

## Female Flânerie and Transition from a Fetishized Object to an Observer-Subject: A Case Study on Cleo from 5 to 7

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### Abstract

The perceptual experience of the male stroller (Flâneur), as the paradigm of the perceptual experience of modernity, is often regarded as a model to analyze the perceptual experience of the film's spectator. However, despite the fact that for many years flânerie was considered to be essentially a masculine act, in the late nineteenth century women tried to gain their place as a spectator moving through urban spaces. By referring and rereading texts and artworks of this period, it is possible to retrace the presence of female stroller (Flâneuse) in the modern city. Demonstrating the existence of a type of female flânerie, these rereadings reveal the contrast of perceiving the essence of the modern city by female flânerie with that of masculine flânerie. Exploring the manner of the emergence of women in the modern city and the consequent process of female flânerie, the present study attempts to establish the characteristics of Flâneuse and illustrate its differences with male flânerie. By focusing on *Cleo from 5 to 7*, a film directed by Agnès Varda, this article tries to recognize the qualitative features of female flânerie and investigate female subjective interaction with urban spaces during the process of flânerie. In *Cleo from 5 to 7*, this process leads to removal of the Cleo's gender-oriented image, aids her to achieve a new understanding of her identity, and prepares the ground for her to play a crucial role in reconstruction and reconfiguration of the perceptual experience of urban modernity. This research proposes that the focus on the Flâneuse's perceptual characteristics could be helpful in challenging the dominant attitudes that consider cinematic perception and cinematic look essentially as a masculine act.

### Keywords

female flânerie, Cleo from 5 to 7, urban modernity, genderness, the fetishized object, observer subject.

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## Gender Representations in Iranian Animations

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### Abstract

What is important in cultural and media studies is the way of representing roles, petty groups, groups, relatives, gender, and so on. Nowadays, when the child's audience reaches the point, the importance of these teachings is doubled, as children watch their favorite genre of "animation" in-school curricula on roles, stereotypes and gender identity. The purpose of this article is to compare the animations of "life skills for children" and "children of Flowers Building" from the perspective of gender. The present paper focuses on the qualitative analysis and the cognitive approach based on John Fisk's array to examine and review the common gender stereotypes in the two sets. For this purpose, all parts of the two animations have been studied. The results of the research show that in both programs, women and men are represented in terms of the number of characters almost equally. In a series of life skills for men, men are often represented with superior and more relevant attributes such as the power of high-thinking and decision-making, knowledge and aptitude, high self-esteem, wide social communication, and cheerfulness. The women's representations are often blurred with traditional gender stereotypes such as groaning, rumors, intercourse, personal independence, abstention, lack of control over anger and aggression, crying during troubles, and disorientation. In contrast to animation, golfers have a more positive and egalitarian approach to gender. Men are depicted in this collection with characteristics such as family-friendliness, appreciation, the principles of rituals and sociality, and their esteem and support. In representing women, it represents such attributes as beauty and adornment, futurism, attention to detail, equipping with multiple skills, self-control and rationality, and motivation.

### Keywords

animation, gender, life skills for children, children of Flowers Building, representation, semiotics.

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## A Study of Fertility Symbols in Lorestan Bronze Pinheads

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### Abstract

Among mythical illustrations on Lorestan bronzes, there is a woman that seems to be a fertility goddess. Woman images were obtained of the bronze explorers discovered in the Sorkh Dom e Lori area of Kohdasht, Lorestan, Iran. Given the temple's excavation area, it's likely that the woman was the fertility goddess and this matter explains value of women in this region. Sometimes this woman's face has been carved along with pomegranate, fish and so on. Sometimes this has also been depicted naked and being childbirth, along with ram and octamerous flower. The purpose of this study was to revealate the image of this painted lady on the bronze pinheads of Sorkh Dom, Lorestan. Thus, with descriptive-analytic method, we studied and analyzed the symbols of these pinheads. The research questions are: 1) How are the images of the mother goddess in Lorestan bronze pinheads? 2) What are the mother goddess symbols in Lorestan bronze pinheads? The results of the research showed that in addition to the woman's image, other paints along with him, including fish, pomegranate and animals such as ram, are also signs and symbols of the fertility goddess. The octamerous flowers, and the number seven, signify abundance.

### Keywords

Iron Age, Lorestan Bronzes, Sorkh Dom e Lori, ashi goddess, fertility goddess.

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## Representation of Gender in the Works of Self-taught Painters in Terms of Social Semiotics of the Image

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### Abstract

The purpose of this article is to study the representation of gender in the works of self-taught painters based on the social semiotic model of the image. Self-taught, non-trained artists, those lacked formal and academic education, began spontaneously to produce artistic works. Analysis of these works using the visual grammar of Kress and Van Leeuwen in the reading of social semiotics helps to overcome the ambiguity of images as mere entertainment and to reveal the hidden ideology of the paintings. Hence, we selected 32 paintings by nine self-taught artists to analyze the image of men and women representations in them. Research is descriptive-analytic and based on library and documentary studies. The results of the analysis indicate that the work of the self-taught painter of men and women reflects the gender division of social roles, with the difference that the female painter implicitly or publicly highlights herself as a nuclear element and introduces woman as the main actor. Therefore, the female painter is conscious of social gender bias trying to change it to their advantage. Women's painters with a realistic view of the works have an explicit look at the characteristics and realities of women and, on the other hand, have an equitable approach to the role of men and women, while the painter has a descriptive look and reproduces gender stereotypes.

### Keywords

self-taught painters, gender, social semiotics, representational meaning, interactive meaning, compositional meaning.

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## Representation of Masculinity and Femininity on Iranian Television on IRIB TV2 Children's Programs

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### Abstract

Children are one of the most important media audiences. This present research has studied children's television programs on Iran TV2 using Tuchman and Connell's feminist theory and content analysis method. The purpose of this research is to study the representation of femininity and masculinity in the characters of the children's program. The main questions of this research are: "which kind of gender stereotypes is represented on children's programs on IRIB TV2? Which kind of contents would be reproduced by these stereotypes?" For this purpose, 23 episodes of children's programs on IRIB TV2 have been selected by random sampling. Research findings show that male and female characters are distributed unbalanced on children's programs. So that, male display rate is 40.5% (272 codes) more than that of female characters. Hegemonic masculinity and emphasized femininity has been represented on male and female characters on these programs. Gender stereotypes are shown in the form of Binary oppositions such as male active/female passive, male intelligent/female unintelligent. The symbolic annihilation of women is represented on these programs, so that women mostly are shown in ineffective roles. Therefore, the research finding show that television and specifically children's programs persists the unequal representation of male and female characters.

### Keywords

gender, gender stereotypes, children, television.

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## **Theme Turn in Contemporary Sociology of the Family: The Emergence of the Sociology of Intimacy**

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### **Abstract**

The early scientific studies of family generally dedicated to the structure and function of the family as a social institution, but in recent decades the family has undergone a conceptual transformation: shifting the focus from the institution of family to the intimacy and intimate relationships. The theoretical development arises from profound changes of family life in the contemporary world. Sociologists and family theorists considered these changes and noticed the need to take appropriate ways to analyze the intense complexity and diversity of of the family forms in contemporary world (single parents, same-sex marriage, white marriage or Cohabitation, etc.). Thus, they were forced to redefine the nature of their subject. Today, sociologists of family shifted their focus from structural and functional analyses of the institution of family to the quality of personal life and intimate relationships of people. They preferred the Term of “sociology of intimacy” to describe contemporary research of family. The transformation and turn of the theme in the sociology of the family could have different research and political implications. Reviewing and analyzing the theoretical developments in the sociology of the family, the article seeks to highlight a conceptual development to explain the current situation of the family knowledge in challenging with contemporary changes using the critical analysis approach.

### **Keywords**

family, male-female relationships, sociology of family, intimacy, personal relationships, sociology of intimacy.

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## The Role of Female Representatives in Iranian Islamic Parliament (Third and Fourth Periods)

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### Abstract

Iran's Islamic parliament is the most important democratic institution of the country. Social and political groups try hard to get in the parliament due to its legislative powers and wide range jurisdiction. The third and fourth periods of the Islamic Parliament elections were held under different circumstances. After the death of Imam Khomeini and the end of the war, and beginning of the Sazandegi-government, we observed a change in the political situation in Iran. In the rivalry between the groups called followers of Imam and traditional groups, two main movements of Principle followers (right) and Reformists (left) were formed. They tried to obtain a major role in the parliament, and in this period the number of female candidates (and consequently female MPs) increased in comparison with the previous periods. The female representatives had played a major role in passing legislative bills regarding family and women's right and encouraged more participation of women in social, cultural, economic and political spheres. This paper intends to approach this role from a descriptive perspective and study how the female representative within the framework of constitutional limits and Islamic teachings could develop the women's position in the society.

### Keywords

Islamic Parliament, female representatives, supportive laws, election.

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