

## Sociological Explanation of the Advancements in Iranian Artistic Cinema after the Islamic Revolution (with Emphasis on the Two Decades: 1980s -1990s)

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### Abstract

Artistic Cinema is a social phenomenon that emerges under certain conditions in any society and could be explained and analyzed by other social factors. This article benefits from a sociological approach to deal with the post- revolutionary advancements of Iranian artistic Cinema regarding the cinematic knowledge products. Existing evidence and documents reveals significant difference in amount and quality of artistic cinema products before and after revolutionary. The difference is a considerable growth in these products during 1980s and 1990s and remarkable international success for Iranian artistic cinema as well. Therefore, by changing the social conditions of knowledge in post-revolutionary Iran, the volume and diversity of cinematic knowledge has been increased and the context of the artistic cinema has been changed. Artistic Cinema is a phenomenon dependent on specific audiences, aesthetic filmmakers, and most importantly, the social conditions that make its manifestation possible.

**Keywords:** Artistic Cinema; Cinematic Knowledge Products; Islamic Revolution; Sociology of art and cinema;

### 1. Introduction

A rapid and fundamental change in the political structure of society, changes social values, attitudes of the people and cultural institutions as well. Islamic revolution of Iran, like other revolutions in the world, was of considerable underlying cognitive changes. These social and artistic changes emerged in all social institutions, especially in form and content of artistic cinema. Cinema reflects social conditions of society and by sociological study of contemporary cinematic products, within a discourse domain, a researcher can reach a better understanding of contemporary society (Yarahmadi et al, 2010; Jarvie, 1999 & Mehrabi, 1989).

Cinema is a medium of art and art is based on a cognitive feeling (Ravardrad, 2011:31). The artistic cinema is a cinema of high aesthetic and artistic qualities, and it has a particular audience that their familiarity with the aesthetic language and symbols provides them with a high visual perception. A look at the existing research on the Iranian artistic cinema reveals that they lack sociological explanations, despite that more than two decades have passed from the success of Iranian cinema in the world and winning prestigious International prizes and awards(Sanatjoo,1999).On the other hand, most of the works in this area, are often general and stereotyped and are not based on scientific methods. These kinds of research have been conducted by experts and cinema critics, are purely artistic and aesthetic; in the aesthetic approach to film, the interpretive method is used and "the main responsibility of the critics is related to the aesthetic and artistic aspects of the film" and not about its sociological dimensions(Jenkins, 2002: 171-170).

Undoubtedly, such a situation results in underdevelopment in sociology of cinema on one hand, and the lack of understanding the social and cultural factors affecting the productions of artistic cinema on the other. Talebinejad(1998), film critic, has been examined technical aspects of the cinema after the Islamic revolution, and Keshani(2004)has been studied the religious cinema after the revolution. Fakhimzadeh and Davoudnejad, among directors and filmmakers in Iran, have dealt with the political analysis of commercial cinema before the revolution known as the "Persian films" and have emphasized on the role of oppression and dependency, as effective factors in development of such an undeveloped cinema (Moezzinia, 1999:56).

"Cinema and Social Change" is a research conducted by Amir (2007) in Tehran University. This research divides functions and representation of social change in 12 years of Iranian cinema into three periods. The results of this study indicate that Iranian cinema has been affected by social changes in all the three periods, but in the second and third periods has had more freedom in providing a real and aimed image of Iranian society (Amir, 2007).

Yar Ahmadi et al (2010) in another study titled, "a sociological analysis of Kimiaei's films" has been analyzed the films by this director as representation of social conditions. This study benefits representation theoretical approach and qualitative content analysis methodology; five Kimiaei's film conceived as reflecting five contemporary history of Iran. The results suggest that the film "Qeisar" during awakening period, the film Safar-e Sang during the Islamic Revolution, Dandan-e Mar during the war, "Soltan" during the development period and "Eteraz" during reformation time, represents current problems of the Iranian society.

"Religious representation in the cinema after the Islamic revolution," was carried out by Morshedi et al(2012). The purpose of this study has been to describe how the religious identity has been represented in the Iranian cinema. The statistical population of the study consisted of all the post-revolutionary movies that directly or indirectly emphasized on indicators of religious identity. The results indicate the presence of religious elements in Iranian cinema in the three decades after the revolution of Iran.

George Huaco, among sociologists of cinema and literature, explains the emergence of artistic films, and believes that four structural conditions determine their appearance:

1. Availability of trained staff of film technicians, film directors, mentors' and actors.
2. Availability of infrastructures and facilities in the film industry, including studios, laboratories, equipments and raw film.
3. Availability of an organization in the film industry consistent with the ideology the future waves the films.
4. Availability of the socio-political standards - consistent with the ideology and style of the future waves of the films (Huaco, 1982: 213).

According to sociological traditions, the artistic film production in every society requires factors and conditions make possible its manifestation which we need their understanding for explaining the social context of artistic cinema productions. Therefore, the main question of this paper is that how the increase in the size and diversity of knowledge in the field of cinema and other areas in the country, has affected the progress of the Iranian post-revolutionary artistic cinema?

This article is based on the documentary method and provides a sociological explanation of developments in Iranian artistic cinema during 1980-1990's.

## **2. Theoretical Background**

Artistic cinema products are aesthetic and knowledge products and could be explained from the perspectives of the sociology of knowledge, art. Knowledge in German perspective includes issues such as thought, knowledge, art, worldviews, beliefs, cultural products, norms, values, feelings, attitudes and personal characteristics (Alizadeh et al, 2009: 46). Mannheim as a pioneer in the sociology of knowledge, believes that all types of knowledge are affected by social conditions to a varying degrees (Alizadeh, et al, 2009:209).

Revolution is a fundamental change in the political, cultural and social structure of society. According to Johnson, a functional theorists, society is in a normal balance until the changes in the shared values of society and environment – technology, disrupt social balance. Until, the continuity of the non-alignment between social values and objective conditions, leads society into the revolution (Kuhn, 2002,Giddns, 2009). The recent theories of revolution are based on cultural factors; in these theories it is assumed that the culture and religion have effective political and social role. This means that, unlike traditional theories, modernization doesn't remove religion from social and political spheres of human life, but becomes a major cause of social and political change in Iranian post-revolutionary society (Khorramshad, 2004: 102). Therefore the Islamic revolution is the turning point in the production of knowledge and consequently in the artistic cinema; it has been a fundamental change in the social conditions of knowledge production and created a type of knowledge and artistic mutation in the national cinema. In the following section of this article, artistic cinema products are considered as specific knowledge products and are explained by theoretical perspectives in sociology of knowledge, art and cinema.

## 2.1 Sociological Theories of knowledge

Artistic cinema is the origin of producing and supplying knowledge products which are presented in the form of art. Hence, the artistic cinema development can be explained in the framework of the sociology of knowledge. In this approach, which is influenced by Materialism, it was believed that the society acts as social causation for all kinds of knowledge. Marx, Mannheim and Hauser are sociologists that their theories are briefly reviewed.

### 2.1.1 Karl Marx:

In the Marxist view, society is seen as a building, made up of infrastructure and substructure. Infrastructure is the economic foundation and superstructure of politics, culture and society that operates on it. (Karan, 2002:246). Karl Marx, argued that men in social production of their life, inevitably enter into definite relations, which are independent of their will, in a sense that, production relations are consistent with characteristics of each stage in material forces change. The totality of these relationships constitutes the economic structure of society upon which legal and political superstructure is built and certain forms of social consciousness are determined. Material mode of production determines the whole process of social, political and intellectual condition. It is not the consciousness of men that determines their existence, but their social existence determines their consciousness. At a certain stage of the transformation, the productive forces of society become conflicted with the existing relations of production or property relations. Forms of changing productive forces turn these relations into productive barriers. At this time, an era of social revolution would occur; changes in economic foundations, soon or late affects the whole superstructure of society (Zeitlin, 1968:98).

Generally speaking, the Marxist thinkers consider physical infrastructure and technological changes effective causes in explaining changes in knowledge and artistic film production. In other words, this group of scholars positively correlates the growths of cinema with technological developments of societies (Sanatjoo, 1999: 13).

### 2.1.2 Karl Mannheim:

Mannheim believes in existing of a relationship between social factors and types of knowledge and art. In his view, a product of thought and knowledge depends on its historical social situation. According to Mannheim, any social situation exists at a certain point of history and therefore, is a unique condition. So that the present state of knowledge is related with its time and place. According to Mannheim, the act of cognition is not to be considered quietly as a product of mind, because the human mind is itself a product of human participation in social life and the various interests that is shaped during life. Mannheim also considers patterns of thought and cultural products are under influence of society. According to him, competition and choice determine what kind of man, what standard and what patterns of thinking become dominated in a given society. In short, in his view of point, ethical beliefs, principles, ontological prerequisites and empirical reality is subject to social life (Alizadeh et al, 2009: 224 208; Kenobloch, 2011). Accordingly, production of any artistic product in cinema is influenced by the social conditions of its time. This genre of cinema is synthesis of advancements in cinematic and non-cinematic knowledge which is inextricably bounded to aesthetic values.

### 2.1.3 Arnold Hauser

According to Hauser, identifying social and economic conditions of artistic products is sufficient for understanding artistic products. In this approach, both the social status of the artist and society has critical impact in the artwork. Hauser believes that two concepts of artistic style and content are most important in this field, and their changes over time reflect social influences on art; different artistic themes and styles have been created in association with different social conditions (Ravardrad, 2011: 5-6). Hauser divides artworks in the different ages of western society into the noble art, folk art, mass culture, mass media, and the like. His efforts in each of these divisions are organized to construct a theory based on the social determination of art and other aspects of knowledge. Therefore, the sociology of art is to believe in social determination and establishing causal relationship between art and society (Ravardrad, 2011: 4948).

Generally speaking, in the sociology of knowledge and consequently in the sociology of art, it is believed that society operates as social causation and all types of knowledge and cinema products and affected by and emerges for special social circumstances(Ravardrad, 2011:6).

## 2.2 Sociological theories of cinema and art

### 2.2.1 Goldman approach:

Reflection theory in sociology of art is a part of macro-theory of representation. Based on this approach, an artist is simply to represent the current status of society and picture positive and negative values, as they exist. According to reflection approach, the art reflects and at the same time conditioned by society. The film is a collection of information and symbols; decoding and understanding its language helps us to identify the characteristics of contemporary society in which film has been made. This approach considers the content of art and artistic cinema as a reflection of social conditions in which it is produced and supplied (Alexander, 2003: 21).

Goldman's theory of genetic structuralism in sociology of art is affected by the reflection approach. Goldman's theory seeks to identify the mental structure of a social group or class, in a way that the structure appears in the artwork. Goldman believes that the creation of literary, artistic and cinematic is expression of the worldviews and worldviews are not individual but social phenomenon. He makes a relationship among literary creations, art and contemporary worldview. Goldman believes, where there is an inseparable unity between institutions and their representative classes, the artist can generate an attitude which representing class and its social subjectivity (Goldman, 1997: 259). In a general view, many theorists have accepted reflective relationship between cinema and society but adopted different ways to explain the quality and intensity of this relationship.

### 2.2.2 George Huaco

The second perspective belongs to Huaco – a sociologist of cinema and literature. He includes sociology of cinema into the sociology of art and literature as a complementary element and believes that "the sociology of literature own sociological relevance through sociology of knowledge and Marxist heritage (Huaco, 1982: 26). Huaco introduces a macro-model for the analysis of political, social and economic change, as well as a meso-model to analyze the social context of art, film or literature in a historical perspective. He argues that:

"Apparent relationship between these two models is based on the assumption that major changes in political, social, economic aspects, impacts on art, literature and film while intersecting with social structures" (Huaco, 1982: 27-26). Huaco, believes in emergence of the three waves in the world of cinema which includes, German Expressionism, Soviet Expressive Realism, Italy Neo – Realism. Then, he summarizes the characteristics of German Expressionism as following:

1. The composition emphasizes the diagonal lines and broken angles.
2. Large objects such as houses, towers and gates which are displayed by noticeable vertical movements of cameras - too big or too small, regarding humans.
3. In the play of light and shade, all figures are subject to serial changes.
4. The masses of people are organized in association with the architecture add individual human are configured under the domination of large objects.
5. Slow motion of actors has been cut and emphasis is put on the case of sudden.
6. Filming techniques focus on movement, very close angles and use of mental camera.
7. Psychological characterization is unacceptable; characters are one-dimensional, a part of a single mind.
8. The film is about a visual experience; as a result, all subtitles are removed (Huaco, 1982: 22). "

Basic elements of Soviet Expressive Realism are:

1. Assembling or dynamic compiling: two shots that resemble each other in terms of graphics or identity, but are different in terms of the subject (and often have different backgrounds), are placed next to each other in such a way that each of them is considered to be a visual sense of the other.
2. Normal filming: often shots are in low light and a lens that reduces the depth of the scene to show the images the state of the Expressionism paintings.
3. Use of epic compositions; filming human figures from bottom-up angle where sky is behind of them.
4. Rejecting individual heroes and emphasizing on the characteristics of popular heroes.
5. Individual characterization is not done. Groups have personality and, individuals take part in the groups." (Huaco, 1982: 23)

Basic features and characteristics of Italy Neo – Realism include:

1. The use of non-professional actors in dramatic roles.
  2. Avoiding setting up scenes in the studio and using documentary and real life events.
  3. Natural shot using available light.
  4. The use of individual heroes who do not have any specific goals.
  5. Detailed psychological characterization for major and minor roles.
  6. Camera covers details to provide an accurate view of the environment "( Huaco, 1982: 24).
- Huaco also identifies four effective structural conditions in emergence of mentioned waves as follows:

1. Availability of a cadre of trained film technicians, directors, cameramen, mentors and actors.
2. Availability of a base of film industry, including, studios, laboratories, equipments and raw film.
3. Availability of an institution in the film industry which accepts or tolerates the ideology of future film wave.
4. (4)Existence of criteria and the political climate that agrees with or tolerate the ideology and style of upcoming film wave (Huaco, 1982. 213).

In his opinion "in each of the three waves, the dominant political orientation of directors, is matched with the dominant ideology can be seen in film design. Apparently, conservatism of German directors, communism of Soviet directors and leftist idealism of Italian directors, are simultaneous with appropriate facilities and conditions of film industry in its three historical situations." (Huaco, 1982: 213)

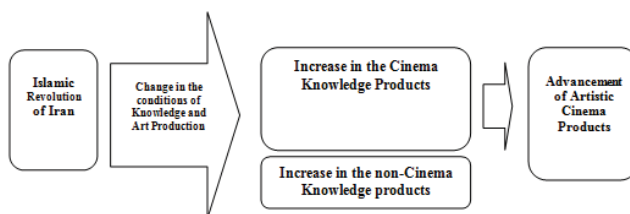
### 2.3 Critique of theoretical perspectives

Among sociological approach to the art, Marxism is involved in social reductionism means that the development of artistic cinema is in a direct causal relationship with the economical development; while the cultural phenomena enjoy a relative independence and creation of valued artworks in underdeveloped countries, challenges direct relationship between economics and art. Artworks by Abbas Kiarostami, Yosef Shahin, and Yilmaz Goni from Iran, Egypt and Turkey can be regarded as examples of works produced in countries that are not developed, while over centuries and decades they still have artistic and aesthetic values.

Reflection approach is also theoretically insufficient, since it ignores the role of evolution in knowledge on artistic cinema products. In other words, the artwork is not necessarily reflection of society; the society becomes a context in which many types of knowledge can be combined to produce a new film, to be presented in the form of artistic themes to the audience. So, Huaco's points of view also have considerable weaknesses; although he is attracted in considering the role of directors, but instead of focusing on their ideas and knowledge resources, pays attention to the social class of them. Whereas, aesthetic style, knowledge of film and other resources of creators of artistic cinema products are very important. Theoretical model of this study is based on the sociology of knowledge and social changes caused by the Islamic revolution.

As specified in the theoretical model, after the Islamic revolution, the social conditions of the knowledge and ideas production changed, higher education institutes developed and many professionals trained. As a result, the volume and diversity of cinematic and non-cinematic knowledge increased dramatically. During the time, these types of knowledge combined to produce artistic cinema products which was considerable different in comparison to the pre-revolutionary products. The main thesis here is that the development of artistic cinema is a function of cinematic and non-cinematic knowledge production.

Figure 2. Theoretical model



### 3. Research methodology

#### 3.1 Hypotheses

1. Advancement of artistic cinema before and after the revolution is significantly different; there is more advancement in the post-revolutionary artistic cinema.
2. The volume and diversity of cinematic knowledge has impacted the advancement of the post-revolutionary artistic cinema:

#### 3.2 Methods

Documentary method is nonintrusive and nonreactive. This means that researchers collect data about cases without interrupting them and bias in gathering real information. While using other methods such as observation and interview, data collection is the problem, in the documentary methods data is available. Additional advantage of this approach is that external factors such as time and circumstances change, does not affect the information about sample. According to Sarokhani authenticity of a documentary research originates in the used resources, as the authenticity and accuracy of a survey research is determined by its authentic sampling methods (Sarokhani, 2002: 260). In this study, referring to documents and statistics of cinematic and non-cinematic knowledge production along with the statistics of artistic production in Iranian cinema are analyzed and tested.

#### 3.3 Examining the hypotheses

To examine the hypotheses, existing statistics and documents on of cinematic and non-cinematic knowledge in two pre-revolutionary and post-revolutionary periods has been analyzed and compared, using qualitative and statistical techniques. Regarding the volume and diversity of knowledge in the field of cinema and other fields, only available and accessible data has been used to evaluate research hypotheses in two time periods before and after the revolution.

### 4. Findings and discussion

#### 4.1 First hypothesis:

Advancement of artistic cinema before and after the revolution is significantly different; there is more advancement in the post-revolutionary artistic cinema.

To investigate the first hypothesis, the problem is viewed from two aspects: First, from the perspective of art and cinema experts' views and secondly comparative quantitative statistics both in terms of the two period of before and after the Revolution. Cinematic knowledge is defined as books on cinema and cinematic films produced in Iranian society.

##### 4.1.1 Artistic cinema before the revolution

It should be noted that before the revolution, particularly from 1961-1978, among 1175 movies produced, only 38 films have been identified as owning quality credit (Ismaili, 2001: 301). i.e., from 70 to 80 low quality films produced each year, only about three or four films has been worthy of attention (Qukasian, n.d., 10). However, the films from directors, Farrokh Ghaffari, Feridoun Rahnama, Ebrahim Golestan, Dariush Mehrjoei, Masood Kimiaei, Bahram Beizaei, Ali Hatami, Naser Taghvaei, Parviz Kimiaei, Sohrab Shahid Sales, Bahman Farman Ara, Arbi Avanesian, Khosrou Baktash, Hazhir Daruosh, Davoud Mollapour, are among significant products which have been winner of prestigious national and international film awards. Also, films such as *Shab Gouzi*, *Khesht-o Aeineh*, *Cheshmeh*, *Siavash dar Takht-e Jamshid*, *Ragbar*, *Gharibeh Va Meh*, *Yek Ettefaq-e Sadeh*, *Tabiat Bijan*, *Gav*, *Aghaye Halou*, *Postchi*, *Shohare Ahoukhanom*, *Safar-e Sang* and *Gavaznha* have had artistic value among pre-revolutionary cinematic products.

##### 4.1.2 Artistic cinema after revolution

After the revolution, with a slight delay, production of successful films continued by works of directors, such as Amir Naderi, Mohsen Makhmalbaf, Abbas Kiarostami, Ebrahim Foruzesh, Abolfazl Jalili, Kianoosh Ayyari, Saeed Ebrahimifar,

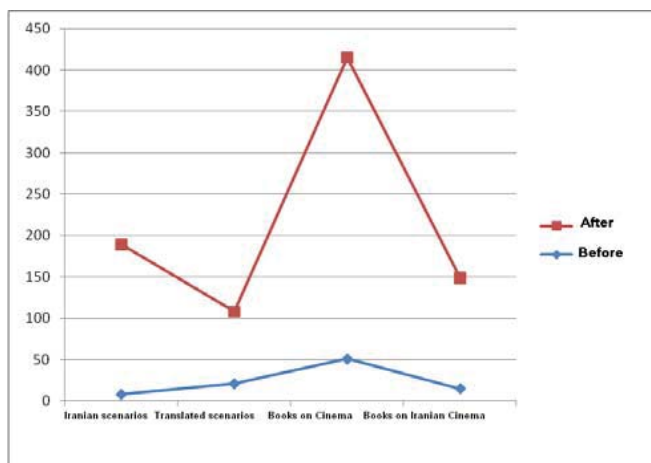
Varuzh Karim in 1360s and Majid Majidi, Mohammad Ali Talebi, Jafar Panahi, Samira Makhmalbaf, Bahman Ghobadi in the 1990s. After revolution again valuable films were made; films such as Davandeh, Aab, Baad, Khak, Dastforoush, Arousi Khoban, Bicykelrun, Naseraddinshah Actore Cinema, Gabeh, Noon-o Goldoon, Sokout, Safar-e Ghandhar, K haney-e Doust Kojast, Closeup Zendegi Va Digar Hish, Zir-e Derakht-e Zeytoon, Tam-e Gilas, Kelid, Khomre, Gard-e Koochak, Rgs-e Khak, Yek Dastan-e Vaghei, Dat Yani Dokhtar, Anoye Atash, Abadniha, Boudan Ya Naboudan, Narooni, Pardeye Akhar, Bedook, Pedar, Bachehayeh, Asman, Rang- Khoda, Baran, Chekmeh, Tiktak, Kiseye Berenj, Bidobaad, Badkonak-e Sefid, Ayeneh, Dayereh, Sib, Takhteh Siah, Zamani Baraye Masti Asbha, which have high quality and aesthetic - artistic value in post-revolutionary artistic cinema.

Artistic cinema after the revolution although has been affected by pre-revolutionary cinema, but it stands in a high position in comparison to the pre-revolutionary period and requires independent sociological explanation. Explaining these developments is the main goal of this study. For achieving this goal, available data including published books in the three sections (1927- 1961), (1962-1978) and (1979-2000) were compared and analyzed using graphical and statistical methods. The results show the significant difference between the two time periods- before and after the Islamic Revolution.

**Table 1.** Volume of Knowledge Products in Three Periods

Number Of Knowledge Products \ Period	Period		
	1306-1340	1341-1357	1358-1379(After Revolution)
Iranian scenarios	3	8	181
Translated scenarios	-	21	87
Books on Cinema	5	51	364
Books on Iranian Cinema	-	15	134

Information and data presented in the following chart, shows the considerable growth in the number of cinematic knowledge products after revolution.



**Figure 1.** Volume of Cinematic Knowledge Products before and after Islamic Revelation

#### 4.1.3 Group Statistics

Std. Error Mean	Std. Deviation	Mean	N	Time	Products
9.46375	18.92749	23.7500	95	Pre-revolution	
60.61697	121.23393	191.5000	766	Pos-revolution	

Sig= 0/034 Df= 1530, T=2.734

To test the first hypothesis and significance of differences between the "products of artistic cinema" according to "time (before and after the revolution)", independent T-test was used. According to the results presented in the above table there is significant difference ( $T= 2.734$ ;  $Sig=0/034$ ;  $D.F =1530$ ) between products of artistic cinema before and after revolution. Therefore the first hypothesis (H1) is admitted by 95% of confidence.

#### 4.2 Second hypothesis:

The volume and diversity of cinematic knowledge has impacted the advancement of the post-revolutionary artistic cinema:

To investigate the second hypothesis, it is necessary to review statistics and figures about the size and diversity of knowledge of cinema during the periods before and after the revolution.

##### 4.2.1 International success of artistic cinema after the Islamic Revolution

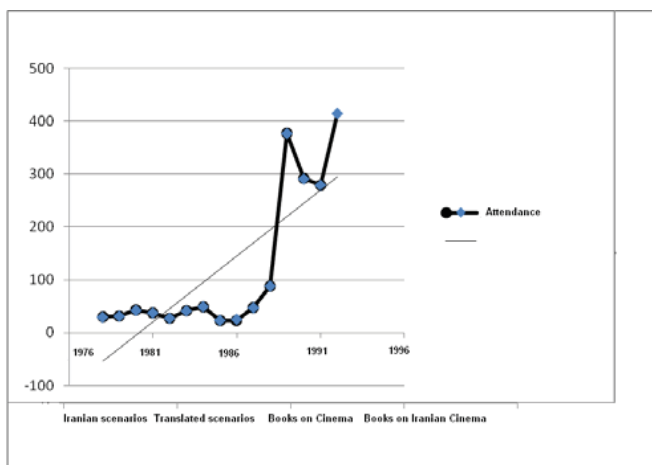
Taking a look at statistics of the valuable prizes achieved by Iranian artistic films at international festivals, indicates clearly the prominence and significant advancements of national cinema after revolution (Sanatjoo,2009: 18).Iranian cinema statistics at the end of 1992 according to international is:

**Table 2.** The number of awards and attendance in international festivals

Year	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92
Attendance	29	31	42	37	27	41	49	23	25	47	88	377	291	279	415
Awards	3	1	6	-	3	2	5	-	1	2	17	19	22	22	26

(Talebinejad, 1998: 105)

Mohsen Makhmalbaf, Abbas Kiarostami, Majid Majidi are filmmakers who have received the highest awards from international film festivals.



**Figure 2.** Attendance in international festivals before and after Islamic revolution

However, the international presence continued to increase in subsequent years. Ahmad Talebi Nejad has mentioned that: "Since 1995, the record of previous years of international presence broke and according to reports the Iranian films made 743 international attendance in 197 festivals and 53 cultural centers. The film *Badkonak-e Sefid*, the first film by Jafar Panahi after receiving the Golden Camera from International Cannes Film Festival in 1994 with 38 international attendance and receiving seven prestigious awards, become the most successful Iranian film in the world."( Talebinejad, 1998: 213-214).



#### 4.2.2 Development of Cinematic Knowledge

Cinematic knowledge of each country includes its important films in the history of cinema and specialized books. Some experts seriously believe that after the revolution, the quality of importing films into the country completely changed and in fact, artistic production of world cinema has been entered into the Iranian society. Mohsen Makhmalbaf, one of the most celebrated filmmakers believes that:

*"After the revolution in Iran, the Iranian cinema experienced a major event; entry of the foreign films limited and controlled. Formerly, distributors distributed the worst foreign films which were exclusively commercial and brought the Iranian national cinema to full closure in an unequal competition. As a result, domestic production in Iranian cinema became zero in the years before the revolution and only foreign commercial films were shown in the cinema. Quality Control and preventing imports of foreign films made possible production of national revival and renaissance of our cinema became possible.*

Because Iranian filmmakers, at least in their own country, didn't saw commercial foreign films as their competitors and the impact of world artistic cinema promoted the quality of Iranian cinema"(Makhmalbaf, 2002: 46). Along with cinema, publishing books on cinema after the revolution became significantly different in comparison to pre-revolutionary period. Both in quantitative and qualitative terms, significant evolution and progress could be seen. Regarding this advancement, Ahmad Talebi Nejad has written:

*"Publishing nearly 40 books on cinema in this period (1979-1983), compared with 100 books -all written capital in pre-revolutionary Iranian cinema- shows a significant growth. Main topics of the published books included third world cinema, introducing revolutionary filmmakers, political themes in the films, and even translation of the scenarios. Among these books, several educational and theoretical books attracted a lot of young people who were interested in basics of scenario writing."(Talebinejad, 1998: 16).*

Talebi Nejad by mentioning increased publication of books and states:

*"Nearly two hundred books on cinema published during 1983-1993, is one of the main steps taken to promote cultural and cinematic context. Published books, in a general classification, includes titles such as, educational, technical, screenplays, proceedings of the filmmakers and introducing world cinema history and reference books, film lists and catalogs of festivals. Generally speaking, the cinematic publications in this period, despite many difficulties, have had far more influence than films in creation, enhancement and promotion of the culture and context of the film,"( Talebinejad, 1998. 99).*

#### 5. Concluding Remarks

In this paper, we tried to review quantitative and qualitative data and documents, to compare and evaluate the status of artistic cinema in the two periods before and after the Islamic revolution. We find that there is a considerable advancement in Iranian post-revolutionary cinema. Using existing data and viewpoints of cinema experts, we also analyzed the effect of increase the diversity and volume of cinematic knowledge in the development of artistic cinema artistic, which supported us to confirm that there, is a significant relationship between these two variables. Iranian post-revolutionary artistic cinema has had remarkable success both in national and international fields in terms of quantity and quality which is not comparable to the pre-revolutionary period.

Theoretically we benefited from Huaco theory which explains considerable artistic and cinematic development in a society by radical social change, affecting social structure. In this base, Iranian artistic cinema gradually emerged during pre-revolutionary period (1962 to 1978) but it was under domination of commercial cinema. After the revolution, significant efforts both in terms of translating the world screenplays as well as publishing specialized books on cinema, including lighting, script writing, filming, directing, editing and assembling films, acting and film theory which underlies the richness, depth and diversity of knowledge resources. If we add into this cinematic knowledge richness the improving the taste of the audience, the evolution of thought and insights of filmmakers, staff training and development in non-cinematic knowledge as well, we will have an acceptable sociological explanation of developments in the post-revolutionary Iranian artistic cinema.

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