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A study of social under classes in R. Parvizi's works

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Abstract

“Under class” in social stratification system encompasses a wide range of people whose actions and interactions are effective in the society and may be highly destructive and negative from some aspects, having many consequences for the society. Lumpans, the center of this social class, have a strong presence in the community and social-realist fiction of the contemporary writers. Usually, Lumpans are corrupted people with no identity. Lumpenproletariat is a term that was originally coined by Karl Marx to describe the layer of the working class that is unlikely ever to achieve class consciousness and is therefore lost to socially useful production, of no use to the revolutionary struggle, and perhaps even an impediment to the realization of a classless society. The word is derived from the German word Lumpenproletarier, a word literally meaning "miscreant" as well as "rag". The term proletarian was first defined by Marx and Friedrich Engels in *The German Ideology* (1845) and later elaborated on in other works by Marx. The Marxist Internet Archive writes that this term identifies the class of outcast, degenerated and submerged elements that make up a section of the population of industrial centers which include beggars, prostitutes, gangsters, racketeers, swindlers, petty criminals, tramps, chronic unemployed or unemployables, persons who have been cast out by industry, and all sorts of declassed, degraded or degenerated elements. In the *Eighteenth Brumaire*, Marx rhetorically describes the lumpenproletariat as a "class fraction" that constituted the political power base for Louis Bonaparte of France in 1848. In this sense, Marx argued that Bonaparte was able to place himself above the two main classes, the proletariat and bourgeoisie, by resorting to the "lumpenproletariat" as an apparently independent base of power, while in fact advancing the material interests of the finance aristocracy. For rhetorical purposes, Marx identifies Louis Napoleon himself as being like a member of the lumpenproletariat insofar as, being a member of the finance aristocracy, he has no direct interest in productive enterprises. This is a rhetorical flourish, however, which equates the lumpenproletariat, the rentier class, and the apex of class society as equivalent members of the class of those with no role in useful production. These people who do not have steady jobs and income, live with false job and in many cases due to the bad economic situation and thinking, they engage in misconducts. One of the authors with a new look and far from the usual clichés to describe life dealing with Lumpans is R. Parvizi. Parvizi in his works critically examines some hidden and unsaid truths of chaotic life of the cortex and underlying causes of this kind of life. However, Parvizi looks at the cortex - unlike a sociologist- from a serious point of view and at some point humorous. Furthermore, Parvizi considers almost all causes of misconducts to be economically derived. However, many sociologists (especially positivists) argue that attributing all abnormalities to the issue of economy needs more reflection. Parvizi, with an unbiased and impartial view, despite highlighting the negative aspects of Lumpans behavior, with an emphasis on unequal income distribution and social facilities, presents at least some of Lumpans as victims of the society who have been deprived from intellectual and spiritual growth.

Keywords: Lumpans, R. Parvizi, social stratification, under class .

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A sociological critique of the women's capitals in the story of Tahmineh by Muhammad Muhammad Ali based on "varieties of capitals" theory by Pierre Bourdieu

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Abstract

The present article is a socio logical critique on the contemporary novel based on "varieties of capitals" theory by Pierre Bourdieu. Bourdieu believes that "economic capital theory" by Marx focusing on economy, reduces of exchanges to commercial issue, while it is impossible to explain the structure and function of social world without considering all aspects of capital. Based on the theory of "varieties of capitals" through analyzing different types of economic, social, cultural, and symbolic capital as well as the power that women gain in this way, the author represents the position of women in "the story of Tahmineh" by Muhammad Muhammad Ali. Using qualitative content analysis and narration, we can see that there is no equal capital for women in social setting of this novel. In the "Story of Tahmineh", although the mood seems to be monopolized, a little attention shows the opposite manly pole. So, social common sense of the story is often pure feminine and masculine sometimes. There is an obvious & hidden challenge between these two sources of power in womanly social fields. Circular sequence of change & exchange in their properties is limited to their womanly common sense i.e. woman competing in this social market based on only one dimension of their properties: a tailor whose sole property -sewing- her incarnated & objective- art change & exchange. she is a self-employer running her own life & social existence, then receiving a symbolic property. Mrs. Afkhami, whose family's nobility belongs to superior classes leads to protect & reproduce her different kinds of properties, nevertheless the harms to her originate in these woman social fields. This social movement is not seen in women's life except Tahmine whose production & reproduction of her properties in womanly field is due to some arts she possesses such as sewing & Sermeduzv, a kind of sewing. Her opportunity in attending art fields exclusively occupied by men as cinema, writing, critics, just after her migration to Tehran discriminates her from other women in the story. The relationship between the other women in this story & symbolic arts based on cultural consumption is restricted to the framework of their discrimination and personification, so they have no role in the production market. In short, we see mothers with paternal power in womanly fields, though: this is true when men are absent. Their violence & domination occurs in this level so they were classified into upper & lower hand. In this social womanly fields, they don't receive a worldwide property, but where men appear in this challenging arena, they were introduced confirmed, wide & huge properties. Men occupy such positions as workers, poets, and businessmen which women in this story even Tahmineh with all her effort & ambition never gain. In this way, in the "Story of Tahmineh", we see men's seniority in reproduction, but woman's inferiority in production, reproduction, protection & exchange in different kinds of properties.

Keywords: : literature sociology, "capitals variety" theory by Pierre Bourdieu, women, Muhammad Muhammad Ali, the story of Tahmineh

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A survey of gender stereotypes in Aleahmad's short stories

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Abstract

Backgrounds: This study tries to detect gender stereotypes in the fictions of Jalal-e Al-e-Ahmad (Iranian writer). Gender Stereotypes are defined as Personal beliefs about gender differences in traits and behavior, largely attributable to socialization. In fact, Gender Stereotypes are fixed ideas about men's and women's traits and capabilities and how people should behave, based on their gender. Al-e Ahmad (1923-1969) is best known as one of the famous and effective Iranian writers and he has written some short stories in Persian. Jalal Al-e Ahmad established himself as a major voice in modern Persian fiction. **Theoretical framework:** The theoretical framework of the current study is feminist theory and feminist literary criticism. In feminist view, it is believed that women are ignored in literature or they are imaged as men's desire or expectation. Literature tends to show women in a way that is consistent with dominant patriarchal thought in human societies. Image of woman in literature is a stereotypical and fixed image that place women in the predetermined formats and as a result leads to continuous inferiority of women. Feminist literary criticism is literary criticism informed by feminist theory. Feminist criticism tries to scrutinize of male literature and reveal the suppressor gender stereotypes which result in brainwashing of the readers. Feminist criticism shows how women are presented in male literature, as weak creatures against men who are strong. Feminist criticism presents a full picture of gender-oriented thought in literature. **Methods:** In this study methodology is Content analysis that is based on hermeneutics. Al-e Ahmad's stories that have been surveyed in the present study include: the Sitar, the unwanted woman and Five Stories. In this research, a survey of gender stereotypes was carried out in four categories: 1. personality traits, 2. the roles in the family and domestic tasks, 3. job roles, 4. social and political roles. Also, recording unites are fiction's characters and content unites are short stories. **Results:** Research findings show that gender stereotypes are visible clearly in Jalal Al-e Ahmad's fictions. In Ale Ahmad's fictions the women are stupid, passive, recessive, inferior, superstitious, emotional and passionate, untrue, deceptive, dependent and weak. Men, however, are wise, active, dominant, superior, non-superstitious, aggressive, loyal, independent, true, and strong. In Ale Ahmad's fictions, women have roles at home and family, but men are bread winner and sheik. Women do not have professional roles or they have jobs called female jobs. Also, women do not political roles. Men, however, do have professional and political roles. **Conclusion:** image of woman in Al-e Ahmad's fiction is a stereotypical and fixed image that puts them in the predetermined formats. Indeed, Al-e Ahmad's fictions help to reproduce gender stereotypes in literature and culture. The writer couldn't present a positive ideal type of women in his fictions. Presentation of women in Al-e Ahmad's stories follows two opposite stereotypical types: devil and angel, especially devil. In feminist view, his fictions are placed among the works which function to highlight inferiority of women.

Keywords: feminist criticism, gender stereotypes, Jalal Ale- ahmad, literature, women.

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Carnival humor and its reflection in Bahram Sadeghi's stories

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Abstract

Carnival is a polyphonic word derived from Mikhail Bakhtin's theory of dialogue logic. Since "the carnival" is emerged from the mass celebrities in the Middle Ages, this element in language is demonstrated with such components as humor, mockery and joking, rejection of the dominant values of the society, mixture of life and death, attention to flesh and physical delight, social criticism, and in general, anything which leads to the discourse of mass and informal with that of the dominant. Bakhtin's theory is at odds with homophony, anti-happiness and the dogmatism of Stalin regime. The point emphasized in this study is the specific application of conversational logic theory, specially "carnival" in most dark and repressive eras of history. For this purpose, Bahram Sadeghi, as one of the most significant Persian contemporary comedians, who in the black period after the failure of 28 August coup wrote his most significant works with a nature of humor, is considered here. This research seeks to present an answer to this question that to what extent is the humor existing in Sadeghi's stories compatible with Carnival speaking components and what were the grounds for tendency towards such method? Research findings suggest that the humor existing in Sadeghi's stories is consistent with many component of carnivalesque dialogue such as: thought of death and the mixture of death and life, denial of resurrection and attention to physical aspects of human life, rejection of values of society, social criticism etc. Hence, a multi-sound and dialogue-oriented atmosphere is prevailed in the story that is at the odds with the repressive and black period after the coup.

Keywords: Bahram Sadeghi, carnival, dialogue logic, Grotesque, humor, polyphony, Mikhail Bakhtin

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Feminine non-sexual agency among structural contrast: the construction of femininity in Rakhshan Bani-E'temad's cinema

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Abstract

The current article aims to investigate the construction of femininity in Rakhshan Bani-E'temad's cinema. The main question here is the aesthetic and social form of femininity in Bani-E'temad's feminine cinema. In order to study this issue, the researchers have used a series of categories in women's social studies on the femininity construction, categories such as motherhood, manhood, gender stereotypes, common feminine experiences, etc. The theoretical framework of the article is that Bani-E'temad's cinema constructs femininity as the entity bearing reconciliation in case of structural conflicts. Afterwards, four completely feminine films directed by Bani-E'temad were investigated including: Nargess (1992), The Blue-Veiled (1995), The May Lady (1999), and Mainline (Khun Baazi) (2006). Also, further studying of these films in terms of aesthetic and social perspective, revealed that in case of aesthetics, Bani-E'temad's femininity is asexual and also she hopes that a femininity which is based on romantic and musical love overcomes the social and class struggles. What distinguishes Bani-E'temad's films from other filmmakers is her focus on femininity or the very female subject of her works. Female body in her works has no trace of an erotic and aesthetic body. Sexual gaze has been replaced by camera's viewpoint. Despite of some close ups, camera without gaze, has no place for beautiful women and the beauty of female body for female characters. Two prevalent views of the films, i.e. close-ups and medium longshots, incite the audience to have a melancholic and thoughtful impression about the female characters. The ideology of the film puts the female protagonist exactly where the audience should eye-witness the collapse of rubbles or crises. Concretization and reification of the crisis on the female body can be observed in all the four mentioned films. In Nargess, the rubbles fall on Nargess's and Afagh's naïve bodies. Sara's, Forough's, Nobar's and Kaboutar's bodies are notable position for this downfall; what cannot be located on male bodies. The social and historical construction of the contemporary society, poverty, solitude, homelessness, crime, etc. all and all have deprived Bani-E'temad's female character of her femininity, which could have been presented beautifully and erotically. In all these movies, it is the social class which causes men's dominion over women. Patriarchy is the theme which can be easily observed in Bani-E'temad's films, in such a way that the female character's identification and personification occur just in case she has a man as her overseer. The conflict in Bani-E'temad's films is the conflict of human beings with the circumstances caused by "the traditions", and Bani-E'temad depicts the restrictions caused by the traditions, well. Women's world is a male one, and women have no choice other than seeing themselves from men's perspectives. Thus, for women, the watching "other" is a strange being from the opposite sex, while for men, the watching "other" is a similar being with the same culture. Therefore, considering the importance of the male role, women are obliged to reconcile among the controversial roles, in this patriarchal system. In Bani-E'temad's films, love is defined as the basic factor for survival, as if the filmmaker tries to regard love as a reason for life and development, in a female world isolated from women's real social class and life conditions.

Keywords: Bani Etemad Rakhshan's cinema, femininity, femininity aesthetic, femininity sociology, common experience of femininity.

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Sensory perception and cultural values in the Art of Pardeh-Xani

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Abstract

My anthropological focus is on experience and perception of audience of Pardeh-Xani affected by sensory anthropology in which culture is defined as the ways of sensing the world. The art of Pardeh-Xani seeks to create special sensory experience to make sensory meaning and values. Although The Pardeh is a visual medium, its experience goes beyond of seeing it and although it should be heard, it goes beyond listening, engaged by tactile sense of audience in the end. Therefore, Pardeh-Xani art is a multisensory art. Pictures and figures are seen, masculared and touched. Touching of the Pardeh shows a cultural synesthesia that conveys sensory values and meaning. This essay is based on my experience in one of Pardeh-Xani performances in Tabriz, seeing and picturing of some Pardehs in the Cultural Heritage Organization, and dialogues and older versions of Pardeh-Xani in a documentary film by Hadi Afarideh, Surat-Xani. The mainstream of the anthropology of art ignored multisensoriality of the so-called visual arts and objects. Emergence of anthropology of the senses by pioneering works of David Howes and Constance Classen in early 1990s, changed the situation. Sensory anthropologists challenged occularcentrism in the thought of western culture to be applied to other cultures. This critique is correct in the case of Pardeh-Xani. The current essay is divided into three sections. Sensory techniques of Pardeh-kesh include visual pressure, emotional faces, beautiful and ugly faces, serenity and turbulence of figures, and freshness and moisture of Pardeh. Serenity and turbulence of faces and figures cause bodily and muscular effects which show synesthesia. Therefore, seeing Pardeh is not seeing the icons that are described in it, but seeing Pardeh is an embodiment of it and is especially a form of muscular perception. Serenity and turbulence as visual and muscular perceptions of Pardeh show sensory values of culture: entering heaven is associated with serenity and being thrown to hell is associated with turbulence. Ear is also engaged in the art of Pardeh-Xani with artistic activity of Pardeh-Xan. The main goal here is to make a kind of affection in the audience. Pardeh-Xan has especial skill in singing which is adapted based on age and sex of audience. The sense of speech is more than the sense of hearing: power of words which comes from the mouth of Pardeh-Xan. The sound of pardeh-Xan makes icons more clear and more transparent. Words are concentrated on religious events and ethical advices. The final phase of Pardeh-Xani in my idea is the most important phase. The audience touch the painting and it icons. Hand, skin and the body contact with sacred figures to bring some energies to corporeal entity of audience. Touching icons makes a direct and intimate relationship between individual and sacred persons, something which do not happen in other religious ceremonies of Islam in Iran. Touching icons and then rubbing hands on face means entering these energies to the head holes: nose, ear, mouth.

Keywords: anthropology of the senses, Pardeh-Xani, sensory aesthetic, sensory experience, touching Pardeh.

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The current state of conceptual clothing in Iran from the perspective of the artists participating in this area (2000s)¹

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Abstract

Since ancient time clothes have been integrated into human life, though it was until after 1960s when clothes were described as an artistic concept. Nowadays, clothes in addition to their traditional functions including protection, coverage and beauty have gained communicative function as well. Since 1960s, artists have benefited from such a powerful tool presenting their desired concepts and dispositions and have employed clothes in their installations, performances, videos, photographs, etc. to create artistic works and to communicate with the audience. Similarly, over the recent decades in Iran, there have been exhibitions dealing with the issue of clothing as artworks. The main purpose of this research is to examine the status of conceptual clothing in Iran held in the 2000s. To achieve this purpose, after reviewing the literature relevant to clothes and conceptual art as well as conceptual clothes as the bridge between these two concepts, the conceptual artists working with clothes in Iran were identified and their works were examined. Since such artists are rare in Iran and there is no archive of their opinions, approaches and works, in this research, participants were purposely selected and semi-structured interviews with them were conducted. Data gathered from these interviews were analyzed using quantitative methods. The collected data from face-to-face interviews and emails were transcribed, coded and finally the categories and patterns were identified and analyzed. The research findings indicate that this area of art in Iran has not developed extensively and only few artists have involved in the field of conceptual clothes. Most of the artists who presented conceptual clothing in their exhibitions during 2000s are educated in visual arts. Rest of the artists under study have their education in fabric and clothing design and architecture. The study reveals that there is a significant relationship between the artists' approaches to clothing and their educational background. Artists with education in fabric and clothing design had a more functional approach to clothing than the other participants and were poorly presented in their exhibitions compared to the artists with visual art background. It seems that these artists need stronger underlying theoretical basis sufficient to develop their initial ideas and to begin their artistic process of creation. The results also show that one of the most salient factors in such non-achievement can be a dearth of theoretical information and resources, unfamiliarity and indifference of audiences with and toward this field as well as various social, cultural and political obstacles in Iran. At the end, the research findings indicate that the art is on its way towards tremendous growth in this field. Based on the findings, in addition to the main reasons for lack of knowledge and contacts in this field, there are also several social, cultural and political limitations in Iran.

Keywords: conceptual clothes, conceptual clothes in Iran, state of conceptual clothing in Iran.

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