Representation of Gender Identity of Women in the Cinema of War

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Abstract: *This research was conducted with the aim of identifying the gender identity of women in the movies of war period. Four movies of 'Bashu little stranger', 'Gilaneh' and 'from Karkhe to the Rhine' were selected and the kinds of women's identity were identified by using discourse analysis in these movies. In these movies, although women tried to fulfill the expectations of society in the form of traditional women, but they left their impact in a reciprocal relationship that they found with the social, economic and cultural situations. In better words, the use of compensatory dialectic was evident in actions of women to use the opportunities that they obtain and increase the amount of influence and effectiveness in this research.*

Introduction

Social and cultural context is that thing that considers the social identities and especially the gender aspect of identity about women, which gives general beliefs of gender roles and makes predominance the men over women based on that. This differentiation causes that the dominant culture of communities is viewed with a critical approach. Most of these public beliefs occur in the period of sociability and socialization and the mass media that is considered as one of the intermediaries of socialization, takes an important step in this direction. In theory, it seems that agencies and intermediaries of socialization must have the same role in this way, but in everyday life experience has been seen that media have a more effective role and they should be considered more than the extent that they have been discussed in theories. The media is considered as one of the modeling tools in the today world that domination of their representations is beyond the national level and it has found many functions for different communities in direction of cultural policy making. Although social world is complex and always changing, but it is set and partially is knowable. Gender is one of the forces that help to modeling the social life.

With the understanding of gender can have better understanding of the social world (Safiri and Imanian, 2013: 13). What matters is that gender remains as a basis of the theory organization of modern life: "practically , gender differences, are key ways in each culture that in which humans recognize themselves as individuals, organize social relationships and they are a symbol of social and natural events and processes (Harding, 1986,18)'. Individual identity contains a person's personality traits that these traits cause to distinguish him/her from the other. In fact, different aspects of one's personality, specify that person's identity and but social identity is the permanent reproduction and re change the pattern of values, symbols, memories, myths and traditions that make up the different heritage of social groups. Women as one of the social groups that, in addition to have the responsibility for traditional roles in the home and family in today's society, they are also involved in other roles such as education and economy.

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What is now called identity only was turned to the issue after the society emerged at large scale and group living in traditional societies of the West began to wane. Ways of life that modernity has emerged them, have made far the humans of all traditional types of the order in the unprecedented form, common and current transformations in modernity helped also in their internal and external range to deployment the forms of social mutual bonds that have traversed the world and in internal range, have changed Some of the most personal and most secret aspects of the daily existence of the people (Giddens at the Castle: 2004). Without doubt one of the identity characteristics of each individual is marked by his/her gender and roles that he/she takes. But on the other hand social identity that has different dimensions and one of them is gender identity that it is largely characterized by gender. But gender alone cannot determine the gender identity and it depends on other features that they have determined various discourses on this subject. The government of patriarchy culture should be considered as one of the most important indicators that make the women's gender identity more important than gender identity of men and numerous studies have been conducted about it. This culture has been caused that women deal with attitudes and expectations of society of themselves that the separation of traditional woman from modern woman is one of the consequences of this struggle. Women encounter with a modern conception of their individual and social roles and their expectations in this area has been changed with the past. But these changes do not mean that traditions will be completely abandoned.

Whitaker believes explain the issues such as polygamy relationships, love of the earth, temporary marriage, feminism, close-up of actresses, runaway girls and today social dramas have become as the main and dominant theme of Iranian cinema that have been regarded as taboo in the past (Whitaker, 2000: 28). Giddens says in this regard: New world is, modern but not in this sense that there is no tradition anymore and people do not have hope to the beliefs of their ancestors. The modern world does not bring the death of traditions (Giddens, 2001: 176) and maybe it can be said that it complies with the traditions. Thus, modern societies encounter with diversity in gender identities of women that its biggest reflection can be seen in cultural works such as novels, movies, music and documentaries. Works of art like movies that reflect social problems, in many cases, have dealt to women's issues and their problems in the transition from tradition to modernity and Identity crisis has challenged that it is more among women than men according to the statistic. Researcher investigates in the exact form the number of works of art to extract their meaning in interpretive analysis and he/she shows that elements in these works reflect aspects of society by this way. The purpose of this research is to identify the types of gender identity of women during the war that it has been done by using discourse analysis.

C. Wright Mills, critical sociology of America in plan the public and private issues and the plights of the people of America in the 60s claimed that sociological insight is that thing that scholars and the people need it; because this insight makes people enable that consider essential issues rather than private plights. When they are able to understand the meaning of life and realize their own fate that put themselves in the context of their era and they are aware of the status of other people who are in a similar situation. This insight helps people to understand the history of community and the individual history and the relationships between them (Mills, 2012: 138).

This is not possible without saving multilateral knowledge and understanding that considers both history and current situation of crisis situations and social plights. Sociology theories and studies that are investigated before collection the research data, largely can cover this basic need in sociological studies. Wright investigated the changes during the time by investigation the most American genre of cinema means the Western in 1975, and he studied the movies that have been financially successful from 1930 to 1972. He argues that the profitability and financial success of Western movies imply on the attractions and public reception and welcome of these movies which it also indicates that these videos are echo and a reflection of society. Wright believed that the meaning of art is hidden (latent content) and, it can be discovered and revealed through structural content analysis techniques(Alexander, 2003,25-7) contrary to the Lavntal that believed that the meaning of art is in its appearance (explicit content). The media, especially the visual media play an important role in the transmission of culture and during this matter, sometimes openly, and sometimes secretly offer gender roles and

stereotypes in the form of normative and behavior patterns that can be identity giving for the audience. Since a large part of behavioral patterns occurs in a society in the process of sociability and socialization and high impact of media like cinema and movies cannot be overlooked in this process, representation the identity of traditional and modern women in movies has been investigated in this research. M. Castells knows the identity as a source of meaning and experience for people. Term of identity is meaning-making process based on a cultural feature or an interconnected set of the cultural features that are given priority over other sources of meaning if the word is of social actors.

The identity is the source of meaning for self-actors and it is made through them by process of individuation giving. However, identities may also result from dominant institutions, but even in this case also only when they will be identity that social actors internalize them and create its meaning about this internalization (Castells, 2001: 22-23). "Kalhen writes: We do not know any unnamed people, we do not know any language or culture that it is not established the distinction between self and other, we and they. Self-identification that is always considered as a kind of construction, regardless of how much is felt such a discovery ,it never is inseparable of the claims of being known totally in certain ways by others ... Identity in comparison with the role, is stronger meaning source. Since, it includes the processes of self-construction and achieving the individuality. In simple expression, the identity is organizing the meaning, but it is the role of organizer of functions (Castells, 2005). The media reflect dominant values masses in society in the level of culture in the role of generating the culture .So the media also generally humiliate the women in the style of society or reduce their role and in fact they do not represent the situation of women, but also they represent the form clichés and stereotypes about women. From the viewpoint of feminist, media do not show the real situation of women in society, but also they offer false and distorted images of them. Mostly in the media, males are portrayed wise, powerful, efficient humans and reference of authority and against women are emotional, passive, dependent and weak human beings.

So men and women have been represented in the mass media in such a way that are compatible with the roles of the cultural stereotypes that are used in order to rebuild the traditional gender roles. Feminist theory of movie seeks a movie that displays the gender differences from the perspective of women and as well as shows a kind of a critical review in the field of unbalanced relationship of power between men and women. This definition implies this point that every movie that is made by a woman, it is not necessarily feminists and there are several films made by men, but they are in this issue. Today, any discussion about the movie cannot be negligent to the feminist theory of movie that has influenced the studies of movie with power since the beginning of the 1970s, and began with the issue of representation of gender; the social world is the phenomenon of gender. Feelings, desires, behaviors, social roles, professions and all the institutions of male or female, have been defined or suitable for men or women. Feminists say if it is expected of women to show a sense of support and to be responsible for care roles (such as wife, mother, nurse and receptionist), while the it is expected of men to be aggressive and to be responsible for leadership roles (such as army officers, the mayor and the director of company), this is the result of social organization, not the gender nature and differences between men and women that have been created only due to perpetuate to the male domination.

This means that men are always in the upper positions and they have Interests in maintaining the power like all groups that benefit from being in power, and whenever it is necessary, they use of violence to maintain the power and prevent the entry of women into positions of power, but the control the public perception of gender, is more hidden strategy and probably more effective strategy in superiority of men. This means that if the dominant votes of the culture, defines the normal woman as wife or mother based on her nature, other men will not need to use force to keep women subservient. Men, employ the science, medicine and folklore culture to maintain this illusion that dictates the nature, diversities and gender hierarchies (Seidman, 2013: 272). So the definition of female perfection, according to the roles of wife and mother, reinforces men's social dominance. This group of feminists knows the idea of natural gender difference as ideology that tries to hide the social and political formulation of unequal order that men are coryphaeus in it.

Hussein Tanhaie believes in his dialectic theory, Sometimes the relationship of kinds of compensatory dialectic forms in relationship between objective conditions that cover the social, economic and cultural situations in this research and the subjective element that has dealt to the subject of directors in movies. Subjective and objective element forced to surrender in the calling of each other against the ruling ideologies and social conditions in this mutual relationship, but hit the system at the right time (Tanhaie, 2013: 184).

This matter is very important in explaining the role of women in a patriarchal society, because women are not able to change the patriarchy in a short time, but they try to play a role and effectiveness by passing the time. Media texts, is a result of discourse interactions and behaviors and its creators are trying to achieve hypertext goals or ideological processes with the creation such texts and the purpose of critical discourse analysis of addressing the media texts is reveal the hidden power relationships, Ideology and ideological attitudes (conscious or unconscious) So the use of critical discourse analysis with approach that Ferclaph introduces can be useful according to the purposes of this research and the formulated hypotheses. Thus text, text production process and socio-cultural conditions have been three main elements for analysis that have been emphasized on them in this research. Discourse analysis is the study the communicative behaviors and compounds that are done through the mutual interaction between constraints and choices of speaker. Discourse analysis includes the relationship that exists between a cultural behavior and social discourses. In other words, any relationship is a situation that social factors and positions and the relationships between the sender and one or more recipients and also internal and external tissue of relationship find epiphany in it. The important characteristic of cinema is production as an industry. Production the cultural productions that are resulted of implementation the ideas and use the ingredients special for them, production that can even be in bulk for use of consumers. Other arts are lack of publication -proliferation aspects. Publish industry even is the independent matter of poetry and literature and produce music tapes also is something different with the art of music.

But this industrial aspect is vigorously mixed with art in cinema; cinema like any other industrial process is based on two axes of risk and program. Risk is for this that new horizons can be seen in light and program is to maintain balance and rhythm of progress and in the industry must also be able to add to the program with correct predictions as much possible and reduce the possible disadvantages arising from risk. One of these predictions (and not necessarily the most important one) is prediction the rate of quantity of communication with the audiences, other used term shows being costly the art of cinema industry.

The Cinema of War and Types of Gender Identity
One of the problems of cinema is time consuming of it, the movie that begins in the present conditions and for example in the glow of an important election. The next year when it is ready to show that the problems have the other side. But the war as a historical event always remains in the minds and even a path shift of society towards other side does not detract from the importance of this genre. In a general classification and by assemble all examples the works made in type of war cinema can be divided into two categories: The first works that their prospects simply open on an war accident or event and try to portray a part of an operation and other, it is a category that they pull back their camera to give objectivity the front behind issues and surrounding the war and its effects on society, economy, politics. Entering into a harsh world apparently causes a lack of tender feelings, but this lack eliminates the need of filmmaker and audience of cinema by addressing the family element beside the issues of war and its consequences in cinema. In these works, women are merely considered as an excuse to drag traces of emotional belongings to a circle of movie, so women are less precisely characterized. In some works of this group that try to show a amore real image of war problems along with representation of events, still family becomes outstanding and highlighted for making flat such a path. Numerous works have been made about war in 30 years of recent Iranian cinema that among this four films were selected with different roles of women in war-themed movies.

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Basho Little Stranger (1985), Blessed Wedding (1989), from the Karkheh to the Rhine (1992) and 'Gilaneh' (2004) were samples of these movies. In the movie of Bashu, the little stranger, the day issue is mixed with other concerns such as the emphasis on myths, that's why these types of movies take distance of mere realism and special attention will be paid to characterization of women. The pretext of the war, gives the certain time and place to the events of the movie and it is just the excuse that shows the concept of woman, mother of earth in the more contemporary form. Movie begins with consecutive images from homes that are destroyed by the bombardment, and it pays attention to this issue as factor that disturbs the stability and development of the family life with an emphasis on homeless families that Basho is only one of its victims of it. The need of Basho to love and affection like every other human being has been displayed stronger than any external factor like war. Basho that was the victim of war becomes foster child of the woman who finds him and thus family is formed based on affection for a woman to a baby.

In the Blessed Wedding movie, the first actor story that is a combatant in the war mantle in response to a question of his fiancée about marriage, makes excuse the fear of assimilation in everyday life and in fact he shows the family as first indication of dissolving in society that its contradictions and problems and anomalies cause him to ravish by referring to the families that are passing, and this point causes to create the deficit in relationship of the first male actor with his fiancée. here, when the love is trimmed in the relationship between the soldier and his fiancé, breaking with tradition reveals in the movie and the family is defined apart from the war and a thick wall forms between the fronts and the city which that only persons with disabilities of war can be in it and war becomes an excuse that he does not get married with his fiancé. In from Karkhe to the Rhine movie, melodramatic characters in the film are clearly distinguishable. Said is the main male actor that he is a war veteran and travels for the treatment of diseases caused by the war to Germany to receive treatment with his sister Leia there and return to Iran. Leila because she married with German man, has little relationship with her family. Husband and son of Leila are in trouble in communicating with Said and they do not understand the reason of developing him to the diseases caused by the presence in front. In the meantime Leila plays an important role as a person who is connecting her brother with her husband and son,. She is the first person that informs of incurable disease of Said and informs the family and wife of his brother to travel to Germany. In this movie, Leila, though lives in modern society, but her traditional origin cause to be placed in situations that chooses the right solution with the patient (Samini, 1993: 7 -45).

'GILANEH' is another movie that has dealt to the themes of war. 'GILANEH' Mother with her young son and daughter and sending young people to war and bombing the Tehran spends difficult life. 'GILANEH' is dealt to the mother's relationship that cares for her child that is war veterans with heart and soul, she does not give in, in spite of the loss of breadwinner of life and wounding her only son, who previously managed her life with his presence, and in addition to manage the life, does demanding nursing of her son with love. It has been dealt to the past of this family before going her son to the front in this movie. The important point of character of 'GILANEH' is in the same episode of 'GILANEH' Mother ,an isolated woman in a primitive geographical , but sober, tolerant and hopeful (Solhjou, 2004: 22). The theme of these movies, which is related to the Cinema of war, has been stirred with the role of women in various roles. Among all the movies that were in this group, only in these three films, women should show their influential role in the process of the movie.

Table (1): Articulated table of signifier of discourse in war-themed movies

Context	The culture of society	
Background	National unity	
Text	War	
Superior signifier	Values of war	
Movie name	Bashu, the little stranger, 'GILANEH'	Blessed Wedding, the Karkheh to the Rhine
Floating signifiers	patience	patience
	Self-sufficiency	Dedication
	Dedication	Perseverance
	Courage	Kindness

	Kindness	Fatalism
	Activism	Passive
Represented identity	A traditional powerful woman	Traditional submissive woman

In the social context of Iranian society that tradition is one of the most important characteristics of it and should be respected, and the occurrence of an event such as war causes to expand the presentations of other values that Patriarchy is the basis axes of society and the actions of individuals. For this reason, it is expected that women in war-themed movies be either on the sidelines or submission and submissive of men. But movies with this theme have represented two identities of women that in addition to have gender and traditional features such as loyalty and kindness in the role of devoted wives, with innocent and lovely children have also other characteristics. Some women are actors in these movies who brought peace to the troubled war society, such as a main female role in the film Bashu, the Little Stranger and 'GILANEH'. But the other types of identities that have been represented were represented in the movie of Karkhe to the Rhine and the Blessed Wedding that women were submissive.
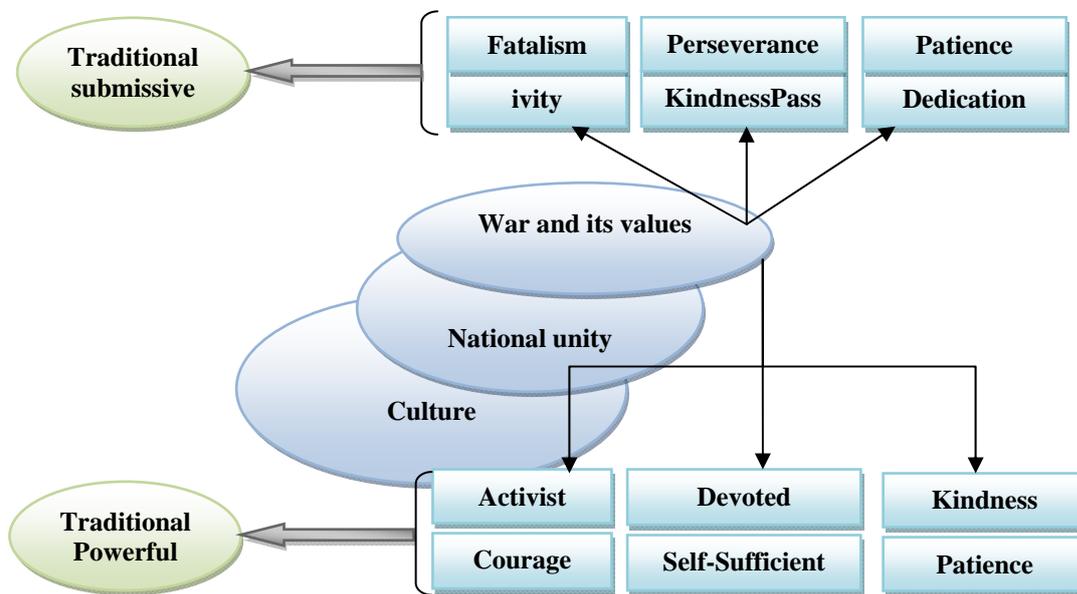

Figure (1): Articulated diagram of signifier of discourse in war-themed movies

Conclusion

Iranian society as a traditional society that Iranian-Islamic traditions, customs, social laws and rules, customs and norms has benefited of patriarchal thinking and segregation the role expectations based on gender , there has always been the representation of women in general in the two types of traditional and modern women. Women in the 60s due to the dominance of traditions, not being active in the public area of society, low literacy rate, high rates of marriage against the low level of divorce and not having economic independence were women who were represented with traditional gender identity. These identities were more submissive traditional identities. In some cases, women also were seen strong in the kind of traditional identity, especially about women who have played a larger role as mother or grandmother. Finally, the relationship between identification the identity of women and socio-economic conditions in decade of 60, that represents this point that women in this decade, however, have surrendered in the face of social norms and rules, but by accepting the values of patriarchy try to participate in public spaces. Women in the form of a traditional woman have tried to meet the expectations of the tradition, but in cases that they have found the perfect opportunity, they have compensated for their lost positions. The mutual relationship between women and the social conditions exactly matches on the compensatory dialectic that alone emphasizes on it. Merton also has emphasized in typology of social groups on the relationship between social groups and society and

believes that when ways and goals of society are not accepted by the group, the group will choose another way to satisfy its needs that he alone has described this mechanism in the compensatory dialectic.

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