Evaluating the Iranian Cinematic Factors Affecting Social Anomalies from a Sociological Perspective Over the Last Decade

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Abstract

In the society, factors such as emotional breakdown, growing size of the urban middle class and weakening of the family foundation have increased social anomalies and crimes. The spread of Western culture and creation of cultural duality, loss of traditions, rising divorce rates, normalization of drug abuse, etc. are just some few examples of a wrong culture the cinema has brought to the society. This research seeks to investigate the role of the Iranian cinema in generating social anomies. The research method is descriptive-analytical based on statistical analyses. It gathers data via library sources, film analysis and questionnaires. The analysis method is based on an analysis of cinematic works, multivariate regression tests, semantic differential technique and outputs of the SPSS software. Statistical samples were randomly selected among elites and ordinary citizens. The findings suggest the effect of cinema on such subjects as normalization of norm-breaking, white divorce, divorce, migration and asylum seeking. The highest distribution of crime rates in the cinema falls under criminal offenses (31%), financial offenses (20%) and sexual offenses (14%), respectively. The research also found that failure to pay attention to the mentioned issues could culminate in sociological anomalies within the social context.

Keywords: crime, cinema, sociology, social anomalies, identity.

INTRODUCTION

For years, the dominance of a specific class over the society has no longer been possible economically. For Antonio Gramsci, capitalists' dominance is not only secured by economic factors; rather this dominance requires all social, ideological and political aspects. The definition Gramsci provided in the early twentieth century of hegemony embodies the modern media functioning. In its classic definition, media was first used by McLuhan, and in the field of communications, which referred to newspapers, publications, books, radio, TV and cinema. In its post-modern sense, media refer to the Internet-based things, even computer games. In the field of media, we are faced with such concepts as mass media and social media. All these media are thought to be effective components across the global arena, with peoples' lifestyles, social habits, literature and even religious subjects being overshadowed by media (123:30).

The important point is the effects of different media which increase or decrease over time.

For example, today, newspapers are not as important as they were in the fifty years ago, but TV has remained a popular medium since the very beginning. Although TV as a medium saw its popularity waning in the late 90s, the addition of cable networks, later followed by digital and specialized networks, especially entertainment networks, led to its impressive role in the public culture (94:39). The diagram of virtual media popularity has, over the years, seen an upward trend along with increasing Internet factor in the human societies, as many scholars have basically introduced virtual media such as Instagram, Facebook, Twitter, etc. to define media. In this connection, cinema is a medium that integrates art, industry, technology, entertainment, commerce, modelling and aesthetics to demonstrate a more noticeable role compared to other media (77:23). In essence, cinema can be regarded as the most important or at least, one of the most important mass media across the world (4:19). The way scholars view this subject also confirms the significance of this medium across the society. Walter Benjamin praises the cinema for its expansion of freedom and art and audience of art. On the other hand, Theodor Adorno just considers cinema to be a "pseudo-art" and thus rejects it. Stanley Cowell and Gilles Deleuze also praise cinema for being thoughtful and injection of thinking into the social body. Jean Baudrillard, however, calls cinema an "evil of the pictures" that seeks to simulate than represent and transform the reality into "hyperreality (42). This diversity of views signifies the importance of cinema within the body of social life of its own audience. The impacts of the cinema on culture, social grounds, and streams of thought have two features; a clear and transparent feature that reveals that the cinema has an instructive role in education, human and cultural dimensions, and a dark feature that displays the level of crimes and violence in the cinema and across the society. For sociologists, one of the factors contributing to increasing crimes in societies is cinema movies (24:16). Normalization of norm-breaking, creation of violence, spread of prostitution and promiscuity, display of violence and aggression as well as what is regarded obscenity from the view of the Iranian culture could disintegrate the culture of a society and cause havoc. In the years following the revolution, and with the election of different governments, the nation's social and cultural atmosphere moved toward some kind of cultural transformation or duality. Cinema as an art that is capable of representing the society has displayed and documented this kind of cultural transformation over the past years,

Meanwhile, our national cinema has, in some cases, violated representation, and as Bourdieu said, it has deviated from its norms, representing the prevalent cultural differences, together with the social identity taken from the Islamic Iranian culture beyond what appears to be observable in the society. This move can, more rapidly than the occurrences within the heart of the cinema, hasten the cultural behaviors (albeit deviated behaviors) across the society. Thus, the researcher has sought, in this research, to investigate the movies of the last decade to determine their effects on the social context. The researcher also uses elites' views to examine the direct relationship between cinema and culture within a society (on rising offenses) using extracted indicators and questionnaires. In fact, the goal of the study is to understand cinematic components affecting social anomalies and deviations. This research answers two questions: 1. What is the role of cinema in representing social anomalies? And 2. What are the cinematic components strengthening or weakening the connection of the young generation with social identities?

Research Literature

Table 1 gives a review of the literature.

Table 1: Literature Review

Papers	Author/ year	Methodology	Results
Domestic papers			
Review of the role of the media in crime perpetration	Rosman (2017)	Library sources and descriptive	Rosman has not performed a specific zoning in relation to the place under study, but addresses the effects of media in the U.S., and Iran. This study criticizes and examines TV as a medium and an effective factor. He uses theories by Giddens and Cazeneuve to support his own hypothesis. He concludes by focusing on educational dimensions of the media and calling for judicial authorities and other officials to attend to the category of media.
Review of the dual role of mass media in preventing crime occurrence	Habid zade et al. (2010)	Library sources and descriptive	The research hypothesis implies the media are two-pronged means which both disseminate and inhibit from crimes. The research deals with the generative and effective role of the media in increasing violence by offering some statistics. In conclusion, the authors suggest the launching of media for the criminal justice organizations (police, justice department and prisons), so that they would be also to characterize their own sensitive roles to the people and the society. This will help them gain the attention of the people and the citizens.
Foreign papers			
Effects of media on crimes and crime styles	Rios (2018)	Descriptive and statistical analysis	The media intended by this study include the press, cinema and TV. The researcher cites statistical population, derived from Granger test, to answer the main research hypothesis which is: the greater the media coverage of violent crimes, the more likely perpetrators will copy them". The similarity of perpetrators' criminal acts as well as the level of violence are directly related with crimes reflected in such media as papers and on cinema curtain.
Display of violent crimes in the Hollywood and its effects on the Pakistan's society	Hafez (2017)	Descriptive-analytical	The display of some crimes in movies and their effects on the audience community is not so fast and sudden. Thus, on should take into consideration a 6-month interval between the watching of movies and crimes occurred. For the researcher, these crimes will, in a multi-year process, become a model. Movie popularity in the audience community is directly related with the way it affects the community and it is modeled by it.
Effects of movies: changing of the youths' attitudes after watching movies	Koprak (2020)	Descriptive-analytical	Effects of movies on emotional and psychological areas of various age groups vary considerably. For example, the younger generation is highly affected by the movies with respect to emotional characteristics, while the middle-aged people are less affected by these effects. Watching a movie does not have so much considerable impact on changing attitudes, as this effect wanes over time. In the meantime, watching several films could leave long-term impacts on the audience.

Theoretical Foundation

Sociology

Sociologists have sought to explain the level of crimes by discovering the effects of social structures and bodies. For example, sociologists have related crime with social subcultures or social anomies using the precondition of the individual as a main agent for understanding the dynamism of this subject, and focusing on unmatched individual motives for the conduct of illegal activities.

To define sociology, one would say it is easy while being difficult, as suggested by the famous Iranian author Haefz. It is easy in that sociology, in its simplest terms, refers to the investigation, perception and understanding of the society or a community, i.e., a set that is constituted by humans living together. It is difficult in that one cannot provide a conclusive

and agreed-upon definition for a phenomenon called sociology, i.e., definition of sociology cannot be stated in several lines or paragraphs. There are three different views of what the society, the individual and sociology may imply; these three views fall under three categories that underly the foundation of sociology: 1) Karl Marx, 2) Emile Durkheim and 3) Max Weber. The answers these three theorists provide to these underlying questions constitute a body of knowledge that is today called sociology (38:43). Their answers create three components which, together with the fourth component, create the fourfold pillars of sociology. The first component was raised by Durkheim which is known as functionalism school. The second component coined by Marx and later, by his proponents, is called Marxism school. The third component was founded by Weber, called Social Action Theory. The fourth one is what is known as Reciprocal Relations Theory or Explanatory (Interactive) Sociology.

Generally speaking, stand Durkheim and Marx theories on one end of a spectrum, while, on the other end, stand semanticists and individualists, with Weber standing in the middle of the spectrum. Marxism and functionalism sociology is also called structuralist sociology, because it views the society as a structure (15:21). In sum, for Durkheim and Marx, the understanding of a society refers to the knowledge of economic structures and relations, political relations, knowledge of social classes and layers, actions and reactions, cooperation, conflicts and empathies as well as agreement between them. These are the things that form a society. Weber refers to the individual while viewing the society, also. He sees the society interacting between the two. Finally, we have the fourth component which is meaning and significance. This component which has origin in the Weber's sociology transcends his thoughts and does not see anything known as a society in essence; rather, it considers the individual and his/her roles the basis and premise of a society and social relations (25:10).

Crimes

Definition of crime is built on a debate method that is adopted in a relevant field. In disciplines such as sociology and criminology which are based on inductive and empirical research methodologies, crime definition also follows this methodology; in criminal laws, however, crime definition follows a serious challenge, involving a possible artificial and predetermined definition, with the definition or lack of which being the same in the criminal laws. Crime refers to complicated perceptions whose underlying components of its definition not only vary in various disciplines of Humanities; but also, they lack certain conclusiveness, with some of them being removed or added under various temporal and spatial situations. For this, people like Coir, the French lawyer, has expressed doubts over crime definition. For him, since crime changes in time and place, it cannot be described based on a single action, and that despite contradictions it may have with ethics, where everything is also contractual, it cannot be defined, either (45:25). Crime is a subjective and nominal phenomenon that cannot be determined in essence, because what is regarded by the society as blameworthy, by the people as abominable and by the laws as punishable is simply a phenomenon that society has subjectivized to be related with criminally punishable conducts. In other words, whatever has its nature defined is recognized as crimes not a crime defined by their components and conditions; for example, embezzlement is a crime in which a government employee seizes state or personal property he has been entrusted with, or pornography is a crime in which one produces or disseminates porn content; in fact, the term criminal helps elaborate on a definition; otherwise, crimes can also be defined without raising this term, as in the case of embezzlement which is seizure of state property or personal property by a government employee, or pornography which is generation and dissemination of porn content. Thus, these two are crimes since they are criminal (183:3).

Some authors have replaced the definition of crime with the definition of crimes, considering them to be part of the special criminal laws than general criminal laws. For them, there are

two approaches to definition of crimes; one is the descriptive approach which dictates the legislator explains behavioral rules using three principles of transparency, certainty and adaptability to tell citizens that orders and prohibitions are the same criminal conducts, and the other is the ethical approach which, disregard of realities and values and heedless of the discrimination between criminal laws and ethics, as suggested by the descriptive approach, takes into consideration the pre-criminalization status, defining criminal laws as a means to define ethical propositions. In fact, as demonstrated by this approach, criminal laws are a loudspeaker of ethics to define the government not from the angle of public order or social security, but from the angle of ethics. As an example, robbery is recognized as a crime due to the fact that it is contrary to honesty, and murder due to the fact that it is contradictory to the human life (14-10:11).

Cultural Nature of Crime and Its Types

All norm-related theories are characterized by an underlying agreement over existing values and norms, widely accepted by the public. To the contrast, there are theories of conflict that stress the centrality of social and cultural differences in social relations and bodies. These explanations are distinguished by their views of social order. Conflict between existing subcultures in the society causes disruption of value system and an aggravated intensity of gaps between cultures. Cultural conflicts and value disruption in processes and systems that affect socialization are though of the main factors creating crimes inside the community (208:9). Conflict theories dismiss agreement or consensus on values and norms. Disconformity with the social and cultural system and a violation of social norms and values denote that

socialization processes and incorporation of the individual into the society will face harms, with the society's culture being in conflict with the public and official culture. This conflict provides a suitable context for the intensification of cultural resistances against the official culture and threatens the social solidarity or agreement, which is a major factor for crime prevention (78-79:37). Here, Table 2 gives the most important theories provided in this connection.

Media and Crime

To Thomas Wolf, Marshal McLuhan is credited for the term media. McLuhan first used the term media in 1954. In that decade, he was the only one who recognized this term. Meanwhile, scholars discussed the topic of mass media in the U.S. in 1960 (176:8). To McLuhan, what can convey a message can be regarded as a medium. According to his definition, even the smoke used by primitive groups was a kind of medium. An interesting point on the concept of media for McLuhan was that a medium was not a kind of toy; rather it served as an artistic means at the hand of the artist in the globalized village which conveyed certain concepts and messages. Over time, media began to embrace various forms, including mass media, news media, digital media and social media, each covering a different spectrum of audience with a special goal. In late modernism era, and concurrent with the impressive growth of media effects on all social human life aspects, novel sciences, called cultural criminology, entered the realm of global knowledge. Cultural criminology refers to a growing analysis, based on which, many of the criminologists view the effective role of cultural structures, especially mass media in crime incidence (396:13).

Table 2: Theories on the cultural nature of crime

Theory	Theorist	Description
Normative	Durkheim, Merton and Parsons	Normative theories analyze the presence of cultural and value agreement when analyzing criminal activities. Based on this view, crime and deviation result from social cohesion and integration (80:27).
Social Disorganization	Merton	The society causes conflicting needs by creating gaps between goals and ways to meet them. From the view of each society's culture, there are criteria, goals and aspirations which should be available for

		all. Theoretically speaking, public goals and aspirations are different, and are focused by people in terms of development of societies, with communities seeking to promote those goals (51:27). Merton considers anomie to be a pressure that applies when widely-recognized goals and norms conflict with social realities. Consistent with this view of criminal phenomenon, crime is a result of existing dysfunctions in the social culture and construct (328:35).
Social Disruption	**Parsons**	From a social psychological perspective, there are factors within an individual which inhibit him/her to internalize social values. In fact, crime is caused by the individual's inability to socialize and adapt to social systems. For Parsons, crime is caused by failing relations between the individual and the transitioning society, as conflicts are pathological phenomena that indicate corruption and collapse of the community's body (209:9).
Social Control	**Parsons**	Consistent with this theory, all people have potential talent of violating the laws, with the modern society providing them with multiple opportunities to conduct criminal acts. According to this view, people tend to both good and evil conducts; people who have lower solidarity and belonging to social bodies and structures will free themselves to breach norms. Deviation emerges when social commitment and consistency is undermined and begin to collapse. The fragile or ineffective presence of relations and interests imply the lack of social control and monitoring (53-60:28).
Cultural Conflict	**Thorsten Sellin**	The presence of conflict causes crimes in the society. A modern society is made of groups with different norms who have little agreement with underlying values of the society. It is this conflict that causes social norms to be breached (48:17). According to this theory, peoples' subcultures put them against the main cultures of that society. The one who sees him/herself suspending within the norms of his own main culture and those of a ruling culture follows culture and orders to which s/he considers her/himself closer and more familiar (13:26).
Cultural Transfer	**Clifford Shaw and Henry D. McKay**	The growing weakening of the unofficial social control system caused by the socialization of the migrating generation and their conformity with common norms and values, and resulting conflicts with family norms, and ineffective social control system across family levels and the society, can be regarded as factors involved in the rise and expansion of crimes. Disorganization theory posits that some communities are incapable of effectively guaranteeing themselves due to official and unofficial processes (210:9). These conditions cause the community's organizational structure to disrupt, thus undermining bonds between residents against each other and the community. Some residents won't follow social controls of long-term norms. This is because they fail to perceive common values, and thus, cannot maintain they consistency and agreement relating to values, norms, roles and hierarchical associations among their members (144-145:37).

Focus on the role of the media in crimes is derived from criminology research, which began for the first time at the University of Birmingham in the 1970s. This research subsequently led to the formation of modern criminology in Britain which later developed into a post-modernism approach in the U.S., as styles shifted from modernism dualities of form and content. This was suggestive of the fact that instead of simple investigation of the media, various factors such as controlling factors, audience, media networks, crime scene, representation, media and news had to be examined to recreate a crime. In the late 90s,

two incidents increased the significance of cultural criminology. The first one related to the arrest of a number of youths who had recorded violent scenes to be published on the Internet, while the second incident happened when a number of protesters beamed a ray into a government building in Okazaki to demonstrate their own protests. Both of these incidents were examined from a cultural criminology, because they represented the meaning of crime within the cultural dynamism (3:12). Compared to the direct display of violence in cinematic works, these incidents were specific in that they had used media and art to transform crime into an objective reality. There are various perspectives about media and crime, some of which clash with each other. One of the most conventional perspectives is the negative view of some scholars such as Adorno and Baudrillard who regard media as a threat to the morality and the society. Another perspective is a critical and post-modernist perspective that measures media by the Gramsci's concept of hegemony and debates over the capitalist system. The concept of hegemony determines the division of interests within a coalition of power (75-77:32), i.e., conditions through which a social class dominates over other social classes (93:29). Consistent with this perspective, the media is thought to produce the public culture and serves the interests of the capitalist system. There is also a neutral perspective about media which, for many scholars, especially producers of the entertainment, suggests the display of crime on the media has no impact on the society's tendency to crimes (268-270:22). Disregard of optimistic and skeptical theories of philosophers and liberalism hegemony, the fourth perspective has a functionalist view of the direct relationship between crime and the media. This perspective reveals evidence of experiences that have occurred across the society, as the extent to which they adapt to their corresponding media samples indicate the level of effects they have had. The incident that took place in Norway by Anders Behring Breivik is a great example of this effect. Following shooting to death 69 people at a labor party-sponsored camp in an Island in Norway, Anders admitted he had been influenced by the Batman trio (directed by Nolan) as searches in his home and other papers supported his claim. This study examines cinema as the most important media which influences the heart of the society, and the fourth perspective is found to be the prevailing theory in this regard.

Cinema and Representation of Crime

Structurally, cinema is founded on the workings of representation. The Representation Theory was first developed in the Foucauldian thinking. For Foucault, representation always takes place in a discourse, and the discourse confirms what can or cannot be said about a specific text (24:40). Although representation involves such major questions as who (director's ideology), which group (target population) and which style (style of presentation), it is not always compatible with pure reality, and as Baudrillard said, representation moves toward hyperreality. One of the general aspects of modern societies is violence and its unrestrained nature from structural and sociological perspectives. Norm-breaking and crossing the red lines may have become an entertainment in some societies, with the expansion and rise of new social media specifically leading to this tendency, i.e., breaking the norms; on the other hand, confrontation between tradition and modernity, and between the Western culture and the Islamic Iranian culture has resulted in the incidence of cultural dualities, causing one of the reason of crimes in the society. Scholars have sought to get the media to define social media and turn them into texts. Such issues as drug abuse, addiction, smuggling and production of drugs, organized crimes, robbery, misdemeanors, physical altercations, divorce, running away from home, etc. are social harms that have been instigated by cinema. Media also raise ideas about the scope of these issues and form perceptions about the appropriate manners in which these issues are officially or unofficially moderated (222-223:7). In sum, cinema as an effective medium can greatly contribute to social anomies. These anomies can unfold both in the area of educating crimes (e.g., how to do robbery), and in the area of normalizing norm-breaking, etc.

Selected Cinema Works Using Expert Views

The statistical population of this research includes cinematic works produced from 2007 to 2017. The first criterion for the selection of the movies included movie plots and their relationship with crimes, causes of the incidence and consequences. The second criterion included the sale of the movies, their level of popularity and participation in domestic and foreign festivals.

In the sampling stage, five experts were consulted to select 50 films. The reason for the selection of the time interval was that one of the experts (16) stated that movies needed time to be seen. On this basis, the selected movies were:

Compulsory Success (2007), Parkway (2007), A Hat for the Rain (2007), Half of My Property, Half of Yours (2007), President (2007), Ringing Circle (2008), Charchanguli (2008), There's Always a Woman in Between (2008), Invitation (2008), Women are angels (2008), Reflection (2008), Stings and Bees (2009), Superstar (2009), Dog Day Afternoon (2009), Along the City (2010), Poopak and Mash Mashallah (2010), Son of Adam, Daughter of the Eve (2010), Extremists (2010), Settlement (2010), Separation of Nader from Simin (2011), Six and Five (2011), Improve Your Morality (2011), Saadatabad (2011), Martian Men, Venusian Women (2011), The Absolutely Tame Is a Horse (2011), I Feel Sleepy (2012), Mr. and Mrs. Mahmoudi's Joint Life (2012), I Am a Mother (2012), Guidance Patrol (2012)), End of the Eighth Street (1391), Hiss! Girls Do Not Cry (2013), The Smell of Wheat (2013), Darband (2013), The

Corridor (2013), Special Line (2014), Kalashnikov (2014), Closer (2014), Crazy Rook (2015), Time for Love (2015) Ice Age (2015), Take Off (2015), Lollipop (2015), Seller (2016), Barcode (2016), Sound and Fury (2016), Lantouri (2016), Privacy (2016), Khargioush (2016), Lottery (2017), Woodpecker (2017).

Criminological Analysis of Movies in A Sociological Context

Demographic Characteristics of Criminals in Movies

To understand the independent variable and factors affecting it, Table 3 gives demographic characteristics of the criminals playing the leading role in the selected movies by age, marriage status, class status and education, and gender. According to the Table, there are 183 criminals who have played the leading role in 50 movies under examination, 113 of whom were male (61%), and 70 were female (39%). In terms of age, criminals fell under the 31–40-year age group with a frequency of 33.9%, followed by the 21–30-year age group with a frequency of 24%. From a gender point of view, the highest female criminals fell under 21-30-year age groups (35.7%), while male criminals fell under the age group of 31-40. In terms of marriage status, 42.1% of the criminals were single, 26.8% were married and 17.5% were divorced. Therefore, the factor of celibacy was found to cause people to crimes which is shared between men and women. A review of the statistics on men and women criminals indicates that crime, from the angle of these movies, tend to pertain to the lower class of the society.

Table 3: Demographic characteristics of criminals of selected movies by age, marriage, class status and education

Variables	Indicators	Leading role of the movies				Total	
		Male		Female		Fre.	%
		Fre.	%	Fre.	%		
Age	Under 20 years	11	9.7	5	7.1	16	8.8
	21-30 years	19	16.8	25	35.7	44	24
	31-40 years	38	33.6	24	34.4	62	33.9
	41-50 years	32	28.4	9	12.8	41	22.4
	50+	13	11.5	7	10	20	10.9

	Total	113	100	70	100	183	1000
Married	**Single**	42	37.2	35	50	77	42.1
	Married	36	31.9	13	18.6	49	26.8
	Divorced	13	11.5	19	27.2	32	17.5
	Unknown	22	19.4	3	4.2	25	13.6
	Total	113	100	70	100	183	100
Class status	**Lower class**	56	49.6	31	44.3	87	47.5
	Middle	18	15.9	16	22.8	34	18.6
	Upper class	39	34.5	23	32.9	62	33.9
	Total	113	100	70	100	183	100
Educational level	**Under diploma**	26	23	17	24.3	43	23.5
	Diploma	33	29.2	22	31.4	55	30
	Academic	39	34.5	28	40	67	36.7
	Unknown	15	13.3	3	4.3	18	9.8
	Total	113	100	70	100	183	100
Occupation	**Employed**	65	57.5	13	18.6	78	42.6
	Unemployed	42	37.2	53	75.7	95	51.9
	Unknown	6	5.3	4	5.7	10	5.5
	Total	113	100	70	100	183	100

Frequency of Crimes of Leading Actors and Type of Crimes

This research investigates the type of crimes perpetrated by the leading actors by the criminals' gender (male or female) and manner in which crime has perpetrated (intentional or unintentional). Table 4 gives a total of 211 cases of crime perpetration which included:

Trading and consuming drugs, friendly party, white marriage, marital infidelity, forcing the spouse into prostitution, illegal intercourse, prostitution, rape, murder, assault, kidnapping and hostage-taking, human trafficking, abortion, shooting, divorce celebration, usury, document forgery, theft and wallet/purse grabbing, extortion, fraud, good smuggling, embezzlement, purchase of stolen property, trading weapons, political asylum, installation and use of satellite receivers, street harassment, alcohol consumption, gambling and betting.

Table 4: Frequency of crimes of leading actors by type of crime and criminal gender

Type of crime		Gender				Fre.	%
		Male		Female			
		Intentional	Unintentional	Intentional	Unintentional		
Drugs (trading and consumption)		9	-	6	4	19	9.1
Moral crimes	**Friendly party**	5	-	4	1	15	7.1
	White marriage	3	-	2	-		
Sex crimes	**Infidelity**	7	1	4	-	30	14.2
	Forcing the spouse to prostitution	1	-	-	-		
	I legal intercourse	7	-	3	-		
	Prostitution	-	-	4	-		
	Sex rape	2	1	-	-		
Criminal offenses	**Murder**	11	2	2	1	66	31.3
	Assault	9	6	4	2		
	Kidnapping and hostage taking	6	1	1	-		
	Human	2	-	-	-		

	trafficking						
	Abortion	-	-	4	-		
	Shooting	8	1	6	-		
Norm-breaking and anti-culture	Divorce celebration	1	-	1	-	4	1.9
	Usuary	2	-	-	-		
Financial crimes	Document forgery	2	-	1	-	4	20.8
	Robbery	7	5	5	4		
	Extortion	3	-	2	-		
	Fraud	4	-	3	-		
	Good smuggling	3	-	-	-		
	Embezzlement	2	-	-	-		
	Purchase of stolen properties	3	-	-	-		
Security crimes	Trading weapons	1	-	-	-	4	1.9
	Political asylum	1	-	2	-		
Public crimes	Installing and use of satellite receivers	6	-	6	-	29	13.7
	Street harassment	5	-	-	-		
	Alcohol drink	6	1	3	1		
	Betting and gambling	2	-	-	-		
Total		118	18	62	13	21.11	100

Each movie has shown 4.22 crimes on average, with the highest crimes represented pertaining to criminal offenses with 31.3%, followed by financial crimes with a frequency of 20.8% and sex crimes with a frequency of 14.2%. By gender comparison, men were found to have significantly perpetrated financial and criminal offenses versus women, i.e., committing the offenses twice as many. Consistent with the table, 64.5% of the crimes were committed by men and the rest by women at a rate of 35.5%. Eighty-five percent of the crimes were already planned and intentional, while the remaining 15% were unintentional. The movies tended to show sex and financial crimes perpetrated in a planned way, with haphazard and unintentional crimes being insignificant. In the criminal offense area, unintentional crime statistics, as compared to the total number, were much higher than the previous two states.

One of the major problems facing the society is the waning role of traditions and introduction of modernism to our country. The Iranian society is grappling with a kind of cultural duality. In this area, some representations of the modern life have also infiltrated into our country, and they are being normalized. Issues such as divorce, addiction and drug use, illegal sex relations, mixed parties, etc. are just examples of this. Table 5 gives rates of divorce from 2006 to 2019. A look at these statistics suggests a 36% growth of divorce-to-marriage ratio in this 13-year interval, and similarly, a 36% decline of marriage-to-divorce ratio in the same interval. Although the plunging rate of marriage from around 900.000 cases in 2011 to around 520.000 in 2019 may be linked to numerous factors such as economy, culture and even declining young population, the amazing growth of divorce-to-marriage rates represents a national cultural backwardness, with the cinema playing the key cultural role in here.

Table 5: Official rate of divorce and marriage in the country from 2006 to 2019 (Source: Personal Status Organization; demographic and migration data)

Year	Marriage	Divorce	Divorce-to-marriage percentage	Marriage-to-divorce percentage
2006	778023	94040	12.1	8.3
2007	841107	99852	11.9	8.4
2008	881592	110510	12.5	8.0
2009	890208	125747	14.1	7.1
2010	891627	137200	15.4	6.5
2011	874792	142841	16.3	6.1
2012	829968	150354	18.1	5.5
2013	774513	155369	20.06	4.99
2014	724324	163569	22.58	4.43
2015	685352	163765	23.89	4.18
2016	704716	181049	25.69	3.89
2017	608762	179709	29.51	3.38
2018	550565	175614	31.89	3.13
2019	519250	171246	32.98	3.03

As discussed in theoretical foundations, the effective components in cinematic, sociological and criminal dimensions (Table 6) and the conceptual diagram of the research (Figure 1) are presented as follows.

Research Methodology

For Marx, art is under the influence of a society where it is created. In other words, art is a mass product. For this paper, sociology of cinema is considered a subset of sociology of art which maintains cinematic movies of each era are influenced by the social conditions governing the same era. Thus, the identification of crime and norm-breaking in cinematic works is regarded the first stage. For this, the number of 50 movies produced and released from 2006 to 2016 was selected to understand and analyze the content of the movies which contained the highest level of violence and crimes.

These movies were selected based on the views of five experts in cinema. In the second stage, the qualitative content of crimes in these works was examined. To understand types of crimes, a list of extracted crimes was examined with the collaboration of two sociologists. Meanwhile, to investigate the compatibility of the crime factor in cinematic works with their impacts on the society, validity was measured by questionnaires.

Table 6: Components affecting cinema, sociological and crime dimensions

Dimension	Component	Indicator	Sources used to determine the indicator	Sample works
Cinema	Time	Reducing environmental identity (confrontation with tradition)	Jalali, 2003- Shateripour Esfahani and Yaminpour, 2016	Crazy Rook, Ringing Circle
		Creation of new waves of crime	Salimi and Davari, 2006- Rivas, 2018- Hafez, 2017	Sound and Fury, Special Line, Guidance Patrol
	Modernity	Normalization of breaking norms	Habibzadeh et al., 2009	Lollipop, Darband
		Incidence and expansion of violence and	Habibzadeh et al., 2009- Abdolmaleki, 2009	Lantouri, Dog Day Afternoon

		insecurity		
Sociology	**Technology**	New techniques of crime and violence	Habibzadeh et al., 2009- Abdolmaleki, 2009- Rivas, 2018	Lollipop, Special Line, Ringing Circle
		Imposition and advertisement of goods and thoughts	Larni and Maslehati, 2006- Habibzadeh et al., 2009- Kubrak, 2020	Ringing Circle, Along the City
	Family status	Growing size of new urban middle class	Bahonar, 2008- Wersley, 2008- Shateripour Esfahani and Yaminpour, 2016	Mr. Mahmoudi and Lady Joint Life, Ringing Circle
		Weakening family foundation	Shateripour Esfahani and Yaminpour, 2016	Sound and Fury, Ice Age
	Generation difference	Introduction of modern identity components	Hodges, 2005- Salimi and Davari, 2006- Kubrak, 2020	Privacy, Ringing Circle
		Inter-generational emotional disruption	Shateripour Esfahani and Yaminpour, 2016- Marcuse, 1983	Closer, Separation of Nader from Simin
	Culture	Weakening traditional social networks (social capital)	Najafi Aberandabadi, 2009- Shateripour Esfahani and Yaminpour, 2016	Seller, Hiss, Girls Do not Cry, Guidance Patrol
		Cultural mix	Shaygan, 2017- Bashir and Soleimanzadeh, 2014	Darband, Superstar
Crime	**Religious norm-breaking**	Alcohol, gambling and usury	Basharpour et al., 2018	Woodpecker, Khargioush, End of Eighth Street
	Generation disruption in emotional and political domains	Asylum, migration and divorce	Sadeghi et al., 2019- Salavati, 2020	Lottery, Marian Men and Venusian Women
	Expansion of cultural boundaries	White marriage, infidelity and party	Ghanbarian, 2017- Abolfazli, 2018- Kubrak, 2020	Reflection, lollipop

Cochran formula was used to calculate the sample volume. The statistical population of the research was composed of elites in criminology, sociology, teachers, behavioral science experts and ordinary people who totaled 115 people via non-probabilistic sampling method. In the first stage, to measure the effects of criminal factors in cinematic works on the audience population, a conceptual diagram, SPSS software and multivariate regression analysis were used. The questionnaire included 26 items, also. The analysis method was in two parts: in the first part, the nature of data was determined by using multivariate analysis. This led to the identification of correlations between the dependent variable (cinema, society and crime, each with three independent variable) and the independent variable, i.e., indicators given in Table 6. The reliability of the indicators selected was determined using he Cronbach's alpha coefficient which was reported to be 0.814. Since this value is greater than 0.7, it indicates the reliability of the indicators. In the second part, semantic differential technique was used to determine effects of the cinematic works as well as criminal conducts in the society.
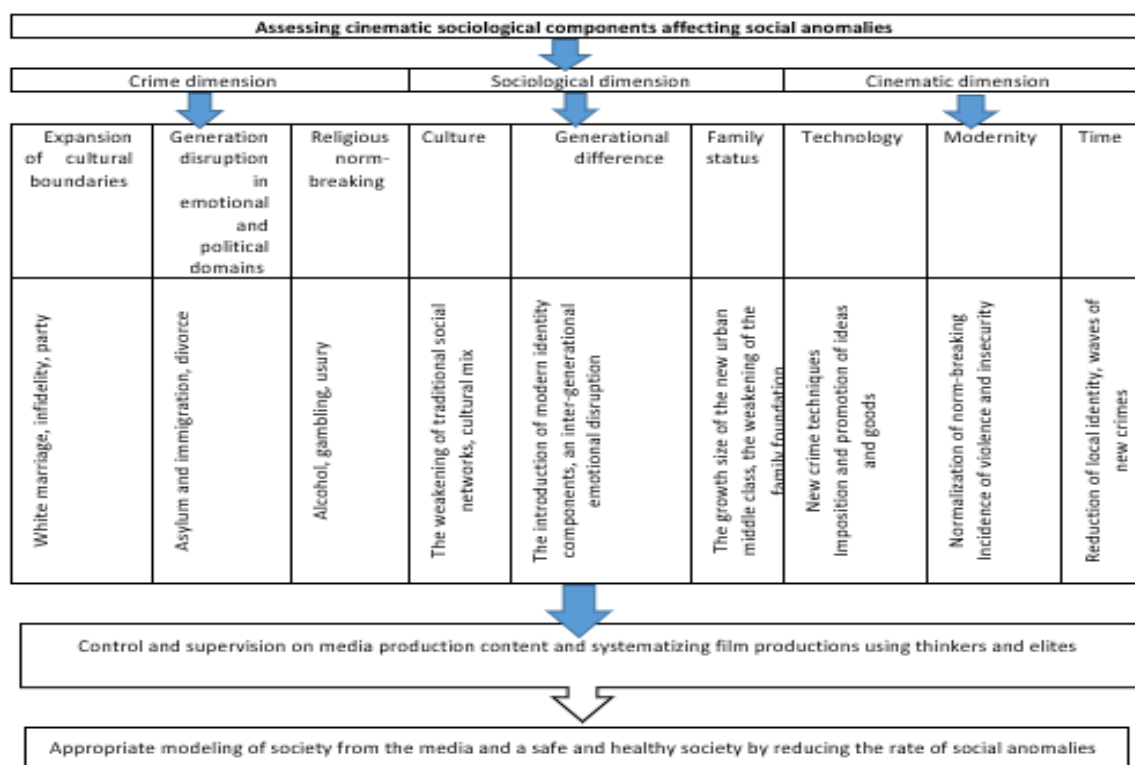
Diagram 1: Conceptual Model of the Research

Research Findings

Descriptive Findings

The statistical population of this research consisted of 53 ordinary people and 62 academic elites in such majors as sociology, criminology, cinema and relevant fields. Descriptive findings suggested that from a total of the respondents, 35% were females, while 65% were males. In terms of watching cinematic works as entertainment, 55% watched three films a week, 28% more than three films a week, 10% two films a week, and 7% one single film or none a week. It is noteworthy that TV programs and series were not significant in the statistics. To determine the age status of the people, 45% were 20-39, 41% were 40-60 and 14% were over 60 years old. General findings are summarized in Table 7.

Table 7: Descriptive findings

Variable			No.	%
Gender	Ordinary people	Woman	18	16
		Man	35	30
	Elites	Woman	22	19
		Man	40	35
	Total		115	100
Age	29-30		52	45
	40-60		47	41
	60+		16	14
	Total		115	100
Watching movies, a week	Over three films		32	28
	Three films		63	55
	Two films		11	10
	One or none		9	7
	Total		115	100

Inferential Findings

Analyzing the Relationship between the Dependent Variable of Crime and Independent Variables (components)

This section uses multivariate regression to determine the relationship between the dependent variables (cinema, the society and crime, each with three independent variables) and independent variables (indicators given in Table 6). To do so, questionnaires were separately analyzed. Prediction of the society being influenced by the independent variables is given in Table 8, where the R coefficient is used to measure the correlation between all dependent and independent variables in the questionnaire. The R measure indicates a coefficient which ranges from -1 to +1. The value 0.000 indicates no relationship between the two variables, while +1 points to a positive relation and -1 to a negative or reverse relation. The correlation coefficient determines the maximum relationship between the independent variables and the dependent variable, and can determine to what extent independent variables can explain the dependent variable. To examine the correlation between the independent variables and the dependent variable, regression test was used.

Correlation	Mean squared correlation coefficient	Squared correlation coefficient	Measurement standard error
0.814	0.762	0.462	0.483

A review of correlation of the dependent variable being affected by the independent variables in the population suggested a rate of 0.814, indicating that since the value tends to +1, there is, thus, a direct and strong correlation between the dependent and independent variables. The squared correlation value in this table is the squared correlation coefficient which is called coefficient of determination which states 0.762 of variations of the dependent variables depend on the variations of the independent variables. This coefficient indicates that around 0.462 of the variance or dispersion of the independent variables or their effects on the society can be explained by the research's empirical model, with the remaining dispersion variance explained by variables which did not enter into the research.

Following a general review of the effects of the independent variables on the society and audience, this section measures the correlation of each of the independent variables on the dependent variable, as given in Table 9.

Table 8: Regression correlation test between effects and independent variables in the questionnaire

Table 9: Correlation between crimes and independent variables in the society from the view of the audience

From the view of cinematic components						
Variables	Mean independent variables	Standard coefficients		Standardization of coefficients	T	Sig.
		Unstandardized coefficients	Standard deviation error	Beta coefficient		
Reduction of local identity (confrontation with tradition)		0.653	6.344	0.326	0.113	0.93
Creation of new crime waves	1.37	0.289	1.212	0.576	0.12	0.811
Normalization of norm-breaking	1.14	0.132	0.512	0.543	0.24	0.762
Incidence of	3.1	-0.52	0.501	0.425	0.152	0.783

violence and insecurity						
New crime techniques	2.2	0.402	0.614	0.13	0.52	0.412
Imposition and promotion of ideas and goods	4.2	-0.21	1.11	0.32	0.316	0.789
From the view of sociological components						
Growth of the new urban middle class	4.12	-0.19	1.421	0.645	-0.16	0.932
Weakening of the family foundation	3.13	0.18	0.322	0.48	-0.61	0.514
Introduction of modern identity components	4.43	-0.81	1.32	0.338	-0.77	0.618
Inter-generational emotional disruption	3.56	0.13	0.2 3	0.62	- 0.212	0.786
Weakening of traditional social networks	2.23	-0.69	0.112	0.375	-0.18	0.673
Cultural mix	3.19	0.59	0.256	0.293	-0.18	0.824
From the view of crime components						
Alcohol, gambling, usury	3.65	-0.23	1.23	0.482	-0.18	0.652
Asylum and immigration, divorce	2.41	0.17	0.69	0.513	- 0.177	0.721
White marriage, infidelity, party	4.83	0.65	0.73	0.421	0.25	0.65

Table 9 shows in the audience and cinematic component sections, out of the independent variables, the variable of creation of new crime waves (beta coefficient of 0.576) has the highest effects on the variable of crime incidence rate, followed by normalization of norm-breaking, incidence and expansion of violence and insecurity, reduction of local identity (confrontation with traditions), imposition and promotion of thoughts and goods as well as new crime techniques, respectively. In the sociological components section, the growing size of the new urban middle class, inter-generational emotional disruption, weakening of family foundation, weakening of traditional social networks (social capital), introduction of modern identity components and cultural mix had the highest effects, respectively. In the crime components section, asylum and migration and divorce with beta coefficients of 0.513, followed by alcohol, gambling, usuary and white marriage, and party had the highest effects, respectively.

Semantic Differential and T-Test

To evaluate the effects of cinematic factors on increasing crimes, semantic differential was used, which T test was also employed to measure those effects. Qualitative items of the questionnaire were measured based on a five-degree Likert scale. Thus, the mean numbers smaller or greater than the median 2.5 were

analyzed, considering the positivity or negativity of each item. Evaluating the effects of each of the cinematic and sociological factors on crimes using the T Test is as follows:

Evaluating cinematic and sociological factors affecting crime

Findings showed that the average crime rise resulting from cinematic factors such as normalization of norm-breaking, reduction of local identity and creation of new waves of crime is greater than the theoretical median of 2.5, suggesting the undesirable rate of these cinematic factors and the extent to which the society is affected by these factors. On the one hand, the average crime rises resulting from such sociological factors as white marriage, divorce, infidelity, party and migration was greater than 2.5, suggesting an undesirable status of these factors. The same case applies to the sociological dimensions of intergeneration emotional disruption, growth of new urban middle class and weakening family foundations. It is thus concluded that the effects of cinematic factors which are greater than the theoretical median are considered to be critical factors that should be attended to.

Conclusion

Consistent with research findings, this research seeks to evaluate cinematic factors within the sociological context on crime incidence. It is natural that the young generation of our nation accounts for a large part of the cinema audience community. Thus, the effect of cinema on this group of the society is greater than on other age groups. The two main research questions pertained to the role of the cinema in representing social anomies and cinematic factors contributing to the strength and decline of the young generation with social identities. Thus, to answer those questions, a number of movies, which met certain conditions, were selected in a specified time interval, and factors affecting them in the area of crimes were extracted, as given in Table 4. On the one hand, it is pivotal to recognize the nature of crime across the society and be made aware of sociological conditions. In this connection,

social components at the society level were explained, as given in Table 6. To verify the questionnaire and determine the relationship between three independent and dependent variables, a statistical population was prepared which consisted of 115 people. Research findings were consistent with those of Hafez (2017) in terms of cinematic effects on the society, and those of Rivas (2018) in terms of crime incidence. However, the component of family and cultural effects had no place in none of these two researches, though the present research did refer to. From a sociological dimension, the difference of this research with those of Habibzade et al. (2009) and Rozman (2017) was in the selection of a certain medium (cinema) as the cause of crime in the heart of the society. This research was innovative in that it used a certain medium (cinema) to determine its effects on such indicators as culture and family. This research identifies three categories of sociology, cinema and crime. The findings suggested that cinema as one of the most important art medium can potentially create culture and social anomies. The prevalence of such anomies as divorce, alcohol, gambling, spread of violence and insecurity and the like are increasingly growing in the public culture of the society. In a social dimension, the incidence of generational disruption, lack of an emotional relation between generations, war of tradition with modernity, reduced local identity and the like have gravely undermined the foundation of the smallest, albeit the most important institution of the community, i.e., family. A statistical review of the above factors in the contemporary cinema indicates a direct relationship between rising crimes, thrats against the family and culture and what is released in the cinema curtain. The key point is the loss of the social identity of the young generation in the face of social anomies, because the young generation founds the social and cultural movements and serve as the makers of the future. The resulting self-alienation that is caused by social anomies is in stark contradiction with the Islamic Iranian culture and can endanger our national culture. Unfortunately, the society is already grappling with this threat.

Media are two-pronged means which is difficult to face. In fact, media serve as arts which have never been confined by any government or political system. However, commitment and sense of responsibility against the society is, by itself, the best tool at the hand of the artist to build his/her art realistically, responsibly and via commitment to his/her own culture and identity. Artists' disregard for social culture and identity could result in social crises, as national identity and culture serve as the light for the essence of art and artists in each society. The present research stated that the training of committed and empathetic artists, together with providing proper consultations over knowledge of crimes and behavioral sciences, can increase the quality of cinematic works and build up culture. The following three takeaways can be concluded from the research:

A)   Use of elites of different disciplines such as educational and behavioral sciences, sociology, psychology, etc. to monitor and direct cinematic content to improve the existing situation of cinematic products;

B)   Conduct of researches on successful domestic and foreign cases which have managed to create positive cultural streams across the target society, and

C)   Accurate monitoring of scenarios by pertinent elites using sociological and cultural as well as behavioral dimensions.

Conflict of Interest

All authors declare that they have no conflicts of interest.

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