

A Comparative Representation of the Image of a Woman in Contemporary Afghan and Tajik Painting

Abstract

Problem Definition: It is noteworthy to study the presence of women in contemporary painting in the two neighboring countries of Afghanistan and Tajikistan and to process similar aspects within a civilization like culture, language, and art. Moreover, the type of government of the two countries as the Islamic Republic and Republic, and the proximity of Tajikistan to Russia and other civilizational factors, despite all the similarities, have caused differences in the representation of women in contemporary paintings of the two countries. The current study questions which artists from these two nations have depicted the female face in their works, as well as evaluating the similarities and differences between them?

Objective: The present study to explain and be aware of the similarities and differences between the representation of women in contemporary painting in Afghanistan and Tajikistan.

Research Method: The present study follows a descriptive-analytical method by using existing library resources and archives.

Results: The portray of women is similarly represented in both countries. In contemporary Afghan painting (from the Amani era until the end of Ghani's presidency), double symbolism in the representation of women in the realms of love and self-sacrifice is observed and in Tajikistan, the religious narrative of the woman as Eve and the beginning of the universe is also traceable. The female body is also a means of expressing and confirming the sufferings of this segment of Afghan society, and realism verifies these pains. On the other side, the representation of the female body in Tajikistan is based on the application and equivalency of Western academic teachings. In addition, realism in the recording of women's daily lives is seen in the works of both countries. Though, there is a aimsstrong emphasis on problems such as women's suffering and tradition critique, freedom of speech, and women's rights in Afghanistan compared to Tajiks. The contrast between tradition and modernity is present in the paintings of both countries, but in Afghanistan, in addition to diversity in style and materials, it emphasizes the critical aspect, while in Tajikistan, this has led to more diversity and imitation in style. What is important in the representation of women in contemporary painting in both countries is the concept of respect and admiration towards women.

Keywords: Contemporary Painting of Afghanistan, Contemporary Painting of Tajikistan, Representation of portray of woman

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Introduction

Afghanistan and Tajikistan are both countries of distinct intellectual and cultural status in the Middle East. Afghanistan has been the birthplace of many historical, religious, and mythological figures. As “Pishdadians and Kian’s”, including Jamshid, Fereydoun, Kikau, Keyqobad and Kaykhosrow have risen from Balkh, Afghanistan.” (Kohzad, 1976, p. 317). Tajikistan has the longest border with Afghanistan after Pakistan, with a border of about 1,300 km. In the 1980s, when the Soviet Union invaded Afghanistan, large numbers of Tajiks came to Afghanistan for translation and other advice because of their familiarity with culture and language. Dari Persian in Afghanistan and Tajik Persian in Tajikistan are the official languages of the two countries. Besides that, there are some important intercultural similarities between the two countries, such as the Tajik people in Afghanistan and the government system in both countries, which is the Republic and the Islamic Republic (from the Karzai era to the end of Ghani's presidency), and the desire to try comparing challenging issues such as the depiction of women in the contemporary painting of the two countries develops. Painting as visual art and part of the cultural elements of any society and as one of the common cultural contexts in these two countries is noteworthy. This issue becomes more important when looking at the political-cultural structure of the two countries, the issue of the portrayal of woman in painting appears and emerges. Female painters studying or teaching art at art universities, as well as holding exhibitions or festivals in various countries, can be found throughout the history of contemporary art in Afghanistan (before the re-establishment of the Islamic Emirate of Afghanistan) and Tajikistan; While gender (especially in underdeveloped countries such as Afghanistan) affects access to resources (Sen & Ostlin, 2008, p. 2; Krieger, 2003, p. 653; George, 2007, p. 5). It also is worth noting that some cities in Afghanistan and neighboring countries are located on a crescent that has long been influenced by the Sufi thoughts of two influential families “Mujaddidi” and “Gilani” (Mottaqi & Rashidi, 2012, p. 90). Also, the influence of Deobandiyya and other mystical sects in these countries are effective in restricting issues related to women in these two countries. In particular, sociological research conducted at Herat University in 2017 and 2018, despite the widespread extremist ideology of the Taliban that seriously denied women's rights (Appelrouth & Edles, 2011, p. 315) and the effects of these patriarchal laws in Afghanistan, even after the overthrow, has continued in some areas (Najafizada, 2019, p. 24). According to the research of sociologists at Herat University, the presence of women in the field of painting has dramatically expanded, especially in the city of Herat, as well as Afghan women have been able to present themselves in society through art (Kaveh, 2018, p. 51). Despite understanding the margin of this position, Ali Allah Azad has confirmed its quantitative increase. (Azad, 2017, p. 72). The presence of women in painting, both as actors and as representations in the paintings of the two countries, have emerged, as have Tajik male and female artists such as “Sarvenaz Hajiyeva”,

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“Maaref Dolatova”, “Ulim Kamalov”, “Delaram Abdelova”, “Srberianski”, “Yusuf Sangov”, “Sabzali Sharipov”, “Akmal Mirshakar”, as well as Afghan man and woman painters such as “Moshtari Hilal”, “Salehe Wafa Javad”, “Reza Hazara”, “Shakiba Seifi” and “Melina Suleiman” and several other painters have represented the portray of a woman in their works, and the present study has compared and adapted them and obtained the results. The questions that arise in this research are which artists of these two countries have represented the portray of women in their works? Also, what similarities and what differences can be observed in the representations of the portray of women in the contemporary paintings of these two countries?

Research Method

This study has been performed by a descriptive-analytical method by using existing library resources and archives. Some of these archives have been received from Afghan domestic festivals and galleries, books and articles, and a few directly from artists of both countries.

Research Background

The paper "Strategies of Afghan women painters in recreating and reviving the visual heritage of painting in contemporary painting," published in 2019, discusses the many strategies used by contemporary Afghan women painters to revive contemporary painting. (Rafiei Rad & Mohammadzadeh, 2019, pp. 1-16). Also, another study entitled “Comparison of the methods of using visual painting traditions in the works of contemporary female painters in Iran and Afghanistan” in 2021, has also compared some of the working methods of painting tradition in the paintings of women painters in Iran and Afghanistan (Rafiei Rad & Mohammadzadeh, 2021, pp. 24-38). There are few references to the depiction of women in Afghan painting in Abdul Hai Habibi's writings, "The Art of the Timurid Period and Its Subsidiaries," as well as in the book "History of Habib al-Sir in the News of Individuals and Humanities." There is a little reference of Afghan women painters in the article "Abdul Wase Omarzad," titled "Afghan art in the last century," and the article "The function of the body in the painting of two decades of Afghanistan," published in 2017. (Omarzad, 2018, pp. 20- 13; Rafiei Rad & Tomiris, 2017, pp. 18-20). On the status of women and the historical status and issues of women in Afghanistan, research such as the research of “Homa Ahmad Qosh” in 2003 and the research of “Sen” and “Astelin” to express the situation of gender inequality in Afghanistan and also the research of “Seyed Ahmad Meysam Najafizadeh” In 2019, there is gender analysis of Afghan society. Regardless of the fact that none of them are regarding Afghan women painters, they do provide insight into the current situation of Afghan women. Studies such as Flora Roberts's research in 2017, which refer to the emergence and development of modernism in

Afghanistan. Also, for a symbolic reading of some of the paintings, referred to the book "Knight" and "Gerbran", entitled The Culture of Symbols.

The Portray of Women in the History of Afghan Art

The resources of Afghanistan are scarce for a variety of reasons, including civil war, extremist opposition, and other factors. However, we study the portray of a women in Afghan art in four periods:

1. Prehistoric Period: The designs on coins, cylindrical beads, and pottery during the "Achaemenes" period account for the majority of archeological findings in Afghanistan. Some scholars believe that the artifacts discovered from the "Aynak copper mine", the excavations in the "Khairkhaneh" area of Kabul and cities such as "Bamyan", Ghazni" and "Herat" indicate the expertise of the local people in the art of sculpture and painting (Breshna, 1955, p. 15). On the shores of the "Exodus" (Amu Darya), there is also evidence of painting and sculpture, that Professor "Hertzfeld" considers is the origin of the Buddhist industry, the Central Abyssinian industry, and the period (Parthian, Kushan, and Sassanid) industries. (Breshna, 1955, p. 19) (See Table 1). Archaeological finds of the prehistoric era in Afghanistan, in the "Ghazni Navar" plain area of Louis Dupree 4 in the 1980s from the Dead Sheep Cave near "Faryab", the Blind Valley in Badakhshan and the "Kyoto" University delegation in the 1960s In "Hazar Sam" in "Samangan", "Carlton Ken 5" in the area of " Qara Kemar" (Samangan), "SM Poglizi" in the seventies in the "Kalan Valley" show that from this period, single-edged scrapers, swords, Non-patterned hand axe,s and axes are applied tools without patterns.

2. Historical Period: However, the majority of works from the historical period, including painted pottery and have been executed in the form of geometric design and by use of line. Geometric shapes such as rhombuses, squares, and parallel lines can be found in these drawings, and the design of love flowers and animals like goats are applied in a linear manner with realistic proportions. The effects of Greek art on the depiction of women can be observed in Afghanistan during the Greco-Bakhtar era (See Table 1).

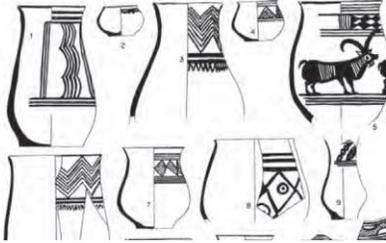
3. The First Golden Age: This period refers to the post-Islamic period and the Herat school. A privileged school was established in Herat with the accession of Sultan Hussein "Bayqara" with the support of Amir Ali Shirnavai, who happened to be both a great admirer and devotee of literature and the arts. The cradle of tasteful literature, which was a refuge for writers and artists, rushed and warmed up the market of literature and fine arts so much that its spread reached the "Safavid" era (Khandmir, 2001, pp. 3-4). During the reign of Sultan Hussein, "many artists, writers, and scholars lived in Herat and other provinces of that vast territory, and Herat developed and reached its peak as a true center of civilization, calligraphy, and book decoration," according to " Khwandmir" in his books. (Mardanov, 2008, p. 47). "Baysanghar," wrote poetry in Tajik, Persian, Arabi,c and Turkish, and was skilled in painting and calligraphy on six types of Arabic calligraphy. He established

a library in Herat and assembled a team of forty painters, calligraphers, bookbinders, and masters of art and speech for writing (Khwandmir, 2001, p. 622). "Shahrokh" also established a library full of manuscripts. In this space, an Iranian painter named "Kamaluddin Behzad Heravi" flourished. He was the leader of a group of court calligraphers and painters in Iran at the time (the Timurid Empire), which was annexed by Afghanistan. Herat School of Art, due to the attention of "Shahrokh", "Abu Saeed" and Sultan "Hussein Bayqara" and princes such as "Baysanghar", "Ibrahim", "Mo'men" and "Muzaffar Hussein" from about 810 to 912 AH for a century It was a center for the cultivation of art and artists, but with the death of Sultan Hussein "Bayqara" and the invasion of the Uzbeks from the north and the "Safavid" forces from the west, this unique center of the "Timurid" artistic renaissance was extinguished and its artists inevitably took refuge in three subjects, "Bukhara" and "Safavid", and continued the remnants of this school of art in those countries (Habibi, no date, p. 558). The point that can be said about the presence of women in painting in this period is that the anthropography (woman or man) in Behzad's painting explains the high level of human existence and introduces "the perfect man" (Ebrahimi Naghani, 2003, p. 98). Moreover, the illustration of "Shahnameh" allowed for a more colorful depiction of women. Since "Shahnameh" is a book in which women are present; But then again this presence is not like the book "Iliad" in which the woman ignites the fire of catastrophe (Mottaqi, 2009, p. 74).

4. The Second Golden Age (Contemporary Afghan Painting): The second golden age is related to the reign of Shah Amanullah Khan around 1300 AH. Ghulam Mohammad Maimangi established the "First School of Arts and Crafts" in Kabul. Abdul Ghafoor Breshna also taught at this school. Around 1973, the second art center called "Mustazarfeh Industries" was established by the Ministry of Information and Culture. In 1974, the faculty of Fine Arts of Kabul University was established by Amanullah Heidarzad, with the support of President Sardar Mohammad Daud Khan (Omarzad, 2018, p. 15). In 1996, with the end of the war, the teaching of art was completely removed from the school curriculum and, arts such as sculpture, music, photography, cinema, and live model painting were banned altogether (Raafiei Rad & Tomiris, 2017, p. 20). Hamid Karzai took power from 2001 to 2014. Some scholars believe that the coming to power of Hamid Karzai's government opened a window for the excellence of art to contemporary Afghan artists. Foreign orders to Afghan artists at this period of time resulted in the prosperity of painting on the one hand, and the artists' distance from miniatures on the other (due to lack of order). The commercial aspects of creating the work also came to the fore. In Afghanistan, a new window of opportunity for modernization has opened up in the last two decades. The establishment of Afghanistan's first Center for Contemporary Art in 2004 is an important step in this direction. The emphasis on the power of thought, innovation, modernity, and

freedom of speech in art is emphasized more than ever after this transformation of creativity. (Omarzad, 2018, p. 16).

Table 1. Sample Artifacts from Pre-Islamic Times in Afghanistan. Source: Authors

Images			
Title	The goddess of the sea standing on Makara, Bagram	Statue of a woman from limestone, lady, temple.	Sample designs of painted pottery in the Neolithic period of Afghanistan
Source	Room No. 10, National Museum of Afghanistan, Mohammad, 1991, P. 29	Francfort, 2014, P. 55	Sarmiento & Rasouli, 2018, PP. 76- 77

The Portray of Woman in the History of Tajik Painting

1. Kushani Period: The National Museum in Tajikistan has the majority of Tajikistan's Sogdian visual heritage, which includes images of court life with women. (Karimova, 2018, p. 4). Before the Sogdian era in the second and third centuries, traces of Kushan and Sassanid art (See Figure 2 & 3) , as well as the effects of the Haftali (late Haftali) rule in the form of a triple crown on women's heads (See Figure 1), can be seen in Tajikistan. Unlike bacterial artists, the Sogdians were less interested in sculpture and less interested in landscape painting. Instead, it shows people in the painting more clearly on a black background. They presented the woman in the same way that the poets of the time portrayed women (Rice, 1965, p. 85).

2- The Post -Islamic Era: After the Arab invasion, the style of pre-Islamic painting in Central Asia changed. The portray of man gave way to animal, plant and abstract motifs, which were mainly embodied in wood and plaster carvings and engravings. Nevertheless, paintings in local styles were still used. One such painting is the “Chaharkuh Asfareh” Tomb in northern Tajikistan, which depicts animals such as snakes, fish, birds and imaginary creatures. After the Arab invasion, the principles of compound geometric painting, also known as clamping, expanded in Tajikistan. The best examples of this are found in southern Tajikistan, the palaces of “Halbak and Siad” as well as in the Timurid era. Islamic designs began appearing on the walls and ceilings of historic monuments in northern Tajikistan, "Khudzhand," and other regions of Tajikistan at the same time. The Bukhara school of painting was the most famous style throughout the country during the early Islamic centuries.

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Figure 1. Chengnavaz woman, 7th century AD, Panjikent. Source: Behzadi, 1990, p. 361



Figure 2. Head made in the Hindu-Kashani Hindu style, 3rd century AD, marble, and prakukala. Source: Rice. 1965. P. 91



Figure 3. Women with three crescent crowns, frescoes, Panjikent, 7th century. Source: Ageyama. 2007. P. 21

3. Soviet Domination: After the victory of the October Revolution, calligraphy by the communists disappeared. During the Soviet era in Tajikistan, the Union of Painters and Painters was established in the country in 1933. Most of these Tajik painters, such as Ibortsov, Khoshmadov, Bratbekov, studied at the Moscow and Leningrad high schools. Their subjects were more focused on World War II and the honors of establishing a Soviet communist state. In painting, the national style of clamp and Islamic became popular. Painters such as “Fayyaz Off”, “Saleh Off”, “Adina Off”, “Ghorban Off” also worked in these ways at that time (Baymetov, 2006, p. 101). The domination of the Russians over a period of seventy years had a great impact on the art and culture of this country, which can be attributed to the damage of arts such as calligraphy, the architecture of mosques and schools, and the disappearance of some artistic genres. The introduction of the Cyrillic script from the 1930s also confirmed the cultural severance of the land from its past. Instead, studies and folk art was supported by the Russian government and led to the growth of this art among the people. On the other hand, the arrival of Western modern art in Tajikistan at the same time attracted young people to Moscow and St. Petersburg to learn European modern art.

4. Post-Independence Era (Contemporary Tajik Painting): After the collapse of the Soviet Union and the independence of Tajikistan, organizations began to try to revive the traditional principles of art in the country. The intertwining of different ethnicities, religions, and nations was an important feature of Central Asian culture and civilization. Tajiks have made a significant contribution to the cultural flourishing of this civilization due to the use of Persian language and literature, as well as Islamic teachings and Islamic art and architecture (Dadkhodayova, 2009, p. 27). It should be acknowledged that today the art of contemporary Tajikistan is moving towards combining Western art with indigenous art and culture of the region (Ataie, 2008, pp. 118-119). Many painters work in the field of Tajik art. In general, there are three national-mythological approaches, the modern approach and the combined approach of Western and indigenous art in contemporary Tajik

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painting. In a mythological and national approach, painters such as Dolatov, Srebryansky, and Abdullah Ashuraf illustrate national, historical, and mythological stories such as the Shahnameh. Painters such as Ms. Sarvanaz Hajieva, Maaref Dolatova, Shansanam Moraei, Muzaffar Baba Khajehva, and Ms. Hamidova, among others, have created examples of works with Western approaches. Which are painted in realist, feminist, surrealist, impressionist, and cubist styles, respectively. Some examples of works have also been done with an orientalist approach, such as the works of Ms. Delaram Abduva Among the painters who have created examples of works with the combined methods of the West, we can mention “Sohrab Gurbanov”, “Sarvanaz Hajiyeva” and, “Kamalov”.

Matching the Portray of Woman in Contemporary Painting of Two Countries

It must be acknowledged that in recent years, the involvement of women in the arts in Afghanistan has played a significant role. Moreover, both quantitatively and qualitatively, the visual role of women in painting has expanded. Women's illustrations attracted the interest of both women and men painters during this period. Examples of the role of women in the portray frames of the two countries can be classified and compared as follows.

1. The Role of Women in the Field of Love and Self-Sacrifice: The woman is depicted in the paintings of both nations in an eternal position instead of in a normal position .This woman is the human ideal and the intersection of the transcendental world with the instinct. A healthy and pure woman is light and chaste force and the ideal of goodness. This woman, according to Jung, is the embodiment of the anima, a subconscious aspect that encompasses all feminine psychological tendencies in the human psyche. (Shavaliéh & Gerbaran, 2000, p. 476).

Table 2. Representation of an eternal portraya of woman in the paintings of Tajik and Afghan artists. Editor: Authors.

Images					
Title	Sayed Navid Al-Haq Fazli	Mohammad Tawfiq Rahmani	Maqsood Mir Mohammadov	Sarvanaz Hajieva	Bakhtiar Udinaev
Source	Rafiei Rad & Tomiris, 2018, p. 58	Rafiei & and Tomiris, 2018, p. 58	Catalog of Young Painters Exhibition, 2005, Khujand www.neu.edu.tr	www.zarigallery.co.uk/nowruz	www.artrank ed.com/imag es

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In Bakhtiar Udinaev's works, a contemporary woman is depicted standing on Eve's stand and a mythical tree with the forbidden apple fruit (or Mir Mohammadov, the pomegranate) on a tree branch, on a table and inside the bowl shows off. Sarvanaz Hajieva also believes that "woman's hair and ringlets of hair" are a safe sanctuary for children to play in. She is a mother who nurtures society in her arms. She is Eve, and the glow of her hair will form the dream of all future generations. In the works of Afghan artists, we see the presence of women with the same eternal quality. In the work of "Tawfiq Rahmani", a woman in a green dress, the same color as a cypress, stands in her place, and in "Sayyid Navid al-Haq Fazli", a woman is shown in a white dress, a dove in her hand, and in gold ribbons (See Table 2).

2. Female Body as Subject: The female body, especially in traditional and Islamic countries, has sanctities in accordance with religious and traditional rulings, which generally avoid painting. For this reason, the exhibition of Dolatova's knowledge of the female body met with criticism. It should be noted that his works are not at a high level in terms of quality characteristics in painting and design, and most of all, creating astonishment in the subject of his exhibition has had an impact on his presentation. However, paintings depicting female bodies may be found in both countries. For example, "Farrokh Naqmatzadeh" depicts the daily subject of washing and Dolatova, the half-naked body of a woman as the most important subject of her works. Afghan painter "Mohsen Hosseini" on the one hand, the body of the description of the Afghan woman to criticize the dirty and filthy looks of some men and the insecurity of women in Afghanistan and "Abdul Nasser Swabi", depict in their work the beauty of the ideal female body with delicate and beautiful elements such as flowers and silk (See Table 3).

Table 3. The Female Body as a Subject of Beauty and Suffering in Afghan and Tajik Paintings. Editor: Authors.

Images				
Title	Abdul Nasser Swabi	Mohsen Hosseini	Knowledge of the state	Farrokh Naqmatzadeh
Source	Artist Personal Archive, Photo: Abdul Nasser Swabi.	www.artradarjournal.com	www.bbc.com/persian	www.farrukhnaqmatzade.com

3. Women in Everyday Life: Sabzali Sharipov and Sarvanaz Hajiyeva both deal with the daily lives of Tajik women in their paintings, but Hajiyeva's expression are more poetic and more tender. The same motherly role is mentioned in the works of "Nasser Ishar"; However, it lacks poeticity and delicacy in visual expression. In Sharipov's work, everyday reality is reflected in the purest form of time, place, and

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its cover and motifs. This kind of realism is also present in Afghan painting. As “Mohammad Tariq Habibi” as well as “Rashid Rahmani”, through this pure realism, criticize the daily life of Afghan women (See Table 4).

Table 4. Representation of Women in Daily Life in Paintings of the Two Countries. Source: Authors.

Images					
Title	Mohammad Tariq Habibi	Rashid Rahmani	Nasser Isar	Sarvanaz Hajieva	Sabzali Sharipov (painter's mother)
Source	Olive Gallery Catalog, Herat, 2016	Watercolor album, 2012	Photo: Nasser Isar	www.zarigallery.co.uk/nowruz	www.tajikart.com

4. Problems and Issues of Contemporary Women: The confrontation between tradition and modernism has created a crisis in the cultural status of women in traditional countries and the Islamic world, which has been reflected in the works of many painters in Muslim countries. The works of two Tajik artists, Akmal Mirshakar and Vladimir Glukhov, depict one such problem of traditional women. Fashion and fashionism have challenged the aesthetic principles of the Islamic world in the way they dress. Another interpretation of her painting may be that the women are looking at a beautiful wedding dress that somehow reflects their dreams. There is a sense of suffocation in the works of Afghan artists "Soodabeh Mehraein" and "Mitra Bashiri," in which the main issue is the freedom of speech of women and their removal from various aspects of social presence, which is the case with “Khadijeh Hashemi” Criticism is placed (See Table 5).

Table 5. Examples of Representation of Women's Issues in the Paintings of the Two Countries. Source: Authors.

Images					
Title	Mitra Bashiri	Soodabeh Mehr Ain	Khadijeh Hashemi	Vladimir Glukhov	Akmal Mirshekar
Source	Kabul University Exhibition Catalog, 2010, 221	Kabul University Exhibition Catalog, 2010, 206	Kabul University Exhibition Catalog, 2010, 72	Ulugova, 2010, P. 15	www.gwangjubiennale.org/

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5. Self Portrait: Self-portraits are rarely distinguished in the works of painters from the two countries, but this style of painting and drawing may be found in the works of painters such as Khorshid Hakimova and Shamsieh Hassani in contemporary paintings from both countries. (See Table 6).

Table 6. Representation of a Female Painter in the Form of a Self-Portrait. Source: Authors.

Images		
Title	Shamsiyeh Hosseini	Khorshid Hakimova
Source	www.shamsiahassani.net	picture: Хуршеда Хакимова

6. The Portray of Woman in a Combination of Traditional and Modern Painting:

Modernism provided a space for contemporary painting to experience new areas of aesthetics, both in terms of subject matter and content. As in contemporary Tajik painting, in Kamalov's works, we see the accompaniment of Greek elements alongside miniature portray of women. Abdullava's paintings, which are examples of oriental paintings with traditional Tajik themes, are also among these new experiences. Sberiansky has also shifted traditional painting from small sizes to large murals, emphasizing modern materials and new thinking. Yusuf Sangov's work is traditional in face painting, but modern in decoration and composition, reminiscent of Gustav Klimt's painting. The traditional role of a woman is depicted employing materials and mixed media in typical Afghan paintings by Melina Suleiman. In 2015, he held a solo exhibition titled "Beyond the Burqa: Decontamination" at Bethnal Green Gallery in London, in which a number of burqas were presented in a traditional calligraphic form representing the Afghan people's aspirations and wishes. In the visual tradition of Afghanistan, especially in painting, linear value is very important. In Crescent Jupiter's works, however, the lines are drawn without linear value; But these works, in the subject, are very traditional. This stems from the painter's emphasis on local clothing and traditional Afghan motifs, and in general, his work is a critique of the subject of tradition. "Reza Hazara" also tries to present his critical expression on the position of women in Afghanistan by using abstract methods by creating wide color spots. The events that shape the fluidity of materials like watercolors on the screen are crucial to the deformed structure of the figures in his works. Shakiba Seifi's work also emphasizes the freedom of expression of Afghan women, using elements of traditional motifs and lip augmentation (See Table 7).

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Table 7. Examples of a Combination of Traditional and Modern Painting in Paintings of the Two Countries. Source: Authors.

Images				
Title	Joseph Sanguve	Serberyanski	Delaram Abdul Lawa	Olim Kamalov, Renaissance (detail of work)
Source	www.latitudewattitude.com/	www.mosaics.tj/en/portfolio-item/wedding/	www.mirtv.ru/content/view/19598	www.olimkamalov.com/
Images				
Title	Melina soleyman	Shakibeh Seifi	Reza Hazareh	Moshtari Helal
Source	www.artradarjournal.com	Kabul University Exhibition Catalog, 2010, 134	YAY Gallery, 2014, 15	www.moshtari.de/selected-work-1

Conclusion

Afghanistan and Tajikistan are two neighboring countries with good relations and many civilized commonalities. Contemporary painting, as one of these cultural commonalities, is a subject that can be studied and compared to reveal the mysteries of the common thought and culture of the two countries. At the same time, in recent years, there has been a significant increase in the presence of women in painting and women painters in these two countries. By collecting and comparing contemporary paintings from both countries, we were able to get the following findings. The portrayal of a woman as an eternal woman is depicted in the works of Afghan artists, along with symbols such as the cypress, the dove, and the white robe, and in Tajikistan, the religious narrative of the woman as Eve and the originator of the world. Body painting in Afghanistan not only expresses the elegance and beauty of the ideal woman, but it also depicts the social suffering of women in the country, while in Tajikistan, the representation of the female body in painting is a form of a combination of Western academic teachings. Realism in the recording of women's daily lives is seen in the works of both countries. Nonetheless, in the works of Afghan artists, there are also references to the suffering of women. In contemporary Afghan paintings, criticism of traditions

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emphasizes freedom of speech and the exclusion of women and their other rights, whereas in Tajikistan, it is less pronounced. The self-portrait exists in the paintings of both countries, though not as widely or as frequently as in the West. In Afghanistan, the contrast between tradition and modernity, in addition to creating diversity in style and material, the media also endorses the critical style of the subject; But then again in Tajikistan, the contrast between modernism and traditional art has led to more diversity and imitation. As it has been observed, in the contemporary paintings of the two countries, we have witnessed the respect and praise of the status of women. This demonstrates the rich culture of these two nations, with educated and art-loving people, and is proof of their delicate natures and tender souls.

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