



Representation of Youth everyday life in Tehran; Semiotic analysis of Iranian Cinema Movies in the second half of the Eighties

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Abstract

The present study, by using cultural studies approach and from the viewpoint of thinkers of critical theory of everyday life, such as Henry Lefebvre, Michel De Certeau, John Fiske, and by using Roland Barthes' semiotic approach, has analyzed semiotics and discovering the meaning of represented image from different dimensions of youth everyday life in the context of Tehran city in three films at two levels of obvious and hidden indications. Selecting the mentioned films has been based on purposive sampling and time sequence in making films for revealing the view of directors from different generations and also the importance of city role as the driving element of narratives in the mentioned films has been considered. The shown image of Tehranian youth represents that their consideration of citizenship status and relation is a vertical consideration, that despite effort made for resistance to interests of the dominant power, finally see themselves at conditions inevitably subsidiary and passive receptor of the changes in the surrounding environment. Special features of Tehran, as will and force and s pressure over youth, enforce them to make decisions or to do a reaction, that if they were not in this city, they wouldn't have done such a job. The imagined city in these films is a place in which characters have short and unstable relations, is an unsafe environment that suppresses aspirations of its youth and guides them to a place outside of itself to access their desires. Tehran is the place of spacing among its heroes, generations, and citizens that drives the new generation grown in its lap from the mainstream society to margins, at the expense of their efforts for selecting and determining their fate.

Keywords: Tehran representation, everyday life, urban modernity, youth, semiotics, critical theory.

Introduction

Cultural media of cinema since its inception has represented and redefined urban spaces. The concept of representation is a rich concept with several related meanings. This concept is a warning referring to this issue that motion pictures have a construction like all of the other linguistic types. Representing of what is called real world, apparently, is not a simplified representation or a transparent window to the world; also this concept refers to ways which by them, just certain types of characters, events, and stories are represented repeatedly, while the other pictures are eliminated or considered invisible. The reason of insisting on displaying certain pictures and implicated structures on certain types of real world aspects and also emphasizing neglecting other pictures, gives an ideological approach to the concept of representation, in this respect that representation or naturalization of some of pictures and plots, such as dominant cultural understandings, influence a certain group of people, although cinema is just one of the forming elements of developing inequality among various social groups, its role in forming two concepts of specific and general groups, highlights its power. Although our relation with urban environment is changing constantly, city, as the main and iterative place, has a continuing attractiveness. Contemporary critical discourse has a major concern for constructing, representing, and interpreting space and place. The fundamental role of space and place in helping for constructing subjectivism,

identification, and reception of each individual toward "his/her role in the world" cannot be underestimated¹.

Such that according to De Certeau, city can be regarded as the most extreme contexts of human. A context which its historical depth is as old as human history and its Geographic scope is as wide as all human settlements. As the development of urban culture has been considered as the result of contemporary era, twentieth century is also has been called as the century of urban revolution, because in this period, cities have become more than ever as the centers of controlling cultural, political, and economic life, and have defined more varied activities in their domains. Using the term metropolis indicates the mentioned characteristics about modern city phenomenon. Indeed, this phenomenon with three features of focus, specialize seeking and interdependence is represented in city. Thereby, city is defined not only as a physical construction, but also as a specific social system having various institutions and also as a set of trends, ideas, and a system of characters which are influenced by special mechanisms and social control².

Social borders are translated by the language of reality spaces in city. Dividing lines which are among people and their surrounding objects in city in objective and strong forms, as non-concealed realities, in turn organize social meaning and action.

The present view toward Tehran, is as a background and context that characteristics of everyday life and how to experience living of the main characters of the movies (youth) are explained in it. In other words, here city is considered as a character which its quiddity is determined by actors living in it. The kind of viewing everyday life of youth in Tehran is interacted and conflicted with social modern and traditional diverse forces, as characters travelling in city context for discovering identity and accessing self-wish and dreams. As citizens of metropolises like Tehran, are always grappling with a host of values, behaviors, spaces, and even modern and traditional frameworks, simultaneously.

The theoretical approach which is used for analyzing youth action, is derived from everyday life critical theories, especially Henri Lefebvre's approach and also the other view of scholars of cultural studies such as Michel De Certeau and John Fiske based on "attempts for social change and resistance" in everyday life. According to De Certeau, resistance in everyday life is not considered as an elitist, but it is a resistance which exists in the nature of everyday life and is observable in the context of life normal practices; such that Fisk has also stated about "understanding popular culture" that everyday life is a domain in which conflicting interests of capitalist societies are always been struggled. Accordingly, Fisk states that these objections in the field of culture are reflected as a struggle for meaning. Therefore, here resistance based on change, is delivered to semiotic resistance that in the present study has been benefited from Roland Barthes' semiotic approach for receiving these conflicting relations, and implications based on youth resistance actions against meanings providing interests of dominant classes have been extracted in terms of common sense of society³.

Review of literature

Youth, city, and cinema: This study considers the relationship between the most important form of cinema- culture and the most important form of city- social organization in twentieth century and the present twenty first century; such that this relationship acts and is experienced as one the live social realities in society.

Since the late nineteenth century, value and importance of cinema and city are connected to each other at many sections. In terms of subject, cinema since the beginning of its formation has always been a glamorous issue in city, because of representing distinct spaces, life style, and human living conditions. In terms of form, cinema has had a considerable and distinct power for depicting and stating space complexities, diversity, and differences and social dynamics of city through using mise en scene and selecting film locations, lighting, imaging, and edit; this is while thinkers, ranging from Benjamin, faced with modernity doubtful novelty, balk society, industrial products, and mechanical reproduction, to Baudrillard, has been enchanted with ominous glamorous of post modernity, Individualism, electronic reproduction and consumption, both

have observed and recognized connection between mobility, and city and cinema audio and visual feeling³.

Industrially, cinema has long had an important role in production, distribution, and displacing movies in cities' cultural economic everywhere in the world. City- cinema relation opens a valuable way for research and discuss about key issues for studying commonalities in investigating society and culture in terms of subject, form, and industrial relation from the past to the present. Certainly, tendency for studying the relation of these has had a clear growth regarding thematic and formal representation of city in cultural studies and film studies. The main objective of this study is an attempt for studying cinema and society by focusing on city and cinema relation as social lived realities in the present and recent urban societies. City and cinema both are social and historical phenomenon and are related to these two elements. City is a space in which there is a set of human relations, because this is a historical space and has observed many events during the previous years. So the relationship in city, is based on its past. This is its past that distinct this city from the other and in fact it develops an identity boundaries. The time flows in city and the most continuous time can be find, is in a city, because signs of this connection are seen in it. So city is a historical flow which human lives in it and there are relationships in this set that are cultural relations. On the other hand, cinema is also fundamentally a social and historical phenomenon, and this interface in the natures of these two modern phenomena causes that one search city length and life of its citizen in cinema⁴.

Youth as a cultural representation, a population, an age category, or in the form of providing standard definitions, is defined and conceptualized. All of these definitions and representations should be considered as metaphors which are developed by specific cultural structure and during the social relations. Looking at youthful, as a social category, which is considered for that age range, should be regarded a new phenomenon.

Hebdaije, defines culture as "a total way of living". He mentions subcultures beside the dominant culture. In his opinion, subcultures are groupings inside the inferiority culture.

Subcultures are "response" of youth to their inferior categories in society.

The concept of subculture was a tool for youth opposition in an inferior category with the dominant system of social values. Youth subcultures were a way of youth supposition that instead of expressing themselves through political activities appeared through special rituals and life style. Subculture was taken as a way for solving dilemmas and contradictions which were the results of living in an inferior category⁵⁻¹⁰.

Mutual recognition of behavioral norms by other youth and adults community, appropriate using of symbols and continuity and adequate stability are considered as conditions of forming a

subculture. The main characteristic of youth subcultures is their accordance with social, political, and structural conditions in which they grow. Subcultures are a mirror of their society conditions and developments.

Youth culture and subculture is a vehicle for expressing youth identity and relations with their society and themselves, a tool for controlling adult's social power over themselves and mutually a tool for caring youth for failure to delegate full control of themselves to adults' society. Thus, youth should be considered as a point that the dominant culture reduces its control over youth and its result is forming youth culture. This culture is appeared in various shapes and signs.

Each society's general culture is divided into two sections: one main section which includes majority of society and one subdivision which belongs to youth life style. This way if living applies consciously and purposeful by groups of subculture and youth for a kind of different meaning-making from society conventional flow which is as average of men and women of society.

Although sub cultural trends in Iran society, especially during years after Revolution, included signs of objections and challenges elements relative to arenas of based social order, for instance about norms of coating, music, and relations of two genders, and also considered as a possibility for self-presentation and expression of these two groups of youth characteristics, yet it lacks symbolic expressions, ideological meanings, group communication, collective protection, and specially purity and reasoning oriented that shows west subcultures. It seems that individual expression, lack of organization, and less dependence to social and political dialogues are dominant characteristics of Iranian youth subcultural behaviors. Other characteristics of youth recent subcultural behaviors, is their increasing being influenced by individualism which is generally understood to be relative with life style trend. Although this is the dominant trend in youth culture in modern world, its appearance and prevalence in cultural context of Iran society and without dependence to historical experience of local historical subcultures indicates globalization of youth culture values and more importantly, has a determining role in consumption values and culture economy and entertainment. Appearance of new communication and information technologies, reinforcement of middle class, increasing urbanism and benefiting from higher education have developed an appropriate context for Iranian youth trend toward conformity in consuming special cultural goods. What can be said clearly about Iranian subcultures is their focus on the elements of leisure, and entertainment and their individualist orientation and this makes its analysis based on resistance or objection, less defendable. Flexibility and earnest desire of Iranian youth for maneuver and optimal use of generally limited opportunities for defiance and self-expression in public domain beside pragmatism, as prominent valuable feature of Iranian young generation, brings near Iranian youth subculture to the

kind of compliance. This issue highlights repercussive and marginalized role of formal elements available in Iran society in legislation, tradition, and custom. In other words, shaping youth subcultures in Iran, more than its objection aspect to European countries, is the result of their lack of acceptance either in society's culture and public custom or as considering their rights by formal and legal forces¹⁻¹⁰.

Everyday life critical theory

Philosophical Critical studies and everyday life sociology, has become the important task of critical thinkers and they have performed this task in various ways. Everyday life theorists claim that everyday life is history based; a history which is deeply dependent to modern period dynamics and contradictions and conflicts and uncertainties. Everyday life history oriented is indeed nothing except the history of modern era people encounters and struggles with complexities and uncertainties and contradictions.

In the approaches of critical theorists of everyday life, everyday life is the most basic domain of meaning production. It is a domain in which collective and individual capabilities and potentials are developed. It is recognizing these capabilities and potentials which cause human recognize themselves and others and their relations, and also recognize their surrounding society and world. By reaching to this recognition, they will enable to make changes in their collective and individual life of themselves, that is in social world "as it is", to social world "as it should be". The second world, as a possibility, is hidden in the first world.

One of the objectives of critical theorists is problematizing everyday life to manifest its contradictions and to represent its potential powers and to promote a total understanding in which recognition of oneself and others and relations with others and macro structures is achieved, and more importantly to help interpreting and reorganization of these recognitions and relations. One of the most concerns of critical theorists is investigating asymmetric and deep and Rooty relations of power between systems and institutions and macro structures or system with everyday life. Investigating and reflecting and thinking about this lack of balance, help social actors to have a deeper understanding of the basic role of ideological factors in building their common sense and how shaping their relations with others, and find that most of their treatments about their status in everyday life, are far treatments. Once they accept the rules of this kind of everyday life, they should be limited by them to the end. Critical analysis and review has an important role in manifesting and representing ideological patterns dominant on knowledge and relations among people in the context of everyday life.

Lefebvre in his book, critique of everyday life and also the book of everyday life in modern world was tried that everyday life critical theories by the help of art and literature and their

representation, be replaced by abstract philosophy and Platonic and Cartesian idealist. The most important role of these recognizing and valuing domains, is representing contradictions and uncertainties that are within the most basic domination of meaning production that is everyday life. These representations and thoughts and critical reflects of everyday life cause distinction between real issue and autistic issue. The illusions by which patterns and objectives and ambitions and desires are promoted that culture industry produces and impose such inviolable rules to everyday life. In his opinion, technical progress in modern age, not only don't consider everyday life critique, but also represents it. These techniques replace everyday life critique from inside by life critique through dreams, ideas, poems, and activities that rise from the heart of everyday life but contemporary cinema and theater, beside seductive illusion works, have other works to deliver that hide some realities about everyday life. Everyday life is a changing and diverse and multi dimension issue that it's true and real and non-illusion recognition is possible through representing its totality with all of the complexities of its contradictions. The reason that Lefebvre considers art mainly as the most important place of representing these complexities and contradictions, is that it is a multi-voice art. This feature that is very obvious in modern novel and music and movies, both indicates the representation capability of various characters and complex situations and different dimensions of everyday life, and also indicates the relation of art and literature with everyday life and effecting by that. Moreover, critical comments of art and literature should apply imagination to understand both hidden dimensions of everyday life and to provide the promise of exiting from this life's dilemma, a promise that is based on human's real powers and capabilities. In this paper, critical approach toward everyday life arena by the mediation of cinema takes place as one of the instances of representation forms of modern age contracting situations and a multi voice art. This selection is because of the influence of this art in Iran after Revolution, especially since 70s, and because of the importance of social genre and new approaches relative to representing different social groups' lived experience at the present society¹⁰.

Methodology

Roland Barthes as the representative of Constructionism school and post Constructionism is the beginner of a revolution that still continues: semiotics. Barthes, by writing the article "Myth in Our Time", provided a methodology by which one can explain the cultural meaning of the simplest things to the most complex cultural elements, including art. After Barthes, everything's and actions had imagined cultural meaning and were discovered. Barthes brought cultural researches that were belonged to human preferred activities including literature and mysticism and spiritual way of life, to the domain of everyday. In Barthes' opinion, any object has a cultural language that researcher should understand it. Barthes tied language and culture and everyday life to each other: any everyday object is a

cultural meaning representation.

Barthes in introduction of the book *mythology* believes that the start point of reflections about issues related to the domain of everyday life is the feeling of lack of patience relative to "natural body", which newspapers relate art and common sense to reality. His aim is following those ideological misusing' that are hidden in these phenomenon¹¹.

The last section of Barthes' book is an article naming "myth at the present time", which is as a theoretical framework in semiotics domain that he has used it for analyzing cultural phenomenon. What is important in this article for us, is a distinction that he makes between explicit meaning and implied meaning, which he calls it myth. The key concept here is myth, although Barthes uses it with various meanings. Barthes at the beginning of the article about the meaning of myth writes: "myth is a kind of speech. But myth is not any kind of speech. Barthes in explaining his intended concept of myth as a kind of speech, states that: "a speech of this kind, is message and is not limited to verbal speech and can include ways of writing and representation, not only writing speech, but also photography and cinema and reporting and sport and show and advertisement are also included in it, all of these can serve to support mythical speech". Barthes' imagine of myth meaning in these affairs, indicates something that apparently are natural and eternity and everybody should imagine them obvious. But these myths are indeed ideological and the intent of ideology is a process that makes historical phenomenon and born in special cultures, timeless and placeless, in order to show them natural. In other words, in Barthes' opinion, making myth can be considered as applying socially constructed concepts and imaginations in a form in which the obvious and hidden meaning of these concepts are assumed without any question and condition.

Barthes explains the relationship between myth and semiotics as: therefore we assume that language, discourse, speech, and expect that expression, be components of each meaningful unit or combination, including verbal or visual_ picture is as the way of kind of speech as a newspaper article_ even objects will turn to speech if they transfer a meaning as mythology is studying a kind of speech, one of the components of this wide science is symbols".

In other words, in Barthes' opinion, all of the cultural elements in our time can turn to myth that is they can transfer a meaning and Barthes' method of analyzing myths is anti-common sense. Barthes knows myth a message that have a meaning for public, he wants to represent this meaning. Mythologist' task is revealing the created distortion by myth and discovering the meaning of message. Therefore, there is lack of divergence between the first message and the second one, that should be discovered, which is done through semiotics¹². Accordingly, it can be concluded that Barthes' intended conceptual apparatus includes two components: 1. Saussure's semiotics which forms the scientific section of his conceptual

apparatus, and 2. Ideology critique which includes his political and moral apparatus. Although Barthes' semiotic approach is largely indebted to Saussure's work, but Barthes has changed Saussure's method fundamentally. Saussure assumes semiotics a part of general science of symbols and in this respect linguistics is considered as a subset of semiotics, but Barthes believes that there is no way for escaping from language.

Allen also notes Barthes' considerations and believes that in Barthes' view, semiotics can be considered as the study of symbols except linguistic symbols. He also states that semiotics cannot escape from linguistics' pattern trap.

In Barthes' semiotic system, signifier is called meaning-form. Signified, is called concept and the bookmark is referred to as signification. Therefore, Barthes turns Saussure's famous formulation of signifier / signified / bookmarks into another formulation, which includes meaning-form/ concept/ signification. Here it should be considered that the symbol of the first system turns to signifier of the second system. That is, a signifier which by itself includes meaning and form. Concept, has the same place in the second formulation as signified has in the first formulation and the ratio of bookmark with signification is also follows the same rule. In the same way, it can be moved forward to infinity. Barthes in his next book applies semiotic components of the term denotation instead of primary signification, and the term connotation instead of secondary signification. Barthes claims that it is at the secondary signification level that myth is developed. Therefore, myth is "the second order semiotic system".

The main approach of analysis in the present paper, Barthes' methodology; that is discovering the implicit meaning of cultural-social context, but in practical and step by step process of analyzing views and because of the complexity of codes system of cinema, set of image analysis techniques of different semioticians have been used that each of them emphasizes on one of the codes systems. These image analysis techniques include:

3 semantic levels in an image extracted from "TV culture" article, John Fisk and 6 semantic levels extracted from the book "visual signs to text", Babak Ahmadi, which these 2 levels are results of author's search have been different from whole of theories of linguists and semiotics.

Analysis unit in this paper is *face – sequence*. *Face – sequence*, is a semantic provision in cinema by which unimportant and marginal events can emerge, that is those random acts and sometimes unconscious seen, that can be turned to a message or complete semantic implications. By the help of face-sequence, events are translated to image more easily and the message has less relation to the sender or to the codes, and more than anything is dependent to context.

Fisk view: Code is a system of lawful symptoms which all

sections of a culture are committed to its rules and customs. This system develops and propagates some concepts in culture which cause maintenance of that culture. Code, is an intermediate ring between creator, context, and audience, and is also considered as the internal link of context. Through this internal link, various contexts in a network of meanings creating our cultural world are linked with each other. These codes are acting in a complex and sequential structure.

The objective of semiotic analysis is revealing those coded semantic layers which are placed in cinema programs' structure. Three semiotic levels in Fisk view:

The first level: Reality: Appearance, clothes, portrayal, environment, behavior, speech, head and hand movements, voice, etc. These social codes are coded by technical codes by the help of electronic instruments. Some of the technical codes are:

The second level: Representation: Camera, lighting, codification, music, and sound recording which transfer conventional codes of representation and recent codes are also shape representation of other elements, including: narrative, conflict, character, dialogue, time and place, selecting actors, etc.

The third level: Ideology: Ideology codes put the above elements in categories of "consistency" and "social acceptability". Some of social codes are: individualism, patriarchal, race, social class, objectivism, capitalism, etc.

Image semiotic systems: Expressive cinema is composed of function of six different semiotic systems. For investigating tools of cinematic expression, we should recognize these six systems¹³:

The system of Visual signs: This begins from iconic signs, but passes from them. What we can see on the screen, is a set of visual images and we consider movement of these units, symptoms which are explaining the ratio of signifiers or image units with their subjective meanings as the base of image. These symptoms are seen within image frame or box. Box is a system as the closed ratio which is composed of decoration image units, background (location), individuals, objects, animals. Combination of box inside elements in each movie frame provides a photographic image.

The system of movements' signs: which its separation from visual system is one of the most important steps of cinema semiotics. Cinema has image movement as the determinant factor of image. This image movement is not dependent just to movements occur in image, but is dependent to a purposeful and guiding set of movements. In visual arrangement, formulation rules, fractionating of faces, chapter classifications (punctuations and order and sequences) are important. That in this study, punctuations and narrative patterns has received a

particular attention. Narration in movie is always expression of important events. The interval among these events is made by audience in his mind, and special codes link these events in movie with each other. Simple displacement of faces makes movie more real. Soft and invisible formulation, make simple discourse continuity. According to face contents, one can organize this task such delicately that spectator just by considering narrative factors find the difference among sequences.

The system of discourse linguistic signs: That is any application of discourse language and language in cinema, including dialogue, foreign interpretation, foreign languages, poems etc. Dialogue is the most common form of discourse signs in cinema. Another type of applying these signs is poems that are broadcast in movies for various occasions

The system of writing linguistic signs: that is any application of writing language in cinema, such as titling, writings that are viewed in visual factors, subtitles etc. But the primary linguistic sign which is used in any movie and are applied by interpreter, to direct audience toward a special interpretation, is name of movie

The system of non-linguistic phonetic signs: that is any form of voices that is not delivered through linguistic factors for delivering meaning, including noises, natural sounds etc. Sometimes sounds are validated more than dialogues and even images. Totally it can be said that where we cannot state a point in movie context by no way and by the help of none of semiotic systems of non-music, we commit this job to music

The system of musical signs, such as context music: including screenwriting music, characters' musical croon etc. Applying music in each movie has two species: i. music is (outside) of story, that is movie spectators are able to hear it but characters don't hear it, which is called context music and is the dominant form of applying music in cinema. ii. Screenwriting music, that is heard according to the need of narrative scheme and story, which is heard by both movie spectators and characters.

Selected movies: Tehran, Balm, End of Eighth Street: The reason of selecting the mentioned movies is time sequence in making films for revealing of kind of view of directors from different generations toward youth and also importance of city role as an element promoting narration in the considered movies. It should be mentioned that before semiotic analysis of selected face- sequences in movies, narrative patterns, that is peaks of forming story, are extracted for revealing total scheme of movies organization and its ratio in representing reality, and all of mentioned implicit evidences are according to story peaks which were effective in movie story scheme in shaping the main direction of characters.

Data analysis

Establishing order, balance, and hope among youth members of group, without presence and involvement of power sources: In this face, all members of group are beside each other, with a specific and predetermined order as everybody knows his/her own place. Order in how they are placed indicates their knowledge about their role and objective. Their identity is defined on the screen and according to their rhythm. According to their placing on the screen, social roles are assigned to them as artists who have a message for delivering to their audiences. Amir, by putting at the foremost and most obvious part of the screen, has some kind role of leader and thought representative of whole group. And placing two musician girls at the right and left sides of box, have the roles of supporting and encouraging other members of group (men) in continuing the task and achieving to the goal, that this role is completed with non-verbal gestures of Niloofar and Sara (relaxing smile of Niloofar and wink of Sara to Kaveh and Amir). Also wearing clothes with light colors by them relative to the group of boys emphasizes their hopeful view.

Opposition and discourse confrontation among power sources and removing balance, developing sense of suppression, humiliation and destruction of dreams by intervention of power sources in youth life: Entering two patriarchal sources of power from the dark side of box and their entrance to the screen results from delaying balance mode of group members and accidental creating, which never will be positive for group. Man is representative of formal power who once entering and by tearing legal license of group by ministry of culture and relentless accusing of youth, take any interactive situation from its opponent party, and when he is faced with obligation of group members, specially group leader (Amir), location ally is placed opposite to him and by insult and threat and exaggerating about his knowledge toward all of their private life events, takes from him any opportunity of obligation or defense, as the representative of group, and when he is faced with obligation of girl character of group (Sara), transfers his humiliating look by standing on an angle higher than her place of sitting. When Sara's father, as another informal source of power recognized in society custom, threatens Sara, his speech toward anybody except himself and those who had common experiences with him, is a hostile and threatening view¹⁴.

Contrast of modern and traditional values between the last generation ad youth, domination of traditional patriarchal values on youth individual independence and ambitions: After rebellion and frustration of Sara and while exiting performance saloon, on the background of image in the screen related to her exit from saloon, a writing titled (concert cancelled) is seen. And by showing a far view of Sara turmoil and wandering of her fans on the front door of saloon, lack of their role in deciding about their objectives and suppressing group values and also rejecting their audiences and fans are shown. Sara's father, despite of having modern things of urban life, has a thought belong to traditional non-modern space, a space which belongs to the values of previous history of this

city. He, with his patriarchal view, by forced change of direction and taking Sara to a context which cannot tolerate Sara as the representative of the young generation, decides instead of her. Exposing in this traditional context, turns kind of interaction of Sara with her father from mutual discourse to a status of chase and escape and her father escape from exposing against to each other and creating mutual dialogue, and Sara, disappointed of effort for following her father and establishing direct relation, finally decides to escape. Sara goes to Amir for showing her resistance and while their background dialogue is surrounded by large buildings of city, by tearing ticket, expresses her desire for remaining and not submitting.

Diversity of discourse among the young generation relative to remaining or escaping from the available status.: Niloofar and Kaveh: Leaving performing saloon by Niloofar and Kaveh, with behaviors such as smoking, not observing driving rules in city and racing, indicate rebellion and uprising of these youth relative to the treatment done with them. And also background of Niloofar and Kaveh dialogue is surrounded by high buildings of city, such that their dialogue climate of placing beside each other has turned to the difference of their view of remaining and leaving this city, and poses them back to each other. Kaveh continuing his rebellion, risks by betting for racing in Tehran avenues and destroy his fate and this fate for Niloofar is also associated with toy machines of her work place virtually and finally Kaveh destruction influences her fate, too.

Humiliating and distortion of city by informal powers and incuriosity of formal sources of power related to them: Reaction of dealer relative to all spaces of Tehran city and youth and also events that occur around him, is incuriosity and is absorbed in his thoughts and his individual dreams that all are materialist, while Saman's view is a view associated with regret, sorrow and grief toward losing his interests and dreams, even when occurring disaster (Kaveh death), dealer has sited calm and has a humiliating view to the city.

Insistence of the last generation on excellence of their values through humiliating and threatening and on the opposite side, effort of today's generation for communicating with the last generation: Amir and representative of formal power: Amir, as the leader of group, expresses his suppression in loneliness and with a regretful look at empty saloon of audiences. He also, for talking with the representative of government, based on the decision of power source, goes to a determined place by him (gymnasium) and the officer also after meeting with him, refuses any effort for mutual talking (government, the shadow that always you should fear of it). And always goes behind him to indoctrinate his threatening look. Their dialogue space is a gymnasium that all of its walls are surrounded by pictures of heroes and appreciation of the last generation values. The shadow of government associated with his insist on more emphasizing on the last values and confronting with today's generation values, don't leave their dialogue space.

Self-destruction of Kaveh as a symbol of the young generation both because of suppression by power sources and because of neglect ion of his generation values by these sources (government, religion, family): Final crisis: Final crisis of story, that is death of Kaveh, at first begins with a warning of red traffic light and continues by inattention of Kaveh to this warning (disrespect to city rules) until it leads to a disaster which is concurrent with game over in computer game in Niloofar's working place (using parallel compilation technique). Death of Kaveh occur sat streets surrounded by high buildings of city and also countless numbers of Islamic Republic of Iran flags which are symbols of government discourse. Indeed, youth rebellion against city rules and formal discourse of government has nothing except distortion (youth inability of confronting with existing formal structures).

Youth objection as a way of expressing frustrated tears and their knowledge of to be forgotten among thousands occurred crisis in this city: The final clipart shapes with camera cut collection to various parts of Tehran city by displaying large view of each of them and by combining very dynamically indicating dominant chaos and confusion at all parts of city. This group was song its objection in a space in the margined of city and camera shows their view to city with a wide angle which inspires a dramatic climate. Background of their protest song is also metropolis of Tehran and continuing live stream in it. Protest song of this group which is associated with images from national flag, being in martyrs garden, and also buildings of city such as Millad tower, indicates this issue that these youth desired going along with the values of their last generation, and their rebellion and protest don't mean disgust, but results from belonging and sense of irresponsibility which these youth have had toward their city. At one of the images that is associated with their protest song, Sara is on the row of school girls that a maniple with a stick establishes order among them which indicates that Sara's generation had exposed to disciplined approach from its last generation and its next generation which has the same status, will have a similar fate like Sara and her generation. Tehran University indicates that the youth of this generation is distorted as that of the last generation, with the difference that they were in battle field and this generation inside city¹⁰⁻²⁰.

The final view shows a far angle which contains all of group members such as dark shadows in light of sunset of Tehran city, indicating that they have turned to pale shades and also forgetting of their objection associated with terminating a day in Tehran city. Finally, these youth besides singing their protest to the available conditions, still reflect their sense of belonging and interest to this city and remaining in it.

Implicit evidences; Balm: Forming and beginning of crisis from inside of traditional family of Maryam and its continuation to the space outside of home (her entrance to the city and beginning her challenges with Tehran city space and its actors): In this sequence, which starts with showing the

traditional climate of Maryam's home, we observe conflict of all members of family with Maryam. In this climate, we can put attitudes and view of Maryam's family members in one category and Maryam, as a youth with different world view, in another category, such that layout of Maryam's room is also different from other spaces of home, because of having items such as computer, mobile, etc.

Also, conflict of her sisters who are forming her generation, indicate the difference of discourse inside subculture. Type of coating of her sisters is accordance with the traditional view of stereotype cultural values of society. (Wearing blouse and skirt, paying a lot of attention to grooming, and limiting of their expectations to having dowry and marriage; refuging from father patriarchal support to husband)

On the other hand, patriarchal presence of father and his bullying toward all of the women at home, ranging from his mother to his wife and daughters, and his physical confrontation with Maryam, cause her escape from home and refuging to city. In his view, definition of woman identity is considering to traditional female stereotypes, such as sewing and cooking. Indeed, any activity defined within the framework of family and tradition.

Escaping from home: entering to city, start point of crisis (taking a way which all of its steps are conflicting with rules and formal structures of society and also previous values of her identity and family): Maryam's escape from home and her refuging to the city, is the start of greater crisis for her. She selects city as a reference for achieving to her desires and dreams, such that her fast running out of home, indicates this issue, but refuging to city, is by itself the beginning of a crisis which is the origin of all of the next happenings.

Maryam's escape from home is a protesting action against her family discourse, because she states her different desires and view toward her identity and role as a young girl, by her physical separation from family.

Entering a subterranean subculture space: association with their protesting values in view and behavior: After Maryam's escape from home, camera shows a view with a wide angle of city (relative to what is seen at the beginning of the film) which includes towers, buildings of city and a wide green space. Which this movement from small and traditional space to a wide and big space, indicates all of the next changes that will occur in the context of city.

Her presence in parkour playground, as the first place after escape, and her looking and association with their movements_ a centrifugal subculture and different from formal values which express their objection with moving on graphitized walls_ indicates Maryam's objection and conflict with her identity, family and what she has.

Also, her measure to smoking and meeting her boyfriend, which both are actions against custom and formal structure of society, is the beginning of informal measures and confronting with dominant discourse in society in the context of city. These centrifugal behaviors in a context that Maryam starts her journey in city, to those with whom she has relations, ranging from parkhours' movements to his boyfriend behaviors based on rap singing for the young boy in park and providing drug for Maryam, all are against what is accepted in the dominant formal structure of city.

Revealing illusions of Maryam in the form of desires and dreams which following them she has started her challenging journey in Tehran city: In this sequence, changes after her escape from home are revealed. Wearing sharp colorful clothes, backpack, certain ornaments, type of hair dressing in appearance and in her behaviors in confronting with her grandmother and her way of speech, are representations of these changes. In Maryam's view and in her type of speech, it seems that everybody is guilty because of shaping the present situation and also they try to accuse her. She has violated her previous values and by following her dreams is revealed in a new cortex, still sees herself confused and dissatisfied with the present situation. Her becoming addicted after passing two months and affording to obtain drugs that according to her make her separate from this world, indicate that in her opinion, ideal life is nothing except and illusion. Revealing this illusion for her, makes clear real life needs and drives her toward again relationship with one of her family members, her grandmother¹⁰⁻²⁰.

Sense of insecurity of youth against official institutions and also suppression from his/her generation: In this sequence, accompaniment of grandmother for buying drug and support of Maryam against her generation while buying drug, indicates peaceful discourse and her acceptance in family, despite of Maryam mistakes and grandmother knowledge of her unrealistic desires. Also Maryam's fear of police which is symbol of security in official structure of society and her refuge to her grandmother against them shows youth insecurity sense in confronting with legal institutions of society. Indeed, here Maryam, not only against her generation, but also against legal and official institutions of society, has a sense of fear and insecurity, and in this respect neither her father and mother, nor the city support her, but only her grandmother as the support, represents a generation which is mediator and establisher of balance point against confusion on of Maryam's generation and patriarchy of the generation after herself the generation of Maryam's father.

Harassment from a group of youth in the place of buying drug and defense of Maryam by another group of her generating indicates having a different attitude and world view in different groups of youth.

At the end of this sequence, camera, with a wide and from up to

down an angle, shows grandmother and a young boy who have helped Maryam, which h are looking regretfully to city, as the city is guilty of the occurred events.

Exiting from city following an insecurity sense, entering a new crisis in the space outside of city, starting reflecting and self-discovery and internal journey: In this sequence, Maryam exits from city with her friends, but her exit is the beginning of the next crisis for her. Her leave by her friends in a restaurant at the middle of road, the danger of offensive from Siavash (restaurant owner) that was threatening her and her refuging to Reza and then re-danger of offensive from architect (Resza friend) that all were occurring outside of city, indicate that her seeking for the desired life both in city and among her generation friends reached a deadlock and also city with its dangers and insecurities drive her to another crisis.

Even when Maryam refuges to Reza, and finds a temporary sense of security and safety, immediately this temporary balance is disturbed by architect (friend of Reza), and fear and stress more than before is developed in Maryam that finally causes to her re-escape. Although may these happenings indicate that outside space of city is as insecure and crisis as city space for youth and there is no way for refuging confused youth among their dreams and reality of life, a remorseful and tearful image of Maryam beside a fireplace in a village in North, indicate that she has found that has an undesirable situation and non-normalized way of life. While she has seek her own lonely and without the presence of anybody, and instead of escaping, tries to find peace and solve her problems. Displacement from city space, underlies a revolution in Maryam toward knowledge of her available status.

Ending of her move in the road; represents the end of her journey among external crisis and internal confusions: After familiarizing with Reza in a road in North, which was as a stimulus for starting reflection on her present internal status, and after confronting with new threats and insecurities: i. (presence of architect in village and suggesting prostitution for receiving money) and ii. (escape from official forces of society_ a police who had come for inspection inside the village) her privacy is molested by various elements continuously.

But this time her escape from existing status is not for adventure following achieving to non-realized dreams, but this time her scape is for finding a real resort.

Her running toward grandmother at the final sequence indicates her effort for achieving to a safe shelter and of course reliable in a space far from threatening space of city. Grandmother as they represent of peace discourse, supports suppressed youth, while existing individuals and institutions in the flustered city, are not only indifferent to youth, but instead of helping her to solve her problems, continuously create crisis. Although at the end, the youth finds calm by refusing to grandmother, the context of shaping this calm after crisis, in a space far from crisis origin

(city) and after internal transformations of individual far from city scope, during the compulsory journey from Tehran in a road toward North; while context of crisis (city), by its threats and creating insecurity for them from all entities_family, tradition, law, and custom_ has no place for youth and solves their problems and themselves during its routines.

Implicit evidences; End of Eighth Street

Common point of start and end of crisis of Bahram, Amir, and Niloofar's lives: In this sequence, petrol pump manager that Bahram's friend, Amir, is working in it as a simple worker, is speaking and laughing in his office with young girls, who are, according to their type of cover, in opposition with official defined values for Hijab in society (wearing clothes with sharp colors, short, and thick makeup). And Amir is a mediate that both in the opening sequence (Bahram) and in the final sequence (Niloofar), enters them to the play of power to reliance to wealth sources, which flows in informal channels in this city. Individuals like Amir who are youth with low social capital, whetherin terms of family background or in terms of education and wealth, are a puppet and tool in the hand of informal sources of material strength, that in this adventure, the main heroes of the story who have reached to a deadlock through official structures, are also enter self-destruction flow, by puppets such as Amir, by using financial resources of informal channels. The beginning of entering this misusing game of informal power is associated withthe request of petrol pump boss of Amir for picking up two young girls to an unknown destination to the outside of Tehran by Bahram's car.

Introduction of failure against manifest destiny, contrary to the effort of all of characters for battle against the created crisis: In this sequence, Niloofar in busy streets of Tehran, is buying medicines for her father, concerning for her brother destiny and financial status of her fiancé. She continuously is running in the length and width of streets and several times is falling down during her path. (Indicating slips and obstacles placed on her way during the film) Moosa, by a hand outside of box, is thrown from margin to the middle of contest field. (Indicating destiny and unwanted battle) And Bahram who brings the two girls to their destination to a villa in Lavasan. The view is finished by getting off the young girl and waiting behind the door of villa and the next view begins with a cut to movie title, (End of eighth street), on a black background¹⁰⁻²⁰.

Entering the young girl for prostitution equals to reaching the end of path (referring to film title as the end of eighth street) which at final sequences, Niloofar is also at the same situation, (when going to the desired house for prostitution) which is shaped by a close up of camera on the sign of eighth street.

Rejection by formal factors and related to crisis and beginning of taking informal alternative solutions: This sequence begins with soliciting and tearing of Niloofar to one of the main factors forming crisis (plaintiff), and Niloofar after

facing with inattention and lack of responding (plaintiff), even measure to throw stones which this issue indicates withdrawal and inattention of main factors of crisis and as a result engaging of a vulnerable group of youth, that refuge alternative ways, when they become disappointed of attempting in formal frameworks, which finally leads to hurt themselves and others. Also, the end of this sequence is with a top-down angle of camera from Niloofar and Bahram, while in the house of plaintiff have sited disappointed on the ground. (Top-down view indicates desperation and humiliation of character in plaintiff-observer and audience)

Isolation of the last generation and its indifference toward the flowing life of society. Loneliness and confusion of the young generation in turbulent conditions: Spatial elements of Niloofar house indicate that objects in the house have also no order and fixed place, like their existing conditions and her life. In this sequence, passive behavior of father, his isolation and refuting to cigarette and his informing of outside space through newspaper, indicate displacement of supporter and supported places. Here, daughter is supporter and hope provider for father, while her father is just passively stared to continuous objection of her daughter generation in this noisy city, from back of the windows of his house.

Neglecting of youth desires from responsible institutes and suppression of their objections by power agency: This sequence begins with Niloofar's debate with the absent audience on the phone (forselling her kidney), which Niloofar is speaking and has a nervous and unrest mode and this mode is even drawn to debate with her friend Parisa, whose distracted and untidy appearance indicates her inner state. Later, she, who goes to hospital to sell her kidney, again debate with the responsible employee, which this time also this debate is because of rejecting of Niloofar request for understanding by others and inattention of all of responsible forces toward her. In this sequence, the response of Niloofar objections for handling her request rationally and lawfully, by neglecting of hospital receptionist, leads to her exit and finally the applied discourse by the receptionist, adhering to power and force troops, that is e]security and enforcement, for suppression and silence of Niloofar requests.

Set of sequences of requesting help from an alms deed person naming Keshmiri: Keshmiri office: meeting of Bahram and Niloofar with secretary of Keshmiri

Self-censorship of main characters in coating and expressing, because of fear of not confirming of official discourse representative: When entering Keshmiri office, when Bahram is explaining the conditions of requesting help of them, Niloofar, because of knowledge of the kind of view and worldview of people dependent to society official system ideology, arranges her cover and tries to cover herself more. Niloofar and Bahram while waiting till meeting with the secretary of Keshmiri, talking about the crime of Niloofar's brother. Bahram with this

attitude that may be the alms deed person be deterred of helping because of the crime of Niloofar's brother, asks her that in stating reality not be trustful, which this view causes tension and rupture of dialogue between them. Keshmiri's secretary, while asking them to state the reason of requesting money, several times with ring of telephone and cutting speaking of Bahram and Niloofar for explaining the problem, cuts their speech. Whenever the base of discourse shapes, one of the parties or environmental factors cut the interaction thread between youth and others.

Meeting with Keshmiri himself: Forming of balance and temporary calm through power source for helping youth: Bahram and Niloofar seeking to satisfy Keshmiri for agreeing with the request of financial help, go to a place under construction. There, Keshmiri is walking in front and they are following him, which indicate that dependence of powerless entity (youth) on the official entity of power and ideology. Culminate of elevator in the tower under construction in Tehran, is associated with temporary pleasure of youth and acceptance of their request by Keshmiri.

Rejecting their request: Loss of the formed calm and beginning of self-destruction because of being driven by all of related official entities: In the sequence that Niloofar and Bahram go to Keshmiri for the second time, at the beginning of entrance, absence of his secretary and not being at his habitual place, has a warning message and when after continuing calling him, meet him in main office of Keshmiri, his non-verbal modes, kind of looking and knocking his hair with a turbulent state, indicate the negative response to them. Niloofar, by seeing his state, goes out of office and falls on the ground, while on the background there is a Quran sign which is associated with whispering of Niloofar and the sound of debating Bahram and Mohammadi (secretary) because of rejection of their request because of the obscure political history of Niloofar's father. (Youth are punished because of the actions of the last generation). In the next sequence, that Niloofar's head is out of moving car window hanging, she closes her eyes and goes to a nightmare state that the light of moving cars is the background of Niloofar and Bahram's car movement toward a destructive end. Also, the music of this sequence which is provided by percussion instruments, indicate the beginning of a battle that one side of it is youth and the other side is informal destructive streams.

Set of sequences of hero destruction and characters surrounding her: A. Meeting Niloofar with boss of petrol pump in carwash: The first victim: female character of story because of her gender and benefitting of subterranean power groups who have wealth: When Niloofar by intervention of Amir, goes to a carwash in Velenjak to receive the money that Amir's boss (Bayat) has had provided for them, encounters request of Bayat for riding the washing car, and while Bayat has worn sunglasses, like the windows of his car, to conceal his face (indicating concealment of his real intent that has back of his business in petrol pump and also financial help to Niloofar),

associating with washing automobile and flowing of water and foam and concealing of car under detergents, propose his shameless suggestion and simultaneous with cleaning of the front glass of car by water, according to Niloofar's reaction, his true intent is revealed¹⁻¹⁴.

Preparation of Niloofar for going to the way of destroying herself, associated with her surrounding people of her real decision. Passive submission of female main character against different group streams of power in shaping her final destiny: In the sequence of Parisa celebration, her happiness and Niloofar's father is because of their ignorance of what has been occurred really and the sound of percussion instrument, indicating running of battle, is still hearing. Niloofar, while tired and disappointed of one sided effort for saving her brother, has stopped moving, walking, fast and hurried walks, and her objection and turmoil are replaced with silence, and expressing her emotions flows just through non-verbal movements for smiling and encouraging her father. After her final decision for accepting Bayat request (the boss of petrol pump), her slow steps toward bedroom, hearing a quiet and dramatic music instead of ragtime, indicate her final decision and submission. This time, Niloofar, while acceding desires of power and money owners, and while is sleeping on the bed silently and calmly before distortion, accepts her decay. Following this decision, at the middle of night in one of streets of Tehran, Amir accepts clothes that had given her for changing her identity to what is the desire of rich people.

Final destruction

Stopping effort and submission of the young girl from her identity and values are equal to destruction of hopes and life of all of the individuals related to her: Friday Morning, Niloofar by wearing the clothes which are provided for her by Amir and with demand of Bayat, views calmly and in full silence various parts of home, including father's room who is asleep with total ignorance. Father who always from the beginning was observing her daughter efforts passively, and also because of the history of his actions, his son's life is not saved from retribution, on the last steps of his daughter is asleep completely ignorant. Niloofar, by escort of Parisa, the only support and backup of all her decisions from the beginning to now, exits house and this time unlike previous times, doesn't look at her picture on the mirror of elevator and a driver with a high model car (that in the opening sequence, Bahram (her fiancé) was at the place of this driver for getting girls to the destination), ride her and take down her at the beginning of eighth street. Her gaze coincides with a close up camera to the sign of Eighth Street, and camera with an angle at the surface of eye, with a dual concept, moves step by step with Niloofar toward the intended street. Impaired elevator of the building which is her destination is a warning of unpleasant happenings and hurting her character. She walks in the dark corridor of ninth floor, which is sign of unknown way that he is walking in. she, by relying on fencing (not finding human support and disappointed of everybody and finally

refuging to fencing as a support in her path of prostitution), with calm and considered steps, unlike her first presence sequence in the movie which was coincide with her fast and rapid steps toward her aim, goes to the desired house. By her entering in that house and objects that compose its space, that is wigs, masks, and pictures of makeup women that were hanging on the wall, by order of a young woman in the early her arrival, changes her name and clothes. She, step by step, submit all of her human dependences and finally her identity resources to the demand of rich people. The final view, is an image of Niloofar who has changed her name to Afsaneh, and her new face and clothes, that have no trace of the early Niloofar. This time by looking of the changed and submitted Niloofar in mirror, the life of all of those surround her is burned. Destruction of Bahram and Amir, distress of Parisa and failure of Moosa, all coincide with the time that she leaves her identity. Story narrates, main hero, and sub narrations of her surrounding characters for Saeed release (who is the creator of an unwanted crisis because of lack of security in society and also is the victim of a structure that under the protest of developing security, wants his retribution) during two days and two nights at everywhere in Tehran among owners of power and wealth, whether in official or informal places, that the result of all of these efforts is stalemate, suppression, and distortion of all of their hopes and desires whether legally or through alternative solutions. What remains at the end, is destruction of Niloofar's identity and being pulled down of all of her surrenders in a dead-end street in Tehran¹⁻¹⁴.

Conclusion

According to the mentioned theoretical view and also the obtained results from studied movies, can refer to the difference of the concept of resistance in the context of Iran society and also Tehran_ a metropolitan combined with modern and traditional forces .According to different conditions and factors in shaping the public arena in a society like Iran in comparison with western societies, youth approaches toward compromise and coexistence with dominant forces and even when selecting alternative solutions and refuging to tactic power sources always this suppression has been along with strong suppression of strategy sources and also finally there have been very few opportunities for obtaining desired conditions and privileges of youth. This lack of balance between strategy and tactic forces is in such a way that in all of the three observed movies; the final destiny of resistance has been compulsion to submission and also self-destruction and destroy. According to the described characteristics about modern city and its importance in shaping identity of today human and also according to the obtained analysis from the status of main characters of the analyzed movies, the represented image of city is considered in this article as a character whose characteristics are as the following: i. Characters specially its heroes, are in journey, are passing, are rootless, and are not stable in a home environment, whether in a city or village. In other words, characters are in a permanent physical change or cultural stream. ii. Human characters are confused, not consistent, weak or without any relation with the

set of their predetermined values, and as a result, their personal identity and self-awareness is unstable and suspicious, in other words, they are in a permanent change or psychological stream. iii. City is stated as the time character that special characteristics of a city, from a human character is understood as a will or force or pressure on his /her existence which makes him/her to take a decision or action that if he/she was not in that city, wouldn't do that job. Consequently, human characters instead of being analyzed as inattentive or opponent individuals with that stronger force (that is city), are processed as expressions of themselves. iv. City as a character is also a city in which "real life" is also true. That is a city which has a rich history and has a unique style. Rich in terms of that it is developed from a set of unpredicted elements raised from individual lives of its residents, which has formed in an unwanted and unexplained form, the city style and stabilizes it. Exactly in the way that individual characteristics of these people cause making decisions in the lives that shapes their personal style, a process which is reflected in time, too. v. Difference in definition and experience of time in modern age and rapid social changes and uncertainty that increasingly is on the way of youth and their selections, have caused that a kind of fluidity and temporarily be delivered to modern youth world. Youth in modern world have been left to their own devices to recognize their place and dignity by themselves and they themselves provide their existence security. Imagined city in local 80s social cinema, is a place in which character have short and unstable relations, an unsecure space which suppresses dreams of its youth and drives them to a place outside of itself to achieve their desires. Tehran is the place of spacing among its heroes, generations, and citizens that drives the new generation raised in its context, at the expense of their efforts for selecting and determining destiny, from the main stream to the margin.

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