The Investigation of the Most Frequent Concepts in the Iran Cinema on War

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ABSTRACT: The war and the defense of territorial integrity have happened in the whole history and countries. Media and cinema are the tools that manifest faces of war, including bravery, dedication, defense, and resistance, etc. In the contemporary period the twenty-first century, our country experienced the war in Iraq and then emerged War Cinema. The main purpose (problem statement) of research is to investigate the dominant themes in the war cinema of Iran (case study of films produced in the 60s) and that the dominant themes based on what components are formed and whether this war has succeeded with a change in the creation of new values that are produce of fundamental change in the values of a nation, and have been effective in the formation of a new visual aesthetics, or not. Iranian war Cinema how to extend and expand the themes raised by the particular circumstances of the Iran-Iraq War. Research method is developmental, from a target point of view and it is analytical, from a method point of view; and data were collected using observations, readings, and reading library. Method of data analysis is qualitative. Resource data collection consist of books, articles, types of journals, intellectual collaboration, interviews, reputable sites online, theses related to the topic, historical documents of the war, computer records, and also the movies that was screened in that period and advice and guidance of professors. It appears that the analysis of films as visual text led to the dominant themes in Iran war cinema based on the revolutionary attitude that comes from a religious perspective on the one hand and the nationalist attitudes on the other hand. Testimony, resistance, and defeat the enemy on the one hand the failure of global arrogance and on the other hand redefined its fundamental components. As well as the dominant themes of aesthetic in this movie led to the formation of aesthetic and a new visual language.

Keywords: Iranian Cinema, Sacred Defense, Media, Islamic Revolution, War Movie

INTRODUCTION

Over time, the history of world has recorded the conflicts between different receiving assurances in its heart. Following the passage of the historic and civilized human evolution, since the start of today's tribal look or governments, often for various reasons, which ultimately resulted in a further reason for achieving its national wealth and conquest, and to achieve the authority more Satan and false perfection, have set the source of conflict and prioritized their inner conscious or unconscious. (Ebrahamian, 2009)

In principle, these designers are self-surrender of their own animal souls, who constantly ambush prey to greed once and rehabilitation opportunities, and what is worse is when the owner inferior and evil and devil's advocate is larger and it would disrupt the chain.

But because of the great need for research in this area is necessary to deal with the Iranian position. Iran's strategic direction, special occasion and strategic influence in the region, having enormous resources industrial wheels and a vitally important that the flow of petroleum products (fuels), water (sea, ocean), mines and different materials suitable for four-season climate of Agriculture and Animal Resources and Science. Cradle of an ancient civilization and the rise of the great scholars and thinkers have long been a concern. Iran, in terms of political, religious, cultural and literary influence focuses public attention and makes them important. And the military and economic bridge between East and West receiving assurance massive base material culture, knowledge and power that is stronger by the day. But for recording historical events and cultural activists in the media, including "Cinema" picture and sound can be recorded in priority order and truth to real events can be transmitted to posterity makes this industry an important cultural and political more important at certain moments of time.
War and the defense of the territorial integrity of all countries in the world happened, the media and the cinema as a tool of war, including the representation of courage, dedication, defense, have resisted. In our contemporary era, the twentieth century has experienced a long war, Iraq against Iran during certain circumstances struck and instead of putting about 220-thousand martyr and 505 thousands of the last 8 years war veteran finished. But the film failed war on sovereign in its place was a decent payment or spread the culture of sacrifice and martyrdom have always stressed to what extent the Leader has been With the start of the Iran-Iraq war, the power structure of society tries to come to their dreams of things discourse of Islamic Revolution means sacrifice, martyrdom and sacrifice, faith, purity of intention, contain the spread of cholera cultural revolution institutionalize these concepts, myth, and the themes of the historical uses. Hence the identity of his discourse borrows from historical references. And the Ashura event rule out changes Prophet (SAW) has tried to fulfill these ideals in the Islamic community (Tehrani, 2000)

These idealistic approaches in the context of community and government agencies to assist in expanding the role of media have played a very strong. This is one of the most influential media in the cinema through films and documentaries made in expanding the dialogue to actively play a role. This effect is known as the Theater of the Sacred Defense. Different angles can be paid to the issue of war movie, here’s a look at the sociological - Payment history major themes of the film, intended for research.

**Iranian Cinema after the Revolution**

Iranian cinema of the decline was 55 years and the unequal struggle between vulgarity and foreign films was doomed to failure. In its 57 years, only 12 films were screened in the first 6 months. The film will ready for screening in the stores, and the rest was left unfinished. (1985 Film Monthly Magazine, 38)

In discussing the film (the genre) main bulk of the country’s annual budget, as well as academic and intellectual capital spent on weapons of war are complicated, on the one hand, many features of human beauty together in the same establishment is fighting to emerge. The events surrounding the war and so many stories out there, “Theater of War” will start up. Recognize their own films “of war” to know that a number of soldiers, Corporal and Sergeant, etc. have uniform and helmet. We know that of war movies directly to the events of a war or pay the consequences. Whether genre of war films, discussions and disagreements abound. Hollywood - or genre cinema - based on the theme “contrast” is based on “new and old”, “individual and collective” and...

Iranian cinema before the war, do not have war cinema. The war film war propaganda function, but the films are post-war ritual, the actual visual effect urged the audience wants war.

**Cinema of War**

Paying in the cinema of war in Iran, martyr Morteza Avini says, “The film is now in our country to put an end to war should not be subject to the general title” cinema of War”. And as a “cinema of war” against which we have no reference to the nature of the eight-year war there. And as such it will be as if God forbid if we were artists ironically homeland in Iraq during the Saddam lived think ill offenders hands should also apply to disgrace and defeat Saddam as “war” and now we’re discussing the duty “theater of war” is what can (Avini, 2001, 101).

We have not from the beginning of the revolution of 1361 to the first edition of Fajr festival held a regular basis and systematic film production.

Cinema of War feature can be strengthened in spirit, bravery, encouraging people to fight and resist the enemy pointed out. Iranian war cinema, mainly the front Insiders remained so went to meet with them and pay them to violence. The main reason for this failure is the absence of conscious screenwriters. Screenwriters often heard from others on the sheets of paper were recorded (Skeidmor, 1994)

**Iranian war hero role in the movie**

Tavasoli (1992) states that “War hero in the film is an ideological construct of culture, religion and values, concepts like courage, sacrifice and martyrdom that makes a champion fighter. But the role of the anti-Iran war film seems to express the character of the Iraqi anti or more of the words used, in later years the symptoms and physical features of faces and clothes and gets pulled.

**The role of women in Iranian war cinema**

Women in the sphere of the sacred defense, plays multiple roles and diverse. Except those who attended as a paramedic and a nurse in the field hospital, women play an active role on the home front. Wives and mothers of martyrs, prisoners and missing the identification of specific behaviors that could be considered as an example and role model of the society.
Ashura and its role in the war cinema

Culture and teachings of Ashura has examples of areas that include: 1 - of martyrdom culture - 2 - a culture of vicious combat 3 - idolatrous anti - 4 - follow Allah and Muslims Building 5 - Prevention of Crime and corruption 6 - enjoining good and forbid the evil. Will and Testament in a sample of 400% of their way to martyrdom of Imam Hussein (AS) and his companions in Karbala and Ashura and Imam Hussein (AS) link. Ashoura marks the building form and content of the two holy cinemas can be covered.

But the most successful war films produced in the 60s at festivals, films such as Borders, Barzakhyha, veterans, crossing a minefield base, hell, Eagle Pass that were succeeded in conquering the counters, as "Barzakhyha" in 1983 Iran's top selling movie could ever get.

In relation to the impact on the economy should be said, has been one of the most devastating wars in the contemporary period. Tens of thousands of towns and villages and more than 34/328 residential units and commercial city 639/7 rural housing units destroyed and a large number of industrial units were totally destroyed. In addition to declining oil production and revenues, Iran's currency is reduced, so the damage was caused to the economy and the turmoil in Iran is quickly.

Ansari, Doroudian and Nakhei (2012) state that Urban as well as rural exodus to the big cities, especially the capital and scarcity of basic commodities and the lack of equitable distribution, as well as unemployment grew all wars and their consequences, But only after the first successful application of quantitative and qualitative expansion of the defense industry should be pointed out, Expansion of Iran's defense industry has led to much of the ammunition needed to produce just one year to 5/1 billion in foreign currency must be saved.

But during the war, disrupting social order, that even forced the government to ration basic goods and that further taxes, Other influences on the cultural system of Iran-Iraq war had witnessed, the culture valued concepts such as loyalty, strength and defense against the aggressor, the widespread presence of people at the front and the hard resistance of border towns against the invaders (Abdolhalim, 2002)

But Iranian cinema after the revolution of 1977 was declined and the unequal struggle between vulgarity and foreign films was doomed to failure at the time of the interim government dissolved the Ministry of Culture and Arts Department of Film and cinema as a new unit called took the film and audio-visual.

1982 after a series of political, cultural, economic and trade was under state supervision cinema and Islamic Guidance Ministry was established and put in practice the culture of Islam Script content is measured by the positive effects such as restricting the import of foreign films, the removal of the films are heavy toll internal and the loan providers.

CONCLUSION

Subject into the genre of films in the world cinema according to theory Hayward Ashes and Diamonds are introduced in the book.

Mission Films: In the film, a militant group that the military mission will influence the hearts of the enemy. Films in camp: adventures of prisoners of war in camps Lmanyhast escape plan design is based mainly on the tradition.

Movie legion about foreign troops fighting the armies of other countries. Maritime films mainly about a submarine or warship is being sent.

Militarization films: as the name implies, is about a group of soldiers and military garrison environment in which serving or training.

The consequences of war films: After the end of the war, and to make matters dealt with during the war.

Film Resistance: resistance and struggle and struggle on the ground and guerrilla groups of people against the occupying armies.

Film fascism: This film mass destruction of civilian prisoners by the German army in World War aviation films, which on this sub - genre of war films, paper, "Genre" lost in this book broadly deals.

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