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Realism in the Kiarostami's Films

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Abstract

In this article, we will look at the concept of realism in Kiarostami films and in this way, we will determine the type of realism of his works via comparative qualitative research method. As a result, a theoretical framework that evaluates the evolution of Kiarostami's cinematic realism is not a closed form but like contemporary thought, it is an open mind whose components relies on modern ontology, anti-determinism, with abandonment of the great frameworks of the dogma's ideological narratives. In conclusion, Kiarostami's cinema in our contemporary world has a postmodern and mini-realistic perception of a questionable realism and has been foundational.

Keywords: Realism, Art, Kiarostami, Film, Cinema.

El realismo en las películas de Kiarostami

Resumen

En este artículo, veremos el concepto de realismo en las películas de Kiarostami y, de esta manera, determinaremos el tipo de realismo de sus obras a través del método de investigación cualitativa comparativa. Como resultado, un marco teórico que evalúa la evolución del realismo cinematográfico de Kiarostami no es una forma cerrada sino que, al igual que el pensamiento contemporáneo, es una mente abierta cuyos componentes se basan en la ontología moderna, el anti-determinismo, con el abandono de los grandes marcos grandes

marcos de las narrativas ideológicas del dogma. En conclusión, el cine de Kiarostami en nuestro mundo contemporáneo tiene una percepción posmoderna y mini-realista de un realismo cuestionable y ha sido fundamental.

Palabras clave: Realismo, Arte, Kiarostami, Película, Cine.

1. INTRODUCTION

1.1 Review of Philosophical Schools

Throughout history, the philosophy and art of the word realism have always faced many challenges. Perhaps the most important reason for these theoretical collisions is ambiguity in this word. The prism and polygonal look in relation to reality are also ineffective in this regard. In fact, realism is a name that has been historically monopolized by various adjectives which have tried to define it. A point that accurately reflects the chronic instability of this term is its intense tendency to absorb this or that word or descriptive words which is its semantic verdict. The main problem is to provide a structured and unitary definition of realism that poses challenges in this area. It can be said that the presentation of different definitions and perspectives on realism makes it difficult to examine it. But in order to arrive at an almost comprehensive and complete description of realism, it can be put into the field of philosophy and explained it by analyzing realism. However, we do not forget that the definition given is not absolute at all, but it is, in any case, necessary to establish a discussion.

Philosophically realism claims that the independence of the world outside the human knowledge. Realism seems to be a kind of stance against the dominant subjectivity of philosophy. This orientation comes up with a kind of objective look to the world and a commitment to a world independent of the human mind. Realism comes up against the superiority of mental sensitivity and imagination power with the weapon of enlightened consciousness. Nietzsche calls his age as an age of unlimited will to reach consciousness. Taine, the French philosopher revolts against the dream and the progress and Ernest Renan considers the writer, such as philosopher and scholar, and says: when the author can consider definitive what is definite, considers probable what is probable, and know possible what is possible, his conscience must be comfortable. And it must be said that the philosophers and writers of the period laid the foundation for the thought of this era with works in critique, history, and other issues: Darwin's Origin of Species, the August Comte's Positive Philosophy courses, the first principles of Spencer, the Perth Royal Saint-Bow, were among these works.

Table 1: Review of Realist Schools in Ancient Greece Different periods of realism

Different periods of realism		Features
Reality in ancient	From Plato's sight	<ul style="list-style-type: none"> - Holisticism - The idealist view - Reality constitutes a manifestation of the idea - Lack of value for artworks in comparison to the form world - The superiority of existence over non-existence
	From Aristotle's sight	<ul style="list-style-type: none"> - Plato's renewal of votes - The subconscious of the material reality and this universal in relation to the world beyond - The actual existence of art in its inherent form

Greece	From Plotinus's sight	<ul style="list-style-type: none"> - Plato's renewal of votes - The subconscious of the material reality and this universal in relation to the world beyond - The actual existence of art in its inherent form
Moderate Realism		<ul style="list-style-type: none"> - The mix of Catholicism and realism - The existence of two religious and philosophical attitudes - A religious view derived from the views of St. Augustine and the philosophical view of Aristotle's votes - Relying on the human intellect and, in some cases, relying on intuition and irrational understanding

The passion for the combined interpretation of reality, which was dedicated to the progressive social thought of the first half of the nineteenth century, was also a feature of critical realism during the classical period. The powerful artistic summing up by the representatives of critical realism was the result of spontaneous historicism of their thinking which allowed them to see and portray the heroes of their works in a multitude of social and human features and indicate the basic social factors of psychology of man and his spirituality. The most political viewpoint in realism lies in this area. Although literary and artistic during history were not separated from the author's political point of view intentionally or unintentionally (remember the position of the fans of the Parnas school or art for art) but we can safely say that during the formation of this branch of realism, we are structurally observing the link between politics and art. The impact of phenomenological thoughts on contemporary realism is undeniable. For this reason, it seems necessary to examine it. The phenomenological movement was founded in Germany. Its founder was Husserl, and after that, two of his followers,

Franz Brentano and Meinong, played a significant role in the progress of this movement. Phenomenology is the study of phenomena. The phenomenon is something that appears in the experience. It can be said that what the person or the human mind encounters is called the phenomenon.

Table 2. Examining Realistic Schools at Various Periods.

Different periods of realism	Features
Realism in the Enlightenment	<ul style="list-style-type: none"> - Influenced by various intellectual and political revolutions - Attention to empiricism and rationalism - Attention to man and the spread of humanism remained from Renaissance - An idealist look to human and human being
Critical Realism	<ul style="list-style-type: none"> - Influenced by beliefs and opinions of the Enlightenment - Attention to man and his material and spiritual world - Relying on morality and religion - According to Marxist critics, the foundations for the emergence of social realism
Socialist realism	<ul style="list-style-type: none"> - Absolute political realism - Institutionalization in Russia after the October 1917 Revolution - Based on the dialectic of mentality - objectivity - Attention to the analysis of the social environment - The Priority of Human Social Life on his Individual Life

One of the characteristics of the phenomenological method is the removal of the true aspect of experience in order to understand the essential nature of affairs. If we focus our mind on this aspect, as mentioned above, we will be unable to understand the fundamental or ideal meanings and affairs will not be known as they are placed in front of our minds or as the mind faces with them. Another feature of this method is the suspension of judgment. Judgment suspension is

also essential to understand the fundamental nature of the judgment. What comes to our mind or what we imagine includes the real aspects of experience. The existence of the same aspects in judging also prevents understanding of the fundamental meaning. The real proposition is not a sentence that expresses the true aspect of the experience. In fact, phenomenology can be considered as an approach that tries to penetrate the truth of objects. Phenomenology paved the way for completing neorealist ideas that considered the object to be an entity independent of the subjective universe of the subject. Of course, the concepts presented in this view raise doubts such as the fact that the idealist approach in this movement can put it as a subcategory of idealism.

Post-modernism refers to the broad changes that occur in critical attitudes, philosophy, architecture, art, literature, and culture, which arose from within modernity and in response to it. In fact, postmodernism is a historical, sociological concept that refers to the post-modern era. Postmodernism is a term used to describe some of the tendencies and theories in the field of philosophy, science, knowledge, politics, literature and art and, their common aspect is in the reflection and respond to the crises of modernity and criticize modernism, its major ideals and theories. In a general look, Postmodernism is a complex, obscure, diverse, multi-faceted structure, and a powerful influential cultural, political, and intellectual stream whose basic characteristic is the challenge to the science and the wisdom of modernity and the doctrines of the modern and vast world of its narratives, and criticizes to the frequencies and the critical

achievements. In fact, the postmodern age can be characterized by a period of deep-seated philosophical and spiritual crisis emerging from the project of enlightenment and the era of failure and breakdown in the determinations of organized modernity. The basic principles of postmodernism are relativism, skepticism, nihilism, pluralism, and denial of reality. In post-modernism, reality is challenged either conceptually or objectively.

2. ARTISTIC REALISM

In the previous section, we relatively reached the concept of realism. Obviously, realism will face new challenges when it enters the arts and literature. The definitions provided by art critics, while trying to find a way to influence the complex area of realism, the difficulty of analysis is also added and this is associated with the same old problem of extended realism area which can cover a large number of definitions. However, the realistic attitude in the field of art can be evaluated in this way. The most common definition of this term is that realism avoids addressing topics that are well-known mystics and addresses the trivial issues of everyday life, marginalized industrial cities and oppressed villagers outside urban environments. In fact, these artists with expressive and committed statement have investigated the deprived community, and have chosen their subjects from their sufferings and deficiencies. In a finer statement, the term realistic can be placed against the word abstractive and at the same time, the term realistic can be applied not only in contrast to

abstraction but also to the opposite of transformational forms. The realistic art and style are also in contrast to the roleplaying. The naturalist sculptures of the Greek classical period are, in a sense, realistic, if the ancient Greek sculptures are examples of artistic art. At the same time, realism is in contradiction with idealism. In the last two decades, terms such as materialism, hyperrealism and supra-realism have also discussed which represent an exaggerated type of objective expression trying to present an accurate image of objects and the artificial and industrial environment.

Realism is used as a critical term to refer to texts in which there is a direct and close relationship between the text and the reality described. Examples of realism can be found in a variety of Hollywood films and folk tales and the novels of the nineteenth century and also it can be known as the use of special tools or techniques to create real space. So you have to distinguish between the term realistic, which generally means something pseudo real and the realist that, in a more specialized view, it is known as the follow of the propagandists in order to truly represent a story. Thus, even the science fiction and fantasy stories about the future can be considered examples of realism. Although the definition of realism, with the phrase representing life as it really is, is true, but it implies ambiguity and, at the same time, the sign of assuming life simple. Realism is the true expression of life and reality, but neither life nor reality is simple and uniform. Life is a tumultuous and vetotic phenomenon that has grown and died and submerged by the various and unknown factors created in certain conditions. The reality is much more complex and exaggerated than

what exists and is seen. Therefore, realism cannot be the image of the decal of what is being revealed. Corollary and apparent phenomena in place of reality will have no result except deviation from realism.

2.1 Realism in cinema

Since the advent of the seventh art to the day of the present, discussions were about reality and realism in cinema have been one of the most important concerns of the theorists in this field. The various theories presented in this regard are appropriate evidence. In the meantime, some of the cinematic theorists evaluate the category of motion as the main basis for understanding reality in cinema. The fact that the lack of it in the cinema self, namely photography causes that the film seems more realistic than photo according to some film theorists off course, considering that the reality is still relative and is considered in the field of film structure. The impact of reality experienced by viewers is among the most important theoretical issues of the cinema. The secret of the cinema lies in the fact that many aspects of reality are preserved in the images, but at the same time, the viewer perceives them as image. Photography was created before the cinema. Undoubtedly, photo has the richest signs of reality in comparison to all kinds of images. But the photo does not appear realistic because it lacks the dimension of time and does not acceptably indicate the volume and there is also no movement in it that is synonymous with life. All of these shortcomings are suddenly resolved by the cinema and what was shown for the viewer was so amazing and

unexpected. Not only the revival of the movement was as admirable, but it was the movement itself, with all its reality. The same motionless images have gained momentum with the help of motion, and in this way they gave a gigantic power to persuade the audience (Afshar, 1996).

The issue of realism begins where we accept that such a proposition, a hypothesis, or a theory that the world outside of us exist is equal to the objective existence or as a possibility that a number of people accept in their minds in the process of work or as a product of their imagination, or as a combination of this. There is aesthetic praxis and forms of artistic expression parallel to this world, that the text of a film is one of them. These forms of each have found their own particular independence from the world, and it is formed in their semantic systems, their rules, their methods and their own materials. But this independence is relative. The forms discussed have linked to the real world with thousands of strings that is, with the complex proportions arisen from the praxis of everyday life and they have the sign of the real world in an amazing way (Kherghpoush, 1994). The most important feature of the cinematographic image is its relationship with the visible world and in fact, unlike other artistic forms, like literature or music, which benefit from invisible expression tools (word and sound) for communicating with the audience, the first condition for the existence of this image is the visibility. In this way, the cinematographer must first make this mentality visible even when he desires to speak of non-real themes or perspectives and then the secondary activity of the perception of the image is supplemented by a

mental reflection of the viewer from the perspective. Namely, concepts and thoughts in the mind of the cinematographer are always in a creative conversation with plastic and physical values, and the illustrator makes his attempt to visualize these thoughts.

Table 3. Features of realistic films

Features of realistic films	Form	<ul style="list-style-type: none"> - Filmed in real places - Realistic lighting - Long shot application - Depth of field technique - Long shots - Avoiding dramatic cinematic techniques - Sound recording on the scene and not using dubbing and studio sound - The use of street animators and ordinary people of alleies and markets rather than stars and cinematic actors
	Content	<ul style="list-style-type: none"> - An emphasis on the content element - The role of narration - The relationship between man and his social environment - Political positions in most of them

2.2 Examination of realism in the pre-revolutionary works of Kiarostami

Kiarostami, an Iranian filmmaker, began his cinematic activity in the late 40s at the Institute for the Intellectual Development of

Children and Young Adults. The place that had affected the formation of Kiarostami's cinematic insight. Abbas Kiarostami was born in Tehran in 1940 and graduated in painting from the Fine Arts School of Tehran University. Since the year 1962, he began his cinematic activity by building advertisement films and entered the professional cinema of that day in 1968, by making titles of *Temptation of Gold-Hand Satan*. Since 1970, there has been a member of the Institute for the Intellectual Development of Children and Young Adults by invitation of Firouz Shirvanloo, and has played a key role in establishment of the cinema sector of the institute and made the first film of the institute *Bread and Alley*. His work is largely owed and entrusted with attending this Institute, which the Institute has provided an opportunity for regulating, flourishing and presenting his thoughts. And although, as the nature of any artist is creative, he offered his active presence in the field of cinema directory, but the role of the institute, like any disciplined cultural organization and artist, cannot be ignored. In the first step, we are confronted with the question that the world of feature films of Kiarostami (before the revolution) is included in the field of which of the two above definitions. It should be noted that a look at the works of this filmmaker (in the area of four long and semi-feature films before the revolution) tells us the truth that, he has undergone with different experiences with a similar context. In fact, Kiarostami has always had the concern about the true reality of natural life. Looking at the first semi-length film of this cinematographer, we find that the concern for reality is not something that can easily be ignored. In Kiarostami's pre-revolutionary cinematic career, there are four feature films that with an overview on these films it can be found that

one of these films with the name of the report is included in the range of feature films and the other three are in the semi-feature films. The film's identity card is as follows:

- Experience. The product of the year 1973.
- Passenger. The product of the year 1974.
- Wedding dress. The product of the year 1976.
- Report. The product of the year 1977.

Experience is the first long movie (in our opinion, semi-long) of Kiarostami. In her third cinematic work (his two previous works were short), he tries to achieve a realistic film. Experience belongs to a nonfiction cinema, and it is successful as far as the fiction cinema and its arrangements are abandoned. In realistic cinema, the element of the *Mise-en-scène* always plays an important role. This emphasis on *Mise-en-scène* is due to its key role in explaining the characteristics of the environment of the film's people, their relationships, and their personality transformations. Perhaps the most important frame size that can reflect these features is long shot or a far-off view. It seems that the role of *Mise-en-scène* in the defined realistic cinema is more than montage. Although Kiarostami uses this measure in his pre-revolutionary works, he is not at all concerned with montage. He made his special look at this.

Table 4. Comparison of Cinema Realism with Abbas Kiarostami's pre-revolutionary films

Types of cinematic realism	Experience	Passenger	Wedding dress	Report
Unlimited	The insignificant presence in film space, the important role of the montage element in creating this realism	Continue of the same movie approach	The use of visual and narrative techniques, the combined presence of reality and storytelling	The use of cinematic symbolism in some views
Special	Decreasing the presence of cinematic elements, the rootedness of the film in visual reality, the lack of a well-imposed ending	Root in the visual world around you	The approach of the movie to everyday reality, combining a happy ending at the end of the film	The extreme affinity of the film with the reality of life, avoiding cinematic captivating elements

In spite of the importance of *Mise-en-scène* in our realistic cinema, we are faced with montage in Kiarostami cinema, which is less important than *Mise-en-scène*. For Kiarostami montage is of particular importance, and in fact the separation of the montage and *Mise-en-scène* in his cinema is impossible, because the importance of montage in his cinema does not have Eisenstein importance. Eisenstein's theory of montage is based on the dialectical opposition of views while the performance of the views in his works is convergent and in order to perfect each other. The combination of montage and *Mise-en-scène* in his works suggests that he does not vote for the superiority of any of these arrangements. Apart from moving away from Eisenstein's views, his separation from the views of

Bazin and Crocker is well documented here. Bazin is a critic who ignores the role of montage and votes for *Mise-en-scène*. Crocker also rejects any role of imagination in a cinematic affair, he is interested in documentary films with even more concrete strains. Although Kiarostami's cinema is rooted in the documents surrounding him, but a documentary is not by no means without artistic subtleties.

The category of the use of professional actors indicates Kiarostami's lack of dependence on any type of restriction in that period. He actually tries to use his ability to smooth the play of professionals and non-actors in making his films more realistic. Whether or not the people in his films are actors, they are in the service of the work to discover human characteristics. It is a measure for the true appearance of human action in life. Kiarostami's emphasis is that he does not create people in his films and does not create a personality for them, but they are examples of people living in a society around him and carefully monitors them in order to record their behavior. He chooses the actor to fit the moral and psychological characteristics of his film's person. If necessary, he changes the individual features of the film characters according to the mood and behavior of the actor. All the Kiarostami's efforts is to make real people from them (Karimi, 1986). An important component of working with non-actors in Kiarostami's works is his ability to play the role of child actors. The filmmaker has discovered his talent through his presence in the Institute for the Intellectual Development of Children and Young Adults and the production of educational films for children and has gradually come to the conclusion that understanding and hunting of pure human moments through children has left him from cinematic job and he will play an important role in realism of his works. In fact, it can be claimed that

Kiarostami is not subject to any pre-accepted principle in working with children and non-professional actors. His role is to allow their free presence, and then control the work and choose the favors from this flow of life.

Another element that emphasizes the realistic role in Kiarostami's works during that period is the use of sound recording on stage. In the previous section we remind that the sound factor played an important role in the formation of realist schools. But at the beginning of the entry into the movie industry, there was no insistence on sound recording, but gradually, with the advancement of filmmaking technology, it was possible to provide direct and live recording on the scene. The use of sound recording on the scene as the first experience is the removal of another contract that created a gap between Kiarostami's cinematic image and reality. He himself says: I felt that this is another world. I felt that it is better now. How could I not understand if anyone could tell the dialogue in the studio, and I would expect it to be natural (Ghasem, 1994).

Table 5. Characteristics of the realistic film in the works of Kiarostami (before the revolution)

Indicators	Experience	Passenger	Wedding dress	Report
Form	Filming in real places and realistic lighting, the use of non-actors	Filming in real places and realistic lighting, sound recording on the scene, using non-actors	Filming in real places and realistic lighting, long-term shots, use of non-actors, sound recording on the scene	Filming in real places and realistic lighting, Long shot usage, Long shot, sound recording the scene

Content	The relationship between man and his social environment	The ontological and existential look of man in his social environment.	The critical insight with the presence of an existential look on man	Critical insight, relationship between human and social environment
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In his first film period, Kiarostami has established his position as a filmmaker who belief in reality. This interest can be seen from the very beginning even in his short films. Yet the important issue to be considered is his particular reading of the problem of realism. However, although some of the most influential cinematic and influential schools of that era can be found in his work, but this filmmaker has never considered this issue and limited himself to the rules of the mentioned styles. For example, when we evaluate the film experience, we find that Kiarostami has taken different approaches to his cinematic work. In some moments, the film dramatically drops from the drama element and approaches it at some times. Kiarostami has a dual position in dramatizing the subject. On the one hand, in line with the type of work, it avoids dramatism and on the other hand, in the final part of the work, he is drown in melodrama. In experience, he showed himself as a formalist filmmaker that he still does not trust it. He is both very loyal and disbeliever to the reality. His loyalty is such that he tries to make an instantaneous report of life and then, he was so enthralled with the style of work and its theme (loneliness of the boy), that with the arbitrary removal of many of angles of his life, offers a more or less artificial reflection of it. Perhaps Kiarostami's doubts in a

formalistic context arise from his humanitarian tendencies (Bayat, 2007).

Of course, apart from the humanitarian tendencies that are undoubtedly observed in his works, this multiplicity may be affected by Kiarostami's escape from a predetermined principle of constraint. The point of connecting Kiarostami's works to realistic cinematic schools is the value and credibility that he considers for reality. His reading of the topic of realism is only in his own ontological reading that occurs, otherwise he fails to respect the established rules of the realism in many cases. One of the most important examples of these incidents is his focus on the characters of his works. We never see the emphasis on the role of environment in Kiarostami's (pre-revolutionary) films - which is the dominant component of the neo-realistic films and the reality cinema of that era. Principally, the social function of the works of Kiarostami is heavily internal and implicit and the role of the environment is in highlighting the loneliness of the characters in his films. Loneliness is one of the most important content factors of Kiarostami's works. Even in the film *wedding dress*, where in fact three boys are the main characters, while the friendship is formed between them, there is a kind of individuality and isolation of each other that occurs in the atmosphere of the film (Ghoukasian, 1996).

The most striking feature of Kiarostami's films was that his departure from cinematic political theories is dominant. The intellectual thinking dominated by this era of Iranian cinema is

influenced by Marxist ideas but the work of this filmmaker reflects the delusion of the dominant intellectual cinema of that time. Therefore, it may be possible to consider, in a relative way, the existence of an independent soul in his works. The term relative is due to the fact that any artist is intentionally or unintentionally influenced by the social and historical conditions of his time and, in fact, the most independent works of art are always a function of their environmental conditions and perhaps it is better to limit Kiarostami's independence to how he sees the reality. In fact, the main source of Kiarostami's realism during that era (which is a repeatable concern in its films) is the similarity between a cinematic work and visual world. He tries, in addition to not neglecting the role of imagination and the artistic background of his film world, to bring himself closer to the surrounding environment. Perhaps this kind of look again reminds Bazin's vision of the cinema who always believed in the motion of the film as an asymptotic line with the reality of everyday life. This Kiarostami's insistence on indicating everyday life affects all of his filmmaking elements. For example, in the film *passenger*, he leaves the screenplay in some cases to get some livelier dialogues. Kiarostami's deliberate and authoritarian realism in his films until that moment is the similarity of the cinematic image with the real reality and the contracts that Kiarostami sets out to progress his story, first of all, given the similarity of the content of these contracts with reality. In particular, he travels with the film *passenger* in the direction, which does not give credit for the contracts that exist in his mind or his scriptwriter and wherever the contracts act as a barrier between him and the real reality, he votes for their removal (Seyyedhosseini, 1992).

3. EXAMINATION OF REALISM IN KIAROSTAMI'S POST- REVOLUTIONARY WORKS

An important point in the study of his films in this era is the introduction of a certain kind of poetry into his cinema. This fact is seen in his pre-revolutionary films also got a lot more smell in the later works. Some people consider the formation of Iran's specific political conditions after the revolution effective in creating such an approach. This section will also examine this important issue. Abbas Kiarostami's feature films after the revolution are as follows :

- First Graders (1984)
- Where is the Friend's Home? (1986)
- Homework (1988)
- Close-up (1989)
- Life and Nothing More ... (1991)
- Through the Olive Trees (1994)
- Taste of Cherry (1997)
- The wind will carry us (1999)
- B. C. Africa (2001)
- Ten (2002)
- Shirin (2008)
- Certified Copy (2010)

A striking feature of Kiarostami's realism in these two decades is the appearance of poetic sense which is followed by the passing from the tangible world to the intangible world. In fact, this description shows that although the filmmaker borrows materials of his work from reality, but he is never in the constraints of narration and processing in the realism style based on the Western perspective. The realism defined which searches for realism in the domain of objectives of society and requires himself to demonstrate the causal nature of social relations, gives its place in Kiarostami's works to a type of a realism coupled with the Eastern poetry, which, in Mowlana's words, what is upper presents a face of bottom. Films like *Life and Nothing More ...* and *Through the Olive Trees* are well confirmed this claim. The mere reality in Kiarostami's works is a clear difference with Western realism, so that the reality in the experts' eyes has the apparent and tangible face of the truth and the artist, in a relationship with the truth, can direct himself and his companions to the truth through the reality. By focusing on a simple problem taken from the available reality, Kiarostami envisages all the nuances and ignorance of this real situation in front of the viewer, which is the travel from the tangible, which is based on the element of reliance and is specific for the media of cinema, with a difference in the type of storytelling, it has a special difference with documentary cinema, while it has story introduction (Faramarzi, 1984).

Kiarostami, who, in some moments, his films fall into reality and only show the scenes, appeared in some cases as an idealist filmmaker and shows something that should be. For example, we can refer to the two works *First Graders* and *Ten*, which have been made up with an interval of twenty years. The ideal approach of Kiarostami in *Ten* is extracted through the dialogues of the main character with other characters. For example, a prostitute's protest look at the problem of prostitution and mother's protest to the child claiming that existence is not alone in the food! But the film *First Graders* contains a separate issue. This work is one of the institute works of Kiarostami, and the filmmaker tries to express the ideal conditions where novices can get an accurate understanding of the relationship between the individual and the community. The *First Graders* is the Kiarostami's first film, which can be said to be an idealistic film. Kiarostami in this film deals with the positive presentation of the subject or the current reality and reflects what it should be, and not just what it is (Ahmadi, 1992).

Table 6. Comparison of Cinema Realism with Abbas

Types of cinematic realism	First Graders	Where is the friend's home?	homework	Close-up
Unlimited	The filmmaker's low narrative interference	The existence of storytelling elements in the narration of the film	—	Cinematic form measures, the presence of fiction elements in narration

Special	Documentary-like strains of the film, trying to transfer multiple readings of reality	The rootedness of the film in the world of vision combined with the preservation of poetic elements	The closeness to the documentary film atmosphere of truth cinema, an attempt to discover various aspects of reality	Using reality, trying to close the rebuilt reality to the occurred event, an attempt to discover different strains of reality
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The use of cinematic episodic narration form an abstract and innovative experience trying to find new cinematic languages of narrative elements and the role of narration. Special Presence on a real location and recording real events, filmmaker's intrusive interference in the direction of the film inspiration from the reality of the world of vision and the use of dialogue logic, trying to transfer multiple aspects of the reality occurred.

4. THE ROOTEDNESS OF THE FILM IN THE WORLD OF VISION

One of Kiarostami's most important contributions to working with non-actors who in his post-revolutionary films effectively transformed into one of his stylistic elements, is to induce some specific concepts in them. In fact, the filmmaker has influenced the actor and says his own words from his mouth. Of course, since almost a lot of work is done with time, it seems that those words are the ideas of the character that is being spoken. This is especially

true in films like where the friend's home is and also *Through the Olive Trees* (In single-dialogue of grandfather in the first film and the groom in the second film). In essence, this method of Kiarostami's work again reminds that, his realism does not necessarily mean the direct relationship between film and reality, but he uses his real elements in the style of an artist to create his own reality. In the Kiarostami's post-revolutionary film, sound plays a significant role in establishing his specialist realistic style. The use of the on-stage sound technique has the characteristics that help the filmmaker in explaining his special concepts. One of these features can be to avoid being close to the characters in the film. That is, this cinematic arrangement acts equivalent to a long shot view that is a feature of realistic films.

Kiarostami has repeatedly explained that he is truth-oriented not realistic. He seeks to find out visual and human resources for his thinking. In other words, it makes the reality ideal. He is one of the rare directors of the world who finds these resources in the environment or society and sometimes at the moment of the incident and with the help of the direct camera runs it, once again not entirely as he wanted but as the reality desired, and its fundamental difference (in form) with neorealist cinema is this (Sirous, 1960).

In principle, Kiarostami lacks the obvious political orientations that can be seen in neorealism nihil films or cinema

vérité. This internalization of the concepts of life and the ontological look goes on to be viewed in his later films and his vision goes further towards the creation of poetic works. Searching for life, even in the most critical conditions is the feature of most of Kiarostami's works that peaked in the seventies. His glimpse of life look is mixed with a kind of positive nihilism is the feature of his two films in the seventies; *Life and nothing more* and *Through the Olive Trees*. Defamiliarization by Kiarostami from the devastating event of the Rudbar earthquake represents his special creation of realism, which does not necessarily limit himself to displaying what is and is not. This is by no means meant to escape from reality. Instead, it is trying to make a fresh look at what is happening and right here the art strain of Kiarostami's works can be observed.

Kiarostami's realism in the Eighties is about to create an abstract space. Maintaining the essence of reality and mixing it with the poetic atmosphere is a feature of this film period. The combination of a critical social look with the creation of an atmosphere that stems from his existential and ontological realism of is well documented in film ten. In addition to the fact that, the work has formalist arrangements. The whole movie occurred inside a car and through the driver's conversations with the occupants, discontinuity and continuity of the story become apparent. Kiarostami, in his last two films, points out that he continues to pursue his experimental empirical components. *Shirin* and *Certified Copy* are two differed films, with the preservation of a feature:

continuity of the empiricist look of the filmmaker. Whether we like Kiarostami's style of filming in *Shirin* or not, the prominent feature of the work is the filmmaker's focus on events outside the cinema world. This desire for proximity to reality, while creating an abstract space, is the Kiarostami's dual aspect. His efforts throughout his filmmaking era to maintain the interaction between the story and the documentary lead to the creation of his own realism in this space. However, he is not a filmmaker whose realism falls under a certain realistic school. He builds his own world, which is based on the essence of reality.

Kiarostami's post-revolutionary films, while retaining most of his style features, have attracted other elements in the past periods. But what seems to be important is the central core of the film's approach (reality). According to Kiarostami the reality is the motivating force behind making films. He penetrates in the real situation and provides his own look and thus he poses questions. The question is the main issue of Kiarostami realism. The situations posed in his films, along with the use of special cinematic arrangements (most of which are the dominant feature of realist films), lead to the formulation and the content unification of his works in line with the design of these questions. What separates the Kiarostami realism from other branches of cinematic realism is this feature. Reality for Kiarostami is not influenced by directing, it affects a number of questions and answers. The reality does not

exist in the movie from the beginning, but it is finally revealed thanks to the hard work of the director (Baharloo, 1998).

The answer in Kiarostami's films merely means the answer that the audience gives the speaker, not as a practical and explicit solution. In the crowds of questions and answers in his works, this is the audience that can observe and listen to this verbal dialectic with his approaches sense, and synthesizes those conversations as recipients. In fact, the other key feature of Kiarostami's realism is his approachist approach. He involves the audience in the creation of the work and strives to provide the viewer with a variety of perspectives, taking into account different situations. Poetry is another feature of Kiarostami's cinema in the post-revolution era. Some consider the political side and conditions governing Iran to be effective in shaping this kind of filmmaking, but what seems to be significant is the presence of Kiarostami's ontological realism which is seen in his most poetic and social works (Leung & Wincenciak, 2019). Perhaps Kiarostami chose this approach to protect a phenomenon called censorship and has chosen an internal approach but it is certain that even his post-revolutionary films are not free of political and social obscurantism. But Kiarostami's realism is not of the type that is seen in passionate realist schools (like neorealism). Because neither Kiarostami has political concerns (even human-friendly) nor social-political context is provided for him to work with such approach. Kiarostami has always said that political cinema is not his concern and interest. His original film

proves that he honestly narrates the life in his land, with all the shades of social, cultural and political affinity and at the same time he wants to point out the circumstances and situations (Baharloo, 1999).

5. CONCLUSION

Thus, a theoretical framework that evaluates the evolution of Kiarostami's cinematic realism is not a closed form, but like contemporary thought, it is an open mind whose components relies on modern ontology, anti-determinism, with abandonment of the great frameworks of the dogma's ideological narratives and although it is linked to the leading philosophical foundations of the world, it keeps itself away from any abstract philosophical discourse. For this reason, Kiarostami's cinema in our contemporary world has postmodern and mini-realistic perception of a questionable realism and has been foundational.

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