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**Email:** [jsal@ut.ac.ir](mailto:jsal@ut.ac.ir)

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**Cinema**

**A study on the representation of religion in the Iranian movies after the Islamic revolution .....1**

Alireza Hosseini Pakdehi  
Seyyed Reza Naghibulsadat  
Mohsen Goudarzi

**Exploring representation of family relationships in three Asghar Farhadi's Movies.....2**

Soheila Sadeghi Fasaei  
Shiva Parvaei

**A semiotic analysis of women represented in Asghar Farhadi's films.....3**

Azam Ravadrad  
Ehsan Mirzadeh

**Visual Arts**

**A sociological study of female painters from Constitutional Revolution to the Islamic Revolution: An absent history.....4**

Mehrnoosh Alimadadi  
Mohammad reza Moridi

**Discourses of "nationality" and their role on the development of Iranian modern art trends in Pahlavi era .....5**

Khezyaran Esmaeilzadeh  
Parisa Shad Ghazvini

**Literature**

**Exploring historical reconstruction and style of characterization in Darvishian's Salhay-eAbri: A Lukacian reading.....6**

Kamal Khaleghpanah  
Jamil Naseri

**A sociological study of the Islamic Revolution poetry between 1357 and 1359.....7**

Hesam Ziaee  
Ali Safaei Sangari

## **A study on the representation of religion in the Iranian movies after the Islamic revolution**

Alireza Hosseini Pakdehi<sup>1</sup>

Seyyed Reza Naghibulsadat<sup>2</sup>

Mohsen Goudarzi<sup>3</sup>

### **Abstract**

This paper is focused on how different aspects of religion including faith, emotion, behavior, knowledge and end result have been represented in after-revolutionary Iranian movies. We also, addressed the relations of these aspects to the relevant social contexts and mediated religion. We selected seven after-revolutionary movies, characterized by a satisfactory definition of a religious cinema. The selected movies are included “Tobeh Nosuh”, and “Ofogh” of 60’s, “From Karkheh to Rhein”, and “The color of paradise” of 70’s, “So far-So close” and “Gold and Copper” of 80’s and finally “Track 143” of 90’s. The methodology of this research is a qualitative content analysis using Umberto Eco’s semiology. We applied Eco’s codes including perceptive codes, codes of recognition, codes of transmission, tonal codes, iconic codes, iconographic codes, codes of taste and sensibility, rhetorical codes, stylistic codes and codes of the unconscious in different primary and secondary scenes of the movies under study. Our findings indicate that the above mentioned movies are mainly focused on behavior and knowledge aspects of religion. Furthermore, we found that Iranian movies can be characterized by religious concern after 60’s and being non-political in 80’s, despite the domination of political climate in the mentioned decade.

**Keywords:** religious representation, Iranian cinema, religious cinema, mediated religion, after-revolutionary Iran

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1. Assistant Professor of Communication, Allameh Tabatabai University. E-mail: a.hosseini@atu.ac.ir

2. Associate Professor of Communication, Allameh Tabatabai University. E-mail: naghibulsadat@yahoo.com

3. PhD Candidate of Communication, Allameh Tabatabai University. E-mail: mohsengoudarzi1989@gmail.com

## **Exploring representation of family relationships in three Asghar Farhadi's Movies**

Soheila Sadeghi Fasaei<sup>1</sup>

Shiva Parvaei<sup>2</sup>

### **Abstract**

Our experience regarding modern-day life, suggests that family and family relationships have changed overtly and doing research in the area of family relationships, is of great importance. In the Iranian cinema industry, the family and family relationships have been key focuses of the movies made by Asghar Farhadi. In the present paper, the main question we attempt to address is, how family relationships are represented in three Farhadi's movies, namely *Fireworks Wednesday*, *About Ely*, and *A Separation*. We applied a qualitative content analysis using Mayring's inductive approach and attempted to indicate both revealed and hidden themes in the movies selected to analyze. According to our findings the movies studied present fragile family relationships in the modern world, wherein family relationships are characterized by loyalty, distrust and psychological insecurity, in addition to lying, secrecy, violence and rigid individualism. Keywords: representation, modernity, Iranian families, fragile family relationships, Asghar Farhadi

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1. PhD in Sociology, Tehran University (corresponding author) ssadeghi@ut.ac.ir

2. PhD student in Sociology of Social Problems, Tehran University Shiva.parvai@gmail.com.

## **A semiotic analysis of women represented in Asghar Farhadi's films**

Azam Ravadrad<sup>1</sup>

Ehsan Mirzadeh<sup>2</sup>

### **Abstract**

The ways of displaying women in the movies made by Asghar Farhadi, a director from a new generation of Iranian movie makers, and the ways of showing male and female characters in his films is the subject of the present paper. We selected “Dance in the Dust”, “About ELI”, and “the Past” to address the above mentioned issue. The scientific method of doing research here is semiotic analysis and a targeted sampling has been used to select the three mentioned movies produced by Asghar Farhadi. The main question addressed is “can we find sensible changes in old ways of representing women compared with men in the movies made by an internationally recognized and praised director? Our primary hypothesis was that probably there were not old stereotypes about men and women roles in Farhadi’s works as a modern director who has been awarded and praised by international critics and reviewers, but the results didn’t confirm that. The results show that outdated beliefs about natural male and female characteristic are still existed and emphasized in Farhadi’s works. This is despite the presence of significant changes in social roles played by women and men and playing key roles by female characters in the Farhadi’s films. Keywords: representation theory, women, Iranian cinema, sign, ideology, Farhadi’s movies

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1.Professor, Department of Communication, University of Tehran, Iran/. ravadrad@ut.ac.ir

2.Master Student of Cultural Studies and Media, University of Tehran, Iran. Ehsan.mirzade@gmail.com

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## **A sociological study of female painters from Constitutional Revolution to the Islamic Revolution: An absent history**

Mohammad reza Moridi<sup>1</sup>

Mehrnoosh Alimadadi<sup>2</sup>

### **Abstract**

The study of the history of Iranian fine arts shows the scarce contribution of female artists. In fact, Linda Nochlin's controversial question "Why have there been no great women artists?" presents a challenge that can be traced universally. This study explores the role of female painters and the gender aesthetics of their works between two key eras in Iran: The Constitutional Revolution and the Islamic Revolution. With Nochlin's emphasis on the rarity of female artists, it is obvious that, in spite of their relatively strong presence, their artistic actions and technical evaluations has been almost neglected. Furthermore, there has been inattention to the influence of female painters in art schools and colleges in Pahlavi era; a period in which modern teaching methods were flourished. Using a gender analysis regarding the artworks created by female painters, this study tries to discover some reliable patterns. In fact, our findings show that issues like "masculine modernism and the absent gender", "reproduction of masculine look", "rethinking of feminine mind" and "passive sexism" has grouped women artworks into different classes. Studying the modern female artists of Iran indicates a rich diversity regarding social change and significant artistic alterations, from traditional and classic methods to using modern techniques.

**Keywords:** women painters, rethinking feminine mind, contemporary Iranian painting, degenderize, feminine artworks

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1. Assistant professor at Tehran University of Art moridi@art.ac.ir

2. M.A art research. Art and Architecture Aazad Islamic University. Tehran.Iran. Alimadadi\_mehrnoosh@yahoo.com

## **Discourses of “nationality” and their role on the development of Iranian modern art trends in Pahlavi era**

Khezyaran Esmaeilzadeh<sup>1</sup>

Parisa Shad Ghazvini<sup>2</sup>

### **Abstract**

One of the most critical concepts in Iranian modern art is “nationality”. This paper concerns how nationalism influences Iranian modern visual arts. The paper explores the role of “government” and “political-cultural discourses” as “patronages of the arts,” which work like mediations of these effects, during first and second Pahlavi eras. The hypothesis is that the modern art trends, whether in the form of cultural policies or hegemonic intellectual discourses, are affected by patronages of the arts. The purpose of the writers is an access to various forms of “nationality” discourses, and providing an answer to the question “how” nationality through its mediations like institutions and discourses shaped the form and content of contemporary Iranian artist’s trends and art movements in Pahlavi eras. In particular, the writers explain works or artistic trends affected by cultural and governmental policies which have similarities and differences in the first and second Pahlavi periods. The research method is derived from Marxism and Aesthetic Mediation theory of Georg Lukacs. Accordingly, the concept of “nationality” introduced as a central signifier, in both futuristic approaches and discourses such as “nation-state-building” and under that “nationalism” and “modernization”, and in retrospect approaches like “Originalism” as well as “third world-ism, all of them brought about the corresponding tendencies in the Iranian modern art.

**Keywords:** nationality, cultural-political discourses, patronages of art, Iranian modern art, art and politics

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1. Ph.D. Candidate in Art Research, Alzahra University (khezyaran.smaelzadeh@gmail.com)

2. Ph.D. in Philosophy and Art Sciences, Associate Professor, Alzahra University (shad@alzahra.ac.ir)

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## Exploring historical reconstruction and style of characterization in Darvishian's *Salhay-e Abri*: A Lukacian reading

Kamal Khaleghpanah<sup>1</sup>

Jamil Naseri<sup>2</sup>

### Abstract

The present article aims to study historical reconstruction in Ali Ashraf Darvishian's novel named *Salhay-e Abri* (Cloudy Years) as mediated by characterization. The question we raise is twofold: what totality does an examination of the life of the hero reconstruct and how does it reconstruct this totality? Historical novel is the abstract essence of the history that a society has gone through; a history that has been reconstructed through the events of ordinary people's lives. It tries to keep alive important historical currents, which account for the current state of society. Thus, the aim of historical novel is dealing with the everyday life of ordinary people rather than narrating history from the perspective of prominent historical figures. Characterization is one of the most important formal tools through which the author can reconstruct history. Accordingly, we have studied *Salhay-e Abri* to understand how characters have developed and how their personalities have been shaped. Within the framework of Lukacs's explanation of historical novel and his dialectical reading, characterized by constellation of realism, totality and type, we have explored characterization in the historical novel *Salhay-e Abri*, considering the context of the events of the novel. It can be concluded that this novel has focused on the hardships of an authoritative modernization or the Pahlavi's dependent capitalism as the core of narration by means of the account of the hero's life.

**Keywords:** historical reconstruction, characterization, *Salhay-e Abri*, Lukacian reading

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1. Assistant Professor, Department of Sociology, University of Kurdistan. kkhaleghpanah@yahoo.com

2. MA in Sociology, University of Kurdistan. sakarestan@gmail.com



## **A sociological study of the Islamic Revolution poetry between 1357 and 1359**

Hesam Ziaee<sup>1</sup>

Ali Safaei Sangari<sup>2</sup>

### **Abstract**

After the Islamic Revolution of 1979 some political, cultural and social changes brought about different discourses in Iran. The aim of this paper is to investigate the mentioned sociological developments in the early years after the revolution and indicate how they are reflected in the poetry of the period under study. Based on a sociological orientation, these discourses can be divided into “liberal-democratic”, Marxist –socialist, and religious-ideological. Although there are some similarities between the three groups such as praising revolution and Imam Khomeini, blaming the Pahlavi dynasty, praising martyrs, and hopeful future in poetry of the followers of the mentioned groups, there are also differences. For instance, in the liberal discourse, national and patriotic symbols are used, and Imam Khomeini is acknowledged as a national leader. In the Marxist-socialist discourse, the issues of livelihoods, poverty and discrimination are emphasized, while Imam Khomeini is identified as the leader of people. Finally, “religious-ideological” discourse can be characterized as advocating religious thoughts, confrontation with the West, denying aristocracy, undermining national symbols and Imam Khomeini is introduced as a mystical and spiritual leader.

**Keywords:** Islamic revolution, poetry, discourse analysis, “liberal-democratic”, Marxist –socialist, religious-ideological

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1. Persian literature, graduated from Guilan University, assistant professor, Azad University, Qaemshahr branch\*. ziaee.hesam@gmail.com

2. Persian literature, graduated from Chamran University, associate professor. Guilan University\*\*. safayi.ali@gmail.com