
Making a Sociological Inquiry about the Role of Films in Lifestyle

Fateme Mohamadi

Department of Social Science, Kharazmi University, Tehran, Iran

ABSTRACT

By 1895, that the first camcorder was invented, till today that about 120 years from that date passes, the film and entertainment industry has grown considerably. The number of consumer products increased day by day in various parts of the world and statistics indicate the increase in consumption both in quantitative and qualitative dimension. This issue, as well as the extensive changes happened in the same period in lifestyle, beliefs and attitudes of people in different societies, have led many researchers to investigate the effects of the movie. This article tries to investigate of socio-cultural effects of movies on people's lifestyle from the perspective of sociology with a functional approach. The method used in this study is historical- documentary study. The findings suggest that cinema as a mosaic art- that borrows of all other arts in teaching new behaviors and attitudes of their audience, has tremendous impact. It can even make a difference in creed of nations. These effects given the type of policy in the field of determining movie content, can be either positive (convergent to progressive) or negative (abnormal to criminal) be evaluated

Keywords: film, cinema, lifestyle, behavior abnormality

INTRODUCTION

In 1885, almost simultaneously, by the three people video cameras (kinescope by the American Thomas Alva Edison, cinematographer by the Lumière brothers in France and Magic Box by the British William Friese-Greene) were invented. This camcorder in the early days of birth only included technology of displaying moving images. At this time, movies were not even familiar with the logic of displaying 24 frames per second and were more advanced only one step from their ancestors Magic Lantern and that was displaying one shot in many frames instead of a slideshow-like and old single-frames; but films were very interesting for people as well. It seems as André Bazin claims, human before the advent of cinema practically found it in a dream (Bordwell and Thompson, 2009: 35). That is why, in a short time, many advances in film and video industry being created. Including the discovery of 24 frames displaying logic per second, by the British Eadweard Muybridge the speed of normal motion in movies was as fast as their normal speed in reality. Also after some times the early documentary films became a story. Two other major advancements were the introduction of sound and color to the film. Now, with technological advances, many films were also developed in terms of filmmaking techniques. Including innovative approaches to movies specific acting methods that were different from acting in the theater, lighting and decor of the space, the use of logic compilation, blocking and etc. All these developments eventually led to modern films production that includes a collection of art such as literature, music, theater, photography, etc. That is why the film is a multi-dimensional or mosaic art. Though this issue has placed the film in the grossest level artistically, but in terms of taking advantage of the capacities of all the arts used, certainly has placed it among the

**Address for correspondence:*

fateme.mohamadi61@gmail.com

most influential arts. In a way that some to describe the impact of the film on the audience have likened it to some sort of hypnosis and anesthesia. So, the nature of content of the film and evaluating its effect on the audience seriously were considered among scholars and each one studied that regarding their point of view. If, regardless of the specific location displaying videos ranging from movies and television, and being away from the debate between formalists (led by Sergei Eisenstein), realists (led by André Bazin) and mediating of pier paolo Pasolini, Christian Metz, Siegfried Kracauer, Umberto Eco and other theorists of cinema regarding the language of cinema, editing, nature of the cinema, the goal of the cinema,, We want to study the mutual relationship between Film and society, we faced With five over all perspectives. Although These five perspectives are not separated from one another and the common point of all of them can be found in theory of representation (especially in the work of Stuart Hall, 1997) and earlier, in the theories of Karl Marx (Alexander, 2003: 48). However, for ease of understanding and application, these ideas have been separated. These five perspectives are:

Reflection Theory

This theory that is among the most prevalent theories in sociological analyses of films, is based on this central assumption that core themes of each period reflects its social conditions and, in fact, stems from this basic assumption of Marx regarding the awareness of human social existence. In the views of Reflection theorists, to penetrate the inner layers of a society, nothing can be valuable and useful but to analyze the films that are generated and displayed on the community (Thomas, 2005: 61). Basically the assumption of mutual interaction between art and society and influence on each other is an old and deep-rooted assumption. The artist even if away from the commotion of everyday life and in society, knows himself ostracized, still invisible traces of social environment elements can be found in his art. In fact, as Alexander says, through Society art is conditioned and determined (ibid). Since the critical theorists regard the everyday life as the main production area of meaning (Lajevardi, 2010: 23) and art as the most important position of representing the complexities and contradictions of the (everyday life)(Ibid: 44), appreciate the cinema and reflection of the social conditions on that specially. In fact, social layers and classes, in a way, preserve and immortalize tendencies and contradictions and their attitude through artistic works(video here);but this approach has two major problems: First, it is broadly defined so that it can determine which aspects of society are reflected in art and which one are not. Therefore, there is always some debate about what and who is being reflected. In the meantime, this question always remains that what is reflected and how, how much, which aspects and which methods (Azadarmaki and Armin, 2010: 39). Thus, for a certain period analysis of socio-political conditions by movies in which were made in that course of time, reflection approach doesn't seem comprehensive and guaranteed and applying that requires bringing together other elements of society and precise alignment of these elements; secondly, in this approach, the relationship between film and society, is intended more like one-way trip merely regarding the influence of society ignoring the interaction of the films on the community-originating their learning position.

The Theory of Functionalism

In this context, the theory of functionalism is regarded the other side of reflection theory. In fact, functionalism means that for the film, some functions are taken into account with regard to that specific period of a society is studied. This, apart from the theory of reflection and beyond that, is not representation theory. Jowett in his book entitled "cinema as mass communication" (1998) recognizes six functions for theaters (and, more generally, videos). These functions include:

Fateme Mohamadi “Making a Sociological Inquiry about the Role of Films in Lifestyle”

- A) Escapism: History of film and theatre shows that in periods of economic downturn and war-that people face with numerous economic and social problems–people resort to cinema to escape from the problems because it will relieve their anxiety with emotional drain.
- B) Creating new attitudes: this function works much like persuasion and propaganda and is of cinema special features such as the ability to have a profound impact on the audience. Cinema is a driving factor to create and reinforce stereotypes and at the same time to fade and to weaken them. The movie theater is able to break the boundaries and available templates until it takes forward the lines of human perception and illustrates the new world.
- C) Persuasion and Propaganda: Films Cinema parallel with familiar function of cinema in political advertising, have a key role in making culture and shape the culture and lifestyle. In other words, the dominant ideology of the society, strengthens through ideology offered in films. Thus, the film can be a means to persuade people to obey the interests of the ruling class and advertising their required values.
- D) Socialization: Cinema Like other mass media can exceed traditional institutions of socialization such as the family, school and church and communicate with people directly.
- E) Showing the reality: Another function of cinema -in particular to illustrate the difficulties and problems of society and the plight of the psychological, social and economic predicaments of people, is showing the reality directly or so-called reality to show realities as they are. This film to be more effective have sad ending, the characters often do not reach their goals and dreams.
- F) Identification: that almost exists in all movies.

In fact, the films review from this perspective familiarizes us with its educational aspect. In fact, the films through the language of art, established a deep connection with their audience beyond geographic and ideological boundaries and in this way it can have a profound impact in various fields -including worldview and identity, life style, the needs, values, norms and behavior patterns, group affiliation, their satisfaction with their living conditions and even the hopes and aspirations of their people. Studying the history of cinema culture brings us many examples of this type of impact. Examples of behaviors, valuation and judgments, appeals and even little catch phrases expanded at the community level from big screen and TV screen. A case in this point is that the media in the world is characterized based on its function in the transmission of information and the dissemination of knowledge and, consequently, as an approach to change individuals and groups' behavior. Therefore, in all countries that have prominent theaters, according to their national policies and interests, a framework for activities of directors had been determined that is known the "rating system" and violation of its relevant criteria in each category, is subject to punishment.

The Theory of the Author Policy

the theory of author policy is debatable of two points of view: first, this view stems from this mentality that in the final analysis a medium between artistic work and social conditions of creating the artwork, the artist exists with all backgrounds and specifications, and in fact social issues, problems and changes are reflected through the filter of the mind and personality of the artist in his works. Richard D. Jenkins And Jean Du Vignaud (Ravadrad & Homayun Pour, 2005: 54) are of the opinion that the film should be seen as a social phenomenon that on the one hand, traces of the impact on society are discovered in it and on the other hand, beliefs and ideas of filmmaker be revealed in this context. Since due to the action by the artist, the community spirit is blown in the body of artwork. From another perspective, the theory of the author policy rooted in the works of the authors of "Cahiers du Cinema". In France in the 1950s writers of "Cahiers du Cinema" came together and

began to discover the works of "personal style" in Hollywood movies. They (especially Andrew Sarris) believed that a strong director imposes his character on film (Bordwell and Thompson, 2009: 41). With regard to these two attitudes about the theory of the strategy of author –in which the first one is in the area of sociology and the second is the cinema theorist points view-author can be the outcome of both attitudes in which in the final analysis knows a considerable position for artist in reflecting the artwork.

Semiotics, Hermeneutics and Myth-Making

During 1970s and 1980s a new approach entered the cinema, in which the film was considered as a system of signs representing the world by the contractual codes in text format (Bordwell, 2008: 55). Paolo Pasolini believed that the passage of time leads to escape the signified of the signifier and words of the objects (Pasolini, 2000: 41). The idea that relates to the language of film is, in fact, can be seen as a proving seal to the semiotics. Since semiotics is nothing but bringing back the escaped elements of the text. Hence, to explore this world one must decode the video's content and form constituent elements, but also the subject of "seeing" is abstracted from a physical and causal system and finally, is created by the creative power of mind of the spectator and in step next, is dependent on the interpretation of the audience (Ahmadi, 2003: 16). In fact, looking at something is create relation with that. "We do not look a thing but also look at the relationship between things and ourselves. Perception and understanding of this relationship is dependent on our old knowledge "(Ibid: 20). Panofsky has identified three layers of meaning in visual art works:

1. The initial presence and natural elements;
2. The contractual presence or the world of artwork codes;
3. The presence of deeper and wider meanings or inherent meanings.

This meanings relate to our national, periodical, religious, moral, social, ritual and philosophical characteristics and, in a word, are ideological characteristics (ibid: 22). So discovering and getting old knowledge and ideological characteristics bridges between the semiotics of cinema and film interpretation. In semiotics in different ways an image can be considered. These methods are summarized in three general categories (Ravadrad, 2010):

The first category includes cinematic technical codes analysis and comprehension of their semiotics meanings .This analysis includes a review of technical secrets such as facades, type of lens, camera angle, the camera level, the composition of the image and like this;

The second category includes form codes that mainly cover the present signs in the picture. Codes of form including staging, props, nonverbal communication, dress codes and like this. All of these symbols do their two normal duties of normalization and defamiliarization and make context meaningful for the audience.

Finally, the third category is to analyze contents that uses relationship between symptoms. This category includes analysis of Companion and succession, intertextuality and to study metaphor and irony in the picture. Kaja Silverman argues that defining the subject takes place by the signifier. So, ties that are meaning making only can be formed in the mind of the subject (Bordwell, 2008: 74). Hence, myths that are woven and grown within socio-political conditions imposing their existence to the mind and world need to be explored. Roland Barthes emphasized the bourgeoisie as a class that does not want to be named, introduces its ideology-that Barthes calls it a myth-as "normal case", that is, hides the semiotic contracts to show everything natural. Soon we should do "demythologization" in a regular and practice-based way, i.e., behind every seemingly normal word, conventional semiotic can be found (Ahmadi, 2003: 34). In the words of Bart "myth, does not hide anything. The myth

function is manipulating and distorting not disappearing "(Barrett, 2001: 97). Levi-Strauss emphasized from another important perspective that the function of myth is to turn back the contradictions of social life in terms of symbolic matters (Bordwell, 2008: 45). Thus detection, identification and analysis of signs and myths of each era are an efficient method for examining the interplay of film and society.

Structuralism Theory

Slavoj Žižek quotes from Ernesto that "all the fascist ideology constituent elements can join or merge in a non-fascist system to, namely, the presence of any or all of these elements does not guarantee that we are dealing with fascism. What makes fascism as fascism is a certain configuration of these elements in fascist ideological domain getting a special taste "(Žižek, 2009: 135). This statement is meant to emphasize on structure and function and form in giving meaning to the content. Apart from the role that the mentioned, structures are generally constitutive of their particular forms of ideology that their main duty is to maintain the status quo and basically move in to stabilize it. According to Althusser, some specific social institutions (ideological state departments) create ideologies that are a sense of unity and building and maintaining the mind and consciousness element and consolidating their unity of belief and the ability to act and are autonomous. Hence, they present their ideology in that representational systems show that a "significant position" of subjects is do (Bordwell, 1987: 72).

However, since the film is considered as one of the alternatives of art, in this paper, based on the mission and function of art and the artist in society, functionalist analytical approach has been chosen. For this purpose, we try to articulate an overview of art and the general course of historical development of term of art in human society:

Philosopher named Hans Georg Gadamer said, "We can never find the words to express something definitely" But art due to return to a sense of human has high performance in the transmission of facts, events and intrinsic and extrinsic experiences of human life (Ahmadi, 2013: 1). Then art is as a form of communication between humans (ibid: 4) with the aim of reflecting reality or truth. In the past and even today among primitive tribes, art is not something separate from the human productions. In other words, there is unity between technology and art. As according to Plato and the Greeks, there was no difference between art and other forms of construction and the production (ibid: 27). Art in the

Pahlavi language words (Hun *ā* ra) also means doing something as perfection (Bolkhari Qehi, 2015: 17) that in the Islamic era, finds the concept synonymous with technology and art (ibid: 18). At that time, in addition to being way of making, it was a means to convey a particular ideology of world's nations and the group. In other words, the art according to AGIL model of Parsons is stillness function and maintenance of pattern. That's why, even today, researchers by studying the works of the ancients Like objects symbolic markings and... - try to discover the meaning of their lives and through their world hypothesized thoughts, ideologies, beliefs, values and ethnic customs of the past. In this period, art and as a kind of divine illumination and artist work, according to Aristotle, is the most imitating the nature. But in the period of Renaissance which is transition from the traditional world to the modern world and after that, inspired by the works of Da Vinci and Albert, the definition of art and the artist changes. During this period, artists cannot be resolved in God, but rather he turned out to be divine and instead of mimicking nature, tries to understand the nature in accordance with the principles of human creative mind, namely either art considered task of the scientific knowledge for itself, regarding itself as the main open-mindedness. Since that nature as an object of art, is the successor of God, the human mind as well as the origin of art becomes the successor of God (ibid., 81). Until the advent of the philosophy of Kant, basic infrastructure of some instructions such as art

for art and autonomy of art (especially in his third Critique) were molded (Lynton, 2013: 8). But the secret of art is that it can create a new relationship of truth and lies. Perhaps that is why Heidegger says art does not discover the truth, but also it creates relation with that (Ahmadi: 2013: 6). Nietzsche showed that evaluating truth claims should be based on its strategic effects and not on the basis of their ability to disclose something as something separate, independent, non-contingent, non-random and independent of human activity is assumed, something presented sacred and immortal (ibid). Accordingly mission of art in today's world is a philosophical mission, namely a mission that philosophers as God successors considered for themselves in expressing meaning of life toward human, today artist appreciate it for themselves, or it is better to say that the new world considers such a mission for the art and expects artists to present a healing instruction toward issues, facts, events and problems that humanity is facing with them, as in 19th century of Russia-being in the crisis of facing with west block and modernization culture-we can see no prominent philosopher, but rather we see a significant group of artists specially writers and poets directing the society philosophically, but because art reflects issues and conditions of contemporary society has reflecting position, but because in spite of this reflection offers solutions, finds a position beyond the mere reflection. Thus, art and consequently the film, in today's world can't be classified under headings such as pure entertainment or reflection of social conditions in the course of its production, but also is a philosophy for life having educational dignity a hidden education and through this channel tries to change and assess lifestyle, people's values and beliefs. In other words, although the artist as a member of society tries to understand the existing conditions of society and its reflection in his work, but as a social elite, while representing the status quo at a deeper level than public perception, expresses guiding solutions for community. In this way, art is an efficient tool that by its help more abstract concepts translate into more understandable and simpler concepts for the general public, and in addition, through art (for example, by dramatizing concepts, as happens in movies) one can enhance emotionally charge of concepts and, consequently, their impact factor. We face the famous quote of "Movies are dream factory" in reviews of films. Dreams In fact, make the future ideal image of a person or society showing him their destination and way. Now, if this picture is a beautiful and promising picture, certainly will cause to dynamics in society and if the image is frustrating and leads to emptiness and futility, directs the society to the isolation and pacification.

A REVIEW ON SOCIOLOGICAL RESEARCH ON THE EFFECTS OF MOVIES ON AUDIENCES

About phenomenon of tending to movies, sociology thinking is different from conventional thinking is. Common sense tells us that for enjoyment or entertainment we watch film, or because some films are fascinating, but the sociology knows such a description problematic. Enjoy patterns, time-spending and how to know some movies interesting, need to be analyzed. Sociology explains social experience of movies through their social function, some of these functions are obvious for all the and others are barely detectable or hidden (Thomas: 2005: 334; Jarvie paper quoted of Merton, 1957).

The first place of films was cinema, in which its functional position in society has changed twice (here, Western society, that is, America and Europe). Cinema from inception in 1895 until about 1915, socially, had a marginal position paralleling with the circus. The movie industry was small, being run with the ignorant staff, common art works were produced and completely far from the ideas and values of the dominant society of America (ibid quoted from Mei: 1980). At this time, the city cinema was a creative entertainment for to the general public, especially young people and workers accumulating an ever-growing urban centers, the social function of cinema was that. Cinema as a progressive model of entertainment than its counterparts, such as music hall, vaudeville and acted as an escape from work, weather conditions and tumultuous life. By paying a few cents you could

reach a TV show in which was a series of confusing and baffling story, movie news, fake news videos, documentaries, exemplary stories, plays and pantomime version of popular books, etc..Around the time of World War I, the cinema shifted its position toward community main focus as an area associated with the realm of values and beliefs of society (ibid, quoted by Shills, 1975: 3). Cinema little became prosperous and secure business gradually being operated by those who created dignified and acceptable image of their work and their stories were embodiment, a reflection and indicating central the ideas and the values of the society. Later, with the spread and development of television, cinema again lost its central position, but still had a continued impact on television. Apart from entertaining at this stage, cinema had the power of socialization and training evidently. Cinema like paintings and photographs brought home far lands, people and events. It could take about interesting scientific phenomena, as well fiction films, even more could embody ideas and values that encourage the audience to accept them indirectly (ibid.). To survey these effects and its amount in two levels of micro (including research with more limited domain about movies effect) and macro (including nation's historical great experiences), the following evidences have been offered.

EVALUATION OF RESEARCH (MICRO)

The First Study

Still it didn't pass a long time of playing the first movies that, the debate about the impact of cinema was set up. The first question was that whether the extended influence of cinema and new knowledge spread by the media in society, could be corruption? The discussion in the twenties, went a little beyond the level of popular debate, but by the progress made in various scientific disciplines, such as anthropology and psychology of children, the researchers were beginning to enter the field. In 1929 in Great Britain 300 Education and scientific commission to investigate the role that cinema could carry in Education were formed. Commission in a report published in 1932 entitled "The Role of Cinema in national life", asked this question that: How can we apply a new media for intellectual development of the generation that has cinematic mind? In 1932, the "sight and sound" magazine regarded the television as a teaching aid in the education. In Berlin, the "Lampe" Institute grouped the films for using in schools (Rhode, 1994: 333). But in America that was the center of the big studios, how movie can affect young people led researchers in other research fields such as psychology, aesthetics, sociology and ethics and tastes. From 1929 to 1933, America cinematic Research Council that worked by the help of Payne fund (dedicated institute to the well-being of young people), took some measures to assess the impact. Then published their findings in a dozen monographs with charts and graphs and revelations in which a summary of them is used by Henry James Forman in his book entitled "our children made by our cinema" in 1935. But as researchers of Payne funds in their conclusions were cautious of what they know, Foreman not only regarded interpretation of their views incorrect, but said "The crime way is full of the cinema addicts".

On the one hand, there was intimidating rhetoric of Foreman; on the other hand, researchers had acquired alarming signs. With estimates of more than 77 million people in America went to the movies every week that a third of them were children and teenagers. With measurements in a period of three years, they found that almost seventy percent of the children recalled what they had seen until long time after that. For example, they found that many children feel hatred of blacks for the first time while watching the film "Birth of a Nation" (ibid: 334). Also, the research revealed that gangster films with realizing the damaging imagination, could destroy people's morality. Many aspects of the gangster genre was unusual, but the most unusual thing was to accelerate realizing the reality. Gangsterism related with many of municipal bodies familiar with people, such as the press, law, police, politics and commerce. Hence, it had to just be described true to be believed, and its origins

was unusual. Some critics consider its roots in French and German series and D. W. Griffith films, especially movie "The Musketeers of Pig Alley"(1912) (ibid: 336). From now on, the course of study and research went growing of in this area.

New Research

According to new research carried out and spreading, massive amounts of information and analysis about the influence of film on different social groups gained. Some of these research many times in other countries in which in spite of important differences in some of the research influential variables, significant results were gained in which following includes some of them:

Effects of Videos in Shaping People's Attitudes about Groups, Ethnicities and Nations: the film can introduce one nation good and one nation bad. It's true about the attitude of one group to the same group as well. The films can play an important role in creating highly dependent members of their group, as examples of a bad image, the image can videos show (specially American movies) of black and indigenous Indians in this country or of the world so far were displayed. By confession of members of these groups, these images are often unrealistic picture of them and are very different and diverse from their fact, including Alex Haley's image, as an educated African-American and a man of African slaves brought to America , in his book, roots (2014) shows of the American black community, a different picture with Hollywood Pictures of blacks. An example of a good picture is American society itself. In Hollywood movies always idealized vision of American society is shown; even when a violating historical event challenges this image, the videos are trying to reconstruct the event so that, ultimately, the film confirms the picture is showing the idealistic America. Michael Cieutat in his book America's footsteps: basic themes of American Cinema (2008) he says about the "American Dream" or the image that Americans see about their country from Hollywood films. Some of the main highlights of this dream are as follows; Cieutat says Americans found victory will with this dream, and defeated European countries and the rest of the world. To find the dream that was pursued from the very first Hollywood films, there are fixed criteria. "The American Dream means happiness and victory, a dream that is available in complete freedom and within each democratic state. A dream that poor and frustrated immigrants of the world can develop and naturally wish to try their luck and finally, taste the happiness " (ibid: 18). In Hollywood films, the American democratic way of life is presented as the only hope. Also, the idea that all humans are equal, can be seen as the cornerstone of American thinking in many Hollywood films (ibid: 19). Because of giving importance to human equality, we realized the worthlessness of formalities. So the troublesome formalities and rules are removed from people's way, e.g. a subordinate asks his boss to call him by his first or a normal goes to meet the President of America to talk directly with him and.... The issue of equality in the land of "faster performance" makes the people not involved in formalities and easier to reach goals and dreams (ibid: 20). In addition to equity, other principles that Jefferson stated in the Declaration of Independence of America can be traced as other components of the American Dream in Hollywood movies. There, he says that God Apart from equity, endowed natural and inalienable rights to all human beings, including "Life, Liberty and the pursuit of happiness." These three concepts and essentially second one are among the words that more than anything else will thrill the hearts of America's people (ibid.). That is why, of all the symbols that have given the sacred aspects to the concept of liberty, the work of Bartholdi's Statue of Liberty are the most mentioned. The statue is shown always with respect and political history, especially when observers are excited migrants (ibid: 21). Freedom can't be attacked, but when you're going to really bring democracy, can create major problems. Its *raison d'être* can even be questioned, something that eccentric filmmakers have done so far, but freedom has never been fundamentally questioned. So far, nobody has dared to say in cinema that concept of freedom is absolute, aspiration or infectious. No, Hollywood can't imagine that

freedom can be a rule and a theory and not a fact. In terms of Hollywood, as well as, of America, freedom is introduced as something that has been achieved. A concept that embodied, is the only way of life and with the numerous films about the struggle of other peoples for independence.

Apart from the themes of freedom that Hollywood regards it intellectually, another Jefferson's favorite liberal views which is important to Hollywood defending it with the same acuity and severity is free labor (ibid., 22). In Hollywood, people following freedom of labor in the economic field, often achieve victory and if some fail, at least regarding moral point always know who the real winner is. Hollywood always wanted and this important point is recommended everywhere as the only possible method for social life in the name of democracy by America. Politically and in the stand view of Hollywood, and democracy is the only valid system and in every age Hollywood has advocated it: either in time of Pharaoh King, or in Spain and in the midst of the Civil War or in America or in WWII or during the cold war or even in the domain of science fiction (ibid., 23). Although the majority always wins, but also respect for minorities is kept and often minority resort to compromise with majority (ibid., 24). Individualism is the other element of the American dream. No one can find an American hero or Hollywood stars who is not an individualist. All cinema America actors with any character have given attention to this vital aspect of being American.

Meanwhile, spectators across the Atlantic Ocean have no choice but identification maximally with those who employ this philosophy daily. A philosophy that has beginning of religious sects and was developed by Jefferson (ibid: 27). Thus, in spite of what is happening in reality, America as a free country, defendant of human equality and equal opportunity for all life and for peace and security is introduced for American and even non-American audiences.

The Effects of Movies in Shaping Identities and Lifestyle Synonymous with that: Movies are one of the important factors in shaping or to say more exactly, to reshape people's in modern era. One of the most important changes is to change traditional man and women identity. For example, for the first time Hollywood by presenting the first wave of fashion, namely flapperism, challenged all traditional definitions of gender in American society and in spite of severe criticism and attacks targeting the Hollywood, could make relatively fixed changes in this area. In this fashion for the first time, women wore trousers, which later became suit and wore tie, of course, the women's version of it. It was then that for the first time that high-heeled shoes to display taller height in women as an imitation of men were used. This was the start of stream of showing body on the screen. Flappers were the first women who were driving, put on black lipstick and strong make up around eyes. They smoked and drank freely. They used manlike vocabularies and specially insulting words in their words, they did some adventurous behaviors rather than female noble-like behaviors remained from the customs of Victorian era... and Hollywood in this way, made some stars (Olive Thomas was a Jewish girl who was a first Flapper star). Also, this cinema manipulated the man fashion by showing a manly flapperism fashion by star Rudolph Valentino (actor of Italian origin) on the pattern of the American male identity, and for the first time, a man wore make up, eyebrows lifted face completely modified, as nice as women, being showed on screen. While none of these patterns were imposed in American society, but cinema could institutionalize them and export them to other parts of the world by ten years.. So, in Twenties America's Theater, Cinema status was applied as the out breaker of the norms to promote a kind of life style. In this context, amazing documents and evidences can be found in the history of cinema. For example, gambling and alcohol use before 1933 in American law was a crime and committing them was subject to penalties. But Hollywood in 13 years (since instilling filmmaking trust of Edison and establishing Hollywood) with repeated showing scenes Gambling and serving wine by popular actors of the people, little by little oddness of these crimes lost its color until in 1933 the law of banning ban gambling and drinking alcoholic beverages in America was canceled

(Wikipedia and U.S. history sites). Here it is necessary to mention the book division of labor by Durkheim (2006) on the definition of the crime to explain the nature of the crime and says the charges are actions that all members of their society in general condemn them (ibid: 72). For the offense hurts the feelings of the collective. Feelings that are not in the group of superficial and transient fads and are deep-rooted in us (ibid: 75). So when the degree of something out breaking in society, that already was a crime enhances so that people abandoning it be in minority, the law that considers that as crime and puts some penalties for that naturally, lacks legitimacy. Therefore, attention to patterns that are promoted by the film in community is something very important.

The Effects of Movies in Making Problems and Behavioral Abnormalities and Even Learning Criminal Acts, Particularly among Adolescents and Young Adults: Many psychological Research and sociological research in micro level has been done in this area. Including research on the importance and role of cinema on the lifestyle of educated youth who have been among Bangladeshi students (Mahmoud: 2013), or study showing the link between violence in the media to describe the incidence of violent crime (Savage, 2004: 102), or study to show the impact of violent TV scenes (Murray, 1993), or an article entitled "media and learning of young children from that" (Kirkorian, Wartella and Anderson: 2008), or a survey to investigate the relationship between showing smoking in movies on youth smoking among young people of Latin America (Sargent, Trasher and Mejia: 2012), and much more. These research whether which results they have got individually, in a general conclusion show that films and specially visual media, are important factor in shaping or changing behaviors or lifestyle.

INVESTIGATING THE HISTORICAL CASES (IN MACRO LEVEL)

America's Sample

Most immigrants who migrated to the newly founded country of America, were Protestant Christian of Puritan and Quakers that had great adherence to values such as frugality and living the, non-drinking, non-gambling and even women coverage of course with their certain models (floor-length skirts, long-sleeved clothing, non-showing body and relatively loose with large hats with large amounts of hair could cover below),. Historical documents and even early films of that period, all confirmed this claim. But since the dissolution of the Edison filmmaking Trust and transfer film industry to the Hollywood in which its executives were immigrants and poor Jews of Eastern Europe, surprising development occurred in American life. The Jews that in first were marginalized by society of America, by taking the film industry of America, created a new America in which not only no members weren't marginalized, but gained a lofty position. Although they were criticized and the jews fighting opponents believe that "Jews intentionally or merely ignorantly exploited movies to weaken American values (Gabler, 2015: 1). Gabler considers the original movie attraction for Jews as their demand to assimilate and unique power of the film to quench this thirst. In the conditions that Jews as despised minority were banned from entering the territory of true nobility and dignity in America, the film was a clever choice. Jews could build a new country in studios and on screens (through the creation of new values) to build a new country. A country where they can not only accepted, but also Jews could (through the control of values) run it (ibid: 3). They changed the value texture of America community by making films gradually, so that these changes even led to a change in the rules, including a ban on drinking alcohol and committing gambling. Gradually, the traditional definitions of women and men in male-dominated society of America changed. Kind of coverage and even body's beauty patterns changed. So that by the study of Hollywood films way of procedure, in fact, the study of the value of a nation's transformation process. Also, Hollywood during the two world wars, played an important role in persuading public opinion to enter America into wars that had nothing to do with America. In fact, Hollywood cinema, is a cinema making ideology and world view

of Americans. Now this cinema also in line with the policy of its policy makers continues production and, accordingly, offers its target images of other nations (such as Muslims and Arabs), individuals, political relations and even events, to the audience in an artistic and believable way. So that most experts believe that Hollywood is one of the multiple instruments to enforce policy in international relations and America's government against other countries and influence the culture of that country (Safataj, 2010: 45).

Soviet Sample

On the October 1917, three years after the First World War and one year before the end of the war, while the Russians in the Western Front had hard war with Germany, the Russian socialist revolution that its ideology was based on the ideas of Karl Marx, a German Jew, took place. As a result of this revolution, the tsarist government was abolished and country went under the rule of the Bolsheviks (radical socialists). Russia, which had been invaded by the Germans and also due to civil disturbances the situation was anxious was willing to compromise and sign the Treaty of Brest-Litovsk (L'Andelyn, 2015: 397). The government that changed the name of the country to Soviet Union governed until 1991 and eventually was overwhelmed by opening its doors to the West. But for 74 years, Russian feudalism society in which power in one hand was for the old Orthodox Church and on the other hand, the yeomanry (Kulaks), became a communist industrialized society according to the principles of communist ideology. In the institutionalization of ideology and ideological values which are essentially non-Russian theoretical and was lacking historical background in Russian society, councils use their entire cinema industry. Despite running away all opposing film makers from country while revolution and even took their filming equipment, but they soon, first by training experts and then by making needed accessories, founded a cinema turning into one great filming school and presented many great works in which some of them are still among the best ones and are being taught in filming colleges. They started filming from the final loop, that is edition, and then came the theory. Soviet cinema rise from the ashes like a phoenix, was officially born in 1919, and soon by the verdict of the Lenin (from prominent leaders of the Soviet Union) joined the Board of Education. Lenin considered cinema as the most important one among seven arts, paid the most attention on that and believed that cinema should serve the goals and ideals of the party. Those who turned to filmmaking in the community were compliant who aimed to create a new art parallel with the goals of the socialist society and rejecting the traditions of the past. Despite the claims made about the inability of ideological art, this period witnessed many artistic creative works in various fields of art. The Bolsheviks considered cinema as a great way to convey their message to the people they knew. Therefore, they established a strong regulatory frameworks and devices to control movies. By that they managed to audiences' perceptions engineering creating revolutionary fervor and passion of progress in Russia, a country that was really miserable. The cinema plays an important role in the creation of the belief in Russian people that the communism is the best ideology, the and also led the Soviet to be superpower rival to stay in front of American addition to its amazing industrial progress for more than seventy years.

Germany's Sample

Germany was in ruins after the end of World War I that in addition to human casualties and destruction caused by the war, forced to pay heavy reparations to the Allied countries. Two German industrial states Alsace and Lorraine as compensation joined to France, and many factories were looted by British and America. Even much of central bank gold booty was taken by the French. As a result, Germany became stricken country that had been suffering the highest inflation in the world economic history. So that the one mark notes was not printed and in exchange 20 million mark notes

printed that people could buy a potato by that. The devaluation of the money was in a place where people gradually turned to bartering. It was here that German cinema came to help the community. Cinema was the only industry in Germany was spared from looting Allies. The Germans who were aware of value and power of influence of the cinema in that difficult situation, invested the remaining national capital investment in film and film-making with the integration of small companies, making huge Film Institute named "Bubbles leaf" and it made Monopoly (exclusive) (Huaco, 1990: 36). Out of this great organization, one of the world's largest film schools called "cinema Expressionism" came out. This cinema at first by making films of "home of grief" (tragedic) tried to heal the pain of ruinous conflict of war in the community. If this speech is true that in the years following the war, most Germans to forget the plight of war were turned on inside and isolationist, great films of this period, such as "Doctor Caligari", reflected this situation with fidelity the (Kracauer, 1999: 67), and in this way played its function escapism in the best way. After this period, German cinema turned to dream making and its greatness. As a result of this approach, returning the spirit of hope and progress to collapsing community of Germany. Among the important films of this period was the film "The Woman in the Moon" that on the one hand gave the example of a German woman in the roles of wife and mother, also pays to social activities (such as space exploration) , and on the hand the Dream of going to space travel in front of the poor German by the ravages of war and skyrocketing inflation was screened, at a time when the missiles had not been invented yet. One should note that the pattern of such a woman in a situation which the country due to damages caused by war has got lack of working force on one hand and increasing the rate of birth in another hand, even in that period bad economic situation ,how could be promising. Interestingly, a few years after the film, the first rocket was invented by a German inventor. Other famous movies of this period is the film "Metropolis" that its message is preventing the entry of communism, because communism had tried to use the situation of poverty in the community, with the slogan of justice seeking find a loophole. In general, the films of this period by focusing on culture, managed to exit the society miraculously of grief after the war and the terrible economic crisis of that period

CONCLUSION

Film is a powerful cultural tool that can create profound changes in cultural values, norms, patterns and ideals of a nation and can alter the future of the nation. In fact, this feature makes the film industry today are closely connected with the politics.

REFERENCES

- [1] Ahmadi, Babak (2003): From visual cues to the text, to the semiotics of visual communication, Tehran, Markaz press
- [2] Ahmadi, Babak (2013): Truth and Beauty, lessons of philosophy of art, Tehran, Markaz press.
- [3] Alexander, Victoria (2003): Sociology of the Art, Blackwell publication.
- [4] Azadarmaki, Taqi & Armin, Amir (2010): To investigate cinema's functions in Iranian: Cinema's assessment in 1995 to 2006 based on the functional distribution Videos, first year, The second volume, pp 34-51.
- [5] Bolkhari Qehi, Hasan (2015): Introduction to the Philosophy of art, Tehran, Institute of Islamic Art and Culture, Sure Mehr press.
- [6] Bordwell, David (2008): Contemporary Film Studies and the Vicissitudes of Grand Theory; in Post Theory, Translated by Mahdi Nasrollahzade, Printed in "Book of Cinema", No. 1, Tehran, Farhang e Saba press, pp 37-79.
- [7] Bordwell, David & Thompson, Kristin (2009): Art of cinema, Translated by Fattah Mohammadi, Tehran, Markaz press, pp 33-46.

- [8] Cieutat, Michel (2008): *Les Grands the Mes du Cinema American*, Translated by Nader Takmil Homayun, Tehran, Cheshme Press.
- [9] Durkheim, David Emile (2006): *The division of labor in society*, Translated by Baqir Parham, Tehran, Markaz press.
- [10] Gabler, Neal (2015): *The Illustrated Encyclopedia of the Empire of Hollywood*, Translated by Elham Shushtari Zade, Sayan Press.
- [11] Haley, Alex (2014): *Roots*, Translated by Alireza Farahmand, Tehran, Amirkabir press.
- [12] Hall, Stuart (1997): *The Work of Representation*, In *Cultural Representation and Signifying Practice*, Sage Publication.
- [13] Huaco, George A. (1990): *Sociology of cinema*, Translated by Behruz Turani, Tehran, Aeene press.
- [14] Jowett, Garth (1998): *Movies as mass communication*, Translated by Raza Asadi, Tehran, Azad press.
- [15] Kirkorian, Heather L. & Wartella, Ellen A. & Anderson, Daniel R. (2008): *Media and young children`s learning, future of the children*, vol. 18, pp. 39-54.
- [16] Kracauer, Siegfried (1999): *From Caligari to Hiutler*, Translated by Fatholla Jafari Jozani, Tehran, Hoze Honari press.
- [17] Lajevardi, Hale (2010): *Daily Life in Modern Iran; With Thought for Iran's Cinema*, Tehran, Sales press.
- [18] L'Andelyn, Charles de (2015): *World History*, Translated by Ahmad Behmanesh, The Second Volume, Tehran University press.
- [19] Lynton, Norbert (2013): *The story of Modern Art*, Translated by Ali Ramin, Tehran, Nei press.
- [20] Mahmoud, Istiak (2013): *Influence & Importance of cinema on the lifestyle of educated youth: A study on university students of Bangladesh*, IOSR journal of humanities and social science (IOSR-JHSS), vol 17, pp 77-80.
- [21] Pasolini, Pier Paolo (2000): *Cinema of poetry*, published in "structuralism, semiotics, cinema", Bill Nichols, Translated by Aladdin Tabatabaee, Hermes press.
- [22] Ravadrad, Azam (2010): *A sociological review of Hatamikia's films*, *Sociology of Art & Literature*, First Year, No. 1, pp 1-28.
- [23] Ravadrad, Azam & Homayun pour, Kiarash (2005): *Community of artist and artist of community: a sociological analysis ofthe works of Bahram Beyzaee*, *Honrhaye Ziba Magazine*, No 19, pp 53-71
- [24] Rhode, Eric (1994): *The History of Cinema; since the beginning to 1970*, Translated by Hassan Afshar, First printing, Tehran, Markaz Press
- [25] Safataj, Majid (2010): *Imperialist Hegemony on Cinema*, First Printing, Tehran, Safir Ardehal Press
- [26] Sargent, James & Trasher, James & Mejia, Raul (2012), *National Cancer Institue Special Emphasis Panel (USA)*, *International Tobacco and Health Research and Capacity Building Program*, NIH (USA).
- [27] Savage, Joanne (2004): *Does viewing violent media really cause criminal violence? A methodological review*, *Aggression and violent behavior*, vol 10, pp 99- 128.
- [28] Thomas, Sari (2005): *Film/Culture; Explorations of Cinema in its Social*, Translated by Majid Akhgar, Tehran, Samt press.
- [29] Žižek, Slavoj (2009): *Generalization and its Exception; Review of Post Theory*, Translated by Saleh Najafi, , Printed in "Book of Cinema", No. 1, Tehran, Farhang e Saba press.