

Study of harem's Signs in Farangi-sazi paintings at School of Isfahan painting

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Abstract:

The process of imprisoning Safavid princes in the harem caused the Safavid king to gradually withdraw from serious political activity and increase power in the harem. The king's mother with his wives and slaves formed a powerful alliance with each other. They could greatly influence the king and interfere in the administration of the country. In the time of Suleiman, this center became so powerful that it was called the main owner of the king. The style of painting in the time of Shah Suleiman was Farangi-sazi. The present article, Wants to study whether women and harems were represented in this style? Compositional interpretation Method that there were changes in the images of this period that did not exist before. Depicting architecture was very important. The composition of the painting proves that it is Suleiman who looks through the paintings, He looks at women and the harem. But in the process of watching, he hides women and considers only architectural structures. Women who were the agents of power in the politics of their time are not considered in painting. Things that have been affected in the paintings include "inner / inner space in architecture", which can be said to be a reference to the subject of the harem. In addition to this theme, many men are shown who are looking at the audience. This refers to the spread of the masculine look. And this is the look of king that is circulating on women in the harem.

Keywords

Interior the architecture, Harem, Farangi-sazi, Absence, School of Isfahan Painting

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Date: 2021/11/23, 2021/06/11

Evolution of Matriarchy within Mongols and Ilkhanate Using the Iconographic Analysis of “Fereydon Asking his Mother about His Lineage” Painting in the Great Mongol Shahnameh

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Abstract

The manifestation of historical events of different periods in art and the interactions between different styles of art and events occurring in that time is widely recognized by most history and sociology of art researchers. This study aims to evaluate the evolution of matriarchy from early Mongols to the Ilkhanate extinction by studying “Fereydon asking his mother about his lineage” painting in the great Mongol Shahnameh. Principles of iconography including comparison with historical resources, intertextual relationships, and metamorphosis were used to analyze the data. A descriptive-analytic approach was adopted, and the data were gathered using the desktop method using written and digital resources. The results indicate that the matriarchy concept from early Mongols to Ilkhanate can be divided into three periods. Before establishing the Mongol Empire and due to conventionalism, matriarchy was completely dominant in the tribes. During the Mongols’ conquests, the Khans and their court marriage had political and economic purposes. During this period, the influence of Khan’s first wife was more than other women in the court, but the influence was personal and indirect, rather than being inherent. After Ghazan reforms and especially near the Ilkhanate extinction, despite the dominance of Iranian-Islamic bureaucracy, there are some examples of returning to conventionalism in this era’s arts, in general, and resurfacing of matriarchy in the studied illustrations (the prominent role of Abu Sa’id’s mother in overthrowing Amir Chupan), in particular.

Keywords

Matriarchy, Mongol and Ilkhanate women, Iconography, Mongol Shahnameh.

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Date:2022/03/01, 2022/06/11

A Comparative Exploration of Desirable Femininity in Folk Literature of Iran and Europe: A Case Study on the Transformation of Matrimony in Two Legends of *Shāhmār* and *Beauty and the Beast*

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Abstract

Urban legends and fairytales use symbols and archetypes to bring forth, and describe, individual and collective actions and reactions in a society. Using an approach of both descriptive and comparative nature, the present article uses narrative analysis method to conduct an exploration of two similar legends of Beauty and the Beast, from European culture, and Shāhmār, from Iranian culture. The research question is the following; in the two narratives under study, what is described as the ideal epitome of a woman through the evolutionary course of moving from girlhood to womanhood by means of marriage? To answer this question, using the notion of “transformation” in the ideas of John Hinnells as well as the description of marriage as the “transformation of matrimony” based upon the ideas of Joseph Campbell about the evolutionary journey of mythical heroes, the condition of the heroines of both legends- along their path that leads to transformation of matrimony- was studied and analyzed. The results of the research show that the evolution of the heroine of *Beauty and the Beast* is based upon going past the state of girlhood to the state of womanhood by means of love and union with a creature which looks like a beast, a creature whose hidden inner beauty is unveiled and revealed after experiencing love, leading to the end of the story. In *Shāhmār*, however, love and union is created only when human nature of the beast is revealed, as this is the point where the eventual evolution of woman, namely, accepting the role of motherhood, starts; protecting the love and matrimony is thus introduced as the ideal and that which is of prime importance.

Keywords

Gender Evolution, Folk Literature, Beauty and the Beast, Shahmar, Archetype, Evolutionary Course.

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Date:2022/02/06, 2022/06/11

Discourses offeminine mediatized religion on Persian Instagram

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Abstract

Social media brings the benefit to people to make their voices heard, an opportunity which was not accessible in the past. In this article, we have shown that this opportunity has led to the emergence of feminine religion. Women used to be less able to talk about religion - in terms of preaching, advices, explanations and interpretations - but through these networks they have been able to produce extensive content about their religion and religious beliefs. The feminine religion is not always reflected in the same fashion, of course, but in a spectrum of beliefs among the women active in the social media. We can consider all the contents in this area in one picture and discuss the emergence of a new opportunity in Iranian society based on the commonalities between the contents. We have shown that the expression of women in religious life with the help of new media has put the traditional institution of religion in a new position. In addition to the challenges it has caused, unparalleled opportunities are also created for religion continuation. At the same time, feminine religious expressions have played a role in limiting the spread of anti-religious sentiments and have achieved many of the desired goals of religious intellectuals in practice. This study examines the feminine mediatized religion presented on Instagram analyzing the discourses in Iranian women's narratives of religion. For this purpose, five Instagram pages have been examined using the Fairclough discourse analysis method. The results indicate the existence of a feminine religious structure which is characterized by search for oneness, call to life, and production of new teachings in the field of religion .

Keywords

Mediatized Religion, Feminine mediatized religion, Religion, Feminine Religion, Discourse Analysis, Instagram, Expression, The official language of religion.

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Date: 2022/01/24, 2022/06/11

Critical Discourse Analysis in MahsaMoheb Ali's novel "Do Not Worry" from Gender Perspective

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Abstract

Literature is an artistic re-creation of the hidden side of the society's realities. The hidden corners of society are usually neglected in official narrations, historical and cultural books, etc., or do not have the opportunity to appear. While literature, especially fiction, offers a good platform to express these issues with women enjoying a lion's share of such narrations because they have been marginalized in different ways throughout history. The escape from male rigid structures in the evolution of history has been accompanied by ups and downs for women, and along with the changes in society, the situation of women has changed every decade. According to the circumstances, each author has taken a special position in this regard. Some women writers have reproduced gender ideologies, etc., whereas some have a critical attitude towards it, and a third group look for the foundation of a new plan. MahsaMoheb Ali is one of the writers of the eighties, who though protesting against gender ideologies, does not let the text of her stories tell this issue, and sometimes allowing for an escape from femininity and imitation of masculine behaviors which leads to sometimes erroneous analyzes. The text-based nature of Fairclough's approach makes this theory suitable for examining the story Do Not Worry. On the other hand, according to researchers, Fairclough's approach in the field of discourse analysis has the most comprehensive and coherent topics in this field. So this article uses descriptive methods and library resources to find which gender position "Do not Worry" chooses. The results of the present study show that the narrator's behaviors and speeches in protest against the patriarchal and patriarchal society are prevalent.

Keywords

Gender and Femininity, Fairclough critical discourse analysis, do not worry MahsaMoheb Ali, patriarchal society.

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Date: 2022/04/17, 2022/ 07/14

Representation of Bukhara women world life in the pre-Soviet era (based on Sadr al-Din Eini's Yadashtha)

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Abstract

The world life of Bukhara people in the 19th and 20th centuries is based on cultural and historical contexts that have been found their final structure over the centuries and based on its life challenges. What attracts the researcher more attention in this life than in other Middle Eastern societies of his time is the absolute absence of women, which is highlighted in the representation of historical texts. Of course, the masculinity of history in the Iranian world is not new, but when this ratio becomes so prominent in a region that it continues even during the global entry of modernity, it creates more ambiguity; In search of the causes of the continuation of men's history we need to explore the norms and habits of this life (as illustrated in the Encyclopedia of Yadashtha) and explore the context of action of modern-day intellectuals. According to the adopted axis, the main question of the present subject is designed in two parts: "What are the characteristics of the life of Bukhara women at this time and why is there no movement on their part in the developments of the modernist years?" Our claim is that "Bukhara women at the focal point of the traditional life system (family), along with their covering, educational and class coordinates, have had minimal challenges to society, and during the growth of modernist currents due to the different context of their society "They do not experience."

Keywords

pre-Soviet, modernity, world life, Bukhara women, Transoxiana.

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Date: 2022.01/21, 2022/04/10

Carnavalesque Retrieval in Living Doll Self-Display

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Abstract

“Living doll” is a term for young girls who transform themselves into toy dolls like Barbie with surgerv and heavv makeup, and display their gestures and behaviors on social media by posting photos or videos. In this article, by producing a readout of carnival and carnivalesque from the perspective of Bakhtin, death, mask, madness (manifested in three types of rogue, clown, fool) and play are introduced and identified as its four main themes. The background of the research shows that the embodiment of these themes in literary works or social and political phenomena can lead to the development of carnivalesque. In search of carnival elements in Living doll term, we come to the virtual space as the carnival square. Cyber display has two parts, one is its representation, which from Goffman's point of view has an executive aspect, and the second is the place of its performance in cyberspace and specifically social networks; Where it allows each person to create different, artificial and ideal identities. The living doll, which has a history in literary sources as well as in girls' desire to imitate dolls, puppets or cartoon characters, is the choice of a strange puppet-like identity in cyberspace. living dolls embody the four themes of carnival with concepts of inanimate being and mortality, face and body masks, stupidity, rebellion, deception and wondering, and acting as puppets. And in this way, they turn their cyberspace show into a carnival from Bakhtin's point of view.

Key words

Living doll, Carnival, Bakhtin, Self_display, Cyberspace.

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Date: 2021/11/03, 2022/02/18,