

Original Research Article

The Analytical Study of the Social History of Sound Based on the Photographic Documents of the Qajar Era*

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Abstract

Problem statement: The social history of senses targets public issues through the study of human senses in the context of daily life. Social photographs can represent the feelings of past people, and sound social history as a way of addressing social photographs represents various perceptions, beliefs, and listening habits of past people, based on photographic visual documentation.

The question here is how the quality of the photographs as a reliable reference linked to the power of vision, can help analyze the demographic subjects in this type of text. And what additional information did the historians acquire, based on the sound social history specifically on historical photographs of the Naseri era?

Research objective: it is assumed that social photos contain kind of visual data due to their graphic characteristics, which represent the social aspects of sounds in a photographic context, relying on the written documents of social history as a hypertext to provide us with more detailed information about the life qualities of past people.

Research Method: This article, by using the descriptive-analytical method and exploiting the social history of senses, aims to extract sound profiles of the people's daily life of the Naseri era (based on the photos of royal palaces and ethnographies of this time) in comparison with the other historical texts of this time.

Conclusion: Most of the urban sounds were in the possession of the ruling class in Naseri's time to establish and exercise power. The emergence of modernity in that era, by breaking the pre-modern silence, created new audio experiences in different social classes, for example, the sound of farmworkers was the major sound by moving away from the capital.

Keywords: *Social history of Human Senses, Audio Culture, Social History of Sound, Ethnographies of Qajar Era, Royal Photographs.*

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Introduction

Throughout history, the human five senses and the sensory perceptions resulting from them have been the most vital human tools in knowing the existence, the surrounding environment, and also his/her behavior; Therefore, to investigate the behavior of social classes in a specific time of history, the environmental motivations and perceiving the surroundings are considered by social historians as a significant tool for a deeper understanding in this area. The social history of the senses forms the urban, religious, political, and economic history issues, and addresses the specific questions on technology, national identity, and modernity, relying on the five human senses (sight, smell, hearing, touch, and taste). Social historians study the way of recognizing senses and sensory perceptions (Smith, 2015) and the manner individual perceive the world through these five senses throughout history.

In various historical times, sensory stimuli and their perception methods have been transformed under the influence of various factors. Where these stimuli were under the influence of the ruling power or other parts of the society they separated the places and communities and formed identities by creating diverse meanings and perceptual norms for different social classes, (ibid.). Many historians have studied the emergence of modernity and the arising perceptual changes (Corbin, 1986; Smilor, 1978; Tampson, 2002). According to Smilor, modernity broke the silences of the pre-modern era and present a kind of sound with a new audio landscape (Smilor, 1978).

The 50-year reign of 'Naser al-Din Shah' is considered an important time because various development currents occurred in the life of the Iranian people as a result of relations with other countries, as it can be said the first encounter with the manifestations of modernity dates back to this time. Among the developments of the Qajar time, the occurrence of the following events can be mentioned: 1. The initiation of wars with foreign countries and reconciliation with the western world

in this time, 2. The translation of western works, 3. The establishment of Dar ul-Funun school, 4. The presence of foreign professors and the teaching of new sciences, 5. The emergence of progressive ideas, 6. The establishment of an organized government based on new laws, 6. The separation of politics and religion, 7. The development of industries and the promotion of trade activities, and 8. The modeling of western modernity by the order of King (Behnam, 2004). During this time, modernity gradually appeared, and by creating various transformations, changed the way of people's sensory perceptions. On the other hand, due to 1. the prevalence of the photographic camera, 2. the Shah's interest in photography, and 3. Some other historical factors, the photographic activities of that era becoming so respected in terms of documentary information in the field of social history; one of its manifestations is the analysis of the soundscape of modernity in the photos of Naseri era.

While interpreting a photograph, in addition to the visual sense, the other human senses can also be used. There are two ways to use these senses and make a correct interpretation of the photo: 1. referring to external sources to obtain descriptive information (Barret, 2015) and using additional information such as captions of photos, notes, travelogues, biography, and other resources for understanding the photograph. 2. using the symbolic and abstract powers of the mind, which assists the visual power to perceive other emotions (Dandis, 2011). Therefore, in conditions when the photographs are full of verbal concepts related to oral history, they can also consist full of sound as well (voices, singing, rising and falling of rhythms, intonations, and volume). Now, according to photo analyzing methods, the implicit sound of the photos can be perceived. By observing photos, a kind of space is created in our minds which let us hear different sounds, and it can be referred to as a social act because the social dimension of objects and entangled relationships supports the sense of social identity (Tacchi, 1998). Therefore, photos, based on their referential content

(especially those related to the context of people's daily life) make the viewer consider the sensual aspect of the photo, which is presented in the form of audio profiles in its various implicit layers. The audio profiles are present in the visual context of the photo in a metaphorical and virtual form and make the reminiscence, imagination, and memory renovated in the mind of the audience. This form of perception, which is not only established on the visual power but also on virtual auditory qualities of the photo context, forms a deeper understanding of it (Hasanpour, 2022).

In this study, the photographs have been used as a historical document to address a specific time in the history of Iran in which photographic documents were highly expanding. But the question arises here is that, considering the referential quality of the photos, which are always supposed to be related to the power of vision, how it would be possible to establish a deep understanding of the lives of past people through the sounds included in the photos?

Research Background

Hasanpour (2022) used the social and cultural history of the senses for auditory perception included in the context of the photo and the interpretation of implicit audio layers. He considered urban photos as kind of documents that can "sensory record" human subjects in urban communities, in a study entitled "Socio-cultural analysis of urban photos based on auditory perception"; According to him, the viewer can understand the concept behind photo while interpreting it, by using the auditory power; as by connecting this sense with the visual power while evaluating the photographic documents, a lot of cultural information related to awareness such as nostalgia create memories in their special audience. Martha Langford, in her analysis of Canadian photographic albums, put together a collection of photographs that had speaking characteristics with the narratives related to those images. Her analysis was based on the works of Walter J. Ong; she classified the photographs based on the official

definitions of oral literature and emphasized the characteristics of visual anthropological research. Her method, according to the verbal structure and interpretative function of albums, brings us closer to understanding the work of photography (Langford, 2001). In a study entitled "Listening in Paris: A Cultural History", Johnson examined two structural and personal categories to understand the impact of socio-political factors on people's reactions to music and listening. He investigated the cultural history of listening and considering the aesthetic and social expectations of listeners, which were formed by politics and society as well as physical and material changes in forming the composition of space (Johnson, 1995). Moreover, Ratt in his doctoral dissertation, "Worlds Chanted into Being: Sound ways in Early America" referring to the power of sound in forming identities, and defining places, society and social relations with the ruling power revealed the manner of voice in colonial America (Ratt, 2001). In an article entitled "Historic Approaches to Sonic Encounter at the Berlin Wall Memorial", Jordan studies this Monument from a hearing aspect by addressing its social history and using a multimodal research methodology. In this study, Jordan analyzed the sonic encounter at the Berlin Wall Memorial, by linking various historical research with the current site, finding a relationship with archived documents, using the psychoacoustics analytical method, reviewing the textual and pictorial sources, and considering the past soundscapes (Jordan, 2019).

In this study, by taking a different look at the photos of the king's court of Naseri era and ethnographies of this time from the point of the social history of sound, and by extracting sound profiles, the soundscape of different social classes in Iran has been described and analyzed.

Research Method

The 'New social history' is considered an emerging field in studying historical documents. It is because in this method, the study of historical documents is

based on the interpretation, analysis, and examining small narratives of daily life; whatever seems obvious and insignificant for scientific-historical studies, is possible to be considered a reliable source in the analytical method of social history, as it provides conditions for studying past lives as they were. Miles Fairburn (1945-), a social historian, in explaining social history as an analytical method of historical texts and documents believes that the analysis of this kind of text is based on three general modes: 1. causal explanation, 2. intentional explanation, and 3. interpretation (hermeneutic). According to the interpretive method, understanding the unknown ways that people in the past explain themselves and their world based on them is defined as the aim that a historical interpreter is looking for, as the historian is required to understand and interpret the past society from the perspective of its local people (Fairburn, 2015, 37-39). Therefore, in the present study, based on the social history of senses and reviewing the written documents related to the social photos of the Naseri time, the historical interpretation and analysis of the photos have been addressed; The photos were chosen from those that either was taken in the king court or were kind of social photos and ethnographies recorded outside the king court between the years 1849-1896 (the reign of Nasir al-Din Shah) especially in Tehran as the capital city. The reasons for choosing these photos as the case study are as follows: 1. the Naseri era, as a transitional age to the modern era in Iran 2. the transformation of motivations and sensory perceptions of the society, and 3. Promoting the art of photography. They all provided a reliable source of visual documents for study. These photos were taken from the photo archives of Harvard University, Leiden University, Brooklyn Museum, Institute for Iranian Contemporary Historical Studies, National Geographic Magazine, Golestan Palace Museum, the book written by Ernst Hölzner (1976), *Persien vor 113 Jahren*, and other reliable sources. After reviewing the photographs, 200 photos were selected out of 5000 photos, as a statistical sample for further

analysis. Among more than 200 available photos related to sound profiling recorded in the capital and major cities of Iran, which were experiencing a high level of developments to modernity, 80 photos adopted with the reliable written documents of the Naseri era, among them 25 samples have been considered as the statistical data of the study.

In this research, the elements connected with the sense of hearing and the sound characteristics included in the photo, representing the daily life of the ruling power and the ordinary people, were all extracted from the photos, and then for the next analysis, adopted with the available historical texts of that time written by scholars who were historians and travelers or were writing commentaries on the sound quality of people life of that time. The significance of this method of historical study on photographs is due to the sound profile in the implicit layers of the photograph as a reliable document and the written historical information of the Naseri era, which all present a clearer understanding of encountering and knowing the world that was surrounding people of that time and manifest the purpose of the senses in historically understanding the life of past societies.

The Art of Photography & The Social History of Sound

According to Merleau-Ponty's theory, the perception of an object creates a totality or Gestalt concept of it. The senses are entangled at the level of perception: "The unity of the object does not lie behind its qualities, but is reaffirmed by each one of them: each of its qualities is the whole" (Merleau-Ponty, 2004). Paul Cézanne says you should be able to paint the smell of trees. Therefore, the classical relation between art and perception has changed, and the understanding of an artwork is no longer related to a specific sense, as all the senses are involved in this process. This perceptual experience is the result of trying to achieve meaning through analysis (quoted by Basiri, 2014). So by looking at a picture, it would be possible to hear its implicit sound, understand the smell, taste the flavors, and

have an image of the sense of touch inside the picture. "Social photographs, due to their inherent connection with the historical and narrative times can establish a relationship with the perceptions of past time" (Hasanpour, 2019). While visualizing sound, it is equally important to visualize 'silence'. Silence, the absence of voice or sound is equally significant so that the photos become a kind of conversation in this way. They pull memories out of the box, present them in a very complex soundscape, and let the voices be heard, thus enabling a kind of transmission, confirmation, absorption, and development of knowledge in the present time (Edwards, 2006).

When encountering social photos, environmental portraits, typographies, and another related kinds of arts, the other external sources can also provide us with useful information for more analysis including written documents, visualizing the sounds of businesses that have disappeared now, the calls of street-sellers, an instrument of a musical group and the whisper of seraglio women. Comparing these voices heard between different social classes inform us a better understanding of their differences.

Social Class Perception of Hearing in photographs of the Naseri era

First of all, to get a more comprehensive look at the social class in the Qajar era, it must be mentioned that at that time, Iran's population was divided into four major classes: the upper class of landowners (the class of *mulūk al-ṭawā'if*), the middle class of wealthy people, the class of urban wage earners, and the majority of the villagers, who were the laborers - the nomadic masses (Eilat), together with the partially or completely landless farmers" (Abrahamian, 2017). This classification in various social soundscapes presents different qualities, which is confirmed by many photographs of that time. It shows the necessity of considering social classes while studying voice profiles.

A major part of the sounds produced in the urban spaces of the Qajar era can be attributed to the upper

class of landowners who were mainly legislators and rulers. Naser al-Din Shah, as the head of power, was exploiting sound in different ways; whether it was a musical sound or presented in military and war ceremonies. The king was exploiting the musical element to perform ceremonies related to him to apply this sound for announcing his presence and power by some means.

A view of Tehran city and the royal palace is shown in Fig. 1, which presents a partial landscape of people's houses in Tehran city, in addition to the exhibition of the entrance space of the 'Golestan Palace', during the Naseri era. By referring to written documents, the implicit musical sound that was exploited by Shah to achieve his mission can be retrieved and visualized behind the prevailing silence of the photo. The sound of *naqqāra* (Middle Eastern drum) and drums was used to inform the public so that the ruling class was using it to establish a kind of discipline. In religious ceremonies such as Ramadan, in addition to the sound of *naqqāra* and drums, the fire gun was also made for informing people. "During the nights of Ramadan, at Iftar and Suhur (dawn), four cannons were fired, and the sounds of these instruments were heard twice at night. One of them was at past midnight and it was called 'Dom Dom' (tapping) of the drum at dawn. The sound of *naqqāra* was heard from Naghareh Khane (a place for playing *naqqāra*)



Fig. 1. A view of Tehran city from the top of the royal citadel (Arg-e Tehran), while the minarets of the citadel and the support structure of the roof in Tekiyeh Dolat (a Royal Theater in Tehran) can be seen. The bell towers (Naghareh- Khaneh) can be seen on both sides of the palace. Golestan Palace, Tehran, Naseri Era, photographer: Antoine Suryogin. Source: <http://www.asia.si.edu>.

every morning before dawn and every night at sunset from the portal of Naghareh Khane- e Arg (citadel). On the days of Nowruz Eid (Eid-e Nowruz), and on the time of the king's enthronement and the Eid al-Adha, the sound of naqqāra was heard in the city. At sunset, they beat it, and after an hour pass the night, the timpanist (Tabbal) revolved around itself while drumming so that the sound reached the whole city; at 2 A.M., they used to play drum which was called Tabl-Barchin (ending the drumming ceremony) when the shopkeepers started to dismantle the table and close their shops. at 3 A.M. they played the drum and beat it which was called Tabl-e begiro-beband, the trumpet of the citadel was blown and the doors were closed" (Moayer ol-Mamalek, 1982, 93).

However, the meaning of sound at this time and its use was different in various social classes (Corbin, 1999). It seems that in the Naseri era, these sounds were a media tool for the king and the upper class of landowners.

The sounds produced by the royal parade and the use of these sounds to control the common people can be perceived by looking at Fig. 2. This picture shows that this royal march caused a huge crowd to surround the king, and the royal companions proud of this sound and by breaking the silence of the streets showed their courage and announced their presence.

Another sound produced by the ruling class was the

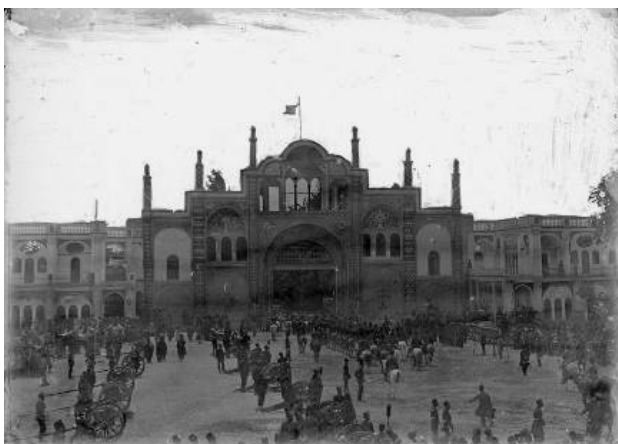


Fig. 2. The passing of the royal parade through the gate of Tehran city, the clattering sound of a huge number of horses' hooves clashing (royal cavalry), along with the continuous clatter of the carriages and the guards who were shouting to control the crowd. Naseri era, photographer: Antoine Suryogin. Source: <http://www.asia.si.edu>.

sound of the military exercises (Fig. 3). In addition to the passing troops in the streets, royal parades were also held, and the Shah was seeing military groups in the garden of Ishrat Abad. However, the noises were mostly from Mashgh square. The sound of practicing parade on one side and shooting and cannon firing practices on the other side could be heard in the Mashgh square. The sound of firing was very magnificent for the king, and he used this sound to demonstrate his power (Polak, 1989, 42).

Due to the long reign of Naser al-Din Shah, the soundscape of Iranian cities in the early years of his rule was quite different from the last years. Given the initiation of the gradual presence of modernity in Iran at this time, these changes created significant changes in what people heard and also their listening habits (Mousapour Besheli & Baset, 2014, 361). Following the establishment of relations with western countries, the travel of Europeans to Iran, and the Iranians to Europe (especially the Shah's trip to European countries), the necessity of fundamental changes in architecture and urban planning gradually appeared. This was accompanied by modeling the urban appearances of European cities and receiving the manifestations of modernity. The plan of Dar ol- khalafeh-e Naseri (Naseri Government Seat) in Tehran was drawn by Bohler (A French professor of mathematics and cartography in Dar ul-Funun/ Darolfonoon school and a number of Iranian engineers during the Naser al-Din Shah era (Ghobadian, 2016).

These plans were supported by the courtiers due to their visit to Paris and their interest in this type of street construction and design. The building of wider streets instead of the narrow alleys of Tehran city and expanding the streets increased the transportation of carriages and carts. Given the construction of these streets, their flooring, carriages, and the smaller ones, rickshaws (Doroshkeh: for carrying two people), and riders who could race faster as symbols of modernity, they could also bring a sort of sound with them.

While analyzing the impact of modernity on



Fig. 3. The military exercise of the army with military carriages in Tehran, Mashgh square, Naseri Era, photographer: Antoin Suryugin. Source: <http://www.asia.si.edu>.

social classes by considering the social history of sound, the comparison of vehicles of different social classes is of particular importance. The means of transportation in the Naseri era had a social classification and therefore different sounds were produced and perceived as the result of this happening. The special carriage of the king along with the coachmen who were dressed in ceremonial clothes and tools can be noticed. The equipment was sometimes included even the horses, decorated with feathers on their heads. The sound of horse hooves with a regular and harmonious rhythm on the unpaved ground, uneven roads, and newly created streets of those days in Tehran mixed with the whirling sound of the carriage wheels on the ground all can be retrieved from these photos. This kind of sound could have been lost among the sound of the massive riders of the royal parade, as by combining them, a single sound that indicated the presence of the king was heard. The upper class of landowners was other users who used carriages as their vehicles (Polak, 1989, 304). It was also common to use rickshaws and carts for moving people and goods, as their movement on the unpaved and rough streets was used to produce full of sounds. Therefore, the sound of moving a cart or carriage's wheel in Tehran streets of Naseri time in the minds of passers-by was resembling the presence of a prosperous person who was riding those modern vehicles. Therefore, it seems that in the society of the Qajar time, using a low-sound vehicle, was a symbol of the lower class; the lower the sound, the lower the social class.

The sound of horses' hooves was another major sound that was echoed in the urban spaces of cities

during the Qajar era in Iran (Fig. 5). The upper classes of society used to ride horses as their personal vehicles. The use of nimble and lively horses can be compared with the use of other quadrupeds such as mules and donkeys which were used by the lower classes, which have been usual for moving and load shifting. "The government employees, the clerical leaders, and their servants often ride horses. Merchants ride mules and mullahs and villagers ride donkeys. Merchants ride mules, and clergymen and villagers ride donkeys. Women also ride like men, but on wider and softer saddles; women who are not able to lead a horse, sit on the pack saddle behind it, and they have the right to keep themselves tightly with the support of the horseman (Höltzer, 1976 56). The relatively quiet city of Tehran gradually was experiencing the sound of technology and modernity during the Naseri era. One of the outcomes of this technology was the sounds that brought with it the speed of traveling. The urban condition was not suitable for the movement of wheeled vehicles, but Naser al-Din Shah, by modeling the urban transportation in Europe, ordered the construction of a railway line which was known as a horse-drawn wagon railroad (horse-drawn tram). The urban railroading of Tehran city and a horse carriage (right), and the Tehran railway (left) have been shown (Fig. 6). In this picture, among the crowd of people and street sellers, a mixed sound of rubbing the wagons metal wheels against the rails, and the clatter of the horseshoes, which hits the metal of the rails when riding on the unpaved ground are all retrieved in the viewer's mind. within the last 10 years of Naser al-Din Shah's rule, the urban railway called mashin doodi (smoke/steam machine) was opened in 1886, following the Shah's travel to European countries and his attempt for making a similar train railway which was known as mashin doodi railway.

All the descriptions above show the development of the sound history and culture of Iran, which caused changes with the same level of importance in people's listening habits. People had to run away from the danger of collision with these vehicles



A



B

Fig. 4. a: the coachmen of Naser al-Din Shah Qajar have been shown. During his reign, the use of the carriage was exclusive to the king and upper classes, as their movement grew in the streets. However, the unpreparedness of the infrastructures put the burden on the coachmen's shoulders to ride king carriages on the rough roads; Mashgh square, Tehran, Naseri era, photographer: Antoine Suryugin, Source: <http://www.brooklynmuseum.org>. b: the moving of carriages in Toopkhaneh Square, one of the crowded Tehran squares; opposite the Imperial Bank (Bank-e shahi-ye Iran). Several elements of modernity are presented in a single frame, which helps to retrieve the sounds in the minds of the viewers. Moreover, people who had to open their way among irregular vehicles can be seen, photographer: Antoine Soryugin. Source: <http://www.asia.si.edu>.



A



B

Fig. 5. The vehicles in Naseri era. a: horse as a vehicle; two servants of Zell-e Soltan preparing his favorite horse in the stable. The upper classes were riding with the help and support of servants, as the waiters in the cities generally accompanied their wealthy riders on foot. Photographer: John Thomson. Source: Tampion, 1891. b: A man and a woman riding on a donkey as a vehicle. Isfahan, Naseri era, photographer: Ernest Hoeltzer. Source: <https://digitalcollections.universiteitleiden.nl/imagecollection-kitlv>.



A



B

Fig. 6. The modern vehicles. a: horse-drawn wagon in Tehran, photographer: Antoin Sevruguin. b: The steam train from Tehran to Shāh Abdol-Azīm shrine is moving and leaving the city gate, as the photographic elements are quite dynamic and alive. In addition to the metal sound, which was created when the train wheel turned on the rail, similar to the sound previously retrieved in the photo of the horse-drawn carriage at a lower speed, another sound arising from steam exhausted through the stack is also captured as the most felt sound in the photo. Tehran, Khorasan Gate (Steam Machine Gate), photographer: Antoin Sevruguin. Source: <http://www.asia.si.edu>.

by hearing the sound of horse hooves of carriages, carts, and wagons, as well as trains and horse-drawn wagons. One of the significant elements for survival in the high-speed world of modernity is the sense of hearing. Hearing the sound of vehicles and the processing speed of these auditory stimuli could be vital in saving the lives of people who were moving through these high-speed vehicles. A person who knows how to pass through the city traffic can go anywhere along with the endless city corridors that the traffic can pass through, and this mobility makes it possible to achieve a lot of experiences and various activities for the urban masses. Imagine the group of women who could freely and easily travel to Shāh Abdol-Azīm shrine by Mashin Doodi; Or people who could get the experience of riding the train by paying the low-priced ticket. Abdollah Mostofi (2009, 448) confirms that many people at least one time traveled to Hazrat Abdol-Azīm shrine to see this strange vehicle.

The Sound of Bazar

In studying the social history of the hearing sense, the main part of the urban life rhythm that has formed the audio culture of urban people, mainly the “wealthy middle class” and “urban wage earners”, is related to the urban public environments and the heart of bazaars. A kind of sound that the king and his court were often excluded from hearing it. Some of

the modern newly established streets with European patterns and goods had a more quiet environment where the customers from the upper social classes used to visit there, with less traffic and more silence compared to those markets and places in the city with the presence of a large group of people and more chatter (Fig. 6), (Brugsch, 1995, 95).

On the other hand, people of different social classes, especially those from the lower class, used to get their daily needs from this bazaar. Iran’s bazaars usually had road-houses (Sarai) and caravanserais that were allocated to different occupations, so various sounds were produced by them. These bazaars had rows such as the Bazaar of Zargarha (goldsmiths), Misgarha (coppersmiths), halabisazha (tinsmiths), Ahangaran (blacksmiths), Khayatan (tailors), Kafashan (shoemakers), Tareh-Bar (farmers-market) and other professions. The combination of sounds from different businesses and people in the Bazaar were next to each other like a puzzle to generate a unique soundscape.

According to Heinrich Karl Brugsch (1995, 97) and Wills (1984, 305), when a person was walking in one of the Bazaars during the Naseri time, he/she could hear various sounds (Fig. 7, b; & Fig. 8). The architecture of the bazaar, the narrow passages, and also the placement of goods outside the shops would cause congestion, and consequently a lot of noise and commotion. The conversation of people and

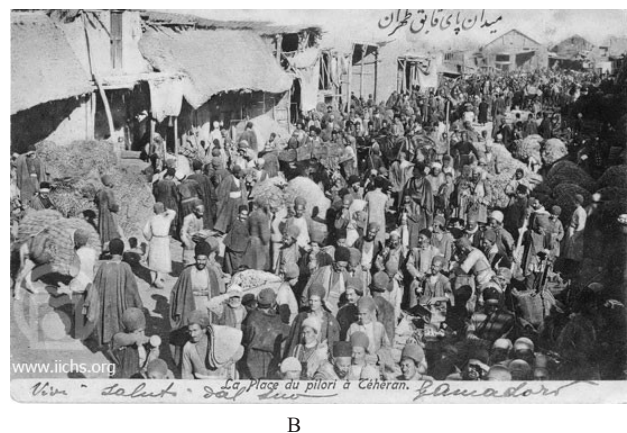


Fig. 7. a: By looking at the railroad in the street, the clean and regular buildings, and the trees planted in rows, similar to the European boulevards, the peace of a winter afternoon all are represented in the mind of the viewer. The Modern Street of Nasirieh, photographer: unknown, Source: <http://www.asia.si.edu>. b: a crowd of people in Payghapooogh square, south of Tehran Grand Bazaar, photographer: unknown. Source: <https://www.iichs.ir/fa/gallery/8431/1>.



Fig. 8. a: The picture shows the coppersmiths' market, where the sound of the hammer hitting the copper sheets in this row has been frequently described by most travelers in the Naseri era as a loud and ear-splitting noise, as staying there for a long time was not possible. Naseri era, photographer: Alfred Heineken. Source: Bird, 1921. b: A group of Luti next to a trained lion with a chain around its neck lying in front of its feet. Photographer: Antoine Suryugin. Source: <http://www.asia.si.edu>. c: A street seller. The people of the lower class of society usually made their shopping from street sellers, who were selling their goods by shouting in the streets. Photographer: Faye Fisher. d: A greengrocer, Shiraz bazaar: Alfred Heineken photographer, Naseri era. Source: Bird, 1921.

sellers, the voices of pitch persons, and street-sellers who were presenting their goods loudly caused a lot of commotion. The sound of quadrupeds, the wheels of carts and carriages of people of higher classes passing through the crowd, and their servants pushing people aside also can be retrieved from this photo. The sound of the lion's roar could be heard when the Luti groups passed through the crowd with these animals tied on a chain or rope. The Bazaars of coppersmiths and tinsmiths were among the loudest places full of the sound of hammers and anvils. According to Arthur de Gobineau, the sound of Bazaar was full of noise, shouting, laughter, moaning, and glory, which were enough for collapsing the dome roof (Gobineau, 2004, 309).

This chattering was replaced by silence, at intervals throughout the day, following the voice of the muezzin, the person who announces the call to the daily prayer in Islam. After performing the prayer, people used to go home from the mosque to have their lunch, and it was the time when a commotion was returning to the bazaar again, and the same thing was repeated for the evening prayer.

Music

Iran in the pre-modern era had a kind of musical instrument to announce news or even create a racket, which was accompanied by continuous noise. These kinds of music were called Naghareh-khani. One of the functions of this music was

to create propaganda and exhibit the glory and power of the king and the ruling class when he was passing through the cities of Iran (Fig. 9, b). During the time of Naser al-Din Shah, and following the modernization of the military, along with the musicians who were playing naghareh (Traditional drum), new western instruments and military music bands were also added to them (Fig. 9, a), which belonged to the royal accessories and ceremonies (Nasirifar, 2003, 27). The training of this group was based on the music programs of the Paris military band (Lal Shateri, Sarafrazi & Vakili, 2016). The people of the society were affected by these sounds, and it was a kind of entertainment for them. "The Iranians, who are very fond of this noisy harmony, run from all sides and encourage the musicians with continuous clapping" (Drouville, 1976, 48). In almost all newspapers of that time on memories of the king and his courtiers, there was at least a news of musicians in this or that ceremonial event, whether political or non-political (Fatemi, 2013, 9). At the execution ceremony of Mirza Reza Kermani, the government and its agents, in addition to setting up the gallows, were continuously playing music by a group of musicians. In addition to holding regular military parades, the state by using sound and music was trying to create fear and horror among the people, giving an ultimatum to the opposition and showing the power of the ruling class during the critical days after the assassination of Naser al-Din Shah (Kosogovskogo, 1976).

According to Figure 10, and by adopting it with written documents, it can be seen that the access to music and its soundscape was different for various social classes. The top musicians and music experts of Iran used to perform their musical works in the king's court and also in the local and external ritual ceremonies related to these rulers.

The piano instrument that was played by Anis al-Dawlah (who learned to play from Sadiq Khan) (Moayyer ol-Mamalek, 1982, 23) helps the viewers visualize the quality of music used to be played inside the royal palace in their minds. The Iranian expert musician who was employed by the king and his court used to train their special students from either upper-middle-class or upper-class families. The access of ordinary people to these expert teachers was exclusive to a certain class of landowners and governors. Popular music that was common in wedding ceremonies and gatherings of many classes of the society which was called Motrebi, was mostly played by Iranian Jews due to the prohibition of music by the traditional and religious Muslim society (Khaleghi, 1998, 22). In the class of farmworkers and villagers, music was common in its ritual form, and in other words, the Kurdish, Lori, Gilaki and other sub-cultures of Iran had the responsibility of preserving the original and ritual music of these regions. It can be concluded that considering the presence of common sounds and instruments among various social classes, still there is a difference between these regions and the other



A



B

Fig. 9. a: The group of musicians of Dār al-Funun school, who used to play various western musical instruments, including wind instruments (clarinet, trumpet, horn, and saxophone) and percussion instruments (bass drums, drums, and cymbal). The picture shows the type of sound produced by this type of musical instrument, photographer: Unknown. Source: <https://www.iichs.ir/fa/gallery/8431/1..> b: the drummers with their instruments, 1880, photographer: Antoine Suryugin. Source: <http://www.asia.si.edu>.

part of the country including major cities, especially the capital in the mood and spirit of the music

Ta'zieh and Funerals

In the lunar months of Muharram¹ and Safar, Iranian people, apart from doing daily social activities, used to worship and participate in mourning ceremonies most of the time, and so, a significant part of the Qajar people's auditory experiences was related to this long mourning ceremony. Naser al-Din Shah, at least apparently, was a religious person (Mazaheri,

2010, 85) and on the other hand, he was fascinated by the glamor of modernity and interested in art, which used a combination of these favorites in most of his orders. In 1873, the king ordered the construction of a public hall and Royal theater (Tekiyeh Dolat) (similar to the Royal Albert Hall in London (Baktash, 1988, 168) whereby a means of artistic elements, theater and music and combining it with Sharia an entertainment space was created. Since sound and music have always been as significant and inseparable elements of the religious mourning



B



A



D



C

Fig. 10. a: a group of a musician from Naseri court (amaley-e Tarab: A crew of Musician) on the sideline ceremonies of cooking Aush (Iranian traditional soup) in the king's vacations of summer times (Yeylagh) of Naser al-Din Shah, Shahristanak, Naseri era, photographer: unknown. Source: <http://www.qajarwomen.org>. b: Ismat-ud-Doulah, the daughter of Naser al-Din Shah Qajar and mother of Moayyer ol-Mamalek, who was playing the piano; her dress in a short flounce flowered skirt, with white stockings, while she was playing the piano with leather shoes on the Iranian carpet, can all be considered as a kind of Iranian modernity which was implemented in the king's court, photographer: Naser al-Din Shah. Source: <http://www.qajarwomen.org>. c: The Musician band. The player of Tar, Tombak (an Iranian goblet drum) and Dayerh (circle) with a child holding a Castanets (Castañuelas) (Ghashoghak) in his/her hand, who is probably the dancer of this group, according to the instruments, the type of music produced by this group can be visualized in the mind of the audience. photographer: Antoine Suryugin. Source: <http://www.asia.si.edu>. d: Kurdish musicians, the sound of the bow being drawn on the strings of kamancheh instrument along with the rhythm of the percussion instruments can be perceived from these photos, photographer: Antoin Suryugin, Source: <http://thenelsoncollection.co.uk>.

ceremony of Ta'zieh and funerals, the Shah tried to monopolize them by changing the function of these elements to strengthen the legitimacy of the government and establish a new form of ritual ceremonies. The importance of Tekiyeh Dolat was because of the fact that it includes a major part of the collective auditory memory of the people of Tehran city as a public place.

When analyzing the soundscape of Figure 11, and according to the explanations of various documents, a combination of sounds can be retrieved by looking at this picture, including the sound of Rozeh Khani (reciting the story of Ashura) at the beginning of the ceremony along with the constant whine of the women (Benjamin, 1985, 290), and the shout of young retainers who used to calm the religion ceremony at Tekiyeh (Mostofi, 2009, 294) when the music bands including Naghareh-khani and military music used to play. The combination sound of the

traditional musicians (Naghareh-chi) and the other emerging ones represents the transition movements from tradition to modernity in Iran and the gradual replacement of military music with its ritual counterparts. Different genres of music, combined with Ta'zieh, composed a bizarre combination of play, which had no cultural connection with the traditional performance of Ta'zieh or Shabih. The recite of Ta'zieh was arranged and performed for Iranian instruments. The person who played the role of Hazrat-e Abbas was reciting in Dastgāh-e chāghā, Hur in Aragh, Abdallah-Ibn-Hassan in Ghoosheh-ye Rock and Zeynab [bint Ali] in Ghoosheh-ye Gabari. The call to prayer, Adhan was said in Kurdish, while Ta'zieh was performing, and all the questions and answers of the play were required to be appropriate in terms of rhythm and rhyme, and the harmony of the songs had to be observed (Mostofi, 289, 2009). The ceremony of shabih-khani or Ta'zieh among



Fig. 11. a: A group of women in Tehran city attended Tekiyeh Kamraniyeh. In front of the platform, the retainers (Farashan), with sticks in their hands, facing the crowd of women and backs to the 'players of Ta'zieh' (Tazieh-garden) were trying to control the noise and organize the ceremony. Naseri era, photographer: unknown. Source: <http://www.qajarwomen.org>. b: The ceremony of Tazieh; the people who recite it (Tazieh-Khan) used to narrate the mournful story of Karbala by using Iranian sad ritual music, as the sound in the photo can be retrieved according to the descriptions below. Photographer: Antoine Suryugin. Source: <http://www.asia.si.edu>. c: Holding the ceremony of Shabih-Khani in Jelo-Sheikh Square, photographer: Ali Khan Vali. Source: <http://www.qajarwomen.org>.

the lower social classes or the farmers was not comparable to Ta'ziyeh in the courtiers; however, it was held in separate parts of the city of Iran in the squares, public road-side houses, city houses, and even in the form of Rohozi (Iranian folk music) in the cities, as it can be said that the sounds were produced almost similar to this event in Teky-e Dolat but with much simpler features and more basic facilities.

One of the sounds that used to be heard in the city of that time, especially within the first 10 days of Muharram was the sound of Nohe-Khani (wailing religion ceremony) and Sineh-Zani (chest-beating) ritual both within Ashura times in the streets; it was a kind of mourning ceremony which was held in the month of Muharram, at a lower cost compared to the splendid recitation ceremony of Ta'ziyeh and spreading votive meals (Sofre-e Nazri), which was mostly performed by ordinary people, generally, men (Fig. 12). "Mourning groups of Hosseini marched in the streets and the group of nohe-khani² taught the poem to the groups of sine-zani and pa-menbari³" (Khaleghi, 1998, 360).

Conclusion

Photography, due to its objective and explicit nature, in the position of media can be used as a



Fig. 12. The group of sineh-zani on the day of Ashura. According to the photography of that time, the subjects were posing in front of the camera, so that their image could be captured; in this picture, since people were moving and performing the mourning ceremony (beating their chest and head), and due to the inability of motion-picture photography the images are stretched that show the mobility of subjects and help us retrieve the sound of ceremony (sineh-zani) that was followed by a constant rhythm of motion while reciting. Sanandaj, Naseri era, photographer: Ali Khan Vali. Source: <http://www.qajarwomen.org>

research source for social historians, specifically for those working on the human senses. They study the individual's development of sensory perceptions in society throughout history. Beyond this, finding the different sensory culture of various social classes help us understand social structures more deeply. The existence of written documents and visual sources of Naseri time provide a suitable context for reviewing the Iranian social history, the change of auditory culture and the soundscape of different social classes by the emergence of modernity. By analyzing the photographs of the Naseri time and adopting them with written documents, the soundscape of different social classes is retrieved and the implicit sounds are visualized by using the special characteristics in the photographs. By reviewing the auditory culture of the Qajar era, a category of photographs that depict sound profiles appeared which had different functions in various social classes of that time. The ruling class and the upper class of landowners used to monopolize the sound, whether willingly or unwillingly, to establish their power, express themselves, and announce their presence; similarly, for the wealthy middle classes and urban wage earners hearing some sounds had the function of informing and getting information of a specific event. Many of these sounds and voices, and their functions are practically absent in today's urban environment; however, the presence of some of them can be found in the photographs of the Naseri time: The presence of the 'naq (gh) ara-khaneh', where the instrument of naghareh was being played, at the entrance space of the Golestan royal palace along with the photos representing Tehran landscape can remind us the role of control by rulers in urban spaces by using some instruments such as drums, naqareh-khani and call the Adhan. One of the influential factors in the society's soundscape was the emergence of modernity that appeared in the Naseri era. Certainly, by moving away from the center and urban communities of that time to get closer to the living place of the farmworkers,

opposite to the noise of modernity, the silence of the pre-modern era is the one that appears the most.

During that time, the city gradually turned from a silent city to a city full of sound with the arrival of modernity. Photos with icons such as the carriage, Doroshkeh, cart, horse-drawn car, and steam- train which was known in Iran as Mashin-Doodi can bring to mind the sounds of modernity, along with the construction of new and even streets, and making modern vehicles available to the public, could transform the people's way of perception.

These sound elements could define the social class of people and make a social boundary, appropriate to the sound source, as subsequently, they could affect the perception of social identity. As retrieving the sound of the carriage wheels and the hooves of nimble horses in the photos of the upper class of Naseri Time can be compared to the sound produced by cattle such as mules and donkeys of the lower classes. This different class of sound perception by an individual can also be found in the sound selection that various social classes could have such as the music type they could choose to hear or the mourning ceremonies they could participate in; as the soundscape retrieved by the photos represent that the best music instructors used to employ by the ruling class which was called Amale-ye Tarab-e Khaseh, while the other street musicians (motrebi) were available to the public of that time.

Therefore, by studying the sound profiles in the social photographs of the Naseri time, it would be possible to visualize the kind of sounds that have been decreased or even removed from the urban societies by passing through modernity until today. However, studying the people and the manner of personal relationships of the Naseri time could be a reliable source for understanding the social environment of that time and a rich source for the social historians who work on human senses to study the public past lives through the people's feelings and emotions.

Endnotes

1. the first month of the Islamic calendar and one of the four sacred months of the year in which the battle of Karbala was happened

2. who were reciting religion poem in mourning for Imam Hossein

3. The people who were listening to the words of Imam or nohe-khan who was at menbar, which is a place where Imam stands to deliver sermons or khutbah.

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