

Relationship between Globalization of Culture and Lifestyle with Sexual Satisfaction of Married Women in Zanjan City

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Abstract

The present study addresses the role of globalization of culture and lifestyle on the sexual satisfaction of married women. In recent decades, globalization has made profound changes in cultural elements, lifestyles, ideas, ideals and thoughts that need to be explored. To this end, the present study was conducted by a survey method using a questionnaire based on Erik Forem, Adler and Giddens theories. A sample of 384 married women living in Zanjan City was selected through cluster sampling. The dependent variable of this research is sexual satisfaction of the married women in dimensions of satisfaction from relationship, relation with spouse, adaptability, relationship anxiety and personal anxiety. The independent variable is globalization of culture in three dimensions: Attitude towards globalization, tendency to modernity and new cultural values. Second independent variable is lifestyle in terms of spiritual health, social health, physical health, psychological health, exercise and well-being, nutrition and weight. The results of the research show that there is a reverse and significant relationship between cultural globalization and sexual satisfaction, and there is a direct and significant relationship between sexual satisfaction and lifestyle. Therefore, the results confirm the main hypotheses of this research.

Keywords

sexual satisfaction, lifestyle, globalization of culture, modern technology.

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Genealogy of Lady Sitting on Noah's Ark (AS), in Islamic Paintings

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Abstract

One of the oldest myths among many cultures is the flood story. Since its inception, this myth has attracted the attention of artists in a variety of cultures. In most images related to the flood, a lady is among the passengers of the ark whose character and presence are in ambiguity. What is the identity of a lady sitting on Noah's Ark? The problem is that writers are trying to respond to library studies. Accordingly, we selected 29 images based on the artworks of the remaining artists from the Middle East, Ancient Egypt, Phoenicians, Christians and Muslims. We have analyzed these 29 images as statistical population through a comparative and analytical approach. The genealogy analyses of the archetype of the "Lady sitting on Noah's ark", in Islamic, Christian and prehistoric paintings show that the image from the Mesopotamia civilization is one of the oldest humanitarian archetype in the religious art and even the non-religious contemporary. Despite the religious semblance of this lady in the Muslim world, she has entered Islamic art as well. The influence and significance of this genealogy was to the extent that it entered the Shi'a world and, based on the statements from the Prophet (pbuh), the distinguished and divine character of Hazrat Fatima (sa), is shown in this template. Islam, as the last religion in the world, affirmed this myth and, with slight changes, introduced it as a major milestone in the religious history of mankind. Along with the written form and narrative of the myth, the traditional story developed from the mainstream illustration that came from Mesopotamia into Egypt, and from there into the Fynigans and Christians, and then into the Muslim world.

Keywords

Noah (AS) ark, flood Myth, Noah's wife, Shiite Art, Illustration.

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Iconology of Saint Mary's Figurine in Renaissance Era Paintings and Comparing that with Saint Mary's Traits in Quran Verses

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Abstract

"Iconology" is one of the methods of artistic studies from the standpoint of phenomenology in which it has gained much attention in the 20th century. Focusing on ideas of Panofski, this article tries to compare the saint Mary's icon with the concept and content of Quranic verses comparatively. The main goal of this paper is to study and scan Mary's image in the renaissance time and its decoding from the picture language of holy Quran in relation to saint Mary's life iconologically. The present article tries to match saint Mary's images' iconological features with the symbolic portaiture of her Quranic features providing the possibility of content and subject review of saint Mary's life story. The main point of this study is to convert the text into a picture and image, in which both Bible and holy Quran talked about her holiness and characters. In renaissance art this text is turned into an image, but in Islam the text has remained intact. This article tries to match the texts and images. The necessity of implementing new studies about the Mary's pictures is highly needed as a way to recognize. The sample population includes 20 samples of renaissance paintings in random way. Among them, 8 samples of icons has been studied for visual analysis. The research findings demonstrate reflection of 3 kinds of saint virgin icons in 3 eras of renaissance in row. In the first renaissance era the icon of saint Mary had more match and correspondence with the holy Quran's sacred in terms of form and content, in middle and advanced eras of renaissance icons they lost their holyness and abstractional synmbols have turned into some earthly and anthropocentric symbols.

Keywords

Royen Panofski, Iconology, renaissance time paintings, Quranic verses about saint Mary, symbolic iconology.

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Women's Position in the Achaemenian and Assyrian Period based on Archaeological Evidence

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Abstract

Women's position in historical periods and their participation in political and administrative affairs of government are considered as one of the main issues in development of societies. Women participation in societies is considered as a proper index to measure the rate of intellectual growth of the people of a society. This document examines the position of women in Iranian civilizations and Mesopotamia in the given historical periods (Achaemenid and Assyrian). Among the most important archaeological evidence, monuments and relics of historical eras, we considered the role of women in political arena. The aim of this paper is to examine the position of women of the Achaemenid era and compare it with Assyrian civilization and provide clear image of their performance based on existing documentation. This study is kind of a historical research with descriptive - analytical approach and adaptation of archaeological evidence ranging from Seals and Rock paintings to analyze the status of woman in the civilizations of Iran and Mesopotamia in the given historical periods using archaeological evidence. We have concluded that despite the influences of Assyrian images on the Achaemenid ones, we can say that indicators including respect for women, women participation in political and economic activities, and women autonomy and individual freedoms in private life in Achaemenid women is higher than those indicators in the Assyrian period.

Keywords

Women's position, Achaemenid, Assyrian, archaeological evidence.

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The Position of the Mother Goddess in the Culture and Ideology of the People of Kurdistan

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Abstract

Spirituality and religious status of women in Kurdistan have many different aspects. For centuries, the goddess of mother, and his holiness, as a symbol of respect and importance of women, is in the midst of Kurdish culture and worldview. The cultural zone of Kurdistan is the land of the first religions and abstract systems which, in their dawnings, have been mixed with feminine characteristics and the honors of the mother goddess. The position in Kurdistan in this regard has two contradictory facets: in the literature and the present social system, we can observe a patriarchal system and ideology to some extent. Studying the religious roots of Kurdish culture, however, we can observe the evidence for the maternal system, the sanctity of goddesses, and consequently the spiritual and powerful position of the woman. Among the characteristics of all the material and immaterial works relevant to the woman and the mother goddess, we can find strong symbolic and abstract nature. These symbols have mixed features and have evolved over time, and today they comprise the main sources of the rich literature and traditional arts of the Kurds.

Keywords

mother goddess, serpent, family, agriculture, cults.

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The Iconography of the Woman's Image during the Qajar Period, with an Emphasis on Journeys, Paintings and Photographs Left from this Period

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Abstract

In the early Qajar period, many travelers provided unbelievable information about women. The beauty of Iranian women is one of the points that European tourists have come to appreciate. We can also see the reflection of this beauty in the paintings of this period. But the point that attracts attention is the remarkable difference between the women's survivors of the Qajar period with travel writings and paintings of this period. What has been studied in this research is to validate the accuracy of the Qajar women's background based on archaeological evidence. The collection of materials in this library research is written in a historical-analytical way. Accordingly, the questions of this paper are as follows: How is the apparent image of women in paintings of Qajar period to compare with other archaeological evidence? Is there any difference in the apparent appearance of the women left behind the archaeological evidence of the Qajar era, what factors has caused this difference? The results of the surveys show that we are seeing some kind of difference between the concepts of the pictures left and those of the paintings in this period. In the Qajar period, the painters have tended to face the idealism and lack of simulation. Therefore, it can be said that women in the paintings of this period are instrumental in expressing the glory of power and monarchy.

Keywords

Women, Qajar, Travelogue, Painting, Photography.

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The Imagology of Women in *Ibn Battutah's Travelogue*

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Abstract

Literary and historical texts can be considered as the most important tool in recognizing the images of women of different ethnic groups in the past. Imagology is the knowledge to classify and analyze the images of women in these texts on a systematic and scientific basis. The travelogues are among the literary texts, which represents a fairly realistic image of women. One of the most comprehensive travelogues in the eighth century is *Ibn Battutah's travelogue*. In this article, we are going to identify and classify a variety of women's images in this travelogue. Accordingly, in primary images of the women from Turkic, Mongolian, Iranian, Chinese and Indian countries, the classification are conducted from three perspectives of appearance and covering, marriage, and attendance in social activities, and then the valuation attitude of Ibn Battutah has been reviewed for each image. The results of this study introduce new images of the women of these nations in *Ibn Battutah's travelogue*. Thus, the results confirm the hypothesis that Ibn Battutah's religious presuppositions have influenced his evaluation attitude toward women of different ethnic groups, representing itself in Turkic tribes and Mogul, Iran, India and China.

Keywords

imagology, *Ibn Battutah's travelogue*, women, marriage, social activities.

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