

Critical Discourse Analysis of Masoud Kimiaei`s Films

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Abstract

The main purpose of this paper is to recognize the existing world-view in Masoud Kimiaei`s Films by using critical discourse analysis during five decades and to compare it with trans-formational concept in life-world and communicative action theories. This critical discourse analysis is based on Norman Ferklaf, the information basis is based on one film from each decade; that is the films are chosen from Gheisar in 1340 to trial in Street in 1380. So, "Gheisar", "Gavazanha", "Snake's Tooth", "Mercedes" and "Trial in the Street" are films which are analyzed. The findings show that the discourse of Kimiaei`s films during this five decades mainly contain sexism(superiority of men) in the social rank and un-equality between these two sexes in communications and arguments; and in other hand, there are pre-modern ideas in dealing with crisis such as punishment that are emphasized and the kinds of interpersonal communication mainly are based on interaction between done traditions and not apart from them and these are not seriously the reviewer the tradition, therefore the concepts which should be accepted in socialibility of the people, can't be seen in these films, which can be seen in the rational society based on rationalized life-world , and other thing is that there is not a great change in discourse of his works, during these five decades.

Keywords: *discourse, critical discourse analysis, life-world, tradition, modern, communicative action*

Introduction

Today, Iran is in a passing situation from traditional to modernism, so that it couldn't be said that Iran is either a pure traditional society or a modern one. The meaning of the modernism, in the very paper, denotes cultural and critical ideas. In other words the modernism is that very cultural ideas that are results of critical and reflective views on the modern thought. A modern human being, from this point of view, can join the past and present time together in order to make the future (Abazari and Milani, 1384, p118). According to Iran's passing situation mentioned above, this paper is seeking to specify the types of world-views found in the discourse of most of the works of a filmmaker for about five decades and to compare it with the concept of transformation in life-world and communicative action from the Habermas's points of view. Beside the education, family and the coeval groups, the media is the other organization which has socialibility characteristic. This research which is about the media as a socialible organization, in one hand, intends to study some of the backgrounds and cultural beliefs which support the prevailing world-views in discourse of most of the filmmaker`s works, which support

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the social background by studying the works of Masoud Kimiaei, the famous author filmmaker in Iran`s cinema and on the other hand, have a disciplinary function concerning it. If it is true, this works are against the certainty of a rationalistic society based on the concept of rationalistic life-world from the Habermas`s points of view, or even they (films) may cause such a scope doesn't appear. So, it is interested to clarify the world-views in the works of this filmmaker by using critical discourse analysis method. Life-world is the main part of the world-view (Ghaderi, 1380: 122) and it can be traditional or modern. In Habermas` opinion, the communicative action and public sphere can be appeared in such a rationalistic life-world. The developed public sphere, in his stance, generated by transformation in life-world (Abdollahian and Ojagh,1385), in a way that the critical and communicative rationalism be in the pivotal place found in the world-views which are overlooking the social relations, behaviors and arguments of human beings.

In fact, life-world as a basis of world-view and the determiner of quality and essence of thoughts, beliefs and arguments of human beings, affects on the manner of thinking and assessing the people and communicative rationalism when interaction with them (Bashrieh, 1381 p 224). The works of an author, whether in literature or cinema, can't be out of any approach or beliefs because the human being is a social being and according to its internalized ideas or its kinds of socialibility, has many disturbances in thoughts and idea realm, although human beings don't remain in the special socialized case forever. Sometimes, a concept such as re-socialization occurs in their social life. In some cases, adults may experience the re-socialization which is recognizable by breaking away from the previous accepted values and behavioral patterns and then by accepting the new values and behavioral patterns which are completely different (Gidenes, 1376 p 107). It is notwithstanding that socialization of human beings and the internalization of ideas is not the main issue of the very research, but it is going to say that the author as any other human being is not separated from the special ideas and defined approaches. For example, no one can claim that the Terminator, a commercial film, is out of approach, certainly, because based on the sound judgment no one can receive something else that is near the consideration claim. Works of an author in Iran`s cinema can contain traditional world views and have disciplinary in this field or may be are lack of them, because the media is one of the socialibility organizations besides the others, and on the other hand discourse in the critical discourse analysis approach is in relation to the other approaches. In critical discourse analysis, discourse is a kind of social behavior that makes the social world and also is made by the other social doings (Soltani, 1384, p52). So the works of Masoud Kimiaei as an author in Iran`s cinema can't be out of approach and this is the main purpose of this research. Public sphere and the communicative action in Habermas`s theories, are the concepts related to its rationalism that have critical aspect and some of the cultural and critical elements on the other hand, can be the very part of it which are against that. Thus, the main question in this paper is that if the existing world-views in the discourse of most of Kimiaei`s films according to their limited place in socialibility for the auditors are to the point of rational society and development of the rational life-world or against that? On the other side, this paper is like a panel, that is, the existing changes or non-existing of them are studied for each film, from Gheisar in 1340 to Trial in the Street in 1380. The questions about the quality of the social and cultural rank of the woman and man in these films based on quality concept in them and also, co-operation concept of them in communication phenomena is equal it should be noted that the method and the quality of dealing the characters with crisis and their causes related to mildness and lawfulness and the usage of violence in them are studied by words, expression, dialogues and signs that were used in the

most of the discourse of his works; and on the other hand, interpersonal communication according to existence or non-existence of mentioned indexes in ideal communicative action in Habermas` s points of view are analyzed as usage of critical intellectualism in it.

Results and Discussion

A dialogue from Gheisar Dialogue between Farmoun, mother and Khan Daei; This dialogue is analyzed based on facing with crisis, identical components (Sexuality) and interpersonal communication.

Farmoun: Then, the poor child was got un-chastity. I got it in half Khan Daei, who? I asked you who? Hey? Talk to me Khan Daei, why don` t you talk? Khan Daei? Khan Daei: Mansour Agha Mangoul.

Farmoun: Hey that foolish, the roguish. (Farmoun goes towards the box and takes a knife from it, takes the knife out of its sheath and says)I kill him.

Mother: (Runs towards Farmoun and takes his hand)

Farmoun`s wife: You have swore, you swore in front of the Holy Prophet, you repented.

Farmoun: Leave me mother, I can` t be calm, leave me, it`s about chastity. If I don` t do that, Gheisar will shed the blood this bazaar, but before him, Swear to Zahra`s chastity, I will kill them all, leave me go (goes towards the door).

Khan Daei: (Put his hand on the door) First hit me, then go. Stop hero, don` t look at me such a skinny, they called me every day, there was days I wrestled two times a day, in spite of it, I have never taken a knife, these foolishness should fear ones arms not ones knife. It's dangerous to give a knife to child; I pulled out a brick from the wall, but what about now? My eyes cataract, my legs shakes, what do you think about me? My heart is breaking away, my heart misses Fati, but what can we do? It is as death for a hero, you have swore Farmoun, give me the knife and praise to God.

Farmoun: I don` t like they say he is coward, I will go disarmed.

Descriptive Level

"Then, the poor child was got un-chastity" states a kind of experiential value in proportion to a woman. "Poor girl" is a weak woman that is unable as a child, a kind of knowledge and contents that shows a woman as a un-defended one against the rapist man. Farmoun many times asked questions about the identity of the guilty one "whom? I asked you who? Hey? Talk to me Khan Daei, why don` t you talk?" and after that he got the answer. The cause of delay in answering to Farmoun is parallel to the experiential value, somehow, Khan Daei is worried about what is happening in the future, a kind of knowledge based on fatherly worries to its results in Khan Daei`s temper. Going to the box and taking the knife and bringing it out of sheathe by Farmoun and taking his hand by the mother, all are signs of religious turning and repentance and these are important to note. Farmoun`s reaction by going rapidly towards the box, has a experiential value and also communicative value. The social knowledge needs a revengeful action and also the social relations in which a man should do the revengeful action (according to the whole narration). (a knife in its sheathe and bringing it out of sheathe), is a metaphor of a kind of rising. Farmoun is faced with an act of forbidding from his mother and reminding him swears in front of the Holy Prophet. The experiential value in Khan Daei`s temper can be used in mother`s too. The experiential value such as reminding swear and repentance, shows a kind of religious and belief statement, and also. The positive assessment of these positions and the social relations existed in these positions are very important. These values are in the mothers temper and dialogue. In answering to mother, Farmoun talks about his inability in being calm which is relation to the next sentences. "Leave me mother, I can` t be calm, leave me, it's about chastity. If

"I don't do that, Gheisar will shed the blood this bazaar," has a notable importance. His inability in repentance and swear is because of breaking the chastity value by another one (the rapist), so explaining this loyalty contains the knowledge and the content which prefer one value (chastity) to another one. The experiential value contains emphasize on chastity value and this is relation to "it's about chastity, if I don't do that, Gheisar will shed the blood this bazaar" contains that very experiential value, and also emphasis on social position of the family. It is meaningful that this consistency giving to refer to Gheisar is not done by Farmoun in saying the statement "To Zahra's chastity" want to revenge that it has also its own experiential and communicative values about the religious position. Forbidding the Farmoun with knife by Khan Daei is done with these dialogue. Sub cultures of the hero have its value such as chivalrous conflicts and not using knife, so the knowledge here is based on special conflict. Khan Daei tells his past life and there has been some glories which today in present time, they don't exist. At the end, Khan Daei reminds Farmoun about his swear, as mother done. At first Farmoun by expressions such a "coward" and "disarmed" in the dialogues. "Coward" and "disarmed" have experiential values and based on their position in the dialogue, it can be said that they have stated values, too. "Coward" according to its claim by Khan Daei has a special concept in relation to this special knowledge and also it can be said that "to go disarmed" is in relation to that knowledge both claims of Khan Daei (speech value).

Interpretation Level

Positional context: This dialogue is done in a family which its members are bereaved its young girl's suicide. A house in one of the old neighboring in Tehran, as a traditional one. This dialogue is about the young girl's suicide. According to the narration, it is a short time after their daughter's death. There has been remained a letter from the daughter that says she was raped with a neighbor, Mangoul. Khan Daei narrates the story for the mother because of her insistence after he reads it in his mind.

Intertextual Context Interpretation

There is maternal and paternal worries in both Khan Daei's and mother's temper and speech, but what is emphasized in this text, is something more than worries because of results of such a reciprocative action. Here, a girl has committed suicide because she was raped and it is after her death that a valuable argumentation is done about conflict with rapist; that is, some claims are stated from these two sides: in one hand this is Farmoun which wants to break his resentment of not using knife again. Because of breaking the chastity value, and the other hand, this is Khan Daei that chastity value is important from his point of view as Farmoun, but he states some claims based on special value system, that is not using a knife in struggle. Here (except mother's forbidding Farmoun from going), there is a premise of conflict with rapist in both Khan Daei's and Farmoun's claims, but the difference is in the way of this conflict with guilty person and at the end of this argumentation, there is an agreement about Khan Daei's claim; that is conflict without arms. In this dialogue, there are some premises such as repentance in front of religion, being royal to the swear and the very chastity. There is special meaning in social relations according to chastity value giving narration (that is the raped girl has committed suicide), because after her death, family does argue about the quality of conflict with the rapist.

Speech Action

The sentence "then, that poor child has been got un-chastity", chastity value according to narration, contains a special meaning in the social relations because after her death, the family does argue about the quality of conflict with the guilty one. "The child has been got un-chastity" shows the social relations in which the woman in proportion to man, has a place that the "poor child" can be used for calling her. About this very society, the mentioned sentence is natural, but

to be natural itself is result of some social situation in which sexuality concept formed so that one of the sexes is more un-defended than the other; it is so that the raped girl kills herself because there is no other way to continue her life (in narration and because of emphasized components) and after her death these are the man of the family which decide about the rapist. Another point is that when mother forbids the Farmoun about not to go out and reminds him about his repentance in front of the religious subject, Farmoun says: " If I don't do that, Gheisar will shade blood this bazaar, but I do it before him, to chastity of Zahra, I will kill them, leave me go" and this shows that if Farmoun doesn't do it, Ghiesar certainly will do it instead of him. so, the speech action in proportion to the social relations according to superior doers roles, in relation to disciplinary, there is punishment; that is, it is disciplinary in proportion to direct punishment by family doers which has importance in the social relations. There can be seen this disciplinary in swear to Chastity of Zahra, too.

Explanation: These are premises that in relation to losses can explain the existing approach in this part of the text. At the whole narration, the rape of the girl becomes clear by reading a letter from that raped girl in the house, a short time after her death in hospital. This narration occurs in the 1348 or even in 40 decades in Iran in which in that time there has been medical jurisprudence and they can't take the dead corpse, especially because of suicide, without their permission; but in the narration, there is a loss of it. The cause of her death in the narration is found by a letter after her death and that in this letter we face the name of the rapist and it is a kind of official document by which they can do a legal conflict by the guilty one, but there is no dialogue about it in this part; that is, in the dialogues between Farmoun, Mother and Khan Daei there are no notion of rational-legal organs in a modern society. So, according to mentioned subjects and giving the done interaction about the quality of conflict with the rapist (with knife or without it), facing with the problem or the crisis is in direct way and without care about legal organizations. These losses and also premises naturalize the facing with such a problems; that is , there can be dramatic traction that firstly reflexes the direct conflict with the guilty one a kind of non-problematic subject and secondly, gives legitimacy to direct conflict just by men. This action is a meditative action according to Farmoun's and Khan Daei's claims. Argumentation in this narration is based on two traditions; first, the narration based on a special value system that is sub-culture of the heroes claims it, for example disarmed conflict, second is the narration based on direct conflict with guilty one by arms (here the knife). Therefore, the values which are mentioned here about the interpersonal relations, in fact, are the main foregrounds of the argumentation that are mainly relied on the traditional value systems. So, communicative action is not done with critical rationalism and using it to criticize the tradition of doing punishment directly (without any legal notion). And also the masculine doing here is recognizable; it means that the approach of the author relation to sexuality is to give back the rightness to the family and to maintain the continuity of the girl by the men of the family. The chastity of the girl has been raped and she is no longer alive.

A sentence from Govazanha:

"In short, Agha Ghodrat, a woman is my stick now..."

This sentence is analyzed according to identical components, interpersonal relationships and premise.

Descriptive Level

The "stick" is used when un-ability, aging period or the illness in order to move easily by the minimum ability and power of the legs or hands. This sentence shows the un-ability of the speaker in this level, metaphorically. This metaphor gets more intention because of the adverb used in the beginning "in short, Agha Ghodrat..." In fact, this adverb states the situation of the

speaker in the first level, as a preface. Using the word "a woman" in metaphor "stick" or the simile (a woman to stick), here, has an experiential value, which is in relation to knowledge and contents and so it has a special importance because of it. Therefore, there is communicational value in it, too; that is, it expresses the social relationships in the text related to its desired concept.

Interpretational Level

Positional context interpretation: after eight years, a man named Ghodrat, finds his friend in a deplorable addiction position. He is a theatre ticket officer, living in a caravan-like house, among many poor and unable tenants. During the dialogue done in one of the caravan rooms which is Seyyed's rented house, Seyyed talks about his situation for him (Ghodrat). Ghodrat has sat strongly even he has a deep wound in his tomb and Seyyed is talking hoarsely and with a curved back.

Intertextual context interpretation

Using of the metaphor " a woman is my stick now..." with the adverb "in short" in its beginning which shows a special situation of life, in fact, is a kind of situational conceptualization concisely. Whereas this sentence is used in un-ability situation of a person, involving the "woman" concept in its social usage shows the un-ability of the man by using its concept application; that is, the sentence states the unable situation of a man which his life depends on the woman. Therefore, application of the word "woman" here metaphorically describes the un-ability of the man, that in itself, it is a premise based on the concept that woman is a weak sexuality. This premise is related to the sexuality discourse based on sexism.

Speech action

Implicitly, this sentence has sexuality meaning; it means that using this metaphoric sentence to state a bad situation contains sexism.

Explanation Level

The author's approach is based on superior one sex against the other (man against woman), because giving its used situation, this metaphor according to its two mentioned level shows a special orientation in proportion to sexual concept. This orientation can be best understood by loss concept. Here, using this metaphor brings question, because another sentence can be used in order to explain the life situation. Using a metaphor in which there is "woman" in its social meaning (note to woman rank from socialibility point of view), in order to describe un-ability of a man reflects a masculine society; it means that there are some social relations that in order to show the un-ability of one of the sexes (man), use dependence or independence to the other sex (woman).

A dialogue from Snake's Tooth

Dialogue between Ahmad Agha and his two workers; in this dialogue, Ahmad Agha and one of the two other characters, the child, talks in south country's accent.

The child (in front of the door): Mahmoud don't return my money, I will take it forcefully, but I came to you because you have told me (to do so).

Ahmad Agha: Hey kid, why did you give your money to him?

The child: He said that he has stolen the cash, he says Mark will raise, Mark rise, (but) it descended, now he says buy Mark, I don't need Mark, I myself thought if I bring (Mark) you will punish me...

Ahmad Agha: Go call him here, he is around.

The child: Yes, he is in the side room...

Ahmad Agha: Go to call him here.

The child: Hey Mahmoud come here, Ahmad Agha wants to see you.

Mahmoud: Hi Ahmad Agha, I'm your servant!

Ahmad Agha: What's up? Why don't you return his money?

Mahmoud: He has six tomans next to me for one week.

Ahmad Agha: What is he that his six tomans would be next to you?

Mahmoud Agha: I told him to share it to buy Mark

The child: He lies.

Mahmoud: (To the child) stop!

Ahmad Agha: I have told you once, tell once again, don't bring the children to dollar talks, these children are not such alone that you can misuse them, (from now) no Mark. He will come to take the besieged coupons day after tomorrow...

Mahmoud: Yes sir.

The child: let's go.

This dialogue is analyzed from identical concepts and the way of facing crisis points of view.

Descriptive Level

In the sentence "I will take it forcefully, but I came to you because you have told me (to do so)" the "I will take it forcefully" has experiential and communicational value. There is a kind of knowledge in the context in which bringing back the rightness forcefully is clear, and also some social relations, at least in that profession, that are suitable, and in one side next sentence "but I came to you because you have told me (to do so)" has the very values, too. In another side, the knowledge of bringing back the rightness forcefully, has the most emphasis and also it contains the adults intercession and obedience them; so, the sentence contains some social relations in which loyalty to adults demands are essential. Ahmad Agha tells the child "Hey kid, why did you give your money to him?" that is he states a question as imperative one, here, the "child" has the communicational value such as a social relation in which an adult talks authoritatively; it means that authoritative relations need special contemplation.

Stating such a sentence from the peddler child has the experiential and communicational value "I myself thought if I bring (Mark) you will punish me..." There is a knowledge that contains rightness of commanding and punishing by an adult and also the social relations that contains this concept. Application the words "Mark" and "Dollar" by such un-frank characters in that special decade in Iran (1360s), have experiential value according to the valuable load in proportion to west. The sentence "these children are not such alone that you can misuse them"...so children have supporter; knowledge based on elder value and social relation that contains mentioned concept in that.

Interpretation Level

Intertextual context interpretation: In 1360s, a man named Ahmad Agha, from sought, supports a group of peddlers such as tobaccoconists, coupon dealers, There is a south child between them that... . The peddler child tells the story to Ahmad Agha and he protects the child, instead.

Intertextual context interpretation: Relations in which the physical force and authority in cultural masculinity concept states the....

Explanation Level

Authority in Ahmad Agha's talks has a disciplinary in which both peddlers, special the child, maintain it in front of Ahmad Agha and the role of Ahmad Agha in solving the problem and protecting the subordinate, here, indicates ... and also giving general mobilization in war time and 1360s and vast west political propagandas, existence of Mark, Dollar and besieged coupons, all of them have ideological ideas. But, what is important here is the emphasis on patriarchal-cultural elements in traditional life-world. Also, the interpersonal relation is done by existing

foreground of traditional authority, in unequal situation of the power that is against the communicational action in rational life-world.

A dialogue from Mercedes

Dialogue between Rostam and Esfandiar (first character); this dialogue is done in a situation that Rostam (the fascinated one to Mercedes Benz) takes the Mercedes to the place where his wife and brother-in-law are there and....

This dialogue is analyzed based on facing with crisis and the interpersonal relations.

Rostam: I don't escape, I'm your servant! I should tell my wife that I have some friends that ride high model automobiles, too.

Esfandiar: Hey man, didn't you see our wound and blood?

Rostam: I couldn't believe that, his brother disturb all my bus, my life. I didn't believe she loves my song and married me. She used to say that Rostam where is your brilliant horse? She told these are your brilliant horse (pointing to old Mercedes ... that she believes I have friend. In the way, I was missing you ... hit my life; I hit his head, too. Go; till you are not arrested.

Esfandiar: (louder) Then I take this for two to three days by your permission and will bring it back.

Rostam: Don't depend on something that has no heart (pointing to his old automobiles).

Descriptive Level

There is communicational value in the sentence " I should tell my wife that I have some friends that ride high model automobiles" in such a way that describe the social relations in which having high model automobile ... in order to prove that his friends drive high model automobile tries to use it without permission. The sentence: "she loves my song and married me. She used to say that Rostam where is your brilliant horse? She told these are your brilliant horse." has experiential value ..., in one hand she has loved his voice that is a emotional and affective issue and on the other hand, she belittle his poverty. The sentence "He hit my life; I hit his head, too. Go; till you are not arrested." has experiential and communicational value; that is in front of to be hit, to hit is rightness. The sentence:"Hey, don't enamored this car, one day it becomes like these (old cars), don't depend on something that has no heart" has experiential value, because states that materialism results to emptiness at the end.

Interpretation Level

Positional Context: A man named Rostam enamored Mercedes Benz in such a way that he has collected many old ones. He has a bus but his wife and brother-in-law took that and in short, they caused he got bankrupt and poor. When Rostam sees the Benz in one of his friends hand, he asks just to sit in it but without their permission, he starts the car and drive to the place where he collected the old cars and kills her wife`s brother. Just at this moment Esfandiar arrives there.

Intertextual Context Analysis

There is a premise in this dialogue as having a high model car for Rostam, his wife and his wife`s brother, because Rostam wants to compensate his broken rank by showing that he is owner of the Mercedes Benz, and also there is the punishment premise. The sentences " hit my life, I hit his head, too." there is a kind of doubt in Rostam`s talks; that is the critics of materialization is clear in the sentences.

Explanational Level

The authors approach to face a crisis for a person such as Rostam in the narration that has been oppressed is in parallel to naturalize the revengeful temper; because there are no critics of this done neither in Rostam's talks or Esfandiar. In this dialogue that is opposite to upper meaning of the context. There is a kind of discrimination in the society for having a Benz as an extreme need or a means of acquiring a higher social rank and at the end, a critical approach has

been presented. In this dialogue, Rostand's revengeful temper has been shown natural and in one side, discrimination and concern of life of the higher social rank indicated; but, on the other side there is a critic of this concern, too. In spite of eagerness to luxury goods, the author criticized that concern, too.

A Sequence of Trial in the Street

Sequence of dialogue between Amir and Marjan in Amir's car:

This Sequence is analyzed based on identical components (sexuality) and facing with crisis.

Marjan: Before anything, the club, banquet hall, let's go to a corner and talk a little.

Amir: What's up? Why?

Marjan: As nothing happens but it would be explained, it is hard.

Amir: Yes, ladies used to do it, something happened but it should be shown un-happened thing. But, sometimes it is too late, the bride.

Marjan...

Amir: well you should tell it sooner, not now.

Marjan: I tired many times but every time, I feared of not telling the truth, I was afraid everything finish.

Amir; Well, what about now? You can tell everything now

Marjan; you are right. But, Amir, listen to me, I am right too.

Amir: I can't believe you are even a bit noble

Marjan: ... Don't judge before you know the others. I tell you, maybe I am right maybe not, if I was right, you were right and I wasn't, at first think about what you want. It is not late yes.

Amir: Now, I am losing everything, when your heart is with another one...

Marjan: You think I seek you without my heart and with trick! Seeking you with or without love needs courage. I should be truthful and pure; you think I don't love you?

Amir: don't tell anything darling, we haven't time to talk anymore. I want all the street knows (pull out the window of the car), you come to me because you want to leave him and his child... So many years and months told me you love me, but hey ruthless, forget about it. I don't want to tell nonsense things, If it was after the marriage contract, it doesn't end without shed blood.

Marjan: ..., you were right, but I am right too when I tell it is a lie, I am right it is lie, I indicate the lie as truth. If you don't let me to tell the truth, it seems that you are as a backward person that no one can talk to. Did you see him?

Amir: For what I told let live together? I told (let me) to be a un-curved tree for your life and you. Well you told me at first, told me you are 3 persons not two.

Marjan: I told you Amir, dear Amir, don't insult... is crying, I told what the matter is? Sir, God forbids (She stops talking for a while). Next week came two to three times; I asked what your name is? Told Abed, It was his child's birthday. Told me her wife has said buy something for this child, I felt sorry for him, I bought a doll and give him 25,000 tomans. Amir, I just remember 2 eyes of that man in the mirror of my car.

Amir: How his wife knows everything?

Marjan: The fellow, because of currying favor with you, because megalomania...

Amir: He told your doctor is present, the child

Marjan: Look, Amir, dear Amir, swear to this hour and day, to our marriage time, to this bride cloth I wore, he lies, it is lie.

Amir: I swear to this bride cloth you have swore to, I seek the fellow, I bring out his hand out of his coat. If he wants I don't let him lie. Let's hope comeback satisfied.

Marjan; Stop the car, I want go. I know the banquet hall. I will sit till end of the wedding. It's my wedding. I will go somewhere no one can find me...

Descriptive Level

The sentence " Yes, ladies used to do it, something happened but it should be shown an un-happened thing." has experiential and communicational value, since the knowledge in the context shows the femininity by a general edict based on truthfulness and it is shown by the word " Ladies" which contains a general concept and also contains the attitude in the social relations in proportion to female gender. Somewhere in this dialogue Marjan says: "you are right, but if you listen to me, I am right too." that it shows the man is right to know about her wife's past and it has an experiential and communicational value and in the social relations men are right about it. "You think I seek you without my heart and just with a trick! "Seeking you with or without love needs courage". I should be truthful and pure, you think I don't love you", stating such sentences by Marjan has experiential value; the issue is to give a positive value to a person such as Amir. This issue is indicated according to Amir's role and cultural components in the context, exactly by the words "truthful" and "pure" that are stated by Marjan and by telling it that to be with him needs bearing. It is in parallel to confirm the masculinity and an un-equal situation between man and woman, because a person like Amir, that has a knife wound on his face and in another place (in a dialogue between him and his friend in car repairing shop) himself declares there is no other offense he has not done. Here, from Marjan it is heard that he is right to have a truthful and pure wife; it means that the existing knowledge confirms such a phenomena. There are some descriptions from Amir's points of view for himself that say " I, the hooligan, the outer wolf and the inner lamb", in fact are the cultural elements such as being hooligan and confirmed such as outer wolf and the inner lamb. According to Amir's prestige in the context and his rank in Marjan's point of view, there is a kind of speech value about him; that is the positive assessment proportion to them. The sentence from Amir " If it was after the marriage contract, it doesn't end without shed blood" has experiential value and its knowledge show that he is right to kill her unfaithful wife and also it contains the social relations in which the man is right in such an issue. The sentence by Marjan also shows the right to Amir "Now, I tell you if, even without wedding if it was true, the blood and the right is yours" ; that is there is the social relation and the knowledge in her speech. The sentence by Amir " I will go to that man, I will bring out his hands out of his body and if wants to lie, I don't let him" has both experiential and communicational value, because the existing knowledge in that context is right that a citizen and the social relations have such a right.

Interpretation Level

Positional context: A man named Amir in his wedding day informs that the girl, who he wants to marry, has had sexual relation with a married man; so angrily get out the bride out of the salon and there is a dialogue about it in his car between them.

Intertextual context interpretation: In proportion to accept the mistake by the woman, that is women have more admission of mistakes than men, there is a premise about it that a man is right to know everything about the past of the girl he wants to marry, her prestige and social rank, also he is right to kill the girl that before her marriage has had sexual relationship with another man and it is a positive assessment from the traditional masculine components. These are some undoubtedly issues and what the woman wants her man is to search about her purity not to criticize it. Another premise is the right of taking confession from the guilty one by a common citizen.

Explanation Level

The authors approach according to identical components here are such as ... to man and also according to losses in this secant, the woman doesn't ask the man about his ex-sexual relations before his marriage and according to the dialogue between Amir and his friend, it becomes clear

that the existing approach in the context shows the man exonerated of answering and the woman charged with answering about the mentioned issue and indicates it natural and contains the disciplinary in exchange for it. The identical components of men in cultural traditions are shown as the outer wolf and inner lamb and such a person identified himself as hooligan and in the woman`s speech he seems an ideal one, so these belief and cultural components that are found in traditional life-world, in this dialogue has positive valuable load. The interpersonal relation is done more by masculine expressions and threat and as mentioned before, the tradition are involved, so there can be seen the communicative action with the rational communicative center which are based on critical rationalism and ethical components . The author naturalizes the right to kill the impure woman by the man as a husband. Therefore, in this secant, un-equality in the man`s and woman`s rights from culture and communication points of view, and the illegal conflict with the guilty person and the interpersonal communications that contain un-equality and tradition are seen.

Conclusion

The author`s approach in contexts of information base about equality of social rank of the man and woman and also their equality in co-operation in communication and argumentation, mainly are based on reflections and emphasis on social rank superiority of the men against women, so that masculine identity by the plan and the indications of chastity and jealousy based on ownership value and superiority of man than woman ... Thus, in this paper the equality concept of two sides in stating the claims and critics are studying based on ideal communicative action in Habermas points of view and we generate it to the equality of man and woman in argumentation and communication. Therefore, this concept in the mentioned texts are based on superiority of identity of man against woman in communication and based on cultural components of authority of the man and also the emphasis on superiority of intrinsic masculine identity over the feminine. In one hand, in the studied texts during this five decades there is not a notable change in the works. about the quality of the facing with crisis, the conflicts were done without note to the official and legal organizations, based on the fact that the charge of the conflict with guilty persons of crisis as breaking the chastity (Gheisar), discrimination of some people by the others (Gavazanha, Snake`s Tooth and Mercedes) and the chastity value (Trial in the Street) and these are the charge of the characters based on heroic traditions, illegal and tribal punishment, Ayyar traditions and the claims based on chastity value and the emphasis on masculine jealousy. Argumentations on interpersonal communications are based on interaction between cultural traditions and agreement about them.

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