

## **Investigating the Place of Leftist Discourse on Traditional Policies in Artistic Fields**

### **Abstract**

Arts as centers of concentration of artistic activities in the contemporary period became one of the significant institutions in disseminating ideological developments. Meanwhile, the leftist discourse in the Pahlavi period became one of the most imperative discourses in the political and social atmosphere of Iranian society. The issue that can be raised here is how the left discourse approaches the fields of arts. The research method of the present study, based on the purpose of the research, it is divided into basic and applied methods. The present study is applied in terms of purpose; likewise, according to the main purpose of the inquiry in terms of the relationship between variables, this study is descriptive with an analytical approach. In other words, this study examines the current situation and systematically and methodically describes its current situation and studies its features and characteristics and, if necessary, examines the effect of variables on each other. The research findings indicate that the theoretical and ideological foundations in the artistic and political fields attempt to gain their political legitimacy. Political activists and members of the bureaucracy and individuals affiliated with the governing body and the left discourse beheld features and characteristics that were partly the product of the political system. In other words, a particular type of "political culture" in the ruling class of the Pahlavi era existed that could explain part of the behavior of the rulers and the policies of the government of this historical period.

### **Research aims:**

1. Scrutinizing the position of leftist discourse on traditional strategy in the field of arts.
2. Examining the situation of artistic fields in the Pahlavi period.

### **Research questions:**

1. What was the approach of the left discourse in the Pahlavi period towards the artistic fields?
2. What was the situation of artistic fields in the Pahlavi period?

**Keywords:** Left Discourse, Traditional Strategy, Art Fields, Pahlavi Period.

## **Introduction**

One of the discourses that became popular in the Pahlavi period was the left discourse. It was founded in the Pahlavi dynasty during a specific condition in 1304 with many innovations in the political history of Iran. Most of these innovations were rooted in the social developments in Iran that allowed such movements. For example, it was the first time that a government came to power through a non-traditional system. In the past history of Iran, governments were often moved by the rivalry of different tribes and ethnicities. The more powerful tribes and clans could take over the central government. The Qajar government was the last of these governments. Traditional governments, although coming to power by force of the sword, used religion-oriented political philosophies for their survival and legitimacy in the eyes of the public; for example, the Qajar kings called themselves "Zulullah". With the establishment of the Pahlavi government, there were changes in the political philosophy of the establishment of the government in Iran. In the year 1304, Reza Khan took a different path to reach the government and according to this change, he needed a different ideology in the philosophy of his government. Starting the steps to power from the "Kazakhstan", he followed a path designed by foreigners. Reza Khan, who had a military personality and gained political power through this, increased his political power with the help of British forces with the coup d'etat of Esfand 1299 and subsequent developments, and finally in 1305 he crowned and established the Pahlavi government. These developments were influential in creating a leftist discourse in Iran. This discourse affected various areas of political, social and cultural life. The field of art was not excluded from these developments, consequently in this article, the impact of Qajar leftist discourse is scrutinized in the field of arts.

Regarding the background of the present study, it should be said that an independent work with this title has not been written so far, however, a number of titles have studied the category of art modernity in the Pahlavi period. An article entitled "Study of the Role of Intellectual and Governmental Currents in the Nationalist Approach of Modern Iranian Painting in the Pahlavi Period" written by Hosseini Rad and Khalili (2012) states that the art of painting in this historical period relies on factors such as political and intellectual developments, cultural orientations and planning that have played a vital role in the modernization and transformation of art and painting of this period; furthermore, three approaches, leftist, nationalist and Islamist, along with government actions have contributed to this development; however, this work does not address the impact of leftist discourse in the field of arts. Another article entitled "The Impact of the New Art Movement on the Architecture of the First Pahlavi Period" written by Pashaei Kamali (1397) discusses the artistic movement in the Pahlavi period as the result of changes in social structure, aesthetic approaches and external factors; in this article the author assumes there is no direct reference to the discussion of the effect of left discourse in the field of art in the Pahlavi period, hence the author intends to study this effect and its dimensions in a descriptive and analytical method based on library data.

## **Conclusion**

An examination of the formation of the left discourse in Iran and its existential causes shows that the left movement and discourse in Iran was first formed not against capitalism, but against feudalism and in support of workers in the non-industrial sectors since neither the capitalist system nor the industrial working class was formed. Iranian society had experienced the anti-feudal movement on behalf of Mazdakians, Khorramdins, Shiites, etc. for centuries. The first glimmers of socialist thought appeared in the works of several early constitutional intellectuals, including Mirza Aga Khan Kermani and Talibov Tabrizi, but this did not mean the formation of a current or the design of a discourse. Talking about socialism in the political writings of this period was only a progressive idea and nothing more. The first foundations of the creation and expansion of the socialist discourse were established in Iran only after the emergence of social democratic groups and parties. The initial acquaintance of Iranians with thought began with the activation

of social democratic groups and parties, albeit limited, and the formation of this movement led to the formation of the early left discourse in Iran. This discourse began to influence in two ways; First, the fusion of socialist thought with party and organizational programs, and second, the theoretical promotion of this idea through the party press and ideological writings. Left thought penetrated Iran mainly under the influence of the Russian left school, so the dominant line of the Iranian left discourse remained influenced by this school for a long time. The left discourse was partially formed in Iran and affected various political, economic, social and cultural spheres. In the meantime, the field of arts was not shy away from this influence. In this manner, it is observed that the influence of the left discourse is observed in the programs related to the field of art.

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