

Representation of gender discourses with an emphasis on the concept of love in Iranian popular cinema Seventy-eighties

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Abstract: *Gender discourses define the gender tent of social activists in the form of producing and reproducing a certain conceptual context of gender and the social relationships on which they are formed. The purpose of this article is to examine the representation of male-dominated and equal-minded (liberation) gender discourses in Iran's popular cinema, emphasizing the concept of love. Content analysis method is used in this research because it has more reliable criteria than other methods of text analysis in the field of sociology. Selection of demoes (samples) by selection of typical items from popular films of the two decades of seventy-eighty cinemas of Iran has taken place and a total of 14 films have been examined. The results of the research show that the dominant gender discourse represented in the films examined was male-dominated. This representation has been considerable both in the economic and social situation of women and men as well as in cultural status. Also, the love represented in films has been largely romantic.*

Key words: *gender, male-dominated discourse, equalizing discourse, sociology of feeling, absolute love, romantic love, popular cinema.*

I. Introduction:

Discourses determinative the general approaches of insight and action, social meanings in discourses think and speak, social agents in this sense are nothing but agents of social, political, and cultural discourses of any period, and this is the basis of our examination of discursive analysis at the first level. But discourses are not cleancut and unifie, discourses are multiple, inconsistent, varied, and act at different levels. Discourse can be a medical discourse, sociology discourse, political discourse, or gender discourse. So, at another level, our goal has been to analyze gender discourse. This analysis has limited its boundaries to a range of cinematic productions, so that it can be carefully scrutinized by the boundaries of research. Emotions have long been recognized as irrational to human life. Perhaps because of the fact that feelings of equivalence (substitiut)with nature are known and against the rationality that is the result of the honestly of culture in human dignity(human natural), they are in the opposite and agnist together. So it is not strange that sociology until recently did not deal with emotions as a subject area. While noting the extent to which the range of emotional sociology can be wide-ranging, the female implication of emotions encoded in culture has marked women as representatives of this part of the dilemma in the presence of man against men who are representatives of reason. Has attracted the researcher's attention to emotions and how to represent a particular type of human emotion, that is, love. This attention is the last aspect of our research puzzle. Conceptual sensitivity of love has greatly facilitated the revelation of gender discourses in their light and their boundaries being sufficiently divided, as the researcher's opinion was on the way in which these discourses were represented, the sense of love was the central concept that the whole study around that form Taken and followed.

II. Problem design and expression:

The social system of the breeder(foster) is the biological concept of sex in the form of sex. Upon birth, the identified sex of the baby carries social and cultural implications, and so the gender is to be born with the baby as well. Gender is the social and cultural redefinition mechanism of human life in the form of gender. A mechanism that is associated with more and, more importantly, more significant encodings throughout the life

of a human being, is in fact a system of indications, attributes, and norms that, in the form of gender, determine the mechanism, the person's speech and thought, and his position in the system Socio-cultural, and its action and activism is pre-shaped. In the most basic form of thinking about this, gender is the consistency (bracing) of the identifying system two or more stalactites (to cleave lengthwise in two or more parts). The collective life of humans, regardless of the special categories, is not exploitation and achievement, the categories that are the power and desire to constrain the modes of action in them. Gender also has many meanings in social access and enjoyment. The social system, through special codifications in agencies, places them on the premises by which they are granted or denied access to and benefits and benefits of collective life, and take on distinct roles in exercising social rights and rights and duties. The significance of this location, which is a flawless system of exchange in the social process, becomes evident when we consider that socialization, which is an essential element in the harmonization of an individual with the context of a collective life, begins through this locus of the child, in accordance with the latent codifications In the social system (along with the history and culture of the living), it is a place that, in many cases, is largely assigned and not acquired. Sex here proposes a proposition that socialization through which the individual socializes, that is, in accordance with norms, values, religion, and culture, and in general, the culture of labor, and through the response that agency in the form of acceptance or rejection or action In the midst of these two, the social system gives its place in the social system and its enjoyment and rejection. So far, the issue is still unclear, as long as we believe that this system of education, control, and rehabilitation is choosing and working with the right criteria, there is not much problem, but the real abyss may be a moment to know that We find that these utilities and the application of the benefits and disadvantages of social life are based on a very weak foundation from the point of view of fairness, impartiality and the exercise of the universal right of mankind to the social existence. Another issue is the reproduction of this system uninterruptedly throughout the vital arteries of the social system. The media, education, the institution of the family, the law, etc., are endlessly generating and reproducing the meanings and practices of producing and reproducing the social conditions of inequality, in which the determination of the sex of each infant from the moment of birth to the moment of death in the form of special functions based on Sex acts on him. In this research, we have made our eyes on a part of this mechanism in the social system and in the ways of reproduction, a kind of thinking in the form of gender shaping the insights and feelings of social agents through the media, and here we are a medium in cinema and a kind of popular cinema. The genre is encoded, these encodings are performed and read in a broad cultural and social context. The decoding of this process is recognized by the normal action of social subjects in their positional actions in the social system. As long as these encodings operate successfully, the subject will consider his role as a non-cognitive challenge, as a natural process and a natural state. In fact, these encodings act as constitutive systems of truth that shape the subjectivity of social actors in a broader field of action.

We have previously found that the totality of this texture can not be distorted, and is not fed from a source based on social inequalities produced and reproduced by the bodies and institutions of the social system. Gender encoding under a general patriarchal domination system is the same as in the media, and forms the basis of the insight and sense of social agency. The insights and feelings of social agency are what makes their actions in a context of social status and social significance. In this regard, this research aims at identifying these encodings, which act as peripheral slogans of gender discourses, and in the form of a legitimate discourse on the totality of one We have established the cultural and social system as the foundations for identifying social subjects. Putting the central concept of love in this research is to deepen the theoretical as well as the methodological aspects of the study, considering it as a fundamental concept in the sociology of emotion, which is one of the dominant areas of sociological theory in recent years. In this sense, the researcher rescues his research by treating the classical boundaries of research in sociology from being confined to a cognitive domain, and, by considering the common boundaries in the media research as well as the sociology of emotions, has attempted to portray the representation of gender discourses in popular cinema, Has shaped the cinema of Iran and, on the other hand, pursued a research in the sociology of cinema, and on the other hand, considering the concept of love, and on the other hand, as a sensible concept in measuring gender discourses, the boundaries of research in the context Interfering with the possible methodological possibilities And sensible to the sociology of emotion. Theoretical Foundations and Research Literature Gender discourses Discourse can, for example, be from the angle of male ideology, justifying the status quo, or, for example, from the perspective of women, a protest against social inequalities and sometimes in the opposite way, by men to protest inequality and by women to justify the status

quo. Gender discourses, like other discourses, have the following characteristics: First, they are evident and meaningful. As we usually call the girls "beautiful" and the boys "strong", we consider women "emotional" and men "sensible". Secondly, discourses can be susceptible and complementary or competing. If, as we say, "men alone do not go about their work," we consider the necessity of forming families for them, or when we say, "Mother loves a daughter more than a boy's son". We refer to gender social conflicts and the emotional attachment of women to these conditions. Thirdly, discourse is a form of thinking and action. Fourthly, the discourse is ideological and social in nature. As we consider women as affiliated, the type of planning and surveying and their management and recruitment are based on this assumption in terms of the burden of work and the time of work and the necessity of the necessity of occupational mobility of the second kind. John. BB Thompson (1984) writes: "An ideology study is to study the ways in which meaning (or signifier) is used to maintain domination relationships" (Eagleton, 2002: 25). This definition is probably the broadest accepted definition of ideology, and it seems that this process of legitimation involves at least six different strategies: "It may legitimize dominant power by promoting self-respecting beliefs and values by naturalizing and generalizing such beliefs It means that these obvious and seemingly futile beliefs come out of coinming the thoughts that may lead him to build social reality in his own ways. Probably, in any realistic ideological formulation, these six strategies interact with each other in complex and interwoven ways. "(26) Discourses are finally discourse; as gender discourse can discourse with patriarchal talk or gender discourse, the discourse structure of environmental pollution analysis (Muhammadi Asl, 2010: 25). Feminism; towards a heterogeneous gender discourse

III. Feminism; towards a heterogeneous gender discourse

In the most comprehensive definition, feminism has been the discovery of the veil of the concept of gender. The term "feminism" was first published in 1872 by Alexander Dumas, a French dramatist and novelist to name the emerging women's rights movement (Bostan Najafi, 2008: 11). The definition that the Oxford Dictionary of Feminism offers has the closest similarity to the concept that it usually comes to mind; "The idea and purpose that women should have the same rights and responsibilities with men and efforts to reach this goal "(Hornby, Oxford Dictionary, 2003). Ritzer writes with a general definition of feminism: " The feminist theory is a research topic about women that implicitly or formalizes a broad, universal system of thought about the fundamental characteristics of social life and human experience of the eye. " The size of a woman "(Ritzer, Translated by Thales, 2005: 460). In feminist research, women's experiences This is emphasized. Researchers in this field believe that in the traditional social sciences, the male experience was considered, and whatever is generalized is the experience of men, while feminists believe that experiences are not unique and united, but variables and dynamics. The main topic of literature on sexual differences is this. That, in general, the inner inner life of women is different from the spiritual life of men. Women due to their values and their fundamental interests (Rudik, 1980), the method of value judgments (Gleigan, 1982), the creation of achievement motivations (Kaufman and Richardson, 1982), literary creativity (Gilbert and Gubbar, 1979), sexual pleasures (Haite, 1976; Raudway, 1984; Osnito, 1983), the sense of identity (Laus and Schwartz, 1979), and in terms of their general knowledge and perceptions (Baker Miller, 1976; Casper, 1986), have a different social insight and understanding of men than men (see Referred to by Ritzer, Third Edition, 2005: 470). This theory has consistently criticized existing social settings and has emphasized fundamental sociological variables such as social inequality, social change, power, interests, beliefs and social institutions of the family, laws, politics, work and religion, religion and education. This theory believes that the position and experience of women in most situations is different from the position and experience of men in the same situation.

IV. Feminism and mass media ;

Analysis of gender relations in the realm of culture has been one of the most important research projects in contemporary feminist theory. Feminists, by analyzing the aspects of culture, have attempted to identify the relations through which patriarchal values and norms in the most important sources of cultural production in modern societies Has always been the subject of feminist critique and analysis. In feminist terms, in popular culture and mass media, women are usually represented as instrumental or marginal beings or objects, while this

representation relates to complex life. Women do not have. Also, in their opinion, in mass culture, women are neglected as audiences and viewers of cultural products. Women as well as women in cultural theories and in mass culture have been neglected as a social category and marginalized. Driven out. One of the major criticisms of feminism in relation to media and mass culture is the lack of a discourse of women in cultural production. The general argument of feminism in the critique of mass media can be summarized in the concept of "symbolic women's empowerment." According to feminists, creators of culture. The masses have ignored the interests and role of women in cultural production and left women out of the realm of culture or merely portrayed her as a function-dependent entity in sexual roles. (دی بکران و فامروزی گ رد سلطانی، 2006) The media, with symbolic symbolism of women, tells us that women should appear as spouses, mothers, cadets, and others, and in a parental society women's fate is not the only one. Cultural production teaches women how to play these roles. And tries to make them natural in women (Strainati, 2001: 242). For feminists, such a picture of women in the mass media has had an ideological image for the survival of male-dominated relationships. The tactic sees the symbolic symbolism of women in mass media in relation to the "reflection hypothesis." Based on this hypothesis, the mass media reflects the "values of a society". These values are related not to the real society, but to the "symbolic reproduction" of the community, in a way that it seeks to see itself. Aftermath believes that if there is no such thing as to emerge, "symbolic fanaticism" occurs: "condemnation And insignificance of reckoning or absent, which means symbolic means "(ibid .: 243). Therefore, in practice, this general process means that men and women in the mass media are represented in a way that is represented by cultural stereotypes. Are adapted to rebuild traditional gender roles. Usually males are passive and insignificant in dominant and varied roles in women (ibid .: 246).

- Romantic love and absolute love: emotions has long been a mysterious and unknown aspect of man. In sociology, there is no consensus on the definition of emotionally defined words. Nevertheless, many definitions provided by sociologists take into account the following elements:

1. Evaluation of an actuator or situational tissue
2. Changes in physical or physiological senses
3. Previewed or blocked observable moves
4. A cultural label to refer to specific sets of one or more of the three previous elements. (Rabbani Khorsgani and Kianpour, 2009; 37)

In almost every society, love is a striking and attractive concept. In Western cultures, love is considered as the basis for choosing couples, establishing relationships, and forming a family. At the cultural level, love has been raised as one of the most popular literary subjects. This center has been the main focus of the philosophers, poets, novelists, musicians, artists, and playwrights. at least two decades, social scientists have added to this growing knowledge of love. Research on love has expanded dramatically, with no downsides. With the application of the critical and precise look of the social world, many things can be learned about love. Love is studied at a micro and macro level. Egalitarianism is, according to one elemental sociological treatment of love, a socially constructive concept for societies. . Regarding the theoretical significance of love, Good (1959) defines love as a strong emotional connection. He claimed that this psychological psychological focus for studying community-related phenomena is definitely meaningful. In particular, the power of his love and power in breaking the social structures, the class system and the kinship dynasties in society are examined. Love is often the basis for marriage and marriage, and the choice of couple connects two kinship groups. Therefore, according to Hood, choosing a couple and having love for childhood is very important. At the level of the Wisdom (1989 and 1987), reasoning is that love is a social relation; it is shaped like a feeling and is formed by two scientific laws: power And dignity. Love at the same time is an emotional experience of a sense of harmony and a desire to fit a person's love status (felmler & sprecher, 2011, 397). Giddens (1992) explains social tendencies to gender, love, and sincerity over time, and suggests that we look at love as a social structure with a historical character. In his work on love, a structure of theories incorporating the feminist psychoanalytic viewpoint as well as the structural integration approach presented by Giddens itself, in which individuals, as they are formed in society, are used to penetrate the structure for the identification and reproduction of the

structure. . Giddens described the revolutionary changes that have come about in our society, especially for women, as a result of the recent development of gender segregation through marriage and reproduction. He considered the growth of romantic love in the middle ages and argued that the patriarchal ideology of the romantic love spreading the spread of patriarchal ideologies to the double exploitation of women

In other words, he considers the recent development of "absolute love" as a kind of love in opposition to romantic love, which results in equality between couples both at the level of mutual sentiment and gender equality in a form of a relationship system that Giddens calls "The pure relation" refers to what is known to be achievable. He compared absolute love with romantic love, a love that is ideal for others, and a project that describes "foolishness" in the future. Giddens thought that the possibility of a radical change in the separation of intimacy and love in these societies was due to the separation of gender from reproduction, a transformation towards equality and democracy. She argues that women and same-sex relationships are "emotional revolution." Eventually, this place goes to a social place far from romantic love toward intimacy democracy (398).

In feminist perspectives, Kanshan (1987), who has followed the themes of cognitive development over time with a turning point in love as well as issues of gender inequality: "Love has become feminist in our society." He argues today that love is heavily linked to women, women's emotions, and all aspects of women's relationships that are traditionally shaped. Love scientists, for example, usually define love in terms of emotional intimacy, and often focus on communication and uncovering relationships in the amount of love. There is a tendency to ignore the material and functional dimensions of love, such as money, sex, and practical assistance that appears to be masculine. Feminists encourage women to focus their energy on love, sincere relationships, and family, despite their lack of power. For example, popular magazines followed the 1900s with direct coupled attention to both women and men (1988Cancian and Gordon). The development of the soul, in other words, has become masculine and is related to separation, independence, and ultimately power. Kanshan (1987) claimed that contemporary societies have emerged in love for a form of affection that emphasizes the solidarity between men and women rather than the traditional role of gender and is based on the conception of both masculine and feminine love, in This privilege scheme is given to someone who is flexible and at the same time self-healing at the same time as mutual love and at the same time. As is often assumed, love and development of the soul are seen as mutually reinforcing forces rather than contradictory. He observed that this new plan for love is a promising opportunity for future social change (felmler & sprecher, 2011: 399). In the perspective of social inequality, sociologists point to a lack of sustainable and inherent justice in the experience of love in society. It provides a powerful critical perspective on social structure and inherent barriers to the experience of love in such a realm.

V. patriarchy:

Feminists consider romantic love, especially as an ideology that controls women at home (e.g., Ehrenreich). Generally, Jack Me (1994), who supports dominant social groups, whether based on gender, race or social class, prefers not to force them by force, but more skillfully based on kindness and affection. Consider Exploitation is better than the result of commitment and encouragement from the hostility and the use of preferential tools from dominant groups such as men, whites, and upper classes of patriarchy. With the help of the findings of the National Attitudes Survey, Jack argues that it is a kind of emotion that the elite will feel for the groups that they exploit. In the process of preserving the dominant position of prevailing people, "love and kindness" suggests a compulsory energy and a soothing balm that can not be harmonized (Jackman, 1994: 383). Therefore, love is a major tool in dispossessing the layout. And this love is a condition for the existence of conspiracy and destructive relationships felmler & -sprecher, 2011; 400)). Focusing on the sociology of emotion and the sociology of love, in particular, this compilation framework is composed of the Giddens view, the view of inequality and the contradiction and feminist view of love. In general, the discourses examined are two male-dominated and paranormal discourses in love, romantic and absolute. In the male-dominated discourse, there is the inequality between men and women. Inequality in social opportunities and opportunities, as well as in private and public distributed social networks, which determine the contribution of both sexes asymmetrically to social life, requires the existence of an ideology in promoting the naturalness of this patriarchal social system in all It is within the scope of the emotions of this mechanism in the form of promoting a kind of romantic love,

such as the general character of action and practical insight of the patriarchal system. In romantic love, the dead woman determines things and the woman is passive and has no choice. The hero of the man, with the help of the woman, draws a story and, as a narrative of fairy tales, takes over the story of a man of good character, and defends a woman in need of protection against the dangers ahead of her. The stereotype that has been completely shadowed in the Farsi film, which monitors a period of Iran's pre-revolutionary cinema. Our goal in this research is to follow and search for patriarchal encoded meanings in the popular cinema based on the love presented in this type of cinema. We assume that this kind of cinema has led to a patriarchal construction of love as a sensitive concept of measuring the social relations of the two sexes in Iran. The opposite of this construction makes a difference. The opposite of this construction is characterized by the conjunction of a kind of pure relationship and absolute love that encodes the signs of gender equality.

-Research questions ;

-How are gender discourses presented in popular Iranian cinema?

-Can one or more dominant gender discourses be cited in popular cinema?

-Is the concept of love represented by one or more dominant gender discourses in popular cinema?

Research hypotheses It seems that the gendered discourses represented in popular Iranian cinema can be classified into two categories of dominant discourse and rejected discourse. The dominant gender discourse in Iranian popular cinema appears to be patriarchal discourse. The concept of love seems to have been portrayed in popular Iranian cinema under dominant discourse of patriarchal gender and romantic love (ideological).

- **research methodology** Content analysis means the in-depth analysis of collected data that can address the relationship between variables and the communications network. "The purpose of content analysis is to infer, deduce, and recognize the relative conditions of the production of the subject with the help of indicators." (Bardin , 1997: 9). Pessley believes that content analysis is a stage in the collection of information, in which the content of communication through de facto and objective application of the rules of categorization, to information that can be summarized and compared, deformation For all the definitions presented in the content analysis, the three essential conditions of "objectivity", "discipline" and "universality" (hol T, 14: 1380). The subject of review in content analysis is not optional. Rather, these positions are the content of communication messages that have been recorded in some form. These topics, in addition to written texts, include messages on phonograph pages, film and video, cassettes of video and other subjects, such as early paintings in caves, jewelry, clothing, buildings and tools. (Atlesunder, 1992: 47). In this research, content analysis method has been used as a reliable method in sociological study of texts. The statistical society included popular cinema productions during the seventies and eighties, and the sample population was chosen as a case study of typical samples. A total of 14 films from popular Iranian cinema have been selected over two decades. The fourteen films were: Love (1374), Saghir (1376), Insufficient love (1377), Shukran (1378), Passion of Love (1378), The Voice of Love (1379), Glass Love (1379), Fill Fly (2000), Song of the Swan (2001), Love Bread of Thousand (1381), Tokyo Nonstop (1382), Aquarium (1384), Bold (2008), Deladadeh (2008). The data collection tool is closed and semi-open source codecs.

- **Definition of theoretical and operational concepts of the main Gender:** Sex is the social dimension of gender. Sex has the biological and biological characteristics of man and gender to those.

-**Definition of theoretical and operational concepts of the main Gender:**

Sex is the social dimension of gender. Gender refers to the biological and biological characteristics of man and gender to those meanings and social and cultural implications that exist around sex. Gender is, in fact, an ideological veil that has embraced gender as a fact, and has imposed on it cultural and social meanings that are often exploitative. The patriarchal discourse is a discourse in which male values and ideologies are dominant, and domination dominates in man. The power in this discourse is not through compulsion, but more skillfully based on kindness and affection.

- Equilibrium Discourse: A Discourse in which Equality Is Between Couples, and in a way that correlates between men and women and the flexibility of relationships in considered to be its characteristics.

- Romantic love: a kind of love that is in contrast to absolute love and leads to double exploitation of women through its patriarchal ideology (felmlee & sprecher, 398,2011). Its indicators include: Women's exploitation and exploitation, traditional gender role, inequality in social opportunities and social facilities, inequality in public and private distributed social networks, emphasis on maintaining women's intimate relationships and family, emphasis on practical assistance and Male sexual relations, more power / dignity, emphasis on the role of reproduction(procreation)for women.

-Absolute Love: A kind of love that is in contrast with romantic love, in which equality between couples both in the level of mutual feelings and in the level of gender equality is a kind of a system of relations that Giddens calls "pure communication". (398, 1b). Its indicators include: Relationship realism, gender equality and equality of emotions, equality in gender roles, mutual love and the development of the soul of the parties, the correlation between couples, the flexibility of the relationship and its ideal, equal power and dignity.

-Popular cinema: Popular cinema is used to refer to cinematic productions that are commercial, the use of conventional movie stars and the focus on sales in the form of elements and policies that it produces. Emphasis on current issues in folklore, in the form of dramas and family melodrama and romance, has dominated the content of these works. These cinematic productions are in fact referred to the lack of quality of cinematic art production, and for a long time the cinematic theories and criticisms of cinema that are cinematic with other artistic mediums such as emerging art and emphasize the aesthetic aspects of cinematic productions; The analytical value of this kind of cinematic work has had serious doubts. Today, the study of popular cinema has attracted a large part of the attention of cultural and cultural theorists. Presentation of findings In this section we present the findings of the research. The socio-economic and cultural situation represented by the male and female characters is analyzed descriptively, and then we will present data on the representation of romantic relationships. The main coordinates of the film and characters In this section, the characters of the men and women involved in the romance will be described in films of the two decades of the seventy and eighties. Hence, the educational status, marital status, occupational status, and economic, social and cultural capital will be compared with each other in the seventies and eighties.

-Marital status of movie characters Table 1: Marital status of movie characters:

According to table , 35% of men are shown in single seventy films and about 65% are married. In the 1980s, unlike in the previous period, the number of married men dropped sharply and single people changed to 66.7 percent and married to 33.3 percent. Women have very little difference in marriage in the seventies, while in the 1980s, 100% of the female characters were surveyed single. As shown in the table above, in both the cinema of the seventies and eighties, the number of men represented by women is higher; this, along with the representation of the image of the men we are going to be, can represent a nation-wide representation of popular cinema. In this sense, men with a higher coefficient of representativeness in popular cinema tend to be women(ecording table 1).

-Educational status of movie characters:

The men of the seventies were mostly graduated(it means has diploma), and only 15% of them had a master's degree. But in the 1980s, with the decline in the representation of male characters with diploma education, bachelor's degree figures have grown among men in the decade. The growth trend of the representation of women's personality education in films of both decades was similar to that of men, with the difference that the increase in the level of education from diploma to bachelor in women was more than men.(ecording table 2).

-Job status of the characters at film:

Men in the films of the seventies and eighties have a fairly equal distribution of jobs in their films, and 44.4% of them in both decades have a modest occupation, and about 39% of them have a high occupational occupation . In the eighties, only 5.6 percent of the male unemployed representation has been added to the representation of

men with a post job. Women in the seventies have been portrayed mostly by housewives, with the explanation that some of them have a medium-skilled occupation, but in the eighties, along with an increase in personalities with a high occupation, the main characteristic of the employment of these personalities is their unemployment. Comparing the occupational status of women and men in both decades, it is clear that women have taken lower-ranking occupations than men of their age. (Ecording table 3).

-Economic status of the characters of the films:

In economic terms, men have a medium to high economic status in both decades and a slight change from high-to-average economic status. But the economic situation of women is much lower than that of men. The majority of women in the 1970s are in the lower economic class and equal in the eighties with a slight improvement in their upper and lower economies. Hence, while in the overall economic situation of males, 50% of them are upstairs, only 20% of women have fallen into this category for both decades, while only 5.6% of men in both decades on the floor They are low in economics; close to 40 percent of the women in this category have been replaced.(ecording to table 4).

-The status (condition)of the character of the films Table 5: The status of the characters of the films:

In the state of affairs, men in the 1970s were dominated by 80 pe cent in a high level of dignity, but in the eighties, while preserving the majority in the same class, the status of dignity was reduced by nearly 19 per cent and equally reduced to a state of dignity Average added. But in the seventies, women are often represented in a modest status, which in the mid-1980s declined from their modest status, and little has been added to the high and low levels of women in the 1980s. However, comparing the male and female genital status in both decades indicates a high difference in their status. While 71 percent of men in the two decades had a high level of homeland, only 36 percent of women were represented at this level of dignity. And while men have only a modest level of 29% and their frequency is low at native level; women at the same levels have relative frequencies of 48 and 16, which, in comparison with men, represent a very low status of dwelling levels .

-The cultural status of the characters at the films Table 6:0

The cultural status of the characters at the films From the cultural point of view, men in the 1970s are more represented in a high cultural status. 56 percent of men in the 1970s are in high status and 38 percent in moderate situations, and only 6 percent of them are in a low cultural status. But in the eighties, this situation has changed dramatically, with the majority of men represented at a moderate cultural level, and both the upper and lower cultural levels for men in the 1980s were 18%. This has led men to experience a total of two decades of medium-cultural representations with the highest percentage of relative abundance equal to 51.1 percent compared to other classes. But in the seventies, women in the mid-1970s represented a low and moderate cultural level, representing them at 54 and 39 percent, respectively, in the mid-1980s, with a relative decline in their lower cultural level and an increase in medium and high cultural levels We have been. Thus, women in general have represented a moderate cultural status of 59% of the average cultural level in both decades. But in both sexes in both decades, it's clear that men have a higher cultural level than women. While women experienced only 9% of the high-cultural representation, the ratio was 36% for men. Also, the low cultural level for women was 31% and for men only 12%.

Representation of love in the film Movie story The story of the film is analyzed in relation to the role of love in the story.

- This measure is in three floors around the axis of love, the role of the full love of the story and the role of the pale Table 7: Descriptive Table Distribution of the Role of Love in the Film Story;

Love is measured in the story, which we describe in the following. As shown in the table above, out of a total of 15 films, 10 films, 67% of these films, have been built around the love axis, and in 5 cases, 33.3%, love has played a very important role. Meanwhile, none of the films in the classroom have been left with little love.

-Express of love :

The study of the statistical distribution of the love instrument by male and female characters shows that the mean of expressing love by men with an average of 5.53 compared with women with an average of 2.47 has a mean difference of 3.6, which represents a representation of the amount. Above all, the expression of love by men for women is more than women to men. In terms of first-person expressing love, men with an abundance of 14, 93.3 percent, than women, have only a very high representation of the prevalence of 6.7 percent. This distinction has a definite meaning, expressing love for women in a male-dominated discourse is much less abundant than men, which reflects the decisive action of men in expressing love, which at the same time is the normality of this role. Mention for men and abnormalities for women. So much so that the central issue of some popular films in Iran is around this fundamental issue.

-The occurrence of love :

The study of statistical distribution of the dimensions of the occurrence of love by male and female characters shows that the average of the occurrence of love in a random dimension with an average of 1.27, the occurrence of love in the first dimension, with an average of 1.07 and the occurrence of love in the following, in the course of the relationship with the mean of 1.2, the indicator of the representation of the high incidence of love is randomly, in the course of a relationship and at first glance.

-Knot in the movie:

The study of the statistical distribution of the knot in the film by male and female characters revealed that the average knot in the film by men with an average of 12.67 was higher than the average for 8.87, with a mean difference of 3.8. Which represents a high representation of the knot in the film by men compared to women. Knotting and knitting are important analytical attributes in narrative analysis. The average difference between men's knots versus women is obviously malevolent in terms of popular films, men are portrayed as central elements in the narrative of the film, which created the narrative of the films in function of their timely presence to resolve the narrative conflict. Opens in the movie.

- Table 8:

The distribution of the meaning about expressions of love, the occurrence of love, and the knot in narrative films. Look at the look. Studying the statistical distribution the view of the characters at the film among several groups shows that this is a matter for men to women in the spectrum from almost always to very rarely, with 93.3% at all levels. While the survey of women's gaze to men in films shows the occurrence of this in the same distribution on the surface sometimes with 60% and always with 40%. (according table 8).

But the appearance of the gaze from the main character of the film man to the main character of the film woman indicates that the distribution of this issue is (according the table 2) almost always to very rarely on the surface always with 86.7%, and sometimes and rarely each with 6.7%. The gaze from the main character of the film woman to the main character of the film man on the same distribution on the surface is sometimes 53.3%, always 40% and rarely 6.7%. In sum, the appearance of a gaze from the main and minority characters of men to female characters is superior to that of women by men. And men are more likely to look at women than women in this regard. The gaze looks at the meaning of the game and the effect of selling it. The gaze also can be seen in the literature of the feminist film theory, which was addressed in the second chapter of the research in the form of Laura Malloy's research, with apparently male-dominated meanings. The difference in average gaze of men towards women can also be seen as dominant in male-female perspectives and in the placement of women under the dominant, male-dominated, and male-dominated view of men.

-The end of the love of the couples:

The end of the love of couples in the films studied has been measured in five categories of marriage, death, separation, parenting, and stay, as described below. Of the 15 couples studied, the end of love was 8 couples, 53 percent married, 1 were sentenced to death, 1 were divorced, 2 were childbirth, and 3 were married. It can be

concluded that the representation of the end of love in Iranian popular cinema has been overcoming the problem of marriage and childbearing. This stance contradicts research hypotheses. With such a distribution, it seems that the love portrayed in the popular film is more about love than romantic love. Such a conflict can be searched openly in the popular film structure, and therefore, this index is considered as lacking in sensitivity in the chapter on the measurement of romantic and absolute love, because, as we have already mentioned, the happy ending, as in the chapter of the popular film in It is considered that one of the main features of these works is produced from the works, and therefore the distribution of such a index can not be considered as an adequate sensibility to determine the love represented in popular films because its statistical distribution No high scatter.

-Oneness:

-Collaboration The tendency to interact in solving problems between coupled characters in the films studied or the tendency toward self-orientation in this subject; another is the studied variable in representing love in the films studied, which in three stages solve problems with the help of each other, solving problems by The man and the solving problems are described by the woman described below. The study of the statistical distribution of the dimensions of attempted collaborative effort by male and female characters shows that the average of the participatory effort in the problem solving dimension with the help of each other, with an average of 5, is an effort concurrency in the problem solving dimension by a man with a mean Equal to 5.67; and the attempt to sideline in the problem solving problem by a woman with an average of 4.13 represents a high degree of self-orientation in favor of the man, and at a lower level the process of success and, ultimately, the solving of the problem by the woman. Love Relationship Features (a) The characteristics of the romantic relationship between the couple of characters in the films studied are the last items to be considered in the present research, which are measured in two sections A and B. This categorization is based on the difference in the level of assessment of these characteristics in the report, which in the first part will examine the emphasis of feminine and masculine love and equality of feelings and power between these two sexes. Table

-11: Descriptive characteristics of romantic relationship (a):

The statistical data obtained from the measurement of the four characteristics mentioned above reveals that rarely and very rarely, female love has been emphasized on its reproductive role; of the 15 couples studied, 11 cases represent 73.4 percent at these two levels of sensitivity A recent case. But the statistical data related to the emphasis on sexual relations and practical assistance in male love show that 60% of the couples concerned have always emphasized this issue and 87% of the couples surveyed in general have emphasized this issue. Is. Statistic data on equality in feelings between men and women indicate the equality of emotions in relation to the couples concerned, and in 80% of the couples under study, this emphasis is evident from fluctuation from time to time. The relation obtained in relation to the equality of women and men's feelings about the equality of power between men and women is also true. In this way, in the study of equality in the power between the two sexes, it is also evident that 80 percent of couples are fluctuating from time to time.

-Love Relationship Features (B) ;

The characteristics of the romantic relationship between the couple of characters in the films studied are the last items to be considered in the present research, which are measured in two sections A and B. This categorization has been taken solely to avoid disturbance in the report. In the first section, we will examine the emphasis of feminine and masculine love, as well as equality of feelings and power between these two sexes. In the second section, the study of the characteristics of romantic relationship is examined. These characteristics will be in the sexual dimension, class matching, deception of one of the parties, common interests, and familial relationship, which will be the test used by Friedman's nonparametric test. This test is used to compare several items based on the average of these cases

{Table 12};

Friedman test for romance (b) As compared to the average of the aforementioned itemsthe building of love based on common interests with an average of 4.67, with a significant difference from other cases, is on top of

the characteristics of a romantic relationship. After this case, the building blocks of love on sexual relations and on the structural homogeneity of both, with the mean of 2.67, are in the second and third categories of these characteristics. The building of love on the deceit of one of the parties in the fourth category has been evaluated by the high degree of representation among the cases and the building of love based on the family relationship with the lowest amount of the mean represents the lowest amount of representation of this case among the couple of characters of the films studied .

Conclusion:

According to examples that appear from the text of the film, in the seventies, it is full of romantic love, and absolute love in the eighties. In the male-dominated discourse, there is the inequality between men and women. Inequality in social facility and opportunities, as well as in private and public distributed social networks, which determine the contribution of both sexes asymmetrically to social life, requires the existence of an ideology in promoting the naturalness of this patriarchal social system in all It is within the scope of the emotions of this mechanism in the form of promoting a kind of romantic love, such as the general character of action and practical insight of the patriarchal system. In romantic love, the man determines all of things and the woman is passive and has no choice. The hero of the man, with the help of the woman, draws a story and, as a narrative of fairy tales, takes over the story of a man of good character, and defends a woman in need of protection against the dangers ahead of her. The stereotype that has been completely shadowed in the Farsi film, which monitors a period of Iran's pre-revolutionary cinema. Our goal in this research is to follow and search for patriarchal encoded meanings in the popular cinema based on the love presented in this type of cinema.our assume that this kind of cinema has led to a patriarchal construction of love as a sensitive concept of measuring the social relations of the two sexes in Iran. The opposite of this construction is characterized by the conjunction of a kind of pure relationship and absolute love that encodes the signs of gender liberation(equality).

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