

From Unrealized Ego to Hegemonic Normality of Self-actualization, a Contextual Exploration about Artistic Activities of Middle Class Women

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Abstract

The daily activities of women in Iranian community are considered as a context for social and cultural conflicts. In fact, passing four decades after the Islamic Revolution, women's activities, especially their artistic and social activities, are still in conflict between political and social groups and activists. Meanwhile, apart from these political conflicts, we attempted to get women's understanding of doing these daily artistic and social activities through the discovery of their interpenetration. To this end, the artistic and social activities of middle and upper middle class women were studied. Using a qualitative approach and grounded theory, a number of women in Mashhad City were selected through theoretical and purposive sampling and they were called for in-depth interviews. The process of theoretical sampling continued to saturation of data. The collected data were analyzed using open, axial and selective coding. The findings included 13 main categories and one core category entitled "hegemonic normative actualization". The findings were presented in a form of a storyline, a paradigm model, and a small-scale theory. In general, the results of the research indicated that women encounter their unrealized ego when faced with self-actualized person. Therefore, given special property they own, as well as their tendency to show off, in the context of keeping up with the joneses, and under the influence of hegemonic artistic tastes, women deal with artistic activities and produce and reproduce their social and artistic world.

Keywords

unrealized ego, tendency to show off, artistic hegemonic tastes, hegemonic normative actualization.

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Psychological Analysis of the Movie of "Invitation" (2008) from the Perspective of Jean Shinoda Bolen's Theory

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Abstract

The present study was conducted with the aim to analyze the female characters of the movie of "Invitation" (2008) directed by Ibrahim Hatami Kia from the view point of Jean Shinoda Bolen theory. The film is the first non-war cinematic movie by Hatamikia. It is composed of five episodes, each with an independent storyline, but the commonality of them is the main character of the woman of every story that faces unwanted pregnancy and for reasons one of the couples in each episode intends to abortion. In fact, the audience of the movie of Invitation is watching different reactions of five women in different social and cultural situations in relation to unwanted pregnancy and their decision to abort their children. The research method is descriptive-analytical and its information is based on library method, as well as field study, relying on watching the movie and reviewing the speech and acting of its main characters. In her approach, Bolen inspired by Greek mythology, points to the seven archetypes including Hera, Demeter, Persephone, Athena, Artemis, Hestia and Aphrodite. These types emphasize a number of personality characteristics of women such as the desire to marry, motherly feelings, the desire for innocence and the girl's obedience, or desire for effort and progress. According to Bolen, there is energy and archetypes of the discussed patterns in today's women and their actions and reactions are affected by the pattern. The results of this study show that in the five episodes of the movie, respectively, the archetypes of Athena, Persephone, Dimitri, Hera and Athena are recognizable and interpretable on the basis of the acts and speeches of the movie characters. But at the end of all episodes, with the overriding domination of Dimitri's archetype, all women have avoided their abortion. This was more evident in the last episode.

Keywords

Invitation, Ebrahim HatamiKia, Psychological Analysis, Women's Archetypes, Jean Shinoda Bolen.

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Analysis of Attitudes towards Hijab and Chastity Culture in Women's Sports (Case Study: Athletic Ladies in East Azarbaijan Province)

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Abstract

The issue of hijab and cover in sports is a controversial problem in today's world, especially in the Olympic and World squares. The present article has examined the attitude of athletes towards hijab and chastity in women's sports, as well as the opportunity or limit of hijab and chastity in sport. In this survey, 300 female athletes from East Azarbaijan province were selected by random sampling method as sample of this research. A researcher-made questionnaire was used to assess their opinion about hijab and chastity and the related issues. The results of hypothesis testing and path analysis were demonstrated by AMOS23 software. Findings showed that there is a positive and significant relationship between attitudes toward hijab culture and chastity in women's sports with the opportunities and constraints of the hijab and chastity in sport. The result of this research shows that most people who participated in sports not only did not hijack the exercise, but considered it an opportunity to flourish. Also, the culture of education and education of the people is one of the most important suggestions made by economic and cultural actors, such as constituencies, universities and etc. to achieve the desired goal.

Keywords

sport activities, hijab, chastity, culture, constraints, opportunities.

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The Role of Musician Slave-girls in the Music of Early Islamic Centuries (Umayyad Eras and the Early Abbasid Eras)

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Abstract

The aim of this present study is to examine the status and role of female slaves in the music art of early Islamic centuries. The major roles of these slaves in promotion of music during early Islamic centuries are including playing music, singing, composing music, teaching music, keeping and reproducing the music of other musicians, criticizing and holding discussions, and creating a dynamic musical environment in the society. The study employed a descriptive-analytical method, and the data were collected through secondary research. Theorizing about music was the only aspect not addressed by them, which was considered to be a masculine area due to its technical and scientific nature. A manifestation of the prominent position and capability of these women is their role in education and training of their contemporary musicians. The apprenticeship of men under women in the patriarchal society of the time was common, which is particularly interesting. The social status of female musicians during the early Islamic centuries featured a kind of contradiction or duality. On the one hand, music was promoting the status of female slaves who would reach a distinguished social status by teaching music, sometimes acquiring considerable wealth and fame similar to princes and princesses. On the other hand, involvement of women from higher and aristocrat classes with music degraded their social status. The free women and royals were familiar with music. However, their engagement with music was considered below their social ranks, since music was a profession associated with female slaves. In general, the society of the time had a dual standard toward music. The musicians of this period enjoyed a prominent position, while there was a negative attitude toward music itself.

Keywords

female musicians, musician slave-girls, role of women in music, music in early Islamic centuries.

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Symbols and Functions of the Anahita, the Goddess of Woman in Ancient Iran (Study on the Motif of Sassanid Golden and Silver Vessels Containing the Role of Goddess)

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Abstract

Iranian artworks such as metal, during the historical periods, reflect the ideas and viewpoints mainly in political, economic, and religious ritual aspects. The metal works of Sasanian period, due to frequency and variety of designs, are considered representative of the belief and thoughts of this era. The figures of women and shrewdly pointed out the figures of the goddess Anahita are one of the greatest groups of the motifs depicted on the golden and silver vessels of the Sassanid period. In the containers of this period, arədvīsūra Anahita is depicted as a beautiful woman, half naked, in the middle or in the different directions, with minor painting such as lotus, dogs, fish, eagle, pomegranate, baby, grapes, the jug water and etc. In this research, we considered 23 vessels containing Anahita legend. This demonstrated that the objects in the hands of this goddess and plant, human and animal motifs in her scene, may represent descriptions, manifestations and functions that entirely have been speaking about in Avesta. Thus, we can say that Sassanid artists wisely choosed this designs with full knowledge about mythical and religious beliefs in same time. This research is based on descriptive and historical methods and data collection and –library survey.

Keywords

golden and silver vessels, Sassanid, Anahita, Avesta, semiotics, functions.

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The Role of Kurdish Women in Production of Work Songs and Representative Social Issues

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Abstract

There are a variety of social songs. Some types of the songs are work songs. Work songs are the songs that women and men sing during work process, for work or in the memories of work. The goal of this study is the role of Kurdish women in production of work songs in one side and thematic analysis of social topics among them on other side. The guide theory of the study is rooted in folklore theories. The most important theories in folklore knowledge are comparative, national, psychoanalysis and anthropology. In this case, we used the last one. Methods of data collection were document and field interviews. For Data analysis, we used thematic analysis methods. The results of this research show that varieties of work songs are so much and some of these songs are produced by women. Some of these songs belong to agriculture and animal husbandry societies. In thematic analysis, we exclude five categories like, aesthetic, love, production, economy and critics. At the last time, we collected these five categories as subject model of "soft art of social protest".

Keywords

women, social subjects, work songs, soft art of social protest.

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Evolution of Self-Awareness in the Works Iranian Women Novelists, based on the Transformation Theory of Ellen Showalter

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Abstract

According to the theory of renowned American feminist critic, Ellen Showalter, in the study of any sub-culture, including women's literary sub-culture, we witness the process of three main stages of imitation, protest, and self-awareness in the works of Iranian women novelists. To describe this process, Showalter developed three stages of transformation as Feminine stage, Feminist stage, and Female stage. As Feminine, the women novelist imitates overwhelming male traditions and patterns. As Feminist, the women novelist protests rooted values and measures in literature. As Female, the women novelist returns to herself to discover personal identity and self-awareness. The present study has extensively reviewed thirty three novels of Iranian women novelist in the last half century from 1960 to 2010. This study, with an eye on Showalter's feminist theory considers transformation process of self-awareness in female writers of Iran and defines its evolution through the predetermined stages. As the result of present study, it was logically evident to claim that Showalter's model comprehensively applies to the Iranian female literary subculture. Nevertheless, it must be noted that evolution from second to third stage was not broadly evident and only happened in the work of Shahrnush Parsipur titled "Blue Logos". We may also need to study more works of Iranian women novelist to search for the third stage enhancements.

Keywords

theory of Ellen Showalter, novel, Iranian women novelists.

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