

Critical Discourse Analysis of Iranian Political Cinema with Fairclough Approach

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Abstract

The aim of this study was to analyze the discourse of political cinema of Iran after the war with the approach of Fairclough's approach. For the purpose of this research is descriptive-analysis was conducted to collect information on library. The research community in the aftermath of the Islamic Revolution "from 1989 to 1996, the film Refugee, 1997 to 2005, organ on color film and from 2006 to 2013, movies influence" was studied. According to the findings in the first period, "1989 to 1996", pure thoughts patriotic and revolutionary themes have been witnessing a fundamental transformation. Which include two periods, first, the concept of "development" that accompanied the pattern of "rationality" are the Rafsanjani government concept. The discourse of war, the rise of the urban upper classes and groups based on the concept of "construction", ie development projects, all of which are examples. But in the second part of the first period, the discourse of "democracy" and "freedom" are met. In the second decade 1997 to 2005, traditional political discourse, the discourse changed reformer. Government film policy, in particular, before and after of June, under the sovereignty of political discourse "conservative" and "reformist" has been developed. The third period, from 2006 to 2013 with the victory of Ahmadinejad, to open in 1981 on a new meaning system helped the fundamentalist interpretation. Therefore it can be concluded that the selected films examined in this study have implications affecting the society of his time were political. Iranian cinema films are not political in the true sense, of course, movies that have claims in this direction but none of them can define the configuration of political theater. In other words, if we look at the political cinema as a genre have to say that this genre, like many other genres by ideas and Alqa'hay Hollywood and West and Western theories (as other items to be imposed Cinema) this genre has been imposed on our minds.

Keywords: Linguistics; Critical discourse analysis; Political theater; War; Fairclough approach

Introduction

Andrew Marlowe, cinema highest evolution of visual realism to this day knows. It first started realism during the Renaissance, Baroque painting was found in the complex expression. It is true that painting all over the world, changing balance between symbolism and realism has established. But in the fifteenth century, the West is preoccupied with ancient drawings that show spiritual realities in form that it was appropriate to take and seek the spiritual expression of the outside world by imitating the perfect mix. Without a doubt, the decisive moment was when the first scientific system and mechanical means of reproduction of the image, the perspective was discovered. Dark room, da Vinci underlie the camera (Joseph) was straw. Now the artist was able to create the illusion of three-dimensional space in which objects, just as it seemed that our eyes see in reality. Photography is not a disembodied phenomenon in the context of the social environment and photos alongside or as part of other media (especially the press) receives and interpreted and likewise should be discussed [1]. In 1936, Walter Benjamin when discussing photography and film, to the point that a new relationship between visual image photo rise, and voice and human speech: As lithography was actually meant the emergence of a newspaper photographer, photography similarly dawn of the talkies. Because eyes quickly, too quickly in the design, image reproduction process took so fast that it could match the speed of speech. The

concept of discourse is critical discourse and theoretical foundations of dialogue. In this connection, Ernesto Laclau, Shantal_Mouffe, Paul Michel Foucault theory of discourse in the field of socio-political philosophy, theories of thinkers such as Ferdinand de Saussure, Jacques Derrida, Roland Barthes, Jacques Lacan, Louis Althusser, Gramsci and all, to form highly efficient theory that consistency and have a good explanation. The arena was political theater to cinema after the Islamic Revolution arrived [2]. The first step was political theater cinema after the revolution due to its credit fundamentals, namely the revolution, issues emanating from its own material.

The arena was political theater to cinema after the Islamic Revolution arrived. The first step was the post-revolutionary political theater cinema that's because the foundations of its own credibility, the revolution, issues emanating from its own material.

Hosseini, in his book "evidence the transformation of political culture in popular cinema of Iran in 1978 and 2011."

Cultural meaning system released three decades after the 1978 Islamic Revolution from the perspective of popular movies has explored. The goal is to clear the political culture in Iran in the years after the revolution, competition and the dialectic between different discourses have been meanings systems [3]. Cinema appropriate tool is for realizing the dialectic discourse.

Deep cultural understanding of social structures and emphasis has been given. From this perspective, the deep social and cultural structures, the objective manifestations of political culture they

created. Understanding these structures requires a transition from objective and trying to analyze the meaning of the various layers of the society. Using objective indicators of political culture and discourse analysis by reference to the inner layers of society and from the perspective of content analysis of popular feature films and structures of their creators, and its results are explained and analyzed.

Nuria Lorenzo Ledo, "The discourse analysis on TV," while has written, political analyst on television and he is in America. According to the above, our main problem in this study, there begins that is why the dominant discourse often these films were very influential period and how to create successful cross-border areas have their own manufacture and similar works. Now, if we look from the perspective of critical discourse analysis to this period, our main question is due to approach the oven Kluft approach because the political discourse of Iranian cinema after the war [4], based on the preservation of the existing political order and objectives of the country, discursive clear, explicit and has developed? Why in the political discourse of Iranian cinema after the war, safeguarding the values of the revolution and keep it there in most works of political cinema?

Research Methodology

For the purpose of this research is descriptive - analytical study was conducted to gather information on the library. The research community in the aftermath of the Islamic Revolution "from 1989 to 1996, 1997 to 2005 and from 2006 to 2013" was studied. Discourse analysis of political theater after the war, within the period specified, underlying the approach of Fairclough and integrate it with roses, Aydma and Kress and Van Leeuwen who are affected by social semiotics, operational model for critical discourse analysis of the film and with respect to the proposed model Paul Gay, namely that his organs as parts of the text identifies six elements, the film's choice [5-8]. Approaches to dialogue, reject any kind of foundationalism and essentialism. In this theory, man does not have any former identity as well as product knowledge and social situation. There is no fundamental truth and unchangeable, so a kind of relativism and fluidity skirt stuck to this theory. In dialogue with the generalized method of linguistic analysis to the community, this relativism has intensified.

In this approach, the basic standards of truth and cannot exist outside of discourse except in the context of a specific discourse, to evaluate it. True-false statements to the stability and meet them in a dialogue depends the fundamental questions of philosophy about the nature of truth and obscured.

In this study, the analysis of selected films of discourse analysis discourse analysis was performed using the following two ways. The first order of discourse is dialogue shapes and text. In dialogue regardless of the procedures and processes, by a specific dialogue to create images and texts is created. Regardless of their formulations and productive dialogue the main focus is the concept of discourse. But according to the type of institutional policies, which create images. Regardless of visual images and spoken texts methodology so implicitly abandoned and mainly in power, regimes of truth, institutions and technologies involved in the manufacture and distribution of images [9-12].

Research Findings

Films of the first period, from 1989 to 1996 and critical discourse analysis of "refugee"

Story: "Banafsheh" and "Saeed" are husband and wife ten years abroad have spent activities of opposition groups and despite the opposition of the so-called superiors Zapata flees to Iran. They think that Zapata was killed. While her to kill or return them to Iran. "Saeed" and "Banafsheh" simultaneously with "Ali", a veteran and a strong mobilization are familiar and take shelter in his house. Finally Zapata Ali's house and learns and in his absence went there. Zapata is killed in the final conflict wife, who had gone home because of differences of opinion, and his daughter returned to them (comprehensive data bank of Iranian cinema, cinema chapter).

About brigades and other aspects of nonverbal film characters that can be pointed to a variety of characters: Zapata representative of the leader of the group opposing the regime, assassinations, wealth, security disruptive, but sabotage residue from the previous regime which, in principle, not professional. Zapata of brain washing people like violets and Said, he also carried the story unsafe to enter. The film's characters for the visualization of general character can be imprinted in the minds of the audience benefits [2]. Hypocrite and anti-revolutionary groups abroad, especially after hitting the body of the Islamic Republic.

Fighters: Ali and Habib are friends.

People do not claim any of them and still have not returned the form of foreign fighters. In between these are people who still live equations and do not know the market well and sometimes been caught in other financial games and the so-called film "Habibi" way: "Jafar June these buttons] the yoke [now leads the blood to the brain after a head cap so." To love each other regularly in the past, from the front to see Ali's house and the front and read and according the time when, with joy and sorrow [13-17]. People eventually clean, the loom, Dear Jafar, who she calls out to them. Fairclough insists that dialogue is not only the world as it is, or should not represent. But rather, may represent a reflection of the real world and the imaginary worlds that are different and to lead projects that should lead the world toward a certain direction. From this point the film had "defected" to look at, violet and his wife, but of sorrow and misery, their introduction will be no dialogue. People of life and property, to sacrifice all have believed which was essentially an illusion and the World "eleven" is their annihilation. Believe that abandoning the actual building of the valley to his homeland, to acquire the human and admirable. A situation that life them again gift. According to Fairclough, Social, ideological and discursive formulations that a society in their own language with their own norms. One of the characteristics of such formulations, trying to make sense of their natural ideology or the same in a way is completely natural and non-ideological way be accepted and Critical Discourse Analysis, transparency and naturalization process and discourse characteristics of social structures to show how these discourses form.

The film "Refugee" hypocrite's discursive formation target escape or leave the country, with many dreams "where the waters" may be article and to pursue such a desire, unwanted path around the intent of tapping on the body of the state and its people, the concept that the filmmaker, Life characters in his definition of "Zapata" to "Banafshe" and "Saeed" portrays.

Fairclough says social dialogue through three Perktis, style (means identity), genre (how to play) and presentation (the way information) in order to build 1 Social identity, 2 Social relations and 3 knowledge systems and is meant to help which the three functions of identity and intellectual relationship with them as well [18]. So the function of

identity discourse of "refugee", the introduction of men, instability in the steps leading life, from people such as couples introduced in the film, when it is such that it may never be time to compensate for the past. Such as "Arghavan" that, though he returned home, but stay for the family is not tolerated and emigration abroad have preferred to stay. However violets however have tried to compensate for his life, with a family torn apart and forgotten faces.

Movies Second Period, between 1997 and 2005

Critical Discourse Analysis of "The Color Purple" "Aurora", one of the political groups who fled the country earlier this revolution to foot the riots, after years of seeing his daughter decides to "Judas" who is secretly a student of the Faculty of Forestry returns to Iran. One security agent called "B" as a college student and security uses all modern facilities to control purple, twilight trap [19]. The Purple relationship between him and caused emotional. On the other hand, the aurora political colleagues plan to assassinate him fall into the hands of security agents, but... "Fairclough" emphasizes that discourse is not only the world as it is, or should be, but they do not represent, possible representation, reflective and imaginative worlds that are different from the real world and to lead projects that should lead the world toward a certain direction. Now, if you saw this movie, "The Color Purple" to look at, it is clear that the film leads us to the conclusion that Hoshang Stari come with all the positive views that the general belief is believed, that is not to confuse an intelligence officer - a position security officials that his initial outburst of feeling feelings on the subject, finds himself unable to continue operations [11]. As a result, the film such projects, "Fairclough" refers to pushing us in that direction the optimistic thoughts or compulsive beliefs about intelligence special agents - is noteworthy security. Because the filmmaker insists, with all elite individuals listed above, as well as human emotions and personal thoughts, it will be intervening variables outside the organizational tasks assigned, have the ability to define and specify. The "Fairclough", social, ideological formulations, and their discourse which a linguistic community with its own norms. One of the properties of this formulation, or the gumption to try to neutralize the ideology of their way to be accepted as completely natural and non-ideological and Critical Discourse Analysis, transparency and naturalization process and discourse characteristics of social structures to show how these discourses form. "The Color Purple" Despite the weakness of intelligence officers, looking deeper at the problem of lack of human traits and human emotions is a sign. With all educable human being, finally, the essence of his inner feelings-based first is that it does not have anything finger [20].

"Fairclough" is that social dialogue through three Perktis: style (the ways identity), genre (how to play) and presentation (the way information) in order to build social identity 1, 2 and 3 systems knowledge and social relations that is meant to help the three functions of identity, and intellectual relationship with them as well. So the function of identity discourse film "The Color Purple" to see the true picture of human nature. People who look beyond any special, ordinary and other forms of perception that have of him, the image that is full of emotions, is full of desires. Even people show that despite the educable, Annie, the deviation is allowed. Officer story of our film, the discourse of intelligence is the security challenge [21]. The emphasis on elite discourse, expertise, flexibility training incredibly hard and unbearable their forces into a dutiful and obedient man returns. But look at the reflection, not the expertise and capabilities of the overall film organizations, but interconnected to the human spirit,

beyond membership in an organization's critical or otherwise. The picture that represents rejection of the prevailing discourses in private, emotional inertia forces prevailed in these centers.

The Third Period Films; the Years 2006 to 2013

Critical discourse analysis of "infiltrators"

Story: 1382, Freydoon Qian Far along with some others remained prisoners of war in Iraq were returned to Iran. Two of the intelligence and security forces to spy on him because of the celebrity, joining Mojahedin Organization and some evidence of a role in Iranian prisoners, their detention and interrogation. On the other hand, Freydoon notorious for his family traditionally correct problems and even marriage was eclipsed his son, Farhad. Intelligence agents in talking to some prisoners, including Sadegh Jourabchi that now capitalism, and Daryoush Yahyavi members in Iraq before and after being asked repent his past [22]. As the two-man team interrogator F, disability called Mashallah entered the field of low vision and their work... Fairclough insists that dialogue is not only the world as it is, or should not represent. But rather, may represent a reflection of the real world and the imaginary worlds that are different and to lead projects that should lead the world toward a certain direction. From this point the film had a "breakthrough" to look at word authenticity and legitimacy of the purpose for which Kiafar has chosen out of the concept of "influence" will be explained. "Notch" as the opening film "influence", "resistance" was ridiculed, at the end of the story in stature Kiafar, the former find the same concept. Resistance knows neither time nor opportunity. "Time" that, twenty years to destruction, and Freidon "situation" refers to his captivity. Whereas with all the misunderstandings that have been realized Kiafar, open from the end of the course he did not disappoint. Filmmaker well, meaning that the true strength of the film language "influence", representing more than a myth to reality portrays.

According to Fairclough, social, ideological and discursive formations have that kind of language with its own norms. One of the characteristics of such formulations, or the gumption to try neutralizes the ideology of their way to be accepted as completely natural and non-ideological. Business Critical Discourse Analysis, transparency and naturalization process and discourse characteristics of social structures to show how these discourses form [23]. The film "influence", a discursive formation hypocrites target and undermine the stability and unfounded in the face of resistance element and proves worthy of human dignity and beliefs. Fairclough says social dialogue through three Perktis style (means identity), genre (how to play) and presentation (the way information) in order to build.

1. Social identity, 2. Social relations and 3 Knowledge systems and the means helping to arrange the three functions of identity, relationship and thought associated with them. So the function of identity discourse of "influence", to see the ingratitude of non-human, killing, deviations belief, political manipulations, numerical value baseless and false discourses that all the clothes "hypocrites" [8]. To any organization and interpretation of the faith have been political losers. Following this view, the function of identity discourse of "influence" as we imagery, following conscious filmmaker, the more fertile the concept of "resistance" and protection from the "bondage" of value, in that particular word in the Islamic Republic of Iran, the "prisoners of war".

Discussion and Conclusion

In general we can say that political cinema theaters with a variety of religious, social, war, everyday life, etc. sits and examples can be found for it. But political cinema with a clear definition although the group claims to be political cinema and based on the principles specified texts define the political cinema of the day, we do not have such an area. Political cinema, it is politics and power components and the political system and the political system there are new developments in the field of pay [24]. The lack of dual cinema dates back to the field. Ali teacher believes, in particular political cinema, cinema that place domestic and international developments in the field of Islamic Revolution's themes of his work. About his political genre is that, it is said that a propagandist films are political in Iran and more political rather than criticizing them pay and pay to social issues. What in the world is defined as political cinema films that political values, social and so on and the critique and transformation creates them. What Iran is seen on cinema screens look more social with the political criticism that the definition of political cinema in the world is completely different? Farzad Motamen said Iran believes unbalanced growth, such things as social cinema in Iran's political theater often placed in line with the social cinema does not exist. Always read in the press that the social genre writing. There is no social genre. Each film in any kind of society for example, most films is criminal and social background. They believe no criminal films are the most political films in the world. Therefore, we assume, are that, when the film is political in content and in form are political.

Public discourse about the politics is internal and institutionalized. In addition, new technologies intensify and accelerate the democratization process entities and their ability to participate more. To promote social cohesion, personal values to promote establishment and promotion of their individual position. These types of phones include the Internet. New forms of electronic communication in virtual environments, democratic societies have developed and the discussion of pay policy.

Procurement and installation of Iranian culture and society inherent and immutable understand democracy. So the suggestion is not compatible with the realities of our society is not empirically verifiable of course, this discourse functions have also had an impact on the modification of some procedures. Effective in changing some things, for example, to reduce violence or discrimination etc. and that this discourse plays a role in social reform, but the fact that the cause of democracy in Iran mentalities and barriers Iranian society is incorrect. One can even see the first evidence that these characteristics are there in other democracies and secondly, to explain that many of these features do not apply in the case of Iranian society [25]. Many of the developments in the area of our society are formed, like discourse on culture, art, social life, etc.

For example, in the area of culture in the field of art, we have music that is very old and it is a vast area. Music from the place is alone part of the tone of the discourse coat. "The next 50-49 years is a spirit of nihilism with despair and grief widespread among young people. The spirit of a couple of years later (in the music branch of Iran) and was found on the tracks some readers. The most prominent singers of these songs, "Darius" is noteworthy with the songs like "our old streets, closed" and "the smell of wheat mine, everything I have is yours," among this group of young people had goals." In the same years, he song "puppet lady" as well as "prisoner" singing was political exactly once (sample lines of the song "puppet lady" is a better cut your hand puppet of Lady! and verses of the song prisoners: the walls of the jail,

jail wall!) and serves dialogue with protesters and activists. The most important symbol of militant music, song "Kiss Me" is Golnaraqi, in the years before the 50 were read: "A popular song had become a seed of hope in our hearts." It was said that the song was shot by officers of the People's Party (after 28 August) plans. Three poets is the first line of which reads: "Kiss me, for the last time, God bless you, leaving the fate".

We can say that the citizens through social media channels and mass political measures and even your emotional reactions show the efficiency or inefficiency of the government and thereby participate. The main aim of critical discourse analysis is the discovery of discursive strategies and tools which leads to domination and inequality in society and the manifestation of this inequality is in the language [26]. According to Fairclough also, basically, the concept of discourse is suffused with the notion of any kind of discrimination and domination; "The concept of discourse today as one of the key concepts and widely used in philosophical, social and political in the West and with concepts like dominance, force, power, immigration, racism, sexism, and ethnic inequality has become so ingrained". Language is not a fixed application.

Language is communication role that a continuum of data transfer to a variety of social interactions has been manifested in writing and speech. Discourse, speech correlation is with its social function or meaning. Movies and in this article we manifestation of political films also use cinematic language and they can be analyzed in terms of linguistic. Critical analysis of cinematic discourse, language use in the media of cinema communicates between beliefs and Android's massive social context. Cinema language and images as directional integration is conveying a message.

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