite distinct from the routine of cinema in that time. In other words, the characters displayed in these movies try to defy the normative patterns instead of following them. In this paper, we try to investigate the narrative mode of the mentioned movies by regarding the proposed subjects in each movie through relying on Bourdieu's theory of structuralism in relation to agency and structure. The Results indicate that despite the fact that the social actor fades out under the influence of structures, but the existence of critical junctures or second sympathetic characters can help the crushed-under-the-gears-of-social-field-actor to stand against the regularities, and to exceed his social class and dignity. Finally, the characters of these two movies show that the subject can cross the ideological geography of his time and space and resist against the current norms and values under the influence of mental metamorphosis, and proceed to give meaning to structures by escaping from the meaning of society's prevailing values.

Key words: screenplay's character, field, habitus, capital, controversial, Pierre Bourdieu

Received 2015/06/04 Accepted 2016/08/21

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Social factors influencing Iranian plays and playwrights

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Abstract

Sociology of the artists is one of the subfields in the sociology of art which studies artists from at least two points of view. First, it studies individual, social and cultural characteristics of artists and the relationships of these factors to their tendencies towards becoming artist. Second, it addresses the styles and contents prevailing in the artists' work in a certain period of time and its relationship to their contemporary social conditions.

Following the above mentioned perspective, the present paper is an attempt to investigate the most important factors influencing Iranian plays and playwrights. Methodologically, it is based on surveying a sample of play writhers along with a documentary analysis. The data is drawn from a field study in Iran, in which 75 playwrights were surveyed. First, these writers were asked to respond to a researcher constructed questionnaire. Second, two plays of each writer were studied based on writers' own suggestion. Based on reading of these plays, view of playwrights about their own style and content of work and viewpoints of some critics, the style and prevailing content of each writer were determined.

The relationship between prevailing style and content of writers' works is analyzed through dividing the whole period of study into shorter periods and taking into consideration the social conditions of each period. The findings showed that there was no meaningful relationship between artists' social characteristics and the social conditions surrounding their works with their prevailing style and content. This is an unexpected result, as in the literature of sociology of art the effects of society on art is clearly emphasized. The reason for this unexpected result is analyzed in the conclusion section of this article.

Key words: sociology, art, playwrights, style, content

Receved 2015/07/25 Accepted 2016/04/16

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Iranian family as presented in five Persian novels

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Abstract

Social and economic structures in Iran underwent much change in the 1960s and the 2000s. In the 1960s Mohammad Reza Pahlavi launched a reform called “White Revolution” or “Revolution of the Shah and Nation”. His goal was to transform Iran from an undeveloped feudal society to a developed and capitalist one. Again at the 2000s, when reformists gained the power, the existing discourses fundamentally changed. Women and the social demands of the new middle class were the center of attention. One of the common guidelines of these two decades was the acceleration of developments. Family, as one of the most significant social organizations, has been affected by these social and economic developments, too. In this paper we attempt to address these particular changes. A narrative analysis has been adopted as the methodology of this investigation. We attempt to illustrate Iranian family as shown in five Persian novels written in two decades of accelerated changes. By using representation theory, we attempted to discover a connection between the text’s level and the social-economic hyper text’s level. The results demonstrate a kind of crumbling family. At the end we conclude that the hasty developments lead to family decay.

Key words: Family, White Revolution, representation, narrative analysis, novel.

Received 2015/10/04 Accepted 2016/07/26

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**Artwork as an ideological response:
The case of December, the last month of autumn**

Shapour Behyan¹

Abstract

August of 1941 coincided with the Reza Shah's exile and opening of the cultural and political environment in Iran. The Tudeh Party gained more power, albeit it owed its power to the presence of former Soviet Unions troops in Iran during World War II. After withdrawal of Soviet troops from Iran, members and supporters of the party wondered what would happen to the party and its members and supporters. As a result, they were motivated to take an immediate action to overthrow the Kingdom regime and seize complete power over the whole nation. Party leadership rejected the idea and called for tolerance and patience. Ebrahim Golestan in a seven pack short stories named *December the last month of autumn*, artistically, has expressed the party's response to the above mentioned situation. Using the theory of reflection, the aim of this paper is to show that the conditions and expectations of the party members are implicitly reflected in this artwork. We claim that, despite the author's use of new narrative styles, he still uses the forms of expression of socialist realism school of literature. Furthermore, we suggest this book ideologically legitimate the responses supported by the Tudeh party.

Key words: Tudeh Party, Socialist Realism, the ideological legitimacy, theory of reflection.

Received 2015/07/31 Accepted 2016/06/08

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Exploring motivations to consume arts goods: The case of Yasuj City

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Abstract

The aim of this paper is to study individuals' motivations to consume artistic goods in Yasuj city located in south-west of Iran. Methodologically, this is a qualitative research and relevant data is collected by in-depth interviews. A sample consisted of 40 persons (20 males and 20 females), between the ages of 22 to 48 years old were interviewed. The interviews took more than 23 hours. The places of interview were two galleries and three arts stores in the Yasuj city. The time period of research was 29 November to 4 December 2014. The findings suggest that the motivations and experiences affecting the visit of arts galleries and artworks consumption are family orientations, training and educational, pleasure (psychological, aesthetic and entertainment), income, location and type of artworks supply, media, consumption taste, cultural policy, and, finally, age and sex factors. The results suggest that among the factors mentioned, the most important factors related to motivation are, family background, education and media factors. Also, the most important factors related to experiences are psychological, aesthetic and entertainment pleasures. In addition, despite the specific socio-cultural and ecological characteristics of Yasuj, that were predicted to be significant factors affecting the consumer tastes and their motivational parameter, it seems the people of this city, like many other cities in Iran, follow comprehensive and similar consumer mechanisms, notably the general pattern of consumption which is influenced by global and media promoted values.

Key words: artworks consumption, galleries and arts stores, economics of arts, motivation, Yasuj city

Received 2015/05/30 Accepted 2016/06/12

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