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Literature	Gradual reading of Da.....	1
	Mohammad-Reza Javadi Yeganeh	
	Seyed Mohammad-Ali Sohofi	
	Tahereh Khairkhah	
	Quran and novel: Story of Yusuf in Qur'an.....	2
	Mohsen Saboorian	
Public Art	Ordered Gabbehs; A multicultural text.....	3
	Farzan Sojoodi	
	Shadi Taki	
Cinema	Cinema Consumption and Related Social Factors.....	4
	Mehrdad Kazemiam	
	Ghourbanali Ebrahimi	
	Zahra Hemmati	
Artitecture	Applicability of Bourdieu's field theory in Iranian modern architecture (Notes on Pierre Bourdieu's sociology of art).....	5
	Sara Shariati	
	Koosha Vatankhah	
Literature	Analysis of artistic- sociology in Manouchehr Atashis.....	6
	Kazem Mousavi	
	Majid Mardani	
	An examination of Hafiz's lyrics from the perspective of critical aesthetics (Frankfurt school).....	7
	Morteza Mohseni	

Gradual reading of *Da*

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Abstract

Da is a memory of Iraqi war against Iran. This narration of war is a representation of young girl life, that is had a significant role in her own time. This book challenges masculinity of war and passes out gender as a limitation. The important narration of war, mentioned in *Da*, has been associated with 150 republication and these elements confirm research on *Da*. This article tries to attempt to analyze the understanding of *Da* reading by its narrates. According to the new concept of empirical science of literature (ESL), and according to theories of three reader-response Criticism (Jauss, Iser and Rosenblatt), we try to analyze reading of *Da* text by readers. The method used in the article, is the qualitative content analysis of the texts and focus group discussions that took place between the audiences of *Da*. These were achieved from the questionnaire before reading the *Da*, a story those readers of this book was narrated and notation on *Da*. In this article, the understanding of the audience studied. The samples were selected at different ages, sex and ideology. Thus, with the targeted sampling method, five people were selected, and they were asked to answer the questionnaire before they start reading *Da*. After that, the samples began gradual reading of *Da*. Each sample attempted to write his comments in the margins of *Da*. After reading the book, readers were asked to participate in focus group discussions. They also presented their narration of *Da* at the short text. In this short story, readers tried to disclose the best parts of *Da* in their opinion. The focus group discussion was attended by the all readers. In this discussion, comments from other readers challenged, and they began to discuss with one another. Our findings indicate that readers had concomitance reading the author, accepted the whole narration of book and tried to justify narrative problems. They admitted that the large number of *Da* pages (812 pages) and that some details of the book are exaggerated. In contrast, readers were disagreeing with the author's point of view, tried to make the text challenging, questioning the reality of book, and interpreted the text as false narration of war and its issues. In general, all readers of *Da* believed that the book is exaggerated in some respects and also believed *Da* hasn't been read in wide range.

Keywords: *Da*, Empirical Science of Literature (ESL), focus group discussion, qualitative content analysis, reading novel.

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Quran and novel: Story of Yusuf in Qur'an

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Abstract

It is now generally accepted that the rise of the genre of novel required a kind of worldview as well as a philosophical theory of man which had not been in existence until recent centuries. Novel and realistic novel in particular, is a genre dealing with individual man and his possibilities in facing with problems and issues of the modern world. It can be argued that any novel, from 16th century classics to so-called 'post-modern' ones is essentially realistic. If we take realism from novel, there would be nothing but fairy tales or satirical mimics of epics. We recognize two different types of realism. Naive realism is very common to the novels. It depicts man's reaction to difficulties, stimulated by his environment, class, family, society and values. In naive realism, man is left alone with his choices in absence of God. This is the author, not God, who usually depicts an ethical framework in the course of the story. That is why a novel has always a hidden ethical framework within. In Qur'anic realism, or the second type of realism which we highlight here, in opposition, we always see an invisible, but sensible line of heavenly guidance and supervision by a divine existence. Lukacs called novel, epic of a world which has been abandoned by God. He was true in his formulation, when we consider that the rise of novel was in deep relation with the rise of Protestantism. Protestant man is left alone, here on the earth. He has to seek his redemption, but lonely. He has nowhere to confess, other than his personal diaries. Many of classic novelists were Protestant. Defoe as an example, was Protestant and his widely read Robinson Crusoe, is an exemplar of a man left alone. Story of Yusuf (Joseph), among Qur'anic stories, has many things in common with genre of novel, and that is why many researches tried to analyze this relation. They attempted to construe story of Yusuf a novel, regardless of their internal antinomies. It is argued in this article that in spite of having a number of elements in common with novel in the story of Yusuf, like place, conversation, problem of I, and realistic narrative, this story is far from being a novel because of the substantial differences due to the presence of Allah, and non-loneliness of man. Story of Yusuf is realistic, though its realism is far from those of Moll Flanders and Roxana in which the hero is completely abandoned. The story of Yusuf is an example of a Qur'anic narrative. Story of a man who face severe difficulties, but we see the invisible guidance of God in different episodes. In this article we questioned the formal likeness and substantial differences between novel and the story of Yusuf in Qur'an. We based this article on the basis of Lukacs' theory of novel as the theoretical framework. We also had an eye on Kundera's and Watt's theory of novel and referred to other critics where needed.

Keywords: literary realism, modernity, Quran, novel, story of Yusuf.

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Ordered Gabbehs; A multicultural text

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Abstract

Gabbeh is one type of different types of hand-woven carpets of Qashqaei tribes (South and Center of Iran) which is woven by the women of these tribes. In fact this hand-woven rug is kind of carpet woven to be self-consumed which was woven from old times with creative and subjective patterns in two dimensional and abstract formats. The patterns are taken from the nature and environment where the weaver lives and her desires and subjectivity are represented on these rugs. Thus Gabbeh may be considered as a visual and cultural text produced by Qashqaei tribe, objectively representing tribal culture; in other words Gabbeh may be considered as a text with different visual layers signifying tribal cultural actions, beliefs and behaviors. But in this article we will study Gabbehs which are somehow different from the described type. The studied Gabbehs were woven by Qashqaei tribes women following the orders of urban society within recent years, and it was seen that the patterns of such ordered Gabbehs signify a cultural “other” and the forms are apparently different from ordinary tribal Gabbehs. The importance of this difference lies in the process of production of these hand-woven rugs. These Gabbehs were ordered by the urban society to Qashqaei women and they were not produced to be used in the family and for personal use; they were produced as a source of income. This change in the function of product has taken Gabbehs out of tribal family and changed it to a marketable good with a different formal structure. Now the weaver is not that free in creation of these Gabbehs and she is under the influence of ordering market, so that the created product while trying to keep its identity as a tribal product, it is a representation of the tastes of the ordering market. In fact these Gabbehs represent patterns different from those usual in ordinary tribal Gabbehs under the influence of the dominant/central culture of society. Different sign systems coming from the dominant culture from one part and tribal culture from another part co-exist and because of this contiguity of two different sign systems from different cultures has been the main factor in production of marked Gabbehs different from ordinary ones called “Ordered Gabbehs”. In this study considering the similarity of ordered Gabbehs with art in immigration, we have used Nojoomian’s approach “Paradox of Similarity and Difference in Art in Immigration” and supposing a similarity between Gabbeh weaver and immigrated artist from one part and the ordering market as representative of dominant culture with hosting country, the research concluded that ordered Gabbehs are works the creator of which has faced a dual order and at the same time she has experienced suspension of homogeneous identity and in “reading” such text different, heterogeneous and sometimes totally different codes from dominant culture and tribal culture are involved.

Keywords: dominant culture, Gabbeh, marginanlized culture, ordered Gabbeh, paradox of similarity and difference.

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Cinema Consumption and Related Social Factors

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Abstract

Introduction: In the past, consumption was used as a topic of study in economics, but in recent decades it has become a subject in social and cultural studies. Indeed, the late nineteenth and twentieth century scholars have emphasized on the cultural consumption and have deemed it as an important component of modern society. In the definitions, consumption of cinema is one of the aspects of cultural consumption, but has been studied less attention than other aspects. According to above, this study sought to examine the cinematic tastes of different strata and groups of people, with emphasis on age, gender, education and occupational status variables. **Theoretical Foundations:** Theoretical principles have been used from Pierre Bourdieu's perspectives which spoken from consumption and class tastes. **Methodology:** The method of research is survey; and it has been conducted with using questionnaire. According to Bourdieu's theory, there is usually need two surveys. The first survey was done to collect data related to the variables and to measure cinematic tastes of individuals. The multi-stage cluster sampling method was used for gathering data. Finally, 410 questionnaires were distributed among citizens over 15 years of Mashhad as examples. Also, second survey was required to measure the status of cinematic taste. Due to some problems, a new method to achieve the status of cinematic taste was used in the present study. In fact, two indicators were used to measure the cinematic taste of individuals: Artistic and social values of cinematic taste and interest in various film genres. In this study, imdb site was used to evaluate the status of individual's cinematic taste. **Results:** Based on the findings, there is no significant relationship between age and artistic and social value of cinematic taste. However, whatever age of persons goes up, their interest in action and exciting genres, melodrama and psychoanalytical genres, Scientific- fantasy genres and comedy genres are much less; But their interest in historical, documentary and heroic genres are much more. Also, gender, education, and employment status are significantly and positively associated with social and artistic values of the individual's cinematic taste. Actually, the results show that artistic and social values of cinematic tastes for men and people with higher education and occupational status, was higher than artistic and social values of cinematic tastes for women and people with lower education and occupational status. Whatever education of individual are higher, their interest in historical, documentary and heroic genres, melodrama and psychological genres and academic- fiction and comedy genres are more. Whatever employment status of individual are higher, their interest in action and exciting genres, and historical, documentary and heroic genres are more. Of course, correlation coefficient of employment status variable and interest in action and exciting genres are weak. **Conclusion:** It seems that women in the "cinematic field and arena"- in Bourdieu's concept- have fewer opportunity and ability to foster their cinematic taste. This limited "field of action" can continue from difficulties of attending in cinemas to structural constraints for renting and buying movies, and even social controls of watching foreign movies for women at home. Higher education and higher occupational status likely make people to feel a different class than the person who have lower education and occupational status. Also, they create the greater opportunity to increase cinematic awareness and knowledge. On the other hand, they can leads to an increase in Individual capital (economic capital, social capital and cultural capital). It seems that these factors lead people- with higher education and higher occupational status- to select transcendental movies and higher artistic and social value movies.

Keywords: cinema consumption, cinematic genre, cinematic tastes, cultural consumption.

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Applicability of Bourdieu's field theory in Iranian modern architecture (Notes on Pierre Bourdieu's sociology of art)

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Abstract

Entangled with their historical and cultural contexts, sociological theories come into existence and try to explain social phenomena of their own society. Hence, practitioners of other milieus with different accumulation of cultural traits must be aware of how they use non-native theories. A wide range of Iranian sociological investigations, unfortunately, take benefit of western social scientific theories to explain particular social facts of an entirely different context regardless of significant differences. Ten years after his death, Bourdieu's field theory is so much well-known in Iran that might be used everywhere whether correctly or in a wrong place. It is not acceptable to apply European scientific theories including Bourdieu's elements of Sociology of Art with no contextual consideration. It must be noticed that spatial realm, i.e., context of a theory while applying is highly important. Furthermore, every theory requires some revisions while facing different subjects of study. Therefore in this article under two topics; *contexts of generation is different from the context of application* and *essential differences between subject matters*, I try to illustrate that every theory coming into existence in its unique socio-cultural context to explain specific realm of subjects, needs to be reconsidered in order to qualify a capability to describe and explain both social fact of a different society and a different analytical sphere. Regarding Iranian traditional architecture as a prominent artistic aspect of pre-modern Iran and a controversial field onward, I note some points basically necessary for the application of Bourdieu's field theory and Sociology of Art in a different context. Structural homology, for instance, is a concept needed to be considered due to the fact that in the case of architecture, it is hardly possible to find a mirror reflexing between structural position of the creator and the hero created by him. This is because architecture is essentially different from novel or other literary text. There exists no action, no social order, and no circulation in a building. On the other side, the French context inside which Bourdieu commenced to theories his reflections seem totally different from Iranian context in which his theory is going to be applied. Social prestige besides class status, for instance, are two honorable achievements gained through cultural consumerism in French society. Therefore, in the aforementioned context, the challenge among different classes takes over soft products such as cultural tastes such as music, theatre, dance, sport, food, clothe, and etc., while on the contrary economic achievements such as car, house, land, villa, and international trips are the representations over which actors of Iranian context still challenge one another and try to show off. In this case, there is a great difference to which a practitioner must pay attention otherwise he cannot distinguish function of this theory in its original cultural source from the non-native destination. In the end I conclude that Bourdieu's field theory such as other European sociological theories is competent to help us observe, scientifically, our social surrounding under a condition that some revisions and reconsiderations must be carried on to enlarge its borders.

Keywords: Bourdieu, field theory, Iranian architecture, sociology of art.

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Analysis of artistic- sociology in Manouchehr Atashis

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Abstract

Each literary work is derived from the notion of creator and ten der feelings that humans are inherently social creature inevitably affect their community and highlight a v ariety of environmental context of their own work. The close relationship between literature and society are looking at on e of the various and useful information about the population of a region. Manouchehr Atashi the influence of Nima, assists these elements reflected in the lives of people in the South with all its characteristics. He also elements of nature and geography of the area to express their thoughts and beliefs benefited, food and even clothing. In this regard, using content analysis, the study of words and phrases in the native Manouchehr Atashi and analyze books and articles related to the topic are discussed. Manouchehr Atashi is the student of the great poets row true and Nima like Mehdi Akhavan Sales, Ahmad Shamlou, Sohrab Sepehri and Forough. Fire (1384-1312), poet and translator of the land south is formidable. His poetry draws from nature and warm heart beating and the South occasionally appear the customs, beliefs and peoples of this region. Decades of fire forty, fifty and sixty-style bibliography wrote in blank verse, but in the last two decades new approach to the design of the poem is addressed. What can be thought and original thinking Baznmayd the use of authentic language and culture, ethnic and indigenous thought appropriate. Poetic language is the language in which the wall of the narrow vocabulary of words and phrases are broken, a variety of ways to help, such as simile, metaphor, metaphor, irony and ... Meaning finds its capacity and develop. "Language as a fundamental tool for expression, which is dependent on various factors in a society" (H. Li, 1383: 101). One of the angles that can be seen from the language address is the native language. Poetic language, ethnic origin, native language, his linguistic achievements, his history are reflected. True poet has the most profound sense of their ethnic language and can come even from its own language draw (Assyrian, 1384: 23). "His poetry, poetry that is contained in its originality" (Baraheni, 1358: 474). On the other hand, poetry, nature, and space are always a poet who lived in it; a great poet, as evidenced by his learned and g rown. There are many poets w ho describe th eir native environment of space. Fire, which is one of the poets describes the native space of BIN cause of his poetry. "He is the image base visual poem on the experience of the climate in southern Iran, Palm Desert, dry burned and burned and more people are building on the sea shore" (Zarghan, 1383: 601).

Keywords: Atashi, culture, nativist, nature, sociology.

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An examination of Hafiz's lyrics from the perspective of critical aesthetics (Frankfurt School)

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Abstract

Hafiz is among the few Persian poets who transcended the social determinism of the eighth century (on the lunar calendar). Disentangling himself from the extreme constraining order of his time, he began to critically analyze the social structure as represented in varied forms in poetic structures. In this regard, this paper starts with a brief introduction of critical aesthetics as an achievement of Frankfurt school first form in Germany. It then examines Hafiz's lyrics in terms of emotion, imagery and discourse based on the criteria propounded by Frankfurt school. Based on the critical theory, an artist who critiques the hegemonic values of no authentic worth for the sole purpose of exalting the societal culture above what is perceptibly rampant is a true artist. In this theory, literary and artistic works do not exalt the entrenched order, but rather subject it to rigorous scrutiny and render it accountable. If societies strive hard to mold everything into an unbreakable monolith, authentic literary works endeavor hard to break the mold into pieces. This feature frees a literary work from power relations and forms a stronger bond with the society at large. The paper shows that Hafiz, using both positive and negative perspectives in the realm of emotion which constitute his motives for his poems, has successfully tried to question the "entrenched order". The paper further aims to uncover Hafiz's negative perspective in imagery, literary discourse and lyrics, and reveal his approach to wards them. The results of this research indicate that while highlighting certain thoughts and criticizing the static artistic and social patterns, Hafiz clearly distances himself from the status quo. Through his insinuating language, he pulls down the tranquil-looking mask of social relationship to expose the underlying conflicts. A critique of Hafiz from different aspects reveals his presence in a society aspiring to shackle everyone and take away their freedom. Hafiz was not a poet to surrender to the pressure of the authorities. He was sufficiently smart to tackle every evolving situation to publicize his criticism. He was seeking out a world in place of the governing one, an autonomous world not subservient an entrenched order. To critique the status quo, Hafiz capitalized on ambiguous language lending itself to different layers of interpretations. He also exploited his unique language to battle against the very vernacular akin to the power-to-be. His language had the potential to distance itself from the norm and to fight deep-rooted unreflective tradition. For a free poet, custom is a manacle hindering his move to voice his discontent. It is in this language that the poet militates against the static element of language and makes his presence felt. To distance himself from monologue and to critique the entrenched reality in the domain of imagery Hafiz makes effective use of different devices, including ambiguity. Though the political constraints and impediments of his time (i.e. the eighth century on the lunar calendar) was, from a sociological point of view, conducive to ambiguity, but his artistic self and spiritual disposition made him use this device for the indirect artistic expression of his poems.

Keywords: critical aesthetics, entrenched order, Hafiz, negative perspective, poetic structure, social order.

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