

## Representative of the Image of Intellectual in Post-Revolutionary Iranian Cinema: (A Comparison between Mehrjooyii & Taghvayi )

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### ABSTRACT

On the representative of intellectual in the Iranian cinema, there is no unity in discourse between the directors and each one of them has proceeded with this representation according to his or her individual regard or personal experience. These informal discourses have lied in the directions symmetric to, different from and sometimes contrasted to the formal discourse. On this basis, the case that what the propounded discourse in the movies with the intellectual theme is, what difference they have with each other and also what difference it has with formal discourse and that whether the image of Iranian intellectual in these discourses is positive or negative are among the problems which are studied in this research. Therefore in order to proceed with the case that what kind of image of an intellectual and with what kind of discourse has been discussed in post-revolutionary Iranian cinema, the movies made after revolution under the category of intellectual by two propounded directors of Iran with a long record, Dariush Mehrjooyii and Naser Taghvayi have been selected. In order to get the answer to the research problem, three levels of analysis have been used to study the selected samples. Since it has been attempted to go beyond the mere description and to enter into the analysis of discoursing the contexts, by observing, studying, analyzing and finally interpreting the movies an interpreter model under the title of "perfect human being" an intellectual informed of his or her very existence was developed which is respondent to the research questions.

**KEYWORDS:** semiotics, intellectual, representation, discourse, cinema

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### 1-INTRODUCTION

#### Posing the Problem

In Iran, cinema was introduced by the court and at the beginning it *turned into a means of court recreation*. For this reason many of the intellectuals had a sulking mood about cinema and T.V. But gradually due to the influence of this industry, cinema as a particular contemplation received a fine rank among them so that nowadays going to cinema and watching movies is identified as an act and symbol of intellectuality. In this sense intellectuality got linked to cinema in two different areas. From one side intellectual concerns and notions were visualized on the bed of cinema and on the other side the world of intellectuals and their living world turned into an attractive subject for film makers. In fact the subject, by itself was changed into a video instrument that represents the inner and latent world of the intellectuals on the screen. In the mean time some of the intellectuals rather than pen took camera and experienced writing with camera.

In this experience they both visualized the world from their own intellectual perspective and narrated the lives of intellectual as the champions of their stories. In the pre-revolutionary intellectual cinema the directors not as intellectuals but with an intellectual idea were more proceeding with criticizing the status quo. In fact it was this intellectual view which gave meaning to the originality of wisdom. In the post-revolutionary intellectual cinema, besides criticizing the status quo, through an intellectual vision, the directors launched a video presentation of themselves or of others as an intellectual amongst them one can name Dariush Mehrjooyi, Bahram Farman Ara, Mohsen Makhmalbaf, Masood Kimiyayii and Tahmine Milani.

If we accept that cinema as a mass medium has a bidirectional role .i.e. from one hand selects the realities of the society as the subject and represents it and on the other hand launches to make up realities the way it wishes, then this question is raised that why film makers make an image of an intellectual? How this image is represented? And what kind of characteristics it has? Also in the representation of intellectual in the Iranian cinema there is no unity in discourse between directors and each of one of them according to his own personal experience or individual regard has proceeded with this representation. These informal discourses have lied in the directions symmetric to, different from and sometimes contrasted to the formal discourse. On this basis this problem that what the propounded discourse in the movies with the subject matter of intellectuality is? And what difference they have with each other and also what difference it has with formal discourse are among the problems studies in this research. To proceed with this objective, the movies of two propounded *directors* of Iran with a long record, Dariush Mehrjuyii and Nasser Taghvayii are selected.

## 2- The Conceptual Framework

The thing which will come at end as the outcome of this research is the construct of an ideal type of "perfect human being" thus the Max Weber's idea type of "perfect human being" will be studied in the interpretive patterns as the main guides. In the presentation of interpretive models the views of several thinkers have been used both in framing the models and as comparative interpretations so the present conceptual framework has proceeded with studying the views of "Heidegger" about "Dasein" and "Understanding the existence", the notions of "Jung" about "archetypes" and idea of "Nasafy" and "Motahari" about "perfect human being". It should be noted that rupture in the following conceptual discussions has been due the exigencies of quality investigation and every one of these discussions are carefully used in the construction of the interpretive pattern.

### 2-1- Max Weber's Ideal Type

Whatever was established as the general guide for the development of the interpretive models is Max Weber's idea type. According to Weber it is not possible in social science to refuse idealistic types as being subjective constructs because otherwise we have to use either other similar implications consciously or unconsciously without terminologically formulating or rationally describing them or we will be captured in the domain of cognitions which are vaguely felt. Weber believes that the objective realities in their entirety are not cognizable due to their infinite abounding.

For this reason, he developed the ideal type using scientific isolation and reduction. The ideal type is a subjective structure which is not seen objectively and empirically in reality. Weber deductively derived this type from the social history.

The idealistic type is the result of a unilateral emphasis on one or more of the viewpoints and is obtained through combining a great number of integrative individual phenomena which are sparse, discontinuous, more or less available and sometimes unavailable which are ordered based on the same viewpoints stated in a single analytical construct. These subjective constructs in their pure sense in the real world and in an empirical form will never be found any where and from this perspective it is a utopia. The function of historical research is to determine, in every specific, that to what extent this idealistic construct approaches to the reality or leaves from it.....

(Weber, 2003, page 141)

About the application of ideal type, Weber believes that forming this type in cultural and human sciences is not only feasible but doing so is one of the properties of these kind of sciences and the application of these idealistic type samples to social sciences particularly because of methodological and theoretical reasons is inevitable (Ashtioani, 2005, page 153). In fact Weber is opposed to absolutizing the legal views and believes that such kind of models are not hypotheses but are suitable for making scientific hypotheses.

### 2-2- Dasein

One of the most important propounded problems in Heidegger's philosophy is "cognition of reality". According to Heidegger the cognition assumes an ontological aspect and becomes an integral component or state of human existence. Contemplation in the eyes of this philosopher is prologue to the motion toward cognition of the meaning of existence and its understanding. <<Contemplation is the representation of objective and expression of propositions by the subject ... contemplation about forming and being will lead notion towards the meaning of existence>> (Nietzsche and others 1998, page 58). That intellect which Heidegger accounts it as the appraiser of existence in the world of Dasein is neither confronting empirical science nor confronting human science but is present amid all kinds of learning and the existential possibilities of Dasein (human Hstndh) is obtained under the shadow of understanding .Understanding reveals the possibilities of Dasein and unfolds positions and a new way of existence on him or her. With any kind of understanding Dasein projects himself. Dasein projects himself in the possibilities originated from understanding and by this projection steps toward "his or her realization" << Dasein has always put forward his plan before hand and till he exists he will be a projector. As long as Dasein exists he always knows whatever is ahead of him in terms of the possibilities and he will also know himself from then on in terms of the possibilities>> (Heidegger, 2007, page 362)

Martin Heidegger considers the concept of "anxiety" to be of great importance and according to his own admittance his visualization of this concept is the continuation of Soren Kierkegaard's visualization. This anxiety is both related to "death" and "conscience". Since it causes human being to accept that he or she is a finite entity so he or she is related to death and since he or she is ready to assume the responsibility of his existence in the life, he deals with conscience. Heidegger does not believe that death is the end of his existence because death happens before a human being achieves the desired sophistication and perhaps it is delayed even after the cut back of human faculties. He admits that if there is not a "notions death", one can not get a great knowledge of responsibility in life and being so every entity can be called as "an existence which is moving toward death"

About conscience, it should be noted that Heidegger considers this concept to be the one which encourages human being to whatever he or she should be. In his belief conscience is something like a brightening call. A call which is the call of original self to the self which has lost his or her way in the world and it is not even necessary to name it a call which comes from outside. Of course we should differentiate between this

conscience and daily conscience because daily conscience is neither "original self" and nor it can lead us to an original essence.

### **2-3- Jung and Collective Unwary**

To describe the image of perfect human being in the historical mind of Iranian, it seems necessary to use Jung's collective unwary term. Jung considers awareness to be the same as the relationship between me and mental contents. In the eyes of Jung awareness and unawareness are the representations of two stages of human being evolution process. Human being comes from animal and awareness comes from unawareness and in this sense unwary existed historically prior to awareness and in fact is the creator of awareness <<Awareness of the unaware spirit which is more ancient emerges and grows and always continues to perform its function along with it or even against it just as the human body has its own particular evolution history and shows clear traces of the various evolution stages, the human spirit does just the same way>> (Monroe 2005, page 6). Collective unwary is constituted of two interconnected but different contents which are named as archetypes and instincts. In this research the thing which has been discussed and is used in the interpretive pattern is the discussion of archetypes. So whatever follows will proceed further with this category and there will be not much contention over the instinct category

### **2-4- Archetypes**

Jung has borrowed the archetype idea from Saint Augustine. Augustine, in the expression of the original notions, considers them to be implicit in the divine cognition and names them "archetypes". Archetypes are the typical and general forms of comprehension which emerge in the form of eternal images accumulated with purpose and with great authority; the images which have tremendous impact on our collective behavior pattern and provides us with safety and salvation (Monroe, 2005, page 7).

Jung, using different methods, reaches over many similarities between contemporary human being and primitive human being. The motifs and unaware figures of contemporary human being although dressed in new suits, are very much similar with the mythological motifs and figures of primitive human being. In this way, Jung names the fixed and sustained figures of comprehension and behavior in the arena of ages as the typical figures or archetypes.

The interesting point in this research on archetypes, are their appearances that are wrapped in a new and modern cover.

Jung emphasizes on the point that the archetypes can appear by themselves at anytime and at everywhere without any stimulus or external influence. <<The supreme paradigm or that holy narrative always appears under the cover of real and various figures and it depends on specific individual situations that in which these figures have appeared>>. (Monore, 2005, Page 13). There is a layer in the human sprit named as unwary which acts the some way as the ancient spirits, producer of myth. The unwary returns the unknown mental life which belongs to the distant past, to the present.

### **2-5- Myth and Unwary**

The formation of myth depends on objective and subjective conditions. The subjective conditions on this account that reduction in the intensity and lack of concentration and attention just accords to the primitive state of awareness in which the myth are shaped the objective conditions on this account that unaware primitive human being tries to reduce any kind of external experience into a mental and internal circumstance. It is that very process of automatic translucence and projection in which we transfer content unconscious for the mind to an external object as if that content belongs not to our mind but rather it belongs to that external object. Projection is a mental phenomenon and common to public, however the projection mechanism is more public among primitive human beings because his or her intellect is yet unable to differentiate between affairs (Moreno, 2005, Page 17). Campbell also considers the ancient myths as means for coordinating mind and body and on this connection he says: <<Mind, using odd methods, can move to far distances and requires things which body does not need them. Myths and rituals have been the instruments for coordination between mind and body and coordination between the lifestyle and requirements of nature>> (Campbell, 1998, Page 114). The objective circumstances can not per se produce myth but with the help of projection provide the incentives for its emergence and it is in this way that the rising of the sun, the example of which was stated before, provides the condition for generation of the champion which resides in the human spirit. By this, Jung discovers the linkage between unwary and myth.

### **2-6- Myth and Archetypes**

The relationship between archetype and myth is similar to the relationship between whole and component myth is the representation of only part of the archetypes content. One should look for the origin of archetypes in the imaginary figures and subjective notions emergent from myths. In other words as soon as the archetypes are formed engage in consecutive production of similar and identical mythical notions.

According to Jung, the subjective fantasies emerged from the myths provides the means for the genesis of archetypes. But once the archetypes are forms, they will be ready to engage in stimulating the similar mythical notions which in essence were the reason of their formation.

The origin of archetypes is also connected with history because Jung makes clear that archetypes are like stocks of repeated, continuous human experience, the experiences emerged from thousands of year of survival and adjustment to the environment which are carved on our mental structure as figures with no contents of course such figures are not made by all types of experience but only by those ones which are followed up by our ancestors (Monroe, 2005, Page 48). Jung mentions the name of three main archetypes which are:

- 1- Shadow, which represents the negative side of our personality and is an extract of the very unpleasant attributes. It is the shadow of our poor personality and with respect to sensational value is frequently negative.
- 2- Anyma: Anyma is an archetype of ancestral experiences of men on women. It is ancient phenomenon but even totally is subject to the some customs of the primitive human being. <<In the ancient era it was the symbol of goddess and witch, in the medieval ages appeared in the form of queen of heaven or as a church like mother, and in modern era, Anyma is clearly seen in parts of the literary work especially in novels like "woman" by Rider haggard and in "Atlantis" by Benova.>> (Monroe, 2005, Page 67).
- 3- Old wise man: the third archetype and the one in question in the interpretive pattern of our research is the archetype of old wise man. In the same way as Anyma is a showing of feminine personality of a man, the wise man is the showing of father archetype or spirit archetype, and is a symbol of our unconscious spiritual quality. The spiritual archetype appears when the human being is in need of self-image, mutual understanding, good advice, decision making, and planning and is incapable to meet this requirement by him. The spiritual archetype compensates for this moral shortcoming. And offers the contents to fill the vacuum. By wise man we mean contemplation, identification, discretion, knowledge and vigilance (Moreno, 2005, Page 74). This archetype appears in the form of knowledge as a persistent personality and is one of the dominant, collective unaware elements together "extraordinary capable" notion that builds character in the form of hero, chief, wizard of the tribe, saint, the governor of human beings and spirits and sweetheart of the Lord. From history point of view the persistent personality appears in the form of hero and godlike entity which its earthly image is clergyman. (Monreno, 2005, Page 74).

## **2-7- Perfect Human Being in the Eyes of Nasafy:**

There has been the myth of complete human being from long ago in the Shiite culture. In Iranian culture due to the dominance of Shiite religion, the myth of the complete human being is dominant the way this religion draws upon. This myth is the very concept of "being fan of Ali" which is prevalent among Shiites. In this research the symbol of characters such as "Ali Abedini" as the mystic of the movie "Hamoon", the mystic of the movie Paree and also what that was in the mind of lady in the movie "Lady" was the transcendental male which is there in the collective unconscious of Iranians specially in the Shiite culture. Referring to a kind of ideal man which exists in the minds and culture of all us Iranians, the man who should come ,the one who has passed beyond everything ,the one who has passed beyond to reach to his very self leading to reach to the Lord. In a way, this is the very reference to the concept of yearning for Ali in the Shiite culture. Nasafy, in the expression of the qualities of complete human being distinguishes between two categories of perfect human beings; the perfect human being and free perfect human being. In his expression of the qualities of perfect human being he counts four practical traits and considers the qualification for perfectness to be the performing of these acts in their fullness. <<know that the perfect man is the one in whom four things exist in their perfections, good speeches, good acts, good morality and education>> (Nasafy, 1998, Page 74) Nasafy in the expression of the traits of free perfect human being, besides the above four traits, counts four more qualities which are: quitting, retreat, contentment, and idleness whoever brings these eight articles to perfection is free and perfect. This thinker continues to divide the free perfect human being in to two categories: the first category are those who choose retreat, contentment and idleness after quitting and the second category are those who choose satisfaction, submission and observation. Both categories exist in the world. The first category has cut off from the friendship with the world and do not accept what the world offers to them. These people, the second category, are neither gladdened with the getting dignity and wealth nor become sad for loosing them. If they talk with the people of the world, they take it as good news and are seeking to be of benefit of the people of the world. In talking with the people of the world hereafter, this category is happy as well and wants to get benefit from the people of the world hereafter. Nasafy only considers one single person who meets the qualification of perfect human being and this is the rule which is always fixed. If the perfect man dies, that wise man who is second in rank to him, sits in his place. He considers the whole world as a single person and perfect man as its heart.

Nsafy introduces the perfect man to be the promisor of paradise and deterrent of the hell and about this he says: .... And he promises the good people of the paradise hereafter and deters bad people from hell hereafter and tells stories of the joy of paradise and sadness of hell and the hardship of doomsday and exaggerates in this

storytelling and makes people to care for each other and not to hurt one another and assist each other and tells people to protect from hurting each other both by hand and speech. (Nasafy, 1998, Page 76)

### **3- RESEARCH METHODOLOGY**

In this research two patterns are used. The first pattern is the consolidated pattern of semiotics in which the level one analysis of Seleby and Kowdery model structures is used and the level of narrative analysis of Barrett's pattern is applied which studies five narrative codes. Also with the help of gathering information from the above mentioned methods, the pattern of discourse analysis is used for the analysis. Thus with the help of semiotics method it is proceeded with gathering data and describing the text and with the help of discourse analysis method the ideological structures present in the text are studied.

#### **3-1- Semiotics of Cinema**

Umberto Eco "considers semiotics as the whole of the matter which on its basis a social and pre-laid contract introduces one thing in place of another thing". (Ahmadi, 1992, Page 32). This definition of sign has some points along with itself. First in semiotics its basic and important trait is that always a concept is employed in place of another one. The second point is that the signs have a social lineage. Meaning that through social means, a kind of consensus on the ground of succession of some meanings in place of some other ones exists.

Now in the area of cinematic texts and in the system of implications present in it, we always get from some thing present (evidence) to something absent (meaning, subjective impression). The point of importance is to pay attention to the multi semantic lineage of the evidence. Meaning that the evidence is never producer of only one specific meaning. But it is always the producer of different and sometimes apposite meanings and the very part of the system are the implications which lead to its interpretability trait. It brings us close to the post-construction-oriented look which is not, of course, only limited to the field of film studies but is also true in written and linguistic texts. But the controversial debate in the semiotics of cinema is arisen from the Saussure's langue parole double contrast. "Saussure", considered "long" as the general structure of the language which apart from its individual applications is present in the cast of "parole". On this basis, film projects in linguistics are seeking to establish the position of film as a language in their analysis. "Barrett" reached a conclusion different from "Saussure". He holds that it is possible to consider semiotics as part of linguistics but not vice versa (Ahmadi, 1991, Page 43). Based on this, language becomes the most complex and most universal expression system which encompasses everything. However, the personal experience of every individual shows that the complexity of meaning may be carried through picture and in a different form. It is based on this idea that "Metz" who is known as the Barrett's henchman considers cinema as a language and not a langue ("langue") and holds that this language is void of minimum unit (Nichols, 2008, Page 23). But it is not possible to refer it to pre-existing codes like an inarticulate language, on the basis of "Metz" viewpoint the film language is void of vocabulary or pre-existing syntax but consists of five distinct bands: the recorded speech sound, the recorded ambient notice, the recorded sound of music and document (titles and between the posts) (Ahmadi, 1992, Page 42). Even with all of these interpretation, "Metz's" conceptual system and his effort to from a regular semiotic system in cinema study fails and he gets involved in a large number of questions which develop such a look. One of these cases develops in the Barrett's dual classification of explicit/implicit meanings. But "Metz" fails to conceptualize it. The very opposite duality prevents from the development of a conceptual order since essentially it is through implicit meanings that a rich text can be distinguished from a simple and trivial text.

#### **3-2- First section: The analysis of Seleby and Kowdery's patten structure**

The Seleby and Kowdery's pattern studies five fields of texts which include: structure, audience, narrative, classification and friendship factors. In the field of structures "Every media text is developed using media language and also the codes which are selected to transfer special cultural information have such a condition". (Seleby and Kowdery, 2001, Page 21)

- a) The concept of "structure" which is obtained from the Seleby and Kowdery's pattern has two important forms:
  - 1- Myzansn
  - 2- Technical codes

The analysis of Myzansn only includes theatrical dimensions e.g. setting the stage, equipments fro the stage, the behavior of the players, clothes, make up.

Seleby and Kowdery consider the codes of Myzansn which they name them under the title "codes and the objective of structure" to be consisted of the following four categories:

- a- Setting the stage: that is for example where the event happens.
- b- The equipment for the stage: the elements present in the stage and their implications
- c- The codes of non-verbal communication: like gestures, and the facial expressions and in general the whole body exposure
- d- Clothes codes

The second structural form is the technical code of the structure which includes the following:

- A- Cursor size: extremely close view, close view, two-person view (two shot), medium close-up, distant view, very distant view each of which having their own implications.
- B- Camera angle: selection of the camera angle contributes to our response to the subject.
- C- Codes and composition: that by itself is divided into two symmetrical and asymmetrical compositions. In the symmetrical composition the subject is positioned in the middle of the picture and the two sides of the picture are alike. In the asymmetrical composition the subject in general is positioned in one side of the frame.
- D- The codes of light: making decision about which elements to have clarity is effective in highlighting.
- E- The codes of lighting: which itself is divided into two forms of normal lighting (which refers to the general transparency) and contrast lighting (in which the dark areas of the picture are almost black and the brightest areas are clearly white)
- F- Codes of color

### 3-3- Section two: Barrett's Narrative and typology pattern

Barrette's narrative pattern alongside his typology pattern, which he introduced in mythology provide a reach theoretical and methodological possibilities for analyzing visual texts.

In mythology, Barrett has a comprehensive look at the text and holds that, language, speech, index and else consisting of unit or combination of semantic whether verbal or visual are texts. It is based on this that in mythology it is said that: "photo for us is a kind of speech just as a newspaper article is .Even objects too if they convey a purpose, become speeches." (Barrett, 2001, Page 87). The Barrett's look at mythology is equivalent to the look Barrett has assumed in reading S/Z story: using lexis as the minimum unit of meaning. Barrett introduces myth as a semiotic system because "mythology is both a pictorial knowledge and part of an ideology because it is a historical knowledge "(Barrett, 2001, page 89).

### The Five Barrett's Codes Involved in Narrative

- 1- Hermeneutic code (HER): it is the code that proceeds with a narrative and is synonymous with question and answer and a diverse range of random events that may formulate a question or give its answer or introduce a puzzle.
- 2- Codes of semes or signifiers: in fact they are the very implication codes (semantic games) which are constituted of semantic cues or semantic games. Chandler consider these codes as the very "media-related codes" (chandler, 2007, page 248) and they are referred to a set of special interpretations of signs which have connotations about those characters, subjects, situations that are related to the broad social fabric.
- 3- The symbolic code (SYM): this is the code of recognizable groupings or compositions which are regularly iterated and eventually make the dominant composition. The most important function of the symbolic code is the introduction of contrasts to the text. This code encompasses the contents.
- 4- The proairetic code (ACT): has roots in the concept of "intellectual ability of determining the denouement" and spontaneously and implicitly refers to the termination of event. This code encompasses actions and events which is the very chain of events.
- 5- The cultural code or reference code (REF): it speaks about accepted wisdom as a moral, collective, anonymous and powerful voice. The cultural code is referred to outside and refers to the ideological realm and myths. This pattern acts on the Barrett's dual basis of primary and secondary implication. "Barretts claims that myth develops at the secondary implication level. Therefore myth is the semiotic system of second order". (Abazari, 2001, page 139)

### 3-4- DISCOURSE ANALYSIS

The method of discourse analysis is generally a series of linguistic and ultra-linguistic tools for analyzing the text. In this method topics and the text vote are considered and also attention is given to the totality of the text which is studied in the mutual relationship with society and social frameworks

The most important figures who considered discourse analysis with respect to the method dimension and have given attention to the discourse studies at various levels, are Van Dijk (Teun A. Van Dijk) and Fairclough (Norman Fairclough). In this research Van Dijk method has been used. He suggests the following categories and concepts for discourse analysis.

"Unmentionables: in an ideological confrontation the information and negative comments about us (in the form of self-unmentionables) are laid dormant (Van Dijk, 1998, P60)". It provides a justification for the action against the other party since the deficiencies and short comings of one party keeps the involvement secret and as a consequence shows the ideological actions against the other part to be the result of their stimulation and therefore justifiable.

Interests: the fundamental core of this discursive element is the emphasis on rejecting "our interest" as the criterion and the scale of measuring discursive actions and anything that would threaten these interests (regardless of the other party's interests) finds a justification for negation.

Use of History: An ideological opinion that either highlights or hides the history and this happens in a selective manner. So it is on this basis that terrorism is introduced as a timeless evil" (Van Dijk, 1998, Page60). Therefore ideology tries, in line with its interests to highlight or hide part of the history and in achieving its goals, gets testimony from part of the history and in case of necessity forgets about its other part.

Arguments: whenever there is a negative comment about "us", already a set of implicit counter-arguments are presented to make these negative comments justifiable ones

Global coherence and Topics: The local coherence is the prerequisite for the coherent textual formation but it is not a global condition. The global coherence is formed by semantic macro-structures

Hyperbole: on the ideological squares basis, this discursive element is accompanied by magnifying weaknesses of others and exaggerating their own strengths. Mitigation and Displacement: representation of negative evaluation of the opinions and actions of the other together with using negative words for the actions of other.

Propositions: the concepts are frequently used not alone but are more often expressed in the form of a proposition and by using a phrase or sentence. The important point in this respect is to regard this principle that what is important is not mere application of propositions but "the proposition structures too may express a kind of idea or opinion. If negative actions be attributed to those individuals who have a functional role then they will enjoy a greater responsibility than the time they have others roles (Van Dijk, 1998, PP.32-)"

Polarization: whatever forms in the content of all proposition structures is the first general strategy of expressing the group-based common attitudes and ideology through mental models. This strategy is called polarization which is based on "positive description of in-group and negative description of out-group" (Van Dijk, 1998, P.33).

Implications: the attitudes and ideas are not always explicitly and clearly expressed but are sometimes developed based on the connotations and implicit implications.

Defaults: Defaults are assumed beforehand based on a model as the basis of perception. From this perspective they may be considered as having implicit implications.

Descriptions: The events are described at different levels. "If we consider the ideological square, we should expect that "our" good practices and "their" bad practices (taken as described) to be described globally, subjectively and with no details. (Van Dijk, 1998, p35).

Local Coherence: Coherence is one of the important features of every text and acts in the sequence of propositions in line with developing a unit as a whole. "In general it has a coherent time sequence"

### **3-5- Sampling Method**

In the qualitative analysis, sampling techniques are different from current quantitative analysis which are frequently contingent and random "In qualitative analysis sampling is targeted and is based on the purpose of the study" (Dayamon and Holloway, 2001, P.157). Based on this Dayamon and Holloway summarize the features of qualitative analysis as they are:

- 1- Flexible (i.e. they expand during the sampling)
- 2- Sequential
- 3- Guided through theoretical components
- 4- Continuous

Based on this, all sequences related to the intellectual role in the post-revolutionary films of Mehrjooyi and Tagvayi (as the two posed and experienced directors) were selected. The sequences related to the intellectual role in the films "Hamoon", "Pari", "Derakt-a-Abi" and "Banoo" by Mehrjooyi and films "Kaghaz-a- Bi-Khat" and "Ey Iran" by Tagvai were studied in this research.

### **4- Conclusion**

In conclusion and presentation of the interpretive model for responding to the research questions, whatever considered as the general guide, was Max Weber's ideal type.

Therefore the following model is stated as the conclusion of the research:

Perfect Human Being: The Intellectual Aware of His Noble Existence,

Jung states that in the human unconscious there exists a natural tendency to produce notions and primordial motifs or the very archetypes. These primordial motifs are in fact the very features of the ancient human mind that in the historical evolutionary process and in repetition of the experiences of our ancestors take shape. The archetypes are the typical and general form of reception that appears in the form of primordial images full of meaning and with great power, those images that have great influence on the collective patterns of our behavior. One of the archetypes that are introduced by Jung is the archetype of an old wise man. This primordial motif is the symbol of father archetype or spirit and appears when human being is in need of insight, understanding, good advice, making decision and planning and is not able to realize these needs by himself and the spirit archetype compensates this intellectual deficiency and offers the contents that fills this vacuum. The old wise man archetype which is of the dominant unknowing collective elements or great idea, finds character in

the form of hero, ruler of people and companion of the Lord and Jung suggests that the earthly form of this god-like hero is priest.

The intrinsic motivation and attitudes toward perfection and excellence has roots in the human soul which leads him towards the cognition of human dos and don'ts and an awareness of that human being who is his or her model and exemplar and towards the perfect human being. In fact the desire for perfection and avoidance from imperfection, weakness and wickedness, gets human being to notice from within the finding of this pattern and ideal which enjoys as long a historical record as the perfection-seeking desire of human being. And the very endless search has made him to bring up paranormal creatures and lord of type and legendary and mythic heroes and at a time historical characters as perfect human and exemplar for himself. Hence in all cultures and schools of thought and philosophy and rituals and religions, we see the trace of perfect human.

Since myth represents part of the archetype content, the myth of perfect human being can be considered as the representation of wise man archetype. The myth of perfect human being in the Shiite culture which has emerged during the past centuries in the mind of Iranians is the born of the very old wise man as in the Jung's theory. On the other hand the archetype shows its face in a new and modern cover so that the myth of perfect human being should appear in a new and modern cover.

In the illustration of intellectual human in the raised discourse, in the Mehrjooyii films, as it was already introduced, in the border situation of moving from finite to infinite and in the stage of changing existential anxiety into sinking in eternity, the master or the very perfect human being comes to help the intellectual and saves him or her from destruction. Heidegger expects two fundamental models for the human existence genuine existence and non-genuine existence. He describes the Dasein's non-genuine or outsider existence as an existence which exceeds from the "everyday" being and an entity which is of our own. The very thing we chose in a specified manner while the every day being takes shape by casts which are imposed on it from outside. Therefore this every day Dasein is not genuine. The genuine existence is that entity which exceeds from everyday being. To exceed from this non-genuine existence, Heidegger pays his attention to two phenomena which are death and conscience. Death that enables human being to realize Dasein in its entirety and conscience that discovers for Dasein its original possibility. Mehrjooyii in expressing the perfect human being admits Heidegger's conscience and introduces it not as an "existence on the verge of death" and a being which is confronting the finality but as a savior from death and separator from "thinking of death". The perfect human being in the eyes of Mehrjooyii is the one who by getting help from the Heidegger's conscience arousing force, abandons the thrift and his non-genuine existence and by contemplating on philosophy and mysticism and exceeding from everyday being recognize his genuine existence and has traversed the transition period from rational mind to heart mind. In this uneasy transition, his anxiety has been relieved through hybridizing the western philosophy and eastern mysticism.

#### The perfect human being in the eyes of Mehrjooyii

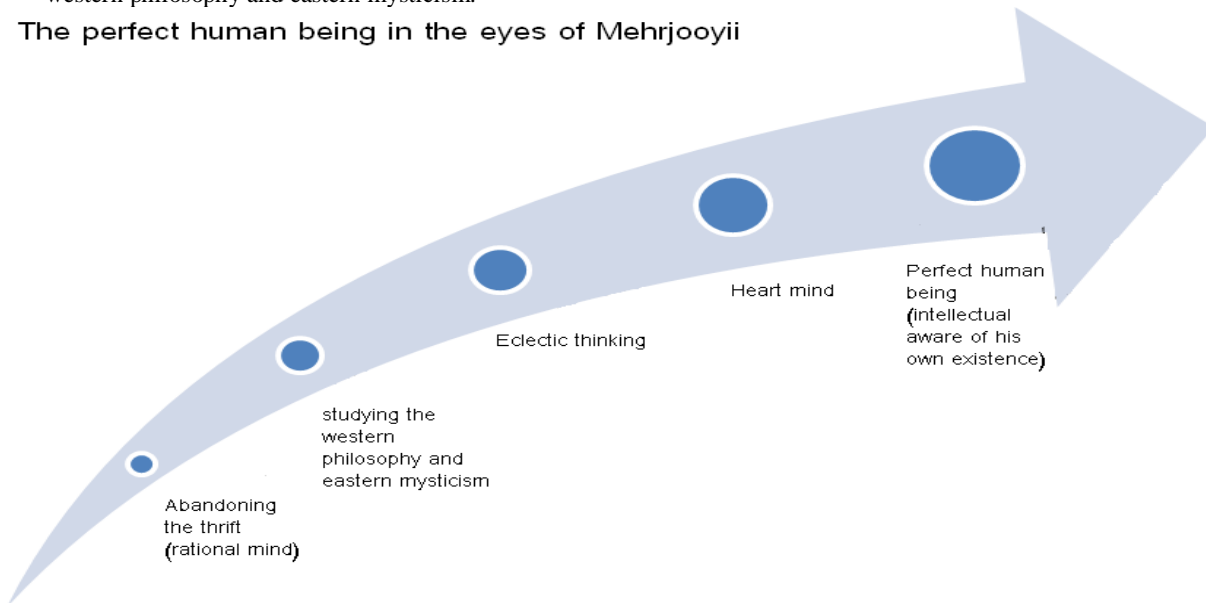


Figure 1-5

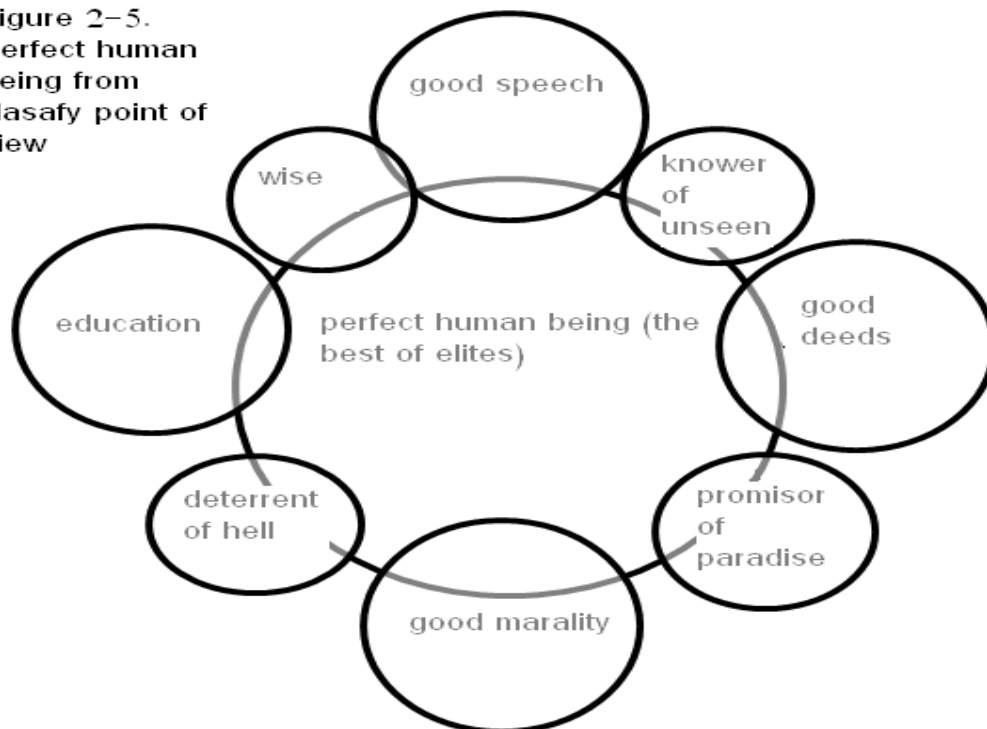
In the Tagvai films the perfect human being as a guide is the one who helps the intellectual to find his or her social status. He or she, too, is a conscious intellectual but this consciousness is more related to the cognition of his or her social status and it is him or her who can control his or her surrounding events. This perfect human being, too, has traversed the transition period, but this transition period is not like the one in the Mehrjooyii's perfect human being who has a philosophical and dialectical transition in the cognition of existential meanings, but it is more a kind of social transition, an attempt for recognition of his surrounding social components, too and to devise control over these components by his or her own will. The Tagvai's perfect human being is the



intellectual who has created his or her surrounding world by himself or herself and is positioned in the center of his own created world. His or her will must be the dominant one and everything must be set in motion at his or her request. These dominant powers give the perfect human being the power to lead, the leader that shows the way to others and helps them in recognizing their social status. The serious distinction of perfect human being between the views of Mehrjooyii and Tagvai is that Mehrjooyii's perfect human being is secluded and away from others contemplating on himself but Tagvai's perfect human being would mean in the society and alongside others. Mehrjooyii in the representation of the perfect human being employs the philosophical components and his deepening in meanings as was stated in the former comment causes him or her to choose seclusion. But in contrast, Tagvai in this representation employs the social components and illustrates perfect human being not as a savior and in seclusion but as a guide and in the society.

For the purpose of comparison of the presented interpretive model of perfect human being in the intellectual discourse of Mehrjooyii and Tagvai films, in continuation, the interpretive model of perfect human being from Nasafy's point of view is introduced as an interpretation of perfect human being in Shiite mind. Nasafy in expressing the human characteristics enumerates four practical features which are good speech, good deeds, good morality and education. He considers only one individual in the world whom he enumerates as the best of elites that qualifies for having the above mentioned feature. Nothing is hidden in this viewpoint from the eyes of the perfect human being. When in this viewpoint, the perfect human being knows the wisdom of all thing and comes to meet God, will see nothing superior to the obedience to God. The perfect human being in line with obedience to God proceeds with guiding the people of the world. Nasafy introduces perfect human being as the promisor of paradise and the deterrent of the unpleasantness of hell. He has the knowledge of the world unseen and anything before coming to this world appears in his heart.

**Figure 2-5.**  
**Perfect human**  
**being from**  
**Nasafy point of**  
**view**



In the Shiite model of perfect human being, connection with paranormal and having divine science and proximity to God is raised while in the perfect human being model introduced in Mehrjooyii films, self-consciousness and self-analysis are taken as the axiom and the connection with paranormal is only for self-analysis. In the Tagvai model this human being becomes the dominant will that through recognition of his surrounding phenomena controls them and bystanders qualify him or her for leadership. What makes Shiite perfect human being special is his predilection by God. This being a special, in the Mehrjooyii's perfect human being is due to the covering a transition period and recognition of his existential position and in the Tagvai's perfect human being is due to becoming qualified for leadership. In the Shiite culture the perfect human being as the best of elites possesses all the excellent traits and thus is the counterpart of mean qualities. Because he is the chosen one of God is pure from the beginning. In Mehrjooyii's perfect human being goodness is the same as having a heart mind and understanding the meaning and this can be achieved only through covering the transition period while in Tagvai's perfect human being, perfectness means predominance over the world around and by which becoming qualified to lead.

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