A Comparative Study of Scientific Research Program (Lakatosh) with the Components of Cultural Diplomacy of the Islamic Republic of Iran in India

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Abstract

Diplomacy in the new century has reached new concepts and components by passing traditional concepts in a paradigm shift, and cultural diplomacy is at the forefront in this direction. Cultural diplomacy has shifted from a state-centered action to a state-audience-oriented action that uses quasi-state and non-state actors to carry it out. Iran and India, as two countries that were neighbors until a few decades ago, have common civilizational concepts, which are objective and subjective. In this applied research, an attempt is made to use the available library and internet resources, with a descriptive-analytical method and its comparison with a Scientific research program, we are seeking to answer the question: What components play a role in Iran's cultural diplomacy in India? How are these components applied in the scientific research program? The research hypothesis is that the Islamic Republic of Iran has religious, civilizational, normative, value, cultural, and artistic components. The scientific research program can be used as a suitable model for analyzing the components and characteristics of the cultural diplomacy of the Islamic Republic of Iran in India. Therefore, in the research program of the cultural diplomacy of the Islamic Republic of Iran in India, the religious and civilizational components (Islamic--Iranian) of the hardcore; cultural and artistic components of the Protective belt; values and normative components are the Positive heuristics; and not leaving the Islamic-Iranian components or in other words, returning to the components of pre-Islamic Iranian is the negative heuristic of this program. Therefore, while introducing the components in this article, we will apply them in the scientific research program.

Keywords: Cultural Diplomacy, Foreign Policy, Civilization – Culture, Scientific Research Programs

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1-Introduction

Cultural diplomacy has been one of the components of soft power and efficient tools of diplomacy in recent decades. The use of culture in the foreign policy of governments has been used as a key component under the title of cultural diplomacy for decades. In a period when cultural diplomacy can be at the forefront of the foreign policy of the Islamic Republic of Iran, it is necessary to recognize and redefine the practical components of the cultural diplomacy of the Islamic Republic of Iran in India. Therefore, in this research, we are seeking to answer the question: What components play a role in Iran's cultural diplomacy in India? Studies show that religious and value, cultural and artistic, civilizational and normative components, considering the cultural and civilizational relations of several thousand years, the existence of a broad Muslim society, the presence of Persian language and literature for eight hundred years, common cultural and literary personalities, and the effective community of the Persian and Iranian diaspora, can lead to the promotion of soft power and the development of cultural diplomacy of the Islamic Republic of Iran. Therefore, this study has analyzed by applying the methodology of a scientific research program to deeply understand the cultural diplomacy of the Islamic Republic of Iran in India by studying and collecting information inductively and using library and internet resources based on objective and historical data. Lakatos considered theory as a structure, and he believed in the long-term development of scientific theories by eschewing falsificationism.

Lakatos believed that a new hypothesis could not be consigned to the history of science and replaced by a new one, and he evaluated all these stages in the form of a research program. Lakatos defines four main parts for his research program, including the hardcore, the protective belt, the negative heuristic, and the positive heuristic. Cultural diplomacy is one of the arms of public diplomacy, public diplomacy has two arms: media diplomacy and cultural diplomacy, and it is cultural diplomacy that addresses the public in addition to the elite society. One of the advantages of cultural diplomacy is being present in the destination society without conflict and political sensitivities. The goal of cultural diplomacy is to gain prestige and credibility in the international arena and to influence the target society, which is sometimes formed by the creation of new scientific and cultural institutions with the aim of intersubjective understanding. Culture can play a wide role in communication between countries due to its objective and subjective application. The Islamic Republic of Iran and India, considering their joint membership in the Non-Aligned Movement, the Shanghai Cooperation Organization (SCO), and the BRICS summit, and having common objective and subjective components, have not been able to establish strategic and lasting relations. Therefore, to redefine the practical components of the cultural diplomacy of the Islamic Republic of Iran to achieve a stable and strategic relationship as well as to recognize the opportunities and challenges, applied research is needed, and our goal in this research is to achieve this necessity.

1-2-Research Background

In a book entitled "Strategic Culture and Iran's Foreign Policy", Hejazi (2021) has tried to examine and identify how strategic culture affects the foreign policy of countries, including the Islamic Republic of Iran, by combining constructivism theory and the strategic culture approach and setting a new conceptual framework. The author believes that the Islamic Republic of Iran behaves by the norms that define and explain its role as the Islamic Republic in the decision-making process and foreign policy. Therefore, what is clear is that the author has only selected the role of strategic culture and the sources that shape the strategic culture to the role of political elites due to their effective and decisive role in decision-making and foreign policy of Iran as a reference for strategic culture, and secondly, the main topic of the researcher in the present study has not been mentioned in this book. In the present study, different components are supposed to be the basis of analysis, which will be analyzed and explained by the elites along with other components.

In an article titled "China's Cultural Diplomacy: Tools in China's Strategy for International Entry in the 21st Century", published in 2019 in the Journal of International Politics, Danielle Silva Ramos-Becardo, and Paolo Mancelli Philo analyze the understanding of the relationship between cultural diplomacy and China's strategy for the 21st century. He focused on Xi Jinping's remarks and his interpretation of the concept of soft power in China, which he considers to be culture. Therefore, China adopted a pragmatic policy, which is confirmed by the Confucius Institute and other cultural tools for Chinese branding. It should be noted that the authors have never referred to the Chinese diaspora as a source of soft power and a tool of cultural diplomacy.

Ajdari, Farhangi, Salehi Amiri, and Soltanifar (2017) in an article entitled "The Model of Cultural Diplomacy of the Islamic Republic of Iran", while presenting the definition of diplomacy, soft power, public diplomacy, and cultural diplomacy, have discussed the general definitions of the radius of cultural diplomacy to provide a specific model. The authors believe that the government can use it as a foreign policy supporter by using cultural tools and capacities using interviews, questionnaires, and data analysis; they prepare a model of Iran's cultural diplomacy that can be separated into three dimensions: contextual, legal, and executive. In this article, only definitions and cases have been mentioned as components that include both the field of domestic and international culture, but the application has not been given to cultural diplomacy has not provided objective evidence, and has not directly referred to the researcher's. In the present study, the components are to be presented with objective and tangible reasons and evidence.

2- Theoretical Foundations (scientific research programs)

Imre Lakatos (1922-74), the philosopher of science, began his work by criticizing Popper's ideas of relationalism and Kuhn and Polany, who believed that scientific opinions are flexible in the face of falsification. Lakatos believed that by invalidating theories, it could not be said that they had joined the history of science, but that they were a set of theories that formed a research program.

Therefore, by avoiding falsificationism, he believes in the long-term growth of scientific opinions. He believes that it is not possible to abandon the theory with a rebuttal and replace it with a new theory with a new conjecture. Lakatos evaluates this growth in the form of a research program. He does not examine theories separately but considers them as a set of theories that create a research program (Nickles, 2000: 208; Naji, 2009: 66). From Lakatos's point of view, it is not possible to rely on just one hypothesis to analyze scientific findings, but we need a research program. Therefore, he considers the research program as the basis for evaluating a theory and avoids analyzing the theories separately (Lazie, 1983: 293; Milani, 2013: 122). In this model, like falsifiables and positivists, they do not only analyze the hypothesis but also see the theory as a structure, which is why they can provide a correct explanation of science. Lakatos's most important concern was the distinction between science and non-science, so he introduced the characteristics of being scientific and recognizing science from pseudoscience. Lakatos explained three main characteristics of science: a) to be able to have a principle to protect scientific theories and to be able to distinguish weak theories. b) The rule of omission should not result in the elimination of all opinions. c) It must be on the path of the history of science (Naji, 2009: 127; Milani, 2013: 122). Lakatos considers a pseudoscientific theory that cannot provide any novel predictions, so he sees it as declining and in danger of competitors, in which case it should be replaced by a progressive research program. Here he aligns himself with Kuhn, who refers to this substitution as a scientific revolution. According to Lakatos's view, if a research program chang-

es a theory due to a change in auxiliary hypotheses, and this transformation leads to new predictions, then this program is theoretically progressive, but if new predictions are confirmed, it is also a progressive program from an empirical point of view. The continuity of any research program is called the hardcore or skeleton of that program, and the macro-theoretical hypotheses are common to all of that program. A change in the hardcore and theoretical foundations of a research program is a departure from that program (Lakatos, 1978: 33-34). The structure of Lakatos' research program has four components: 1. hardcore 2. Protective belt 3. Negative heuristic 4. positive heuristic.

2-1-Hardcore

The main element of the research program is the skeleton or hardcore, which consists of the main theoretical hypotheses that are the basis of a scientific theory, and any modification and departure from it is leaving that program and entering another research program (Rezaei & Biabanki, 2010: 33). The ossification of a research program is its main characteristic. The hard core has the form of macro-theoretical hypotheses that strengthen the foundation on which the research program should be expanded (Chalmers, 2017: 98). The hard core of the major theoretical hypotheses is the central signifier of the research program. This macro-hypothesis is unchangeable, and the researcher who enters this research program makes it the main basis of his work, and all his activities are on the path of protecting and strengthening the Hardcore. Therefore, the researcher is in this research program until he has accepted this hardcore, otherwise, he has been excluded from the research program

(Milani, 2013: 124). The hardcore is the theoretical propositions that introduce us to the main idea and the basis of the theory, and if there is a change in it, a new theory will occur, but if its main propositions are not changed and there is a change in the details, the new theory will remain in the same research program and replace the previous theory (Chernov, 2009: 209; Milani, 2013: 124).

2-2-Protective belt

But other hypotheses that can transform and change in this field of theories form the protective belt. A researcher who changes the hard core of a research program has left that program and entered another research program, but a change in the protective belt is allowed to add content (Lakatos, 1978: 33-34). A set of auxiliary hypotheses that come to the aid of the main hypothesis in the occurrence of a problem is called the protective belt. To protect the hardcore from metamorphosis, Lakatos introduces a protective belt that complements the ossification and tries to fix the defects in the core and help develop it. Lakatos considers the protective belt as various auxiliary hypotheses that protect the ossification against any kind of revocation (Etemad, 2014: 110; Milani, 2013: 125). The protective belt consists of explicit and definite hypotheses that complete the hardcore and also includes observational propositions that describe the initial conditions (Chalmers, 2017: 99).

2-3-Negative heuristic

The negative heuristic in a research program is that in the path of evolution and development, the hardcore of the program should not be modified. Because any researcher who injures and modifies the hardcore has been excluded from that research program (Chalmers, 2017: 99). The main condition of the negative heuristic is that the main hypotheses and the hardcore should not be modified, and at the same time, it can be said that it is a recipe to avoid damage to the hardcore (Chernov, 2009: 211; Milani, 2013: 125). The negative heuristic includes instructions, which are often negative, and tell us what path to take so that the hardcore is not damaged. The Negative heuristic accepts changes in the protective belt that are effective in advancing the development and strengthening of the hardcore, and its main goal is to prevent the entry of contradictory and incompatible hypotheses with the hardcore that do not contradict the hardcore (Massoudi, 2007: 321; Milani, 2013: 126). Finally, a negative heuristic means what should not be done, red lines that cannot be crossed, and if it is crossed, the research program will be removed.

2-4-Positive heuristic

Positive heuristic means that part of the research program includes the things that should be done, not the things that should be avoided. The positive heuristic guides us to the path of how to complete the hardcore and includes a set of signs and hints that come to the development of the protective belt and protect against injury and modification of the main theory (Chalmers, 2017: 100). Positive heuristic include positive rules and functions that guide the researcher's behavior (Massoudi, 2007: 321). The task of the positive heuristic is to complete the hardcore, which has added new hypotheses to the research program, which is to help the development of

the program (Milani, 2013: 126). Positive heuristic means what can lead to the development and progress of the research program as an auxiliary hypothesis and what should be done. Finally, the criteria that Lakatos suggests for evaluating research programs are that if a research program introduces predictions of new phenomena in its development path, even if some of them are incorrect, it is still a progressive program. Therefore, if the development of a programmatic subject is delayed from its objective development, this program will deteriorate (Lakatos, 1978: 112).

3-Cultural diplomacy

Today, cultural diplomacy can be seen in the foreign policy of nation-states as well as in cultural discourse. However, there is often a clear definition of how this concept is used, what exactly does it include? How and why is it important? Much of this uncertainty stems from the fusion of cultural diplomacy because it is essentially a state and interest-based practice and is different from cultural relations that tend to drive ideals rather than interests and are mainly carried out by non-state actors. Therefore, due to the complexities between transnational cultural relations and cultural performance within nations, this phenomenon should be one of the important concerns in the field of culture. However, so far, little attention has been paid to cultural diplomacy as a key component of the cultural landscape of contemporary foreign policy (Anga, Isar & Mar, 2015: 365).

Cultural diplomacy is a model of interaction between people and cultures that has taken different forms. The use of culture is a widespread form of intergovernmental competition between nation-states that has been used in a variety of ways from the late 19th century Europe to the ideological Cold War between superpowers, from the giving of cultural gifts, anniversary celebrations, and the promotion of language to the model of presenting one's own country, which is considered by some to be a model of national branding that is characterized by culture, a set of values and norms of a It presents the nation. Cultural diplomacy is coordinated by government agencies using cultural products, implementers, and practices that broadly cover the arts as well as education, and as a form of direct cultural communication between countries. Therefore, this can be interpreted as the mobilization of soft power assets to achieve forms of international exchange (Smith, 2019: 2). The concept of soft power in the use of culture as a pragmatic tool of power addresses the more pivotal role of the state in cultural diplomacy and controls cultural security and internal cohesion with the help of cultural diplomacy (Thussu, 2018:108; Becardo & Menechelli Filho, 2019: 4; Hartig, 2016: 659; Gil, 2015: 207).

To move from a focus on soft power projection, the politics of cultural diplomacy, and procedure, it is better to adopt an understanding of culture and communication derived from contemporary cultural theory, which emphasizes culture as a continuous and inherently relational and communicative process, rather than as a social process of co-production of meaning. Such an understanding of legitimizing and strengthening dialogue-based and participatory approaches contributes to cultural diplomacy (Anga, Isar & Mar 2015: 377; Zaharna et al., 2013: 45). Patricia Goff believes that cultural diplomacy

is a significant distance from government policies. Because cultural diplomacy is used as a tool to reduce the negative mentality created by high-level government policies. He considers the task of cultural diplomacy to be to eliminate differences and facilitate mutual understanding (Goff, 2013: 3; Luke & Kersel, 2016: 144). And that is why, the definition of cultural diplomacy is almost as different as the number of countries that claim to use it (Zamorano, 2016: 169; Luke & Kesler, 2016: 144). Although the application of cultural diplomacy has become more important in recent years, there is no consensus on its definition. Cultural diplomacy is usually defined in terms of power, the capacity to persuade and absorb that allows the state to build hegemony without using coercive methods (Zamorano, 2016: 165).

The discourse of cultural diplomacy can be used by different actors as a tool to frame specific approaches to managing cultural relations with others. In many cases, policymakers, think tanks, and cultural institutions can acknowledge that cultural diplomacy may serve a variety of goals simultaneously, from peacebuilding and fostering international understanding to promoting tourism and expanding trade (Holden, 2013: 33). However, cultural diplomacy is characterized by the proliferation of its intervening factors at different scales and levels and by the increasing importance of transnational organizations. Apart from the government of a nation, businessmen, artists, and diaspora, immigrants are also involved in this complex environment. Their exchanges are usually predetermined by formal definitions of culture and are operated by government institutions and agents who form and promote a group of goods and artistic and cultural activ-

ities that are identical to the state's cultural policy and national identity. A combination of government policies for the promotion of international culture, which is considered a general strategy, can be considered as cultural diplomacy (Topic & Sciortino, 2012: 9; Zamorano, 2016: 16).

3-1-The Aim of Cultural Diplomacy

Cultural diplomacy is one of the important areas of diplomacy that encompasses a wide range of phenomena in which policymakers seek to use a cultural tool that is often used in national discourse and want to expand it to the international sphere. The main target of cultural diplomacy is to develop a justified and clear view of the system's behavioral and value culture for other international actors (Rezaei & Zohrei, 2011: 110), so when discussing cultural diplomacy, the first issue we encounter is public opinion. A cultural diplomat aims to try to engage, understand, inform, and influence the audiences of other countries. Cultural diplomacy can be provided to the foreign policy apparatus as a flexible and efficient tool and can improve the level of relations and mutual understanding between states (Salehi-Amiri & Mohammadi, 2010: 110-111). According to Thompson and Moko, governments pursue three targets in cultural diplomacy:

1. Gaining international prestige in other societies and influencing their behavior

2. Development of scientific-cultural institutions due to the creation of stable relations between societies

3. A thorough understanding of the culture of other nations and recognition of their social and cultural themes

Therefore, achieving these goals requires the creation of a large amount of data and the recognition of mutual understanding capacities, which is beyond the advertising and public relations structures and related tactics (Haghighi, 2008: 76-78; Reshadatjoo & Abbas Rashidi, 2012: 8).

4-Cultural Diplomacy of the Islamic Republic of Iran

The necessity of every revolution is fundamental change and transformation in various social, political, and cultural fields. For this reason, and considering that the Iranian Revolution is an Islamic cultural revolution, the category of culture has a special place. In the international dimension, addressing all the nations and the deprived of the world and emphasizing the cultural nature of the Iranian Revolution shows the special position of our country's cultural diplomacy (Hajiani & Iranshahi, 2014: 34). The Islamic Republic of Iran tries to present its cultural diplomacy as a codified and organized program to influence the thoughts, perceptions, and norms of other nations through the promotion of Iranian-Islamic civilization and culture and its correct explanation and a better understanding of other cultures to secure national interests (Dehghani Firouzabadi, 2010: 103-122). Therefore, obtaining the civilizational and cultural position of the Islamic Republic of Iran in the world system and applying cultural diplomacy can help to improve the governance situation (Ajdari & et al., 2017: 68).

4-1- The Basis of Cultural Diplomacy of the Islamic Republic of Iran

The foundations of cultural diplomacy include identifying the policies, advantages, capacities, and cultural norms of the countries of origin and destination, perception of culture and cultural methods as components of soft power, paying attention to governmental and non-governmental actors, public opinion, recognizing religious, cultural and artistic figures, identifying popular organizations active in the fields of religion, human rights, and culture and promoting them using technological, informational, and communication tools (Salimi, 2009: 71; Reshadatjoo & Abbas Rashidi, 2012: 7-8). Therefore, considering the cultural nature of the Islamic Revolution of Iran and paying attention to Iranian-Islamic values, the cultural diplomacy of the Islamic Republic of Iran should be based on Islamic principles and regulations, the Constitution, and upstream documents such as the cultural engineering document. The document of cultural policies approved in 1992, the approvals of the Supreme Council of the Cultural Revolution, and the policies of the Islamic Culture and Relations Organization as a reference in the field of cultural diplomacy of the Islamic Republic of Iran, and considering elements the historical, civilizational, religious, scientific and educational, Persian language and literature, which can be used as the basis of diplomacy The Islamic Republic of Iran should be considered.

4-2- Components of Cultural Diplomacy of the Islamic Republic of Iran

To Identify the components of cultural diplomacy in any society and enumerate

them, it is necessary to pay attention to the political and cultural identity, the structural relationship and agency, religion, civilizational and cultural background, and other normative components of that society. The Islamic Republic of Iran, due to its considerable cultural-civilizational background and having an Iranian-Islamic identity, can play a constructive role in the field of international cultural exchanges. Therefore, considering the issues, while exploiting the views of experts in cultural diplomacy and activists in the field of culture, we selected the components of cultural diplomacy of the Islamic Republic of Iran. Therefore, after examining the different characteristics and components, we found the application of the following elements to be more objective.

1- Religious and Value Components
2- Cultural and artistic components
3. Civilizational and Normative Components
It should be noted that each of the elements has different propositions and tools, which we will briefly introduce.

4-3- Explaining the components of the Cultural Diplomacy of the Islamic Republic of Iran in India

The relations between Iran and India have a historical precedent and cultural relations as irreplaceable elements of this relationship have played an important role in its development. When countries reach relative stability, they often seek to gain international prestige to justify their presence in the cosmopolitan community as a justified actor and to use soft power and cultural diplomacy to increase their international credibility and authority, along with the traditional components of power. Therefore, due to the many attacks that have been directed at the Islamic Republic of Iran after the Islamic Revolution, more efforts are needed in the field of cultural diplomacy. Considering that India is one of the most influential countries in the region and the world, the more dynamic and active presence of the cultural diplomacy of the Islamic Republic of Iran can help to promote the national interests and soft power of the Islamic Republic of Iran.

4-3-1- Religious and Moral Components

The Islamic Revolution is the first revolution that has openly adopted Sharia and Islamic teachings as its constitution (Ahmadi Dehka, 2018: 62). Considering that the Islamic Revolution of Iran has a religious and cultural nature, it is necessary to pay special attention to the religiously and value components and foundations. The Islamic Revolution of Iran was achieved **based on** religious slogans and goals, which is why it did not confine itself to national borders, so with a transnational perspective, it placed the Islamic world on its horizon. This doctrine calls all Muslims within the boundaries of the identity of the religion of Islam, in which ethnic, linguistic, and racial limitations have no place (Mohammadi & Mahdavi, 2018: 23-34). For this reason, in foreign policy and cultural diplomacy, the religious-value component has become the dominant aspect due to its connection with the identity structures of the Islamic Republic of Iran. In this situation, cultural diplomacy resulting from the new Iranian-Islamic wisdom and civilization can be presented to other nations as an attractive capacity. Therefore, such a strategy can lead to the formation of the Islamic Awakening, the consolidation of liberation movements, and the creation of balanced and reasonable relations between states with each other, and lead to solidarity and peace in the world (Dehshiri, 2014: 92-93).

The Islamic Revolution of Iran, with its value components, not only revealed the importance of the social functions of religion but also brought about fundamental changes in the system of religious and non-religious values (Rajabi & Assari, 2021: 109). This revolution has both a global vision and outlook, and the ideals and values it presents are in line with human nature and make it sustainable, so it is acceptable and meaningful to the world. With a significant Muslim population (13.8% of India's total population), a quarter of which are Shiites, India is so important arena for cultural diplomacy agents.

4-3-2- Cultural and Artistic Components

Culture consists set of norms, values, religion, beliefs, rituals, and morals that extend between generations through popular acceptance. Art and culture are also considered components of soft power (Ahmadi Dehka, 2018: 60). The presence of cultural and artistic communities in Iran dates back to three thousand years ago and has maintained its continuity during this long time, which results in a kind of cultural belonging and cultural self-awareness (Beiki, 2010: 157; Simbar & Moghimi, 2015: 22). Art is one of the most authentic foundations of the identity of Iranian culture, and this identity is expressed by its cultural civilization, so there is a dialectical relationship between them. Therefore, it seems that the agents of cultural diplomacy of the Islamic Republic of Iran have many tools in the field of culture such as Persian literature, Honors and common scientific and literary personalities, manuscripts, numerous translations of scientific and cultural works between the two countries. They have in the field of art, tools such as painting (the commonalities of painting of the Safavid period of Iran and the Gurkani

period of India), calligraphy, cinema, and music in the authority.

4-3-3- Civilizational and Normative Components

By examining different civilizations, we conclude that among the influential identity societies, the Iranian civilization has a complex process of influence and transformation. For many centuries, Iranians have brought great material and spiritual benefits to the world, for this reason, they are proud that they have made a major contribution to the construction of world civilization, which extends from China to the Anatolian Plateau. This civilizational construction is one of the important components of the identity of Iranians and one of the important elements of their soft power (Hersich and Toyserkani, 2010: 161; Ahmadi Dehka, 2018: 65). Having common civilizational components creates cultural harmony and attachment. The civilization of Iran has been a link between Western and Eastern civilizations due to its location at the crossroads of civilization, an example of which is the Silk Road. In this civilizational connection, elements such as the Persian language and Nowruz have been the link between them. Also, Iranians played an unparalleled role in the growth and development of Islamic civilization (Salehi-Amiri & Mohammadi, 2010: 393).

The Persian language has been the official language of India for about eight hundred years, from the invasion of the Ghaznavids to the colonization of India by the British, it was the Persian language that played a role in the civilization of India. During this period, most of the scientific and cul-

tural works of the subcontinent were written in Persian. For this reason, in 2020, the Indian Congress recognized Persian as one of the classical languages in India. Currently, 36 universities in India have Persian departments, and students are studying up to the doctoral level, and many high schools teach Persian as a second language. Architecture is one of the identity characteristics of the civilization and culture of a society, by looking at the architecture of different periods of Iranian civilization, we find that few architectural works in our region do not carry the identity and spirit of Iran's civilization (Zolfaghari & Dashti, 2018: 140). This reality has been manifested in the huge building of the Taj Mahal. The normative components of Iranian culture and civilization such as wisdom, the protection of ancestors and predecessors, and ritual goodness, and the values and norms of the Persian and Iranian diaspora society in India, and on the other hand, the foreign policy resulting from strategic norms such as the norm of independence and distrust of foreigners, which resulted in the membership of the Non-Aligned Movement (Hejazi, 2021: 157).

5-Applying the Components of Cultural Diplomacy of the Islamic Republic of Iran in India in the Lakatos Research Program

Cultural diplomacy, the most important task of which is to communicate with the individuals and elites of a state in the structure of the Post Westphalia nation-state, has found a meaningful application in the 21st century. Due to the numerous components and tools of cultural diplomacy, it can be analyzed in the structure of a research program. Lakatos believed that theory has a structure that can be analyzed in a research program. The Islamic Republic of Iran, due

to its thousands of years of communication and cultural, civilizational, religious, value, and normative commonalities, has many objective and subjective components and tools to play the role of its cultural diplomacy in India. The Lakatos research program has a hardcore or bone structure that consists of major theoretical hypotheses that are common to the whole program, and leaving it is tantamount to leaving the research program. The Islamic Republic of Iran, which was achieved based on religious slogans and goals, did not confine itself to national borders by Article 152 of the Constitution but defined its horizon in the Islamic world and the Third World countries from a transnational perspective. Therefore, he presented the foreign policy and cultural diplomacy resulting from the Islamic-Iranian civilization to the world as an identity structure.

The hard core of the cultural diplomacy of the Islamic Republic of Iran consists of two religious and civilizational components under the title of the new Iranian-Islamic civilization. The characteristics of religious components, Islam and Shiism as the official religion of Iran, and the presence of a significant Muslim population (13.8% of the total population of India), of which a quarter are Shiites, is a very important arena for cultural diplomacy. The existence of Shiite and Sunni Muslims along with other Hindu religions such as Buddhism, Jainism, and Sikhism can be used as a unique opportunity to create discourse and achieve peace and convergence through the lens of religion, and in this way, in addition to the many Islamic religious schools in India, the capacity of the Forum for the Approximation of Religions and academic institutions such as Jamia Al-Mustafa can be used. Geopolitics, geostrategy, geoculture, and the Persian language are the characteristics of the civilizational component. Having common civilizational components creates cultural harmony and attachment. Iran, as one of the oldest civilizations in the world, has been in contact with other

areas of civilization. In this civilizational relationship, elements such as the Persian language and Nowruz have been the link of the link. Also, Iranians played an unparalleled role in the growth and development of Islamic civilization, on the other hand, many components have been influential in the cultural exchanges between Iran and India, the Persian language, which has been the official language of the Indian subcontinent for eight hundred years, the maritime silk road that reached Iran and the Persian Gulf through India, the spice sea route that connected India to Europe through Iran, from the common social structure. From the pre-Islamic era to the presence of the Indian Lulian in Iran, which can be said to be the output of this great work, Ferdowsi's Shahnameh, from the commonalities between the burnt city of Zabol and the buried city of Mohenjo-Daro and Harappa, the transfer of medical books and experiences from India to Jundishapur and vice versa, the effective presence of the Persian and Iranian diaspora community in India, and other common characteristics that can be the tools of the cultural diplomacy of the Islamic Republic of Iran in India.

To protect the hardcore and the theories from metamorphosis, Lakatos introduces a protective belt that complements the ossification and tries to fix the defects in the hardcore and help it develop. Lakatos considers the protective belt as a variety of auxiliary hypotheses that protect the skeleton against any kind of invalidation (Etemad, 2014: 110; Milani, 2013: 125). In the research program of cultural diplomacy of the Islamic Republic of Iran in India, cultural and artistic components can play a role as a protective belt. Art is one of the most authentic foundations of the identity of Iranian culture, and this identity is expressed by its cultural civilization, so there is a dialectical relationship between them. In a society, its art is inspired by its cultural influences, and with cultural changes, art is also affected. Therefore, it seems that the agents of cultural diplomacy of the

Islamic Republic of Iran have used various tools in the field of cultures such as Persian literature and very prominent literary works written by Indian poets and authors, such as Bidel's Divan, Anandraj's Persian Dictionary, Ghalib's Divan, and common scientific and literary figures such as Abu Rayhan Biruni, Bidel, Saeb, Amir Khosrow, Ghalib Dehlavi, Mas'ud Sa'd Salman, Faizi Dakani, and manuscripts that according to some estimates, have about several hundred thousand manuscripts in the language Persian is available in India, and there are many translations of scientific and cultural works between the two countries, such as the Indian Panchatantra, and in the field of art, they have tools such as painting (the commonalities of painting of the Safavid period of Iran and the Gurkani period of India), calligraphy, cinema, and music.

Positive heuristic means that part of the research program includes the things that should be done, not the things that should be avoided. The positive heuristic guides us to the path of how to complete the hardcore and includes a set of signs and hints that come to the development of the protective belt and protect against injury and modification of the main theory (Chalmers, 2017: 100). Therefore, the value and normative components can help us in advancing the research program of cultural diplomacy. To be up-to-date and on the path of development, our research program needs reliable auxiliary hypotheses that objectively and subjectively strengthen the program to prevent the program from deteriorating. The normative components of Iranian culture and civilization such as wisdom, the protection of ancestors and predecessors, and ritual goodness, and the values and norms of the Persian and Iranian diaspora society, which have many commonalities with the Indian society, on the other hand, the role of value components in Iran's foreign policy, which while creating a change in the system of religious and non-religious values, clarified the importance of the social func-

tions of religion for the world. Because the Islamic Republic of Iran presents values and ideals that are compatible with human nature and have a global vision and outlook. Therefore, the capacity of cultural diplomacy can be used in the transfer of Iranian-Islamic concepts and values, religious democracy, defense of the oppressed and support of the oppressed people, seeking justice, and fighting against colonialism.

The negative heuristic in a research program is that in the path of evolution and development, the hard core of the program should not be modified. Because any researcher who injures and modifies the hardcore has been excluded from that research program (Chalmers, 2017: 99), therefore, in the research program of the cultural diplomacy of the Islamic Republic of Iran in India, the religious and civilizational components should not be injured and modified. The Islamic Republic of Iran, based on the goals of the February 1979 Revolution, made Shiite and Iranian Islam the basis of its identity, which is derived from Shiite Islam, which is the official religion of the country, and the civilizational constructions of Iran that have been formed over the millennia and have extended and applied in wide geography even outside the current territorial borders. Therefore, Islam and Iran are inseparable parts of the identity structure of the Islamic Republic of Iran, and the abandonment of each of them in foreign policy and cultural diplomacy will lead to the departure of the research program of cultural diplomacy of the Islamic Republic of Iran.

Conclusion

If we want to provide a concise definition of cultural diplomacy, branding is undoubtedly one of the most important goals of cultural diplomacy. The audience of cultural diplomacy is the general public and the elite societies. The cultural agent must present an image appropriate to the identity and cultural components of his country to the audience and introduce his country to the world as a cultural brand. The Islamic Republic of Iran, due to its geopolitics, geostrategy, and culture, and being in the field of inter-civilization while introducing the brand of Iranian-Islamic civilization, can be an important player in the field of cultural diplomacy. Cultural diplomacy is a part of diplomacy, that is based on civilizational, cultural, artistic, religious, values, and norms. The goal of cultural diplomacy is to develop relations through the lens of culture because culture is one of the areas that faces less resistance in the target society and does not have the challenges of other areas. Therefore, the cultural diplomacy of the Islamic Republic of Iran, to operate in India, can use religious and value, cultural and artistic, civilizational and normative components to advance its relations. Therefore, to apply these components, the methodology of the Lakatos research program can be a suitable tool for analysis. Lakatos calls the central and fundamental signifier of the research program the hardcore or skeleton, which represents the theoretical foundations that are immutable. Therefore, the religious and civilizational components that are called Islamic-Iranian are the hard core of cultural diplomacy. This program needs a protective belt to develop and be progressive as well as to be immune from invalidation and any kind of injury and modification that the cultural and artistic components resulting from the new Iranian-Islamic civilization can strengthen and protect this theory. Due to the history of proximity in the past centuries in various fields of literature, architecture, common religious and cultural figures, painting, music, India has

many connections with Iranians, and this longevity and continuity has created common values and norms even in the contemporary era, values such as pacifism, democracy, support for the oppressed, justice, and imbalance, which is also referred to as Nehruvism in India's foreign policy And norms such as rationalism, protecting ancestors, ritual goodness, and many other common components can be a positive guide for the research program of cultural diplomacy of the Islamic Republic of Iran in India. Therefore, the components that lead us to leave Islamism and Iranianism are the red line of the program and its negative guide, Iran without Shiite Islam will no longer be the scientific research program of the cultural diplomacy of the Islamic Republic of Iran in India.

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