

## A Sociological Analysis of the Perception of Women's Gender Justice with Emphasis on Ethnicity

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### Abstract

One of the determinants of justice and domination is perceptions of gender justice. The purpose of this research is to study the perception of women gender justice and the role of sociological factors in the emergence of this phenomenon in the context of ethnicity. Theoretical foundations of the research are formulated based on the theories of Homens, Bourdieu, and Parsons. The research has been conducted by survey method and the data have been collected by questionnaire. The statistical population are including all women over 20 years old from Turkish, Kurdish and Gilak ethnicities from provinces of Ardebil, Parsabad, Khalkhal, Sanandaj, Piranshahr, Bijar, Rasht, Lahijan and Talesh. The sampling method is quota-purposive. The results showed that 52% of respondents refer to the definition of gender justice for cultural and social characteristics and role of natural and biological factors in shaping the perception of gender justice. Comparative tests revealed the largest differences in perceptions of gender justice between ethnic groups of Kurdish and Gilak. Multivariate analysis tests confirmed differences in perceptions of gender justice (Exchange justice, Ritual justice, Justice in freedom of action, Justice in capability) in terms of variables of cultural capital, social capital, symbolic capital, economic capital, emotional capital, and stereotypes among Turkish, Kurdish and Gilak ethnic groups.

### Keywords

Perceptions of gender justice, ethnicity, social capitals, emotional capital, women.

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## **Femininity, Ideology and Resistance to Inferiority Analysis of Women's Inferior Discourse in Iranian Cinema Based On the Theory of Self- Determination**

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### **Abstract**

The purpose of this study is to analyze the critical discourse of women's inferiority through the analysis of four films: Fire Bride, Lineless Paper, Father's House and Venus. The theoretical framework is Judge Moradi's theory of self-determination, which has been done by Fairclough's method of critical discourse analysis; Critical discourse analysis, by linking discourse structures and social contexts can help us to understand the existing issues. Among the dominant discourse systems, patriarchal discourse deconstructs relations between the genders from a position of power; the discourse of tradition and modernity causes subjects to redefine their identity. This method has three stages of description, interpretation and explanation; for this purpose, in the description stage, great attention is paid to the formal features of the context (analysis of dialogues and sequences). The interpretation, inter-discourse (discourse practice) is discussed in the second stage. Finally, the interaction of macro-social structures on the study is based on the theory of autonomy. The results showed the mechanism by which the transition between the two discourse spaces of tradition and modernity, the order of gender discourse and the power relations inherent in this hierarchy, has led to the inferiority of women and then their resistance to the superiority of men. Modern and traditional femininities not only contrast with each other, but on the other hand, the feminine signs are also represented in front of traditional and modern male subjects.

### **Keywords**

Critical discourse analysis, women, cinema, inferiority, resistance.

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## Reflection of Feminine Psyche and Masculine Psyche Archetypes from Jung's Perspective in the Traditional Houses in the Central Plateau of Iran

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### Abstract

The archetype in the collective human psyche motivates the performance of various actions in his spiritual mind. The present study seeks to find the connection between psychoanalysis and architecture, as the art is essence of human mind and psyche. Carl Gustav Jung, the inventor of the theory of analytical psychology and the developer of the theory of archetypes, considers architecture as the human psyche. He believes that all man-made phenomena have already imagined in the mind or psyche at first. The number of archetypes, as the main topic of this discussion, is a lot. This research focuses on the two archetypes of Anima and Animus; at first to find and collect the symbols of these archetypes in ethnic thoughts, rituals and beliefs and then to create their proper correspondences in the symbols of some of the most important components of traditional houses in the Central Plateau of Iran. The main elements are including entrance complex, central yard, porch, pool space, room, wind passage, basement, cold basement and others. The present research has been carried out with the content analysis approach in the qualitative paradigm by inductive and deductive methods. The results showed that there is a correspondence between the archetypal symbols of anima and animus and the spiritual themes embedded in the components of traditional houses. As the perfect human psyche has a two-dimensional nature, there is a balance between both feminine and masculine expressions in the whole supreme art of traditional house architecture.

### Keywords

Anima, Animus, Jung, Traditional Houses of the Central Plateau of Iran, Archetypal symbols.

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## **Image of Women in Nomadic Carpets; the Motif of "Nine Women" with Emphasizing on the Social Component of Nomadic Women's Clothing**

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### **Abstract**

The image of a woman as a human motif is one of the common motifs in nomadic carpets, which has been woven in various formats and structures, in different regions of Iran, and it definitely has also a symbolic and special meaning. The motif of "nine women" is among the motifs in which the image of the woman is woven. This research tries to address three sample carpets from three different clans. Researchers are looking for the type of woman illustration in this category of Persian hand-woven carpet, and its relationship with the appearance and social image of nomadic women. In fact, the type of clothing and adorn are studying in this research, as one of the social norms for women. The main purpose of this research is to assess the relationship between the type of women imagery in these carpets, and the structure that the nomadic community prefers for the women as a norm, tradition, and custom in the form of clothing. This research is conducted by a descriptive-analytical method through the library and internet data collection. Women's clothing in Baluch carpets is similar to the social clothing of Baluch nomadic women. Whereas women's clothing in Kurdish carpets is not enough similar to the social clothing of Khorasan Kurdish nomadic women, and also there is no resemblance between women's clothing of Afshar carpets and the women's clothing in Kerman Afshar nomads.

### **Keywords**

Nomadic Carpet, Human Motifs, Women Image, Traditional Clothing, Nomadic Costume.

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## Archaeology and History: An image of Women in Miniatures of Tabriz School and Safavid Period's Texts

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### Abstract

Historical texts by narrative men of the rulers and the great men of history have said often less about ordinary people, especially women. In fact, women, despite being half of human society and educators of men and the next generation, have had an undeniable influence on social relations, the preservation and perpetuation of traditions, customs and even political games in historical periods. But in most cases, for cultural reasons, less mention is made of their presence in society or defined in the shadow of men. Therefore, archaeological methods and the study of cultural materials are very valuable and useful for clarifying the subject and answering the existing gaps and questions; because archeology has used cultural materials to rebuild communities, culture and people's roles. The present article examines the miniatures of the Tabriz school as material evidence of the Safavid period and tries to compare the image of women presented in the texts of the Safavid period with the remaining images of them in the miniatures of the Tabriz school and the contradictions and similarities between the two. The miniatures of Shahnameh of Shah Tahmasp, Khamse of Nizami and Haft Awrang of Jami showed that women in Safavid Tabriz School at the same time at least during that period, contrary to historical texts have highlighted more active role in the community.

### Keywords

Women, Miniature, Tabriz School, Safavid Period.

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## **A Comparative Study of the Female Body in Tiling of the Buildings of "Eram Garden" and "Zinat Al-Muluk House" with Emphasis on Propp's Morphological Theory**

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### **Abstract**

The "Eram Garden" and "House of Zinat al-Muluk" are important and historical buildings in Shiraz during the Qajar period. The main subject of these two buildings with the decorations of the women role and its formal analysis based on the theory of morphology of Vladimir Propp is the main issue of this research. The present study is based on the historical-comparative method. The data have been collected from library (documentary) and with a historical approach based on morphological theory. This research analyzes the morphology of the female form in the tiling of these two buildings. The study also examined the similarities and differences of the buildings according to Propp's theory. It is concluded that the role of women in the form of the characters of Shirin, Belqis and Zuleikha is one of the main decorative images in the entrance of Eram Garden and the house of Zinat al-Muluk. The main decorative motifs of women in this building are made with Qajar clothes and decoration. Woman as the main decorative element in the tiling of these entrances emphasizes the role of women and has been compatible with Propp's theory.

### **Keywords**

Qajar, woman, tile, entrance, Belqis, Shirin, Zuleikha, Propp, morphology.

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## The Female Almās: A Post-Feminist Approach to the Appearance of Women in the Role of the Black Character after the Iran Islamic Revolution

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### Abstract

In the history of Iranian traditional performances (especially the Siyāh-Bāzi), the presence and action of women has been extremely limited. In some cases, the performances are totally get away from the fact. Due to the lack of archival resources, there are very few documents available to reflect the presence of women in this field. However, there has recently been an upsurge in the presence of women during the post-revolutionary years, especially in the field of Siyāh-Bāzi and performing the role of Almās (Siyāh) as the leading character. The present article deals with the presence of women as Siyāh, which was not noticed in the pre-revolutionary Iran. The theoretical framework of this article is based on the postmodern feminist ideas, with reference to Judith Butler's ideas on "Gender identity" and "Cross dressing". We seek to show why women were not present in the Siyāh-Bāzi performances before the revolution, and how they have developed a new discourse in this field in the recent years. The results of this study showed that being an "other" results in a sort of deconstruction and the emergence of a new phenomenon referred to as the emergence of a female Almās in a feminine discourse: A new discourse which is the result of turning into a new "other", together with the deformation of the traditional approaches. In other words, the cross dressing of Almās is the result of a challenge for gender equality.

### Keywords

Feminism, Siyāh Character, Siyāh Bāzi, Iranian traditional performance, Postmodernism.

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