

With Specific Study of "Madar Sefr Darageh" TV Series based on Dr. Seyed Mohsen Habibi's Theory about Pahlavi I Dynasty Architecture

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One of the most popular genres of TV series in Iran is the historical genre. Especially, popular is the contemporary era depicted in the TV series in which their stories illustrate the ending of Qajar dynasty and the beginning of Pahlavi dynasty. Audiences' acclamation in watching TV series such as, *Hezar Dastan*, *Kife Englisi* (English Bag), *Shabe Dahom*, (The Tenth Night) and *Madar-e Sefr Darajeh* (The Zone of Zero Degree) definitely prove this fact. A most certainly, one of the most important elements in such an acclamation and audiences' consideration is production design element of this specific genre of TV series. These designs refer audiences to Tehran's previous decades and their themes. Yet, lack of exact frameworks, well-defined patterns and definite role models of Tehran architecture of those days is the main problem of production designers of such invaluable opuses. Production designers chiefly accumulate their former knowledge of architecture and designs which are learnt by unfocused studying of the survived images of those eras and by referring to old people's memories in producing design for required locations, but such an attitude in production design contributes to scattering and chaos in locations and eliminates opus's coordination and harmony in miser en scene based on contemporary architecture. Utilizing exact frameworks recommended by architects and researchers of the first Pahlavi architecture and recognizing diverse styles of this era's architecture would surely create a role model for designers in order to create locations and scenes in a suitable way. Dr. Seyed Mohsen Habibi is an architect who has classified and distinguished four main separated patterns of architecture of

the first Pahlavi. Thus this quartet role model absolutely is able to be counted as a reliable framework in order to design locations of historical opuses of first Pahlavi dynasty. It has been attempted to present this role model by analyzing and evaluating production design of one of the most successful TV series of recent years, *Madar-e Sefr Darajeh* (The Zone of Zero Degree), a TV serial by Hassan Fathi, in this attendant article. In order to overhaul the quartet role model of first Pahlavi dynasty accurately in *Madar-e Sefr Darajeh* TV series, the paper was relied on available documentations and interviews. In this paper, after reviewing the history of production design formation and the position of a production designer, some popular architectural patterns of first Pahlavi dynasty and their features are introduced. Then seven main interior locations of the TV series, their places in each architectural styles of that era and the alternative patterns are discussed. Finally, after representing a table based on usage of the quartet role model of those days in chief locations, it is argued that this TV program may be one of the accurate historical programs in which all four architectural patterns of first Pahlavi dynasty was manipulated in an intellectual, strong and consonant way. It is an instance in which all four popular styles of first Pahlavi dynasty were utilized and could be a role model to work in TV productions.

Keywords

European Classicism, *Madare Sefr Darajeh*, Pahlavi Architecture, Tehran Style, Television Production Design.

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The Xenophobia Phenomenon Reflected in Shakespeare's "The Merchant of Venice"

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The term xenophobia describes a social phenomenon rooted in fear and hatred of foreigners from different ethnic groups. This phenomenon is understandably reflected in five Shakespearean plays: *The Merchant of Venice*, *Othello*, *The Tempest*, *Titus Andronicus*, and *Anthony and Cleopatra*; among which, *The Merchant of Venice* has more importance in addressing foreign characters and groups (i.e. Shylock the Jew, Jessica and etc.). In studies conducted on this subjected and printed in books, thesis, and articles in Iran and abroad, no direct reference has been made to the reflection of xenophobia in Shakespearean plays. The subjects most often dealt with in sources focused on prejudice, colonialism, racial discrimination, histories of immigration, and political-economic relations between different ethnic groups and race in Shakespeare's era. *Shakespeare in India and South Africa: Colonialist versus Colonized* (Rafiei, 2001) and *The Mutual Effect of Drama and History during the Elizabethan Period with Emphasis on the Historical Shakespearean Plays* (Bonyadi, 2003) are two of these sources. So are *Shakespeare and Politics* (Moradi, 2007), and *Islam and Politics in Dramatic Literature during Elizabethan Period* (Asadi Amjad et al., 2001). This article intends to analyze the events that take place in *The Merchant of Venice*, and to merge them with the *Integrated Threat Theory (ITT)*, *In Groups* and *Out Groups* in order to analyze the reflection of xenophobia in Shakespeare's dramatic literature. The main purpose of the research was to identify and explain the concept of xenophobia in *The Merchant of Venice* and to clarify its social roots by use of sociological theories. The following questions were raised as the research questions in order to achieve the mentioned goal: **A)** What is the xenophobia phenomenon and how is it reflected in

Shakespeare's *The Merchant of Venice*? **B)** How is the xenophobia in *The Merchant of Venice* different from that in other Shakespearean plays (*Othello*, *the Tempest*, *Anthony and Cleopatra*, and *Titus Andronicus*)? While addressing the theoretical framework this article uses historical and analytic-comparative methods and relies on library sources and pictures, to present the subject under two headings: **A)** Shakespeare and the xenophobia phenomenon; In this section, the roots leading to the formation of xenophobia in Shakespeare's era, and the reflection of xenophobia in his plays, are identified and explained by using a sociological approach. **B)** *The Merchant of Venice* and xenophobia; under this heading, the play is reviewed first, and then the relationships of the characters, especially of Shylock with xenophobia are explained. Finally, the play is merged with the *Integrated Threat Theory*. Analysis of the dialogues and events of the play revealed the fact that economy and Judaism were the most pronounced elements of group conflict and created xenophobia among the characters in the play. Moreover, the research findings indicate that, compared to the other four plays, the characters in *The Merchant of Venice* can be easily classified using the definitions of *In Groups* and *Out Groups* and *The Integrated Threat Theory*. In reflecting the xenophobia phenomenon, Shakespeare intended to criticize racist and prejudicial behaviors. In fact, he advocates equality and justice in the Elizabethan society.

Keywords

In Groups, the Integrated Threat Theory, the Merchant of Venice, Out Groups, Shakespeare, Shylock, Xenophobia Phenomenon.

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Historiographical Meta Fiction in Bahram Beizaie “Trilateral Reading of Azhdehak”

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During the 20th century, literature and criticism enhanced and developed as well as scientific innovations. The upsurge of current literary theories has become significant phenomenon in contemporary literature, emerging as formidable force in interdisciplinary subjects. Literary theory is the body of ideas and methods we used in practical reading of literature. By literary theory it is not common to refer to the meaning of a literary work, but instead we refer to the theories which reveal what literature can mean. Historiographical Meta fiction is an important and interpretable issue in postmodernism. It is the result of transition from Classical Literature, Realism and Modernism. Meta fiction is a modernistic text that breaks down differences between fiction and non-fiction to create a new genre suitable with postmodern world views. Historiographical meta fiction is a kind of postmodern novel which rejects projecting present beliefs and standards into the past and asserts the specificity and particularity of the individual past event. Historiographical Meta fiction is quintessentially a post-modern art form, with reliance on textual play, parody and historical re-conceptualization. Postmodernism is a revolutionary movement and philosophically charming and intuitive activity which practically started in the middle of the 20th century, but rooted in human history. It cannot be simply ignored since it has massive effect on the contemporary mankind and has a special position in the world. It is a complex of tradition and modernism on one hand, and present and future on the other. Defining the inherent essence of postmodernism is not only difficult, but also ambiguous in assessing its historical origin. Many of theoreticians consider postmodernism as the continuation of modernism, and stating that modernism is an

unfinished and endless flow. postmodernism avoid taking any definition or pattern, which results in no distinct framework. On the other hand, drama is a universal phenomenon and a great medium that has been changed during times. Some critics state that postmodern art is a reaction against reductionism and abstraction of modernism. They believe modern art desired to unearth universal or fundamentals of art, while post-modernism looks to unseat them, to embrace diversity and contradiction. In fact, the postmodern writers have selected the new hermeneutic concepts and the author's death as their guide from arts and literature viewpoint as to mix deconstruction in their works. Post-modern art usually rejects the distinction between low and high forms. It is likely that postmodern art promotes parody, irony, and playfulness, commonly referred to as "jouissance" by certain theorists. Persian dramatic literature has also outlived a great deal of transformation. Iranian contemporary playwrights tried to originate works on the basis of postmodernism. Bahram Beizaie is a screenwriter/ playwright who has created postmodern works in drama. His "Trilateral reading of Azhdehak" is a distinct example of metafiction within which history and mythology are born and reanimated. In this survey, which is constructed in analytical-descriptive form, we have analyzed the origins of Post-modernism, Post-modern Arts, Post-modernism in dramatic literature and historiographical metafiction. In this process, we have also studied the mentioned play as a meta-fiction to reach the end result.

Keywords

Bahram Beizai, Historiographical Meta Fiction, Postmodernism, Trilateral Reading of Azhdehak.

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Being, Time and Cinema*

A Study of the Philosophy of Henri Bergson on Gilles Deleuze's Philosophy of Cinema

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In addition to his revolutionary philosophy and his fundamental criticism on psychoanalysis to which he owes his fame, Gilles Deleuze, the great philosopher, devotes an important part of his thought to formulating the ontology of cinematic image and hence turned out to be known as the only philosopher of cinema. Thanks to the multiple classifications of images and creating philosophical concepts for cinema, Deleuze in his two cinematic books namely *Cinema 1. movement-image* and *Cinema 2. time-image* reshapes the relation between the world and cinematic eye and therefore turns his works to something more than mere cinematic books through focusing on the category of time and movement. The first book deals with the issue of movement and explores the works that provides an understanding of movement-image. The second book speaks about the issue of time and shows that modern cinema can provide an understanding of time-image. In addition, in these works, he deals with diverse conceptions such as montage, decoupage, shot and ... and argues that we should understand these concepts in terms of philosophy, and then he compares them with mechanisms of the world and human perception. It can be said that Deleuze tries to eliminate the gap between cinema and thought, on the one hand, and cinematic world and real world on the other hand. This brings his cinematic approach to the extent that recognizes cinema and image as immanent in the world and being. At the end of the second book, he states the question of "what is cinema?" can be replaced by the question of "what is philosophy?", because cinema is a function of images and symbols which it's theory of philosophy should be developed as conceptual practice and action

and that no areas including semiotics or psychoanalysis has adequate competence to create concepts that are specific to cinema. For Deleuze, cinema as a pure form of thought is different from other arts. In fact, cinema possesses autonomy and special features that give to it a privileged position. The singular idea of cinema obtains through creating images and hence, does not need something else. In the matter of time, Deleuze follows Henri Bergson who believes that time is not quantitative phenomenon but a qualitative one that during its contractions and expansions, encompasses the whole world. This makes Deleuze's approach as meditations about essence of life and world. Therefore, although Deleuze is indebted an important part of his philosophy to the thinkers such as Nietzsche and Spinoza, in argument about cinema, Bergson is the only influential and lasting thinker on his work. Using Bergson's concepts like *duree*, *elan vital* and ... Deleuze considers cinema as a field of immediate manifestation of movement and time which exceeds or go beyond a mere aesthetic art. In this study, by explaining Deleuze's interpretation of Bergson's concepts attempt is made to reveal the profound impact of Bergson on Deleuze's cinematic ontology despite his outspoken opposition with cinema. Explaining Deleuze's interpretations of Bergson, we finally demonstrate how Deleuze through Bergson, regards cinematic perception as the only perception of the world.

Keywords

Duree, Gilles Deleuze, Henri Bergson, Movement-Image, Time-Image.

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Rhythmic and Harmonic Analysis of the First and the Last Piece of Vingt Regardes Collection by Olivier Messiaen*

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As rational human beings, we always think and look back upon our predecessors and forefathers, how they have lived and what they have accomplished, in order to learn from their experiences and broaden our horizons. There is no doubt that Olivier Messiaen is one of the most influential composers of the 20th century, because of his unique musical approach, language and style. Thus, Western modern music is to no small extent indebted to him. The first part of this research deals with Olivier Messiaen's life and some of his musical thoughts and ideas such as modes of limited transposition, special chords, added notes, and the rhythm. The prominent modes of limited transpositions include whole-tone, octatonic and enneatonic modes, which are appealing to Messiaen. The special chords include the chord of dominant, resonance and the chord in fourths that are unique to him. The latter chord, however, is somewhat similar to mystic chord of Scriabin in using perfect and augmented fourths. The rhythmic theories include added values, augmentation and diminution, as well as non-retrogradable rhythms. The added values could be short notes, rests or dots which are used to obscure the rhythmic flow. Messiaen's interest in the charm of impossibilities and limits found in modes of limited transposition is also evident in his extensive use of prime numbers in the rhythmic figures. In combination with added values, these rhythmic units create a more or less a metrical music which is frequent in Messiaen's works. In the second and third parts of the article, the first and last pieces of *Vingt Regards* collection for piano are analyzed. These movements called *Regard du Pere* and *Regard de l'Eglise d'amour* share a

triad-based idea called the God's theme. The study focuses on harmonic and rhythmic elements, both of which feature unique aspects as well as dependence on the past. For instance, while the prominent three-note figure features a prime number which Messiaen was fond of, it could be a symbol of Christian Trinity that is also used extensively in Bach's music. One can also see additive and subtractive rhythmic process in some parts of the last piece. From harmonic point of view, Messiaen's principles of added notes are found throughout the pieces in form of added semitones, tritones, and sixths. Furthermore, several variations of the chord in fourths are used in *Regard de l'Eglise d'amour*. Some of these variations feature note displacements to change the sonority and density of the harmonies, while others include omissions to create lighter chords. Analysis of these two pieces illustrates how Olivier Messiaen has applied some of his compositional thoughts and ideas in a piece of music, in a very practical and contemplative way. There is a world of difference after all, between theoretical learning of musical intricacies and techniques, and seeing them applied and used in a work of music, masterfully and meticulously as Olivier Messiaen has done; not forgetting and overlooking that many of these techniques have arisen from his own musical mind.

Keywords

Olivier Messiaen, *Regard de l'Eglise d'amour*, *Regard du Pere*, *Vingt Regards*.

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The Role of Music in Wars and Different Kinds of Martial Musical Instruments in Islamic Era of Iran Regarding Miniature Paintings

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Based on their own specific social requirements, all societies have made use of music on numerous and various occasions. Music has played a role in a wide range of social activities, including at prestigious events such as governmental receptions, court ceremonies and martial music, as well as during national and religious celebrations. The aim of this article is to examine martial musical instruments, solely looking at their applications in wartime. The overall method of this research is descriptive-analytic, and data have been gathered from library study. We therefore need to analyze martial musical instruments, as employed in warfare, from an iconographic viewpoint. The history of using music in warfare dates back to the pre-Islamic era, even though nowadays such usage has mostly been forgotten. The instruments employed on such occasions were either also used in different situations, or have since been rendered totally obsolete. Martial music is one of the most important applications of music which, in Iran, has played a significant role in wartime. The conclusion of this article is that martial musical instruments used to be played before the beginning of battles, to spread news, and to muster and move armies. One major sign of the beginning of a battle was the pounding of drums, which could be heard beating from both armies. Thus, the key use of martial musical instruments in battles was in encouraging and heartening warriors. Various pieces of martial music were played by these musical instruments before and during battles, as well as after achieving victory. Playing instruments such as "war drums", "peace drums" and "return drums" bears testimony to the existing variety of beats which were used on a variety of occasions. Although the existence of a broad range of beats has been recorded, there

is no information to hand as to how these beats used to be played. Throughout the history of Iran, the martial musical instruments which were used included Aerophones, Membranophones and idiophones. Chordophones, however, have played no special role in this field. In some miniature paintings, the Karna appears to be the most significant illustrated instrument. In these extant miniatures, the Karna can be classified into different types. The major differences in the appearance of Karnas hinge on their multipartite resonating tubes, their diameters, and the forms of their resonating tubes, diameters and the shapes of their bells. For instance, some types of bells were wide and trumpet-like, while some others were curved or skewed. The Sorna was also another instrument used in battle, yet it was not employed as widely as the Karna. Unlike the Karna, the Sorna was taken both to fetes and to combat. In existing miniatures, the Sorna has mostly been depicted in paintings of the game of Chovgan and in pictures of resorts. It appeared in battle scenes much less frequently. Another kind of drum that was extensively employed is the Naqareh, which is the most significant instrument in present illustrations. Two-headed drums, however, were seldom painted. Moreover, the cymbal, despite being the most important idiophone in battle, is rarely seen in existing miniatures.

Keywords

Karna and the Variety of Karna, Martial Musical Instruments in the History of Iran, Martial Musical Instruments in Miniatures, the Role of Music in Wars.

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Influential Factors on Consumer Behavior in Music Procurement*

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Music consumption is a new topic in the academic literature, but the consumption of music itself has been part of human culture for centuries and all human more or less listen to it in order to fill their leisure time. Marketers always find it challenging to identify the best way for selling music which at the same time can be accepted by different consumers, too. So, we tried to investigate the influential factors on consumer behavior in music procurement. Although there are many items affecting this behavior, we studied just two terms in this study which are individual and situational factors. We believe that despite the economic and social importance of music in our lives and the advantages and notable size of music industry, studies have tended to ignore the vibrant area of music marketing, and in the previous researches music has been observed as a marketing tool for increasing the sale of other products. In this article we tried to analyze the music as a unique product through the lenses of marketing and consumer behavior knowledge. Our functional objective is to help artists and music marketers to understand Music consumers' behavior and identifying important issues for music consumers. The statistical population of this study is the BA students of management and accounting College of Allame Tabataba'i University. The estimated sample size consisted of 262 students. In order to collect the data we used adequate questionnaires. Afterwards, the questionnaires were processed using SPSS software. The results showed that 62.6% of the respondents were female and the rest were male. Besides 22.14% of them were in the age group of 18-19, 35.5% of them were 20-21 years old, 24.04% of them were in the age group of 22-

23, and 18.32% of them were older than 24 years old. Also 13.74% of them said to have a weak income level, 41.22% of them have an average income level, 41.99% of them declared that they have a good income level, and the income level of 3.05% of them were excellent. To test the normality of the data, the Kolmogorov– Smirnov test was used and the results indicated that the data had been collected from a normal population. To further investigate the relationship between the variables, the Pearson Correlation Coefficient was used and the results showed that all the variables have a meaningful positive relationship. To analyze content validity, Conformity Factor Analysis has been used. The structural Equation Model was used to test the research hypotheses. To analyze the influence of socio demographic traits on consumer behavior in music procurement the ANOVA was used. The findings of the research indicate the positive and significant effect of music relevant traits, atmosphere, convenience, possibilities to communicate and range of products on consumer behavior in music procurement, but the hypotheses of the socio demographic traits and time pressure did not confirmed, it means that the results did not indicate the positive and significant effect of socio demographic traits and time pressure on consumer behavior in music procurement.

Keywords

Music Consumers Behavior, Music Consumption Behavior, Music Marketing, Music Procurement, Music Procurement Behavior.

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