

Investigating the Cultural Tastes of Art among the Youth (Case Study: Gilane Gharb City)

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Abstract

Art in any culture reflects the cultural tastes of the people of that culture. Artistic taste is also the link between some artistic products and its consumption in a regionalized space (whether geographical, ethnic and tribal, cultural, etc). The theoretical framework of the research is based on the theory of sociology of art of Pierre Bourdieu in measuring and analyzing the cultural tastes of art. And Kumaraswamy theory (traditional art and modern art) is also formulated. The method of this research is sampling and the method of sampling is simple random. The sample size was selected based on Cochran's formula of 384 people. Our statistical population also includes young people aged 15-25 in Gilane Gharb. Data were analyzed using descriptive statistics and Pearson correlation coefficient, t-test, analysis of variance and regression. The research results indicate that: The highest tendency towards cultural tastes of art was related to the variable of traditional art, which about half of the population studied have a strong tendency towards traditional art. Also, the most important social factor influencing the art of interest was gaining pleasure and then the economic factor. Furthermore, in terms of having the amount of cultural capital and social capital, most respondents have lower to moderate cultural and social capital, which has a positive and direct effect on artistic tastes. Also, most respondents have little or no economic capital, which has a positive and direct effect on artistic tastes. Finally, the variable of cultural tastes of art indicates a low and moderate taste of the sample, which is due to the low level of cultural, social and economic capital.

Keywords: Art, Economic capital, Social capital, Cultural capital, Cultural taste.

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Introduction

Today, art as one of the most important common features of human life has found an important role and place in human life and is considered as one of the main elements of civilization and culture (Akbarzadeh et al., 2016, p.18). For this reason, makes art more considered as a "common human language". In a general division, the arts can be divided into seven types, of which the seven arts are: "music, handicrafts such as: sculpture, glassmaking, etc. drawing arts including: painting and calligraphy, etc., literature Includes: poetry and stories, plays, screenplays and prose, architecture, sports, dance and dramatic movements, performing arts, film, cinema, theater, etc. (Ayandeh, 2014, p.14). The same three generations can be considered the social developments of art, the first generation: the founders of sociology who paid attention to art and aesthetics in the margins and had a perspective on the issue of art and aesthetics. For example, Durkheim looked at art only in terms of its relationship to religion, or Max Weber looked at texts he wrote about music that linked music styles to the process of Western rationalization and examined music in terms of its connection to rationality in the West. The second generation is related to the intellectual current of cultural history. This current of thought appeared in the nineteenth century, which has studied the historical course of culture and its developments. Art, for example, was as much about politics and culture as it was about politics and culture in Jacob Burkhart's "Renaissance Civilization in Italy." Third generation: In this generation we see the formation of "sociology of art" in its specific meaning. This generation has been formed among specialists in aesthetics and art history. These people have been concerned with severing ties with the two focal points of art and works of art and considering a third element called society in their studies of art as a new perspective in their studies, which would give birth to a new field of sociology of art. Experimental and applied methods are used, which has been developed by using statistical methods. From this generation we can name the "Sociology of Arts" by the American researcher Vera Zolberg and the "Report on the Social History of Art" by Enrico Castel Novo and the "Sociology of Art" (Heinick, 2015, p. 23).

According to these three generations, three general approaches to the sociology of art can be considered: the first approach: art and society; these people seek to establish a connection between society and art. In the second approach: art in society; This approach examines the place of art in society and in the third approach: art as a society; That is, the sum of the interactions of actors, institutions, objects evolves in such a way that what they generally call "art" is realized (ibid, p. 28).

Therefore, according to the mentioned views, it is necessary to mention that in this survey work, the second approach, namely art in society, examines art in society. Arts can be studied, so in this research, art has been considered according to popular tastes. Also, in each culture, certain arts are formed, and in this regard, each art, as a part of the culture of that region, shows itself in the tastes of its people that different artistic tastes can be due to a particular social and cultural environment. There are fundamental changes in human tastes that mostly show themselves in the tastes of young people and cultivate a direction towards the Western world, as well as various statements and opinions by groups of young people that the author directly observed, and The emphasis of each of the young people with positive and negative statements about "traditional and modern" arts (Hematkhani, 2011, p. 12). Made the author to study this issue scientifically and in this regard, the degree of tendency and Interest in various artistic tastes was measured in the city of Gilane Gharb.

The city of Gilane Gharb due to some special cultural features such as Kalhori Kurdish language, tribal and tribal culture, traditional customs and traditions, as well as activities in the field, special arts that lead the people of this city to do and the connection of this culture. With today's modern society formed on the basis of modern consumption, the following research forces the study of popular art to examine the extent of tendency as well as cultural and social factors affecting the arts (traditional and modern) among the youth of this Pay the city.

There are three points that need to be addressed in the subject of the article:

Recognizing the tendency towards art and performing detailed scientific planning in order to increase interest in folk arts.

Increasing the awareness of young people in order to identify the harms caused by the import of imported arts and cultural uses.

Trying to preserve indigenous and local arts and familiarize young people with these types of arts as much as possible.

The general purpose of the study is to determine the tendency of young people in Gilane Gharb to art (traditional and modern) and to identify the social factors affecting it.

2. Review of literature

2.1. Empirical background of the research

Lubber (2005) in a study entitled *Art and Art* believe that the distinction between art and art did not appear by itself, but was a social event that is a relatively new event in the history of thought. But this distinction cannot be considered a purely intellectual event either, because it was not the result of an independent mental endeavor which, through its natural evolution, achieved the best analytical understanding of some of the elements or constituent aspects of human work. Indeed, it should be noted historically that this conceptual distinction occurred at a time when art and technology were practically formed in two completely separate spheres of social activity, more precisely, both the practical separation of the two spheres and The opposition of the two concepts were the constituent elements of a fundamental or revolutionary transformation in social relations; The same development that began in Western Europe during the eighteenth century and ended in the next century, and historians have called it the "first industrial revolution", so in this period art compared to the technical world of work and activity, the role of a tourist method, entertainment and He was in charge of a pure culture. In this way, aesthetic consciousness, even in its humanitarian or political aspects, hid the real social relations and division of labor of the industrial capitalist production system and reproduced them in ideological ways. Behind the ideology of the opposition between beauty and utility, or the ideology of displaying utility through beauty as a mere spectacle, is the analysis of visual representation, like the analysis of ideologies, the reality of art being excluded from the realm of work and consequently activity (Lubber, 2005, p. 14).

Aghajani Mersa et al. (2021) in an article entitled *Distinction or similarity? Investigating the change of cultural and artistic taste in the age of modern communication media (Case study: citizens of Ahvaz)* examines the subject under study. In this article, by examining the variables of gender, type of job, ethnicity, educational level, economic capital, cultural capital and socioeconomic class on the cultural and artistic taste of Ahvaz citizens, it was concluded that these variables are based on taste. The cultural and artistic aspects of the citizens are influential and are the distinguishing factors of their taste. However, by confirming the hypothesis that the use of virtual social networks causes similarity in the cultural and artistic tastes of the citizens of Ahvaz, it can be said that despite the differences that exist under the influence of some factors in the tastes of these people, Activism in virtual social networks tends to increase their taste and homogeneity (Aghajani Mersa, et al., 2021, p. 123).

Nabavi & et al. (2020) in a study entitled, *Lifestyle and Music Consumption (Case Study: Young people aged 15 to 29 in Tehran)* has researched the subject. In this article, based on the theoretical foundations of the fifth generation, a study of music consumption and its effective factors has been done in Tehran. The types of music consumption were also classified into four factors: Western, pop, traditional and religious, and the relationship of each of them with the three types of economic, social and cultural capital with lifestyle has been studied. Findings showed that each of the capitals and lifestyles are mainly significantly related to some types of music: economic capital with Western music, social capital with pop music, cultural capital with traditional music and lifestyle with traditional music. Based on the findings, it is concluded that despite the change in the lifestyle of young people, cultural capital mainly prevents young people from turning to non-genuine music (Nabavi, et al., 2020, 227).

2.2. Theoretical Background

Explaining the nature of the function of beauty in traditional art and evaluating it in comparison with the functions of modern art enables modern man to understand the differences between the functions of traditional art and modern

art. Undoubtedly, one of the important approaches to explain the function of traditional art versus modernity is the approach of traditionalists, especially Kumara Swami's ideas to the category of aesthetic art (Jouani Joni et al., 2017, 35).

There is disagreement about what traditional art is; the word "tradition" has been translated into tradition. As a result, the traditional adjective expresses those manifestations and manifestations of traditional civilization that directly or indirectly manifest the spiritual principles or inspirations of that civilization. Nevertheless, traditional art means "art that has flourished in the lap of tradition." Tradition is not an outdated thing and it is not related to the past of the time when its time has passed" (Rahmati, 2004, p. 4) "considers beauty in the traditional system as a divine attribute" (Avani, 1996, p. 318).

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According to Burkhart, art is the construction and payment of objects according to their nature, which itself contains potential beauty. Accordingly, the task of the traditional artist is only to expose the beauty that is the essence of art to the sun and to reveal the dignity of matter that uses the essence of truth (Burkhart, 2010, p. 64). In the definition of Kumaraswamy, art is basically an action based on consciousness and wisdom (Kumaraswamy, 1990, p. 64). Kumaraswamy defines art as the embodiment of a preconceived form in material form. The preconceived form is the spiritual truth that has a divine origin and is embodied and manifested in a beautiful form. In a comprehensive definition of Kumaraswamy's landscape, art is perfection, which manifests itself in the form of an attractive force and is perceived (Kumaraswamy, 2010, p.126).

Definitions and interpretations of the term "modernism" in dictionaries, dictionaries, schools and currents are very different and its treatment is not in

line with the objectives of this research. But what is necessary to know and be aware of it is to understand and receive this term from the perspective of traditionalists, which is very useful and necessary in achieving the correct and path breaking results. Post-Renaissance art, which changes the nature of artists' work during this period, is interpreted as non-traditional or modern art. Therefore, art that is the product of the Renaissance and the modern era, that is, the period of the West's departure from tradition, is considered Nasuti (non-traditional) art (Rahmati, 2004, p.5).

Regarding the word modernism, Kumaraswamy says: "The Greek origin of the word modern aesthetics means nothing more than feeling and reacting to external stimuli. The sensation implied by the word Aesthetic is present in plants, animals, and humans, and is what biologists call irritability. These sensitivities, which psychologists call passion, are the driving forces of instinct (Kumaraswamy, 2010, p. 24).

In a comprehensive sense, modern art can be interpreted in this way. "Indiscipline individualism. Preoccupation with innovation and originality; a kind of aesthetic originality that is indifferent to the moral, intellectual and spiritual functions of art. This can be seen in the art of Europe from the Renaissance onwards, which found a secular and individualistic origin" (Al-Damdo, 2010, p. 256). In general, art that appeared in the culture and civilization of Western nations before the Renaissance and was the result of the spiritual and theological elements of past societies; It is a traditional art. But post-Renaissance art, which changes the nature of the work of artists in this period, is interpreted as non-traditional or modern art. From this perspective, traditional art is not art that originates solely from the genius and technical skills of the artist, but is rooted in the culture of society.

Kumaraswamy has two approaches to artistic functions: first, the modern function and second, the traditional function; examining their characteristics in Kumaraswamy votes shows serious and fundamental differences. The importance of the function of art for Kumaraswamy stems from the fact that its beauty and individual abilities are tools that can meet our spiritual needs. But in most modern art, the intention and purpose of producing a work of art is either to satisfy others or to express one. What is one of the works of art

approved by Kumaraswamy; paying attention to the spiritual functions and emphasizing the epistemological functions of the work in comparison with the modern perception of art, which is influenced by aesthetic factors, is too much for the sense of centrality and individualism.

In general, Kumaraswamy does not fundamentally accept the modern view of the function of art because it is irrational and sense-centered. Whereas Kumaraswamy sees art as a means to the transcendence and salvation of human beings; it does not accept the beauty and individuality of man in the position of the end of art. Kumaraswamy does not mean to exclude physical beauty and visual pleasure from the valley of art; rather, it emphasizes the centrality of meaning and the citizenship of beauty in order to better convey concepts. For this purpose, he makes a profound difference between seeking pleasure and enjoying worthy pleasures (Jouani Jouni et al., 2017, p. 39).

In discussing art and literature, Bourdieu addresses some theoretical foundations, including context, habit, literary taste, and the distinction between artistic and capital positions, which we briefly clarify. The context reflects Bourdieu's emphasis on social conditions without falling into the trap of objectivist determinism. A context is a social context in which a habit or character dominates. According to Bourdieu, every literary field operates in an atmosphere of possibilities. Bourdieu sees epic and novel as the product of the context, which operates through the knowledge of specific laws. The field or context helps to understand the developments in the relationship between writers, fans of different genres (for example, poetry, novels, theater) or between different conceptions of art (for example, art for art or committed art) and these developments coincide with the change of political regime or An economic crisis occurs.

The context is multidimensional; That is, it has political, economic, social and cultural dimensions. According to Bourdieu, in a competitive market, all kinds of economic, social and symbolic capital are used and established. But the field of power or politics is more important than all other fields, and the hierarchy of power relations in the political field determines the structure of all other fields. In this regard, Bourdieu puts the field of art in concrete connection with the great field of power. Habitual (character) has a dialectical character

and, like Bourdieu's whole thought, tries to explain the mental and objective dimensions of the problem as an inseparable existence of a historical fact. Regarding the relationship between context and character, Bourdieu's rationalist view insists that the work of art must be analyzed on the one hand in relation to all environmental factors and on the other hand in relation to the structure of the work, that is, a work of art is the dialectical product of the context and character (personal characteristics) of the producer. From Bourdieu's point of view, in order to see the nature of social reality, two complementary concepts, character and field, must be used together (Bourdieu, 2002, p. 19). Defining one of these two concepts requires another definition. For Bourdieu, the concept of character has a longer history than the concept of field. Mental habits are the productive patterns of thought and action, something that appears in character under various other headings, such as the productive principles of constructive behavior and structure (Schwartz, 1997, p. 109).

The concept of nature is also proportional to the conceptual space of character, and character can be defined as a system of nature (Bourdieu, 1997, p. 214). Thus, military character is of a transient and at the same time enduring nature, which is the basis of the producer of constructive actions (Bourdieu, 2002, 18). Character is constructed in that it is produced by social forces, but it is constructive in that it reproduces external structures in the form of various actions. Hence, the character of dominated groups reproduces domination. In fact, it helps to maintain the conditions of domination. Therefore, from Bourdieu's point of view, there are two types of definitions of character, which are primary and secondary definitions. In the initial definition of character, character is defined as a system of transient and enduring natures that produce structured actions. In the secondary definition, character is defined as a system of fixed and variable natures or structural structures capable of acting as constructive structures (Bourdieu, 1984, p. 53). Based on the common concepts in these two definitions of character, a kind of reflective character is found, where Bourdieu emphasizes the acquired aspect. Because character is not merely a set of psychological motivations but the product of long-term socialization in a particular social situation or situation. This is where character

comes into play (Vacvant, 2001, p. 334). Finally, it can be understood that character arises from the internalization of those objective structures, which are common to members of a social class with a dignity group (Schwartz, 1997, p. 104).

Thus, secretary distinctions are another face of structural distinction in modern societies, and Bourdieu reveals in the discussion of the distinction of different tastes or tastes of social actors based on the different characteristics of the bourgeoisie, the petty bourgeoisie and the common people. The characteristics of these different social groups are reflected in their lifestyles in a way that directs them from food tastes to aesthetic tastes and political attitudes. Of course, from Bourdieu's point of view, it is also necessary to mention that position is the connecting link that connects the concept of character to the concept of field and puts the two concepts in a dialectical relationship (Bourdieu, 2002 p. 19). The field includes situations that are defined relative to each other, because field thinking requires relational thinking (Schwartz, 1997, p. 119). The field, then, is a set of situations that must be understood spatially (Whyte, 2003 p. 29). Literary taste is also a function, one of the functions of which is to give people in society a sense of their place in the social system through taste. Taste brings together all those who have relatively similar tastes and distinguishes them from other people. Through human taste, they classify others as well as themselves in society.

Tastes are a social product and constitute one of the indicators of cultural capital. According to Bourdieu, character and artistic taste are themselves influenced by a literary field (context); In other words, literary institutions are effective in the perception and literary and artistic taste of individuals. Thus, historical positions or contexts in the creation of literary genres or types (tragedy, comedy, drama or novel), in artistic forms (sonnets, ode, quatrains) in periods or styles (Gothic, Baroque or classical) and in schools and movements. Artistic works (Impressionism, Symbolism, Realism, and Naturalism) are effective. Bourdieu describes three artistic situations, which are the social art situations in which the proponents believed that art should have a social and political function. This group had a low position in the field of power as well as in the field of art. Hence, they allied with the people in conflicts and rivalries

over special interests. The bourgeois art that the group associated with the ruling class because of their shared lifestyles and values, and often wrote for the theater. They enjoyed high financial profits and bourgeois honors such as membership in the academy. Art lovers for art also had a central position in the field of art, but were structurally ambiguous. Their position caused them to be in conflict with two other positions both aesthetically and politically (Moghadas Jafari, 2008, p. 80).

Bourdieu offers a three-pronged model of taste: 1) legitimate taste, 2) moderate taste, and 3) popular taste. This is a design of tastes and preferences that has a direct relationship with education and social class (Mumtaz, 2005, 155). In this model, lifestyle and cultural taste are discussed. Downstream aesthetics is a dominated aesthetic that must always justify itself through the tastes of the dominant class. From Bourdieu's point of view, the working class is less able to create an aesthetic view than the middle or upper class. The beauty of objects is defined by the dominant classes, and this can range from the beauty of a car to a painting or a photograph (Bourdieu, 2008, p.54).

The petty bourgeoisie lies between these two branches. On the one hand, he is interested in creating a distance between himself and the lower class, and on the other hand, he lacks the necessary cultural and educational experiences to approach legitimate tastes; That is, they cannot easily follow the habits of the upper class with ease. (Bourdieu, 1984, p. 56) The class position of individuals puts them in the same situation that creates the same habits for them. The development of various social fields has been associated with the differentiation of different capitals, as Bourdieu distinguishes four types of capital, which include economic capital, social capital, cultural capital and symbolic capital.

Economic capital that includes all types of financial and material assets, including private or public property. Economic capital, which is very similar to the Marxist meaning of the word capital and includes productive capital that can be used to produce objects and services. Cultural capital that includes intellectual-educational characteristics, goods and cultural skills. But for Bourdieu, the concept of cultural capital can be considered a complement to Bernstein's work, because both try to link the views of Marx and Durkheim in

their works. Like Bernstein, Bourdieu has a far-reaching view of culture. According to them, the source of inequality in society is more cultural than economic in nature and the distance between school culture and the child's socio-economic origin is an important factor in determining a child's success in the education system, but Bernstein is more concerned with the transfer of power and method. And Bourdieu pays more attention to the structural conditions within which the transfer of power takes place (Sharepour, 2003). The concept of cultural capital is close to the Webern concept of lifestyle, which includes specific skills, tastes, ways of speaking, qualifications, and ways in which one distinguishes oneself from others, and the concept of symbolic capital, which includes the use of symbols. That one uses to legitimize other levels of one's capital (Turner, 1998, p.512).

From Bourdieu's point of view, types of cultural capital can be manifested in three ways: first, the embodied state, in which most of the characteristics of cultural capital can be deduced from the fact that this capital is closely related to the person in whom it is embodied. Embodied is a kind of external wealth that has become an integral part of the individual. This is what Bourdieu calls the dimensions of cultural capital associated with birth that cannot be transferred to another through gift, purchase or exchange. This type of capital is manifested in the constant preparations of the mind and body. The second case is the objectified state. One of the most obvious and objective forms of cultural capital is the consumption of different cultural goods among different sections of society, which can be a function of various individual and social variables. Cultural capital embodied in material objects, media such as writing, painting, tools, etc., and in its materiality in general, is transferable. Therefore, cultural goods can be allocated both materially (which leads to economic capital) and symbolically (which leads to cultural capital, and the third case is the institutional case, which is a kind of institutional recognition of capital). One is an example of this. These documents establish a kind of conversion rate between cultural capital and economic capital, and they do so by guaranteeing the material value of a given academic capital. Since the material and symbolic benefits of diplomas depend on their scarcity, the investment made (in terms of time, effort and money) may not be as profitable as expected (Sharepour, 2003,

p. 133). Thus, consumers of dominated classes in the social class field tend to use the production of dominated classes in the cultural field (Schwartz, 1997, p. 132).

Social capital, which includes membership in social or family groups and kinship in the discussion of social capital today, various scientists and theorists such as James Coleman, Glenn Lowry, Ben Pratt, Williamson, Baker and Francis Fukuyama, etc. has offered various definitions of social capital. But Pierre Bourdieu sees social capital as a form of capital that pays attention to the communication and participation of members of an organization and can be a tool to achieve economic capital along with cultural capital. Social capital is a capacity (social essence) that facilitates coordination and cooperation in society and the group. In fact, social capital can be considered as a composite concept that has three dimensions: structure, content and function, whose social structure is the same as the network of social relations and its content is trust and social norms and its function. It is the same social interaction. Bourdieu divides the factors of social capital construction into four categories, which include institutional factors, spontaneous factors, external factors and natural factors (Alvani, 2008, p. 33). The present study emphasizes two indicators of social capital, namely trust and social interaction. Symbolic capital also includes reputation, reputation, and moral characteristics in general.

These four capitals are interrelated in modern societies, as cultural capital typically goes back to economic capital (Foley, 1998, p. 31). Capitals are convertible. For example, symbolic capital becomes economic capital, so that with the artist's fame, his works become extremely financially valuable (Webb, 2002, p. 161). It should be noted that different forms of capital can be converted into each other. Therefore, in this study, the popular literary taste of individuals in relation to the context and artistic position of the individual in society and the effects that these factors have on the cultural capital of individuals, which shapes the level of their interest in art, is used.

2.3. Hypothesis

1) There is a relationship between cultural capital and the level of interest of the youth of Gilan-e- Gharb in art.

- 2) There is a relationship between economic capital and the level of interest of the youth of Gilan-e- Gharb in art.
- 3) There is a relationship between social capital and the level of interest of the youth of Gilangharb in art.
- 4) There is a relationship between the level of education and the level of interest of the youth of Gilangharb in art.
- 5) There is a relationship between gender and the level of interest in art among the youth of Gilangharb.

3. Methodology

The method used in this article is a survey method through data collection through a questionnaire. The statistical population also includes all young people (15-25) years in the city of Gilane Gharb, which according to the national census of population and housing in 2016, the number is 16816. Sampling method of this study was simple random sampling which using Cochran's formula to extract the sample size which was a sample of 384 people? Questionnaire related to the personal characteristics of the respondents, which consists of 5 questions. Includes: age, gender, level of education, income, marital status.

To define the conceptual and operational variables, the following has been done:

Cultural capital: The variable of cultural capital, by collecting and integrating (embodied, objectified and institutionalized capitals), the amount of cultural capital was measured, in which the embodied in artistic abilities and skills, as well as spending time to learn and Art education is desired. In objectified capital, the availability of artistic tools and instruments and their use and consumption are considered, and institutionalized capital is used through formal educational systems that recognize and validate art. The indicators measured by the cultural capital variable have 5 items and a 5-point Likert range that is very high (5 points), high (4 points), medium (3 points), low (2 points), very low (1 point).

Social capital: We have examined social capital from Bourdieu's point of view, which emphasizes only two indicators (trust and social interaction of social groups). The indicators measured by the social capital variable have 7 items and a 5-point Likert scale, which is very high (5 points), high (4 points), medium (3 points), low (2 points), very low (1 point).

Economic capital: Economic capital mainly refers to financial assets that are any commodity, wealth or money that can be combined with other factors of production to produce goods or increase wealth in various ways. The indicators measured by the economic capital variable have 5 items and a 5-point Likert scale that is very high (5 points), high (4 points), medium (3 points), low (2 points), very low (1 point).

Traditional art: Traditional art is an art that has its roots in the past and has been passed down from the past to the present generation, and this art is a local and indigenous art such as carpet weaving, kilim weaving, etc. The indicators measured by the traditional art variable have 4 items and a 5-point Likert range that is very high (5 points), high (4 points), medium (3 points), low (2 points), very low (1 point).

Modern art: Modern art is an import art that is not considered local art. For example, if we consider the art of music, playing the organ is one of the modern arts that is imported and not local. The indicators measured by the variable of modern art have 2 items and the range is 5 degrees of Likert, which is very high (5 points), high (4 points), medium (3 points), low (2 points), very low (1 point).

Cultural tastes: Cultural tastes show the connection between some products and their consumers in a regionalized social space. Taste is the basis for judging the value of different aesthetic experiences. In this survey, cultural tastes mean the amount of capital and the level of interest in traditional and modern popular arts. Each of these dimensions and indicators are examined separately and finally with the collection of all data. The collected variable cultural tastes are obtained.

Table 1. Total Cronbach's alpha

| Variable | Dimensions | Indicators | Number of items | The amount of Cronbach's alpha |
|-----------------|-----------------------|-----------------------------|-----------------|--------------------------------|
| Cultural tastes | The amount of capital | Cultural capital | 5 | 0/859 |
| | | Social capital | 7 | 0/864 |
| | Tendency to art | Economic capital | 5 | 0/920 |
| | | Interest in traditional art | 4 | 0/851 |
| | | Interest in modern art | 2 | 0/875 |

The data of this study are the result of extracting questionnaires that were completed by 384 young people in Gilane Gharb and were the basis of the analysis. To investigate the relationship between independent and dependent variables, correlation coefficient and means comparison test have been used. Table 2 shows the descriptive statistics of the main variables of the research, the range of numbers is from 1 - 5. Among the components of cultural tastes, interest in modern art with an average of 3.99 out of 5 has the highest average.

Table 2. Descriptive statistics of the main research variables

| Variable | Average | Standard deviation |
|------------------------------------|---------|--------------------|
| Cultural capital | 2/52 | 0/939 |
| Social capital | 3/69 | 1/003 |
| Economic capital | 3/185 | 1/003 |
| Interest in traditional art | 2/206 | 0/886 |
| Interest in modern art | 3/99 | 0/939 |

4. Findings

From the statistical population studied in this study, 130 people, equivalent to 33.9%, were 17 years old and had the highest frequency. Out of 384 people in the study, 195 (equivalent to 50.8%) were female and 183 (equivalent to 47.7%) were male. In this study, 235 people, equivalent to 61.2% of the subjects under diploma, 87 people, equivalent to 22.7%, have a diploma, 22 people, equivalent to 5.7%, have an associate degree, 19 people, equivalent to 4.9%, have a bachelor's degree. And 21 people, equivalent to another 5.5 percent, have a master's degree or higher. In this study, 278 people (72.4%) of the study population have very low incomes, 21 people (5.5%) have low

incomes, 30 people (7.8%) have medium incomes, 34 people (8.9%) have incomes the top 21 and the other 5.5 percent have very high incomes. In this study, 308 people, equivalent to 80.2% of the subjects, are single and 71 people, equivalent to 18.5%, are married.

H1: There is a relationship between cultural capital and the level of interest of the youth of Gilane Gharb in art.

The results show that the correlation coefficient between the two variables of cultural capital and youth interest in art is equal to 0.261, so there is a positive and direct correlation with moderate intensity; Thus, the higher the amount of cultural capital, the higher the interest of young people in art. There is significance, so on this basis, Hypothesis 1 is confirmed.

H2: There is a relationship between economic capital and the level of interest of the youth of Gilane Gharb in art.

The results show that the correlation coefficient between the two variables of economic capital and youth interest in art is equal to 0.136, so there is a positive and direct correlation with moderate downward intensity; Thus, the higher the amount of economic capital, the higher the interest of young people in art. There is significance, so based on this, Hypothesis 2 is confirmed.

H3: There is a relationship between social capital and the level of interest of the youth of Gilane Gharb in art.

The results show that the correlation coefficient between the two variables of social capital and youth interest in art is equal to 0.162, so there is a positive and direct correlation with moderate downward intensity; Thus, the higher the amount of social capital, the higher the interest of young people in art. There is significance, so on this basis, Hypothesis 3 is confirmed.

H4: There is a relationship between the level of education and the level of interest of the youth of Gilane Gharb in art.

The results show that the correlation coefficient between the two variables of education and youth interest in art is equal to 0.098, so there is a positive and direct correlation with a weak intensity; Thus, the higher the level of education, the higher the level of interest of young people in art. There is significance, so on this basis, Hypothesis 4 is confirmed.

Table 3. Pearson correlation coefficient the relationship between independent variables and cultural tastes

| Cultural tastes | Cultural capital | Economic capital | Social capital | Education level |
|---------------------------|------------------|------------------|----------------|-----------------|
| The amount of correlation | 0.261 | 0.136 (**) | 0.162 (**) | 0.098 (*) |
| The significance level | 0.000 | 0.008 | 0.001 | 0.009 |
| Number | 384 | 384 | 384 | 384 |

H5: There is a relationship between gender and the level of interest in art among the youth of Gilane Gharb.

According to the calculated significance value is 0.615, which is greater than 0.05 and the variances are equal, so the significance of the first line has been used, also considering that the significance level of the two domains is equal to 0.369 With a standard deviation of 0.09944 and this number is less than 1.96, so it can be concluded that there is no significant difference between men and women in terms of inclination to art. Accordingly, Hypothesis 5 is rejected.

Table 4. Independent t-test results to compare the level of interest in art in men and women

| Gender | Average | Standard deviation | The significance level |
|--------|---------|--------------------|------------------------|
| T.test | 0.08984 | 0.9888 | 0.369 |

5. Discussion and Conclusion

By examining the relationship between art and human life, this relationship can be examined from various aspects, including the artistic consumption of human beings in relation to their tastes. Therefore, recognizing artistic tastes in different cultures can be a step towards preserving cultural values and promoting popular arts specific to those communities. In this regard, it is necessary to explain the causes and effective factors in order to strengthen the positive factors and eliminate the negative factors by scientific studies and using it to describe cultural-artistic values. Therefore, in this survey, he has taken a step towards recognizing artistic tastes among the youth (case study: Gilane Gharb city) and demands that by using scientific research, he put the youth in a direction to strengthen and preserve their culture.

From the statistics obtained from this survey, several results were obtained, which we will briefly describe in this chapter. The main purpose of this survey

was to examine the tendency of young people in Gilane Gharb to art (traditional and modern) as well as to identify their cultural tastes related to art and the effect of gender, education, cultural capital, social capital and economic capital on the tendency to art. . In this regard, according to the type of research variables, statistical tests were used in accordance with that variable and then the reliability of each variable was measured, which is a matter of trust in the research results. So in this section we will review the results obtained:

From the statistics obtained from the first hypothesis (there is a relationship between cultural capital and the level of interest of the youth of Gilane Gharb towards art), it was concluded that most of the respondents have a low to moderate cultural capital. This amount of capital is obtained from the sum of embodied, objectified and institutionalized capitals. Based on the results, it can be said that the highest tendency in terms of cultural capital towards art is the tendency of respondents who have little cultural capital in terms of cultural capital who have a great interest in art and then the highest level of interest. Mandy to art belongs to the respondents who have little capital in terms of cultural capital and have a moderate tendency towards art. Also, in the next level, the highest level of interest in art belongs to the respondents who have a moderate capital in terms of cultural capital, who have a great tendency towards art. This means that as the cultural capital of individuals increases, the tendency towards art becomes more positive or in other words more, and there is a direct relationship between cultural capital and interest in art. Therefore, it is understood that the only factor that has caused a low level of cultural capital among the respondents has been the time required for art education, which was also due to the young population and the lack of time for artistic activity.

From the statistics obtained from the second hypothesis (there is a relationship between economic capital and the level of interest of the youth of Gilane Gharb in art) it was concluded that most of the respondents who answered this questionnaire have little or no economic capital. This means that as people economic capital increases, interest in art becomes more positive, or in other words, there is a direct relationship between economic capital and interest in art. This is due to the lack of independence of young people in

business and artistic investments, the financial inability of families to make artistic investments for their children, and as a result, the lack of artistic trust in young people, which has led young people to invest very little in art.

From the statistics obtained from the third hypothesis (there is a relationship between social capital and the level of interest of young people in Gilane Gharb towards art) it was concluded that most of our sample population who answered this questionnaire have a low to moderate social capital. Therefore, it can be understood that the highest interest in art in terms of social capital is the interest of respondents who have moderate social capital in terms of social capital, who are very interested in art, and then the highest level of interest. Art belongs to the respondents who have a moderate capital in terms of social capital who have a moderate interest in art. This means that as people's social capital increases, interest in art becomes more positive, or in other words, there is a direct relationship between social capital and interest in art. This is due to the low level of trust and connection to associations.

Statistics obtained from the fourth hypothesis (there is a relationship between the level of education and the level of interest of young people in Gilane Gharb towards art) concluded that most of the sample population who answered this questionnaire are under diploma. Also, the highest interest in terms of education towards art is the attitude of the respondents who are under diploma in terms of education, who are very interested in art, and in the next level, the highest interest in art belongs to the respondents who in terms of Education levels are diplomas that have a moderate orientation towards art. This means that with the increase in the level of education of individuals, interest in art does not become more positive or in other words more, and there is no direct relationship between the level of education and the tendency to art. This is because most of the sample population is in school or is a student because they are between the ages of 15 - 25.

From the statistics obtained from the fifth hypothesis (there is a relationship between gender and the level of interest in art among the youth of Gilane Gharb) it was concluded that the highest level of interest in art is the tendency of respondents who are female in terms of gender. Next time, men are very interested in art. Therefore, it is understood that in the city of Gilane Gharb,

due to the knowledge of men and women about each other and the face-to-face social relations they have in the city, it has not created an obstacle to limit the tendency to art and activities in the field of art. It can be said that art in the past belonged to certain individuals and classes of people and everyone, according to their social background and other factors, pursued their artistic activity and pursued their favorite artistic activity, but with the expansion The means of communication in the present age and the breaking of the boundaries of art, art has gradually acquired a collective character; That is, art has been taken out of the hands of certain individuals and classes and has become popular, so the generalization of art has broken the monopoly of art in favor of women. This means that gender has little effect on interest in art. In general, from the statistics obtained from (cultural tastes of art among the youth of Gilane Gharb), it was concluded that most of our sample population have low and moderate artistic tastes. This component was also obtained from the totality of capital and the level of interest in traditional and modern arts, the result was that the low level of capital has reduced the amount of artistic tastes because the high level of cultural, social and economic capital to it greatly affects the popular tastes of the youth of Gilane Gharb. Also, the low level of interest in modern art has a great impact on the artistic taste of the youth. The only thing that is visible is that the taste of the youth of Gilane Gharb tends to It has traditional arts.

Due to the growing tendency to modern arts and the increase in modern consumerism, it is necessary to prevent the entry of such arts into society, because the authors believe that not paying attention to this issue can be harmful in the future. In order to reject traditional culture and folk arts, so in this section, according to the results of this study, some suggestions to reduce the adverse effects of this cultural and social issue in society, as well as guidelines for future research are presented.

1. Creating associations and social and artistic organizations tailored to the conditions and needs of the young generation.
2. Increasing the number of traditional art classes, increasing educational facilities.

3. Holding art conferences also informing the youth about the harms of modern and imported arts and imported cultural uses.

4. Increasing the level of group ties and ethnic ties against the influx of cultural goods, imported consumer goods.

5. Increasing the live performance of some arts in public spaces, encouraging artists to increase traditional themes.

6. Informing children and adolescents by schools and families towards traditional arts.

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