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## Discourse Between Body and Clothes as an Object

Parisa Yazdani<sup>a</sup>, Salar Zohoori<sup>a\*</sup>

*<sup>a</sup>Department of Research Art, Kish International Branch, Islamic Azad University, Kish, Iran*

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### Review Article

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#### Abstract

Considering all the functions that have always redefined their existential meaning, the objects have also had deeper and inner functions, and sometimes some theorists and researchers such as "Germas", "Fontaine" and "Landowsky" They have rewritten these internal functions and caused the emergence of new strains (or level) of attitude (or theory) towards this direction. For a long time, artists have looked at all subjects and objects around them with a different attitude than the common people, and therefore have redefined the world around them differently. They bring out the invisible meanings that are hidden in the depth of each object with a sensory and inner look and with perceptive digestion and show the connection between the objects and redefine a new identity for the objects.

The human body is full of tangible and intangible sensory and perceptual experiences, and it is full of words (or theory) alone. When this utterance (or statement or speech) is combined with the physical experience of another object such as clothes, the meaning of all its experiences is redefined and each one appears in a cocoon of another definition. The body is no longer a body with limited uses, and everything that is in contact with the human body is no longer a simple and functional object, but every object, after interweaving, harmonizes with the body and creates a new perceptual world. In her phenomenological views, "Horsel" puts forward the theory of the body in relation to the subject with sensory perceptions, and "Landowsky" continues by defining the semantic system of coincidence and its application.

The purpose of this research is to investigate the relationship between body and clothes as two objects of the same word at that moment. In other words, the main question of this research is how clothes as a man-made and non-dynamic object and body and body as a created and dynamic object enter into discussion with each other in a discourse semantic system and how this discourse is transcended.

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\* Corresponding author. Tel: +98-9173067942. ORCID: 0000-0001-8202-1021

E-mail address: [s\\_textile@yahoo.com](mailto:s_textile@yahoo.com)

During the course of the research, relying on the theories of "Merleau-Ponty" and "Eric Landowsky", the interpretation of the meaningful relationship between the body and clothes in the dimensions of Merleau-Ponty's perceptual world is expanded in a descriptive and analytical way. Finally, in this article, it has been determined that body and clothes both influence and give meaning to each other in a transcendental system. Each complements the other and gives new dimensions to each other. Both reveal the inner and undiscoverable meanings of each other and turn that stillness inside each other into ecstasy and dynamism.

*Keywords:* Discourse; Art Object; Body; Semantic Sign; Clothing

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## 1. Introduction

Discourse and interactive perspectives have always had attractive points of view and have attracted the audience and crystallized new types of attitudes, whenever discourses are analyzed with the approaches of semantic signs, they lead to the creation and emergence of spaces that are like Spaces remain in between, and the interaction between objects always causes semantic changes between them, and this means the passage of fixed and repetitive meanings.

Audiences who look at the objects with the depth of their insight enter into a discourse with them in both perceptual and practical senses which itself originates from the depth of the viewer's and audience's gaze. From a long time ago, people used different types of clothing and clothing due to their social status and family status, and according to the importance of time and place, and among them, the functional role and importance of clothing as a means of communication between people and their audience as an influential object is undeniable.

As an aesthetic object, the body has acquired a complex social significance and can be painted, covered in various ways, painted or tattooed, hair planted or removed, and various surgeries and manipulations performed on it (Rafatjah, 2007).

Sometimes clothes were and are symbols of people's ethnicity and sometimes they are symbols of nationality, and many ethnic groups increase their effectiveness in their communication in the first place because of what they wear.

Clothing is considered a covering for the body, which, in addition to the original meaning of covering the body, is responsible for the chastity of the body, the duty of maintaining and protecting the body, and the need to make people more beautiful. The main reasons for the appearance of clothes, apart from the mentioned ones, also depend on the culture of a region. The author of the book "Culture of nudity and cultural nudity" in relation to fashion, especially in the clothing sector, considers dressing from different perspectives such as psychology, ethics, economics, sociology, religion, law and geography. She considers the main origin of clothes to be the need to remain safe, chaste and beautiful and says: It is wrong if we imagine that we can justify all the differences and diversity that can be seen in the clothes of people of different societies and eras, only by considering these three principles. He considers the relationship between culture and clothing during the relationship of clothing with other social, climatic, economic and historical factors, which should be discussed among other influences, and he believes that all changes in clothing caused by internal factors other than culture are subject to the relationship between clothes and culture and surroundings is within the framework of cultural restrictions. According to this author, culture is the most general part and attitude of a society towards the world, and the

difference in the clothing of societies, in addition to social, economic factors, etc., is caused by their different cultures and views (Haddad Adel, 1993).

From a linguistic point of view, discourse refers to an individual action that is the result of using language. Such an action that transfers the external and lived experiences of the speaker along with the exploration of the language to the field of discourse, confronts us with different and diverse features. Discourse actions always have the possibility of extending their presence in a process different from what is drawn for them. Active currents have different resistance thresholds, and by introducing a certain amount of energy into a current, its direction of movement can be changed (Shoairi, 2018: 110).

Now, if we look at clothing as an artistic and cultural work, we can say that two main currents can be pointed out in the analysis of art using the phenomenological method. Subjective phenomenology and non-subjective phenomenology.

Subjective phenomenologists of art use the "Horsel" method, which is based on the discovery of meanings in the field of consciousness, in the analysis of aesthetics, and therefore consider aesthetics as a science. But in hermeneutic phenomenology, the essence of art and its relationship with truth are mentioned. "Heidegger" analyzes the work of art in his famous book "The Origin of the Work of Art". He criticizes the aestheticians who reduce art to the sense and pleasures of the senses, and says that it is through art that one can establish an existential relationship with the past and find a historical nation through the knowledge of the world (Mostafavi, 2013: 47).

Therefore, only when we look at clothing as a functional work of art, we can understand its labyrinth of meaning when it is related to the body of whoever wears it. Let's go through and understand the details of the cultural and artistic layers that each dress has inside, and the moment to communicate with this object is the right time, that we wear it and our body dances as if it is sewn for it, because otherwise and away from the aesthetic point of view, maybe the object of clothing remains only as a type of cover and its meanings in which they were lost.

## 2. Clothing and its Scope in Life

If we assume that covering is a social and meaningful act, not just a way to protect the body, then we should interpret it in analytical formats focused on social meaning. Looking at the cover as a symbolic matter and trying to understand the symbols and discover the meanings helps us to find a new angle of this fringe issue. (Javadi, 2016: 65).

Clothing, as a coded language, always reveals some of the conscious and unconscious priorities of a person, in other words, clothing provides information about the wearer's social identity, such as wealth, religion, and geographic location and social position are available to us (Jahani, 2016: 389).

Also, clothes in different religions have different meanings for themselves, for example, each dress is worn on the body of our mystics after clarifying one of these meanings. One of the ways to understand and understand the language of mysticism and Sufism is to recognize the symbols and emblems in their clothes, because one of the very important angles and sometimes with the approach of a special term is the discussion of clothes and clothes, which from the perspective of mystics in the religion of literature Irfani is specifically presented with deep meanings and foundations (Safari, 2015). In the past, clothes for the general public may have only covered and protected the body, but over time, with the creation of class differences among people, this object has become a symbol and a sign of what class of society the wearer is from and how much Whether it has financial ownership or not, it was converted. In the following ages, clothing gradually became a symbol of the way of thinking and an indicator of the cultural direction of people, and it has progressed until today when clothing can be considered a part of a person's body.

### 3. Man from an External Perspective

Any philosophy that tries to bring us back to the perceived world is, in its general perspective, an empiricist philosophy, and Merleau-Ponty shows his empiricism when he expressly acknowledges Berkeley's view that we cannot understand that it is not perceived or cannot be perceived. But the classical empiricism of Berkeley and Hume is based on the claim that the content of thought is limited to the possible content of sensory experience and this opinion, as is evident, was revived in the 1930s by the philosophers of the school of logical positivism. At that time, she clarified the principle of proof, which said that the meaning of any proposition is obtained from the method of proving that proposition, the method based on which the truth or falsity of the proposition can be determined based on observation. But Merleau-Ponty states that his empiricism is not of this type. This is partly because he rejects the emphasis on scientific observation that characterized the logical positivists.

By expressing the opinion that our corporeality is necessary for the role of prior concepts in sensory experience, Merleau-Ponty made a significant turn in Kant's position. Merleau-Ponty expresses her approach to Kant in the following passage: Kant clearly understood that the question is not how certain shapes and sizes appear in my experience, because without them there would be essentially no experience, since any inner experience is possible only in the context of outer experience. But Kant concluded from this that I am the consciousness that receives and shapes the world, and this interaction caused her to ignore the phenomenon of the body and the phenomenon of the object (Merleau-Ponty, Mauritius, 2012).

The subject takes meaning due to the integration and intermingling of body and mind. The world and the subject give meaning to each other in a two-way relationship. In such conditions, the meaning is being born and the subject enters into a linguistic dialectic with the body of the world through her body. "The body as a subject has not only the visible aspect of being an object, but also the invisible aspect of being a subject" (Alavitbar, 2015). Basically, our view of subjects (clothing) is limited to objects that are made and paid for, that is because they are only used by people.

It can be said that everything that is consumed can also be destroyed. For this reason, in Grems' semantic system, when talking about object or object, two different types of objects are meant: Objects that are consumable and when the actor acquires it, she loses it over time due to use, and objects that are permanent and do not disappear due to use. For example, a book is a valuable object that, when read, creates knowledge or awareness that cannot be lost, and this knowledge can be transferred from one generation to another (Shoairi, 2013).

So, if we want to look at clothing and clothing as a subject, we can point out that clothing, as a wearable and consumable subject, finds a new sensory phenomenon from the interaction and togetherness of its creator's mind and our body, and sometimes makes us the experience forces an abstraction within us. An abstraction that is in our mind and by taking it as an example, we experience a sensory path and consider ourselves a part of that abstraction in our mind.

Merleau-Ponty embeds consciousness in the body and emphasizes that consciousness should be considered embodied. In this view, the body is removed from being a machine and becomes alive. Embodiment (discussion of corporealization and consciousness) means body and consciousness are one and the meaning is that consciousness is not separate from the body, that is, we are faced with conscious-body. Merleau-Ponty believes that each of us is an embodied consciousness, that is, consciousness appears in a bodily form and is not non-corporeal. According to her, the more awareness expands, the more its embodiment is, awareness has the form of sensory perception, that is, perception. In her studies, consciousness cannot be separated from the body, that is, the aspects of embodiment are always determined in consciousness, and the way to study consciousness is the

same body. Different actions performed by the body, whether animal or spiritual, have physical aspects, so as a result, in Merleau-Ponty's theory, the distinction between mind and body is rejected. Merleau-Ponty (Merleau-Ponty, 2012), one of the famous thinkers of phenomenology, believes that the living body means a system of correspondences between various aspects of action and sensory fields to explain the generality of human perception.

According to him, all human perception has a state of embodiment, because human senses and consciousness cannot act independently of his body, that is, contrary to Descartes who says that these two elements are related to each other to some extent, he believes that between our perception and our body verbs and reactions exists. This thought is the basis of the thought of incarnation. Phenomenologists believe that in most cases we are not aware of our physical actions. For example, when we take a deep breath through our nose to smell a flower, we have not instructed our body to do this. In such a situation, the body is not present in our consciousness. During sickness, pain and death when the body is on the verge of deterioration and can no longer function normally, we become aware of our body. The important point of the methodology is that if people are normally unaware of their body, then how can we raise a question about it, and if we create this awareness from the beginning and then raise the questions, are we acting in an artificial way? we have not. Therefore, a distinction was made between the aspects of the body, i. e., having a body, the role of having a body, and being a body. In fact, incarnation is more than a material existence; human embodiment is a methodological field that is determined based on perceptual experience, the way of presence and involvement in the world. In fact, the body is not just an external element, but when it adapts to external events it is experienced in a practical way" (Javaheri, 2008: 68).

#### **4. Physically and its Functions**

##### **4.1. Physical Body from Sociology Point of View**

One of the topics that can be investigated in sociology is the body. Before sociologists got involved with the issue of the body, the body and its role were mentioned as something against the soul and transcendence only in books and religious sources. Although the theology of almost all religions, including Islam and Christianity, has dealt with the subject of the body in detail, these religions have dealt with the sociology of the body from another direction. Before the second half of the 1980s, sociologists did not pay attention to the category of the body and its physical and sensual nature, but paid more attention to the non-material aspects of man. But the reason for this type of attitude and attention is very important (Rafatjah, 2007; Fashengchi, 2005 a,b,c).

"Brian Turner" (Turner), in the book "Body and Society" (Body and Society), writes: In the past, sociology considered the mind and the body to be separate from each other and was related to Cartesian philosophy. According to Descartes, "I think, therefore I am"; Therefore, the body did not exist in the investigation of the human subject, but the human mind was studied. In the past, dividing the mind and body into two parts, and that the body was considered related to the field of natural sciences and the mind related to human sciences. It is considered the reason for neglecting the body in sociology (Turner, 2008).

According to "Sara Nelton", in the new period with the developments of globalization, discussions of the body were taken into account for several reasons, some of which are related to the issue of fashion:

- Women's efforts to control their bodies increase in modern societies, and it is emphasized that the more they know about their bodies, the more they will be able to control it so that they can change it.

- In the consumer society, body posture and interest in changing it is a commercial, show and cosmetic interest. Modern people, especially women, should keep their bodies fit, according to the sizes of the day, thin and young.

- In the theory of post-constructivism, it is proposed that a person shows the "reality" of what he wants to be with makeup, while the capitalist critic approach emphasizes that makeup shows the reality of a person behind a face. It hides a fake" (Rafatjah, 2007: 154 - 155).

Nowadays, fashion orientation is of special importance among societies and especially among young people. Some experts believe that the spread of fashionism in third world countries was due to political goals. With economic fascism coming to life, one of the ways that was followed for its growth and development in the world was to mess up the correct way to respond to the needs of the people, which with the change of culture and consumption needs of the people, fashionism as a not so real need for the society was imposed and this fashionism was presented as modernism in some third world countries, so that some people pursued their political goals in this way (Rafatjah, 2007).

But before dealing with the causes of the formation of fashion and clothing in societies, it is necessary to examine the role of the human body in sociology. The body, as the most direct and accessible location that can be the carrier and display of differences in lifestyles and forms of identity, is of fundamental importance, and thus the body becomes an identity principle of the body. What matters in contemporary society is the fact that the possibility of the body/self, as a project, is now open to a mass audience and is no longer the goal or ideal of an elite group or privileged bourgeois culture. Therefore, the reflexivity of identity in the recent period of modernity and the control of forms of identity will easily be synonymous with the attachment to the regulation or control of the body as the carrier of the self, and the methods of controlling and managing the body increasingly as methods of recognizing the differences between the way of life. They gain importance and centrality. So, the regulation or discipline of the body/self as a project means that the more general issues and issues related to the re-creation of the self, at least in part, through manipulation and intervention in the body as a means of transmission or means of lifestyle interests, and therefore Individual and collective identity reaches the limit of emergence (Azadaramaki, 2002: 59 - 60; Elahi, 2009).

Not only the general characteristics of the human body have consequences and social cultural effects, but each body parts contain specific semantic implications. Body language is a psychological term that refers to people's moods, facial expressions, general condition and appearance in social relationships. This word expresses the fact that just as the oral and written language expresses our thoughts, thoughts and feelings, our body is also able to convey our unspoken messages like a medium (Javaheri, 2008: 38).

For the first time, "Irving Goffman" paid attention to the role of the body in introducing identity and establishing action. According to him, actors are material and tangible beings that interact in a specific and often physically enclosed space. She searched for the explanation of showing herself behind the scenes and on the stage and the private and public space corresponding to them in physicality. According to him, physical agents try to attract the opinion of others by resorting to social signaling methods. The social acceptability of performing roles depends to some extent on the behavior and physical behavior of their performers. According to Goffman, social situations are a natural theater in which physical performances are performed and interpreted. In addition, the growth and spread of some critical theories, including the theory of women's rights advocates and Michel Foucault's point of view, made a significant contribution to highlighting the element of physicality (Javaheri, 2008: 44 - 45).

"Brian Turner" believes that the human body is responsible for social regulation. His theory has become one of the approaches of sociology. According to this theory, society regulates itself by governing the bodies of its members. Turner believes that we are moving towards a physical society, this means that unlike the industrial capitalist system, in which production was the main focus of activities, in the new era, body regulation has become the main field of political and cultural activities. In her book entitled "Regulating Bodies" (1992), she stated that the reason why the sociology of the body does not develop is due to the dualism of ontology and epistemology. Instead, she believes in a kind of epistemological or methodological pragmatism. In her opinion, although the human body has an organ base, it also has a social structure at the same time. According to Turner, one can look at the human body from two perspectives: firstly, the body has a physical nature and existence, and secondly, the human body itself is a living being. Turner pays attention to the regulation of the population's body, that is, the ways society monitors the functioning of the body of individuals, and believes that the institutions of law, religion, and medicine play a significant role in the regulation of the body from the beginning of human birth until the time of his death. According to him, the human body has four main functions of reproduction, regulation, control of internal desires and emotions, and its display, and social order is realized through the performance of each of the mentioned cases (Javaheri, 2008; Green, 1999).

Turner considers the German distinction between *leib* and *korper* useful. The first case refers to the aliveness, experientiality and spirit of the body (the body for itself), but the second case is related to the objective, instrumental and external aspect of the body (the body in itself). The important point is that the self and the body cannot be separated from each other and this conscious or unconscious experience takes a physical form. Csordas (1990) believes that embodiment is more than a material existence and instead is a methodological field that is determined based on perceptual experience, the way of being and engaging in the world. In fact, the body is not just an external element, but when it adapts to external events and incidents, it is experienced in a practical way (Javaheri, 2008: 56 - 57).

Turner, inspired by the thinkers of his time, presented his proposed model for the study of the body. He first separated the body into two realms, internal and external. In her opinion, the external aspect of the body is concerned with the appearance of bodies, which carry human personality and identity, in social spaces. The external aspect of the body is concerned with how bodies, which carry the personality and identity of humans, appear in social spaces. Goffman's work is significantly related to this field. In addition, the external aspects of the body are placed in the focus of consumer culture studies. The internal aspect of the body is related to abstinence and self-restraint, that is, control of desires, wishes and needs for the benefit of social organization, and the stabilization of society's order. Nietzsche, Weber and Freud, each of them from the perspective of philosophy, sociology and psychology have contributed to building this dimension (Javaheri, 2008).

Turner's efforts have made a great contribution to formulating the foundations of the sociology of the body. According to her, in the field of studying the body, two types of fundamentalist and anti-fundamentalist ontology can be distinguished from each other. In fundamentalist ontology, the body is an organic reality that exists independently of its social manifestations. In the anti-fundamentalist approach, it is the social processes that make the human body. It can also be said that we have two types of social constructivist epistemology and social anti-constructivist epistemology. In the first, the body is a product of knowledge that cannot exist independently of the practices that are continuously produced in time and space. While the opposite epistemology is based on the fact that the body exists independently of its social structure (Javaheri, 2008: 59).

The human body acts as a house for her, a house that is built using genetic characteristics and cell reproduction. Each person can apply the changes he likes to his body by using clothes, cosmetics, jewelry, surgery, coloring, piercing, tattooing, carving, and jewelry to create the body he wants (Hopkins Tanne, 2000). In terms of sociology, the identity of people is determined based on these changes and appearances of bodies. One of the ways sociologists pay attention to the subject of the body is its role in shaping and manifesting human identity. Humans create and express their identity through their achievements and productions or their consumption. In general, the body is not a vessel that has fixed abilities and characteristics, but is continuously created and recreated in the process of action and interaction with others, and in this process, human identity is also developed. Since the formation of identity is to some extent the process of differentiating oneself. By adjusting the body, you can distinguish yourself from others.

Shilling (1993), in the book *Body and Social Theory*, introduces the body as an endless biological and social phenomenon and believes that the human body is constantly changing as a result of participation in society. According to her, the manner of walking, speaking and temperament of each person is determined based on her upbringing. Schilling for the first time put forward the idea of "the project of the body". According to him, the body is a nature that is constantly subject to "becoming". A project that must be continuously worked on and completed as a part of a person's individual identity. Creating and maintaining a healthy and fit body is an example of a very general project. His thought about the body being a project is based on two principles. The first principle refers to the application of technical knowledge in intervention and change in the body. The second principle is related to the number of people who are increasingly aware that as a result of choosing a certain type of lifestyle, the body is placed in a never-ending situation (Javaheri, 2008: 60).

In this new space, it is possible to achieve values such as health, youth, beauty, sex appeal, and physical fitness by using surgical techniques and consuming products that perpetuate or preserve the body's capabilities. This issue affects the external shape of the body as well as the human's perception of herself and as a result the human identity. Thorstein Veblen's thinking about demonstrative consumption as a kind of investment for distinction, superiority or gaining social status refers to the fact that a person's consumption pattern plays a significant role in her self-image and its transfer to others. In fact, by using and consuming goods, we present our body the way we want it to be, and we use this issue for competition, innovation, gaining respect and credibility in society (Javaheri, 2008). Therefore, the body is a mediating agent that responds to human identity demands. Man introduces his identity according to different situations, by choosing the type of consumption and using body language. In the modern or postmodern capitalist system, people become who they want to be from consumption. In this process, it is ideas that must be consumed, not objects (Albero, 2018).

#### 4.2. Body as an Object

The human body as a subject for theory and social research is a very new subject. Along with the increasing importance of the concept of "self" in sociology, and paying attention to the fact that the body is a part of the self or the location and carrier of the self, it is natural that the human body is the cultural product of social and historical order and arrangements. In contemporary sociology, we can find implicit references to the sociology of the body in Parsons' later works, especially in his analyzes of symbolism based on blood, death and the transformation of the organism by medical technology (1978 and 1977) (Azadaramaki, 2002: 61).



The human body has a biological nature and is the result of human reproduction and cell proliferation, and it moves together with the mind and soul. From birth to death, the body grows in the context of society. Therefore, the human body has a social foundation as much as it has a biological nature. The coordinates and characteristics of the human body play a significant role in determining their social position and are involved in production, consumption and social reproduction.

The body includes a set of abilities and limitations, and at all stages of life, it is under the influence of the cultural and social requirements of the society in which it lives. Some sociologists have considered the body as a social structure, referring to the great fusion of human physicality with social cultural components.

According to social constructivists, the human body is a material element that is formed under the influence of social practices, contexts and discourses. For example, men are physically stronger than women, because they have been encouraged to participate in sports activities and games since adolescence. Therefore, they have a stronger muscle structure. Also, although in most cases men are more capable of carrying heavy objects than women, in Morocco, located in the Atlas Mountains, women carry heavy loads on their shoulders for long distances. As a result, it can be said that social expectations really affect the structure of the body and its physical capabilities. Therefore, the famous anthropologist Mary Douglas (Douglas, 1970) says that our social body is the medium of our awareness of our physical body (Javaheri, 2008: 39 - 40).

Sociology of the body is a branch of sociology that deals with the social nature of human physicality, the social production of the body, the social representation of the body, discourses governing the body, the social history of the body, and the complex interaction between the body, society and culture. With the growth of medical sociology around the 1960s, the sociology of the body received a lot of attention and caused sociologists to pay a lot of attention to this category. Medical sociology is the first branch of sociology in which the ontological and epistemological issues of the body and the role of various cultural and social factors on human health and well-being are paid attention to. Also, the interaction between sociology and psychology has led to the development of the sociology of the body. The spread of the concept of "self" in contemporary sociology and attention to the fact that the body is a part of the self or the location of its carrier, made sociologists look at the human body as a cultural product of social and historical order and arrangements (Javaheri, 2008: 45).

"Michel Foucault" has paid attention to the issue of the body from another angle. According to her, today's society is a disciplinary society, and the body is the meeting point of knowledge and the organization of power, and the regulation of the body is effective in obtaining order and social control. In general, Foucault's view on the body is gathered in two categories. Firstly, in the post-modern society, the supervision of social bodies is the basic pillar of social organization and supervision, and secondly, the individual bodies of humans serve the institutions of society, especially the institution of economy and politics (Javaheri, 2008: 56). In fact, according to Foucault, a disciplinary society is a society in which the components of discipline are spread throughout the society. According to her, prisons, charitable institutions, orphanages, and moral training centers are included in the prison network. Monitoring, care, creating security and acquiring knowledge are the characteristics of the prison network. Also, in her opinion, in today's society, the way of managing the population has a constructivist approach. In the past, force and coercion were dominant in people's lives, but in the contemporary era, the same supervision has replaced the old repressive approach with power. Also, Foucault believes that medical progress is not unrelated to economic and political issues in societies. Until the middle of the 18th century,

there were many diseases, poverty, disability, etc. in the societies, and the government and charitable foundations tried to solve them with benevolent goals or labor supply. But in the 19th century, the issue was how to improve the health level of the whole society, and in the same way, health became the main component in the policy-making and administration of societies (Javaheri, 2008). The sociology of the body is also developed in Foucault's structuralist view in her studies on medicine, prison and gender. Foucault analyzes the human body in relation to the mechanisms of power, the human body becomes the center of power, and this power, instead of being manifested externally as in the pre-modern era, is subjected to internal discipline resulting from the voluntary control of body movements. The central idea of the above theories is that the body is not a biological or psychological being, but a phenomenon that is socially constructed. Such a view is also confirmed and strengthened through the sociology of knowledge by Berger and Lockman (Azadaramaki, 2002: 61).

The views raised indicate the fact that the requirements of dealing with the sociology of the body are so important that we cannot simply refer to the body as an object. Studying the sociology of the body, on the one hand, strengthens our insight into the interaction between the individual and society, and on the other hand, the development of sociology and the strengthening of the interaction between sociology and some disciplines.

The general characteristics of the human body, such as size, hair color, eyes, etc., make up her identity, and this makes her social actions appear from her "body", not only from her mental capabilities. All human social actions are created and manifested through her body. The actor's agency does not only come from her mental capabilities such as intelligence, awareness and inner intentions, but also affects her physical capabilities. First of all, the identity of a person is determined based on her physical characteristics, such as sex, skin and eye color, hair texture, body shape, and body. The human body and its different coordinates in infancy, childhood, puberty, youth, middle age and old age have special socio-cultural requirements (Javaheri, 2008: 38).

The body is not only a simple entity, but also a practical means to cope with external situations. And facial expressions and body movements are the basic content of the signs that our daily communication depends on, and in order to be able to share with others in the production and reproduction of our social relations and personal identity, we must be able to continuously and successfully monitor our face and body (Azadaramaki, 2002: 61).

## 5. Conversation

From a linguistic point of view, discourse refers to an individual action that is the result of using language. Such an action that transfers the external and lived experiences of the speaker along with the exploration of the language to the field of discourse, confronts us with different and diverse features. Among the various functions of discourse, the three characteristics of resistance, practice, and appeasement are the aspects that are the basis for the formation of many discourses. The emphasis on these three features is because every discourse act is first of all the release of a certain amount of energy that guarantees the discourse process and its dynamics. It is this energy that creates an atmosphere of resistance, practice, or even discursive appeasement. Discourse resistance causes a positive and established situation to be negated and a different and new situation to replace it. The most important result of negating the positive function of a discourse is entering a new perspective that opens the path of discourse movement and can provide the conditions for its growth and transcendence. Discourse actions always have the possibility of extending their presence in a process different from what is drawn for them. Active currents have different

resistance thresholds. By introducing a certain amount of energy into a stream, its direction can be changed (Shoairi, 2013: 110).

Semiotics in English is derived from the Greek "semion" which means sign and also means the study of signs and symbols. Semiotics is a science that examines the types of signs, the factors present in the process of their production, exchange and interpretation, as well as the rules governing signs, and of course, a sign is something that signifies and points to something other than itself.

Signs are classified based on the method or codes used to convey their meaning, which can include special sounds, alphabetic signs, visual symbols, body movements, or even wearing a special dress. Humans are accepted as bearers of a specific meaning, and then the process of meaning transfer is done by them.

Semioticians do not study signs in isolation, but they focus their attention on the study of the formation and exchange of meaning in different texts and discourses and at the levels of simultaneity and time, and for this reason, they have discovered and revealed new meanings. This field started with the lectures of the Swiss linguist "Ferdinand de Saussure" at the University of Geneva. It was only after her death that through the efforts of her students, her thoughts were published in a book called *Lessons in "General Linguistics"* in 1916. In her treatise "*Kratylus*", Plato considered the relationship between word and object to be a real relationship, but Saussure considered it arbitrary and considered the connection between word and object as well as word and concept to be born of a social convergence. In continuation of this line of thought, we can reach the connection between signs and meanings hidden in it. Meanings that are not only in the size of a word or the direct meaning of a word, and sometimes they engage in a discourse with their inner and hidden meaning, which ultimately changes their conceptual nature as well. Just like an object that initially and apparently has a common, practical and specific concept, but after we see this object as a discourse subject, its everyday meaning is faded and with its intrinsic and inner meaning, it initiates interaction. It has a new meaning with us. One of the modern theories of semiotics is social semiotics, which today has extensive practical applications in identifying and compiling semiotics sources in various fields as an interdisciplinary knowledge. As mentioned, the sign of discourse semantics is one of the phenomenological categories that deals with the meaning of our discourse between two realities (Mushtaq, 2003; Mahdizadeh, 2008).

What we refer to as discourse is our interaction between objects and also the discourse between them. A discourse can be an exchange between two elements, two characters or two objects. But sometimes the objects will come out of the state of stagnation and stillness and will be re-exemplified as an interactive object and will enter into an interactive discourse with us and the other. What they give us as meaning and what they take from us as meaning is our exchange between elements. Among them, we can mention the object of clothing. Clothing can be a practical and multifaceted element (Boghrati, 2013; Avakian, 2001).

Its practical and practical side is clear to everyone and it gives meaning to the existential philosophy and sometimes gives identity to its users and its discourse side which is constantly connected with the user's body and will be effective. Clothing as a valuable object has always been a source of meaning and communication with the surrounding world and a symbol of the culture of authenticity and sovereignty of societies. From the aesthetic point of view, it has a semantic and identity system, and from the artistic point of view, it is a consumable work of art. The object of clothing has always had the ability to enter into a two-way dialogue with the audience and the wearer. The clothes give the wearer a new identity and the wearer multiplies its originality and beauty with the curves of her body. A body that wears a new dress every time and by wearing it

finds authority, comfort, development, formality and restraint, and a dress that finds beauty, elegance and identity by wearing it. Here and at this point, clothing can also be mentioned as a hypericon. Because in the definition of icon in Dr. Hamidreza Shoaïri's book *Visual Semantics*, it is pointed out that, depending on the situation and discourse context, the icon can distance itself, and in this movement manifest itself beyond what it is. In this case, we encounter iconic development and we call the iconic sign linked to this development hypericon (Majlesi, 2018; Khavari, 2017).

When faced with the body and clothes, this has happened to the audience many times, whether the object is just an artistic and industrial work, or beyond that, it can be an active subject many times when faced with the element of looking and seeing the audience entering into an interactive conversation.

So, the clothes here can be a hyper icon because it no longer has the simple and repetitive meaning of a cloak for covering and has become a metaphor for covering. In that it is covering, it has created a multifaceted space, and at the same time, it is also a perceptive subject and accommodates all possibilities within it. In fact, at this moment, it completely distances itself from being a dress, and covering becomes its secondary meaning. Just like Rene Magritte's *Pipe*.

This growth and the possibility of change have been nurtured in these objects and from the beginning there has been a hidden meaning inside these works and only the process of our interaction with them makes them visible.

So, here and after passing this stage, the clothes get a transcendental movement, that is, it becomes an aesthetic work, and therefore it is a practical post-symbol or hyper-icon. In any situation, changing the viewing angle of the viewer changes the iconic condition of the subject. It should also be pointed out that places always cause the emergence and impact on the semantic systems of the objects within them and change our discourse functions between the objects. Places and conditions can be very effective in the production and transmission of meaning and concept. Just as the tenderness of a lover's gaze on her lover's body and clothes, along with the shape and sewing of the dress and the beauty of the body and the curvature of the body covering it, have caused changes in the perceptual subject of clothing. It's as if the body and clothes enter into a continuous and lasting dialogue with each other, and it's as if each one influences the other and sometimes, they are influenced by each other.

"Eric Landowski" in an article (Landowski, 2010) examines network locations. (If we consider the body as a place to be displayed in the clothes) in her opinion, this place can also be called induction places. Persuasive places are places that seek to convince the subject to create a belief about something in her. For this reason, they can also be called believable places. That is, the place itself becomes a subject that interacts with another subject (in-text or extra-text) and somehow tries to convince him of what he has in mind and in this way Change his mind in your favor.

So, network places are places that have a trans-spatial feature. Perhaps the simplest example for such places is the national railway network. In this network, every railway station located along the route connects one place to another, and in this way, we are placed in an interactive system (Shoaïri, 2011).

For the first time, "Grams" in the book *Lack of Meaning* leaves aside the narrative and inductive issues related to the production of meaning and deals with a very important discussion at the beginning of passing from the sign - classical semantics and action-oriented to the sign - Shushian and feeling-oriented semantics. Based on this, Gerns's view is directed to semantic dualism, which until then had no place in sign-semantic studies. The semantic system of convergence and coincidence. In the gathering system, the actor continuously interacts with the world and based on the sensory-perceptual relationship, seeks to discover elusive and hidden meanings. And in the

semantic system of accident, Grams speaks of a beautiful event or occurrence, an event that is not formed under the supervision and control of the actor, but also does not follow any specific and predetermined program.

Any discourse can include a system based on which auxiliary or effective actions (verb model) interact or challenge each other. Sometimes the will dominates the narrative process, and sometimes it is standing and determinism that dominates everything. Of course, believing and being able are two other types of effective verbs that can determine the action flow of the story. Here, Grams emphasizes that "everything is predetermined" and shows that the current governing the action has become a forced current (Shoairi, 2018).

## 6. Discourse between Body and Clothes

Due to its relationship-oriented nature and as a valuable and dynamic subject among humans, the body has always had a close relationship with what covers it and protects it from harm. The discourse between body and clothing is a kind of Bauschian discourse based on the theories of Heidegger, Austin, Baudouin, Germs and Tarasi.

Relying on these theories, clothing acts as a medium in relation to the context and discourse situation of the phenomenal text. Baveshi discourse system is one of the other discourse systems in which being is the most important concern of the subject. In fact, nothing is more important and difficult for the subject than being. Every moment of the subject's life is tied to being a problem in such a way that every moment in which I was formed is not a guarantee for me in another moment. Just as my being in the present is not a confirmation of my being in the past. In Bushi's system, unlike the classical narrative-action system, the linear system becomes a turbulent system. From the point of view of sign-semantics, turbulence depicts a subject who is always faced with her own problem. For this reason, being cannot have a linear process that becomes meaningful due to the presence of the actor in the moment. In this case, the action is not central to the discourse. Rather, the main concern of the subject is to give meaning to being "self" and escape from being empty; Based on this, it can be said that Bushi's discourse is the place where the challenge between meaning and lack of meaning occurs (Shoairi, 2011). Boshi actor forms her Boshi movement based on two actions of negation and request. In this regard, first the actor experiences a sense of emptiness and futility within the Dasein and then takes a step towards crossing the Dasein of a new biological experience. After this movement, which can be transcendental, in returning to Dasein, everything finds a new meaning, and other things no longer have that previous meaning. Then, in another movement, which is called the second transcendental movement, it contrasts with nothingness, and the actor enters the demand stage. Dasein is one of the important concepts in Bushi semantics. Dasein represents the world in which the actor lives. He tries to do something and reacts to external actions (Trasti. 2009: 23).

In some cases, in the discussion of clothing design, we come across a type of design in which the designer manifests a constructive dialectic by using deconstructive forms in blue clothes and in continuous interaction and interaction with other colors. Exaggerated clothes and the spirit of the post-structural era can be felt in the form and content of these works. The designer hides the subject's face, actually hides his identity. But with the cover of the subject, the identity of the subject is revealed again. A person who has overcome her fear to achieve her freedom and original identity. The designer has displayed this freedom of expression on the body of the subject and speaks in the language of a troubled human being. A person who seeks peace.



**Fig 1** Dress design inspired by Simorgh (Designer: Fouzia Froudnia)

With a design from nature, it takes the soul of the audience to the past and creates a new myth. In the discourse analysis of these works, it is possible to point out the presence of formal and identity transformation from the semantic system of adaptation; which is based on "sensory" information. This interactive system is based on the interaction based on the "co-presence" of both sides of the interaction, face-to-face and face-to-face between the subjects and objects of the external world; That is, on the one hand, we are dealing with subjects with "tone" and on the other hand with subjects with tone (Zare, 2013).



**Fig 2** Dress design inspired by Simorgh (Designer: Fouzia Froudnia)

The clothes that are the subject to wear and the clothes that are left in the nature of the body, in other words, a person who thinks about freedom and a person who has reached freedom. A human

being is created as if in awe of another being. White color in Farudnia's works is a symbol of perfection, purity, innocence, cleanliness, equality and unity, simplicity, self-sufficiency and new beginning. But a dark color on white takes its original nature. In this glimmer of a moment, a human being who is pure, simple and has purity suddenly decreases in value and becomes hypo.



**Fig 3** Dress design inspired by Simorgh (Designer: Fouzia Froudnia)

There is also a mystical character in these clothes and it leads the perceptive subject to intuitive and existential discourse. Subjects who are invisible are like contemporary people who are in limbo and are unaware of their existence. In reading these works, we are in a timelessness and placelessness, and the perceptive subject tries to cross the defined boundaries of meaning and step into indefinite boundaries with the phenomenal connection with the color, texture and shape of clothes. To discover the phenomenal text and clothes a place created by epistemic system from the interaction of unity and multiplicity. As a result, the interactive discourse of the match between the object of clothing, has really become a pseudo-subject, and the body of the perceptive subject. A new subject has been formed that achieves phenomenal approaches from their convergence. Simorgh is a mythical bird that comes to life in the contemporary period and the artist tries to represent the lack of meaning in a symbolic costume. The design of this dress is based on post-structuralism and is considered post-modern art. Using symbols that are rooted in the tradition and culture of an ecosystem and culture and manifesting them in contemporary art is one of the characteristics of postmodern art. Creating a color palette that evokes an Iranian identity and creating boundaries of semantic ambiguity are other structural and semantic components of this artist's works. The result of this artist's experiences can be found in the discourse of Shushi, which disturbs the subject from the inside and makes her perceptual experience based on her own lived experience. The subject reaches an indeterminate order and harmony in relation to the other and finds meaning only in relation to the being of her presence. This fluid movement makes her feel valuable from the inside and redefines her identity. Based on this, it is a phenomenal text and it can be read based on the semantic sign with a phenomenal perspective. Subjects that are out of the control program as a result of metamorphosis and face uncertain boundaries.

Artists have always tried to include the spirit of the post-structuralism era in the design of these works and make the symbols manifest in such a way that the bird icon becomes a hybrid hyper-icon of a human and a mythical bird. In this discourse, mythical birds have been represented with an abstract form, and deconstruction has been used in the formal language of clothing. The semantic system of discourse can be perceived in non-linear time and the meaning in non-deterministic system (Chobdar, 2021).

## 7. Conclusion

Discourse circuits are always forming around us, and meaningful discourses between an artistic object such as clothes, with the subject wearing and covering the clothes, are undeniable. These works of art that can be covered lead the subject to the exploration of activists to compensate for the lack of meaning within them. Based on the study of the theoretical foundations and the analysis, the object of clothing remains as a hyper-icon which has caused the semantic link between the body covering and the self. Both are instantly seen in the same frame and both are supposed to complement each other.

Over time and with the presence of fashion, this practical object has become an actual subject in the arena and production market, which, both in store windows and on its covers, apart from its application and aesthetic aspect, contains discourse text. They are also practical. This art object manifests itself in the eyes of the perceptive subject as an aesthetic aspect and has a completely practical and impressive aspect for the wearer.

A soldier who puts on her military uniform does not unintentionally use soft words in her speech under the influence of military clothing and customs. Because his body and clothes have found an identity and created a new identity. Or a simple girl who is slowly doing the final things of her party. After wearing the wedding dress, your personality of a simple girl will leave even for a few moments and wants to go with the conditions that the dress has provided for her.

From the interaction of the inner border of the body and covering with the outer border of the surface of the garment, a union is formed, and when these two become one, they are the same as the body and the garment. The body transcends itself and transcends itself against the clothes, sometimes it thinks itself beyond what it is and enters another world. They are redefining the subject. The artistic object of clothing derives meaning from the subject and covers his existential deficiency, in an existential and intuitive relationship, clothing and body, both due to the occurrence of meaning and after a discourse reflection on the effect of wearing clothing by the subject, causes it to undergo semantic transcendence. In the meantime, the subject finds a new meaning by wearing clothes and shares it again and again, and little by little, the new meaning indicating the pleasure of wearing clothes becomes a part of the subject's constant existence.

The subject gives meaning to the clothes with his body, and the clothes also give meaning to the body. This aesthetic unity, which is formed due to the occurrence of meaning, in Landowsky's interpretation, represents the anonymous, indeterminate feelings from within the subject and the lack of existence of the modern man in a relationship. It expresses existential, intuitive, sensory and emotional.

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