Analysis of Iranian Cinema's Cultural Values in a Decade after the Islamic Revolution of Iran

Fereshteh Majidi
Department of Social Communication Sciences, Central Tehran Branch, Islamic Azad University, Tehran, Iran
Seyed Ali Rahmanzadeh[1]
Department of Social Communication Sciences, North Tehran Branch, Islamic Azad University, Tehran, Iran
Hasan Khojasteh Bagherzadeh
Department of Social Communication Sciences, Faculty of Radio and Television Production, Radio and Television University, Tehran, Iran
Seyed Mahmoud Nejati Hosseini
Department of Social Communication Sciences, Ashtian Branch, Islamic Azad University, Ashtian, Iran

Abstract: *The study of the relationship between culture, value, ethics and art that has arisen from everyday life has faced a serious challenge in the modern age. Cinema, as a unique tool for expressing and organizing the life issues, has created its liberating and critical interest in discovering moral rules and intends to remove ambiguity from life and represent it in artistic language. The main traditional values are religious, family, and collectivist values, and modern values are diversity, hedonism, independence, ambition, individualism, and the acquisition of new experience. In the present study, by identifying the cultural values represented in movies and using the theories of Allport, Rokich, Schwartz circular structure, Rafipour theory, John Stewart and Hall theory, and through the discourse analysis method, values have been studied. In discourse analysis, the social conditions, the context of text or writing occurrence, non-verbal communication and the relationship between structure and words are considered in a general proposition. By describing, interpreting and explaining the cultural values represented in the movies content in the decade after the Islamic Revolution of Iran (Hamoon, Nakhodakhorshid, Where is the Friend's House, Runner, Tenants and Basho the Little Stranger) Film dialogues have been studied through the power values, success, hedonism, arousal, independence, cosmopolitanism, benevolence, traditionalism, conformity, securityism, wealth legitimization, religious values and national values through MAXQDA software. According to the results of this study, the inter-textual similarities of cultural discourse values represented in the films of a decade after revolution are benevolence, power and traditionalism. Interdisciplinary discourse values, benevolence, traditionalism and conformity are more prominent in the films of a decade after the revolution. By analyzing the films made in these days, it can be said that the films of this decade have been in the direction of benevolence, traditionalism and conformity.*

Keywords: *Cultural value, discourse analysis, revolutionary cinema, post-revolutionary Iranian cinema, representation.*

|||

Introduction

Cinema is a very attractive and influential phenomenon and this characteristic has attracted the attention of culture and art, politics and economics people worldwide. Basically, it can be said that cinema is a multiphase and multidimensional phenomenon, it is influenced by human culture and affects more cultures, it uses the capabilities and forms available in different arts, and at the same time, it has its own unique aesthetics. The study of the relationship between culture, value, ethics and art that has arisen from daily life has faced a serious challenge in the modern age. Cinema, as a unique tool for expressing and organizing life issues, has created its liberating and critical interest in discovering moral rules and intends to remove ambiguity from life and represent it in artistic language. Cinema has been widely

---

[1] Email: Salirahmanzadeh@gmail.com (Corresponding Author)

studied as one of the most important cultural forms. In cultural, sociological and cinema studies in general, the cinematic institution and connection between cinema and society have been discussed in various ways (Dadgaran et al., 2015: 8). The cinema of any society can be a reflection of the cultural and social characteristics of its people. The images that are portrayed on the screen, the narratives and characters in the society's film, if it is not a full-fledged mirror of the society, at least it is not a distant and foreign image to the lives of its people. Cinema is the arena of production and representation. The construction and representation of the individual, society, role, etc. is through the fact that people from other groups of society re-emerge it many times. In today's world, cinema is an all-encompassing text and a medium for conveying the meanings and implications that the coder has given to his audience in his cinematic work. In fact, it can be said that cinema and cinematographers, by having a tool such as an actor, have one of the best and most important reference groups, and in this way, they convey the message to their viewers. In recent decades, cinema has become a distinctive and distinguished symbol of socio-cultural developments and a tool for creating and reproducing cultural symbols in modern times. Cinema as a mass media has a two-way role, meaning that on the one hand it chooses and represents the realities of society as a subject and on the other hand, it attempts to construct the realities (Jafari and Mozaffari, 2013: 128-129).

From Hall's perspective, we create and reconstruct the world through representation. Stuart Hall sees representation as part of the culture cycle, along with production, consumption, identity, and regulation. He defines representation as using language to define something meaningful or to show a meaningful world to other people. Representation is an essential part of meaning generation process and exchanging it among members of a culture and involves the use of language, symbols, and images to represent it (Hall & Jalley, 1997: 15). Hall argues that reality does not exist in a meaningful way, and representation is one of the key ways of producing meaning. The meaning is not explicit or clear and does not remain unchanged through representation over time. Meaning is unstable or slippery, and it always delays its appointment with the Absolute Truth, it is always negotiated and changed to adapt to new situations, it is often debated, and from time to time it has been fiercely fought. Meanings are strongly recorded and engraved in relation to power (Mehdizadeh, 2008: 16). In other words, representation is one of the cultural functions that produces meaning. Emphasis on cultural practices here means that participants in a culture gives meaning to people, objects, and events. Things have no meaning per se. So the meaning of things is the product of how they are represented, and culture is the meaningful interpretation of things. Meaning is the product of people's representation of them and representation depends on the effective performance of things for us (Hall: 1997: 1).

Cultural studies, by adopting a constructive approach to representation, believes that phenomena are incapable of implication per se but the meaning of phenomena must inevitably be represented through the culture medium. Cultural and media representation is not a neutral thing, but a mixture of power relations to produce and disseminate preferred meanings in society in order to perpetuate and strengthen social inequalities. If we accept that meaning does not have a fixed and guaranteed nature but arises from specific representations of nature in culture, then it can be concluded that no meaning can be immutable, final or unique. In fact, the meaning of everything always comes from one context and is subject to other factors as well as to the evolving relations of power. Cultural and media representation is not a neutral thing, which is mixed with power relations to produce and disseminate preferred meanings in society in order to perpetuate and strengthen social inequalities (Mehdizadeh, 2008: 16). About representation, Richard Dyer raises the question of who represents which group and in what way. Following such approach, the relationship between "representation", "power" and "ideology" arises. In the sense that representation is not the process of clearly presenting reality through the media, but is essentially a process in which some things are represented while many things remain silent; In fact, what is being represented is probably tied to the interests of certain people. In postmodernist thought, and what Roland Barth emphasizes, "how" matters, not "what." In other words, How things are done is important, not what goes on in the bourgeois' humanist and bourgeois ideas in connection with "what. In the controversy between "what" and "how", what is overlooked is the "why" of representation, or in other words, the representation politics. Because a kind of representation in a particular historical moment and in relation to a particular person, subject, race, gender or class is acceptable and is

prohibited at other times. Roland Barth always emphasized the way of representation, and with this focus, he referred to a kind of textualization and a new form of politics. In general, it can be said that in today's cultural and intellectual circle, the women representation, racial minorities and other oppressed and marginalized groups has been the subject of various criticisms and views. These theories argue that representation can in no way be natural, neutral, and independent of external realities, and is always constructed and addressed by existing, pre-existing cultural codes. In other words, representation is the process by which members of a culture use language to produce meaning. As a result, meaning always changes from one culture to another and from time to time. Meaning is evolving and crypto currencies act more as social contracts than as fixed and inviolable laws. By analyzing critical discourse, Tabie et al. (2020) have examined women inferiority through the four films including Bride of Fire, Lineless Paper, Father's House and Nahid and have come to the conclusion that modern and traditional femininity not only contrast with each other, but on the other hand, the feminine sign is also represented in front of traditional and modern male subjects. Rastegar et al. (2017), in representing social issues in post-revolutionary Iranian cinema, have come to the point that post-revolutionary Iranian cinema has gone through four decades, with each period having its own social issues. The first period (sixties) is war cinema; A cinema that is strongly influenced by the atmosphere of battle and there is a kind of denial of the social issue. In this period, a kind of sanctity dominates the cinema and various political, cultural, social and economic issues are marginalized. In the second period (seventies), women are the main platform for raising social issues, so new women's issues, the modern women emergence, their new role and social status, gender inequality, women's taboo-breaking and awareness-raising are examined. The third period (eighties) is a cinema whose problem is the middle class family and social issues affect family members. The fourth period (nineties) we encounter a cinema full of social issues, the multiplicity and dispersion of which is represented in a context of violence.

Azimi Dolatabadi and Davari Moghadam (2019) have studied the presence of women filmmakers in cinema during the period before and after the Islamic Revolution (1968-2013). According to the findings of this study, the presence of women in various fields of cinema, with the exception of singing and to some extent acting in the post-revolutionary period has increased compared to before. In the pre-revolutionary period, the presence of women in the role of actress and singer in cinema was significant. The presence of women filmmakers has increased in directing, the make-up and costume group. During the construction period, the presence of women in various positions of film production has increased. In the era of pivotal justice, we are facing a decrease in women filmmakers' presence in three important areas of acting, music and sound. Amiri and Aghababaei (2015) in their analysis of the lower class construction in post-revolutionary cinema have concluded that the poor are represented in the cinema of the sixties as victorious and valuable people. After that, however, in a declining course, the image value of the poor was diminished, and in the 1970s the victims of social traumas emerged, in the 1980s the disabled, and finally the guilty ones in the 1990s. The cinematic construction of these images is a kind of reproduction of the dominant cultural discourses of Iran in every decade, and in a more general view, the process of these representations can be considered in line with the view of the consumerist capitalist discourse to the poor. Saberi and Turk (2017) have dealt with ethics and human values in movies before and after the Islamic Revolution. The authors conclude that in pre-revolutionary cinema, values had a minor role and were difficult to distinguish between vulgarity and superficiality. But post-revolutionary cinema in adaptation to society, depicts the ups and downs of society in the form of facing obstacles and problems stories and how to overcome them with an emphasis on moral values and religious teachings.

Kasraei and Mehrvarzi (2017) in the article Representing the Social Role of Women in Post-Revolutionary Iranian Cinema, which is a case study of the two films "A Cube of Sugar" and "The Salesman", have concluded that the representations of women in both films are in line with the gender stereotypes of Iranian society and in both of them, thoughtful men and passive women have been portrayed. Also, despite the differences in the two films, the prominent role of tradition and its influence on the decisions of their characters can be seen well. The Taliban and others (2010) have studied the trend of changing values in Iran (1974-2009). They have come to the conclusion that the material values importance for Iranian society has increased from the fifties to the third decade of the revolution and the importance ratio of more spiritual values indicators has decreased from the fifties to the third decade of

the revolution. Berlet et al. (2008) also examined the impact of mass media on gender identity. The results showed that the mass media through their programs provide ideal images of men and women bodies to its audience (Mohammadi and Kermani, ٢٠١٩). In another study, Fang and Ericma (2000) examined gender stereotypes in television programs and concluded that gender stereotypes are clearly visible among people and television programs, and television makes gender stereotypes logical and realistic, and by showing these stereotypical roles, it reproduces such thoughts. According to Stuart Hall (1997), representation means the production of meaning by language. Discourse and image play a central role in recent cultural studies. In the early 1960s, George Gerbner explored the issue of television violence in a two-decade-long project called The Study of Cultural Indices. The results of Gerbner's research showed that "high-consumption viewers", under the influence of television violent content find exaggerated beliefs about violence in the real world and find the world more insecure and dangerous than it really is. Television may lead high-consumption viewers to understand the low world (Bahonar and Jafari Kizghan 2010: 139; quoted by: Mohammadi and Kermani, 2019). Therefore, the present article seeks to clarify the cultural value which is included in the list after the victory of the Islamic Revolution. Specifically, the question is what kind of cultural values does the content of movies represent after the victory of the Islamic Revolution of Iran?

Theoretical history of research
Allport's theory of values
Allport's six values are formulated as follows:

1. Theoretical (scientific) values: intense interest in truth discovery: the main goal of the person in life to regulate cognition and knowledge.
2. Economic values: Emphasis on useful and scientific economic values.
3. Aesthetics (art) values: the greatest emphasis is on the pleasure shape and balance of each experience and its evaluation in terms of symmetry delicacy and harmony.
4. Social value: Love for people is altruism and humanism.
5. Religious values: It focuses on the spiritual worlds, searching, experiences unity which is interested in understanding the universe as a symmetrical and modern whole.
6. Political values: interested in the personality power and influence and reputation, which is not necessarily limited to the field of politics (Ahadi, 2001).

Rokich's theory of values
For Rokich, values are the guide to action, behavior, and judgment. In his view, instrumental values refer to behavioral patterns, and ultimate values refer to ultimate states, which are divided into individual and social categories.

Schwartz Theory of Values Circular Structure
Schwartz's theory is based on Rokich's theory (Faramarzi, 1999). Schwartz's main emphasis in his theory is on the two dimensions of content and value structure. Value content: Schwartz and Biliski (1987) stated that the primary value content is a kind of motivational interest that contains that value. They derived a content and characteristics typology from values by arguing that values, in the form of conscious goals, represent three universal needs that all individuals and societies must meet. These three universal needs are: 1) the physical and biological needs of individuals 2) the need for harmonious social interaction and 3) the vital and welfare needs of the group. These needs should be presented cognitively and in the form of values that people with cognitive development and socialization, learn to present their needs as goals and values consciously and use common terms to relate to these values and goals. From this universal version of Schwartz, seven kinds of values were extracted (in the initial version of this theory). 1) Social welfare 2) Restrictive homogeneity 3) Hedonism 4) Success 5) Maturity 6) Independence 7) Securityism.

Value structure: Schwartz criticized previous theories that, although they had extracted valuable content empirically, but they had neglected some values that might have been in conflict or agreement. Others also did not suggest ways to turn value systems into coherent and conceptual structures. Schwartz's main

emphasis is on distinguishing a set of dynamic relationships between motivational types of values that allow us to relate values to each other and to other variables in a coherent way. The key defining the structure of value relationships is the assumption that actions that follow those value types that have social, practical, and psychological consequences may be in conflict with or in agreement with other value types. For example, following the success values may conflict with the benevolence values. In general, all patterns of conflicting and agreed relations between value priorities are the main condition for the structure of value systems (Faramarzi, 1999).

Values content modification: in terms of values content, the original version of Schwartz's theory was modified. He extracted ten new types of motivational value according to general needs from human conditions that had been validated in different cultural studies, and defined each type using central objectives.

1) Power 2) Achievement 3) Hedonism 4) Stimulation 5) Self-direction 6) Universalism 7) Benevolence 8) Tradition 9) Conformity 10) Security (Faramarzi, 1999).

Table (1): Motivational types of values, definitions, exemplary types, and derived sources of each

Value types	definitions	exemplary types	Sources
Power	Social status, control and dominance over individuals and resources. Control over people and resources.	Social power, authority, wealth	Interaction, group
Achievement	Individual success through competition based on social criteria. Acquisition of qualifications in accordance with community standards	Successful, capable, ambitious, influential	Interaction, group
Hedonism	Feeling satisfied and successful. The universal desire and pleasure of thoughts	Satisfaction and enjoyment of life	Organic
Stimulation	Provocation, excitement, innovation, struggle in life. Arousal, modernity, militancy.	Courage, a diverse life, an exciting life	Organic
Self-direction	Thinking and choosing independently, creating, discovering. Self-guidance.	Creativity, freedom, independence, curiosity, choosing your goals.	Organic. Interaction.
Universalism	Understanding, appreciating, tolerating, supporting the well-being of all people and nature. Protection and protection of man and nature	Broadminded, wisdom, social justice, equality, a world at peace: a world full of beauty, union with nature, environmental preservation	Group. Organic.
Benevolence	Strive to maintain the comfort and well-being of others. Maintain and strengthen the well-being of people with whom the person is in direct personal contact	Helpful, honest, forgiving, loyal, responsible	Organic, group, interaction.
Tradition	Adherence to cultural and religious customs, respect, commitment, acceptance, customs and ideas that stem from traditional culture or religion.	Humble, accepting your destiny and your share of life, religiosity, respect for tradition and moderation	Group
Conformity	Restrictions on actions, inclinations, and motives that are likely to harm others and a commitment to social norms and expectations. Inhibition of desirable social actions and impulses.	Being polite, obedient, disciplined, respectful of parents and elders	Interaction, group

Security	Health and stabilization of self and community. Health, harmony and stability of society and relationships.	Family security, national security, social order, hygiene and interest exchange	Organic. Interaction, group

(Source: Faramarzi, 1999)

Rafipour's theory of values

Rafipour (1999) in an article entitled Changing Values in the Mirror of Cinema and the Press, has researched the changing impact of some media on Iranian society value system between 1977 and 1993. In this article, he analyzes and compares the value changing in the period before and after the Islamic Revolution. From his perspective, the most important difference of the Islamic Revolution of Iran in comparison with the world's great revolutions was changing the value system between revolution officials and people from modern and material values to traditional and immaterial values until the end of imposed war. Rafipour categorizes values into four groups: material, religious, national, and westernized and categorized their main and secondary identifiers, first in the four best-selling films "Purgatory," "Boycott," "Bride," and "Actor" through quantitative content analysis method.

Representation theory of John Stuart Hall

Representation theories are divided into three theoretical approaches, which are: reflective approach, intentional approach, and constructive approach (Hashemi and Farrokhi, 2015).

Research methods

The method used in this study is critical discourse analysis; Mills "defines discourse, like any other term, mainly from what is not" (Mills, 2010: 11) and Foucault defines discourse as follows: "I have considered the general scope of all propositions or sentences. Sometimes as a distinguishable set of rulings and sometimes as a disciplinary procedure that explains a number of rulings "(Mills, 2010: 13). Qualitative research lacks a statistical population. Discourse analysis research is a kind of exploratory-analytical research that can be used to track changes over time. In this research, films are studied as a document using discourse analysis. The discourse text is the unit of analysis, by observing the scenes of each film, their inferred cultural values are extracted and described. Usually a scene consists of a number of plots that are closely related and express a single theme and a set of scenes that express a single subject together form a sequence. The study population includes all films made in this period. Accordingly, the present study has the necessary comprehensiveness in terms of time domain in reviewing the produced films. They were selected for a period of ten years after the Islamic Revolution. The sample size for discourse analysis was 6 items. The films were selected using the Delphi method; for this purpose, a list of movies with a focus on cultural values was provided to a panel of film experts in the form of a questionnaire, and by collecting their votes and examining their answers to these films, a theoretical agreement was reached.

Research Findings
Result Interpretation
A: Intertextuality interpretation

Intertextuality refers to the relationships between texts, with the difference that in interdisciplinary, discourses have replaced texts. Hamoon's film has an intertextual similarity with NakhodaKhorshid in the conformity context, and it is similar to the films "Where is the Friend's House, Tenants, Runner and Basho the Little Stranger" in the category of benevolence. NakhodaKhorshid movie has an intertextual overlap with the films "Where is the Friend's House" and "Runner" in the benevolence context; with the film "Tenants" in Tradition context. "Where is the Friend's House" movie is similar to "Tenants" and "Runner" in benevolence context and with "Basho the Little Stranger" in power. The "Tenants" movie has an intertextual similarity with the "Runner" movie in the benevolence value and with "Basho the Little Stranger" in power. The intertextual similarity of "Runner" with "Basho the Little Stranger" has been observed in the benevolent value discourse. In general, the values of benevolence, power, tradition and conformity are the common denominator of films' intertextuality during a decade after the Islamic Revolution.

Table (2): Inter-textual Commons of Cultural Discourse Values in Post-Islamic Revolution Films

Films name	Hamoon	Nakhoda Khorshid	Where is the Friend's House	Tenants	Runner	Basho the Little Stranger
Hamoon	-	Conformity	Benevolence	Benevolence	Benevolence	Benevolence
Nakhoda Khorshid	Conformity	-	Benevolence	Tradition	Benevolence	Power
Where is the Friend's House	Benevolence	Benevolence	-	Benevolence	Benevolence	Power
Tenants	Benevolence	Tradition	Benevolence	-	Benevolence	Power
Runner	Benevolence	Benevolence	Benevolence	Benevolence	-	Benevolence
Basho the Little Stranger	Benevolence	Power	Power	Power	Benevolence	-

B: Inter-discourse interpretation

Inter-discourse is a kind of intertextuality and refers to a situation in which all communication events rely on previous events. Inter-discourse occurs when different discourses and genres are articulated in a single communicative event. It deals with the relationships between discourses. Films from a decade before the victory of the Islamic Revolution offer the diverse, different and sometimes contradictory cultural values. the discourse analysis of these films show that post-revolutionary films offer discourse values that carry moral values such as respect for parents and elders, benevolence, generosity and avoiding vulgarity. Based on the analysis of these films, discourse values and benevolence values (main category: striving to maintain the comfort and well-being of others, maintaining and strengthening the welfare of people with whom the person is in direct personal contact, and sub-categories: loyal and responsible), legitimizing wealth, (main category: approval and legitimizing social inequalities, sub-categories: positive or negative portrayal of wealth, type of home), tradition (main category: obseve cultural and religious customs, customs and ideas of traditional culture or religion, and sub-categories: respect for tradition and Religiosity), Universalism (main category: understanding and sub-category: broadminded and wisdom), religious values (main category: strengthening religious values), conformity (main category: limiting actions and inclinations and motives that are likely to harm others and commitment to social norms and expectations and sub-category: respect for elders and parents), Stimulation (main category: militancy and sub-category: having courage) and power (main category: social status, control over individuals and resources and sub-category: social power, authority) stand out from other categories. As a result, it can be said that the discourse values of inter-discourse, benevolence, tradition and conformity are more prominent in the films after the Islamic Revolution.

Table (3): Dominant discourse values in post-Islamic film dialogue

	Films name	National values	Religious values	Security	Legitimizing	Conformity	Tradition	Benevolence	Universalism	Independency	Stimulation	Hedonism	Success	Power
Post-revolution films	Hamoon	1	3	-	6	2	3	6	5	-	4	1	-	1
	Nakhoda khorshid	-	-	1	3	2	5	2	-	-	-	-	-	2
	Where is the Friend's House	-	-	-	-	-	-	6	1	-	-	-	-	1
	Tenants	-	-	-	-	4	2	6	1	4	1	-	-	1
	Runner	-	-	-	-	1	-	5	-	3	2	2	1	-
	Basho the Little Stranger	1	-	-	-	-	-	12	-	-	-	-	-	2

Results

In the explanation stage, the question is answered: what are the representation reasons for these six groups (Power, Benevolence, Stimulation, Legitimizing wealth, success, hedonism, Independency, Universalism, Tradition, conformity, security, Religious and National values) of discourse values in a decade after the revolution? Historically, social movements, including revolutions, can be divided into two periods: Social movements and revolutions before the media formation and social movements and revolutions after the emergence and expansion of media. These modern mass communication tools play an important role in shaping and guiding public opinion, creating collective excitement and the emergence and expansion of public arena, which is increasing day by day due to media expansion. In terms of how the mass media affect social movements, we can distinguish two issues: 1- The natural and inherent process of media influence 2-The human process of media influence. In the first dimension, the media, like any phenomenon, plays a role in this world as soon as it exists. In the second dimension, the media were used by governments and revolutionary forces to shape public opinion, to build trust or distrust, to mobilize the masses, or to counter-mobilize. Regarding cinema, it is usually used by governments, especially in dictatorial regimes, as a tool for entertaining the people, political socialization and shaping public opinion in line with specific interests or ideals (Rahbari and Mohammadzadeh, 2011: 87-86).

At the revolution beginning several views were raised about cinema or cinematic discourses. First, the traditional view among religious people who considered cinema forbidden, did not go to the cinema and did not allow their children to go, according to which the cinema should have been closed after the Islamic Revolution. The second view belonged to revolutionary Muslims. This group, which included Imam Khomeini and other revolutionary leaders, did not oppose cinema and even saw it as a potential tool for spreading Islamic values. But they were against the existing cinema, whether it was Western or Iranian or Indian. Before the Islamic Revolution, most believers and religious people did not go to the cinema, they had not seen movies, and most of their acquaintance about cinema was limited to what they saw on the placards and posters; but there were also a small group of Muslim revolutionaries who had seen and even made films. The third view was related to this group. While they were fans of Islamic cinema, they were also somewhat familiar with this industry and art equipment and wanted a national cinema to replace American and popular cinema before the revolution to fill the people's leisure time and at the same time indirectly preach Islamic values. Apart from these views, there were two other views that were not part of Islamic Revolution discourse and did not have any influence. One of these two views belonged to who considered cinema as an art and had separated themselves from the so-called Persian filmmakers before the revolution and had adopted the name of progressive filmmakers, and the other view was the same dominant view in pre-revolutionary Iranian cinema which considered cinema as an industry and entertainment (Ejlali and Nouri Parto, 2017).

Cinema is a medium and industry in which the culture of nations and societies is portrayed. By capturing the visible world, the films provide clues to understanding the hidden psychological processes and societies inner life. What the films actually reflect is the collective psychological tendencies and conscience. Film is a system of meanings that both represents and reconstructs reality, and expresses and produces its sensibilities from reality. Films, even fictional, somehow depict the community around them; whether they represent reality or express their sensitivities and critiques of reality, they explain the spirit of each period or society and seek to reform it through criticism and analysis. By exposing the social, economic and political institutions of a society, films embody the spirits of an era (Safari, 1387: 103). Therefore, in response to this general question, a more detailed question arises: What are the cultural discourse values represented in the films during a decade after the Islamic Revolution? The 1979 revolution was a coalition of traditional and modern classes; after the revolution, however, there was a large rift in this grand coalition, splitting the deep divide of these classes. The Islamic revolutionary discourse is the negation of modernity discourse in Iran and the return to religious-traditional values and the negation of all modernization efforts. In the 60's, the traditional masses gained a new status and paved the way for traditional discourse (Amiri and Aghababaei, 2017: 101). In the revolution's first decade, values changed and by modern discourse rejection, the demand for some goods decreased and increased for others. Few people bought Benz cars, and the car show market, as well as

boutiques, luxury stores, and fashion stores slumped, and the majority of people turned away from consumerism, as the revolutionary leader turned wealth and inequality into a negative value in the name of Taghut at the beginning of the revolution. In his speeches, he specifically preferred the slum dwellers to the rich, calling consumption a tool of cultural aggression that deprives people from original values and involves them with insignificant world. Therefore, in the revolution's first decade, poverty was not a bad thing, the poor were not ashamed of their poverty and their reputation was not endangered because of it. More precisely, a new value system in which wealth had a negative value had become the internal norm by value makers. This process continued and intensified through the imposed war outbreak; because the war atmosphere and martyrdom provided a kind of moral preparation and greatly reduced the need for welfare. The lifestyle at that time was that holding a wedding ceremony at mosques and Hosseiniey was not a strange thing and was even considered valuable (Amiri and Aghababaei, 2017: 113). The portrayal of the hard-working lower-class people, usually in post-revolutionary, films, were generally associated with an emphasis on their innocence and oppression, as well as with a positive value burden, and preferred intangible values over money and wealth. Values such as benevolence, respect for parents and moral principles adherence took precedence. By examining and analyzing the discourse of films made in these days, it can be said that the films of this decade have been in benevolence, tradition and conformity direction.

Discussions, conclusions and suggestions

The present study was written with the aim of introducing critical discourse analysis or as a qualitative research method. Generally, the discourse analysis means social speech and action interpretation and the realization of depth and meaning hidden in sentences margins, texts and dialogues. This research is based on Schwartz's circular structure theory and previous research of Saberi and Turk (2017) which has dealt with ethics and human values in films before and after the Islamic Revolution and has concluded that in post-revolutionary cinema and in adaptation to society, they depict the ups and downs of society in the form of a facing obstacles story, problems and how to overcome them with an emphasis on moral values and religious teachings. The Taliban and others (2010) have studied the trend of changing values in Iran (2009-2010). They concluded that importance of material values for Iranian society has increased from the fifties to the third decade of the revolution and the spiritual values importance has decreased from the fifties to the third decade of the revolution. The present study also shows that religious and material values have decreased in post-revolutionary films. The intertextual similarities of cultural discourse values represented in the films during a decade after the revolution are benevolence, power and tradition. Interdisciplinary discourse values, benevolence, tradition and conformity are more prominent in the films of a decade after revolution. It is suggested that in future research, researchers analyze and interpret post-revolutionary films in different decades (compare each decade with each other), analyze post-revolutionary films based on (film genre and subject), review and compare post-revolutionary films according the genre, review and compare post-revolutionary films based on filmmaker (comparing the director's style and look with others in different films).

References

1. Ahadi, Asghar (2001), a study of values hierarchy in adolescents living in border and non-border cities of Ardabil province, under the guidance of Mohammad Narimani. Ardabil
2. Amiri, Sareh; Aqababaee, Ehsan (2017), Construction of a Specific Intellectual Woman in the Iranian Movies. Culture-Communication Studies. Volume 18, Number 40.
3. Azimi Dolatabadi. Amir. Davari Moghadam, Saeedeh (2019), Representation of the Presence and Role of Women in the Cinema before and after the Islamic Revolution, Tehran: Journal of Social Studies and Research in Iran, Volume 8, Number 2.
4. Dadgaran, Seyed Mohammad. Zandi, Mahsa and Amiri, Maryam (2015), Investigating the effect of Iranian cinemas' cultural role on moral values of young people. Case study of Tehran, region 5. Journal of Media Studies, Year 10.

5. Ejlali, Parviz; Nouri Parto (2017), Iranian Cinema in the Sixties. Sociological Association of Iran.
6. Faramarzi, Davood (1999), the theory of circular structure of Schwartz values. Research Letter. Volume 4. Number 14-15. From page 107 to page 129.
7. Hashemi, Mohammad Sadegh. Farrokhi, Meysam (2015), Representation of People's Attitudes toward the Clergy in Iranian Cinema (Case Study: Three Films under the Moon, Lizard, Gold and Copper). Research Institute of Humanities and Cultural Studies. Journal of Media and Culture. Fifth Year. First Issue .126-150.
8. Jafari, Ali. Mozaffari, Afsaneh (2013), Representation of middle-class life in Iranian cinema (The typology of "A separation"). Radio and Television Quarterly. Year 9. Number 21.
9. Kasraei, Mohammad Salar. Behroorzi, Proshat (2017), Representation of Women's Social Role in Iranian Cinema after the Revolution؛A Case Study of Two Films "A Cube of Sugar" and "The Salesman".Institute of Humanities and Cultural Studies. Scientific-research quarterly. Year 8. Number 14.
10. Mehdizadeh, Seyed Mohammad (2008), Media and Representation. Tehran. Publications of the Ministry of Culture and Islamic Guidance.
11. Mills, Sarah (2010), Michel Foucault. Translated by Dariush Ashouri. Tehran. Center.
12. Rafipour, Faramarz (1999), Changing Values in the Mirror of Cinema and the Press. Research Quarterly. Volume 4. Numbers 14 and 15. From page 5 to page 30.
13. Rastegar, Yaser. Aqababaee, Ehsan. Rasekhi, Zahra (2019), the Representation of Social Issues in Iranian Cinema after the Islamic Revolution. Strategic Studies of Iranian Social Issues, Volume 8, Number 4.
14. Saberi, Mohammad Turk, Mehmet Sezai (2017), Ethics and Human Values in the Movies before and After the Islamic Revolution of Iran. Ethics in science and Technology. Year 12. Number 2.
15. Safari, Fatemeh (2008), a Semiological Analysis of Social Institution in Rasool Sadre-Ameli's Films. Journal of Sociology. Volume 9. Number 1.
16. Tabiee, Mansour. Mohammad Taghinejad Esfahani, Rana (2020), Femininity, Ideology and Resistance to Inferiority Analysis of Women's Inferior Discourse in Iranian Cinema Based On the Theory of Self-Determination. Woman in Culture and Art magazine. No. 44 scientific-research from 185 to 217).
17. Taliban, Mohammad Reza. Mobasheri, Mohammad and Mehraein, Mostafa (2010), A Study of Value Change Trend in Iran (1974-2009). Tehran. Encyclopedia of Social Sciences. Volume 1. Number 3.