

چکیده انگلیسی مقالات

Philosophy and Cinema: The Study of Cinematic Instances of Plato's Cave Allegory Adaptation

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Abstract

Cinema always seeking and exploring new and various sources to adapt and creation of films as its final product. On the other hand, philosophy is more applied as a framework for expression, critic, description, and explanation or value-judgment of cinematic movies. A field on the upstream of cinema allows the researchers to think and philosophizing by a medium or interface named film. Reversely, this paper's main purpose is to illustrate a path in which cinematographers and particularly scriptwriters used one of the most famous and history-making allegories and anecdotes of philosophy as a theme or motif to plot-creation. The discussion is not related to the prediction of the future by Plato and depicting the cinema in past millenniums. The main issue and question are how philosophy can provide the raw material for cinematic creation? The aim is to show that it is not necessary to make a philosophical film based on the biography of a philosopher or accumulating the dialogs and narrations of the film with philosophical debates and concepts. This paper applies an analytic-comparative method by studying script's texts through the intermediation of tips and allusions which exist in dialogs and plot to illuminate the manner or quality of adaptation from one of the most famous philosophical allegories. The essay investigates instances from the different cinematic streams, a spectrum from Hollywood mainstream and directors like Peter Weir toward European independent cinema and author film-makers like Bernardo Bertolucci by content interpretation of scripts and introducing this method as a way of adaptation in Iranian experimentalist and independent cinema.

Keywords: philosophy, Plato, cave allegory, cinematic adaptation, script.

Critique of Several Approaches to Art Education with Emphasis on Deleuze's Value Perspective

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Abstract

The purpose of this study is to critique the existing approaches to art education with an emphasis on Deleuze's value perspective. The research method is critical analysis. There are various approaches to art education that, according to Deleuze's approach, have been criticized, including the traditional approach, the production-oriented approach, the approach of receiving emotion and meaning, the approach of cultivating superior intellectual origins, the aesthetic knowledge approach, and the discipline art education approach. Based on Deleuze's approach and his activist vision, there are criticisms of each of these approaches to art education. The results of the study indicate that Deleuze's attitude is an intermediate and comprehensive approach to art education. Deleuze relates art education to moral virtues and offers a rhizomatic and transversal approach to art education. The results indicate that Deleuze's value-oriented approach has important points for art education, such as changing the media role of art by relying on the transition from representation to representation and the transition from art as a conduit and transmission of facts to influence. It is investing and activism.

Keywords: Deleuze, valuation, art education, approaches.

Investigating the Role of Cyberspace in the Cultural Capital (Case Study: Payame Noor Students in the Center of Isfahan)

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Abstract

Communication and culture Because the communication of the product of culture and culture determine the structure of space and communication contexts, they are doomed to coexist. On the other hand, communication is the carrier and way of life of culture, and as a result, no culture can survive without communication. The widespread popularity of Iranians in using cyberspace can be studied as a cultural and media phenomenon from different angles. From this perspective, the present study has studied the cultural capital among cyberspace users using a survey method. In this study, cultural capital refers to a set of relationships, information, and privileges that an individual uses to maintain or achieve social status. In this regard, Pierre Bourdieu's theoretical view is the basis of the conceptual space of research. For cultural capital, three dimensions are defined, which include the physical dimension (a set of mental abilities and knowledge and practical, behavioral, and experimental skills), the objective dimension (cultural objects and supplies such as books, magazines, paintings, etc.) and the institutional dimension. (Educational, technical, professional, cultural, and artistic degrees). The method of the present study is based on quantitative methodological principles and using a stratified random sampling method, 400 people were selected as the sample size among the students of Payame Noor University in the center of Isfahan and a questionnaire was used to collect information. Findings show that the variables of gender and hours of presence in cyberspace affect the amount of cultural capital of users of this network and the variables of age, marital status, year of university, type of college, history of using cyberspace, type of social network and membership in virtual groups It does not affect the amount of cultural capital of users.

Keywords: cyberspace, cultural, capital users.

The Social Image of Iranian Women in Iranian Movies After the Islamic Revolution

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Abstract

The presence of women in Iranian movies has been a challenging issue. Since that the movie is an important medium for transferring cultural subjects, a proper image of women can be mutually influenced society and the women themselves. The important social incidents such as the Islamic revolution, eight years of holy defense, and changing the predominant social paradigms also have a significant effect on Iranian movies. Under these conditions, Iranian women, as a considerable part of Iranian movies, have been appeared in different forms. The main idea for this research is the study about the circumstance of the Iranian women presented images. For this aim, the attributive and content analysis methods were used to analyzing the first actress's character in Iranian movies. Then four periods were considered and some Iranian films were selected in these intervals. The selected movies have been reviewed and the women's roles are classified into three categories contains economic, cultural, and political- social role. The study shows that in the Iranian movies after the Islamic revolution, from the economic aspects around seventy percent of women were middle-class and upper, almost a third of women, employed, and about forty percent have financial independence. In terms of cultural image, not only about seventy percent of women have secondary and higher education, but also in most cases, the consumption of cultural goods appears. From the view of the political- social image, the Iranian women have been seen at a minimum turnout.

Keywords: woman, movie, Islamic revolution, Iran, Iranian movie.

The Position of Art in the Basic Islamic Iranian Pattern of Progress

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Abstract

Art is the language of civilizations and the means of objectifying their culture and beliefs. In future human civilizations, art has an important role in all stages of formation, consolidation, and expansion, and if a roadmap and a model for achieving a new Islamic civilization are to be considered, it is necessary to closely link artistic phenomena with this civilization, as An influential and guiding component should be considered. The basic model determines the frameworks of the Iranian Islamic model of progress, which is supposed to determine the desired path of the country towards the new Islamic civilization in the next half-century, along with a call for its completion and promotion by the Leader of the Islamic Revolution, Ayatollah Khamenei, in public published. The present article, in response to this call and order to the in-depth and specialized review of this document, has been written in the field of art to assess how much art has been considered in the basic model? This article also seeks suggestions and solutions to improve the basic pattern document in art-related topics. This research is developmental in terms of purpose and its method is qualitative research with a descriptive-analytical approach and based on some library sources along with the analysis and points of view of the researcher and the scientific achievements of researchers, is presented. In addition to this research, it was found that in the whole basic document, only five times, in a scattered and unorganized manner, the categories related to art are dealt with and there is significant neglect of the field of art in the document. Therefore, 11 specific proposals were presented to complete and upgrade the basic model document in this area.

Keywords: art, basic pattern, Iranian islamic pattern of progress, new islamic civilization, islamic revolution of Iran.

Mystic Behavior in the Artwork; a Critical Analysis of Shaygan's Fanoos Jadoei Zaman

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Abstract

This article, by analytic- critical method, attends to Shaygan's mystic interpretation of art, by seeking its Heideggerian context. Now, in the age of spirituality, we consider the case of artistic- mystic spirituality and we know that the case is going to be developed in this modern time. So this article, considering its topic and its subject, should be acknowledged as an important case study. As a summarized result, it is clear that: Shaygan is influenced by Heidegger at the first step of his philosophical career, and also he followed Heidegger at the final step of his artistic- mystic meditations. But it seems that Shaygan is more experienced during his life and so we know that his long experiences have been driven as an obstacle to read art as a mystic way of life. Shaygan's interpretation of art is limited and conditioned to the critical judgment of reason. After all, it seems that Shaygan couldn't set a solid relationship between reason, mysticism, and art in the challenge of the traditional and modern world.

Keywords: art and mysticism, artistic work interpretation, Shaygan, spirituality.

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