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STUDYING THE WOMEN REPRESENTATION IN HAND WOVEN ARTIFACTS ACCORDING TO THE FEMINIST THEORY ON OBJECTIFICATION

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ABSTRACT

In rural and tribal hand-woven artifacts, there are variety of representations with the subject of women and their belongings. From abstract to realistic, these types of hand-woven fragments have different sizes and designs, representing feminine soul and reflecting their experienced life among the tribe or in the village. According to the theory of feminism and the framework for the modern attitude toward human being, women should not turn into sexual objects. In this research we aim to investigate the feminine discourse existing in such fragments from feminist point of view. The main question of the research is that to what extent the representation of women's image is under gender stereotype. It is assumed that these hand-woven artifacts are not subject to sexual objectification. The statistical population of this paper includes a number of rural and tribal hand-woven fragments that have been analyzed in a comparative way. Findings of the study reveals that the representation of women in the rural and tribal hand-woven artifacts is not influenced by the process of women's objectification and the situations and movements of women represented in the images shows independent, single-minded and self-made women. According to the feminism theory, the language is masculine and women have never had the opportunity to show themselves, so the aim of this research is to investigate the languages of these hand-woven fragments and presenting a category from their images; images which are not subject to the modern male-dominated culture which restricts women in a beautified object.

Introduction

Tribal women are involved in everything from housekeeping to outdoor work. They are skilled and trained in wool-spinning and spinning, weaving (rug, woven woolen cloth, carpet and pieces of cloth of black veil, and weaving tools and accessories), sewing and needlework, dyeing, making leather tools and water-skin and bags and some other handicrafts [2, p. 55]. Rural and tribal rugs, due to their improvisation, freedom, and dynamism of mind and thought, are a mix of studious religious beliefs and, in fact, a display of their lives [8, p. 6]. By studying the motifs of women in handicrafts, we can examine the position of women and understand the identity of women in their society. Despite the similarity of production, each of the hand-woven has a different and independent narrative from each other, and each, according to the society from which they emerged, reflects the cultural, social, political and economic context of that society which they present a different and independent image of each woman in their society.

Review of the related literature

Numerous studies inside Iran have represented the image of women in art. In the meantime, we can mention the comparative study of the image of women from the geometric point of view in the wall painting of the palaces and houses of Isfahan. This is an attempt by Mohammad Talebi and Vali Beyg to draw and compare female motifs in the palaces and houses of Isfahan from a geometric perspective. In this study, researchers believe that one of the most widely used motifs in wall painting of palaces is women's motifs, and this abundance creates an opportunity to analyze and examine these motifs in a scientific way. In the study of the number of figures in framing, it was found that most of the frames in the mentioned buildings are single-personage or double-personage. In Chehel Sotoun Palace, the figures are almost in the same ratio on the right and left of the image. While in Ali Qapu Palace and Houses, the image of women is in the center of the picture frame, and the placement of the female figure in the center of the frame indicates the importance of this motif. In the analysis, the frames in which the image of the woman is depicted are between 51 and 61 percent, and this indicates the importance of the role of women in that period [14]. In another study conducted by Fatemeh Shirazi et al, the representation of the image of women in Berlas Khamseh's paintings was examined based on Pierre Bourdieu's field theory. This study also confirms the importance of women in Iranian culture and literature. Researchers believe that the painter shows the power, grandeur and Shirin's authority with the royal throne, her clothes and even the number of her mistresses. Nizami also creates special women in the creation of his stories; women who are among the exceptional women in Iranian society [10].

Theoretical Framework

In examining the gender patterns created by the artwork, Anna Wagner-Ott has done a lot of research, including the analysis of gender identity through the politics of puppet figures in art education. She believes that the way girls dress and behave is a cultural medium that can give us information about the social functions of gender identity in any society. Also, each person's inner vision refers to the production of works of art with a specific gender identity. In her view, the production of toys is the production of "gender." Referring to one of the most famous doll brands named "Barbie" with gorgeous clothes and beautiful body she argues that this is one of the values of women in gender culture and it's as if the girls are reminded of their duty at every moment. She concluded that all this had led to the creation of "masculine" and "feminine" discourses in society, which resulted in the emergence of the "public" and "private" phenomena, with the first domain of men and the second includes domain of women in society. She also believes that works of art are like educational classes. Cultural contexts emerge from the works of art and create a discourse in society that affects everyone's life. By examining the works of art [each community], one can get pre-determined ideas, behaviors, and institutional values in each work, which she believes art researchers should be sensitive to in this regard and examine works of art from this perspective [25]. The aim of this study is to finally analyze the images of women in hand-woven artifact with a feminist attitude. The hypothesis of this research is that the gender stereotypes of today's urban society do not exist in these hand-woven. In the first encounter with the hand-woven works of tribal women, it can be seen that the values of the public sphere do not take precedence over the private sphere, and such stereotypes cannot be seen in the hand-woven ones. This article takes a different look at what has always overshadowed the private sphere, because the study of hand-woven motifs has not been done so far according to gender stereotypes. In this context, the monographs of women in hand-woven are analyzed and by examining the type of cover, the work they are doing, the position of the images and their ritual or traditional position in the context of the society from which they have emerged, we will classify the motifs. Finally, the represented images of these women will be studied one by one and the meaning of each of the signs will be stated. Finally, by examining these meanings, the research hypothesis will be rejected or accepted.

Feminism and feminine identity

In any society, the concept of being a woman or a man can have a special meaning [19]. Feminism is the struggle that has been created in the way of equality between men and women and the elimination of discrimination

against women [7]. As time goes on, more and more people are becoming more sensitive to equal rights for men and women. At the beginning of its emergence, feminism disrupted the stability of cognition and established knowledge in all fields of social sciences and theoretical research. In 1974, Luce Irigaray wrote her book as pioneered one entitled "Speculum of the Other Woman". She wrote in this book: The whole theory of "subject" has always been dedicated to "masculine matter". By submitting to it, the woman consciously and through discourses based on the prevailing ideology or mentality, ignores the characteristic of her relationship with the imagination and thus puts herself in the position of objectification [7, p. 177]. Many researchers have studied images and motifs and adapted them to the theory of feminism. For example, in a series of surveys conducted in Sweden in 2010, only 33% of people considered themselves feminists. However, this figure reached 47% in 2014, which is the verification to the growing awareness of women's rights and their importance in today's world. The world's fashion and clothing industry has always been dominated by men's discourses, and much research has been done so far on how to cover and represent women in fashion magazines and images and its market [22, 26]. This study focuses on the theory of women's objectification and tries to show the extent to which women's tribal and rural hand-woven conform to or do not conform to it. Considering these definitions, and despite the fact the efforts of researchers in the field of carpets, some designs on Iranian hand-woven have still been neglected, we have tried to look at the representation of women in hand-woven within the framework of feminist theory. Because the images of these hand-woven reflect the conditions of women and the way they look at themselves, as well as the way they look at them, and the reflection of the look of women in any society reflects the conditions and situation of that society. The aesthetics of the artwork of any society is influenced by the beliefs, culture and ecology of that region. The hand-woven of tribal women has developed more than anything else in the private sphere of the tribal and rural community. Therefore, the adaptation of these works to the feminist theory of objectification is in fact a kind of cultural aesthetics that shows the degree of conformity of feminist theory of objectification of women with the motifs of hand-woven of tribes and villages. The necessity of this adaptation is due to the nature of cultural aesthetics, which considers the strongest culture in art and artistic productions of any society as the dominant culture and subcultures involved in the formation of works of art. In the following, the role of women is reviewed according to the culture of each period.

Views about women in modern societies

Most people think that women are naturally smaller, weaker, more emotional, more irrational, and more dependent, and on the contrary, men are bigger, more violent, more rational, less emotional, and more self-reliant. Sociologists, however, do not believe that human behavior is determined by gender. They believe that what we have as physical imaginations is influenced by the characteristics of the society in which we live and even more by the time and period in which we live [19, p. 43]. Many studies have been conducted in the form of the role of women as the main axis of the arts and the type of view to women in these arts. For example, for many women, having a slim and beautiful body is ideal, and this desire is formed during their lifetime [19, p. 130]. In 2014, many promotional campaigns criticized women's representation in the media, and many well-known brands around the world are joining the campaign. In these campaigns, efforts are made to show women as strong and self-reliant people and to show them as successful and willing people instead of advertising subject and the use of these brands for other women is also a sign of their independence, will and self-esteem [20, p. 199].

Image of women

The motif of women in works of art first appeared in the form of wall paintings of palaces and royal centers [14, p. 31]. But the most obvious image of a woman (oriental) in the pre-writing era (female writing) is the image of "Shahrazad", the hero of One Thousand and One Nights stories. In it, not only did she speak and tell stories, but she also faced death with the man, on the one hand, and defended her moral and spiritual value on the other hand [12, p. 61]. According to Marcel Proust, one of the greatest writers and theorists of twentieth-century critique, One Thousand and One Nights evokes the East more than any other reality or text. In fact, the image that Europeans had of the East for centuries was the same image that was formed and presented by the textual world of One Thousand and One Nights story [16, p. 39]. One of the ancient paintings in Iran in which a woman is depicted is wall painting of Mount Khajeh (Sistan). In this painting, you can see the use of motif of a woman (queen) who is standing under the royal umbrella next to king. In addition, clothing is generally embellished with exquisite jewelry. Here the natural and free state of the persons and the beautiful curvature of the queen's figure are remarkable, and the desire of the queen's figure is especially an excuse to express an emotional state. The subject of this motif is contrary to the Achaemenid motifs. Although the motif of women is embodied in the prominent motif of Artabazos (the old capital of Phrygian Satrap) and on Greek and Iranian engraved beads, there is usually no female role in Achaemenid art [1, p. 583].



Figure 1: Ruler and Queen (Source: <https://iranatlas.info>)



Figure 2: Reconstructing the image of the ruler and queen (Source: www.ammi.ir)

In the picture above, the king and his wife are standing under something like a canopy. The faces are three-faced, full-faced and drawn in the style of the ancient East. The king is on the right and his wife is one step behind on the left. The state of the ruler is rough and formal, but the state of flexibility and curvature that the painter intended for his wife expresses a combination of respect and a sense of compassion. [17]. This is because Iranian carpets have never been seen before with this look, and that women often play a significant role in tribal economics, and carpet weaving, an important part of their livestock and migration work, part of their agricultural and forestry work are assigned to them [9, p. 149]. The aim of this study was to investigate the understanding of the gender identity of women weavers and the effect of this perception on the presentation of their individual mentality. Efforts will also be made to understand the presence of the meaning of "feminine" in the type of carpet weaving.

Analysis of women's motifs

Two types of classification should be considered to examine hand-woven, which will henceforth be called "feminine". One of the practical hand-woven related to women, including handicrafts such as bags, cradles, cradle straps, etc. The other group is hand-woven with designs that show the image of the woman herself, both face and body, realistically or abstractly in the hand-woven. Many contemporary feminists claim that there is certain grandeur in women's art. Women have a distinctive and recognizable style that differs from masculine art and exhibits unique features of women's status and experience. In fact, the experience of women and their status in society, and

consequently of female artists, is different from that of men [23, p. 3]. It can be said that in the art of carpet weaving, there is no visual vulgarity. In the sense that the female body never appears, as John Berger puts it in his book entitled "Ways of Seeing". In his book, John Berger states that men act and women appear. Men look at women. Women look at themselves in a way that is supposed to be seen. Within every woman, there is a man who seems to survey her. Thus, women are gradually becoming an object for men [21, p. 45]. This idea was the product of a thought that existed in the upper classes of society during the Victorian period, in which women were seen as delicate and fragile human beings and kind angels. But since the nineteenth century, new ways of learning gender roles have become popular and a change has taken place [19, p. 66]. In tribal art, discourse is feminine. The works of art are created by women, and in examining women's motifs and analyzing images, we never see large and exaggerated sexual organs or images that are created for visual pleasure. It is safe to say that what is being criticized today in the name of propaganda campaigns in the West with a feminist perspective has lived in the art of Iranian carpets for many years. In Iranian carpets, the motif of women has always been in the form of women in society, performing daily activities and relying on their will and the image of women who provide mere masculine pleasures has never had a place in the designs of Iranian carpets. Therefore, these carpets can be considered as women's texts both in figure and in the signification, and now we are called to an important question about their author (woman or man). Since the weavers of these carpets are unknown, we call these designs feminine because of the elegance and imagination used in them. Because when the text itself is a testimony to itself and a sign of its identity, then returning to it will be a door to find the right answer and emphasizing our claim that their creator is a woman [12, p. 65]. If it produces an achievement of its own, it is the feminine mental achievement that makes itself the subject of the content being produced and turns its dreams into language and text, perhaps hand-woven.

Women's exclusive functional hand-woven

The vast majority of rural and tribal tablecloths and salt shaker are woven and made by women [3, p. 17]. One of the practical women's hand-woven that is woven and used for women's use is the bag (pouch). Pouches are small bags in which tribal women keep their valuables. Spoon-container, mirror-holder, salt shakers, cradle straps and the best rugs that the family weaves as dowries for her daughter are also among the hand-woven that are woven exclusively for women.







Thematic classification of drawings

In many hand-woven, the motif of women is depicted individually or in connection with nature.

Monographs

In our review, we come across hand-woven in which the image of a woman's face or body is individually opened with open hands and drawn from the front. These women are not engaged in any particular act, and the weaver's only goal was to create the image of the woman in the sense of "woman". There is no special obligation for the type of hair and clothes, and it is better to say that only from their skirts do we realize that they are female. This discourse in the hand-woven is a completely feminine discourse, and the integration of different things and bringing them together in one female body shows the collective implication of women on one body. These images represent the whole of women's culture, which seeks to portray women as equal to men and to oppose the oppressive masculine culture that confines women to beautiful bodies. Feminine culture that seeks to modify the first image of the female body and it does this through visual narrative [12, p. 88].

Table 1: monograph (types of rural and tribal hand-woven with the theme of female image)

					
Figure 3: Qashqai pouch fully wool, effigy map (Source: Yousef Samadi Bahrami's personal collection)	Figure 4: fluff carpet, material: woolen fleece and cotton thread, image of women with names, one of which is Queen of Sheba and the other illegible, around 1860 AD, probably around Malayer (source: Bahri Cognar personal collection, Turkey)	Figure 5: Shahsavan Saveh salt shaker, knotted and fluff (Source: Yousef Samadi Bahrami's personal collection)	Figure 6. Nasrabad Bakhtiar pouch, warp and woof cotton, wool fleece (Source: Yousef Samadi Bahrami's personal collection)	Figure 7. Shahsavan Saveh salt shaker, warp and woof cotton, knotted and fluff, woolen knot (Source: Yousef Samadi Bahrami's personal collection)	Figure 8. Realistic image of a woman carrying a ewer, Armenian cushion, silk and wool, Farahan (Source: Yousef Samadi Bahrami's personal collection)

In Figure 8 (Table 1), the woman has full coverage and is carrying a ewer on her shoulder. Her clothes represent the social class, so she is not one of the holy women or Saint Mary. On the top right of the picture is an Armenian inscription (illegible) woven in 1913 AD. As mentioned, different societies have different expectations of men or women. The duties that each person

performs in daily life largely reflect his or her gender, but in all cultures, the division of Western societies on the separation of duties between the two sexes cannot be observed [27, p. 128]. Therefore, having a strong physical strength among rural and tribal women is not a purely masculine trait, and many tasks, including carrying heavy equipment, are the responsibility of women.

Women and nature

In many rural and tribal hand-woven, we see the image of women in connection with nature and animals. Bird drawings are considered to be a sign of good faith, blessing or the beginning of a new season, and the morning call, mainly in the belief of rural women [13, p. 38]. Some women are also depicted in connection with domestic animals or non-domestic animals such as deer or stag.

Table 2: Women and nature (rural and tribal hand-woven with the image of women next to animals)

		
<p>Figure 9. The motif of women abstractly on duffle bag Moghan Shahsavan, fully wool (Source: Yousef Samadi Bahrami's personal collection)</p>	<p>Figure 10. Women and animals, Varamin curtain, fully wool (Source: Yousef Samadi Bahrami's personal collection)</p>	<p>Figure 11. A rug with a picture of a woman next to animals, a shiny rug, cotton thread, fully wool, urban texture with tribal motifs (Source: Yousef Samadi Bahrami's personal collection)</p>

In Figure 9 (Table 2), we see a row of women with colorful clothes and open arms drawn next to powerful animals. The presence of the motif of animals alongside women in this hand-woven indicates that their living environment is familiar with animals. As in today's modern advertising images, we never see women out of control in nature. In this hand-woven, the woman is an active and ongoing factor that is not considered feminine or masculine in modern discourse. Not using gender symbols such as high heels, jewelry indicates that the weaver is not involved in gender stereotypes in her daily life. In Figure 11 (Table 2), the woman's body is also depicted with

completely realistic scales and sizes, away from Western patterns. Depending on the type of carpet weaving, it is clear that the weaver has no restrictions on weaving a different body than the one woven here. Therefore, at her own request, there is a picture of a woman who weaves a type of clothing, hair and body that is completely indigenous and has not hesitated to express it. Susan Bordeaux believes that in the West, the ideal image of a woman is the image of a white and thin woman. She also believes that women [today] are victims of medical and media propaganda [19, p. 131]. Tribal and rural art is untouched, and this makes it very attractive to explore. Women in tribal and rural communities are less concerned with propaganda and modern societies, and what we see in them as a "woman" is not the same as the female gender. Women for whom the acceptance of their bodies has been meaningless to others and who do not gain their confidence by going to beauty salons and plastic surgery. Good women in art shown before the Sattelzeit period in the West, women kneeling, embracing and bowing with great grandeur, and always at a lower level than men and taking care of their children. Women's bodies in this art should have been shown to be weak and showing "masculine" traits and power to women was forbidden [24, p. 139]. But in rural and tribal art, gender in its modern sense does not determine the behaviors that are considered feminine in modern society, and women are placed in a visual system equal to men. In the image of carpet number 11 (Table 2), there is no difference between "masculine" and "feminine". Both men and women are doing the same thing. The woman is ahead of the man and does the same thing as the man. Gender beliefs and values vary in different societies. These beliefs and values affect being a man or a woman [19, p. 44].

Ritual dancing of women

Table 3: Women ritual dances (rural and tribal hand-woven with the theme of ritual dances and ceremonies)

	<p>Figure 12. Women's dance in the middle of Shushtar tablecloth, fully wool (Source: Yousef Samadi Bahrami's personal collection)</p>
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		Figure 13a) Saveh Zaranj rug, knotted, wool fleece (Source: Yousef Samadi Bahrami's personal collection)
		Figure 13 b) tribal woman and camel (Source: Tanavoli)
		Figure 14: Qashqai horse blanket, embossed flower knot, the motif of dancing women, wool and cotton, (Source: Yousef Samadi Bahrami's personal collection)

There are two types of tablecloths: one is floury and the other is a dining table. Wool tablecloths and their motif are more based on being motif-less. Motif and color can be a symbol of materialism and may be associated with attachment to appearances, so it has been avoided from them as much as possible. But another type of tablecloth, called flowery tablecloth, is a relatively small, rectangular tablecloth with dimensions of approximately one meter by one meter, which is used when making bread dough or for storing bread. The amount of baking bread depends on the family members and the decision of the woman in that family. The color that can be seen in tribal tablecloths is due to their weavers, who are all women and the desire for color, elegance and beauty is part of their desires [3, pp. 25-16]. In Table 12 (Table 3), we see the use of very balanced motifs and color combinations, in the center of which women are performing a ritual dance. Since the tablecloth is always a symbol of blessing for every family, the ritual dance of asking for rain or blessing among the tablecloth cannot be without reason. Tribal women are in charge of everything from setting up a furnace to baking bread. Therefore, baking bread is not considered a masculine thing, and as we can see in the picture, it is these women who are dancing for blessing, and their image appears right in the middle of the tablecloth, which is a symbol of blessing. In Iranian culture, camel has a special place. Camel driving is one of the most important occupations of desert suburbanite people. The clothing and decorations that the tribal use for camels are very diverse and beautiful. The heads of the tribes decorate themselves with

covers and decorations that are spectacular in their kind. During the wedding and some annual celebrations and sightseeing and New Year celebrations, camels are also decorated. In tribal life, camels still play a major role, most of which are migratory, and no animal is able to carry the load that the camel carries on its back [4, pp. 85-90]. In Figure 13 (Table 3), we see a row of women standing side by side with a row of adorned camels while dancing. The row of camels and the decorations on the carpet indicate the holding of a ritual ceremony such as Eid al-Adha or a wedding celebration in which women play a significant role. In Figure 13 b, we also see the image of a tribal woman walking with authority in the middle of the plain, holding a camel's harness. In this picture, the awesomeness and size of the camel does not prevent the role of women in influencing the human mind. Moving forward, steady steps, and looking forward show determination, courage, and strength, which is in stark contrast to the advertising images produced by modern women. Tribal women are so skilled in all kinds of weaving that with the simplest tools they create a diverse and flourishing collection that is sometimes displayed on camels and horses, especially during weddings [5, p. 7]. In the design and composition of most of the animal blanket of the tribes, the image of all kinds of animals and mascot and fast-moving birds can be seen. This should not be unrelated to the ancient traditions of the Iranians, because since ancient times, Iranians have decorated their tools and equipment with horses inspired by fast birds or powerful animals. In some Fars animal blanket, in addition to animals, there are mannequins dressed as women in that area and dancing, and all this is a sign of joy and happiness. That is why, for the tribes, the horse blanket is a memorable cover of unforgettable days [4, p. 67].

Position of images

In the painting of Khajeh Mountain, which we mentioned, the image of the queen can be seen a few steps behind the ruler, which is to emphasize the position of the ruler. In rural and tribal rugs, this sequence of gender positions is not observed because women's activities in the tribe or village are no different from men's. In most Iranian paintings, we never see the image of a woman smaller or in a lower position than men, unless the purpose is to comply with the rules of perspective. Perspective is the tradition of Sassanid art, meaning that people are placed in far and near places based on the hierarchy of their position [15, p. 94]. Hand-woven No. 11 (Table 2) is an example of this illustration. In this image, the woman is standing in a larger size than the man. According to the background of the image that we know from the paintings or engravings of ancient Iran or paintings, in Iranian art, the perspective is of the type of position and to make people more important and they draw them bigger than others or in the

foreground of the image. According to the above hand-woven motif and other examples, it can be boldly acknowledged that in rural and tribal hand-woven motifs, women do not have a lower status than men. It can be said that the motif of women and their belongings can be seen in every corner of the carpet wherever they fit. Women in tribal and rural culture are never humiliated, isolated, and far from society and their images of hand-woven always indicate dynamism and active presence in society. The entry of Iranian women in the form of mistresses, spouses, or mothers has never been limited to religious or literary gatherings, but their role in various matters, from feasts to participation in political affairs, has been widely available [10, p. 383].

Table 4: The position of images in hand-woven images







	
	
<p>Figure 15) The right and left margins of black side, all the wool (Source: Yousef Samadi Bahrami's personal collection)</p>	<p>Figure 16) Turkmen horse felt (top), part of the same felt (bottom), the motif of rain dance (Source: Yousef Samadi Bahrami's personal collection)</p>

In the hand-woven image No. 15 (Table 4), it can be seen that the woman is in the upper part of the hand-woven and above the man's head. Both men and women are in traditional clothing and both seem to have the same social class for the weaver. In the center of the carpet we see a picture of plants that have grown that can be agricultural land or nature, and women side by

sidewith men have probably set out to work in agriculture. Men's and women's clothing has no luxuries in this image, which makes it possible for us to face a completely routine and non-celebration image. Here, a woman standing higher in the picture is a sign of the equality of authority or gender, and the weaver did not believe in the superiority of men over women. In anthropological works, we come across some of the ancient symbols of the Turkmens, including motifs such as male and female, which are among the original motifs of nomadic tribes [5, p. 20]. Also, one of the most important customs among the tribes and nomads of Iran is dancing with rhythmic movements. Examining Figure 16 (Table 4), it can be said that in rituals and customs, all members of the tribe, including men and women, are associated. Basically, in dances, especially those that convey certain concepts, both men and women have an equal role, and in ritual dances, everyone dances together. This association of women with men in dance can be seen in the past and in the history of all tribes. The presence of men and women in the accompanying dance conveys the function of women in tribal affairs and the mutual respect of tribal men. Tribal men accompanied by women in symbolic dances, show that they are aware of the effective role of women in the social and technical activities of the tribe and value it. Tribal men and women work together and are equally influential in the future of the tribe (source: mehrana.com). As can be seen in Figure 16 (Table 4), this felt is decorated with a rain dance motif which shows the image of a man and a woman together in an abstract way, performing a ritual dance and praying for rain. Here, too, no gender superiority is seen, and the weaver (probably) depicts this dance, which is performed in the presence of men and women, in order to seek blessings.

Table 5: Analysis of some visual motifs and feminine acts and their understood meaning

Motif/act		Meaning
Colored clothes with the right cover		Signs of women's freedom in choosing the color of clothes, reflecting the colors of the natural environment, cheerful spirit, not showing off body parts, maintaining tradition and nature in clothing
		
all together dancing		The unification of women shows that dance here is in its ritualistic sense and does not imply women's dancing for men's
		

		pleasure. In ritual dances, men and women are equal
Hand on waist		Strength, endurance, self-confidence, a sign of readiness to work, we see this movement generally in athletes and active people. Also, doing this movement in women is a sign of sustainable participation in protecting the family.
		
Next to the animals		Women's participation in outdoor activities, courage, fighting spirit, dynamism, strong spirit, lack of weakness and fear of animals, which has always been considered a feminine trait.
		
Alongside men		Gender equality, participation in cultural and economic affairs, not being inferior, not being a consumer
		

Discussion

In the motifs of tribal and rural hand-woven, the image of women is very simple, in some parts even very abstract. The image of women in handicrafts has never shown the ideal figures of the Renaissance, and the female figures are displayed in daily affairs. But the same constant presence in the margins or the text of the hand-woven shows the constant presence of women in all things, from agriculture, the taming of animals, to ritual dances. In nomadic culture, personality is balanced in terms of the exchange of female and male signs, and equal sexual participation is brought to social equilibrium. Although these systems themselves are patriarchal systems, due to women's participation in men's activities, most women are not confined to the home environment. It is true that duties such as maternal duties and childbearing are on the shoulders of women, but this does not cause women to be neglected by societies and their restrictions on doing outdoor activities. In other words, in rural and tribal societies, despite modern

societies, women, like men, are in their "public" state. In modern societies, however, masculine discourse only gives women the opportunity to be used either to meet masculine intentions or to strengthen masculinity at all.

Conclusion

After analyzing their designs and their practical meaning in the lives of nomadic and rural women, we can state that it is not gender that determines human duties. But if women, like men, are involved in outdoor activities, it affects the same part of their body depending on the type of activity. In other words, it is better to say that different tasks create different capabilities in people. Given the cultural differences, it is clear that the world around us contributes a lot to our gender behaviors. If in the urban and modern classes of a society, women have little physical ability, on the contrary, among tribal and rural women, almost nothing is considered masculine or feminine. It is the environment around each individual that drives her to express herself in a way that is appropriate for the community. What clothes does fit her, what stuffs to buy, even what color to choose for her clothes? The feminine discourse in hand-woven is very different from the femininity accepted in modern societies. These women reflect their cultural and social image, which is in a way the same narrative and pure feminine language as the opportunity to express itself, because they do not hesitate in expressing their true selves and do not consider themselves to be weak and dependent on the superior sex. Women, with the type of clothing they wear, the type of actions they perform, and their position alongside men in hand-woven always confirms the assumption that the images they leave behind are not subject to the process of objectification and urban gender stereotypes. The coverage of these women depends entirely on what they do and fits the living environment. Also, the actions they perform are not fit with the type of actions accepted for women at the urban community level, and it seems that gender stereotypes do not play a significant role among tribal and rural communities.

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