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Ye Habe Ghand: recreation of the dialectic of event/ everydayness in social life[1]

Jamal Mohamadi [2]

Abstract

This study is a critical reflection on the everyday life through interpreting an Iranian movie named Ye Habe Ghand. It is based on this argument that any artwork, just like the everyday life, is a construction of some elements and fragments. The everyday as a thread conjoining all the things, events and interactions in which we experience our personal and social life, represents and dominate itself as a natural phenomenon on subjective and objective being of people. An artwork defamiliarizes this natural everydayness. The approach used here to interpret Ye Habe Ghand is neoformalism. This approach assumes that the best way to interpret the devices, techniques and functional elements of a film is through relating them to the social and historical backgrounds of the text. So, in this research, in inferring the referential, explicit, implicit and symptomatic meanings of Ye Habe Ghand, the main emphasis has been on the everyday life and artistic backgrounds. The findings show that this movie is a dialectical image of intertwinement/opposition of the ordinary and event. The same event that overthrows the ordinary is itself an integral part of it. The event (death, here) is engraved on the everyday life. So, a piece of cubic sugar which is supposed to be sweet, may be the cause of the most bitterness event in the life. The everyday life is the main source of anything and events; nothing exists beyond it.

Keywords: everyday life, event, destruction, dialectical image, intertwinement, opposition

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A study of representation of intellectual person in the Iranian movies[1]

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Abstract

Great changes, including Islamic revolution and an eight-year war have been happened in Iran during 70s and 90s and we have to consider intellectuals who act as key players of these changes. This paper attempts to review the intellectual person that is represented in the Iranian movies in this era. It is also an attempt to review the social relations nurturing an intellectual character. In order to achieve this purpose, the intellectual developments of different periods in Iran are investigated. We have analyzed selected movies from mentioned decades considering in-textually, hyper-textually and "narrative analysis". Theoretically, we have applied a combination of the intellectual theory of "Gramsci" and theory of "representation" in the media studies. We explored the relationship between each of represented intellectuals with their social context, and the relationship he or she does with the power structure. We conclude that the intellectuals in the movies do not act independently, but their moves are related to special social classes. Also the ideology of looking at an intellectual in each movie is tied to particular ideologies in the mentioned periods. Finally, it has been revealed that the represented intellectuals have been related to ''political issue", and their freedom of actions has been limited or developed by moving away or approaching the power ideology in the decade leading up to the Islamic revolution and the first decade after that. It seems the intellectual person of 90s has been looked for a new role and has been related to "social issues" after passing the first decade of the revolution and war ending and fading the revolutionary ideals.

Keywords:Intellectual, representation, narrative analysis, sociology of film, Antonio Gramsci

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A Semiotics discourse analysis of Miri's "Felicity Land" movie[1]

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Abstract:

The 2000s was an important decade in the history of Iranian cinema because some important movies were produced at this time and represented the major discourse dominating Iranian society. "Felicity Land" is among them. This film received many journalistic reviews but no academic research was done on it. The authors of this paper are aimed to answer the question that what discourses are represented in this film and what are the relationships between these discourses and the macro-discourses dominating Iranian society in the mentioned decade. We attempt to shed light on the complexities of discourses determining the Iranians daily life. Theoretically and methodologically, this is an analysis based on Lanclau and Mouffe's discourse theory and Soltani's (2014) Discourse-Semiotic Approach for studying films. The findings show that among the macro-discourses of Modernity and Tradition, distinguishing Iranian society, the film is more inclined to represent the modernity discourse. The film also shows a discursive conflict between men and women, women and husbands, and parents and children.

Keywords: discourse theory, Felicity Land, Maziar Miri, Lacalau and Mouffe, discourse semiotics

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Conflicts of realism and idealism in contemporary Iranian painting: A new approach to the study of contemporary social history of art in Iran[1]

Mohammad Reza Moridi [2]

Abstract

To write the history of contemporary art, it is not sufficient we rely on artists' biographies, historiography of art events and the typological and stylistic study of artworks. We have also to consider the way in which events are formed and styles are come up. Furthermore, it should be asked how power systems direct the ups and downs of artistic flows. In the present article, the question is addressed is how the idealistic opposition between the power holders and the realism of the marginal powers has shaped Iran's artistic styles and currents as a structural opposition? The concept of realism, of course, is not a realistic and natural representation and reducing it to limited styles in the history of art, but rather it is the experimental and practical encounter with the world. Therefore, it is in the face with idealism which a transcendental and symbolic encounter with the world can be ssen. In this paper, for the purpose of studying the rise and fall of artistic currents in Iran, the study of the emergence and expansion of the middle class and the struggles between the new and old middle classes plus hegemony of the values of these classes in the history of social changes are discussed. Eventually, five inconsistent periods were studied under the titles of 'the formation of realism during the constitutional era including 'the decline of realism against Pahlavi's historicist and originality idealism', 'the short life of revolutionary realism', 'the decline of realism against the religious idealism after the revolution' and 'the return of critical realism'.

Keywords: contemporary Iranian art, Iranian painting, realism, idealism, discourse analysis

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A Critique on the Farshchian's Asre-Ashura painting[1]

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Abstract

The writers of this article attempt to analyze the Farshchian's Asre-Ashura painting from a discursive perspective. It means to unveil the paintre's idea and sight that is implied in the painting as some criteria to study the artwork. As well, it means to study the artwork in a broader context of the social and discursive changes. We have discussed two important issues in the present article. At first, we have categorized existent discourses about the Ashura and Imam Husayn's uprising and then, we have tried to specify the Asre-Ashura painting relevancy to these discourses. The article main objective is to find the place of artwork amongst Ashura existent discourses and as well, to study these discourses impact on the painter. Our specific question is, to which discourse the painter contributes and by which approaches or thinker he is affected. The writers considers the painter's idea and insight about the universe and phenomena as a fundamental element of the artwork. Then, we consider the study of the painter's ideas and insights as a convenient way to study artworks in general. The authors conclude that the Ashura discourses can be classified into three categories: popular, intellectual and theosophical. Furthermore, according to the theme and the main elements of the Asre-Ashura painting, the Farshchian's idea seems to be in line with the first category, namely popular discourse.

Keywords: Ashura, Farshchian, discourse, Iranian painting, Asre-Ashura painting

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Analyzing global culture and national identity challenges concerning visual communication[1]

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Abstract

Given a dramatic growth of communication technologies all over the world, the influence of globalization on all arenas of life and, in particular, its impact on the national artworks is hardly disputed. As such, relying on an approach in the sociology of art called reflection theory we can talk about a dual influence of the confrontational or interactive representation of the process of globalization in the context of artistic works and, in particular, graphic industry which is a carrier of visual communication both nationally and internationally. One of the most important aspects of this encounter is another look at the issue of national identity. Accordingly, in this paper, we try to consider Iran's national identity and its reflection in the accelerated course of international interactions concerning visual communications. Using a qualitative approach, including a layered semiotic method, we analyzed all artistic works went on display in the main section of the 10th Tehran International Poster Biennial. We conclude there is a confrontational tendency among Iranian graphic designers evidenced by an emphasis on the value of Persian language component with respect to the cultural dimension of national identity.

Keywords: national identity, globalization, culture, layered semiotic, Tehran International Poster Biennial, visual communication

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A sociological – aesthetic evaluation of women's traditional clothes in desert areas of Iran[1]

Seyedeh Razieh Yasini[2]

Abstract

The writer of this paper analyzes the traditional clothes of Iranian women from a sociological-aesthetic perspective. The main focus of the paper is on the functions of women's traditional clothes in desert areas. The theoretical framework of paper is functionalism and sociology of clothing. The research method is based on qualitative approach and research data are gathered through library documentaries and field observation of different traditional clothes in Qom, Semnan, Isfahan, Abyaneh, Yazd, Kerman, Southern Khorasan, and Sistan & Balouchestan areas. Based on the gathered data, four basic factors including "geography, culture, religion and job" on the formation of different clothes were taken into consideration and, using them, we evaluated their effects on the structural model and visual decorations of women's clothes in desert areas under study. It can be said that the above mentioned factors have influenced the design type and decoration of women clothes in desert areas. Also, the research results show that the most important elements affecting the form, design and texture of women's traditional clothes in desert areas of Iran are firstly natural environment and secondly cultural geography. The remained religion and job elements correspond to the third and fourth factors respectively.

Keywords: traditional clothes of Iranian women, natural geography, cultural geography, function.

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