

In The Name of God

Personal Profile

- **Name:** Ali Sheikhmehdi
- **Employment Status:** Associate Professor of Animation and Cinema, Faculty of Arts and Architecture, Tarbiat Modares University.
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Educational records

- Graduate degree in cinema, Art University of Tehran, 1993.
- Graduate Master of cinema, Art University of Tehran, 1997.
- Graduate Ph.D. Art Research, Tarbiat Modares University, 2006.

Pre-faculty backgrounds at Tarbiat Modarres University

a) Educational records in higher education

Row	University Name	Country	Field	Educational Tendency	Thesis Title	Year of Graduation	Grade
1	Art University of Tehran	Iran	Cinema	Director	News Documentary Films	1993	Bachelor
2	Art University of Tehran	Iran	Cinema	Cinema	Expressionism Trend in German Cinema	1997	Master of Art
3	Tarbiat Modares University	Iran	Art Research	Performing Arts & Movies	Research in dramatic aspects of epic text Yedgar Zariran	2006	Ph.D.

b) Educational and teaching activities

Row	The number of repetition	Grade	Title
1	1	Master degree of Art Research	Analysis and Criticism of the Visual Arts Works (Institute of Culture and Art – Hoze Honari) First semester of 1997-1998
2	1	Master of Art Research	Sociology of Art (Azad University - Tehran Center) Second semester 1999-2000
3	1	Bachelor	History of Cinema 3 (Soore University) First semester 1997-1998

c) Research activities

1) Master Thesis Advisor / Supervisor

Row	Name of student	Name of university	Field	Title	Post	Date
1	Maryam Anari	Faculty of Art and Architecture of Islamic Azad University Tehran	Art research	Studying Iranian religious cinema since after the revolution till now	Advisor	Fall 1999
2	Zohre Kafshdar Goharshad	Islamic Culture & Art Research Institute	Art research	Imagination and Sociology in Children and youth Cinema	Advisor	Summer 2000
3	Maryam Bathayi	Islamic Culture & Art Research Institute	Art research	The historical process of the interplay of technology and art	Advisor	Summer 2000
4	Ali Nakhostin Rouhi	Faculty of Art and Architecture of Islamic Azad University Tehran	Art research	Film as a new medium for expressing philosophical ideas	supervisor	Winter 2000
5	Pardis Chabok	Faculty of Art and Architecture of Islamic Azad University Tehran	Art research	Abbas Kiarostami and Archetypes	supervisor	Fall 2001

2) Books

Row	Year of publication	Publisher	Subject	Title
1	1998	Islamic Culture & Art Research Institute	Sociology of Cinema	Critical Theory and German Cinema
2	2004	Soore Mehr Publication	Cultural Studies of Film	Popular film, cultural-social interaction

3) Articles published in specialized journals

Row	Date of Publication	Co-Author	Name of journal	Title	Article Type
1	1996	---	Cinema Critic- No. 8	Fate Of Cinema	Internal
2	1998	---	Book of Month: Art- No. 2	The Semiotics and Aesthetics of Cinema (Book Review)	Internal
3	1998	---	Book of Month: Art- No. 2	The Semiotics of Cinema (Book Review)	Internal
4	1998	---	Book of Month: Art- No. 3	Cinematic Theories (Book Review)	Internal
5	1999	---	Book of Month: Art- No. 9	Movie form	Internal
6	2000	---	Farabi Journal- No. 36	Critical Theory and Film; Adorno and the Culture Industry Review (Translation)	Internal
7	2001	---	Book of Month: Art- No. 37, 38	Graphics in Movie Titling (Book Review)	Internal
8	2001	---	Book of Month: Art- No. 41, 42	A phenomenological exploration of the concept of Subject in film and philosophy	Internal
9	2002	Ali Akbar Farhangi	Book of Month: Art- No. 39, 40	Popular movie and culture	Internal
10	2002	Mohammad Reza Pourjafar	Modares Journal (Tarbiat Modares University)- No. 2	Investigating the Reasons for Western Critics' Acceptance of Abbas Kiarostami's Films	Internal
11	2002	Ali Akbar Farhangi	Book of Month: Art- No. 47, 48	Cinema and vigilance against devastating myths	Internal

12	2002	---	Iranian Academy of Arts- No. 2	Investigation of tree symbol in internal Abbas Kiarostami films	Internal
13	2002	---	Aesthetics- No. 7	Mass Culture Theory and Political Economy (Translation)	Internal
14	2003	Habib-allah Ayatollahi	Farabi Journal- No. 4	Move in the frame; Check the movement in the interior Cinematic image (Philosophical - Artistic Approach)	Internal
15	2003	Mahmoud Tavousi	Art Journal- No. 56	A look at the text of the Yadegare Zaradaran	Internal
16	2003	---	Book of Month: Art- No. 61, 62	A look at the concept of time in cinematic interior image (philosophical - artistic perspective)	Internal
17	2003	---	Binab (Islamic Culture & Art Research Institute)- No. 1	Popular movie reviews based on religious criteria	Internal
18	2003	Mahmoud Tavousi	Iranian Studies (Shahid Bahonar University of Kerman)- No. 4	The Influence of Iranian Worldview on Yadegare Zariran	Internal
19	2004	---	Book of Month: Art- No. 73, 74	cinema star	Internal
20	2005	Mohammad hasan Ahmadi, Azam Ravadrad, Shahab-aladin Adel	Book of Month: Art- No. 85, 86	Pop Art Review Meeting in Cinema Works	Internal

21	2005	---	Farabi Journal- No. 57	Multiplex imaginative Projection in Films 8½ and Last Year at Marienbad (Translation)	Internal
22	2005	Mahmoud Tavousi	Iranian Studies (Shahid Bahonar University of Kerman)	Dramatic Interview in Ancient Iranian Literature	Internal
23	2005	Mahmoud Tavousi	Book of Month: Art- No. 89, 90	A sign of Drama to early Iranian residents	Internal
24	2006	---	Book of Month: Art- No. 93, 94	Persian painting and intuition of the essence of objects	Internal
25	2006	---	Book of Month: Art- No. 93, 94	Social Mobility of Antagonist in Iranian Domestic Films 1969-1979	Internal
26	2006	---	Book of Month: Art- No. 93, 94	Drama and Revelation	Internal
27	2006	Mohammad Reza Khaki	Book of Month: Art- No. 95, 96	Searching for the concept of the fall of the usurper king at the New Year Dramatic Ceremony in Ancient Iran	Internal
28	2006	---	Book of Month: Art- No. 97, 98	A Study of the Mythological Beliefs of Siavash, Mitra, Anahita in Relation to the Origin Theory of Drama	Internal
29	2006	---	Hamshahri Newspaper	Important features of popular art and culture	Internal
30	2006	Mahmoud Tavousi, Mohammad Reza Khaki, Sayed Habiballah Lezgi	Persian Language and Literature Research- No. 7	Dramatic storytelling in Iran	Internal

31	2008	---	Farabi Journal- No. 32, 33	Neo-Realism and Phenomenology (Translation)	Internal
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4) Attend valid scientific conferences

Row	Year	Co-Author	Conference	Title	Conference Type
1	2002	Mahnaz Shayestefar	The first conference of Islamic art of Iran	The Settlement of Figures in the Persian Traditional Paintings	Internal

5) Participation in research project

Row	Start Date	End Date	Title	Executor	Client	Kind of Activity
1	20/2/2000	19/2/2001	From Phenomenon to Visit (Documentary Recognition)	Mohammad Reza Aslani (Film Director)	IRIB TV1	Library Research

6) Executive Activities

Row	Start Date	End Date	Title of responsibility
1	8/4/1997	8/4/198	Purchase of teaching, research and administrative services for the Institute of Islamic Art and Culture of Islamic Art
2	1/12/1997	20/2/2000	Responsible for teaching at the Institute of Arts and Culture Islamic-artistic field
3	January & February 2002	---	Special Editor of the Journal of Film and Philosophy, Monthly Book of the Arts, No. 41-42
4	August & September 2007	---	Special Secretary of Islamic Art Magazine, Bianab Cultural Art Monthly of Islamic Advertising Organization No. 11

Post-faculty backgrounds at Tarbiat Modarres University

a) Scientific-research articles published in specialized art journals

Row	Date of Publication	Authors	Name of journal	Title	Article Type
1	Summer 2010	1.Ali Sheikhmehdi 2.Seyed Mostafa Mokhtabad	Research in Persian Language and Literature- No. 17	A Critique of the Research Approaches to the Iranian Theater of Ta'izi	Full article
Abstract	The present article seeks to explain that any thorough examination of the theatricality of the play will inevitably lead to a search for theatrical history in Iran. Therefore, what the Iranian and French researchers have done in this field, this paper uses a library-based, historical-descriptive approach to review and critique the views, books, and articles of the eight approaches researchers. The above has been addressed. In the end, this paper concludes that scholars' adherence to these approaches to finding a single source for Iranian theatricality has led them to neglect the breadth of the connection with other sources of origin, and hence the open horizons of the play in Iran continue to be discovered.				
2	Winter 2010	1.Hanie Nik-khah 2.Ali Sheikhmehdi	Islamic Art Studies- No. 13	An Approach to the Ilkhanids Cultural Policies in the Thirteenth / Seventh Century in the Study of the Motifs of Iran's Goldsmiths	Full article
Abstract	The emergence of the Golden Fame pottery can be attributed to the Seljuk period and its heyday to the Ilkhanid period. In addition to the technical, structural and aesthetic aspects of the work, the study of the pottery designs of the Golden Fame gives us a complete picture of the state of life of the rulers and peoples of this period in various political, economic, cultural and social dimensions. Examination of the pottery shows that the Ilkhanids worked hard to gain legitimacy and consolidate their rule at that time, so that shapes of dragons, flowers, sycamore, clouds and garments of Chinese style and texture are visible in the works. This article is based on the tastes and tastes of the Ilkhanid rulers in the creation of works of art, especially the pottery of the golden age, and by using library resources in written and illustrated cultural-artistic policy-making of the rulers as well as the pottery ideas of the golden age of the 13th century. Examines / seventh. The method of data analysis in this historical research is descriptive-analytical and in some cases a comparative approach has been used.				
3	Spring 2011	1.Ali Sheikhmehdi 2.Lale Kharazian	Performing Arts and Music Letter- No. 5	Expressive Evolution of Hybrid Cinema and Reality Reproduction Case Study of King Kong Films Made in 1933 & 2005	Full article
Abstract	In contemporary cinema, the hybrid reality and imagination of human access to new digital techniques has been made possible through simulation. According to the political economics analysis of Friedrich Jameson's semantic political economics, the manner of expressing visual signs for the reproduction of reality in cinema during the various periods of capitalism has				

	<p>been accompanied by a change in the concept of reality, and according to Jean Baudrillard's statements, the actual signs are no reference to objective reality. They are not just virtual reality and media fabrication, which he referred to as the "pretense". The theoretical framework of this paper is based on combining the symbolism and political economy of capitalist growth and development to analyze the hybrid position in the reproduction of reality in cinema. The most important goal of this research is to identify the various possibilities of combining live film with animated film in the history of hybrid cinema. Two films of King Kong's fictional story made in 1933 and 2005, two stages of early and later capitalism with two cultural logics of postmodernism and postmodernism. The results of this study show that today's cinema expression through digital systems has been able to integrate the hybrid cinematic system and benefit from cinematic expression for the use of infinite computer layering.</p>				
4	Summer 2011	1.Mehdi Azhari Rad 2.Ali Sheikhmehdi 3.Reza Afhami	Performing Arts and Music Letter- No. 2	Cinematic representation of reality in two phenomenological and metaphysical approaches	Full article
Abstract	<p>The relation between representation and its relation to reality has always been a matter of concern for scholars who have considered the human perceptual process. In general, after the emergence of metaphysical thinking in Greece and the theory of parity theory, the absence of the reality of phenomena in human beings was accepted as the subject of identification, and gradually cognitive cognition came to dominate ontology, and representation became a necessity. Along with this change in the perception of reality, the meaning of art has also undergone changes. In this paper, cinematic representation as cinema is an artistic medium, from the perspective of two philosophical categories: ontology and cognitive cognition, and in the face of two historical intellectual conceptions of phenomenological (and metaphysical) knowledge using structuralism and attention to The overall spirit of each notion as well as the basis of Heidegger's theories in a philosophical context is examined, and the result is that cinema is capable of transcending the concept of representation of reality from the point of view of being ontological. , But in the metaphysical epistemological type of thinking is always at the level of representation and creation of the fact remains.</p>				
5	Summer 2011	1.Marjan Zare 2.Ali Sheikhmehdi 3.Reza Afhami	Performing Arts and Music Letter- No. 7	The place of graffiti art from the perspective of cultural studies	Full article
Abstract	<p>Graffiti art, an art phenomenon of the twentieth century, began in the early postmodern period and became centralized in New York. The works of this non-museum art, by an anonymous artist and independent of the standards of the art world, have always been disputed, and various perspectives on the phenomenon, its nature and the reasons for its formation have been discussed. The present research has focused on cultural theories based on theories of cultural studies and has attempted to analyze this phenomenon from the media and artistic point of view. This research is a fundamental and descriptive study of Griffiths in the postmodern era and has extended the results of the theories of this field to the Griffiths of Iran and compared them. The results of the research make it clear that graffiti in the field of media becomes a means of contrasting with the dominant discourse and becomes a minority expression tool. Therefore, graphite is a good reference for understanding informal discourse practices within</p>				

	<p>societies. In the case of Iran in particular, this contrast has developed between the art community and the artistic tradition accepted by society. In the field of art too, Griffith has empirical methods and defined styles. But in Iran, the experimental tendencies of this art have remained more faithful to its conventional patterns. Keywords: Griffith art as an art phenomenon from the twentieth century began in the early post-modern era and became centralized in New York. The works of this non-museum art, by an anonymous artist and independent of the standards of the art world, have always been disputed, and various perspectives on the phenomenon, its nature and the reasons for its formation have been discussed. The present research has focused on cultural theories based on theories of cultural studies and has attempted to analyze this phenomenon from the media and artistic point of view. This research is a fundamental and descriptive study of Griffiths in the postmodern era and has extended the results of the theories of this field to the Griffiths of Iran and compared them. The results of the research make it clear that graffiti in the field of media becomes a means of contrasting with the dominant discourse and becomes a minority expression tool. Therefore, graphite is a good reference for understanding informal discourse practices within societies. In the case of Iran in particular, this contrast has developed between the art community and the artistic tradition accepted by society. In the field of art too, Griffith has empirical methods and defined styles. But in Iran, the experimental tendencies of this art have remained more faithful to its conventional patterns.</p>				
6	Summer 2011	1.Mozhgan Khakpour 2.Ali Sheikhmehdi	Urban Management- No. 27	The Impact of Culture and Social Change on Rural Housing in Guilan	Full article
Abstract	<p>The change in the landscape of Iranian villages has been very rapid in recent decades, with researchers responding to how these changes have occurred as well as looking for cultural damages. Some people want to preserve the traditional image of the village and not change it, and some see such developments as inevitable and the result of the expansion of urban life and the consequent increase in migration from the village to the city. This article attempts to consider the cultural factors of these transformations and the necessity of optimizing the performance of rural buildings. The information of this article has been analyzed based on library studies and field observations collected from more than 90 villages in plain, mountainous and mountainous areas of Guilan province using causal research method. For this reason, first, the definition of culture and its relation to architecture has been studied and the importance of architectural study as one of the most important manifestations of culture and social characteristics has been emphasized. Then the need for change in traditional rural communities and the relative transformation of rural residential architecture with regard to cultural changes in public and private spaces of rural houses in Gilan has been discussed. The purpose of this study was to emphasize the changing architectural approaches to the needs of today's rural life and to consider the cultural impact on designing an appropriate and new model of rural housing.</p>				
7	Winter 2011	1.Mehdi Azhari Rad 2.Ali Sheikhmehdi 3.Reza Afhami	Performing Arts and Music- No. 44	The Platonic and Aristotelian Forms of Philosophy of Film	Full article

Abstract	<p>Strong philosophical structures that Plato and Aristotle had established, in addition to being important in the history of philosophy, also left a great impact on the theoretical approaches to art. This article is going to follow the impact to field of philosophy of film. On this purpose, cinema is divided into two parts, image and motion, and features of these two parts have been surveyed in the arts of ancient Greek, and also have been noticed to the formation of philosophy of art of Plato and Aristotle in the relation to these arts. In this way the views of two contemporary scholars, Ian Jarvi and Christine Metz, that relation between the thought of these two great philosophers to the field of philosophy of film, evaluated to achieve the new approach from Platonic and Aristotelian form of philosophy of film. The question of present article is what is the relation between theories of Plato and Aristotle about realistic visual art and the drama of the narrative, and the philosophy of film? Question of the nature of the film is the most fundamental issue in philosophy of film that of course is divided into many questions that we noticed to the relation between film and the concept of reality. The descriptive-analytical method is used for this article. The theoretical framework of this research is based on the concept of "intentional arc" in Phenomenological approach, which says about connection between the subjective and objective. The result of this study makes clear that both Film theorist's view, Jarvi and Metz, is faced with the shortcomings, including lack of attention to how formation the philosophy of art of Plato and Aristotle, and also because of incomplete interpretation the philosophy of Plato and Aristotle (they have not noticed to the horizons of two great philosophers). According to the result of this study, from the perspective of Platonic form of philosophy of film, the cinematic image is the simulacra of true reality which belongs to the world of imaginations, and because of cinema continuing realistic visual arts it cannot be a true copy of the original. But this philosophical attitude has not noticed of the motion component of cinema and therefore this attitude is incomplete. Indeed, for Plato, motion and situations created by it, will not create a new concept and cannot bring out images from the world of imagination. On the other hand, Aristotelian form of philosophy of film, with an emphasis on dramatic action in film, has more attention to the motion component of cinema, and has not noticed about cinematic image. And it believes that the film through the adherence to the verisimilitude, in other words, follow the rules of the genre, can represent true reality. Of course this does not mean that the film in any way represent reality, but according to this attitude to the cinema, it is possible the representation of true reality in film.</p>				
8	Fall & Winter 2011	1.Nadia Maghuly 2.Ali SheikhMehdi 3.Hosseinali Ghobadi	Sociological Journal of Art and Literature- No. 2, Series 3	A sociological analysis of death in the Iranian New Wave Cinema	Full article

Abstract	<p>The Iranian new wave filmmakers pay attention and focus on the social changes in years before the Islamic Revolution in 1357 (1979). In these years due to the economical and social changes and the government's attempt for modernizing the traditional social system and social uplifting has spread and this caused criticism by the Iranian new wave filmmaker of that era. Social approach and mobility was main theme in new wave cinema of Iran in the years before of revolution. Therefore In this article subject of heroes social mobility in four films which are: reza motori(by masoud kimiaia 1960) khoda hafez rafigh(by amir nadery 1971)sobhe roze choharom (by kamran shirdel 1971)have been selected for sociological studying and analysis. These four films (movies) are classified in critic social genre and their heroes belonged to social lower class Without a respectable job and made a living by robbery. Events of these films are about gaining substantial amount of money, by variant means. Heroes want to promote their social status by earning money, But social conflict and opposition of other persons cause the death of these heroes.</p> <p>This article focuses on sociological approach understanding special group of Iranian filmmaker who wander the clashes between traditional and modern cultur and gain impacton the social development which cause the death of heroes in these four movies (films). Hence this article has analyzed the approach of filmmaker in representation of death of heroes, particularly according to social mobility at large industrial cities as manifestation against the command of the government.</p> <p>Police as symbolic power for protecting society from the first situation that is arresting the outlaw heroes and eventually kills them in these four films. This means suppression of dominant classes is gradually transformed into sympathy and inattention and then, power of killing. For content analysis two modes of interior and exterior criticism has been used. With regards to interior criticism, signs signify a hero on his own and his unsuccessful life, beside heed lessons of so upper class society and according to exterior criticism in a closed society the lower classes couldn't make any progressive action for a better living .</p> <p>Conclusion of this research proves the hopeless opinion of filmmakers about these four films and about life and society. There isn't any expectancy to a worthy living by an individual at social level. Death of heroes to be caused by their unbalance life, their environment is full of pain, suffering, poverty, wandering and social pathogenesis. Heroes of these films try to steal enormous amount of money, but their efforts are futile and in vain. Action of heroes weren't admitted and approved by norms and values of middle class society.</p> <p>Governmental obligatory of social progress and modernization didn't comply with democracy and justice. Black atmosphere in these four films (movies) prepare rude behaviors and cruel persons or the result of any possibility for a positive ordinary life. In these four films, heroes being in the closed circle, lonely, illness and defeat deciding in the kinds of death they face at the end of the movie. In this period. Distribution of wealth was unjustified and caused to increase the gap between classes in modern society of Iran, and this, borders of cities lead to social protest.</p>				
9	Summer 2012	1.Mehdi Azhari Rad 2.Ali Sheikhmehdi	Performing Arts and Music Letter- No. 4, Series 2	The reality of the transition from analogue to digital cinema	Full article

Abstract	<p>The subject of cinematic image and reality has always been the focus of film theorists, and how it comes from exposure to cinema technology. The main controversy in the analogue era of the egoist and ultra-theorist theorists was to accept or reject the relation of cinema and reality. The introduction of digital technology into the cinema emphasized the importance of this. This paper attempts to evaluate the reality of the transition from analogue to digital, using a descriptive-analytic method and a skeptical theoretical framework based on the concept of sign from the perspective of Pierce and post-structuralism, with emphasis on Jean Baudrillard's theories. The result of this paper reveals that cinema technology in the analogue era produced indexical schematic symbols, but in the digital age, photorealistic imaging technology has prevailed in a way similar to the apparent form of reality. This kind of cinema replaces reality with a symbolic but unambiguous symbol in its portrayal. On the other hand, with the use of easy digital imaging technology and the generalization of the production and dissemination of images and the endless reproducibility of cyberspace, slabs are produced that refer only to one another.</p>				
10	Summer 2012	1.Nadia Maghuly 2.Ali SheikhMehdi 3.Hosseinali Ghobadi	Comparative Art Studies- No. 3, Series 2	An ancient comparative study of the hero's journey pattern in literary and cinematic content	Full article
Abstract	<p>This article is a comparative study of the hero's journey in the myth of Gilgamesh and the film named The Deer. Mythologists use different morphological patterns for applying to various literary and cinematic texts. This study aims to investigate to what extent this pattern of the hero's journey could be found in two works (one literary and the other cinematic. It seems that the film The Deer is similar to the myth of Gilgamesh in its content. In the absence of mythological studies on Persian new wave cinema (the main idea is to use Campbell's model in an archetypal approach. According to the archetypal approach (three phases are recognized in the hero's journey as "departure", "initiation" and "return". The present study will analyze these three phases and will conclude that Campbell's model is well applicable to both works while the film named The Deer shows more resemblance to Campbell's model than the myth of Gilgamesh.</p>				
11	Winter 2013	1.Asadollah Gholamali 2.Ali Shekhmehdi	Performing Arts and Music Letter- No. 2, Series 17	The Impact of Modern Narrative on The Iranian New Wave Cinema	Full article

Abstract	<p>The Iranian “New Wave” filmmakers started to pay attention to social changes during the Pahlavi regime. Imperial Pahlavi successfully suppressed his political oppositions in decade of 1332-1342 (Hijri Shamsi) and spread a social reform during the following decades in 40’s to 50’s. The Iranian cinematic movement that was called New Wave by some Persian film critics because of its similarity to the new wave cinema in France as well as its simultaneous happening, criticized government’s pseudo modernism of that era. The Iranian “New Wave” filmmakers started to pay attention to social changes during the Pahlavi regime. Imperial Pahlavi successfully suppressed his political oppositions in decade of 1332-1342 (Hijri Shamsi) and spread a social reform during the following decades in 40’s to 50’s. The Iranian cinematic movement that was called New Wave by some Persian film critics because of its similarity to the new wave cinema in France as well as its simultaneous happening, criticized government’s pseudo modernism of that era. These filmmakers made films that many of them were censored or even banned by the Pahlavi regime until the victory of the Islamic revolution. The Iranian New Wave movies were strong in their screenplay and artistic form and cinematic structure; and are well known for their mise- en-scène, shooting script, montage, costume design and make up. In other words, the Iranian New Wave films not only attracted the Persian audiences but also raised the level of expectations. Besides being influenced by main international movements like new realism in Italy, and new wave movement in France and auteur theory, Iranian New Wave filmmakers were affected by world’s literature and the contemporary critical sociology of Iranian intellectuals. In fact, the movement originated the Persian new literatures, more specifically the modernist writers. Most of the filmmakers were accustomed to literature in a new way and this affection led to evolution in narrative modes in cinematic works. The movement was much affected by the auteur theory in practice. Alike French new wave, Persian filmmakers had an affinity with literature but they preferred a new adaptation with cinematic creation. Considering adaptation, most Iranian filmmakers added their own interpretation to fictions. Some of these filmmakers in fact were active in writing short novels or plays. In that era, dominant cinema in Iran well-known filmfarsi (dragotory name given to a genre of Iranian films) imitated Hollywood and Indian films. Persian popular films, as the state apparatus propagated consumerism, promoted lustful living and happy lifestyles. Superstars of these films entertained their target movie audience mainly with song and dance. Two films, <i>The Cow</i> (1348) and <i>Shazdeh Ehtedjab</i> (1353) have been chosen for case studies. These films were adaptations from Persian modern literatures and received a number of international awards. Their directors, Dariush Mehrjui and Bahman Farmanara, tried to transfer Persian modern literature using the language of cinema. We have concluded that the development and spread of the new wave movement in Iranian cinema had a direct relation to the Iranian society passing from tradition to modernity.</p>				
12	Summer 2013	1.Nadia Maghuly 2.Ali SheikhMehdi 3.Hosseinali Ghobadi	Sociological Journal of Art and Literature- No.1, Series 5	The Sociological analysis of national identity and its components in Bahram Beyzaie works	Full article

Abstract	<p>In the case of the crisis of identity, one of the obvious emblems of the objecting new wave in cinema before the Islamic revolution is to express the national identity. In this study the problem is to recognize the components of national identity in Bahram Beyzaie works. Introducing the concept of identity, it's dimensions and components the ingredients of identity is searched in three main films of Beyzaie named as: Ragbar, Qaribeh va Meh, Cherike-ye Tara. Content analysis and extrovert analysis is used in this way. The facts exposed in study are social, cultural, political and geographical facts, the historical national identity is the most central instances taken into account. The results show that Beyzaie prefers to detect the cultural and historical identity On to the other aspects such as political or geographical identities. It seems that he believes in attaining a modern identity through the intellectual implements of tradition.</p> <p>After analyzing Bahram Beizay's movies this conclusion comes to us that identity belongs to meaning and meaning is a percept that can be made, this is the effort he puts in his movies. This research is done on 3 of Bahram Beizay'd movies made in the years 50,53 and 57, the purpose of this paper is identifying the dimensions and components of national identity in his works.</p> <p>In this research this has come to view that in all three films "the problem of identity", are of the repetitive elements and the main meaning of Beizay's movies is the identity crisis. But the quantity and type of this tendency is various in different times. In Fact heroes in his films tent to understand their identity as the time passes and in the last movie, which was mad in 1357 in time with the victory of Iran's Islamic revolution, the heroin Tara achieves a full and perfect identity.</p> <p>In the film Ragbar the director pays most of his attention to the cultural and political dimensions of national identity and the geographical, historical and social dimensions are of less importance. The director declares his dissatisfaction to the political system and the ruling power of the country but he also shows his attachments to culture, society and geography. In the movie Gharibeo meh the director shows nothing but a small amount of attention to national and political identity and only social and historical identity are of importance to him. In this movie the director has a critical point of view to historical identity and the worry of finding a social identity is highly apparent in the movie.</p> <p>In the movie Charike Tara Attentions was paid to all the dimensions of national identity except the political one. In this movie attachment to historical identity is more that before and also cultural and geographical identity is of importance.</p> <p>In an overall deduction, it seems that the director after his primary protests to imposed political identity in the movie Ragbar decides to pay no more unnecessary attention to the ruling system, and instead shows the importance of the cultural identity to his audience and encouraging them to search for their historical identity. The director knows the reason for crisis in other aspects of identity to be because of the society not being award of their own historical and cultural identity. In his movies he knows self-awareness, the feel of belonging and being attached to values, beliefs, signs and national myths and knowledge of Iran's geography and cultural heritage to be of great importance and the way to salvation.</p>				
13	Spring 2015	1.Ali Sheikhmehdi 2.Mohamad Faras Alazl	Cultural Studies and Communication- No. 38, Series 11	Representation of the Arabic character in western animated series and films	Full article

Abstract	<p>Factors contributing to the emergence of the West's view of the East in general and the Arab world in particular must be confronted with centuries of biblical texts, the adventures of the Crusades, and later centuries of European travelogues and travelers. He knew the Arab lands and the culture of the Arab peoples. This article is written within the framework of the theories of cultural studies scholars. According to this view, the works and images that the West has made about their Arabs and their lands are often mixed with supremacy. This article attempts to collect data by using library resources and viewing animated collections and films and then analyzes and evaluates them by analytical and critical method. The result of this article shows that the West represents the Arabs and Arab lands as a media phenomenon and the West presents the Arab Middle East people as (other) to create (self) identity. In the ideological cliches of Western civilization, Arabs are portrayed as an anxious and anxious people in the products of visual arts and culture. Visual arts, especially animation films, as one of the most important sections of the media, reproduce and imitate Western culture through the ideas, ideas, beliefs and patterns of Western life to children and adolescents around the world.</p>				
14	Spring 2015	1.Mozhgan Khakpour 2.Ali Sheikhmehdi 3.Mahmoud Tavousi	Housing and Rural Environment- No. 149, Series 34	Socio-cultural Characteristics of the Vernacular Houses	Full article
Abstract	<p>Human housing, regardless of its physical dimensions and natural and climatic criteria, is influenced by the cultural factors of society, beliefs and the transcendental requirements of life that make human habitation meaningful. In residential architecture, the socio-cultural factors affecting people's daily lives and their lifestyles impose important criteria on the housing shackle, in which it is useless to study indigenous housing characteristics. An overview of the cultural characteristics of popular residential architecture and the listing of housing functions in this respect, the separation of socio-cultural features, interactions, and human interactions is the subject of this article. Therefore, the main question of the paper is what socio-cultural requirements have affected the indigenous housing landscape and, in other words, what are the cultural needs of indigenous housing?</p> <p>This article, which is typically theoretical and derived from the theories of Ames Rapport and Edward Hall, is written in the paradigm of post-structuralism and qualitative and in-depth everyday life. The information gathered in this paper is based on library studies and reviews in field observations and is a descriptive and analytical research strategy. Paper information is independent of the numerical documentation and is analyzed in the analogy process Is located.</p> <p>This article examines housing from the perspective of cultural requirements. The influence and influence of natural, economic and socio-cultural factors on each other and on housing depend on time and place, and collectively shape the biodiversity, which is one of the most important factors in the formation of indigenous housing. The results of this study show the division of cultural functions in promoting the quality of life, responding to metamaterial needs, and incorporating the belief features of indigenous buildings.</p>				
15	Summer 2015	1. Forough Khabiri 2.Ali Sheikhmehdi	Journal of women in Culture and Art- No. 2, Series 7	Analysis of the femininity identity in video art based on psychoanalysis approach of Lacan (Case Study: Pipilotti Rist)	Full article

Abstract	<p>This study concerns to analyze femininity identity by psychoanalysis approach of Lacan. Psychoanalysis is certainly one of the most areas of debate within feminist artists. The main question of this research is: “How does video art show the femininity identity?” So, initially we tried to categorize different influential concepts of Lacan’s psychoanalysis which is necessary to get to know his attitude about gender. Video art is one of the new media arts born after World War II. Video is a medium which come to challenge other media in different subjects. In this research, we have explained how video art has tried to show the femininity identity in contrast with the other media like cinema and television. The main concern of this study is exploring the ways in which female identity is constructed and mediated through the art of video art. Therefore, some videos have been analyzed according to Lacan's theory. In this way, a women video artist Pipilotti Rist (1962) has been selected. Rist made lots of works about the female body by concentrating on color and sound. <i>I'm not the girl who misses much, Ever is over all, I couldn't agree with you more</i> and <i>Be nice to me</i> are the videos analyzed by Lacan theory about gender identity in the article. By analyzing her, it can be known that video art changes the position of women and it changes the language and structures of dominant display.</p>				
16	Fall 2015	1.Vajihe Golmazari 2.Ali Sheikhmehdi	Performing Arts and Music Letter- No. 10, Series 5	Incorporating single-legend heroine and archaic wild female model into <i>Sprints Away</i> (2001), Japanese animation	Full article
Abstract	<p>In many of the world's most valuable animations, female protagonists appear in pivotal roles. Their personality is different from the personality of the same-sex heroes before them. In this article, to investigate how female characters are portrayed, Ghost Town Animation is one of the most prestigious works of animation in the world. The theoretical framework for analyzing this animation is the single myth of the heroic journey of Joseph Campbell, which provides the opportunity to analyze and understand many of the symbols in the film. Then, with regard to the female hero's gender and in order to gain a full understanding of the symbols and journeys of the female hero, we have combined Campbell's single myth with Clarissa Estes' ancient wild female model. This article shows that the overall story of the Ghost Town animation is in line with Campbell's heroic plot, but given the female hero's character, the need to use the archetype of the wild woman in her analysis is obvious. It was also revealed that the reconciliation stage with the father and the meeting with the theologian from Campbell's point of view was not in harmony with the female protagonist's character, and instead the hero's journey in this story was to communicate with the wild woman.</p>				
17	Fall 2015	1.Elahe Imani 2.Mahmoud Tavousi 3.Amir Hosein Chitsazian 4.Ali Sheikhmehdi	Goljaam- No. 28	The Discourse of Archaism in Persian Pictorial Rugs during Qajar Era	Full article
Abstract	<p>Iranian hand-woven carpet is a national art rooted in the ancient civilization, culture and history of Iran. In history, carpet designs have been transformed, due to changes in society and at times subjects, designs, shapes and combinations are brought in or taken out. For example, during Qajar Era, new social transformations resulted in the invention of new motifs in rugs in contrast to former abstract motifs; with simulated or imagined images of kings.</p>				

	<p>This paper studies pictorial rugs of Qajar period with a sociological approach and with Laclau and Mouffe discourse analysis beside the semantic structure of Syntagmatic and Paradigmatic axes of Ferdinand de Saussure. It aims at finding the answer for the question of what discourse signifiers were affecting those rugs and the reason behind the popularity of the images of mythical ancient Iranian kings at that era.</p> <p>Descriptive-analytic approach is used in this study and library documents were applied as data source. Ten samples of pictorial rugs, with Iranian kings as their subject, were selected randomly as the sample. The findings of this study reveal that since a willingness to find an Iranian identity right against other nations was to emerge at that era, people who travelled to Europe tended to find the reason behind Iran's underdevelopment. As a result, they introduced mythical kings and the pre-Islamic era as the ideal kings and the golden age, which was being reflected in the rugs of that period. The structure of motifs' companionship seems to be replaced by images of kings in order to emphasize the hegemony of their divinely spiritual legitimacy and political power in the world.</p>				
18	Fall 2015	1.Ali Sheikhmehdi 2.Forough Khabiri	International Journal of Visual Design- No. 4, Series 9	The Narrative Reading of Contemporary History of Iran A Case Study of Azadeh Akhlaghi s Staged Photos	Full article
Abstract	<p>This study is an attempt at examining a staged photography series by Azadeh Akhlaghi. The name of this series of photos is "By an Eyewitness." To examine this series, Roland Barthes's theories in "S/Z" and "Camera Lucida" were used. Among multiple codes in the book "S/Z," proairetic and hermeneutic codes were utilized to comprehend the photographer's attitude towards famous people's death narratives and symbolic codes; cultural codes and semic codes were used for interpretations of the viewer. Later on, Barthes added an accreditation code to the codes; the codes that let the artist present his piece like a reality. In this series, two narratives are observable. At the first level, the photographer's narrative about the death scene of these famous and national personalities and at the second level, the viewer experiences the narratives through moving from one photo to another; in this level the viewer becomes the interpreter of the photos. In other words, in the second narrative, the artist is absent and the viewer is active and present. Hence, a narrative reading of contemporary history of Iran is feasible by means of the viewer. Barthes did not restrict the text to the literary; he separated texts to writerly and readerly in this analysis. This article shows that "By an Eyewitness" series of photos is between writerly and readerly texts. On one hand, the photographer of historical photos tries to narrate the historical events as it is and leaves no room for the viewer's interpretation. On the other hand, the viewer comes to a narrative reading as he sees the sequence of the photos, in here the viewer goes beyond the photo. By means of Barthes's codes, "By an Eyewitness" series changes to a writerly text, a text which consciously and indiscriminately depends on the viewers' impression and sense making.</p>				

19	Winter 2016	1.Sabere Mohamad Kashi 2.HasanAli Pourmand 3.Mahmoud Tavousi 4.Ali Sheikhmehdi 5. HoseinAli Ghobadi	Comparative Literature Research- No. 2, Series 6	Analysis and Comparison of Ancient Patterns of Romance Tales in Iran (Samak Ayyar) and France (Tristan and Isolet)	Full article
Abstract	<p>One of the aims of comparative literary studies is to search for examples of human "truth" that have become archetypes in the literature of all nations at all times. In this paper, the authors, using the American (International) School of Comparative Literature Studies, compare the archetypes of Romantic love in the French tale of Tristan and Isolet and the Iranian tale of Sunshine and May Fairy in the epic romance of Samak-e-Ayat. To this end, we first define the ancient patterns of mother and father, anima and animus, the concepts of conscious and unconscious, collective conscious and unconscious, and masculinity and femininity in Jungian psychology. We then explain the concept of the process of "individuality", which is based on the creation of one's own self-conscious and unconscious, and show that, given the existence of the female subconscious (anima) in man and the subconscious male (animus) in woman, the romantic love story with The process of individuality corresponds to man. While describing the overall story of the two love stories discussed, the authors interpret the archetype of the yungi of elements such as the king, queen, heroine, witches, and lover and explain their symbolic and psychological role in both stories. He then compares the characters, functions, and events of each story and, while explaining their differences and similarities, analyzes the process of romantic love in each of the stories and compares them analytically. This comparative study aims to answer the question of why romantic love leads to death and tragedy in the modern-day French tale, but in the pre-Islamic narrative of Iran it leads to a love affair.</p>				
20	Spring 2016	1.Inaz Rahbar 2.Mahmoud Tavousi 3.Reza Afhami 4.Ali Sheikhmehdi 5.HasanAli Pourmand	Historical Sociology- No. 1, Series 8	The Symbolic Reflection of Legitimacy on the Sassanid Coins (Case Study of the Kavad I and Jamasp's Age)	Full article
Abstract	<p>To understand the artwork of an age and its foundations, it is necessary to discover the relationship between imagery and social events to discover the reasons for their production. Thus, the present study attempts to explain the relationship between images of a period and the various social, cultural and political elements that influence it. In Iranian history, most of the art of the court is dependent on the court as a statement reflecting the power and ideas of society and its production and reproduction is based on the needs of the government for the visual media to express their ideas. To this end, the Sassanid period considered as the culmination of the pre-Islamic discourse of Iran and one of the long periods with various challenges in terms of power and legitimacy was selected from among the visual and artistic media of the coins. Reveals a lot of evidence of visual representation changes. The particular case study of this study was the coat of arms of the first khobad during the period of</p>				

	disenfranchisement due to the emergence of the Mazdakiyyah sect, the proportional succession and re-arrival of the first khobad to the monarchy and the visual changes of the king's coins during this period. The results show that these kings used elements and symbols rooted in Zoroastrian beliefs during these periods in order to enhance their authority and legitimacy in order to shape this image.				
21	Spring 2016	1.Ali Sheikhmehdi 2.Forough Khabiri 3.Asghar Fahimifar	Sociological Journal of Art and Literature- No.1, Series 8	A Barthesian analysis of significant figures in contemporary history of Iran	Full article
Abstract	<p>This study is an attempt at examining staged photography series "By an Eye witness" by Azadeh Akhlaghi. In these photos, historical events were reconstructed by staged photography and a reflection of the photographer's attitude towards the moments of death, murder, and burial of the people who made turning points in the contemporary history of Iran could be observed. In this series two types of narratives are retrievable: every frame which narrates the death or murder of a person or a group of people, and the narrative which is produced as the mind of the viewer is vacillating from one photo to another. To examine this series, Roland Barthes's theories in <i>S/Z</i> and <i>Camera Lucida</i> were used. Among Barthes' five codes, Proairetic and Hermeneutic were utilized to comprehend the photographer's attitude and symbolic, cultural, and semic codes were used for interpretations of the viewer. Later on, Barthes added accreditation code; the codes that let the artist present his piece like a reality. In all photos, a considerable attention was devoted to redefinition of particular moments related to the photograph's choice; using this view breaks the codes and analyzes the sampled photos. The viewer experiences the narratives through moving from one photo to another and becomes the interpreter of the photos. This article shows that the series of photos is between writerly and readerly texts. On one hand, the photographer tries to narrate the historical events as it is and leaves no room for the viewer's interpretation and on the other hand, the viewer comes to a narrative reading as he sees the sequence of the photos, so goes beyond the photo. By means of Barthes's codes, it can be concluded that "By an eye witness" series change to a writerly text, a text which consciously and indiscriminately depends on the viewers' impression and sense making.</p>				
22	Fall 2016	1.Yaser Bayat 2.Ali Sheikhmehdi	Performing Arts and Music Letter- No. 15	A look at the ontology of the symbolic concept of home in Dariush Mehrjui's films	Full article
Abstract	<p>Home to ontological thoughts, the place of authentication and symbol of human self. This concept, as an existential basis for the context of the contrast between tradition and modernity in Dariush Mehrjui's films, has a meaningful presence and relates to the characters of the films; The characters are achieved. In this study, the concept of home in some mysterious films has been attempted to explain the characters in transition from tradition to modernity. Since Dariush Shayegan believes that the Eastern (Iranian) man has suffered a "personality rupture" and psychosis in dealing with Western modernity, the face of men and women in a number of the films studied has also been related to the concept. The ontology of the house is on display. The method of data analysis is descriptive-analytical and the data is collected by referring to library resources and watching videos. The results show that the way the house is portrayed in the films under investigation is to show the identity of the psychotic characters.</p>				

23	October 2017	1.Ali Sheikhmehdi 2.Asadollah Golamali	Honar-Ha-Ye-Zibab Vol. 22, No. 2	Dialogism in the movie of the Bricke and Mirror (Khesht va Ayeneh) (1965) by Ebrahim Golestan	Full article
Abstract	<p>After the announcement of policies based on the expansion of capitalist relations and the political repression of dissidents through modernization of Iranian society by second Pahlavi in 50s and 60s A.D, Iran launched the unconventional cinematic different. Various reasons can be identified for this evolution; but undoubtedly Iranian filmmakers associated with the literary circles of the Iranian community in the context of modernization and adaptation of modern cinema, they were one of the major changes. Khesht va ayeneh (1344) by Ebrahim Golestan, including films that both the content and the form of different and innovative. Khesht va Ayeneh in addition to being affected on the new wave and cinema before the Revolution and completely on contrary to the direction of those years cinema heavily is indebted to European artistic cinema. mise en scène and movement of the camera, the editing film as well as screenplay and dialogue writing style that are influenced by the modern literature are of components that have become a fundamental characteristic in Golestan's movie. Realistic and symbolic language come together in Khesht va Ayeneh, in the other words, while film defines a realistic story but with the help of dialogue, creating an atmosphere. The main theme in Khesht va Ayeneh is collapsing human relations and sacrificing them in traditional society and in the challenge with modernity In fact, the word filmmaker and impose their view of viewers, has been avoided. Mikhail Bakhtin, one of the main theorists of the twentieth century literature, theorizing suggests that named the logic of conversation. Bakhtin's theories suggest that he tried to order a modern literary structure. The important issue is that his attitude to literature is completely related to linguistic structure and structuralism. In fact, it can be stated that the main innovation's Bakhtin was that knew the words as social signs of active and dynamic that provide different meanings and implications among different social classes as well as various social and historical conditions. Bakhtin presented works' Feodor Dostoyevsky as Russian example for Dialogism theory. Dostoyevsky's stories are of multisound and polyphony power. Dostoevsky does not impose his view as an author, but each of the story characters have their own logic and sound and freely can express their own statement. It seems that the film is based on the theoretical analysis of khesht va ayeneh. The purpose of this study is that the conjunction of art and community theater changes with the modernization of this period analysis - cross-examine.</p>				
24	Fall 2017	1.Ali Sheikhmehdi 2.Nazanin Honarkhah	Journal of women in Culture and Art- No. 3, Series 9	Psychoanalysis of the characters in “About Elly (2009)” according to Hegel's master-slave dialectic	Full article

Abstract	<p>Jacques Lacan, influenced by Freidrich Hegel, registered dialectic of Master and Slave into psychoanalytic discourses. Sigmund Freud's psychoanalysis, commonly known, is considered the science that examines the impact of unconscious actions, searching for signs of disease. Over time, psychoanalysis has been concerned with various sciences such as philosophy. One subject of dialectic of master and slave is linked with the analyst raised earlier by Hegel. The current paper aims to examine this theory through analysis of the relationships between four pair characters presented in Asghar Farhadi's film, <i>About Elly</i> (2009), using a qualitative research method. The data were collected by the film's observation and library sources, then its content was analyzed based on interpretive phenomenological analysis with a psychoanalytical approach mainly inspired by Freudian school. The first mode of such master-slavery contradictory is formed by Sepideh-Amir relationship, in which both of them are in struggle for power. The second mode is formed by Nazi-Manouchehr relationship, in which Nazi (female) is Master and Manouchehr (male) is in Slave status. The third mode is formed by Shohreh-Peyman relationship, in which the female figure confirms power of the other, as she is a slave, but at the same time she pretends to be the master herself. Finally, the last mode is formed by Elly-Ahmad relationship, in which both sides have tendency to be slave. The findings show that the master-slave dialectic, present in Iranian patriarchic society, is represented in defensive psychological processes of characters in Farhadi's film.</p>				
25	Fall & Winter 2018	1.Ali Sheikhmehdi 2.Arsalan Moghadas	Sociological Journal of Art and Literature- No.2, Series 18	The Reflection of Discursive Change in Iranian Middle Class in Asghar Farhadi's Films	Full article
Abstract	<p>Regarding Critical Discourse Analysis approach based on the theories of Norman Fairclough, this article is concerned about the class status of individuals of characters in <i>Firework Wednesday</i> (2006), <i>About Elly</i> (2009), <i>A Separation</i> (2011). Representation of class status of characters has made from macro-pattern of political economy, based on Erick Olin Wright's theories in production and consumption of these films. Relations of power in social structures and proceeding related to development of Iran, lead to class gap and unequal enjoyment of amenities in the period of making and exhibition of these films, and we see such this representation.</p> <p>After declaring of middle class and under-class distinguish based on accessibility of 'means of production', skill and management, with the critical discourse analysis, this essay leads to conclusion that, the way of representing characters in above mentioned movies, is a kind of reproduction of the relativist dominant ideological discourse, and is in contrast with the marginalized of society and sees them as a threat.</p> <p>Using library resources and interpretive analysis method and after description assortment of Iran's urban middle class, this research leads to this conclusion that, the way of representing characters in above mentioned movies, is a kind of reproduction of the relativist dominant ideological discourse, and is in contrast with the marginalized of society and sees them as a threat.</p>				
26	Winter 2019	1.Aliasghar Fahimifar 2.Ali Sheikhmehdi 3.Asadollah GholamAli	Journal of Radio and Television- No, 28	Philosophical Approach to Causality Principle in Postmodern Cinematic Narrative (A Study of Taste of Cherry)	Full article

Abstract	<p>Causality is a significant concern to humankind and also a fundamental philosophic concept. Western philosophers whose ideas are discussed in this research, studied cause-effect relationship from different point of views. Cinematic narrative is a combination of causality, time and space system. In classic narrative which are typically in Hollywood films, causality is the most important element that guarantee the coherence and unity of a plot. Since the causality in Aristotle's philosophical tradition was essential, the cause-effect relationship in classic cinematic narrative is also based on the principle of necessity. Cause-effect relationship in postmodern cinematic narrative is accidental. It seems that variation in cause-effect relationship through philosophical thoughts resulted in transformation of causality in film narrative structure. Since narrative in Iranian films is in part a reflection of the narrative in western cinema, this study tries to investigate and assert the impact of philosophical causality on the cause-effect relationship of cinematic narrative. Furthermore surveying the Taste of Cherry (1999) by method of content analysis is considered to examine the narrative variation from conversion of the cause-effect relationship.</p>				
27	July 2019	1.Ali Sheikhmehdi 2.Arsalan Moghadas	Critical Studies in Texts & Programs of Human Sciences. Vol. 19, No. 5	A Critical Book Review of Making a Good Script Great	Full article
Abstract	<p>The book "<i>Making a Good Script Great</i>" aims to help its readers develop their skills to express a dramatic story. In this regard, the author, by explaining story structure based on the three-act structure, turning points, climax, and creating characters, introduces the reader the fundamental issues of rewriting the script. But, the author's main intention is commercially oriented. Her evaluation system is purely based on selling movies and Hollywood. Besides, reviewing American cinema is not seen in the book. Reducing the whole world of cinema to the Hollywood, putting the three-act structure as the basis, and the ignorance of any other alternative structures in all affairs of script, are considered content problems of the book.</p>				
28	Winter 2019	1.Ali Sheikhmehdi 2.Mohsen Neghabi	Sociology of Culture and Art, Vol. 1, No. 1	Investigating the Factors of the Creation of the Velvet Hat Ignorance in Iranian Popular Cinema	Full article
Abstract	<p>There is a character in a significant number of fictional films in Iranian cinema that are often referred to as "Jahel", a character that can be said to have been popular before the revolution. This character has been making his way to Iranian films since the midthirties. In this research, we have explored the emergence of this character in Iranian cinema in the overall socio-historical context with Due to the state of cinema and filmmaking during the period under discussion .The results of this study show that what hasbrought attention to "jahel", is the despair and reluctance of the manifestations of Western civilization and, as a result, the search for indigenous solutions both among the masses and among the intellectuals. This was the result of the occupation of the country in World War II and the government's attempt to sub-Westernize Iran during those years.On the other hand, Iranian filmmakers, who could not technically compete with foreign films distributed in cinemas, had to approach folk culture and language in themes, characters, and dialogues. so The Jahel character, who popularized by the story of "esmal in New York", is being drawn to the attention of filmmakers and audiences</p>				

29	Spring 2020	1.Ali Sheikhmehdi 2.Nazanin Honarkhah	Honar-Ha-Ye-Zibab Vol. 25, No. 1	A Psychoanalytical Reading of Hegemonic Relations between Men and Women in Asghar Farhadi's <i>Le Passe</i> (2013)	Full article
Abstract	<p>Georg Wilhelm Friedrich Hegel, the German philosopher (1770-1831) in his book: <i>Phenomenology of the Spirit</i>, (1807) devotes a section to the dialectics and the “master” and “slave” which explores the power struggle between two individuals in the smallest unit of human accumulation in the history of spiritual evolution. Hegel has influenced the formation of the ideas of Jacques Lacan, a new follower of Sigmund Freud in psychoanalysis. Lacan introduced the notion of desire of a subject with an object and identification of concepts in regards to the “master” and “servant,” according with a combined view with Hegel. In other words, desire for confirmation that he/she should do with the same manner. Although that confirmation can be implemented only by a living creature, a power struggle starts between two people. This battle must continue close to death because the individual can prove that he/she is truly human if only they endanger their lives for confirmation, but this battle should end near one of the opponent's death since the confirmation can only be done by a living creature. The battle ends when one of the opponents walks away from the desire for confirmation, surrenders to the other, and confirms the conqueror as his/her "master" and becomes his/her "slave". The dialectic of “master” and “slave” are related to psychoanalysis by Karen Horney, Jacques Lacan, and other psychoanalysts. Thus, the relationship between man and woman are the relationship between “master” and “slave”. Therefore, the research issued in this paper analyzes the dialectical relations between the couples (male/female) in Asghar Farhadi's <i>Le Passe</i> (2013) movie, which is produced in France. This article through psychoanalytic signs has implied in characters' action and speech and with a reference to other psychoanalytic schools. Data gathering method in this research is based on observation of the film, in which its content is analyzed through using the interpretative method and psychoanalytical approach. Accordingly, the dialectic of power exists in every two-way relationship, including the relationship between man and woman. This research has, through interpretive-analytical research, examined the dialectical relationships between couples in Asghar Farhadi's other films, as an example of studies of middle-class multinational community. The results show that the position of male and female characters in the two “master” positions or “slave” in the previous film depends on the social status of individuals and the effect of migration on their position in this dialectic. This article opens a different path to Farhadi's films. The result of this research conveys that the position of male and female characters within the category of “master” and “slave” in this film is related to people's social status, and immigration has an enormous effect on people's position in dialectics. This research is conducted based on the relationships between the alleged film's characters as a reflection of real individuals in society and as an analysis of power relations between the individuals in European society.</p>				
30	March 2020	1.Ali Sheikhmehdi 2.Arsalan Moghadas	Critical Studies in Texts & Programs of Human Sciences. Vol. 20, No. 2	A Critical Analysis of “A Short Guide to Writing about Film”	Full article

Abstract	<p>The book, <i>A Short Guide to Writing about Film</i>, is a description of how to analyze movies. The book closely linked to thinking about film and writing about it. To achieve this goal, the author focuses on defining the terminology and professional concepts of cinema as well as movie analysis approaches. For analysis and critique, it is necessary to have a theoretical plan to carefully analyze the movies, but the described approaches in this book, are not the main movie analysis approaches, and for instance, approaches like formalism and ideology lack a theoretical basis. More specifically, in this book, formalism is considered the same as structuralism.</p>				
31	September 2020	1.Ali Sheikhmehdi 2.Arsalan Moghadas	Critical Studies in Texts & Programs of Human Sciences. Vol. 20, No. 2	A Review of Understand Film Studies	Full article
Abstract	<p>The book <i>Understand Film Studies</i> aims to equip its reader with necessary concepts for film critique; in this regard, the author describes the definitions of aesthetic and film structure, film genres and documentary, and by giving examples and expressing the basic concepts of each one, it aims to clarify the topics. The author presents 10 different approaches for cinematic studies, and then pays attention to different techniques to create the images. The author also indicates the distinction between realist and formalist theoreticians and argues that both approaches are useful. However, the 10 approaches mentioned in the book do not have enough precision and comprehensiveness for film analysis. The emphasis on Hollywood films and special privileges for the director as auteur, despite the subsequent text-based analysis, reduces the updated content of the book.</p>				
32	Fall 2020	1.Vahid Shamshirian 2.Reza Afhami 3.Ali Sheikhmehdi	Honar-Ha-Ye-Zibab Vol. 25, No. 3	Relationship Between Aesthetics of Image and Ecological Awareness Among Theorists of Eco-Cinema	Full article
Abstract	<p>Nowadays, the concept of sustainable development is progressively considered in all contemporary activities, including art and has been featured in the cinema since 2004 with introduction of the term "Ecocinema" as a field of study. Earlier, film criticism and analysis of the ecological issues was limited to the scattered studies of critics such as Wilson, Armstrong, Seibert, Mitman, and Bousé with the focus on wildlife documentaries. But from this year, and within a short time, all kinds of cinematic genres, from fictional to documentary and experimental films have attracted the attention of critics. Similarly, many researchers from the humanities and social sciences have focused on ecological issues in cinema studies. As we see nowadays the expansion of ecofeminist studies, representation of gender, ethnic, racial issues, along with local and global action within the context of environmental and biological justice and ecosystems.</p> <p>Besides considering the effects of cinema as an industry on the environment, part of these subjects is about the social and cognitive effects of cinema in promotion of ecological awareness.</p> <p>In this regard, the aim of this paper is to examine the relationship between aesthetics of cinematic image and environmental awareness of the audience. For this purpose, the relationship between sustainable development and aesthetics is explained first, and then, an attempt is made to classify different ecosystems from a thematic and a range of studies so that later on, the relation between image aesthetics and ecological awareness can be compared. Therefore, the following are clearly divided into two general categories by the experts, and</p>				

	<p>finally a critical analysis of their views. This paper addresses the written views of the experts in this field by using descriptive-analytical and critical approaches.</p> <p>The results of the paper indicate that while all critics agree on the central idea that cinema is capable of portraying environmental issues and A closer analysis of films from an ecological perspective can reveal fascinating perspectives on the relationship of cinema with the world around us, but in terms of the relationship between aesthetics and ecological awareness, there are profound theoretical and intellectual differences that go back to how ecological issues are represented.</p> <p>While some experts such as Mitman, Brereton and Ingram believe in explicitly loading of the ecological message into films based on common patterns and forms of filmmaking, Bousé, McDonald, Vivanco, and Ladino find commercial cinema lacking the power to influence environmental awareness and the avant-garde empirical cinema, which uses different aesthetic forms than commercial cinema to express its subject matter, is the perfect vehicle for projecting ecological issues.</p> <p>Also, the critical examination of the two groups' views reflects three serious challenges in their analysis: 1) In many analyses, the relationship between aesthetics and environmental perception is not based on a theoretical basis, 2) In many works, serious attention is not paid to the main texts of research which are films in this case, 3) In many of these works that emphasize on audience behavior analysis, field research does not perform.</p>				
33	Winter 2020	1.Ali Sheikhmehdi 2.MonirehSadat Hoseini	Performing Arts and Music Letter- No. 23	A Study of the Critical Function of Three Works in French New-Wave Cinema and Iranian Self- Reflective Cinema	Full article
Abstract	<p>Considering the importance of the correct understanding of the French New Wave and its impact on Iranian cinema, as well as its understanding, this study attempts to reflect Iran's repertoire of the works in the cinematic critique of six works in the cinema of the French New Wave and its cinema. Two cinemas from Iran and France. It can be said that cinema, as the most influential art that depicts every thought and concept, was able to create a new wave with the aim of addressing the facts as a "new wave" that opposes any adaptation, imitation, repetition, and lie. This need for self-reflection and self-reflection made people more aware of the realities of their society without past barriers and pressures. Because the new wave of French cinema reflects itself as a phenomenon of "transcendentalism", it seeks to clearly and transparently display its codes and structural elements, and has many functions, most notably its critical function. Regarding the nature of the subject, the study of the critical work of three self-reflective cinematic effects of Persia Khimavi's "Mongols", "That night, when Baron came" by Kamran Shirdel, "Close-Up" by Abbas Kiarostami, and three French New Year's "Truffaut, "Everything Going" by JeanLuc Godard and Pierre Gourin, "Summer Memories" by Jean-Method, a type of descriptive-analytical research method and methods for collecting library information in the form of searching in scientific articles and books. Other tools of this research are observable. The research findings show that, given the global need for a new approach to cinema, critical cinema with Creating doubt in the audience over the peripheral issues and beliefs that have formed from the past in the minds of the audience without any thinking has contributed to the individual's development of the communities.</p>				

34	Summer 2021	1.Ali Sheikhmehdi 2.Reza Borabadi	Comparative Literature Studies. No.58	Adaptation of the understanding of the text, based on Gadamer's theory with Linda Hutchen's postmodernism theory	Full article
Abstract	Adaptation is a controversial debate. It is important to know whether the adaptation is a theory or a concept or a process. But the process of adaptation is important that is considered. The literary text first appeared in the sacred texts of ancient civilizations before Christ, and which have seen forms of adaptation to the present day, which must be seen to have undergone what fundamental changes? Secondly, the most important discussion of the adapted work is its analysis. Therefore, the researcher intends to consider the process of adaptation effect and its analysis as two variables with a comparative approach. If we consider the process of reaching an adapted work from any source that Gadamer considers to include any visual and audio text as an independent variable, then we inevitably consider the text to be a philosophical hermeneutics, also, if we consider the reading of an adapted work based on Linda Hutchen's postmodern theory as a dependent variable. In this article, these two variables will be examined for the following reason: Does content analysis lead to the production of an adapted work or hermeneutics?				
35	Summer 2021	1.Mihamad Ganjalishahi 2.Mohamad Farjiha 3.Ali Sheikhmehdi	Scientific Quarterly of Culture Studies- Communication vol. 22, No. 54	overall Analysis of Factors Affecting the Cinematic Representation of the Role of Lawyers in Post-Islamic Revolutionary Criminal Procedures(1982-2016)	Full article
Abstract	Lawyers are the most prominent actors in criminal justice movies. This is mainly due to the unique construction and representation that has been shaped by cultural, cinematic and political factors. According to the Fisk classification these three factors can be divided into three levels of reality, representation, and ideology. On the reality level, the cultural issues that challenge the performance of lawyers have affected the representation of Iranian cinema lawyers. At the level of representation, Hollywood cinema based on the accusatory system has had a significant impact on the form of defense and the authority of attorneys in court. On the ideological level, the image of lawyers has also been part of a discourse that has sometimes played a part and sometimes opposed to ideology and power. Prior to 1997, lawyers were largely active in the fight against the corrupt imperial judicial system, but had no success in this regard. After 1997, female lawyers entered Iranian cinema with positive representations. Female lawyers are trying to deliver justice to women in a patriarchal system, but they also fail to achieve their goals. The present study seeks to root out the backgrounds and causes of such different representations of lawyers in post-revolutionary Iranian cinema.				
36	Fall and Winter 2021	1.hadi azari azqandi 2.Asghar Fahimifar 3.Ali Sheikhmehdi	Sociological Journal of Art and Literature- No.2, Series 13	An Overview of the Transformation of the Concept of Photography in Iran through Political Discourses based on the Discursive Institutionalism	Full article

				Theory	
Abstract	<p>This paper attempts to investigate the evolution of the concept of photography in Iran in light of changing political discourses. Focusing on the role of ideas and organizations, the study uses discursive institutionalism as a methodological approach. Photography as a modern phenomenon associated with the rise of the middle class can hardly be detached from socio-political circumstances. Photography, which arrived in Iran only 3 years after its invention in France, has always played an important role in major historical moments such as the Constitutive and Islamic Revolutions. During the Qajar dynasty, Shah Nasser-al-din's obsession with art and photography led to the establishment of the first royal photography studio. During the Pahlavi era, with its modernization agenda, photography found its way into magazines and newspapers as the best means of advertising. However, it was hardly considered an artistic form. In the 1960s, one could see photo exhibitions by photographers such as Ahmad Aali, Ebrahim Hashemi, and Maryam Zandi, who considered photography a form of self-expression or an art form. However, in the mid-1970s, political and social upheavals changed the concept of photography from art to a revealing document and a political weapon. One could refer to the photographs of Kaveh Golestan showing working class and sex workers in the whore houses in the south of Tehran.</p>				
37	February 2022	<p>1. Fatemeh Hoseini Alhashemi</p> <p>2. sayed mostafa mokhtabad amreie</p> <p>3. Ali Sheikhmehdi</p>	<p>Research in Contemporary World Literature. Vol. 26, No. 2</p>	<p>A Comparative Literary Criticism of Avicenna's Hayy ibn Yaqdhan and Tolkien's The Hobbit</p>	Full article
Abstract	<p>With the surge in translation of Islamic scientific works in the 12-13 century AD by the Europeans, a large number of these translations became available in Europe when Muslims were at the height of their scientific glory. Avicenna was a well-known Iranian scholar whose works in medicine and philosophy were well received in Europe. Avicenna's Hayy ibn Yaqdhan is an ancient dramatic work that was translated into French in 1889. It is possible that the English translation of Ibn Tufail's book of the same name and his direct reference to Avicenna's Hayy ibn Yaqdhan led to the first contact of Tolkien with Avicenna's book as inspiration for the writing of his novels. The Hobbit by J. R. R. Tolkien is one of the most fascinating contemporary fantasy fictions that enjoys immense popularity. This study used a descriptive-analytical method, touching upon the American-style comparative literature, to demonstrate that Tolkien's The Hobbit (2006) was influenced by Avicenna's Hayy ibn Yaqdhan irrespective of difference in their content, and examined this influence.</p>				

38	2022	1.Hadi Azari Azqandi 2.Asghar Fahimifar 3.Ali Sheikhmehdi	VISUAL STUDIES vol. 37, No. 5	From commitment to expressionism: a survey on the changing concept of photography in Iran	Full article
Abstract	<p>This paper examines the evolution of the concept of photography in Iran during the two decades following the 1979 Islamic revolution and its relationship to a changing political discourse during that period. Since the state became a dominant player in culture and the arts during the post-Islamic revolutionary era, this paper puts the evolution of the concept of photography into a socio-political context. Using Discursive Institutionalism as a theoretical framework, we examine Iranian photographers' ideas on photography as well as the discourses that affected photography organisations, revealing the forces driving changes in how photographic work was conceived. The first decade following 1979 the Islamic revolution was marked by eight years of war, and photography was purposed to produce factual documents, leaving no room for picture-making, manipulation or self-expression. Meanwhile due to the revolutionary and leftist agenda set forth by the Mir-Hussein Mousavi administration (1981–1989), photography was formulated as a commitment to depict social deprivation and the difficulties in achieving social reforms. However, with the liberalising ideas introduced during Hashemi Rafsanjani's administration (1989–1997), the concept of photography began to change. Photographic work became less an expression of political commitment to being seen as a form of self-expression that valued formalism and image-making. In other words, the changing political discourses during this period mark a shift from 'taking' to 'making' photographs. The intellectual opening in Iranian society that began in the early 1990s both paved the way for a more theoretical approach to photography as well as growing diversity in the organisation of photographic work. In particular, the more liberal attitude of the Rafsanjani administration resulted in a significant increase in the number of journals, newspapers and publications that provided a market for more imaginative photography, and a fluorescence of picture 'making.'</p>				
39	December 2022	1.Ali Sheikhmehdi 2.Arsalan Moghadas	Critical Studies in Texts & Programs of Human Sciences. Vol. 20, No. 2	A Critical Review on the Book "The TV Production Handbook" by Herbert Zettl	Full article
Abstract	<p>The book "<i>The TV Production Handbook</i>" aims to introduce students to digital technologies for producing TV programs and also the presentation of the specific aesthetic of this medium for influencing audiences. In this regard, we confront explanations about technical facilities and how to use them, regarding qualitative analysis method for reviewing and analyzing the book "<i>The TV Production Handbook</i>", and, along with the use of theories of McClellan and Baudrillard in media criticism. Regarding this analysis, the important point is that for the invitation of the audience, and presentation of formal elements to influence, his choice for interpretation is restricted. His deprivation of possible alternatives in the visible image is an ideological aspect of the TV program. Standardization in choosing the visual form of programs and avoiding visual innovations in choosing the shot sizes, camera angle, etc. This can be called depriving the audience of their freedom to interpret the program.</p>				

b) Articles published in specialized journals

Row	Date of Publication	Co-Authors	Name of journal	Title	Article Type
1	Spring 2005	1.Ali Sheikhmehdi 2.Mahmoud Tavousi 3.Mohamad Reza Khaki 4.HabibAllah Lezgi	Iranian Studies Journal- No. 7, Series 4	Dramatic Interview in Ancient Iranian Literature	Full article
	Fall 2006	1.Ali Sheikhmehdi 2.Mahmoud Tavousi 3.Mohamad Reza Khaki 4.HabibAllah Lezgi	Research in Persian Language and Literature- No. 7	Dramatic storytelling in Iran	Full article
	Spring 2008	---	Art Quarterly Book Review- No. 116	Sociology of Iranian Cinema	Short article
	Summer 2009	1.Mohammad Ali Safoura 2.Ali Sheikhmehdi	Book of Month: Art- No. 131	Animation; Business or Thought	Review
	Summer 2010	1.Mounes Boskabadi 2.Ali Sheikhmehdi 3.Amir Hasan Nedaei	Book of Month: Art- No. 142	Postmodern Features in Multimedia Art	Review
	Summer 2010	---	Book of Month: Art- No. 140	Ironi, a context for transmitting exemplary concepts in Qur'anic culture	Review
	Fall 2010	---	Binab- No. 16	Film as a new medium for expressing phenomenological philosophical ideas	Full article
	Spring 2011	---	Binab- No. 19	Criticism on Critic	Full article

	Spring 2011	1.Ali Sheikhmehdi 2. Mostafa Ghomi Avili	Book of Month: Art- No. 151	Postmodernism in the Saqqakah School The Mixture of Tradition and Modernism	Full article
	Spring 2011	1.AsadAllah Gholamali 2.Ali Sheikhmehdi 3.Seyed Badr-aldin Ahmadi	Book of Month: Art- No. 152	Imitation the virtual world in the post-modernist cinema	Review
	Spring 2011	1.Ali Sheikhmehdi 2.AsadAllah Gholamali	Book of Month: Art- No. 151	Italian popular cinema	Review
	Spring 2011	---	Binab- No. 19	Developments in Film Criticism	Review
	Summer 2011	1.Mostafa Ghomi Avili 2. Ali Sheikhmehdi	Book of Month: Art- No. 154	Research on the Illustrated Version of Sa'adi Bostan (Herat School)	Full article
	Winter 2011	1.AsadAllah Gholamali 2.Ali Sheikhmehdi	Book of Month: Art- No. 149	The Archeology of Cinema and the Memory of a Century	Criticism
	Winter 2012	1.Maryam Tadayon 2.Ali Sheikhmehdi	Book of Month: Art- No. 161	Sociological theories of art and literature	Criticism
	Summer 2013	1.Elahe Imani 2.Ali Sheikhmehdi	Arayeh- No. 2, Series 1	Investigating the Impact of Society on Qajar Picture Carpets	Review
	Winter 2014	1.Mehdi Azhari Rad 2.Ali Sheikhmehdi	Book of Month: Art- No. 186	Theory and Method in Documentation (Bill Nichols's Views in Documentary Introduction)	Review
	Spring 2015	1.Ali Raghebian 2.Ali Sheikhmehdi	Book of Month: Art- No. 5, Series 2	Grass Book Review, Wonderful and Untold Stories About The First Long Film in Iran	Criticism
	Summer 2016	1.AsadAllah Gholamali 2.Ali Sheikhmehdi	Fine Arts	The Logic of Conversation in Clay and Mirror (1964) by Ebrahim Golestan	Full article

	Winter 2016	1.Maryam Solhkonande 2.Ali Sheikhmehdi	Art Book Review- No. 8, Series 2	Animation Scriptwriting	Criticism
	Winter 2017	1.Maryam Solhkonande 2.Ali Sheikhmehdi	Art Quarterly Book Review- No. 10	Animated Recognition of the Function of Removable Storyboard in Film Production	Full article

c) Accepted papers in valid scientific conferences

Row	year	Co-Authors	Name of Confrence	Title
1	2011	1.Marjan Zare 2.Ali Sheikhmehdi	International Conference on Pedestrian Life in the City	The effect of graffiti on the activation of urban spaces
2	2012	1.Mohammad Azamzade 2.Ali Sheikhmehdi	1st National Congress of Art Tabaristan	Epic Themes and Imaginary Creatures in Folk Paintings in Mazandaran (Case Study of Takaya and Saghanfar in Mazandaran Province)
3	2015	1.AsadAllah Gholamali 2.Ali Sheikhmehdi	international conference on research in engineering science and technology	dialogism in the movie of the bricke and mirror (khesht va ayeneh) (1965) by Ebrahim Golestan
4	2016	1.Leila Ezati 2.Ali Sheikhmehdi	4th Iranian Scientific Conference on Educational and Psychological Sciences, Social and Cultural Injuries	Investigation of Domestic Violence Against Women in Rakhshan Bani Etemad and Tahmineh Milani Films (Case Study: Under the Skin of the City, Two Women)

5	2016	1.Ali Sheikhmehdi 2.Farzad Moradi	First National Conference on Literature	The semantic horizon of filmmaker and text in the process of adaptation in the genre of religious film
6	2017	1.Nafise Najmi 2.Ali Sheikhmehdi	The First International Scientific Congress on Culture, Language and Literature	The Sociological Study of Post-Revolutionary Social Photography
7	2017	1.Ali Sheikhmehdi 2.HasanAli Pourmand 3.Seyed Mohsen Haj Seyed Javadi 4.Majid Azadbakht	The 8th National Conference on Sustainable Development in Educational Sciences and Psychology, Social and Cultural Studies	Metaphor in Communication and Organizational Communication

d) PhD Thesis

Row	Year	Author	Supervisors	Title
1	January 2012	Nadia Maghuly	1.Ali Sheikhmehdi 2.Hosseinali Ghobadi	The Representation of Death in Iranian New Wave Cinema
Abstract	<p>Despite of the fame and provoking films about death in the Iranian New Wave Cinema, there have not been such pervasive studies about the ways of representing death in this cinema. Besides, the influences of social facts, mythological beliefs and literature on such films have not been studied yet. This research is studying the concept of “death” in classic and contemporary Persian literature and ancient myths .the effecton of historical events on the NewWave Cinema is kindly studied.</p> <p>The main question is “which transformations happened in representing the concept of death contently?”And also “how much have the elements of traditional culture especially mythical and literary affected the Iranian New Wave Cinema?” After all the research is trying to answer “how deeply the social and political changes of Iranian society have influenced the representations of death in NewWave Cinema?” So first of all the social economical and political changes of the society are studied during the era of New Wave Cinema in Iran. The effections of culture and literature are also studied. A survey on the Iranian cinema up to the Islamic revolution is done after that.</p> <p>For analyzing the Statistical Society the reflex theory has been chosen. Additionally three approaches including semiotics,Mythological and social criticism are used in analysis. The “Internal” and “external” aspects of representing death in the New Wave Cinema are studied. The facts of the formation and the effective Phenomena’s such as the artistic schools, types of hero and dramatic situations are analyzed.</p> <p>Samples are chosen in three categories: mythical, social and literary. The mythological and</p>			

	social criticism and also semiotics are the methods in analyzing the representation of death. The results of this research show that the representation of death in New Wave Cinema is indirectly effected by Persian myths and directly shows affections of its contemporary literature. It should not be forgotten that the social changes in this era, during a time length of 20 years, have made fundamental changes to the ways of representing death.			
2	September 2013	Laleh Kharazian	1.Ali Sheikhmehdi 2.AmirHassan Nedaei	The Reproduction of Reality in Hybrid Cinema
Abstract	<p>The need for combining the fictional world of animation with reality dates back to the very beginning of the cinema history. Although technocrats achieved the capability of bonding fiction and reality in analogue era gradually, the perfect perception of animation characters and live film combination did not feel. The perfect perception was realized in digital era of the hybrid cinema and led to the new reality reproduction. Now simulation of imagery signs has reached to the level the reality reproduction has dominated over objective reality.</p> <p>Theoretical framework of the research is based on semiological combination political economy of capitalism development of Fredrick Jameson and Baudrillard opinions about image production. In this regard, we have studied and analyzed two movies from early and late capitalism stages with two cultural logics of realism and post-modernism. The main hypothesis states that the hybrid cinema has been in Line with capitalism development and has promoted from reproduction of symbolic realistic signs to the developed simulation. The main question was "how has digital and analogue era's technology made it possible to reproduce reality? The research method is historical descriptive and data collection has been conducted using library documents and watching films samples directly. Data analysis has been conducted based on qualitative and quantitative methods in the theoretical framework of the thesis.</p> <p>Therefore, the main purpose of the research is recognition of various capabilities in hybrid cinema's history; therefore the research is doubtlessly applicable for Iran cinema. That is why, the primary hypothesis of the research states that in hybrid cinema, the reality reproduction has been in symbolism framework.</p> <p>As we mentioned earlier, the research is based on cause and effect relation conducted using historical descriptive method. According to the hypothesis, the imagery signs simulation have led to cinema expression change; because of their non-material characteristics. This hypothesis has been criticized based on library sources, internet written documents and movie analysis. The results show that the current cinema expression method became capable of integrating the fragmented hybrid cinema through digital systems function; and is able to use computerized unlimited layering through general miseenscene expression. Analytical comparison of the two eras' cinema reveals that reduction of live film application in hybrid cinema has led to prevalence of the real acute space and entrance of real characters in to the virtual space.</p>			
3	March 2017	Asadollah Gholamali	1.Asghar Fahimifar 2.Ali Sheikhmehdi	Philosophical Approach to the Principle of Causality in Narrative of Cinema (A Study on Dariush Mehrjui, Abbas Kiarostami and Asghar Farhadi's Cinema)

Abstract	<p>The Principal of Causality is a basic and at the same time a complicated concept in philosophy which has been argued among new and old philosophers. In the perspective of classic philosophers, there is an essential relation between the cause and effect. Through years, According to transformations in philosophical, political, cultural and social issues, the relation between cause and effect through modern paradigm, has lost the clarity, necessity, universality and finality of its old meaning; And became an ambiguous concept. Philosophers like Rene Descartes and Immanuel Kant who are considered the central figures of modern philosophy and age of Enlightenment, focused on human mind and human experiences. As a consequence, The Principal of Causality became relative and ambiguous in modern art and philosophy. As a result of new concept that there is no finality, every person can describe the relation between cause and effect according to its own perception. In view point of postmodernism, the necessity of classic world is replaced by accident and related events. So in postmodernism perspective, there is no essential relation between cause and effect but Contingency and possibilities become important. In the field of visual arts and particularly in this research, in cinema; the philosophy and life experience of cinematographer become effective in creating artworks.</p> <p>This study tries to focus on the Principal of Causality in narrative cinema structures with an approach to philosophical background. Afterwards, the concept of causality will be discussed according to contemporary philosopher's viewpoints. In sum, the narrative structure in Iranian cinema after the Islamic revolution will be analyzed with a focus on Abbas Kiarostami, Dariush Mehrjui and Asghar Farhadi artworks. These cinematographers are among filmmakers who are elect in creating postmodern, modern and classic narrations. The aim of this project is to have a survey on the principal of causality in cinema and philosophy, at the meantime; classic, modern and postmodern narrations in Iranian cinema will be distinguished, and variations according to the concept of causality will be discerned.</p>			
4	July 2018	Hasi Azari Azghandi	1.Asghar Fahimifar 2.Ali Sheikhmehdi	The Photograph Concept Through Communicational Logic of Islamic Revolution Discourses in Iran (1978 -2008)
Abstract	<p>The paper tries to investigate the evolution of photography concept in Iran with regard to changing political discourses. Focusing on the role of ideas and organizations, the study uses discursive institutionalism as the methodological approach. Photography as a modern phenomenon, tied to the rise of Middle-class can hardly be dispatched from socio-political circumstances. Arriving in Iran just 3 years after its invention in France, photography has always played a substantial role in great historic moments such as Constitutive and Islamic revolutions. At the dawn of Constitutional Revolution, photography gained a public momentum with revolutionaries posing to be photographed as sign of victory. During Pahlavi era with its modernizing agenda, photography found its way towards journals, newspaper as the best way of promotion. However, it was rarely regarded as a medium or an artistic form. In 1340s, one could notice photo shows by photographers such as Ahmad Aali, Ebrahim Hashemi and Maryam Zandi who treated photography as a form of self-expression or artistic form. However, by the mid-50s the politico-social upheavals changed the concept of photography form art to a revealing document and a way of political protest, marginalizing the prior trend. One could refer to photographs by Kaveh Golestan of working class and sex-workers living in whore-houses in south of Tehran, named "Ghale".</p> <p>During the first decade following 1979 Islamic revolution and imposed war, photograph was institutionalized as an undeniable document being taken, leaving no room for picture-making, manipulation or self-expression. Meanwhile due to leftist ideas prevailing cultural organization</p>			

and institutions during Mir-Hussein Mousavi administration (1981-1989), photography was formulized as a form of commitment to depict social deprivations and difficulties in hope of reform. However, with liberalizing ideas introduced in Hashemi Rafsanjani administration (1989-1997), the concept of photography started to change. It was no longer merely a form of document since Iranian photographs began to manipulate their photographs in different ways. So it marks a departure from social commitment towards a form of self-expression or artistic form in Iran post-revolutionary photography. In other words, that departure equals moving from "taking" to "making" photographs. The trend became prominent with the reformists coming to power, emphasizing civic society, individual freedoms and democracy. To explain this turning point, one should not ignore the proliferation of photography institutions such as private galleries and photography departments. The alternative approaches to photography is a result of a more pluralized, open cultural sphere in which government acted as a supervisor than a contractor.

e) M.A. Dissertation

Row	Year	Author	Supervisor	Title
1	September 2010	Peyman Abedi	Ali Sheikhmehdi	Investigation of Self Portraiture in Iranian Contemporary Painting (with emphasis on Iranian Painters Individuality Formation through Modernity in Iran Society)
				<p>Qajar period is one of the most contradictory and surprising periods of Iran history and the place of controversial encounter between old and new elements, social and political revolution occurs and the beginnings of serious artistic and cultural developments. Because of these features, as well as serious transition of Iranian painting (especially portraits and self-portraits practices) from the traditional painting to realistic European painting, focus and original look of this study has been on this era. But innovative aspect of this research is in the standpoint type as a comparative study amongst the absence of the capitalist economy (as one of the main symbols of modernity), deep roots of despotism and tribal thought system (group- collectively) in Iran with the absence of individual identity for Iranian painter that led to the current lack of a specific art trend, in connection with self-portraiture in Iranian pictorial tradition. So in this study, in addition to painting references, some other political and social references that relates to Iran's contemporary history have also used.</p> <p>This research also tries to survey the changes in order to modernity through Iranian society from inside and also western painting effects on traditional Persian painting from the beginning of European painters' entrance in Iranian courts and makes clear that how Iranian economic, cultural and political relations with European countries; that makes the penetration of fundamental principles of western art in Iran, has influenced on the category of self-portraiture and portraiture in more general way. Also another question is in what time or situation it could mix properly with rules and standards of Persian classical painting in order to make identical result. Introducing self-portraiture causes to make contemporary Iranian painting fans could find a new way for more research in this field. This research has carried out</p>

	in a descriptive, analytical and comparative study and its document collecting has done in library method with library resources and related sites on the internet.			
2	September 2010	Mostafa Ghomi Avili	Ali Sheikhmehdi	Interaction and Opposition of Tradition and Modernism in the Process of Reforms in the Iranian Contemporary paintings
Abstract	<p>Iranian painting during different periods in light of changing social transformation of many and as a cultural element in the context of their society gradually along with the developments made. This process of social change in modern times have been faster. Hence the arrival of modern painting in Iran. Iranian traditional features found for this period has passed.</p> <p>This study attempts to identify and analyze the effect of social background on Iranian contemporary painting. Iranian Constitutional Revolution period of the Islamic Revolution is. This period witnessed the formation of the various ways in which they're Iranian painting can be painted three general courtier (classical), and the popular modernist divide. Since the continuity of art and society inevitably ideas in common, the effective angles of mutual understanding art and society during the social transformation in contemporary Iran inevitable will.</p>			
3	July 2011	Marjan Zare Harofteh	Ali Sheikhmehdi	Status of Grtaffiti Art as Cultural Study
Abstract	<p>Graffiti art as an artistic phenomenon of twentieth century was started in the early postmodern era and was centered in New York. Artworks of this non-museum art has always been disputed by having an anonymous artist and be separate from the art world standards, and this phenomenon, nature and the reasons of formation of this art has been discussed from a variety of perspectives.</p> <p>In present research, this phenomenon has been discussed with an approach based on cultural studies theories, and it has also been tried to analysis of this phenomenon from the media and artistic perspectives. Perspective of the study has been considered general and in order to develop this theory in the special carried out artworks in Iran, the field of this study has also been expanded to this special case.</p> <p>Obtained results of this research revealed that graffiti is in confronting state against the dominant discourse and become an expressive tool for minority. Thus, graffiti is the proper reference for understanding the informal discursive practices within communities. In Iran as special case, this contrast has been formed between artistic community and acceptable artistic tradition. Also In artistic field, graffiti have experimental methods of performance and defined styles. But, in artistic field of Iran, experimental trends of this art have more remained faithful to common patterns of it.</p>			
4	September 2011	Mehdi Azhari Rad	Ali Sheikhmehdi	The Role of Technology in the Relationship between Representation and Reality in Contemporary Visual Media (Case study: Cinema)
Abstract	<p>The present research focuses on the analysis of technology of cinema and other contemporary visual media, and its impact on the relationship between visual representation in the media and reality. This analysis is done in terms of both the essence and how the technological tools of visual media work in order to express it. Thus, this study examines the problem of contemporary philosophy, the crisis of representation within the media.</p> <p>This research is done on a descriptive-analytical method and a theoretical structuralist</p>			

	<p>approach which allows us to consider a variety of knowledge areas that are related to the subject matter. The research is based on Martin Heidegger's thoughts about the history of being and essence of technology, McLuhan theories in the field of communication history and Jean Baudrillard's ideas being considered as a point of intersection of philosophy and media in contemporary era. Also there have been used two methods of phenomenology and semiotics of media technology in the section of analyzing technological tools.</p> <p>This research shows that contemporary visual media are looking for cutting the relation between visual representation and reality through their two major features: digital simulation and abundant image reproduction and this process is defined by the essence of contemporary technology, so that the world changes to a flexible source and the human becoming a plural identity as a result.</p>			
5	January 2012	Mohammad Firas Alazal	Ali Sheikhmehdi	Representation of Arab Lands in Western Animation
Abstract	<p>Nowadays, cartoon films is considered as one of the most important media productions through which western culture tries to promote or present novel life styles, believes and opinions. Investigation of the western point of view about the east, especially about the Arab world, should consider older centuries too. Investigation of the artistic component of Western media reveals superiority. The components of these visual arts are often untrue and in other instances are devastated from the truth. The main question in the thesis is how does west depict the picture of an Arabian individual? Qualitative research and case study approach to describe and analyze the collected data as well as viewing movies and cartoons have been conducted through the investigation done in this thesis. In a historical study, real Arabic gestures, their language and as well the history of their land and its nature is presented, which the West point of view depicts in such an imaginative and far from the reality. The theoretical framework of the thesis is based on Edward Saeid's cultural studies, concerning the point of view about the Arab land in the imagination and thought of Western culture.</p> <p>Our results show that the way of representing the East in the visual media such as movies and animations are classified in several ways: the first stage; the classic of the Western perception to the Middle East which is based on religious books and along with it comes colonial policies. In the second stage; the Middle East which was a British and French colony, slowly became free. Mostly the Western media, depicts Arabs as filthy, horny and wild people. In the third stage, after the Islamic Revolution in Iran and the rise of the Islamic revolutionary thought and the development of Jihadi groups, Arabs are depicted in Western media as terrorists and violence seekers. In the fourth stage, after the American occupation of Afghanistan and Iraq, Arabs and Muslims are depicted as a threat to the Christian civilization and this is an induction that a new Crusade has begun. The fifth stage, and through changing their war policies, the west is trying to remove the ugly look from the movie industry and he has accepted the cultural difference between the two cultures.</p>			
6	January 2012	Asadillah Gholamali	Ali Sheikhmehdi	The Impact of Modern Fictional on the Narrative Patterns of Iranian New Wave Cinema (1337-1357)
Abstract	<p>Iranian cinema has experienced dramatic changes in its history till now. The movement called "New Wave" in the 40's and 50's transformed the Iranian cinema structure. Movies made in that era were shallow in their screenplay and their form and cinematic structure; basic and known movie-producing measurements like Mise-en-scène, shooting script, montage, custom design and make up, were not done well and themes did not include emotional and social issues as well. These movies were called "Farsi movies (film-farsi)" but in essence, they had</p>			

	<p>nothing in common with Iranian society but the language in use. In 40's and 50's due to social changes and transition to modernism and urbanization, movie-producers made a thematic relation with world literal and intellectual circles, this leded to production of new movies with great aesthetic values.</p> <p>Besides being affected from main international movements like naturalism in Italy, new wave movement in France and author theory, "New Wave" filmmakers affected by world's literature and literal society of Iran. In fact, the origin of now wave movement is fiction and more specifically the modern fiction. Quite most of the filmmakers were accustomed with literature in a way or other and this affection leded to evolution in narration's modes in cinematic works. In this research, it is supposed to be analyzing the relation between classic and modern narration, the nature of new wave movement in Iranian cinema and the development of its formation, the impact of fiction and modern narration on narrative form in new wave cinema.</p>			
7	September 2012	Gholamhasan Ahmadi	Ali Sheikhmehdi	Aesthetic Features in UPA Studio and Its Effects on T.V Animation Production
Abstract	<p>Disney's late 1930 and 1940 cartoons tried to reach a relatively high level of realism in building the unique three dimensional space, and the continuous time. Disney made the audiences perceive it as the sole animation producer. In such situations and with the advent of modernism and changes made in the art, relying on innovative and creative graphic design and modern painting, UPA studio offered a modern idea that was rooted in early animation. Regarding the fact that animation should follow some unique features to be separated from other pictorial types, UPA studio may be closer to unique features of animation than other pictorial types. Although considering the continuum approach, an absolute definition of the phenomena cannot be achieved, by comparing the features of Disney and UPA studios, in this study attempts were made to reach some conclusions about the coordination of the structure of the animation of UPA studio to unique features of animation.</p>			
8	September 2012	Hamid Reza Bayat	Ali Sheikhmehdi	Kinetic Typography in Contemporary Animation Films
Abstract	<p>Typography, unlike the spoken word, dance, music, or film, is not inherently kinetic or dynamic. The letters that make up most alphabets in most languages are designed to be read flat, frontal, and upright. But letters can be animated, and in the process of becoming dynamic typography can take on this intonations and the voice of spoken word, the emotional characteristics of dance, music or the narrative qualities of film.</p> <p>Typography is the art and technique of creating and composing type in order to convey a message. The term 'type' includes the design and function of alphabetic and analphabetic symbols to represent language.</p> <p>Printed type involves an active reader, with an active eye navigating around the page. The characters are static, the reader's eyes move. By contrast, animated typography is Kinetic. The characters move, the reader's eyes follow them. It is ephemeral. The experience is fleeting. Nothing is left when it is over, except an impression.</p> <p>Question is the letters, how can be animated in order to convey a correct message? The study of collected films semiotics provides the designer with an understanding of how a particular motion typography on the screen communicates, evokes, or informs.</p>			
9	February 2014	Vajihe Golmazari	Ali Sheikhmehdi	Study on Coflation of Hero s Journey Pattern and Wild Woman Archetype in Animation. (Case Study: Spirited Away- Brave

				Monsters vs Aliens)
Abstract	<p>In the past few years, it seen more female hero's presence in animated movies. In these movies, female heroes are the first and key roles in story's Arc and have more different characters than their past homogeneous samples. In this research we work on "Spirited away" and "Brave" and "Monsters vs aliens", that contain various visual symbols, and rewarded all over the world. The theoretical framework for analyzing this movies is based on hero's journey of Joseph Campbell that allows us to understand most of the visual symbols used in. Then duo to the existence of female hero, and to understand symbols and female heroes journey we coincided hero's journey of Joseph Campbell with "wild woman archetype" theory of Clarissa Pinkola Estés. The result shows that the total framework of story (story lines) is based on Campbell theory (hero journey) but because it's about female heroes there is need of "wild woman theory" in coincident of it. Also result showed that "peace with father" and "meeting the goddess" levels in Campbell's point of view, are not coordinate with female heroes characters in these movies, and in these stories, the destination of hero's journey is making connection with "wild woman" instead.</p>			
10	May 2014	Fatemeh Mohammad Alipour	Ali Sheikhmehdi	Ability of Animation as A Medium in Process of Education
Abstract	<p>The main purpose of this research study is evaluating of animation potential abilities as the comprehensive media in the field of learning and education. Thus outstanding ideas had studied from the visual media point of view. In this case data gathering has been finished by descriptive-analytic method. At the beginning in the first chapter, it has considered to introduction and general concepts of research and forward questions, furthermore necessity of animation study in the field of learning and education. In second chapter, moreover the emphasizing of theories, education technology, animation and the role of media, it has been considered to utilization of animation in teaching and learning aspects. In third chapter, the animation properties have been mentioned as a media and its effects on learning. In the last section which is titled by "Analysis", some animations has been followed along with their analyzations.</p> <p>In this thesis, as the result of study, animation as the significant and powerful media can entirely be useful.</p>			
11	September 2014	Majid Beladpas	Ali Sheikhmehdi	Understanding and Meaning in Short Experimental Animation Narratives
Abstract	<p>This study is a research regarding a general description on the essences and aims of short experimental animation narratives as the work of human beings, and its understanding and meaning. Short experimental animation as a narrating whole derived by its audiences; because what the artist is going to narrate is already what the audience has understood. On the other hand meaning as a whole of art work, is not as an already existing meaning but is the meaning that is built by the statement of artist; because the access to meaning, i.e., the statement, is the part of meaning itself. Every human being has its own factices, so meaning will be plural (in different culture and civilization). But this does not mean that human beings are alone and dos not understand each other; their ability of turning from special culture to a strange one, without an intermediate culture, is a sign of a dimension of human beings that orients plural meanings and different understandings. In this study criticizing and researching of Husserl, Heidegger, Merleau-Ponty of Other as such is the orientation of every human beings' behavior and also meaning of short experimental animation as human beings' work and behavior. But on the other hand the alterity of Other is exactly other than what is; is beyond Being (physics) and is not understandable and visible. Therefore short experimental animation that is oriented toward</p>			

	absolute alterity of Other or its ideal audience, is in its essence transcending from given to beyond the given; from physics to meta-physics and this is thinking. Thinking is transcending of subject who is in its essence escaping from self to other than self, from given to idea. So, final aim of this study is showing that short experimental animation narratives as the art work is thinking and thoughts.			
12	September 2014	Ali Esmaelzadeh	Ali Sheikhmehdi	Comparing Methods of Representation of Human s Gestures in Iranian s Animation with Disney s Animation
Abstract	<p>Reality representation that places on sub visual arts since renaissance period. Cinema presence is much today than past and attracts audience upon show life. Combination of imaginary and fantasy with cinema, animation was created and since 20th century Disney was leader in this field. It creates public and general aspects obtained an extensive range of audiences beyond America borders and created ideologies and movement components compatible with America culture upon combination of narrative method and auto ideology production line. In review of literature, in addition to successful factors of Disney, pints to examination of positive aspect of his movement affecting imagination and recognition of movement physical by animators. Experiences are examined and obtained Disney movement combination and abstract art of 20th century directly and indirectly and different works with Disney is created. In Iranian animation that is compatible with European flows, a challenge was created to parallel among traditional components and animation dynamic medium that quantitative manufacturing was not obtained except in special cases. This was aggravated under pre-examined movement options of Disney and combination with Japan mongo style without consideration of today dynamic culture that human movement is a part of it. In findings chapter, through film and interview examination with analytical approach to this issue that is the main question of this research is investigated. Since 2 last century of 20th century, under growth of communicative media, presence in global village is observed and necessity for accompanying technology to create and issue of nation components is required. This presence, in conflict with thought ' equalization" is important in art- cinema industry and with a unique nature has been grown.</p>			
13	February 2015	Leila Ezati	Ali Sheikhmehdi	Study family domestic violence against women in the works of Iranian Women Directors (Case study: Films of R.Banietemad and T.Milani)

Abstract	<p>Researching of the house hold root's, and the violence in a popular and also house hold violence against women in a specific type is one of the important problems in human society, because of the development of this topic , we saw the reaction of them in the work of film makers, this research with a goal of house hold violence against women in the work of women film makers (Bani etemad, and Milani) and also to find out the different points of view of each of them try to answer this question that what happens in the works of them during the time retelling house hold violence against women and also what kind of film narration happen? And to realize each of them points, and also the effects of them about the retelling violence against women.</p> <p>This research is a point of view two socialist and mental health, gathered the information and in way of descriptive and analytical, with the use of analysis and descriptive Semiology compare them with each other and reach to this point that in the works of Rakhshan Bani Etemad, poor economy level of life, social patriarchal, were the basis reason of violence against women, in the works of Tahmine Milani, mental illness are the result of violence against women, men in the work of Bani Etemad because of the social problems that men facing with them all day long, they bring back that power to home to do it at House to show their power and Milani says that women with self-support can be away from the violence but from the movies of Milani we understand this men instinctively hegemonic and to the point of mental analysis problems and also patriarchal effect do the violence in the family and teach the women the same work with men.</p>			
14	May 2015	Yasser Bayat	Ali Sheikhmehdi	Ontiligical Foundation of Home in Mehrius Cinema
Abstract	<p>Home as a symbol of self is a place for identification. Therefore, home as an ontological foundation has a meaningful presence in Dariush Mehrjui's movies. On the other hand, this concept in context of confrontation between tradition and modernity in his movies, is influenced by thoughts of Dariush Shayegan. Therefore, this research has attempted to explain the concept of home in Mehrjui's movies in characters orientating and in relation to the society in transition from tradition to modernity. Since according to Shayegan's thought, Iranian (eastern) people have been cultural schizophrenia and psychosis in dealing with devastating Western modernity. The results of this study is that the how of home presence in Mehrjui's movies represents the orientation, identity, mood and mental condition of characters and matches with first period of Shayegan's thinking. Data analysis method in this study is adaptive – analysis and information gathering have been conducted by referring to the written sources and watching the Movies.</p>			
15	August 2015	Forough Khabiri	Ali Sheikhmehdi	The Representation of Femininity Identity in Video Art
Abstract	<p>This study concerns to analyze femininity identity by psychoanalysis approach of Lacan. The main question of this research is: "How does video art show the femininity identity?" So initially we tried to categorize different influential concepts of Lacan's psychoanalysis which is necessary to get to know his attitude about gender. The theoretical approach of this research is Lacan psychology.</p> <p>Video art is one of the new media arts born after World War II. Video is a medium which come to challenge other media in different subjects. In this research, we have explained that how video art has tried to show the femininity identity in contrast with the other media like cinema and television.</p> <p>Gender identity is one of the aspects of identity in a society that coincided with the advent of video art. Video after performance art considered this issue in many of the works from the beginning until now. It has been a different attitude about gender especially femininity</p>			

	identity. Therefore, some videos have been analyzed according to Lacan's theory. In this way, two women video artists have been selected: Joan Jonas and Pipilotti Rist. By analyzing them, it can be known that video art changes the position of women and it changes the language and structures of dominant display.			
16	August 2015	Farzad Moradi	Ali Sheikhmehdi	Logic of Adaptation; An Investigation on Relation between Filmmaker's Meaning Horizon and Text
Abstract	<p>Adaptation has occupied a key role in Cinema since its beginning. At early ages, adapting literal texts and the effort in translating techniques of novel writing resulted in shaping a particular language in cinema. Following decades saw opposing opinions by theorists and filmmakers against cinematic adaptations from literary oeuvres; however this did not result in its decay.</p> <p>To days, cinema has constantly deployed literacy adaptations due to reasons such as box office, achieving attractive dramas, etc. proposition in this study is that filmmakers take up certain interpretations from texts to solve their own problems in their adapted films. So, part of this study surveys theories about interpretation and its vital factors. Focus in this study is more on Hans George Gadamer among other scholars. Interaction between meaning horizon of text and the interpreter have been conceived here as basic concepts derived from Gadamer since they are assumed as filmmaker's interpretational perception of any adaptation.</p> <p>In examining Gadamer's theories in cinema, seven films by Pier Paolo Pasolini –which all have been adapted from different works of literacy- have been studied here as case studies. Pasolini was at the same time poet, novelist and an avant-garde filmmaker. Likewise, he has published his opinions in differentiating cinema from literature which provoked huge debates about division between language of cinema and literature. This particular filmmaker attains even more importance as his ideas about cinema and literature have played a key role in shaping his meaning horizons and consequently his interpretations (which are his actual films).</p> <p>It is concluded that Gadamer's teachings -with some expansions and explanations- could be used in explicating adaptation and by exposing some new ways in reflecting about adaptation, could prevent mistakes in literary adaptations in filmmaking. Other thing as conclusion is; to achieve a better adaptation, there should not be any preference of words over images and no intrinsic values should be considered of images over words in any adaptation of literature in cinema.</p>			
17	September 2015	Ehsan Ahmadi Deh BarAftab	Ali Sheikhmehdi	Critical Discourse Analysis of Distantiation in Cinema
Abstract	<p>Critical discourse analysis, is a interdisciplinary approach to the study of discourse that includes language as a form of social practice and their attention is revealing social and political domination practices that appear in the text and speech. Some of the principles of critical discourse analysis can be found Critical Theory of the Frankfurt School before World War II. The fundamental question in this article revolves around three axes what, why and how of distantiation in cinema. Technical distantiation is derived from the ideas of Bertolt Brecht (1898- 1956 AD). In the theater of the sixties began with the French New Wave cinema theory. The share point of distantiation as the technique and analysis of critical discourse, is the attempt to change the existing status and disturb the natural shape of affairs. Naturalism is a process through which the social, cultural and historical construction of discourses offers in such a way that things are inherent and eternal.</p> <p>In the production and reproduction of discourse, the dominant structure of power that their</p>			

	making is not be seen as they are inherent parts in social institutions. The application of conventional art is that discourses and their making and the reasons they were made are hidden from subjects and subjects without knowing, got their understanding of the dominant discourse which is hidden artistic that have a minimal role in creating it. So we can conclude that naturalise of the discourses on the understanding has the ideological function.			
18	January 2017	Reza Latifi	Ali Sheikhmehdi	Philosophy of Money in The Pattern of Social Mobility in Transition From Tradition to Modernity in The New Wave of Iranian Cinema (1327-1357)
Abstract	<p>In this thesis many has studied as a pattern of social in new wave films of Iranian cinema in 1328-1357 country was faced to social, economic, political and cultural changes. in Iran society the way of tradition to modernity, some people to have better situation, do some activities to be in a higher and fitter situation that the other.</p> <p>In that time with much changing society, in those acting where happening very much as a person could lose his situation or get very excellent condition. In west Society that the way of tradition to modernity happens fast, the element of many was the motive of societies acting. In big cities money is the most important element that everyone could get the better level in society whit it. As he didn't need to continue this past life and the other people in the society. Traditional economy of Iran, in 20th had big changes to become modernity oily. In the time of the second Pahlavi, changed the Economic of Iran to oily economic getting oil many in Iran caused damage the balance of politic, culture and society-new connection replace traditional connection and these changes was because of many elements. Freedom is non separation concepts of individual and this individual advances to the place that the person who far away from society, looks to all the people and elements as if thing that he can get all of their with the elements of money.</p> <p>This self-stranger that happens in big cities causes the social activities too so government have important role to reduce social damages that were the result from separation of development and equity. In Iran, in the time of passage tradition to modernity. Fair non distribution in split of economic development in 50 decade was in the highest level. So in 1357, different social groups specially, border people of big cities revolted. In tradition society, many had value and means to be rich.</p> <p>In the other had the weight of silver or golden the coin, produced the real value. In industrial society symbolic money, as wealthy papers, cheque account note and draft contains financial value. And in postindustrial society symbolic money changes to virtual money in bank accounting. In this research has studied the effects of money and role of it in style of life individual connection psychology of Iranian in work of art specially cinema.</p>			
19	January 2017	Ehsan Yousefi	Ali Sheikhmehdi	The Cultural Semiology of Hero/in's Death willing in Iranian Cinema (Case Study: Masoud Kimiaee s Films)
Abstract	<p>The end of life is the inevitable level of every live creature's life and also humans are not ousted of such a this process. Different cultures with special thoughts and sometimes similar, have believes and religious about death. According to this, it seems like this that thinking about death and wish death is an inseparable part in Islamic Iran's culture that it is emphasized in this country ancestor's artistic and literary works. We can consider the historical bitter</p>			

	<p>events like occupiers' attacks or natural disasters like floods and earthquakes or political despotism which prevents freedom and justice as important resonator factors of such a wish death. This believe is searchable in different ways in format of cultural semiology and the main issue of this research is the study of cultural semiology's origins of this wish death in the works of Iran's film-makers specially Masoud Kimiai.</p> <p>This research is made on the basis of Sigmund Freud and Roland Barthes's thoughts. According to Barthes's cultural semiology, the cultural and social events as meaningful subjects the culture of every region can develop the kind of thinking and wanting death in different ways. On the other hand Frued's thought endorses on a new attribute from the perspective of psychoanalyze. Just as Freud admits there is a desire to kill against every desire to live in humans' being. On this basis our unconscious doesn't commit a murder but just thinks about it and wishes it. what we in most of Masoud Kimiai's works champions they, based on the culture that they have grew in, Commit a crime or destroy themselves with an individual searchable aspect and have proportion with cultural necessity. Therefore the dialectic between the culture and death has been longed from a long time ago for Iranian.</p> <p>And the psychological motivations of Masoud Kimiai's films' champions has laid the foundation of theoretical structure. what is shown in this study on the basis of statistical samples of Kimiai's films' champions is that his films' heros take more action toward killing others before the Islamic revolution but after the revolution they are not able to deal with social streams and bring their aggression wanting toward themselves.as a matter of fact heros commit suicide because of not being successful in the complaining against the external world.</p>			
20	January 2017	Arsalan Moghadas	Ali Sheikhmehdi	The Reflection of Discursive Change in Social Ideals of Iranian Middle Class in Asghar Farhadi s Films: Firework Wednesday, About Elly, Nader and Simin a Separation
Abstract	<p>Regarding Critical Discourse Analysis approach, this dissertation is concerned about the class status of individuals based on accessibility of 'means of production', skills and cultural management in order to analysis the representation of characters of three movies directed by Asghar Farhadi, Firework Wednesday, About Elly, Nader and Simin a Separation; the analysis is based on macro pattern of political economy and social conditions of production and consumption of Iran's urban middle class.</p> <p>Using library resources and interpretive analysis method, this research leads to this conclusion that, the way of representing characters in above mentioned movies, is a kind of reproduction of the dominant ideological discourse, and is in contrast with the marginalized of society.</p> <p>This contradiction of classes is ideological and relies on relations of power, since the structural problems in economic relations lead to the social gap and unequal enjoyment of amenities.</p>			
21	January 2017	Fatemeh Mastery Farahani	Ali Sheikhmehdi	A Critical Approach to the Representation of Femininity and Motherhood in Films of Daryoush Mehrjooei, Ali Hatami and Asghar Farhadi
Abstract	<p>Attaining identity has been one of the biggest issues of contemporary women of our country, also there are barriers preventing them from gaining their identities. This negligence of women's identity can be found in the movies of filmmakers who manly believe in this division. Looking precisely into the artworks which apparently have been made to restore the lost rights of women, we discover a bitter truth that although claims have been made about</p>			

	<p>women and their rights, there is a lack of critical approach to the wall of social, economically and cultural limitations surrounding women and unfortunately all essential researches about this issue have been remained on the surface. Simone de Beauvoir in her book, <i>The Second Sex</i>, explores various ways to liberate women involved in current circumstances. She mentions that they must redefine their individuality, questioning their identity as a woman beside their responsibilities as a wife to a man and a mother to children.</p> <p>Taking advantage of Simone de Beauvoir's ideas as a theoretical framework, this research is an attempt to represent the definition of women depicted in the films of Iranian filmmakers such as Dariush Mehrjui, Ali Hatami and Asghar Farhadi. Although filmmakers mentioned above are intellectuals, the results showed the lack of comprehensive knowledge of them about women and their human rights in the society. In fact, it seems that underlying layers of their works contain their masculine perspectives which not only do not help women to earn their identity but also have negative effects on their Islamic position in the post-revolutionary society of Iran. The results also showed the decrease of this dominant attitude over time. The main goal of this research is a critical analysis of women's situation in Iranian cinema.</p>			
22	January 2017	Anahita Mogouei	Ali Sheikhmehdi	Symbolic Interaction Sociology Approach to Representing of Women's Individual Identity in Iranian Social Films (70,80 decades) According with George Herbert Mead's Thoughts
Abstract	<p>According to the theories of George Herbert Mead, who is known as one of the founders of the school of symbolic interaction in sociology, the human mind is not just a biological phenomenon but a social process. Accordingly, the concept of individual identity in social interactions between human groups and through the interpretation of their symbolic messages is formed verbally or physically.</p> <p>For more than a hundred years, after the constitutional and Islamic revolutions, the Iranian society has experienced the transition from tradition to modernity. This identity seeking in the forms of social interaction has faced opposition and this has caused social challenges in the country.</p> <p>Cinema, as a comprehensive modern media that is related to the developments of the traditional Iranian society, has been like a mirror reflecting the identity of women. This importance is shown directly or indirectly in the movies. Social cinema as a kind (genre) that has a large audience, especially films that show the struggle of women to gain an independent individual identity, can be the best means to investigate such challenges. Social cinema, as its name suggests, is inextricably linked with social issues. Therefore, a suitable scope for investigating women's identity has been considered in this research.</p> <p>The purpose of this research is to provide a better understanding of the individual identity of women in order to provide a fair assessment of the efforts of individuals or social institutions in accepting this trend. The main question of this research has been that in what contexts the identity of women in Iranian society has been represented in the social movies of Iranian cinema in the 70s and 80s?</p> <p>The research method was based on a qualitative approach and the information was extracted from the research materials, which was a purposeful selection of films made in the research period and considering the definition of the indicators of the personal and social identity of women, and was collected in the form of descriptive categories, and then in the stage The semiotics method has been used in the analysis. This research is presented in terms of historical time and in a descriptive and analytical way. The findings of the research show that</p>			

	the social films of Iranian cinema in the 1970s and 1980s represent patriarchal and It has been based on traditional beliefs in Iranian society and has hindered the development of women's individual identity.			
23	February 2017	Hossein Bayat	Ali Sheikhmehdi	The Impact of Narrative Style of French New Wave on Iranian Cinema Films (1337-1357)
Abstract	<p>The narration is main mode of films. That it can be studied as a historical and social process: A process that consists of select, organize and transfer the subject of the story to create special effects on the audience. New wave of French cinema after World War II took a new direction in terms of narrative cinema in which the style of its predecessors, the film industry was different. The main character of this transformation rupture of the film predecessors, both in the narrative and visual levels. In the 30's and 40's in the rules and conventions of cinematic form. French New Wave films for the narrative, often leading the championship was not psychological, not fictional or poetic realism continuation of what was used before the Second World War. Technically, lightweight camera that has just been created, led the filmmakers to bring their stories to the open streets. At that raw movies quickly and cheaply made and therefore a new perspective was reflected in cinema technology. New wave of French cinema insight into youth took a new discourse that is free from imitation was the dominant ideology. The speed of this wave of French filmmaker after 60's and 70's inspired young filmmakers in other parts of Europe during reconstruction of the ruins of war who were left behind. In other Third World countries such as Iran that the transition from tradition to industrialization and modernization with an imperious also experienced the impact took place. This film is devoted to the study of such effects in the early 30's to late 50's solar were called as New Wave filmmakers in Iran.</p>			
24	February 2017	Alborz Fatemi Moghaddam	Ali Sheikhmehdi	Analitical Discourse Approach on Camparative Concept of Enemy in War Films of Rsoul Mollagholipour and Ebrahim Hatamikia
Abstract	<p>In September 1980, with military attack of Iraqi forces to ten important military airbases of Iran, the 8 years of Iran-Iraq conflict began. The sacred defense is the term that Iranians apply to this conflict; The sacred defense includes all of the military, cultural, economic and social activities in Iran which were being used to establish the state integrity. The sacred defense cinema is also about Iran-Iraq conflict.</p> <p>Iran a year after the war, seriously began to produce feature films about the war. According to the Fars news agency article in 5mehr of the current year, there were 231 feature films produced from the year 1980 in the sacred defense cinema. Near all of them are about good and evil (friend and enemy) conflict. The writer's point of view is that the concept of the enemy and its discourses have been changed as the time passed.</p> <p>The goal of this paper is to analyze the reasons for this changes in the concept of the enemy with discourse analysis approach. Writer's suggests getting help from Foucault and Fairclough discourse analysis approach to better understand and interpret the texts. This approach would put discourse in place of ideology and processes the problematics in more accurate way.</p> <p>The article searches for probable differences in already discourses of the enemy in the last 37 years of Iranian Sacred cinema and the reasons for these changes.</p>			
25	February 2017	Hatam Masoomi	Ali Sheikhmehdi	The Descriptive Survey of Attraction Elements in Iranian

				Children, s film between 80-90
Abstract	<p>Cinema was born about a century ago and the birth of cinema can be considered the birth of human creativity in children, The creativity of childhood and simplistic attitudes we mixed and men in every period of his life is being born and growing And humans even in old age the children will follow your imaginary period And we cannot conclude that the child yesterday not only growth and maturity and intellectual and not your imaginary, Perhaps only a metamorphosis happened to her child and Today your imagination of the child who was to evolve into another stage of the child and imagined, The human child always remains a child and the child never reaches the development stage really do not think it is going through a phase and enter into another phase. Therefore cinema expresses human emotion is absent without borders that would perpetuate your inner child. Cinema at birth requires human stories and imagination was needed to build a story for cinema.</p> <p>The imagination of the cinema and to the cause of children's feelings. In each scenario, the authors role of children in mind for cinema or film makers were developing The children who drove forward the evolution of cinema, if not their childish feelings Undoubtedly any videos to appeal should not have reached the audience. After yesterday's children's films, the essence of modern cinema and postmodern today. This evolution in growing children not only sees but does not insistence the rate of thinking. Therefore, the child at birth Films were formed and children from the effects of the film were Children because of their innocence flesh and personality and physical abilities could have a dramatic effect on the audience And perhaps that's why his movies as a child is born, was born and grew it happened gradually. The same film was formed in the first few moves and everyone contributed in some way to get it moving in and moving into film with human characters. The language of opened and achieved different periods of evolution that I refrained from explaining the different styles And wherever in the world a child actress in any style or theme childish videos can be seen even in the second layer. . postmodern today's world of cinema, as well as an abundance of children in image format it is, And no character is blurred harm the child elements and perhaps no film need not find that attractive Perhaps that is why, a style was born as children's films in Trailers And are limited to children and to enact the festival of films made by children in their subject And no children whether for films shown at the Festival of Films for Children is another way of evolution. And in Iran after the arrival of cinema, children's films grew along with other styles of cinema. Although no style was born in Iran but mimic the style developed in the world was a pioneer. The creation of intellectual heart of the pre-revolutionary films of the cinema with the issue of children, Children's Film Festival Film attractiveness of Iranian cinema is a child in the 60s and 70s.</p>			
26	July 2017	Pooriya Sheykholeslami	Ali Sheikhmehdi	The Structure Recognition of Editing in Iranian Cinema after Islamic Revolution (Three case studies)
Abstract	<p>In this thesis we tried to define the position of Editing in Iranian Cinema. For this approach, by using the structural theory of George A. Huaco and J. Monaco's comparative view about Cinema and Editing which explain the importance of editing in cinema, we try to find the relations between the principles in structural patterns in Huaco's theory an Editing in Cinema. As well for finding a reliable Grammar to analyze The Editing in movies we used the Noël Burch's theory about time and location and Karen Pearlman's theory on rhythm. Bu using this pattern we tried to study the effects of structural relations on the three well</p>			

	known Editors in Iranian Cinema. Herein all the interviews and analyzes based on cutting point, rhythm and all the reasons that effect on choosing them.			
27	September 2017	Parisa Najm Roshan	Ali Sheikhmehdi	the long take aesthetic of Sohrab Shahid Saless films
Abstract	<p>In this research, according to three attitudes about reality and mise-en-scène in cinema, the analysis of two films by Sohrab Shahid Sales is discussed. The first theory of montage and the second theory of long impression consider the basis of maintaining the spatial and temporal reality in the film. The third theory, on the one hand, considers the long shot as a necessity of mise-en-scène, and on the other hand, it also considers the possibility of using montage. In this research, referring to the third theory, the analysis of two films, A Simple Event (1352) and Still Life (1353) by Sohrab Shahid Sales, has been analyzed in order to investigate concepts such as mise-en-scène, reality, long take, intra-seasonal and inter-seasonal cuts, efficiency To prove the third theory. By using the descriptive-analytical method, the intertwining of concepts such as the pessimistic and objective view, the challenge with the conventional procedures of filmmaking, neo-realism, minimalist aesthetics, and the stylistic choices of the Shahid Sales are proven. Based on the theoretical framework, the possible reasons for adopting the style or method of mise-en-scène in his works are investigated. In general, the mezzanine of the long take rarely appears in a pure form in these two films and is always accompanied by intra-chapter and inter-chapter cuts in order to be in line with various goals such as changing the rhythm, emphasizing actions, simultaneous comparisons of actions and revealing different levels of the image. Shahid Sales use of long-shot mise-en-scene is in line with his objective point of view to reveal the hidden structures of reality in the heart of the ordinary and everyday life of ordinary people, which is based on the repetition of actions.</p>			
28	May 2018	Nazanin Honarkhah	Ali Sheikhmehdi	Psychoanalysis of Characters in Asghar Farhadi's Films according to Hegel's Master-Slave Dialectic
Abstract	<p>Master-Slave dialectic is a conceptual relationships framework which has been invented by Hegel. It has been articulated and introduced to French thought by Alexander Kojève. According to Kojève, Master-Slave dialectic is driven from the fact that human desire is the desire to being confirmed. In his view, the subject tries to impose her/his own idea to the object who desired to be confirmed. Nevertheless because of the others own desire to be confirmed, she/he should do the same. Thus a struggle occurs between the two. This struggle should be a deadly fight, because one only by endangering her/his own life for being confirmed can prove that she/he is indeed a human being. But this struggle for confirmation one's desire should stop before death of the other, because confirmation is an act of living beings. Hence the struggle will end when one of the rivals leaves the struggle for being confirmed and admits the other as Master.</p> <p>Master-Slave dialectic has been introduced to psychoanalysis theory by Jacques Lacan. In this research the dialectical relationships between female and male couple characters in five films from Iranian director Asghar Farhadi, namely: Fireworks Wednesday (2006), About Elly (2009), A Separation (2011), The Past (2013), The Salesman (2016), Collecting data method in this research is based on observation and description of these films stories, and the content has been analyzed according to psychoanalysis, especially in Freudian School terms.</p> <p>The result shows that in Asghar Farhadi movies the relationships between female and male couples in Iranian patriarchal society are represented in the form of Master-Slave dialectic. In these relationships, female represented as Slave and male represented as Master. The manners and circumstances of this relationships and mental causes of accepting these positions as Slave</p>			

	or Master are researched and discussed in this research.			
29	June 2018	Mehran Poursmaeel	Ali Sheikhmehdi	Critical Approach of Kamran Shirdel s Documentary Films to State Modernization of Iranian Society through 40 and 50 Decades (According Cinematic Apparatus Theory)
Abstract	<p>The Synthesis of Apparatus Theory and Freudian/Lacanian psychoanalysis paved the way for this theory to be acknowledged in the Anglo-Saxon world and to become the Screen Theory. Later, it became known as Suture Theory, for its explanation of how the spectator identifies with or is bound into the cinematic process. Apparatus Theory brought about ideological and philosophical arguments, mainly in the US. Over the past few years, Thomas Elsaesser and the other Media Archaeology theorists have advocated the return to the remnants of Apparatus Theory.</p> <p>During the second Pahlavi era, Iranian administration exploited a cultural dispositif for its modernization process at the level of urban communities. With this in hand, intellectuals and artists, working for the government, began to initiate a new wave of cultural products which were at odds with the cultural imperatives of state apparatus. They were mostly under the influence of the premises of French revolution in thought and also endowed with subsidies of the government. Kamran Shirdel became a prominent figure of Iranian new wave cinema at its early days by making documentary films for Ministry of Art and Culture. The present study investigated Shirdel's critical approach towards state-driven modernization in Iran in 1960s and 70s. For this purpose, Shirdel's films were analyzed using the criteria in Apparatus Theory. This study identified the obstacles ahead of state apparatus in exploiting this cultural dispositif for its probable beneficial outcomes, and explained the process of defying state apparatus in these films of Kamran Shirdel: Silver Canvas (1965), Women's Prison (1965), Women's Quarter (1965-80), Tehran is the Capital of Iran (1966-80), The Night it Rained (1967-74), Paykan (1968). The findings of this research try to offer solutions for the tensions in Iranian current cinema by utilizing the critique of Apparatus Theory and the works of Thomas Elsaesser on the dichotomy between European Cinema and Hollywood.</p>			
30	July 2018	Masoumeh Karimi	Ali Sheikhmehdi	Philosophical Approach to Concept of Evil Instrumental Rationality in Stanley Kubrick's Films
Abstract	<p>The critical attitude towards instrumental rationality has become a central issue in Stanley Kubrick's films. In his opinion, evil exists in the institution of all human beings and does not disappear, science and technology have been the basis for the emergence of this evil force. The main concern of Stanley Kubrick is the criticism of the rationality of the tool that has become the source of evil in man, which forms the theme of most of his films. He has identified the capabilities of the cinema medium to represent the threat of technology in the films of this filmmaker and has analyzed and investigated its different manifestations.</p>			
31	January 2019	Mehdi Baghdadi	Ali Sheikhmehdi	Iconological Evolution of Classic Noir to Neo Noir in American Cinema

Abstract	Using Barry Keith Grant's theoretical framework, this thesis examines the evolution of the iconography of the classic film genre to noir in American cinema. The reason for choosing American cinema is that because Hollywood cinema has the most genre productions, this research intends to investigate such a development in American cinema. This research is conducted on a case-by-case basis on some selected and prominent films in the genre of tapes, with the aim that using its results, Iranian filmmakers can transform and update their genres.			
32	January 2019	Meisam Gheisizadeh	Ali Sheikhmehdi	Critical Approach To Representation Of Bushehr Cultural Geography In Iranian Cinema(Case Study of Four Selected Films)
Abstract	<p>The culture of every nation and society derives from many important and influential factors of that society. These factors range from beliefs, customs & behaviors to the type of cover and food and architecture, all represent the collective identity of that people.</p> <p>Bushehr port in Bushehr province and in south of Iran also has its own cultural characteristics. On one hand, the city has had a great deal of relationship with other countries because of its proximity to the sea and trade and navigation, and on the other hand, there has been a special relation with other cultures on the basis of a number of geographical and climatic features of the region and these two important issues has caused many influences in the formation of the culture of Bushehr.</p> <p>The Culture of Bushehr has represented by various media in national level. One of these media is cinema, which has had an important role in representing the cultural geography of Bushehr. In this thesis, the representation of the cultural geography of Bushehr in Iranian cinema has been studied.</p> <p>The researcher of this thesis, due to being native and living in Bushehr, is completely familiar with the culture of this city and understands it appropriately, for this reason; he does not see the representation of the culture of Bushehr in Iranian cinema according to the existing reality, and in this research he has sought to illustrate the reasons of this representative inversion of the culture of Bushehr.</p> <p>This issue has been studied based on theories of cultural geography and representation in cinema and media, and the result is that there are several factors that make this representation inappropriate. The first reason is the existence of hidden dominant discourse that as a dominant and central discourse, and due to its relationship with power and wealth, does not allow proper and realistic representation of peripheral cultures to be presented in the media so that it does not endanger its power and wealth, and finds its profitable benefit in this important matter. The second factor is the non-technical and non-standard insights of filmmakers and producers on the subject of research in the stages of pre-production and film production. The third factor is the box office of movie sales which imaginary corrupt not only the story of the film, but also the existing cultural reality of that geography and they are looking for more profits in the box office with stereotyping.</p>			
33	January 2019	Samer Khalili	Ali Sheikhmehdi	A study on Jerusalem's status in the Palestinian cinema

Abstract	<p>With the emergence of cinema in the late 19th century, artists from all disciplines have been drawn to cinema; Artists tried to find a connection between cinema and social realities such as cities, villages or other places. From the beginning of entering the cinema, filmmakers tried to show the cities in general and make films about the cultural and social life in big cities. In this research, we seek to show the place of Quds as an example of the entire urban life in occupied Palestine, and as the title of the research suggests, we want to show how Quds as an idea and an exemplary world for all Palestinian filmmakers. Inspire; And many Palestinian films have placed the city of Quds as the main issue of their film.</p>			
34	September 2019	Mohammad Homafar	Ali Sheikhmehdi	The Impact of Iranian Audience's Psychological Features on Cinematic Time Perception(case study: Tehranian Audiences)
Abstract	<p>Perceiving and explaining the audience experience facing the works of art is one of the subjects that have dedicated a considerable number of studies to itself; following this, as a form of art which ignites the participation of the audience, cinema have become the subject of such studies. The cinematic time have been subjected to deep changes by the immense philosophical and perceptual processes in the past three decades. Therefore, finding the reason and quality of the audience perception with different specifications in their characters, in response to movies with linear and nonlinear narratives can lead to deepening of the relationship between the audience and contemporary cinema.</p> <p>The aim of this research is to explain the relationship between the psychological specifications of the audiences with the reception of the film narrative time. The research method is qualitative, in terms of data types, and it is considered as a development research in terms of research aims. The statistical population includes the audience from Tehran, and the sample population of the research is taken from a number of 384 audiences from Tehran, using the Cochran method. Result of the data analysis in the statistical analysis software indicates that there is a meaningful and aligned relationship between nonlinear movies and openness to experience. Thus, the first hypothesis of the research regarding the existence of a relationship between five factors of personality and perceiving different narrative times is confirmed.</p> <p>Also, results from the studies regarding the aligned and meaningful relationship between two factors of "art experience" and "film fluency" can become visible in relationship with "openness to experience" and "interest in "non-linear, puzzle movies". Therefore, the second hypothesis of the research regarding the influence of intervening variables on the relationship between the characteristic qualities of the audience in the context of cinema and their perception of time (linear and nonlinear) was confirmed for the two aforementioned variables. According to the findings of this research, aesthetic judgments, namely the analytic, emotional, real and symbolic, has not a meaningful impact on the relationship between the psychological specifications and interest in the narrative times in the cinema. We can refer to the negative impact of the internet-use on the interest to the linear films.</p>			
35	September 2019	Mohsen Neghabi	Ali Sheikhmehdi	Study of Jaheli Movies as Genre and Finding the Causes of its Genesis
Abstract	<p>The purpose of this thesis is to study Jaheli movies in the context of the genre theory and identify the factors for its genesis formation. Therefore, in the present study, using a syntactic / semantic approach inspired by Rick Altman's writings that now governs the theory of the genre, provides a detailed definition of the genre of ignorance, and also, more specifically, the emergence of the genre Based on the interactions between syntax and meaning, we analyze and interpret it. Likewise, using this method, I looked at the historical background of the</p>			

	course of the emergence of the ignorant person in the cinema, and then analyzed his transformation into the genre championship. In the final analysis, it can be said that as Iranian anti-Western discourses and then self-reliance on Iran's intellectual circle in the post-World War II years, Iranian's cinema has been associated with such difficult economic conditions as its economic. And after adding a critical stream from a new generation of filmmakers who portrayed the ignorant hero in more detail, it became a genre that lasted until the end of the Pahlavi period.			
36	September 2019	Hamed Mohammadi	Ali Sheikhmehdi	Discursive Struggle And Hegemonic Interventions in Representation of National Identity in Iranian Cinema (2005-2013)
Abstract	<p>The starting point of all discourse analysis approaches is the claim of structuralist and poststructuralist philosophy, that is, the point that our access to reality is always possible through language. Discourse analysis aims to show through which process we try to fix the meaning of signs, and which process causes some cases of fixing the meaning to become so common that we consider them a natural phenomenon. (Jorgensen, Phillips, 1389: 55). Also, no discourse is a closed phenomenon, but undergoes changes due to contact with other discourses. Therefore, with the logical and historical definition of the dominant discourses, it is possible to recognize their points of conflict and conflict, as well as the specific method of each discourse for semantic dominance. He called hegemonic intervention on other discourses (ibid 26). The theoretical approach of discourse analysis in the upcoming research is based on the theories of Laclau and Mouffe. Using Lacan's definition of the subject, this approach also raises the concept of national identity as a discourse that is always being formed in connection with other discourses. Along with other media, cinema has always been a place of representation of discourses as well as hegemonic interventions of the ruling powers. Therefore, the upcoming research can have a critical function to Iranian cinema in two ways: first, through the dismantling of official structures that are considered self-evident. They reproduce the Iranian identity in a natural or objective way, then by examining the films that have represented new dimensions of the national identity, it is used to analyze the conflicting points of these discourses with each other.</p>			
37	September 2019	Behnoosh Mehdizadeh Tehrani	Ali Sheikhmehdi	Cultural Sociology Approach to Reasons of the Lack of Audiences of Science Fiction Films in Iran (Case Study: Tehran's Audiences)

Abstract	<p>Since the early days of Cinema, science-fiction movies have attracted massive number of audiences, and as a result of its popularity, seven out of ten highest grossing movies of all time are Sci-Fi movies. A glance at Iranian cinema reveals, not only there has not been any productions in this genre for the last two decades but also those so called Sci-Fi movies in Iranian cinema cannot be distinguished as science-fiction. Since genre is considered to be a cultural phenomenon, the objective of this research is to understand the cultural and social reasons behind Sci-Fi popularity in west and finding the cultural and social reasons of lack of production of this genre in Iran. By researching into the reasons of how this genre created at the very first place, it was understood the time science started to get more and more materialistic and magic began to vanish in the west, Sci-Fi created. In notable Dariush Shayegan's book "Asia vs West", he believes the way of thinking and reasoning got away from spirituality and became more materialistic gradually, meanwhile, this turning point has not happened in Iran yet. Due to the reason discussed, the hypothesis of this research is, not comprehending the real meaning of science led to not producing Sci-Fi movies. The results of questioneries reveal that believing in magic and not science is still so strong among Tehranian audiences, and perhaps the hypothesis is correct.</p>			
38	February 2020	Kiomars Samadi	Ali Sheikhmehdi	Symbolic and Verbal Violence in Iranian Cinema; with Emphasis on Power Discourse in the Michel Foucault's Perspective Case Study: Films: the Report (1976, Abbas Kiarostami) and Separation (2010, Asghar Farhadi)
Abstract	<p>Some consider violence as an act against the norm and nature, and others consider violence as an individual and collective behavior that occurs under certain conditions, and according to others, violence is any kind of violent behavior that is done with the intention of harming another person is done. In another definition, it is stated that any physical attack against the human existence is accompanied by the motive of harm, suffering or harm. Some also believe that violence includes a range of very harsh and hurtful behaviors to negative reactions such as indifference and indifference (Mohbi, 1380: 6). In the book Violence and Its Causes, a difference is made between direct violence and structural violence. Thus, direct violence is the use of material power to influence or react to the actions of other people, and structural violence is the result of social structures that have an indirect effect on people. (Ropsing, 1387: 128). The violence that is done with the tacit complicity of those who are subjected to it and those who do it is called symbolic violence. In fact, both groups are not aware of its practices. (Bourdieu, 2017: 25). After the Second World War, writers and filmmakers such as Pinter, Haneke, Mamet, etc. used the power of language to depict the political, social and interpersonal world. What plays a key role in their works is the violence applied by language, which is called verbal violence. In fact, violence is the same symbolic power that is only a capacity and possibility to exercise power. Foucault's analysis of the discourse of power is important as the first person who introduced the analysis of the discourse of power at this level. Foucault believes that power is distributed and widespread at all levels of society. This means that power is fluid and local, imposing itself on us every day and everywhere. Power is never owned by anyone, but it should be seen as a network of relationships that is always expanding and working. Basically, it works in a chain. In other words, power acts as a network, and people are not only circulating among the threads of this network, but they are always in a situation where they both submit to power and apply it. In this approach, humans are no longer passive targets of power. According to this attitude, power is not applied to people but flows through them. Jahandideh, 1378: 54-71) The relations of power flow in the</p>			

	Iranian society, which is a developing society. Like Western society after World War II, violence in Iranian society moves from symbolic to verbal. In Iranian society, with the process of development and legalism, hard or symbolic violence is also becoming verbal and soft violence. Because symbolic violence has legal consequences for the wielder of power. On the other hand, according to Foucault's theories, the exerciser of his power in another place is the victim of another violence, and this event is represented in the works of Iranian cinema. In this research, an attempt is made to investigate this verbal and symbolic violence in Iranian cinema with two case studies: Report directed by Abbas Kiarostami produced in 1356 and Separation directed by Asghar Farhadi produced in 2016.			
39	February 2020	Mansoureh Rostam	Ali Sheikhmehdi	A Critical Approach to Parental Behavior on Adolescent Identity Crisis in Iranian Movies in the 90s ; with Emphasis on Islamic Lifestyle
Abstract	<p>Adolescence refers to a period of physical-psychological development of each person, which is between childhood and adulthood, and for this reason, it is often a period of critical transition. This period is accompanied by major physical, cognitive, moral and social changes, which are often considered to begin at around the age of 12 and end at the end of the 19th year. Identity crisis is a term used by Erik Erikson to describe the inability of adolescents to accept the role that society expects of them. Also, lifestyle is another term coined by Alfred Adler; In his opinion, lifestyle is an objective and quantifiable aspect of a person's personality. For this reason, Adler's lifestyle theory is also considered his personality (growth) theory.</p> <p>The main problem of this research is that, from the perspective of Islamic education, why is not necessary attention paid to investigating the identity crisis in teenagers as a preventable event in Iranian cinema, and it is necessary to investigate the behavior of parents with the identity crisis of teenagers in a number of selected Iranian movies. to be</p> <p>The approach of the current research was qualitative and the method of data collection was by using library sources, direct observation of selected films of the 1990s in which teenagers were central characters and related to the research topic. Then, the analysis of the collected information was done as a combination of description and analysis. The research materials were also films that were selected purposefully.</p> <p>The finding of this research is that in the Islamic perspective, adolescence begins with sexual maturity and is completed with cognitive-psychological maturity; therefore, the meaning of Islamic life style, because it deals with the behavior and character of a person and with cognitions and Emotions are directly related to what Adler said, but because it is "Islamic", any behavior that wants to have an Islamic foundation cannot be unrelated to intentions; At the same time that its emphasis is on behavior, it also considers the minimum of emotions and cognitions. And the examined films in Iranian cinema were not on such a path of representing the identity crisis.</p>			
40	July 2020	Asrin Abdi	Ali Sheikhmehdi	A Critique of Modern Rationality with a Romantic Approach in Werner Herzog's Selected Films

Abstract	<p>In this dissertation, we have tried to define modernity using its main features and the comments of its prominent face and show its positive and negative explanations. Then we have dealt with various criticisms of modernity from different aspects and we have found romanticism as one of the most serious currents critical of modernity and modern rationality and we have tried to understand and study this current of thought and thought of its nobles as much as possible. After examining the outstanding works of art and literature of Romanticism, we went to the German New Wave cinema and especially the works of Werner Herzog and analyzed it from the perspective of Romanticism. Herzog seems to have been one of the most influential figures in the movement, and the romantic elements in his work can be traced. His great use of nature and a kind of pantheism and the unity of man and nature are among these components. He also portrays the universe as an organic whole. Herzog certainly defines his account of the quality and connection of nature, man, and subject, object, to those thinkers who believe in the organicity of these dualities as opposed to their assumption that they are mechanical. The depiction of a confused man from ancient times and his alienation is another of his influences. In his works, we are visibly confronted with human beings who seek to fill the void and cavity of their existence in the swamp of enlightenment. Through these results, we have come to the conclusion that Herzog's works, especially in <i>Aguirre, Wrath of God</i> (1972), <i>The Enigma of Kaspar Hauser</i> (1974), <i>Heart of Glass</i> (1976), <i>Woyzeck</i> (1979), <i>Nosferatu the Vampyre</i> (1979), <i>Fitzcarraldo</i> (1982) and <i>Cobra Verde</i> (1987) examined in this treatise are full of romanticist components and are therefore full of scathing critiques of modern rationality in particular and modernity in general. Herzog declares a claim against scientism, pragmatism, as well as the dry and mechanical attitude that prevails in the modern world to design an organic, mysterious poetic view based on human emotions to the world.</p>			
41	February 2020	Sepideh Fouladi	Ali Sheikhmehdi	Symbolic and Verbal Violence in Iranian Cinema; with Emphasis on Power Discourse in the Michel Foucault's Perspective Case Study: Films: the Report (1976, Abbas Kiarostami) and Separation (2010, Asghar Farhadi)
Abstract	<p>Abbas Kiarostami, the renowned director of Iran Zamin, has always mentioned the role of nature in his films. But the most important part of nature that he clearly mentions is the single tree that can be seen in his films. If this single tree is seen in the concept of the tree of life, it can be discussed with the perspective of the famous psychologist, Carl Gustav Jung. Jung has always dealt with ancient symbols in his writings; He also used these symbols to interpret dreams. In this research, an attempt will be made to relate the concept of the tree of life in Kiarostami's works with Jung's point of view.</p>			
42	June 2021	Hassan Mohammed	Ali Sheikhmehdi	The Impact of Entering Digital Technology for Produce Fiction film in Republic of Iraq (Since 1382 S.S/ 2003 A.C Till Now)
Abstract	<p>Thanks to the technical features of digital cameras, there is an opportunity for talented filmmakers but outside the circle of film industry professionals to be able to express their thoughts with very low budgets away from the costly problems of film production. The introduction of this technology in different countries has been gradual and has depended on various factors and political and social conditions; But in the Republic of Iraq, after the fall of</p>			

	<p>the Ba'athist government and the takeover of Iraq by Western coalition forces, new technologies gradually entered the country, including digital cameras and related technologies, with the establishment of the national government. It became possible for the Iraqi film industry, which has a long history.</p> <p>The rest of the former filmmakers are professionals alongside young film students at Iraqi universities and art institutes using digital technology in their new films. They have continued to work seriously and have become more realistic in terms of changing aesthetic attitudes, under the influence of lower production costs and the convenience of digital technology for the production of their films. These popular filmmakers traced the prosperity of Iraqi films under the previous government, which tended to historical films and the dreams of military heroes. Therefore, this study seeks to find the answer to the question of how and in what way such a technical change has led to an aesthetic change among Iraqi filmmakers? The purpose of this study was to identify the effects of digital technology on the aesthetics of Iraqi filmmakers. Information will be collected using library resources as well as in the field through interviews with a number of selected Iraqi filmmakers. Data analysis will also be done descriptively and analytically.</p>			
43	September 2021	Mohammad Naser Ahadi	Ali Sheikhmehdi	Woman As a Male Spectacle in Iranian Popular Movies of 1390's
Abstract	<p>Laura Mulvey, in her essay "Visual Pleasure and Narrative Cinema" published in Screen magazine in 1975, argues that the dominant gaze in cinema is always male. The audience is encouraged to identify with the gaze of the male protagonist, while considering the female protagonist as a passive object of the scene. It was after this article that the concept of the "male gaze" became the main topic of feminist discussions of the film. According to Malloy, "in a world systemized by gender imbalance, the pleasure of looking is divided into active/masculine and passive/feminine states". In popular Iranian films of the 90s, which are influenced by the structure of Hollywood films, women are also depicted from a male point of view and do not play an active role in advancing the narrative as a passive perspective. The main hypothesis of this research is that it seems that in Iranian popular movies of the 90s, the gaze of Iranian male and female viewers is structured in such a way that they identify with the viewpoint of the male characters in the films.</p>			
44	February 2022	Mehrdad Sadeqi	Ali Sheikhmehdi	Social Mobility of Anti-hero in Iranian Films before the Islamic Revolution's 1979
Abstract	<p>Below the reflection approach in sociology, cinema is one of the most important components that have been considered in recent decades to examine the social conditions of specific periods. The films, and especially the main characters, reflect the behaviors of their filmmakers and audiences and change the nature of the situation. Social mobility, which is one of the criteria for assessment in sociology, shows how much infrastructure in a society allows its citizens to grow and grow and how they behave if they do not achieve social mobility. In an attempt to explain the above, this research seeks to find answers to the questions of how social mobility in the pre-revolutionary society led to the emergence of anti-hero in Iranian films. And to what extent has the filmmaker's interpretation of social conditions influenced the role he has assigned to the hero and the piercing he designed for the story? For this reason, given the concept of social mobility, the path to the realization or failure of the cinema itself as a social institution, then reflected in the cinema and about the filmmakers themselves, was analyzed and analyzed.</p>			
45	February 2022	Amirmohammad Emami	Ali Sheikhmehdi	Convergence of elitist and popular cinema by combining genre in New

				Hollywood based on Geoff King the
Abstract	<p>The focus of this study is on elitist and popular cinema and the concept of convergence. Hollywood cinema is considered to be the representation of popular cinema. One of the flaws that was ascribed to Hollywood was the issue of genre which made the belief of considering Hollywood based on repetitive rules which were empty of elitism as well. But in the New Hollywood and afterwards, genres were combining with each other and hence, the footsteps of elitism became visible. This evolution in Hollywood brought up the convergence of elitist and popular cinema. This research in its intended purpose, by looking at the evolution of the theories on this issue and also based on the views of Geoff King on New Hollywood, has attempted to analyze the way in which these two cinemas are getting closer to each other. This research had a descriptive-analytical method and the method of obtaining information was through library resources and watching movies. Through analyzing five movies "The Wolf of Wall Street", "Shutter Island", "From Dusk Till Dawn", "Sweeney Todd" and "The Shape Of Water" the information about genre combination and convergence was examined. The results showed that the movies have reached convergence. By violating the conventional rules of the genre through the combination of genre, this important issue has broken the already formed expectations of the audience and has established a new structure for them. Thus, all five films, while dealing with the entertaining part of popular cinema, have not followed the repetitive rules that govern it, and by violating it, they have achieved a convergence between popular and elitist cinema.</p>			
46	June 2022	Erfan Khorasani	Ali Sheikhmehdi	The Representation of the Contrast between Criminal and Restorative Justice in Iranian Family Films after the Islamic Revolution Five minutes to breaking
Abstract	<p>Classical justice mainly deals with the execution of punishment through legal violence. It has three indicators: speed, accuracy and intensity. The default of the court is to learn a lesson. The increase in crime has caused them to rethink punishment. Hence, a new approach called restorative justice has been proposed. Which proves that there is no interest in punishment anymore. And it is by no means violent. Because a lot of psychological damage causes many crimes today to give way to tomorrow's criminals. This is the point that takes us beyond the vengeful attitude. It is nothing about fear. To this day, all classical currents have been based on it. Scare delinquent people, they will not go to crime anymore. This research is about the representation of the transition from criminal justice to restorative in Iranian cinema. In this period, the films are a reflection of the fruitlessness of the offenders to be punished. Among them: Asghar Farhadi and Saeed Roustaei show the ineffectiveness of the criminal justice method. God also wants more forgiveness in the Qur'an than retribution, and by proving it, we prove it.</p>			
47	September 2022	Mohammad Jahani	Ali Sheikhmehdi	Ethical Action from the Perspective of Soren Kierkegaard in Robert Bresson Cinema
Abstract	<p>Robert Bresson (1901-1999) can be considered as one of the most significant semantic directors in the history of cinema, who has created unique works with a religious thought. The expressive style of Bresson's works is so special and completely personal that he is unique in the history of cinema. Bresson is one of the few filmmakers who, in addition to being a director, is also considered a film theorist. One of the notable points in his works are changes. In the characters of his works, "choice" occurs at a specific moment, which is based on the concept of "option" in the philosophy of existentialism. In the philosophy of existentialism, the</p>			

	<p>priority of the individual's existence over his social nature is usually discussed. An approach that may be both religious and non-religious, but Bresson was a follower of the Jesuit Catholic sect, which did not consider the fate of each individual as a choice in his existence; in other words, even the salvation of a believer, which is considered a choice, is from God for salvation. He is predestined. Therefore, according to Catholic teachings, pain and suffering to be cleansed is the acceptance of predestination. Pains in which a believer prepares and submits to God's will. He has represented this feature well in a number of his works; In the same way that the main character in the movie Pickpocket (1959) must finally pay for his sins in prison so that his destiny of redemption, which is freedom, is realized; Or, the main character in the movie A Condemned to Death Escapes (1956) tries to escape from prison because of his faith in his destiny, which is freedom. The point of existential connection between Bresson and the father of the philosophy of religious existentialism, Soren Kier Kegard (1855-1813), is ethics. Contrary to the simple definition of ethics, which discusses the grammatical dos and don'ts, in ontological philosophy, especially in the opinions of the philosopher Søren Kier Kgaard and the filmmaker Robert Bresson, moral action has an existential basis and is based solely on the essentialist rational definitions of good and bad. It is not unique. Therefore, the main goal of this research is to show that through the review and comparison of Robert Bresson's films and Kier Kagaard's philosophy, it is possible to gain a better knowledge and understanding of the influence of philosophy on cinema. Therefore, the question Things like how Kierkegaard's philosophy, which has an abstract aspect, has been reflected in a visual medium like cinema, especially a cinematographer like Robert Bresson, who emphasizes more on the visual expression of his works? And also, with what features in his filmmaking expression style has Robert Bresson managed to represent the existential abstract concepts of Kier Kegard's thoughts?</p> <p>The method of this research is descriptive-analytical, and the information is collected by direct observation of videos and the use of written library sources. In terms of nature, this research with a qualitative approach has tried to find out the relationship between cinematic aspects in some selected films of Robert Bresson with the content of the concept of moral action in the analyzed works of Kier Kegard.</p> <p>This research aims to reflect a significant image of the relationship between cinema as an art and philosophy as a branch of human sciences, and specifically, a relationship between the ideas of the 19th century Danish philosopher Søren Keir Kgaard and Roeber's films. Bresson, the famous cinematographer, to establish how well Kierkegaard's ideas can be adapted to Bresson's films and to what extent the cinematic techniques of this filmmaker can reflect Kierkegaard's thoughts. Especially the stages of human life from To what extent Kierkegaard's point of view and the basics of his existentialist thought can be observed and followed in Bresson's works. Therefore, concepts such as authority and responsibility, which are among the main components of Kierkegaard's existentialism and philosophy, along with From his point of view, Sepehr Hayat has been examined in each of Bresson's works.</p>			
48	September 2022	Majid Aghasi Lalaei	Ali Sheikhmehdi	Narrative structure of "Noir" genre in Iranian cinema; Case study: two movies Asphyxia (2015), The Agitation (2017) and The Blue Whale series (2017) made by Fereydoun Jeyrani

Abstract	<p>Film Noir has been one of the most popular genres of Hollywood and French cinema for the audience, and famous directors have made valuable films in this genre. With the change of economic relations in the society and the class gap, the criminal affairs increase, and as a result, the representation of films that represent these cases in order to discover the mystery of crime leads to the production of police and Noir genre films. Unfortunately, this genre has not flourished much in Iranian cinema. Iran's lack of economic development, the lack of acceptance by filmmakers and investors to this genre, and the desire to focus on comedy and social films are the reasons.</p> <p>This research seeks to find the structural patterns of narrative in Noir films and examine this pattern in the two films <i>Asphyxia</i> (1395) and <i>The Agitation</i> (1397) as well as, <i>The Blue Whale</i> series (1397-1398) by Fereydoun Jeyrani. In this research, by using library sources and content analysis, based on the analysis of the components of the narrative structure of the genre, as well as descriptive statistics, these films were analyzed and it was concluded that the narrative structure of the films conforms to the components of the genre. It is not a noir genre, but the series completely conforms to the narrative structure of the noir genre.</p>			
49	September 2022	Ramin Khalighi	Ali Sheikhmehdi	The Socio-historical Foundations of Nihilism in the Cinema of Sohrab Shahid Sales and His Cinematic Style: Case Study : Shahid Sales's Five Selected Films in Iran and Germany
Abstract	<p>The critical reaction of Iranian new wave filmmakers to the historical and social issues and crises arising from authoritarianism in the 40s and 50s (such as the authoritarian modernization of Pahlavi II and changes in production relations in Iran) was very radical both in terms of content and form. Among these filmmakers, who is the subject of special study in this research, was Sohrab Shahid Sales, who seems to be conceptually He interpreted the crises under a bigger and global crisis, which is Nihilism, and it has formed the core of his Iranian and German works. His stance was against capitalism and its harmful consequences such as reification, alienation and exploitation.</p> <p>What is important in this research is that in the critical and pessimistic view of the Shahid Sales on the capitalist society of Iran and Germany, there are traces of protest against the authoritarianism of the governments, which cannot be ignored in any way in the form and content of his films. The world that he portrayed in his works was a hopeless and depressed place that was devoid of any human value and meaning in its boring repetition; A world in which there was no possibility of any change or progress and the fate of inferior and marginalized people was nothing but destruction and death.</p> <p>The main purpose of this research is to examine the critical cinema of Shahid Sales from the perspective of nihilism thoughts. This research is chronological and historical and analyzes the content of the selected films with a qualitative approach. The finding of this research is that by referring to a selected number of surviving works of this director in two Iranian films, <i>One Simple Event</i> (1973), <i>Still Life</i> (1974) and 3 films made in Germany, called. <i>The Names of Homelessness</i> (1975).), <i>Coming of age</i> (1976) and <i>The Willow Tree</i> (1984) will show that nihilism is one of the most effective approaches to filmmaking in terms of form and content with his Iranian and German filmmaker, authoritarian modernization in traditional Iranian society with the reconstruction of Germany after Since World War II by American capitalism, it has been basically a nihilistic thought.</p>			
50	September	Ramin Eslami	Ali Sheikhmehdi	Analyzing the differences between

	2022	Amirabadi		screenplay elements in short and feature films with a focus on the works of Iranian filmmakers of the last three decades Practical Project: Noise Short Film
Abstract	<p>Short and long film scripts have different rules and patterns that are sometimes close to each other and in some cases they are very different. Even when the authors have the same attitude, at least in terms of the duration of the film, they differ from each other. At first, it may seem that both in the long film and in the short film, there are basically fixed patterns and instructions. They have no attention, and the creative imagination of the screenwriter can deconstruct, and accordingly, the screenwriter's creativity is the most important and necessary factor of such a difference; Whether the film is short or long.</p> <p>The purpose of this research is to show that it is not correct to limit the factors to the screenwriter's creativity and that the repetition of the same patterns can be found in the narrative structure.</p> <p>Maybe can say that the author of the screenplay used them consciously or unconsciously, and this makes the screenplay of a short film different from a long film; So, it is better that the author is familiar with the pattern and method of narrative structure in short and long cinema and their differences, so that he can do a successful deconstruction in case of failure.</p> <p>The result of this research is that the most important feature of the difference between a short and a long script is that the duration of the film is an independent variable on the narrative elements such as temporal, spatial, cause and effect relationships of events, as well as characterization and even the plot of the story. The title of dependent variables is effective and causes the elimination, reduction and confusion of these elements.</p>			