

Analysis of Anima and its Effect on the Individuality and Success of Amir Hoshang Ebtehaj in Ghazal

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Abstract

The lover is the manifestation of anime in lyrical literature, especially sonnets. Its terrestrial image is a representation of the heterosexual element of bisexual man, and its celestial appearance corresponds to gods and goddesses, i.e. saturated image of a strange creature that is transcendental, primal, eternal, and God-like, with infinite beauty and kindness, being a nurse and a collection of all goodness. It subconsciously adapts to a mixture of aesthetic criteria of all eras and all human races. Anima is one of the most fundamental archetypes of Jung's collective unconscious, playing a fundamental role in the development of male personality, the feminine half in men, which because of the patriarchal system's considerations is generally repressed, prevented from expressing themselves, unaware that everything we suppress is not extinguished but, rather, erupts with more energy from the subconscious at an inappropriate time and form. To prevent anima's eruption, a man needs to learn how to strive in relation to the female half and have it engaged in a life of self-awareness, so that he can enjoy its gifts for its flourishing and transcendence. The present research employs a descriptive-analytical and statistical method to study the correspondence of "anima" archetype on the sonnets of Houshang Ebtehaj that were in harmony and capable of interpreting anime. The extent of his success is directly related to his efforts to identify the feminine element of the psyche. But it seems that the poet has not been successful in a stable relationship with the female element. While in the majority of his sonnets he has overcome the negative anime, in some of the others he has more or less gone through the unevenness of individuality.

Keywords

Jung; Anima; individuality; sonnets of Amir Hoshang Ebtehaj

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Critical Discourse Analysis of the Works of the Post-Islamic Revolution Period by Four Female Satirists (Robab Tamadon, Azardokht Bahrami, Roya Sadr, and Nasim Arab Amiri) Based on Van Leeuwen Model (1996)

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Abstract

This research attempts to have a critical discourse analysis of the works of the post-Islamic Revolution Period by four female satirists based on Van Leeuwen model. The study is conducted based on the poems of Robab Tamadon in "Ahangar" magazine, the book "Scrap Iron, Crispbread, Old Slippers!" by Azardokht Bahrami, "H, Like Understanding" by Roya Sadr, and "Letter to the Thief" by Nasim Arab Amiri. The main issue in this research is to find out what effect the political and social currents, powers, and ideologies of the last four decades have had on the discourse of female satire as well the degree of explicitness and implicitness of the words of female satirists. It also deals with how "male" actors are represented in these work. The works of female satirists have often been neglected in the field of research, thus this article intends to compensate this shortcoming by examining the works of female satirists. The research explains and analyzes the relationship between the representation methods of actors in satirical works and ideologies and power relations, using the components of Van Leeuwen's model. These include categorization, impersonalization, nomination, etc. The results of the study show that female satirists tend towards implicitness with conservatism in the field of political satire. In many instances of the categorization component, "Sadr" represents actors based on gender, and negative appraisal aggressive men; Bahrami criticizes the masculinity system by using the components of categorization, specification, association, and differentiation; "Arab Amiri" uses a subset of inversion to humiliate the beloved; and "Tamadon", unlike the other three satirists, pays less attention to women's concerns.

Keywords

Critical Discourse Analysis; Van Leeuwen model; Female satirists

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Genealogy of the Female – a Citizen Contemporaneous with Constitution

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Abstract

Concurrent with the Constitutional Revolution, in the liberal atmosphere of Iranian publications, an unprecedented concept called "woman as citizen" was formed. It contradicted the characteristics of a traditional definition of woman as being a shadow of a man (patriarchal system). This study, being in the field of women's studies, focuses critically on Michel Foucault's genealogical ideas and deals with how in the fault of tradition-modernity the term "weak-woman", a patriarchal concept, coincided with "woman-citizen", which implies equality of men and women. In this context, supported by archival research and an emphasis on archival documents, the effect of Iran's accession to the Brussels Prohibition of Slavery in 1890 on the formation of the subject of the woman-liberty is considered. On this basis, the archival documents "Abolghasem Nilforosh" has been studied. Afterwards, using Foucault's genealogy, metamorphosis of this subject has been considered in ten steps. The result of the search is that the acceptance of the ban on slavery in Iran has been the first stronghold of tradition, conquered by modernity and, difficult as it was, it managed to pave the way for the formation of women's freedom along with the subject of woman-citizen. From this perspective, the Constitution era becomes the era of establishment and universal acceptance of the prohibition of slavery as well as the victory of modern morality over traditional rules.

Keywords

"Woman-citizen", "weak-woman", Constitution, slavery

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A Study of Turkmen Women's Jewelry Designs (in Connection with Marriage Ritual)

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Abstract

In northeast Iran, there were people living in an area of Gorgan Plain called the Turkmens. One of their beautiful and original arts was to make huge and heavy ornaments, usually made of gold and silver and decorated with red stones which had local deep and ancient beliefs over it.

This paper tries to briefly describe the history and popular beliefs of Turkmen people, then to talk about their ornaments that distinguished single women from married and newlywed ones. Also it discusses the meaning and concept of these ornaments. The research is based on analytical descriptive results and the data are collected on the basis of library and documantry method. It shows that these ornaments are a kind of representation of women's families and tribes as a symbol of family, and in another sense the different stages of a woman's life in relation to marriage (e.g.: celibacy, marriage, etc.). All these ornaments' motifs had a sort of meaning that generally refered to fertility and childbirth, or acted as talismans. They were generally used to ward off evil spirits and evil forces.

Keywords

Turkmen ornaments, evil eyes, Turkmen marriage, Concepts of motifs, Motifs of ornaments

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The Impact of Media on Gender Stereotypes in Women's Sports

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Abstract

In today's world, the media is the most important means of conveying messages to the public via various ways. It has a significant contribution to the level of public awareness of various issues. Therefore, the present study deals with media's effect on gender stereotypes in women's sports. The method used to analyze the data is thematic analysis. The research population includes Iranian women athletes at professional level and researchers working in the field of women's sports studies. When analyzing the findings of the interviews, there are two main themes: the dysfunctions and functions of the media in the field of media influence on gender stereotypes are extracted, which indicates their dual and contradictory influence. It means that on the one hand, the consequences of covering the successes and activities of professional women athletes in the media undermine the prevailing patriarchal ideas in sports, while, on the other hand, the media reinforces gender stereotypes in society by inciting and emphasizing the femininity dimension of female athletes through inducing a gender perspective and believing that women's sports are not severe in the public mind.

Keywords

Media, women, gender stereotypes, sport

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Study of the Formation of Embodied Identity of Women in the Nineties with a Discourse Psychology Approach

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Abstract

Identity is classically assumed a crucial part of one's psychological state that guides how we behave and how we fit into society. Identity in discursive psychology is a dynamic construction which is attained through social interaction and discourse. The latter has definite role in construction of embodied identity. This paper shows the possibility of discursive psychology for understanding embodiment and identities in different research setting. Then, a second goal is to challenge the boundaries of embodiment and the limits of a Cartesian Model of bodies and identities. Discursive psychology is an analytic and theoretical approach to discourse, which focuses on speech and writing, believing that psychological phenomena should be understood in social contexts. This study is a qualitative method of data analysis. The interviewees are ten female bloggers between the age of twenty to thirty, from homogeneous areas in Tehran. The data are collected through blogger's interviews and live broadcasts on Instagram. The results demonstrate that the embodied identity are formed through every day and simple practices and that human physics plays a crucial role in the construction of embodied identity. It has also emphasized the significance of subject-object construction in identity work and the consequences of this discursive constructions that blur the boundary between self (subject) and bodies (object). Blurring this boundary could at times decrease the agency of the speaker, where physical or bodily processes are oriented as beyond the conscious or active control of the individual.

Key words

Discursive Psychology, Identity, Embodied Identity, Discourse

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Feminist Identity in Conceptual jewelry: Case study of Contemporary Iranian Women Jewelry Designer (Fatmeh DolatAbadi, Pegah Vedad, Farzaneh Davodian)

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Abstract

Conceptual jewelry, the result of the "contemporary" paradigm, has provided a platform for the expression of social and political ideas as well as the active presence of artists by challenging and criticizing the accepted concepts and principles in classical and modern jewelry. It prioritizes conceptual and artistic expression as a cultural medium. Jewelry is an expressive and symbolic work that implies cultural, political, and social values. For women jewelers, contemporary jewelry is a language to express ideas that show their position, desires, and wishes, simultaneously expressing their criticisms, objections, and views. Therefore, feminist theorists and gender identity activists pay special attention to jewelry.

The aim of this study is to show how gender is represented as well as what position women have in Iranian conceptual jewelry. By means of a methodological approach of Fairclough discourse analysis, it searches for meaning in the critical implications of contemporary Iranian jewelry. The results show that jewelry is not only a sign of feminine beauty and aristocracy, but a medium to express a different identity of women, which criticizes concepts such as anonymity and feminism, gender discrimination, humiliation and rejection, gender stereotypes (e.g. the ideal body, beauty, sexual functions), and violence in public and private space, rethinking them all over. Contemporary jewelry artists act in response to the gender perspective and take a critical step in raising awareness of the subject of women.

Keywords

Conceptual Jewelry, Gender Representation, Feminist Discourse, Contemporary Jewelry

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