

Factors Affecting the Aesthetic Perception of Paintings by Women Using the Q Method (Case study: Women of Shiraz, 2020)

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Abstract:

People are living in public sphere that its components can influence the formation of the individual attitudes toward works of art. Analysis of these components informs us about the attitude of people as the audience of art works and leads us to a better understanding of the factors affecting their perceptual methods. The present study was conducted to investigate the factors affecting the aesthetic perception of paintings. In this study, we were sought to answer these questions: how the audience of paintings perceives these works? Which sociological features among the similar perceptual methods are the same? And finally, different perceptual methods in their taste emphasize on which formal and content aspects? In the present study, which was exploratory in terms of purpose and hybrid in terms of method, the Q classification method has been used. In this study, 14 people were participated; five different mental patterns were identified in the perception of paintings. Also using a questionnaire which was developed about the degree of religiosity and relationship with the art world, the amount of these variables was measured. The results showed that each of these mental patterns was influenced by the contextual, psychological, or structural variables are different. In fact, people's attitudes and tastes towards the beauty of art works depend on individual or structural characteristics of each person. Finally, it can be said that social and individual factors have a significant impact on aesthetic attitudes and tastes. It is necessary that in research about taste, in addition to economic, social and cultural capital, other factors such as marital status, field of study, the degree of connection with the art world and the reference personality of individuals should also be considered.

Keyword

Aesthetic perception, Aesthetic features, Taste, Q Method, Perception of paintings.

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Feminism in the Illustrated Manuscript of Hamle-ye Heydari (Comparative Study of the role of Women in Illustrations of Hamle-ye Heydari Copies)

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Abstract

In the Persian epic men play the main roles while the presence of women is usually under shadow. If the epic also has a religious theme, the role of women is becoming even more insignificant. However, in one of the illustrated manuscripts of Hamle-ye Heydari of Bazel Mashhadi (dated 1222 A.H., Bibliothèque Nationale de France) women were painted in the important roles. This copy not only did not ignore the presence of women but also depicted women next to the men or even ahead of them. This article explore the drawings from the perspective of subject, text-image relationship, visual features, and so on in order to show the prominent position of women in this illustrated copy. In addition, I compare this copy with one of the contemporary lithographic copy of Hamle-ye Heydari by Raji Kermani to show how the painter breaks traditions to emphasize on the women participation in the paints. These two manuscripts are depicted in the same period of time, the Qajar era, but in two different places; the first one in India and the second one in Iran. This comparative study shows that in the Hamle-ye Bazel women were portrayed in the variety of roles from the saints or angels to the musicians or dancers. While the image of women in the painting of Hamle-ye Raji are just limited to the angel and saint. Furthermore, in Hamle-ye Bazel women have a dominant role even if the text has no mention to them but in Hamle-ye Raji only there are a few images of the women. All of these reasons prove that woman in Hamle-ye Bazel's paintings goes beyond the traditional framework and take a role that is exclusive in Persian manuscript tradition.

Keywords

woman, Hamle-ye Heydari, Bazel Mashhadi, Raji Kermani, Hazrat Fatima (PBUH), religious epic.

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Analysis of “Saving the Earth by Women” in the Novel “Pruning” with an Ecofeminism Approach

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Abstract

Derived from the integration of feminist and ecological thoughts, ecofeminism approach considers the patriarchal cultural hegemony as a factor on the one hand in the lower position of the poor-kept people, including women, and on the other in war as well as the selfish destruction of the ecosystem. It believes that the awareness, self-confidence, and empowerment of women, besides their return to natural originality and gender agency are the causes to simultaneously save both women and nature. In the novel Pruning, in the post-war widowhood, the women hurt by the male violence of the war try to develop themselves as well as the nature suffering from the war through forming a small female colony (Zanestan in Persian) on a devastated remote island. The present research conducted by descriptive method and deductive content analysis was mainly aimed at explaining and interpreting the intellectual links in the novel Pruning with the components of the ecofeminism philosophy. The research achievements indicate the simultaneity of identity awakening and self-belief, and subsequently the empowerment and agency in the women of this story on the one hand with saving the earth and with reviving the nature on the other hand. The ecofeminism approach believes in the roles and such an approach calls women for their transcendental growth and environmental protection.

Keywords

Ecofeminism, Culture and Gender, Nature and Gender, War and Gender, Consecration of Femininity and Motherhood, Environment Revival

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A study on the semantics of Lorestan women's tattoos

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Abstract

One of the most common cultural and social practices among the people of the world is tattooing. One of the functions of a tattoo is to represent individual and social beliefs. This article tries to identify the patterns and motives of Lorestan women by looking at their tattoos. The purpose of this study is to show the main motivation of Lorestan women tattoos. This descriptive-analytical research has tried to achieve common forms in tattoo drawing by collecting library and field information. The importance of addressing this issue is that, on the one hand, the prevalence of tattooing as an act in Iranian society is undeniable, and on the other hand, research on tattooing is more in line with existing sources in Western studies, while this Art, like many other arts, has specific regional and cultural characteristics in each community. The statistical population of Lor women is between 50 and 60 years old who have had tattoos on their body more than 4 times. According to the present study, tattoo designs and their creation on the body, in addition to aesthetic value, also have significant motivations that are rooted in individual, ritual, myths, cultural and historical contexts of the same society.

Keywords

Women's Tattoo, Beauty, Charm and Wound Eye, Treatment, Lorestan.

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Representation of women in Gilaki proverbs

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Abstract

Proverbs as one of the most important elements of oral literature can be a reflection of the beliefs and attitudes governing society. One of the important topics of social research is how women are represented in culture and oral literature. In this study, we try to get a relatively clear picture of the position of women in Gilan society by examining Gilaki proverbs. This study is a descriptive-analytical study by analyzing the content of four books: "Dictionary of Proverbs and Terms of Gil and Dilam", "JadkeftehGaban", "Proverbs and Terms of Gilaki" and the book "Gilaki Proverbs" which contains 4562 proverbs east, west and center of Gilan, 182 proverbs have been counted related to the subject of research. To analyze the data, thematic analysis method and proverbs with common and similar themes were used. The following five major categories of images of positive aspects of women, image of negative aspects of women, woman as inferior element, woman as superior element and woman as equal element. They were categorized and analyzed in relation to men. Findings show that the image of women in the culture of the people of Gilan is diverse and multifaceted and although in some of the proverbs women are represented as a weak and inferior element, but a significant part of the proverbs emphasize on the superior or equal role of women to men in society.

Keywords

Popular culture, proverb, Gilaki, representation, gender.

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Analysis of body semiotics in commercial advertising, Case study: GEM TV satellite network

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Abstract

Advertising is one of the inseparable elements of modern human life. In the meantime, the media as a tool to introduce products is of particular importance. The main purpose of this article is to examine the position of the body in the media discourse (commercial advertising of Jam Network). From Fisk and Bart's point of view, commercials have been analyzed and evaluated at three levels including reality, representation, and ideology. They were selected by purposeful and non-random sampling method for semiotic analysis. After collecting advertisements, 33 commercial messages were studied in depth. The theoretical basis of the discussion is the opinions of some experts in body sociology. There are two discourses, "sexual" and "gender" in the field of female body in advertising. Of course, "sexual discourse" dominates the Jam network's propaganda, and the body, especially the female body, as the only creature that has gender and sexuality, has become a tool in the service of capitalism.

Keywords

body, semiotics, commercial, GEM network.

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An Experimental Explanation for the Influence of In-Store Mannequins (Models) on Women's Shopping Behaviors Regarding the Customers' Knowledge of Fashion as A Moderating Variable

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Abstract

The present study is conducted to investigate the influence of in-store mannequin models (with or without head) on customers' buying decisions and visualizing the clothes on body, having an eye to the role of customers' knowledge about fashion as a moderating variable. Moreover, the investigation process is based on 2×2 factor analysis and a defined scenario. The research sample population consists of female university students, and the investigations are done with participation of 160 female students possessing knowledge about fashion. The research data are collected using a scenario-based questionnaire that includes texts and pictures. The process of data analysis, also, is based on Variance Analysis and Regression Analysis methods. The results showed that mannequin type and customers' knowledge about fashion have a basic and interactive influence on buying decision and visualizing the clothes on body, and the influence is significant. Particularly, head-less mannequins and higher level of customers' knowledge about fashion may intensify buying decision and encourage the customers to visualize the clothes on their bodies. Furthermore, the results demonstrated that the more the customers visualize clothes on their bodies, the greater would be their intent to purchase, and the indirect influence of mannequins with head on customers' decision to buy is reduced by visualizing the clothes on body.

Keywords

Women's buying behaviors, In-store mannequin type, Customers' (women's) knowledge about fashion, Customer's (women's) self-concept.

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