



**REPRESENTATION OF TURKISH IDENTITY IN  
IRANIAN CINEMA: AN ANALYSIS OF THE 2008 FILM  
AVAZE GHONJESHK-HA (THE SONG OF THE SPARROWS)**

**Sahar Javanshir Ghojehbaglou<sup>1</sup>,**

**Ali Murat Kırık<sup>2</sup>,**

**Nilüfer Pembecioğlu<sup>3i</sup>**

<sup>1</sup>PhD Candidate,

Marmara University,

Social Sciences Institute,

Türkiye

[orcid.org/0000-0002-1467-4263](https://orcid.org/0000-0002-1467-4263)

<sup>2</sup>Prof. Dr.,

Marmara University,

Faculty of Communication,

Türkiye

[orcid.org/0000-0002-5771-4843](https://orcid.org/0000-0002-5771-4843)

<sup>3</sup>Prof. Dr.,

Istanbul University,

Faculty of Communication,

Türkiye

[orcid.org/0000-0001-7510-6529](https://orcid.org/0000-0001-7510-6529)

**Abstract:**

The study's goal is to expose the ways in which Iranian cinema portrays the Turkish identity. The study is significant because Iranian cinema is significant globally, and revealing how Azerbaijani Turks are portrayed in Iranian movies could contribute to the field of film studies. The study explored Majid Majidi's 2008 film Avaze Ghonjeshk-ha (The Song of the Sparrows) as a good example of its type. Semiological and descriptive analyses were conducted in the process of questioning and analyzing the film using a mixed methodology approach. The 96-minute movie frames pertaining to the deliberate sampling technique were selected as a sample. Consequently, the representation of Turkish identity in Iranian Cinema is portrayed as impoverished, illiterate, and impolite in the movies, just like in the film Avaze Ghonjeshk-ha (The Song of the Sparrows). For instance, Karim, who is portrayed in the movie as a Turk, highlights the inequities and financial difficulties associated with accessing medical care.

---

<sup>i</sup> Correspondence: email [seherjavanshir16@gmail.com](mailto:seherjavanshir16@gmail.com), [murat.kirik@marmara.edu.tr](mailto:murat.kirik@marmara.edu.tr), [niluferpembecioğlu@gmail.com](mailto:niluferpembecioğlu@gmail.com)

**Keywords:** representation, Turkish representation, Iranian cinema, other, prejudice, minority

### **Özet:**

Bu çalışmanın konusunu İran sineması ve temsil oluşturmaktadır. Çalışmanın amacı İran sinemasında Türk kimliğinin nasıl temsil edildiğini ortaya çıkarmaktır. Çalışma İran sinemasının dünya ölçeğinde önemli olması ve bu sinema içerisinde yer alan filmlerde İran'daki Azerbaycan kökenli Türklerin temsilinin ortaya çıkarılmasının alana katkı vereceğinden dolayı önemlidir. Çalışma Majid Majidi yönetmenin Avaze Ghonjeshk -ha (Serçelerin Şarkısı) (2008) filmi örneğinde yapılmıştır. 96 dakikalık filmde örneklem olarak amaçsal örneklem yöntemi ile ilgili kareler ele alınmıştır. Çalışmanın uygulama kısmında karma yöntem kullanılmış çözümlenmede göstergebilimsel ve betimlemeli olarak gerçekleştirilmiştir. Sonuç olarak Avaze Ghonjeshk -ha (Serçelerin Şarkısı) filminde görüldüğü üzere fakir, eğitimsiz ve kaba olarak gösterilmiştir. Dolayısıyla filmdeki Türk temsiline olan Karim'in Sağlık hizmetlerine erişimde yaşanan adaletsizliklere ve maliyet sorunlarına dikkat çeker.

**Anahtar kelimeler:** temsil, Türk temsili, İran sineması, öteki, önyargı, azınlık

## **1. Introduction**

Iran's early movie before the revolution is discussed by Shahin Parhami, who pinpoints how Iranian cinema drew inspiration from Iranian literature and art (Parhami, 1999). While Parhami (1999) claims that Iranian post-revolutionary cinema has received accolades in a number of international venues in recent years, the majority of scholars attribute their inability to get firsthand evidence about the origins of early cinema to the scarcity of publications and resources (Askari, 2013). According to Rekabtalaei (2015), this popularity appears to be consistent with Iranian cinema's designation as "Cinematic Modernity." She contends in her thesis that conventional academic accounts of Iranian cinema history are influenced by "genesis amnesia." In addition to criticizing a "homogeneous historical time," she points out that in contemporary Iran, cinematic temporality is both distinct from and connected to political and social temporalities.

Early Iranian Cinema is known to have earned popularity under Muzaffereddin Shah's reign. Mozaffar ad-Din Shah Qajar was the fifth Qajar shah of Iran, reigning from 1896 until his death in 1907 (Farmanfarmanian, *et al.*, 1998). Sources state that the Shah, usually in the pursuit of pleasure, increased his debts by borrowing funds from Britain, France, and Russia (Cleveland, 2018). He suddenly made the decision to visit Europe in March 1900 and traveled with Mirza Ebrahim Khan Akkas Bashi, accompanying him as his personal photographer, as Ansari noted (2022). While in Europe, Paris, experiencing film screenings shot by the cinematograph, the Shah was impressed by these moving pictures and ordered the purchase of this machine (Nazokkar, 2011: 27). The cinematograph, according to Mozaffar ad-Din Shah, is "*a device projected on the wall*

*while people move in it.*" (Riasaty, *et al.*, 2018). Instantly enamoured with the silver screen, the Shah commissioned his personal photographer to obtain all the necessary tools and expertise to introduce the motion picture to Iran, initiating Persian film, declares Parhami (1999).

Sarsangi and Soleimanzadeh (2018) claim that following a trip to Paris in July 1900, Mirza Ebrahim Khan Akkas Bashi acquired a camera and, at the Shah's request, documented the Shah's European tour. Although he is credited with filming the Shah's religious and private rituals, there are currently no copies of these recordings. However, as Schwerda (2023) pays attention to the photographic experiments of Muzaffar al-Din Shah, she refers to Elliott (2019:66) to exemplify his test of aesthetics with the birthday present he got from his father, The composite birthday portrait presented to Muzaffar al-Din Shah in 1897 proves that both the father and son pays attention to global photographic trends as re-photographed collages of single photographs had become extremely fashionable in those years. Furthermore, Ekhtiar (2001) states that the monarch had a darkroom equipped with the latest photography technology the wet collodion process, the court photographer job was created, and photography was taught in Iran's first polytechnical college, the Daral-Funun. As a result, the introduction of the cinematograph into the palace during that era was only another invention for the monarchy, after earlier ones.

After Mirza Ebrahim Khan Akkas Bashi purchased the cinematograph machine, he also received a training proposal regarding how to make use of the tool. The proposition offered by the Gaumont manufacturing in Ostend, Belgium, and afterwards Mirza Ebrahim Khan Akkas Bashi began operating as the Shah's photographer. Here, perhaps it's important to note that the previous Shahs also had personal photographers as well, and royal portraiture has been used to convey the ruler's self-image to audiences both locally and internationally from the start of the Qajar dynasty (1789–1925), states Schwerda (2023:178). Additionally, Gaumont extended another training offer to Mozaffar ad-Din Shah. Thus, the Shah subsequently traveled to the Flower Festival in Ostend, Belgium, and Mirza Ebrahim Khan Akkas Bashi, filming the event, was crowned as Iran's first filmmaker. The rich and powerful people in the palace began to enjoy "cinema" when the Shah returned to his homeland. The Shah endeavored to spread awareness of this invention to the public. According to Hormz (1975), "*cinema stepped into Iran in 1900 under Qajar Shah, embarked on the palace and nobility houses after four years, and gradually demonstrated itself among other realities.*" Although courtiers, noblemen, and elders were the first people to watch movies on projectors, according to Farrokh Ghaffari (1966), the truth is that cinema was introduced to Iran almost five years after it was invented, when the camera entered Mozaffar ad-Din Shah's royal palace. According to Sadeghi-Esfahlani (2019), Hamid-Reza Sadr (2006), an Iranian film critic and intellectual based in Tehran, wrote a book which is a valuable resource which reflects the already existing views in the Iranian discourse. Sadr's history of Iranian cinema began much earlier than Dabashi's, with the introduction of film technologies into the Qajar court in 1905.

However, this was an era since another important event during the reign of Mozaffar ad-Din Shah was the outbreak of typhus in Sistan. The disease continued in June 1898, during almost the whole reign of Mozaffar ad-Din Shah Qajar. In a book entitled "Afghanistan" by Hamilton Angus (1874–1913), the author refers to mass deaths in Sistan and Baluchestan of Iran, which were under United Kingdom rule at the time (Golshani, *et al.*, 2022). Therefore, it is relatively easy to characterize the era as one in which the higher class found cinema to be alluring and the lower class had little interest in it. As Rekabtalaei mentions, much of the scholarship on the history of Iranian cinema considers film spectatorship in the first three decades of the 20th century as a leisure practice with origins in royalist and elitist entertainment forms (2018:247). The number of establishments like guesthouses, hotels, theaters, tea shops, restaurants, cafes, and shops meant for the congregation, education, and entertainment of diverse people increased significantly in Tehran in the late 19th and early 20th centuries as a result of an increase in the transnational flow of migrants and an overall increase in the city's population (Rekabtalaei, 2018:249). The establishment of these public spaces marked the beginning of a new chapter in the history of film. Schwerda also points out that any interest in visual technologies has found the ideal setting in Tabriz. This was the place where Iran first saw the introduction of the printing press and the earliest daguerreotypes (Schwerda, 2023:182).

LA Ferydoun (2007) declares that most cinema historians wrote that The Shah's interest led to the creation of this three-minute film shot on 18 August 1900, the first Persian film in Belgian Oostende (Ostend). Interest in movies grew at the palace soon after Mozaffar ad-Din Shah Qajar returned from Europe, and he made his first non-Shah picture, "Court Eunuchs." After returning to Tehran, Mirza Ebrahim Khan Akkas Bashi made documentary films on religious and royal ceremonies and the palace zoo. These pioneering Persian films were shown in the houses of the national elite at marriage, birth, and circumcision festivities.

However, there were also "civilian" filmmakers operating at the same time. For instance, Ebrahim Khan Sahaf-Bashi, a merchant, learned about the Cinematograph while traveling the world and brought another projector back to Iran. After showing films in the backyard of his antique shop for five years, Ebrahim Khan Sahaf-Bashi opened the country's first movie theatre in 1905. In 1900, he bought an Edison Kinetoscope projector and a number of films in Europe (La Ferydoun, 2007:452).

Rekabtalaei (2018) claims that in addition to displaying movies, other merchants like Ebrahim Khan Sahaf-Bashi were also interested in political and constitutionalist endeavors. Yet, only a piece of matte glass set on a lacquered hardwood frame is still present in the Golestan Palace out of the numerous photographic and motion picture cameras that Nasser-ed-Din Shah and Mozaffar-ed-Din Shah purchased in succession (Adele *et al.*, 2012).

Rekabtalaei also puts forward that up until the early 1930s, silent films with intertitles—printed messages that are part of the film—in Russian, English, and French were the only ones shown in Iranian theaters (2018:266). Cinema operators provided a

variety of "silent" visual presentations in their daily programs as modernists who incorporated discourses of national progress into their work and as businesspeople who profited from the financial profits made by film screenings. In a diasporic center like Tehran, these offerings, which included everything from scientific and fictional-drama films to international scenic and military newsreels, were meant to appeal to a variety of tastes and cultures.

In 1904, Ebrahim Khan Sahaf-Bashi opened Iran's first public cinema and screened the first movie in his courtyard outside the palace. He broadcasts Pathe's movies as well as brief "newsreels" about Russia. However, an imam deemed the cinema to be infidelity. Therefore, the hall was only operational for a month. After seeing a movie in Canada in 1904, Sahaf-Bashi shot a movie in his own garden and screened it for others when he got back to Iran. One of the prominent imams of the era, Fezlulahnuri, issued a fatwa and banned Sahafbashi's cinema after learning that ladies were not wearing veils there. During this time, Iran censored movies that featured images of women.

One other merchandiser, Mehdi Rusi Khan, started to arrange screenings at wealthy people's homes in 1906 and in 1907, he opened his own movie and photography studio. The 200-person facility, which featured a buffet and ventilation system, demonstrated Rusi Khan's interest in cinema management as he screened films he brought from Russia, accompanied by a violinist and pianist (Sever, 2010: 38).

Professor Ovanes Ohanian produced the first silent Iranian film, *Abi and Rabi*, in 1930. The two performers in the movie received their training at the Tehran-based cinema artistic school that Oganyans established. This movie holds the unique distinction of being Iranian cinema's first comedy-fiction production (Dabaşı, 2013: 3). Released in 1933, Ohanian's second film, "*Haji Agha*," tells the tale of a preacher who becomes a movie star. The movie demonstrates that a significant aspect of Iranian cinema is the discussions and shifts in the political and religious cultural authorities' attitudes about film. Faterhrad (2015) looks very closely at the first silent film made in Iran titled *Haji Agha, the Cinema Actor* (1933) by Ovanes Ohanian, pointing out that when the cinema in issue was only a Tehrani projection room, it was known as *Tamasha Khaneh*, and declares that in those days, patrons would passionately take their seats to watch the same movie over and over. Later that year, Abdolhossein Sepanta produced the first sound-added Iranian picture, "*The Lor Girl*", which was shown in two theaters in Tehran, *Mayak* and *Sepah*, in 1933 (Sarsangi & Soleimanzadeh, 2018). As a country that always strives to create works for the people in its idea of art, Iran made it apparent that women in this film remove their chadors and do not wear veils and this approach garnered a lot of attention from Iranians (Arslan, 2019: 1). The film's plot was based on a contrast between Iran's security situation during the Reza Shah era and during the demise of the Qajar dynasty. Sepanta would go on to helm films like *Black Eyes* (the account of Nader Shah's conquest of India), *Shirin and Farhad* (a traditional Iranian love romance), and *Ferdowsi* (the life narrative of Iran's most renowned epic poet). He directed the 1937 Eastern love tale *Laili and Majnoon*, which was modeled after the English tale of *Romeo and Juliet* (Umid, 1995:110). Iranian film production stopped between 1938 and 1948 due to the country's occupation by

American, British, and Russian forces during World War II and the predominance of American films in theaters (Teksoy, 2005: 607).

A number of people, including Russi Khan, Ardeshir Khan, and Ali Vakili, attempted to open new movie theaters in Tehran following Mirza Ebrahim Khan. Ardeshir Khan also established the San'ati Cinema for female audiences, which was unfortunately destroyed in a fire a few months later while "The Thief of Baghdad" was screened. (Mirbakhtyar, 2006:11-13). There were only about fifteen theaters in Tehran and eleven in other provinces until the early 1930s. Ovanes Ohanian made the decision to start Iran's first film school in 1925. He was able to operate the school's inaugural session under the name Parvareshgahe Artistiye Cinema in less than five years.

The Iranian film industry was experiencing an economic recession. It was weak due to poor investment and lack of technical skill when it emerged from its slumber and resumed operations after eleven years (1937–48). The majority of production focused on melodrama and thrillers, and it was unable to attract an audience among intellectuals and the middle class (Jahed, 2022:115).

The significance of a national movie industry's soundscape is mentioned by Cooley (2020), who claims that the Egyptian and Indian film industries contributed to the establishment of a sound film industry in Iran by providing their technicians, equipment, and well-established celebrity cultures, offering a stage for possible global recognition. As Baharloo mentions, Koushan's 1950 film *Sharmsār* (Ashamed), for instance, was shown at a leading Indian film festival after its great performance in Iran (Baharloo, 2017). Najmedin (2013) also mentions Esmail Koushan founded Mitra Films (1947), Tehran, Iran's first real film company, with the assistance of a few of his colleagues, and through their persistence, local feature film production was born and survived.

Most of the critics refer to the 1950s-1970s Iranian Cinema as the "Pre-revolutionary cinema" (Sherman, 2019; Rugo, 2016; Gow, 2011). As Dabashi (2001) pointed out, the 1960s were an important decade for Iranian cinema, with an average of 25 commercial films made each year starting in the early 1960s and rising to 65 by the conclusion of the decade. Jabini (1989) states that in a span of 15 to 20 years, Iranian cinema created over 300 films, which grew to the point where they were eligible to compete in the 1952 Bombay Film Festival.

In Esmail Koushan's film "Ashamed", a young urban man deceives a local girl named Maryam, who leaves her village and travels to the town, where she ends up performing in a cabaret. It created great hope for the country and remained in theaters for 102 days, symbolizing the second spring of Iranian cinema (Arslan, 2019: 1). However, once Mossadegh was overthrown in a 1953 coup supported by the United States, censorship grew, and Iranian cinema faced a challenging era. To Bajoghli (2019), instead of making autonomous films, throughout this era, directors started to create censorship-compliant content, and commissioned works proliferated. Sarsangi & Soleimanzadeh (2018) state that *Ganj-e Qarun* (Croesus Treasure), directed by Syamak Yasami in 1965, was the film that introduced a new genre and significantly boosted the Iranian film industry. Aktaş (2015:6) argues that Iranian filmmakers who were left-wing intellectuals

started producing films that addressed social issues in 1962. To Moradabbasi (2021), during this time, social realist films like Dariush Mehrjui's 1969 film "Gav" (The Cow) were especially noteworthy even if it's an adaptation from Gholamhosein Sa'edi's story collection entitled *The Mourners of Bayal/Azadaran-e Bayal* (1965). However, this trend encountered difficulties after the government allowed all kinds of foreign films into the country without censorship. Due to the unrestricted arrival of foreign films, domestic cinema had to compete by focusing on sexuality. However, according to Tapper (2007:5-6) and Sarsangi & Soleimanzadeh (2019), there were significant advancements in the documentary film industry during the 1950s and 1960s due to the work of authors and filmmakers like Farrokh Ghaffari, Furugh Farruhzad, Ebrahim Golestan and Fereydoon Rahnama contributing to Iranian Avant-garde Cinema before the Islamic revolution. Particularly during this time, Iranian cinema started to gain international recognition thanks to the work of prominent intellectuals and writers like Gayser (1969), *Gevezn-ha* (1974) by Mesut Kimyayi, Mehrcuyi, Gulistan Farruhzad, Behram Beyzayi, and Golam Husayin Saidi. The literary and political movements that emerged during this time were incorporated into art cinema, and its efficacy in this area grew with time. New films led to the emergence of the auteur directorial style and the link of cinema with other artistic disciplines like theater, poetry, and literature. Between 1975 and 1976, there were between 600 and 900 foreign films released in the nation, which hampered the growth of domestic cinema both culturally and economically (Aktaş, 2015: 6).

"The Report" was Abbas Kiarostami's debut feature film, released in 1977. A 2-year-old child starred in the picture, which was an innovative initial for Iranian cinema as it was the first to use sound for cinematography. Sheibani (2015) argues that Bahram Beizai's films "The Stranger" and "The Fog" are the products of film as alternative history. However, these films garnered attention at the 1975 Cannes Film Festival. To Pak-Shiraz (2013) Beizai, who is renowned for his excellent technical skills, used sociological analyzes to examine the position of women in his film "The Crow" (Kalagh, 1977). Sever argues that following the Islamic Revolution, Beizai kept making movies with strong female roles (Sever, 2010: 41).

Sever states that "Deers" (*Gevenzha*, 1975), directed by Mesut Kimyayi and focusing on the conflict of two young lefties, was the most politically charged Iranian film to date. The teenage communist protagonists had to be transformed into robbers after the movie was discovered by censors. The Iranian state's permitting procedures were criticized in a 1977 statement, claiming that Moliere was required to appear in person in order to get authorization for performances depicting his products (Sever, 2010: 41). As opposition voices grew in 1978, the government put more pressure on movie theaters. In Tehran, 108 movie theaters were shut down. Cinemas also experienced violence; during the screening of "Deers" in the Rex Theater hall that was set on fire during the screening in the southwestern Iranian city of Abadan – where the emergency doors were locked, 370 out of 700 people were killed (Leonard, 2024). Tehran saw the burning of 25 more movie theaters in October 1978. Out of the 524 movie theaters in the nation, 313 were shut down (Sever, 2010: 41). To Zeydabadi-Nejad, censorship wasn't just for feature films.

Since 1997, the number of movie theatres allocated to art films has been reduced. Thus, being labelled *mokhā ab-e khā* (for special audiences) by the MCIG is a liability. Furthermore, the theatres set aside for these films are not in prime locations, and this has been a further blow to art cinema (Zeydabadi-Nejad, 2007:385).

Following the Islamic Revolution of 1978, Iranian cinema underwent a significant transformation. Movie theaters and film studios stopped operating during the revolution, and the film industry came to a complete halt. But with the revolution, it quickly began witnessing change. The Ministry of Culture decided that cinemas should be placed into operation as quickly as possible, even though their operations were halted at the beginning of 1978, just after the revolution. To decide which films might be screened during this process, a nine-member Film and Cinema Council was formed (Aktaş, 2015: 35).

The Islamic Republic's proclamation in 1979 led to the perception of film as a flawed Western invention. Attempts to import movies exacerbated the issues, even though the number of theaters decreased from 450 to 250. Exile cinema was formed by filmmakers who regarded departing the country as a solution (Arslan, 2019: 1).

Ayatollah Khomeini had ideas about utilizing movies to teach and spread "Islamic values," but he was unable to obtain backing for them, and his theories were even deemed "wrong." This crucial aspect was underlined in his first address upon Khomeini's return from exile in 1979 when he said: *"We are not against film, radio, or television... Despite being a contemporary innovation that ought to be utilized for the betterment of public education, movies are being used to corrupt our children. We condemn the deceptive practices and misuse of cinema by those in charge of its management."* (Nafisi, 2008: 548-558). In fact, religious leaders favored the use of film as an ideological weapon in the struggle against Pahlavi culture, rather than an outright ban on it. (Nafisi, 2008: 37-38).

With an artistic significance that begs for comparison to Italian neorealism and related movements from earlier decades, several critics now consider Iran as the most significant national cinema in the world. Over the past decades, Iranian cinema has been recognized by a variety of international film festivals. Iranian cinema has been hailed as one of the most significant artistic theaters in the world by both international film reviewers and well-known directors (Sarsangi & Soleimanzadeh, 2018). For this reason, it is worthwhile to look into how identity, events, facts, interpretations and their impact on viewers are portrayed in Iranian cinema.

## 2. Prejudice and Discrimination on the Basis of The Identity of the Other

According to Douglas Kellner, Identity has been an issue throughout modernity, who also adds that identity has not vanished but rather been rebuilt and reinvented in modern society (Kellner, 2020). Thus, adds Bauman, it raises questions about the viability of the same *"reconstruction and redefinition"* given indications that identity has evolved into a game of free choice in modern times and that a person may lose control when they drastically alter who they are (Bauman, 1996:18).



To Anthias & Yuval-Davis, others come in a wide variety of forms. Community boundaries can exclude certain people and include others in various contexts and ethnic projects. For instance, in modern-day Europe, the other might be a Black person, an immigrant, a member of an old or new minority, someone of a different religion, someone with a different dialect, or someone from a different area. One or all of the aforementioned options may become the other in specific situations and for certain individuals. To put it another way, any sign that is interpreted culturally has the potential to become a border signifier that separates the world into two categories: them and us. Racism occurs when the invariable other is exploited or excluded using the concept of otherness (Anthias & Yuval-Davis, 2014: 97).

The other is always either a minority, powerless or marginal. For these very reasons, the other is “strange”, “weird”, “immoral”, and “strange”. If we think of the social sphere as a garden, the other is the “weed” that needs to be weeded, rehabilitated, or, if none of these can be done, uprooted and thrown away. It is always the weed that is feared to choke out the “useful” vegetables in the garden. In fact, economic concerns underlie this perception. Therefore, those who own the means of production in the social sphere define others as the other. When this is actively accepted and becomes hegemonic, those who do not own the means of production begin to be declared as “others” in various categories and marginalized (İnceoğlu and Çoban, 2014: 151-152).

Hall's chapter "The Spectacle of the 'Other'" (2002) focuses on why 'difference' creates problems. Hall discusses what this fascination with "Otherness" is and how this question can be clarified. In this context, he emphasizes the importance of difference by recalling the argument from Saussure and linguists in his work. According to Saussure, our ability to understand what "black" means is due to the fact that black can be compared to its opposite meaning, "white". Meaning emerges with the difference between black and white. Difference forms the basis of meaning, and difference is necessary for meaning to exist (Kırel, 2012: 365).

After recalling the cultural sources and formation of the concept of the "Other" in general terms, Hall focuses on the racial connections of this concept. He emphasizes three main periods that caused the West's encounter with black people and its reference to racial differences to snowball in popular representations: As Hall states, the first encounter period is the relationship between European traders and West African kings in the 16th century, which formed the source of the three-century slave trade. The second period coincides with the period of 'high imperialism', when Europeans colonized Africa and took control of the colonial region, increasing their control of markets and raw materials. The post-World War II migration of people from the Third World to Europe and North America is known as the Third Encounter period. These three significant "unfortunate" meetings united the concepts of "race" and "racial difference" in Western thought, according to Hall (Kırel, 2012: 368).

Becker characterizes individuals marginalized by society as "externals." In Goffman's framework, which emphasizes physical imperfections, those who are stigmatized are supplanted by Becker's externals. Becker posits that social groups

establish regulations to ensure their persistence and anticipate adherence to these regulations. The societal rules constitute a framework wherein the definitions of right and wrong may fluctuate with societal norms. An individual who contravenes these societal regulations is deemed an external. In this context, the perspective of the other individual towards the regulations is significant (Aslan, 2018: 68).

According to Kellner, media culture influences how people in modern societies form their identities through media like radio, television, and movies. These media resources have a significant impact on how people see their gender roles, sexual orientation, age, national and ethnic identities, class situations, and other aspects of their identities (Kellner, 2009: 5). Prejudices are thought patterns that are usually subconscious and unconscious. Sociologists and anthropologists emphasize that prejudice and exclusion are based on sociocultural factors. These factors include urbanization, mechanization and increased complexity, upward mobility of certain groups, emphasis on education and talent, inadequacy of occupations and competition, population growth and housing shortages, inadequacy in living standards, changes in family structure and the influence of the media. These factors lead to prejudice and exclusion among individuals (Gürses, 2005: 149, cited in Deaux and Wrightman).

Prejudice also refers to intolerant, unjust, and discriminatory views toward other people and groups. It contains dogmatic ideas, which makes it extremely hard to modify. Psychological, historical, economic, situational, and other sociocultural elements can all contribute to prejudices that sabotage relationships between people and societies (Gürses, 2005: 143). The concept of prejudice, which has social, group, and individual components, is particularly prevalent in social psychology. Depending on the field in which it is employed, prejudice has several definitions. Prejudice is the favorable or unfavorable opinions that a person, group, or society has against the other party (information-group-society) as a result of lacking sufficient information or receiving inaccurate information. Prejudice is, therefore, an attitude. Attitudes are thought to influence behavior. Like all other sciences that arose during the era of positivism, social psychology was a new field that developed from sociology and psychology. It has been dubbed the science of attitudes because it holds that attitudes are the only factors that determine behavior and that predicting attitudes entails predicting and controlling behavior (Küçüker, 2007: 11).

Making decisions based on accumulation leads to prejudice, which is typically the outcome. A person's personality, experiences, family, culture, and society all influence prejudice. Prejudice is not always acted upon. Prejudice typically occurs in circumstances that are unclear and difficult to alter. The advancement of societies is hampered by prejudices in education and rigid beliefs that are resistant to change (Gökmen, 2001: 98). In order to avoid both social and psychological reductionism, it appears more appropriate to analyze prejudice in terms of the interrelationships between situational, individual, and sociocultural elements. According to Goldstein, prejudices primarily, and perhaps most importantly, arise at the situational, historical, and cultural levels. If these arguments are correct, then prejudice and discrimination will change when the social-

political-historical-economic context changes significantly. Therefore, it is evident that prejudice and discrimination are formed as a result of the combined effect of a bundle of factors consisting of psychodynamic, historical, economic, situational, social learning, mass communication, and culture (Gürses, 2005: 150).

"Discrimination" comes from the Latin word "discriminatio," which means "to distinguish." This noun is made up of the root "crimen" (the act of distinguishing) and the prefix "dis" (discrimination). "Crimen" means "to distinguish" and is an Indo-European word.

When one group or individual is treated differently from others, it is referred to as discrimination (Schramm, 2015: 4). Wouter Vandenhoe, who analyzed international treaties forbidding discrimination, discovered that *"there is no universally accepted definition of discrimination"* (Vandenhoe, 2014). Fundamental human rights documents merely offer non-exhaustive lists of the grounds on which discrimination is forbidden; they do not, in fact, define discrimination at all. Fundamental human rights documents just offer non-exhaustive lists of the grounds on which discrimination is forbidden; they do not, in reality, define discrimination at all. Accordingly, *"the law shall prohibit all discrimination and shall grant equal and effective protection to all against discrimination on any ground, such as race, color, sex, language, religion, political or other opinion, national or social origin, property, birth, or other status,"* according to the International Covenant on Civil and Political Rights (Andrew, 2020: 1).

Discrimination can be in many different ways. Some types of discrimination entail distinct behaviors, attitudes, and expressions that can be easily observed. In other situations, though, it can be more covert or indirect, and it might take extra tact and discernment to spot this kind of discrimination. "Obvious and Explicit Discrimination" and "Subtle and Indirect Discrimination" are the two basic categories into which discrimination falls.

Open discrimination includes discriminatory behaviors that are clearly visible and clearly expressed. It involves unequal treatment of a person due to differences such as belief, language, religion, ethnicity, etc., of a group, segment of society, or individual. This type of discrimination can be expressed in a wide range, from clearly visible behaviors such as mockery, humiliation, and denigration to the spread of hate speech against these groups. Implicit or indirect discrimination, on the other hand, appears as a type of discrimination that operates through insinuations or indirect forms of expression that are difficult to notice. This type of discrimination usually includes attitudes that subject certain segments to discrimination despite not creating any apparent problems. Another situation that can be evaluated as indirect or implicit discrimination is the situation of "ignoring". In the case of "ignoring", although there is no obvious word or action, discrimination arises from this very "absence". This situation is related to ignoring or denying the existence or experiences of a certain group or individual (Çelenk, 2010: 221). Within the framework of certain indicators, the paradigmatic demographic elements included throughout all of the narratives lead to either biased or impartial communication between the story's creator and its recipient. Occasionally, certain aspects

of the story are highlighted more than others in order to convey a certain message or to highlight a specific aspect of the phenomenon. Prejudices or skewed perceptions of the phenomenon are created on the side of the recipient when interpretations or imaginations are highlighted rather than facts.

The indicators of discrimination are the expression of behaviors or situations that clearly demonstrate discrimination. These indicators make discrimination concrete and visible. Among the indicators of discrimination are “hate speech”, “violence”, and “favoritism”. Hate speech, literally, includes the meanings of hatred, the feeling of wanting someone’s harm and disgust. Hate emerges as a strong and dangerous emotion that is shown in action or speech as intolerance towards various people or groups and the desire to cause emotional and physical harm. Hate speech can cause an uncontrolled or forced desire to cause emotional and physical harm in an individual against the hated object, person, group or idea. The feeling of hatred can also be expressed as discourse. Discourse is carried out through social and communicative actions.

Discourse can emerge through language or other means of communication.

**Figure 1:** Cautious use of paradigmatic demographic features in narrative designs (Pembecioğlu, 2023:149)

Paradigmatic Symbol	Narrative Style
Age	Young / Old
Education	Educated / Uneducated
Social Status	High or Low Social Status
Economic Status	Rich or Poor
Qualification Status	Able or Unable
Capacity	With or Without Capacity
Physical Condition	Attractive or Unattractive
Emotional State	High Motivated or Low Motivated
Communicative State	Introvert or Extrovert
Cultural Situation	One of Us or One of The Others
Resident Status	Urban or Rural Origin
Attitude and Behaviour	Appropriate or Inappropriate Attitudes and Behaviours
Individual Characteristics	Enterprising, Assertive, Adaptable or Obscure
Linguistic Characteristics	Use of Appropriate Language and Communication Skills or Not

Hate speech is usually classified according to the group or identity it targets. This classification can usually be based on certain characteristics such as ethnicity, gender, religion, and sexual orientation. Hate speech targeting a political idea and its sympathizers. Hate speech targets foreigners, immigrants or ethnic groups, the hate speech in question is fed by racism and discrimination. Gender hate speech: It emerges as hate speech directed at women. The determining factors in this type of hate speech are traditional value judgments and traditional moral understanding (Alp, 2016: 151).

The Arabic word violence denotes "brute force," "rough and rude behavior," or "harshness." Determining what violence is challenging since definitions differ widely between societies, individuals, and time periods. Violence is typically used to describe

violent or aggressive actions that have the potential to injure someone physically or psychologically. Hobart defines violence as "*the use of brute force, harsh treatment, and harshness against those who hold opposing views.*" According to Roberts, favoritism is "*an unethical behavioral pattern due to illegal activities carried out, especially in recruitment, salary, promotion and training*" (Erdem, 2020: 14-15), and it occurs throughout everyday life, that's why people often experience and lament the occurrence of favoritism. This entails favoring someone over others in any situation and providing them with unfair support while breaking the law.

The following categories apply to textual components that have the potential to incite discrimination. Thus, if people are aware of the codes they employ, they can distinguish and apply paradigmatic thinking codes, implementing questions such as "What can I change, what can I replace?" to concentrate solely on the work's facts and ignore any misunderstandings. This allows the recipient to actualize the facts only and excludes any imaginative or interpretive elements that may be taken from the text.

## **2.1 Representation of the Other in Cinema**

A particular culture or ethnic group's visual narratives, which are then shown to the public, typically influence how minorities are portrayed in movies. Usually, the film's narrative, characters, language, and overall plot make this image a reality.

Cinema constitutes a special area of cultural representation today, especially in terms of the conduct of political struggles. Movies serve as a competitive platform that demonstrates how different representational styles will interpret and even shape social reality. In this regard, films can buffer the questioning of the government and the broader capitalist discourse, as well as reinforce anti-feminist acts such as defending traditional representations assigned to women (Ryan and Kellner, 2000: 37–38). One of the artistic mediums, cinema, likewise encourages the concept that there is a perfect life beyond the actual world. In popular films, attempts are made to conceal societal tensions related to class, gender, and ethnicity in order to present an "objective" and "neutral" viewpoint (Yüksel, 2013: 88).

Gregory Currie claims in his book "Image and Mind: Film, Philosophy and Cognitive Science" that representations broaden our understanding of the world around us. Representations give us knowledge about things we don't directly have access to if they are trustworthy. For some purposes, a description, a close-up photo, or another type of representation might be more instructive than a direct visual inspection of the object (Currie, 1995: 49). Stereotyping and clichés are employed in movies to create the identity of the "other" in addition to underrepresentation and misrepresentation. Stuart Hall claims that stereotyping is a technique used to normalize and correct disparities. Clichés are produced by distilling everything about a concept, event, identity, etc. to its most basic, readily recalled, easily understood, and universally recognized qualities, then fixing them until they cannot be altered. In contrast, stereotypes are generalized, oversimplified perceptions and ideas about identities (Kaçar, cited in Demirci, 2022).

Generalization is the primary issue with how minorities are portrayed in the media. Generalizations occur in two ways: First, categorizing a group member by assigning stereotypical personal or behavioral traits, which typically entails negative stereotyping. Second, the conversion of a particular behavior or occurrence into a general feature of that group or event (Önk and Selçuk, 2014: 182, as quoted in Kuhar). According to Kuhar's research on how minorities are portrayed in Slovenian media, Muslims, Gypsies, gays and lesbians, in particular, experience both kinds of generalization. The "us-them" narrative is employed, according to studies on how Islam and Muslims are portrayed in Slovenian media (Önk and Selçuk, 2014: 182).

Robert Sklar (1994) argues that between 1896 and the 1950s, movies were viewed as a major way for people to pass their free time and had the power to affect people's attitudes and actions. Hollywood movies established cultural supremacy, excluded other groups, and had a significant impact on social attitudes and values. In order to defend colonialism in the twentieth century, early "oriental films", in particular, sought to "*create a contrast between the civilized West and those left behind*" (Namaz, 2011: 46-47).

Namaz states that the presentation/representation of the other character in cinema is directly proportional to who is telling the story. Groups including the Japanese, Germans, Arabs, Koreans, and Vietnamese were specifically ignored and stereotyped in Hollywood productions. Communists were presented as the adversary of Russia and the United States during the Cold War. Minorities, including Jews, gays, and Black people, were added to the list of stereotypes that were shown in movies after the Cold War ended. Arabs became the other in Hollywood films, particularly after the events of September 11, 2001 (Namaz, 2011: 80).

To Aslan, two fundamental components need to be carefully implemented in order to create the other character in a movie. These components can be identified as cinematic aesthetics and narrative language. The narrative aspects that effectively define the other include the director's use of grammatical language, his attitude to events, the meanings he gives the characters, and the connections between the characters. The other character is created in part by cinematic aesthetics as well as the skilful use of language. The camera's location, the stage lighting, the color scheme, the music, and other artistic components all have a direct impact on the film's plot and reveal how deep each character is (Aslan, 2018: 69).

Kellner states that not only individuals but also nations can be portrayed as the "other" through the art form of cinema, which is a crucial medium for nations to establish their national identities and communicate their nationalist discourses (Kellner, 2003). By establishing power dynamics and who is powerful or weak, Kellner claims that the media legitimizes power relations, defending the status of those in authority and telling the weak that they should stay in their position (Önal and Baykal, 2011: 108).

## **2.2 The Turkish People's Status in Iran as the Other**

Iran's population is diverse in terms of ethnicity and culture. A percentage of Iran's population is made up of Turks (South Azerbaijan). The general census indicates that

there are 83,992,249 people living in Iran. It is believed that there are currently around 85 million people living in the nation. Iran is home to more than 20 million Turks from South Azerbaijan (Milliyet Gazetesi, 2023, <https://www.milliyet.com.tr/dunya/iran-hakkinda-bilgiler-iran-bayragi-anlami-2023-nufusu-baskenti-para-birimi-ve-saat-farki-6299174>).

Yolaçan (2017) states that even if Turkic migrations to Persia have been a familiar theme in Islamic history, especially since Marshall Hodgson's (1972) *The Venture of Islam*, cultural legacies of this world-historical phenomenon has not been adequately conceptualized. According to Raymond Furon, a former professor at Tehran University, the Iranian plateau is 1,645,000 km<sup>2</sup> in size. Three major language families are currently spoken in Iran, a country with a big surface area and a highly influential structure. The Semitic-Hamitic language family is represented by Arabs, the Indo-European language family by Persians, Kurds, Gilaks, Mazanderanis, and Baluchis, and the Turkish branch of the Altaic language family by Turks (South Azerbaijan), Qashgais, Turkmens, and other Turkic peoples.

According to Jannatov, all the people were scattered along the country depending on their ethnic origins. The Gilaks in Gilan province, the Mazanderanis in Mazandaran province south of the Caspian Sea, the Kurds in Kurdistan province, and some people in West Azerbaijan and Khorasan province are Persians who reside in the country's center provinces and along the Gulf coast. Balochs, who have lived in the Sistan-Balochistan region on the Pakistani border, are also members of the Indo-European linguistic family (Jannatov, 2021: 3). Few in number, Arabs are primarily found along the Persian Gulf coast and belong to the Semitic-Hamitic linguistic family. The Republic of Azerbaijan in the north, Turkey in the west, and many provinces from Tehran to the Caspian Sea in the east are home to the majority of Turks (South Azerbaijan). The Qashgais inhabited a vast region that stretched from Isfahan to the Gulf coast, while Turkmens are primarily found in the provinces of Khorasan and Golestan. In general, Turks reside in practically every settlement in the nation (Jannatov, 2021: 3).

Çelik states that Iran is among the world's most racially, ethnically, and religiously diverse regions. Only the Persians have the chance to enjoy all political, social, religious, and cultural rights in Iran, a country that is home to more than 60 religious communities, dozens of sects, more than five racial groups, and more than 90 languages. Shiite Muslims makeup 92% of the population, followed by Sunni Muslims at 7% and people of other religions at 1%. Zoroastrian, Sikh-Hindu, Jewish, and Yazidi communities are among the other religious groups, along with Christian Arabs and Armenians. The Twelve-Imam Ja'fari branch of Islam is recognized as the state religion of the Islamic Republic of Iran. Shiism is the only religion that is allowed to be represented at the state level (Çelik, 2018: 18).

When the Turks first appeared in Iranian territory, it has been the subject of numerous research. In this regard, Celilov claims that the geography of Iran under Turkish rule has historically included a territory that was home to the "Kuti" State, which the Turks established in 4200 BC, and that research on the fact that this area was the Turks' homeland is still growing (Celilov, 2000: 22). Attar cited Temizyürek and Boylu

(2015) as declaring that the first Turkish migrations and settlements in Iran occurred with the arrival of the Red and White Hun groups at the beginning of the Christian century, so he supported this by claiming that the Turks have been in Iran since then.

The topography of Iran became the site of progressively more Turkish migrations following the Ghaznavids' and the Seljuks' defeat in the Dandanakan War in 1040, which was fought between the Ghaznavids and the Seljuks, who at the time controlled Iranian territories. Following this date, the Turks ruled Iran for about a millennium. The Seljuks, Timurids, Kara-Koyunlu, Ak-Koyunlu, Safavids, Afshars, and Qajars ruled the Iranian landscape during this time. Some parts of Iran are now home to Turkish communities, including Turkmens, Khorasan Turks, Khalaj, Qashgais, Sungurs, Kazakhs, and Uzbeks, mostly Azerbaijani Turks (Blaga, 1997: 272).

Reza Shah was the first time the Turks, who had ruled Iran since 1501, were overthrown by a Persian monarch. Reza Khan established himself as Shah after waging a revolt against the Qajar Dynasty. As a result, the Pahlavi Dynasty took control of Iran in 1925 and remained in power until 1979. His son, Mohammad Reza Shah, succeeded Reza Shah, who had escaped the throne in 1941 as a result of the Soviet and English attacks. The Islamic Revolution led by Ayatollah Khomeini in 1979 was unavoidable due to the incredibly harsh government and unlawful tactics used by Mohammad Reza in the 1960s to crush the nation's opposition groups (Yılmaz, 2017: 27).

Reza Shah favored Iran becoming a nation-state founded on Persian nationalism and eschewing religious rules. So much so that from the moment he took power, he carried on working in this manner. Reza Shah believed that other ethnic groups should be integrated first, particularly the Turks (South Azerbaijan) (Yılmaz, 2017: 28).

Another policy implemented by Reza Shah was to try to make the nomadic Turks adopt a settled life. The nomadic Turkic tribes retreated from the centralized authority as a result of this restriction. Tribal uprisings and rebellions started in different parts of Iran in spite of the Persianization policies and imposed settled existence. Even if the Shah built military garrisons in certain tribal areas following severe interventions, these tribes took their lands from them. The uprisings of the Kuhgiluyeh tribes in the Fars province, the Shahsan insurrection in North Azerbaijan, and the Simko movement in West Azerbaijan in 1922 were all put down by Reza Shah's army, which also made sure that state authority was established in autonomous districts (Özbaş, 2020:1).

To Özbaş, Reza Shah attempted to transfer all commercial activities from Tabriz to Tehran in an effort to establish Tehran as the nation's cultural, economic, and political capital, despite the fact that the Azerbaijan region of Iran was a significant trading hub with developed commercial and economic ties with other nations. The Shah's economic policies caused significant hardships for the Azerbaijani Turks, whose primary occupation and source of revenue was trade. In addition to weakening these areas and making the populace poor, the Shah also increased his own authority, and his discriminating practices were most effective there (Özbaş, 2020:2).

To Saraçlı, with 25 to 30 million members, the Turks (South Azerbaijan) constitute the largest ethnic minority in Iran and account for 45% of the nation's overall population.



After the Persians, this is the largest ethnic group in Iran. The area in Iran's northwest, known as "South Azerbaijan", is home to the Turks. With 1,300,000 members, this ethnic group is densely populated, particularly in Tabriz (Saraçlı, 2008: 173).

Between 25 and 30 million people, or in other words, 45% of the total population, are Turks, the largest ethnic minority in Iran (known as Turks or Azerbaijani Turks in Iran, not Azeris), and they are primarily found in Southern Azerbaijan. This is the largest ethnic group in Iran after the Persians. The Turks live in the region called "South Azerbaijan", located in the northwest of Iran. The population of this ethnic group is dense, with 1,300,000 people, particularly in Tabriz (Saraçlı, 2008: 173).

The western part of the Iranian geography, Azerbaijan province, is inhabited by Turks from one end to the other. It covers an area of approximately 250 thousand square kilometers. The majority of Turkish tribes reside in Hoy, Tabriz, as well as the cities and towns of Urmia, Salmas, Silman, Maqu, Marand, Shabister, Zanjan, Miyana, Ardabil, and Aher. Along with the provinces of Azerbaijan, Turkish tribes also reside along the Caspian Sea coast in the provinces of Gilan, Mazandaran, Harcan, and the surrounding areas of Qazvin, Tehran, and Sultanabad, as well as in the provinces of Yazd, Kashan, Hamadan, and Shiraz provinces. The social and political changes in Iran's history and geography have been significantly shaped by the Turks for almost a millennium. Numerous Turkish governments have been formed on Iran's territory throughout history, and they have been involved in a variety of fields, including politics, trade, and education (Gökdağ, 2013).

To Kaya, the arrival of the Turks in Iran started in the fourth century AD and lasted until the turn of the 20th century. The Turks migrated from the Aras-Kura rivers in the west to the south and from the east of the Caspian Sea to Ertek-Tercan during the pre-Islamic era. Following the adoption of Islam, the Turks moved east-west across Iran from the south of the Caspian Sea. The Turkish migrations from Turkey, Syria, and Iraq to Iran in a west-east direction began in the late 13th century. Iran's ethnic, religious, political, linguistic, and cultural makeup was drastically altered by this Turkish immigration (Kaya, 2009:138).

To Moghanirahimi, the Ghaznavids ruled Northern Iran, the Caucasus, and Eastern Anatolia for 224 years beginning in 963 A.D.; the Seljuks for 157 years beginning in 1037 A.D.; the Khwarazmshahs for 221 years beginning in 1098 A.D.; the Ilkhanids for 79 years beginning in 1256 A.D.; the Chupanis for 22 years beginning in 1335 A.D.; the Jalayeris for 97 years beginning in 1335 A.D.; the Timurids for 136 years beginning in 1370 A.D.; the Kara Sheepdogs for 91 years beginning in 1378 A.D.; and the Ak Sheepdogs for 130 years beginning in 1378 A.D. Beginning in 1501, they ruled over Iran, Pakistan, Afghanistan, Turkmenistan, and the Caucasus for 221 years. Iran and the Caucasus areas were ruled by the Afshars for 60 years beginning in 1736, and by the Qajars for 140 years beginning in 1785 AD (Moghanirahimi, 2021: 213).

### 3. Methodology

The study examined the representation of Turkish identity in Iranian cinema in Majid Majidi's *Avaze Ghonjeshk -ha Filmi* (The Song of the Sparrows) 2008. Therefore, a mixed method was used in the application part of the study and the analysis was carried out semiologically and descriptively.

To Krampen, (1987) Saussure, stated that *"a science can be designed to examine the life of signs in society; this science will form a part of social psychology, and therefore of general psychology; we will call this science semiology"*. Semiology is a field of science that will teach what kind of features signs contain and what laws they are subject to (Rifat, 2005).

The subject of semiology is not only linguistic signs but also all kinds of sign systems: Images, hand-arm-head movements, melodic sounds, objects and the complexities of these substances seen in ceremonies, protocols or shows, even if they do not constitute "languages", at least they constitute systems of meaning (Barthes, 2005: 27).

In this study, three basic elements of Ferdinand de Saussure and Roland Barthes, namely the sign, the signifier and the signified, were used. In addition, the film was analyzed descriptively and then the Turkish identity representation was examined by dividing the frames into groups.

#### 3.1 Avaze Ghonjeshk-ha 2008 (The Song of the Sparrows)

The 96-minute film, shot in Iran, was directed by Majid Majidi and written by Majid Majidi and Mehran Kashani. The film's cinematography was by Turaj Mansuri and stars Reza Naji, Mohammed Amir Naji, Maryam Akbari, and Kamran Degghan. The film *"Song of the Sparrows"* won the Silver Bear for best actor at the Berlin Film Festival in 2008.

IMDb mentions the film, referring to the movie as a drama and family film and summarizes its plot as follows: *"An ostrich-rancher, Karim, embarks on a journey to Tehran, a bustling city, to replace his daughter's hearing aid, a pivotal moment in his family's struggle for independence and cultural exchange."* The movie has a 7.9 rating (25.1.2025), which indicates that viewers like it. The remarks cover a wide range of subjects, starting with the music, asserting that Ibrahim Tatlıses performed the majority of the music and that it was frequently Azeri or Turkish.

Regarding the box office rates, the film had its box office rates 52,8% of income from domestic releases (\$116,372) and 47,2% from international releases (\$103,988) (throughout South Africa, Norway, the Netherlands, Greece and Belgium in Europe, Middle East and Africa, South Korea, Singapore, and Malaysia in Asia Pacific) reaching up to \$220,360 worldwide (<https://www.boxofficemojo.com/title/tt0997246/>).

#### 3.2 Theme of the Movie

The Song of the Sparrows tells the story of Karim (Reza Naji), who works in an ostrich breeding workshop in a village near Tehran and tries to make a living. Karim is a father

of three children and a Turk who supports his family through halal means. However, his life is turned upside down when the ostrich escapes from the farm where he works, and he is fired from his job. Karim's firing from his job indicates that he and his family begin to face economic and social challenges. When he goes to the city to have his eldest daughter's hearing aid repaired, he is mistakenly recognized as a motorcycle taxi driver as a result of a misunderstanding and adopts this new role. At this point, Karim's life takes a new direction with an unexpected career change (Latifi, 2020). As a motorbike taxi driver, Karim must navigate the intricate traffic patterns of the city while transporting passengers and goods. His generous and honest demeanour gradually changes as a result of this process. Family ties become strained and unhappy as a result of Karim's transformation. The film delves deeply into Karim's transformation as a person and how it affects his family in the final scenes.

The movie "Song of the Sparrows" was initially cited as one of Majidi's works in 2010 in Güllük's theses. Later, Pay (2012) and Bircan (2020) also made reference to it. Later, Oktan (2019) addressed the film regarding nature as the meaning-maker in Majidi's films, whereas Bozdağ and Yavuz (2019) concentrated on the children in Majidi's films. Acar and Çanakçı (2020) and Acar (2020) additionally explored the film, while Demirpolat and Şener (2020) looked at it in terms of social reality. Children scattering goldfish on the ground and Kerim walking through a desolate field with a blue door on his back are the two most remarkable and amazing scenes of the movie, according to Alıcı (2014). The director reportedly takes a poetic and comprehensive approach to symbolic narration in this work as well. The director claimed in an interview that the ostrich and its egg were chosen as the film's background because of the metaphorical and symbolic transfer (Alıcı, 2014). Because the ostrich is a bird that cannot fly, even though its wings are incredibly large. The movie subtly conveys the idea that in order to soar and achieve their goals, people must let go of the material world's weight.

According to this viewpoint, Karim cannot live like the rest of the world since he is the exception, much like an ostrich in society. He is nothing to those who are similar to him, and he is extremely odd to others who are not because he falls short of their expectations. A semiotic analysis of the film's poster is another study of the movie (Erol, 2022).

### **3.3 Analysis of the Film Using Semiotic and Descriptive Analysis**

The study attempts to make use of the semiotic codes to find out more about the attributed meanings. Thus, the codes and symbols were questioned throughout the narrative, and their descriptive analyses were also provided to implement and exemplify the coding and decoding attributes.



Source: Mejidi, "Song of the Sparrows", (2008, 2'16")

- At 2'16" of the film, the director shows the audience an old car on a green street in a wide shot.

In literal terms, this scene is the director's way of telling the audience about the physical and social structure of the setting. The wide shot and the use of the old car allow the audience to make inferences about the story while also visually conveying the film's themes and the characters' living conditions. These visual elements support the film's narrative and strengthen the audience's connection to the story. However, when the semiotic meanings are questioned, this choice of the director enables an in-depth analysis and interpretation of the economic situation of the film's setting and characters. The director conveys this image to the audience in order to make them construct and think about facts and events in a certain way.

- At 2'49 " While Karim is feeding the ostriches, someone calls out to him and says "Karim"! He shouts at him with a dazed expression on his face, "What is it!?" The man who called Karim says to him again, this time in Turkish, "Gel Buraya!" Karim says; "Nedir?"



Source: Mejidi, "Song of the Sparrows", (2008, 2:49")

Through dialogue, the filmmaker informs the spectator that "Karim," the character, is Turkish. This scene provides an in-depth psychological and social analysis

of the characters in the film. When Karim gets distracted while feeding the ostriches and shouts, "What is it!?" with a dazed expression and an irritable tone to the person who calls him, it is indicated that the character has a structure that gives direct and sharp reactions. Karim's facial expression and intonation indicate that he has an irritable and impatient character. This small detail in the film allows us to understand Karim's personality traits and emotional state. Such scenes carry clues about the character's psychology and the factors that affect him. Karim's preference to talk from behind the fence where the ostriches are located symbolizes his deep connection with these animals. This scene, 2:19, emphasizes how Karim's life is economically dependent on these animals. Ostriches are Karim's source of income, and therefore, he resists keeping his distance from them. The director uses this scene to show that Karim cannot be separated from these animals and that his life is economically dependent on these animals.

- At 4'23" of the film, we see Karim driving his motorcycle towards home. He draws attention with his brown and black outfit, messy hair and beard. When Karim arrives at his home, we see small adobe houses and shops.



Source: Mejadi, "Song of the Sparrows", (2008:4:23")

The 4'23" section of the film further details Karim's character and his social environment while also shedding light on the cultural, social and economic structure of the geography where the story takes place. Karim's return home on his motorcycle, along with his clothing style and appearance, reveals more aspects of his lifestyle and character. The neighbor woman's "Hello" to Karim and Karim's response of "Hello, sister" indicate that Karim sees the woman as a "sister". This dialogue emphasizes mutual respect and tolerance in the relationships between the people living in the region. At the same time, this scene indicates that the region where the story takes place is a geography where the majority of the population is Turkish.

Semiotics		
Sign	Signifier	Signified
Place / The neighborhood where Karim lived	Houses built of mud bricks	Economic hardship / social class differences
Women chatting at the door	Social solidarity	Presence of rural culture / Non-modern
Karim's anger with the children	Traditional ways of behaving	Nervous Man

- When Karim comes home, he looks at his house made of adobe bricks. His wife is washing clothes in the small pool in the garden of his house.



Source: Mejidi, "Song of the Sparrows", (2008, 7'27")

The director gives us a visual representation of his own thoughts on Karim's and other residents' economic circumstances at the 7'27" minute of the movie. The simplicity and struggles of living conditions in the area are symbolized by the adobe house and his wife washing clothes in the garden's little pool. The house's adobe structure symbolizes Karim's limited access to contemporary building supplies and methods as well as his precarious financial status. The image of his wife washing clothes in the garden's tiny pool illustrates the deficient infrastructure and domestic equipment. The absence of contemporary home appliances like washing machines exposes financial constraints.

Demirpolat and Şener assert that economic issues, one of Iran's most prominent issues, are another significant topic in the movie "Song of the Sparrows." The circumstances that follow Karim's unemployment cause his family to feel powerless and struggle to meet their fundamental necessities, especially in relation to hearing aids. In this regard, it may be claimed that Mecidi's film effectively illustrated the detrimental impacts of economic issues on people, families, and society (Demirpolat, Şener: 2020, 428).

These components enable us to comprehend that Karim's family and the Turkish community in the area as a whole are not wealthier or more advanced and are instead struggling. These visual components are used by the director to effectively portray the story's social and economic context. Karim watches his son and other lads in the old water tank at 5:32 in the movie. "What the hell are you doing here?" he yells angrily at them. "We're looking for Haniye's hearing aid," one of the lads responds. Threateningly, Karim



pulls off his trousers and declares, "Hold this ladder, I'll come up there." When he witnesses this behavior, Karim descends the stairs, and the guys flee in fear.



Source: Mejidi, "Song of the Sparrows", (2008, 5'32")

This action demonstrates Karim's anxious and agitated personality as well as the kids' fear of him. This anxiety is made even more apparent when Karim asks them what they are doing with his hand. The kids are in conversation with Karim while searching for the hearing aid in the water. A child asks Karim if there are snakes here after stating that there are fish in the water. With a lighthearted tone, Karim responds, "There are all kinds of monsters like you here, except snakes." Later, a young boy shares his dream of becoming rich with Karim, stating that the water should be cleaned, and they can then pour red fish into it. The kids hold onto their aspirations despite Karim's prediction that it will take a long time for the water to clear.

Karim is alerted by a child who spots a snake in the water. Karim accidentally pushes a child into the water as he flees in terror. When the child emerges from the water, he reports finding the hearing aid they all were looking for.

This moment demonstrates Karim's incapacity even to dream of being wealthy due to his financial struggles and the difficulty of having conversations with children. Furthermore, his panic and dread upon hearing the term Snake indicate that he is a fearful person who occasionally acts rashly. The inconsistencies in Karim's character and his personality are addressed in this part through the multifaceted nature of his interactions with children. Karim says to himself in his native Turkish after exiting the water, "If a child does not listen to his parents, he will cause trouble for them." (Çocuk, anne babasını dinlemezse iş çıkarır anne babaya!)

- In the 7'50" part of the movie, Karim's son Karim says, "We can feed a thousand fish there (the old water tank)!"

Karim asks, "Do you know how much a thousand fish is?" His son writes his schoolwork in front of him and says, "Yes, a thousand." Karim stares at his son at that point, illustrating the man's powerlessness beside his child. Son: No, we're going to be billionaires.



Source: Mejadi, "Song of the Sparrows", (2008, 7'50")

This scene illustrates how different generations interact and think differently. Karim considers the proposal from a financial standpoint and asks his son how much a thousand fish would cost when he mentions that there is a site where they can raise a thousand fish. In response, his son writes homework and replies, "Yes, a thousand." The disparities in mindsets and educational attainment are evident in Karim's "feeling helpless" and surprise at his son's response. This conversation's main takeaway is that information and education can cause generational differences and that younger generations may differ from older generations in their attitudes and skills. Karim's "Whatever," and subsequent quiet, may be the first step toward understanding and accepting the ideals and visions of the younger generation. His son's statement, "Nothing, we'll be billionaires," shows that the new generation holds their hopes and goals high.

At 9'36", when Karim visits a health center to have his daughter's hearing aid fixed, the doctor there informs him that it is not possible. Can anything be done? Karim begs the doctor once more. In any case, my daughter needs this because her examinations are about to begin.

Physician: I'm going to write you up, so get a new one. Do you have insurance?

Karim: Not at all.

Physician: Then it's really challenging because hearing aids are incredibly costly.

At this point, Karim looks blankly at the ground.



Source: Mejadi, "Song of the Sparrows", (2008, 9'36")



A cultural and socioeconomic contrast between the doctor and Karim is established in the given situation by the doctor's Persian dialect and his white complexion. Karim is positioned as the "other" due to his dark skin and Turkish accent, while his posture and attire reveal his socioeconomic status. This contrast highlights the characters' contrasts and Karim's struggles even more. This circumstance draws attention to the socioeconomic hurdles, cultural disparities, and inequality that exist in society. It also highlights the inequities and financial difficulties associated with obtaining medical care. Karim's battle to get his daughter a hearing device highlights the value of support systems and social solidarity while symbolizing comparable challenges that many families may encounter.

Semiotics		
Sign	Signifier	Signified
Clinic	White-skinned doctor	Symbolization of Education and Social Status
Doctor	Knowledgeable and morally upright individual (educated and competent)	Cultural Stereotypes, Ethnic Segregation in Education and Professions
Karim in the Clinic	Karim's economic situation and lack of health insurance	Economic Powerlessness, Injustice in Access to Healthcare

As Karim tends to the ostriches at work, one of them breaks out through the fence at 13'32" in the movie. Karim can't find it, no matter how hard he searches for it. At last, they go back to work and speak with a tea vendor from Afghanistan.



Source: Mejidi, "Song of the Sparrows", (2008, 13'46")

Karim: I will be devastated if I am unable to locate the ostrich.  
 Afghan uncle: Don't be depressed; Allah is great. Let's see what the engineer has to say when he arrives tomorrow. This scene describes an incident Karim had at work and the conversation he had with an Afghan tea vendor after it happened. Karim's commitment to his work and the significance of this profession in his life is illustrated by the fact that one of the ostriches escaped over the fence, and he searched for it but was unable to locate it. For Karim, the ostrich's escape turns into a personal issue in addition to a professional

one. His statement, "If I can't find the ostrich, I'll be devastated," demonstrates how crucial his job is to him and how deeply this situation affects him.

By reminding Karim of Allah's magnificence and stating that an engineer will look into the issue, the Afghan uncle provides him comfort and hope. This conversation highlights the value of people helping one another during challenging circumstances and the comfort that even a small amount of hope can provide. Karim's instantaneous despondency in the scene demonstrates his vulnerability and anxiety in the face of his life's challenges. The Afghan uncle's reassuring and upbeat counsel emphasizes the importance of the moral support and camaraderie that people provide to one another under these circumstances. This exchange strikes out as a potent example of how individuals from various backgrounds can encourage and support one another through adversity.

- Karim attempts to transform himself into an ostrich in order to locate the ostrich in the scene at 20:15. In this scene, there is a black fly on Karim's face, and the sounds of other black flies flying around him can be heard.



Source: Mejadi, "Song of the Sparrows", (2008, 20'03" and 20'47")

The depiction of this scene emphasizes the extraordinary and helpless situation that Karim experiences while trying to find the ostrich. Karim's attempt to transform himself into an ostrich demonstrates his willingness to use any method necessary to solve this issue. Actually, it also indicates his attempt to understand the 'other' to some degree. But despite the severity of the situation, the black flies flying around him and his face and the sound of their voices contribute to the scene a hint of humor.

The image of black flies hovering around Karim and haunting him is typically connected to discomfort, deterioration, and death. Nevertheless, it also indicates that he is the "other" in reality. This image represents the negative elements of Karim's circumstances and surroundings in addition to his helplessness. Another way to interpret the black flies is as a metaphor for Karim's struggles and surroundings.

Scenes like "the black fly symbolizing dirt, evil, and bad people" and "Karim's lack of education and helplessness" allude to both his personal struggle and the challenges he faces in society. The black fly's "symbolizing dirt, evil and bad people" is a generic symbolism, though, and in this context, it might be interpreted as reflecting Karim's

challenging circumstances and surroundings rather than as a direct critique of his character or circumstances.

Semiotics		
Sign	Signifier	Signified
Karim (Human)	The ostrich running away and fear of being fired	Job insecurity, concerns about the future
Work boots with the word (Karim) written on them and bag	Symbols of being fired	Unemployment and social exclusion
Human relations	"Tea man Ramazan" and Karim's dialogue	Human ties, Immigration and solidarity
Object (Black fly)	The fly on Karim's face	Evil/bad situations

- At 43'45", Karim is riding his motorcycle when he spots his former boss, the tea maker's uncle (Afghan), and asks him where he's headed. He replies that, in fact, he was planning to pay him a visit. Despite his poor health, Karim gives the uncle a particular sum of money and instructs him to place it on the Agha's grave and he asks for his prayers for himself.



Source: Mejidi, "Song of the Sparrows", (2008, 44'22")

Important hints on the depth of Karim's personal and religious beliefs are revealed at this moment through his interaction with the tea man uncle (Afghan), with whom he was acquainted in his previous job. Despite his personal financial struggles, Karim's kindness and strong religious conviction are demonstrated by his donation of money to his uncle and his request that he pray. Furthermore, he demonstrates his dedication to religious obligations and customs by allocating a portion of the money he donates to the "Agha's grave." Karim's strong religious convictions are demonstrated by the fact that H. Rıza is one of the Shia sect's imams.

Semiotics		
Sign	Signifier	Signified
Religious metaphors	Karim's prayer	Religiosity
Religious metaphors	Giving money to the grave of the Prophet	Religiosity, Faith

- After traveling to the city, Karim begins transporting passengers on his motorcycle around 44'45". One of his passengers asks him to assist him in carrying his things while he is transporting others. Karim tries to assist by taking some items, but he is unable to do so and tells his passenger:

Karim: Give me my money, I am not a carrier.

But the landlord insists and says to him:

Landlord: Don't worry, I will give you your money too. I want you to help.

Karim then decides to help and starts moving the house. Just then, a sudden sound is heard and Karim's old, tattered shirt is torn. The landlord looks at Karim's condition and says "What's that sound? I'll give you a new shirt, don't worry." Then Karim changes his shirt, standing in front of the mirror he puts on his new shirt. He smiles happily and the scene ends with a sigh.



Source: Mejadi, "Song of the Sparrows", (2008, 48'06")

Once involved in the situation, Karim's old, tattered shirt is torn, and the landlord offers him a new shirt, symbolizing the opening of a new page in Karim's life. The tearing of the old, ragged shirt and the replacement of it with a new one serve as a metaphor for Karim's personal and social transformation. This transformation represents Karim's adaptation to city life and his openness to the changes this new life brings. His smile and sigh as he stands in front of the mirror and puts on his new shirt indicate that Karim has adapted to this change not only physically but also emotionally and psychologically. This scene can be considered a symbol of hope and a fresh start for Karim. The physical and symbolic transformation Karim experiences conveys the hope that individuals can make new beginnings in their lives and overcome the difficulties if they really struggle for it. The director's use of this scene as a metaphor tells a universal story about the importance of adapting to the changes life brings and making new beginnings.

- Among the worthless items in front of a building site, Karim discovers an antenna around 35' and brings it to his motorcycle. He then heads for his home. As usual, Karim begins gathering items from Tehran, where he obtains doors and glass doors. In his garden, he begins to gather them.



Source: Mejadi, "Song of the Sparrows", (2008, 35'46")

This scene depicts Karim's strategies for dealing with financial hardships as well as the transformations he goes through on an internal and personal level. His attempts to earn a living by gathering antiques from Tehran demonstrate his desire to better his existing circumstances and his search for workable answers. Karim's ambition to give himself and his family a better life is reflected in his collection of items for his garden, particularly things like doors and glass. The antenna serves as a class and economic indicator. The audience initially witnesses Karim working on the house's roof to improve and clarify the television program. When Karim's efforts improve the television's appearance, the children's happiness is astounding. When Karim operates a motorcycle taxi, he discovers an antenna among the debris on the building side of one of his passengers. This brings together the shift of the economic circumstances symbolized by the television antenna. The socioeconomic status of the family is demonstrated to shift when Karim installs the television antenna he salvages from the trash on the house's roof. Demirpolat and Şener claim that the television antenna is the most noticeable feature of the residence in the movie. The scene is depicted in a manner that targets the neighbors' television antennas on their roofs (Demirpolat, Şener: 2020, 428).

- The blue door that Karim brought from his hometown is given to his sister by his wife at minute 51'36". Karim gets upset and takes the door back, demonstrating his transformation and possibly his attachment to worldly possessions. The strain and emotional difficulty that this action causes in the relationships of the individuals in the house are highlighted by his wife's tears. This circumstance demonstrates the challenges Karim faces in surviving and balancing his familial obligations.





Source: Mejadi, "Song of the Sparrows", (2008, 51'41")

Semiotics		
Sign	Signifier	Signified
Object (Shirt)	Tearing an old shirt	Personal change and renewal, the link between external appearance and internal transformation
Antenna	Communication network	Economic conditions
Object (blue door)	Walking in a barren field with a blue door	Inner emptiness and disappointment, the struggle against life's difficulties

- 1 hour 5'33" On his way home from the city, Karim spots his own son and daughter selling flowers. He becomes enraged when he sees his daughter chatting with a boy and the boy is presenting his daughter flowers.

Karim: What the hell are you doing here? He turned to his son and said, "Hüseyin, who is this boy talking to your sister?"

The kids flee in terror when Karim shows up. "Come here, what the hell was your sister doing?" Karim asks his kid. "Who was that boy?" Karim asks his daughter. Karim smacks his daughter hard while she doesn't say anything. Threateningly, Karim beckons his son over to him, but the boy doesn't come. Then Karim grabs a rock and hurls it at his son. This incident demonstrates Karim's domineering and overly protective demeanor. His treatment of his daughter and son is seen in his harsh and furious response to a circumstance his kids face while selling flowers in the city. His use of violence in response to his daughter's conversation with a male highlights Karim's intense jealousy and protective approach to his daughter.



Source: Mejadi, "Song of the Sparrows", (2008, 1°6'33")

Yet, the violence at this moment indicates that Karim has severe anger management problems and that the family dynamic is troubled. It is possible to see his rock-throwing at his son as a sign of his dangerous and harmful child-rearing behavior. Such conduct can be detrimental to children's psychological health and erodes the basis of a strong family bond.

- 1°7'4" Karim rides his motorcycle home with his daughter. Upon arriving home, he removes his belt and swears while beating his kids. As the camera moves, we see Karim hitting his family through the house's broken window.

Karim says, "You destroyed my dignity!" The mother intervenes and says, "Karim, that's enough! Stop!"



Source: Mejadi, "Song of the Sparrows", (2008, 1°7'35")

This incident suggests that the Turkish character uses violence and poses a risk to his relatives. The broad behavioral pattern in the film suggests that using violence is a behavior characteristic of a particular identity, even when it is impossible to precisely link a character's acts to his ethnic or national identity. Every time Karim delivers a speech, he begins speaking only Turkish, which may be an indication of how he expresses his own inner monologue and challenges. This might reveal how Karim communicates his emotions and ideas, as well as how he seeks solace in his own linguistic and cultural

heritage. By speaking in his own language, he may be finding a space where he can express himself more comfortably and put his feelings into words in a better way.

Semiotics		
Sign	Signifier	Signified
Object (Belt)	Karim beating his daughter and son with a belt	Domestic violence/problems in understanding discipline
Object (Scraps)	Scraps overflowing	Internal conflict and stress, personal and social waste

- 1°07'03" Karim wants to repair the scraps he collected from Tehran and make them useful. However, suddenly, the pile of scraps falls on him and Karim is trapped under the scraps.



Source: Mejidi, "Song of the Sparrows", (2008, 1°9'20")

The sound of Karim's breathing can be heard when the camera approaches closer to the scraps where Karim fell. It is discovered that Karim is still alive when he's screened at home, surrounded by his neighbors and family. Among them, an elderly man begins reciting passages from the Quran. "Karim is not dead; why are you reading the Quran?" a man then asks. Subsequently, everyone utters "Sallah Mohammed".

Both Karim's physical hardships and the spiritual solidarity of the family and community are depicted in this moment. Karim's wounds beneath the scraps represent the challenges and risks he encounters in life. The community's reliance on religious beliefs and spiritual practices during trying times is shown in the nervous gathering of individuals around him and the elderly man's recital of passages from the Quran.





Source: Mejidi, "Song of the Sparrows", (2008, 1°10'51")

Such moments of spiritual solidarity show how individuals and communities come together in the face of adversity to find support and maintain hope. It also shows how religious beliefs and practices provide solace and support in personal and social life. This is a powerful scene that highlights the depth and importance of the spiritual dimension in Karim's and his community's lives.

- 11°12'12", his wife wants to tear Karim's shirt off with scissors. Karim starts to cry.



Source: Mejidi, "Song of the Sparrows", (2008, 1°12'12")

In Karim's personal journey, this incident marks a significant turning point. Karim is metaphorically cleansing himself of the experiences he had in the city, which may have given him a new identity by removing the shirt by cutting it with scissors. This demonstrates the metamorphosis and internal shift Karim goes through while trying to find himself again. His sobbing indicates that he finds this process to be emotionally taxing as well as difficult. Additionally, the shirt's removal represents Karim's transition into a new stage of his life. The character's growth and the emotional swings he goes through are revealed via the director's usage of this sequence to highlight the changes in Karim's life. The process of taking off each layer of clothes represents Karim's movement toward fresh starts and his gradual release of the weights and challenges of his past.

1°12'45" Karim is at home, lying down, ill. From the door, he can now see that his neighbors had stolen the scraps he gathered. The door his wife gave to her sister was also taken away, he observes. He gets a black fly on his face again as he observes this circumstance.



Source: Mejadi, "Song of the Sparrows", (2008, 1°12'45")

Karim's internal issues and psychological struggles are further heightened in this scene. He has mental discomfort when he witnesses what's going on outside his house while he is sick and realizes that the stuff he has gathered – particularly the door he took back from his wife's sister – has been stolen by the neighbors. The black fly that lands on his face represents his uneasiness with this circumstance, as well as the significance these objects hold for him and the reasons he is reluctant to share them with others.

Black flies are typically associated with negative connotations like discomfort, degradation, or evil. The black fly that shows up again on Karim's face in this scene might have been intended to highlight his uneasiness and internal struggle. As in the earlier images, the fly symbolizes a state of helplessness and despair in which he perceives himself as the "other", observing that even his neighbors steal from him regardless of his being sick.

Figure 2: Symbolic Significances Attributed to The Signs (Actions)

Signs (Actions)	Total Time Display	Display Count	Symbolic Significance Attributed
Violence	1'35"	3	Rude / Unhappy
Helplessness	4'10"	10	Unable / Penniless
Anger	2'	5	Rude / Unhappy
Ignorance	0'15"	3	Uneducated
Absentment	1'	1	Unable / Penniless / Devoid of
Profanity	0'15"	1	Rude / Violence
Compassion	0'20"	1	Honesty
Emotionality	1'	1	Happiness
Goodwill	3'	4	Honesty / Naturalness
Malice	0'45"	2	Hatred / Dishonesty

**Figure 3.** Symbolic Significances Attributed to The Signs (Objects)

Sign	Total Time Display	Display Count	Function	Symbolic Significance Attributed
Car	5'53"	7	Dysfunctional	Poor / Old
Engine	14'25"	25	Functional	Unable / Powerless / Old / Poor
Antenna	3'10"	4	Functional	Unable / Economic / Powerless
Shops	0'10"	1	Functional	Unable / Old / Deprived
Scraps	3'44"	8	Functional	Unable / Poor / Old / Weak
Street	1'45"	5	Functional	Unable / Poor / Neglected / Not Cared
Houses	3'14"	7	Functional	Unable / Old / Poor
Household Goods	3'50"	9	Functional	Unable / Old / Poor
Neighbor's House	0'47"	1	Functional	Unable / Old / Poor
Unemployment	0'50"	2	Functional	Unable / Economic Hardship
Flies	0'15"	2	Dysfunctional	Immorality / Evil / Negativity
Hearing Aid	4'47"	4	Functional	Unable / Powerless / Disabled / Helpless
Insurance	0'10"	1	Functional	Unable / Incomplete / Ineffective / Injustice
Pool Dish Washing	0'38"	2	Functional	Unable Powerless / Deprived
Pool Shower	0'46"	1	Functional	Unable / Powerless / Deprived

#### 4. Conclusion

The study primarily focuses on the connotations created by the "Turkish representation" in Iranian cinema. This led to an analysis of the Iranian film *Avaze Ghonjeshk-ha* (Song of the Sparrows) from 2008. Iranian cinema's depiction of Turks, its reflections in social and cultural contexts, and the components of the cinematic language employed in its development were all thoroughly examined through the Turkish character Karim in the movie.

In the movie *Avaze Ghonjeshk-ha*, Karim, a Turkish character, is typically portrayed as impoverished, illiterate, impolite, and having trouble getting medical care. In the plot of the movie, Karim's attempts to get his daughter hearing aids highlight the inequities and financial barriers to healthcare that many Iranian families must deal with. This circumstance highlights the significance of obtaining healthcare and highlights a larger social issue through the Turkish character. The semiotic theory of Ferdinand de Saussure and Roland Barthes was used in this study to analyze the visual and aural aspects of the movie through the connections between the signifier, the indicator, and the signified. In this way, the codes, signs, and symbols used in the construction of the Turkish representation in the film were revealed.

A descriptive analysis of the film's visual components was conducted in order to offer a more thorough understanding of the representation of the Turkish identity. This was accomplished by grouping the movie's frames according to the traits of the Turkish character. The character in the portrayal of the Turkish identity is portrayed to have contradictory traits, including being ill-mannered, powerless, furious, uninformed, uneducated, malevolent, and sincere, according to the analysis's findings. Through the overall atmosphere of the movie and the character interactions, the living situations of the Turkish characters were explored. The analysis's findings indicate that the Turkish character encounters injustice, lives in poverty, utilizes outdated furnishings, and is

either unemployed or uninsured. This situation highlights the difficulties experienced by the Turkish character and his marginal position in society. In the story of Karim, all Turkish originated individuals were depicted in a similar way.

Important hints on the construction of Turkish representation in Iranian cinema can be found in the movie Avaze Ghonjeshk-ha. The Turkish character in the movie is typically characterized by negative traits and serves as a representation of societal issues. This instance demonstrates how political, social, and cultural factors influence Turkish depiction in Iranian cinema. The study lays the foundation for a more thorough investigation into the meanings conveyed by ethnic representations in Iranian cinema.

### Conflict of Interest Statement

The authors declare no conflicts of interest.

### About the Author(s)

**Sahar Javanshir Ghojehbaglou** is a PhD Candidate at Marmara University, Social Sciences Institute.

**Prof. Dr. Ali Murat Kırık** is a faculty member at Marmara University's Faculty of Communication and the head of the Department of Radio, Television, and Cinema. His areas of specialization cover contemporary concerns, including social media, artificial intelligence, communication issues, cybercrimes, and digital addiction.

**Prof. Dr. Nilüfer Pembecioğlu** is a professor at Istanbul University's Faculty of Communication, Department of Radio, Television, and Cinema. She has written numerous articles in a variety of interdisciplinary fields, including education, early childhood education, gifted education, migration, communication, citizenship, journalism, peace journalism, new media, media literacy, digital literacy, cyberbullying, social exclusion and discrimination, children, women, and advertising. She is a documentary film director as well.

### References

- Acar, İ. (2020). *Din ve değerler eğitimi açısından İran sineması: Mejid Mejidi'nin filmleri örneği* (Master's thesis, Izmir Katip Celebi University (Turkey)). Retrieved from <https://acikerisim.ikcu.edu.tr/yayin/1741368&dil=3&q=>
- Acar, İ., & Çanakçı, A. A. (2020). Din ve değerler eğitimi açısından Majid Majidi'nin filmleri üzerine bir inceleme ("Hz. Muhammed: Allah'ın Elçisi" filmi örneği). Retrieved from <https://dSPACE.balikesir.edu.tr/xmlui/handle/20.500.12462/11691>
- Adle, C., Gaffari, T. F., & Omid, J. (2012). Iranian Cinema.
- Aktaş, C. (2015). *Şarkının şiiri İran sineması*. İz Yayıncılık. Retrieved from <https://www.kitapyurdu.com/kitap/sarkin-siiri-iran-sineması/371350.html>
- Alıcı, B. (2014). Yeni İran Sinemasında Çocuk. Gümüşhane Üniversitesi, İletişim Fakültesi *Elektronik Dergisi*. Cilt 9, Sayı 3, Mart 2014. <https://doi.org/10.19145/guifd.27592>

- Alp, H. (2016). Çingenelele yönelik nefret söyleminin Ekşi Sözlük'te yeniden üretilmesi. *Ankara Üniversitesi İlef Dergisi*, 3(2), 143-172. <https://doi.org/10.24955/ilef.305520>
- Andrew, A. (2020). Discrimination. The Stanford Encyclopedia of Philosophy, Retrieved from <https://plato.stanford.edu/entries/discrimination/>
- Ansari, Z. A. (2022). Post-1979 Iranian Cinema and Post-1947 Indian Cinema: Responses to Changing Times. *Cultural Dialogue*, 3. Retrieved from <http://www.ichdpublication.in/c/3/2.pdf>
- Anthias, F. ve Yuval-Davis, N. (2014). *İrksallaştırılmış sınırlar: İrk, ulus, cinsiyet, renk ve sınıf ve ırkçılık karşıtı mücadele*. Routledge. Retrieved from [https://www.researchgate.net/publication/352681276\\_Irksallaştirilmiş\\_Toplumsal\\_Rejim\\_Somurgesellik\\_ve\\_Kurtler](https://www.researchgate.net/publication/352681276_Irksallaştirilmiş_Toplumsal_Rejim_Somurgesellik_ve_Kurtler)
- Arslan, C. (2019). İran Sineması ve Tarihi. <https://www.bagimsizsinema.com/iran-sineması.html#> (Access Date: 12. 01. 2024).
- Askari, K. (2013). Early Cinema in South Asia: The Problem of the Archive/Introduction. *Framework*, 54(2), 130. Retrieved from [https://cedar.wvu.edu/cgi/viewcontent.cgi?referer=&httpsredir=1&article=1009&context=english\\_facpubs](https://cedar.wvu.edu/cgi/viewcontent.cgi?referer=&httpsredir=1&article=1009&context=english_facpubs)
- Aslan, M. (2018). Türk Sinemasında Öteki Karakter: Üçüncü Sayfa Filminde Ötekilik. *Adnan Menderes Üniversitesi Sosyal Bilimler Enstitüsü Dergisi*, 5 (2), 65-76. Retrieved from <https://dergipark.org.tr/tr/download/article-file/528135>
- Baharloo, A. (2017). "Esmail Koushan: The Storm of Life," trans. Philip Grant, Underline, Winter 2017-18, 93. Retrieved from <https://notesoncinematograph.blogspot.com/2021/11/esmail-koushan-storm-of-life-by-abbas.html>
- Bajoghli, N. (2019). *Iran reframed: Anxieties of power in the Islamic republic*. Stanford University Press. Retrieved from <https://www.sup.org/books/middle-east-studies/iran-reframed>
- Barthes, Roland (2005). Göstergebilimsel Serüven, çev.: Mehmet Rifat-Sema Rifat, ——— İstanbul: YKY Yayınları. Retrieved from [https://books.google.ro/books/about/G%C3%B6stergebilimsel\\_ser%C3%BCven.html?id=sRGHAAAACAAJ&redir\\_esc=y](https://books.google.ro/books/about/G%C3%B6stergebilimsel_ser%C3%BCven.html?id=sRGHAAAACAAJ&redir_esc=y)
- Bauman, Z. (1996). From Pilgrim to Tourist- or a Short History of Identity. Stuart Hall and Paul du Gay (Ed.), *Questions of Cultural Identity*. (s. 18-36). Los Angeles: Sage Yayıncılık. Retrieved from [https://pages.mtu.edu/~jds Slack/readings/CSReadings/Bauman\\_From\\_Pilgrim\\_to\\_Tourist.pdf](https://pages.mtu.edu/~jds Slack/readings/CSReadings/Bauman_From_Pilgrim_to_Tourist.pdf)
- Bircan, Z. (2020). *Sinemada Değerler Eğitiminin İmkani (Majid Majidi Örneği)* (Master's thesis, Necmettin Erbakan University (Turkey)). Retrieved from <https://www.proquest.com/openview/e92623dad21568126c3d392a1aeb3413/1?pq-origsite=gscholar&cbl=2026366&diss=y>
- Bлага, R. (1997). İran Halkları El Kitabı. Ankara: Yeni Zamanlar Dağıtım. Retrieved from <https://turkistanilibrary.com/tr/content/iran-halkları-el-kitabı>



- Bozdağ, A. & Yavuz C. (2019). Majid Majidi'nin Cennetin Rengi Filmindeki Çocuk Karakterlerin Sosyo-Kültürel Bağlamda İncelenmesi. *International Social Sciences Studies Journal*, 5(44), 4942-4958. <http://dx.doi.org/10.26449/sssj.1728>
- Çelenk, S. (2010). Ayrımcılık ve medya. *Televizyon Haberciliğinde Etik*, 211-228. Retrieved from [https://www.academia.edu/6835099/Ayr%C4%B1mc%C4%B1l%C4%B1k\\_ve\\_medya](https://www.academia.edu/6835099/Ayr%C4%B1mc%C4%B1l%C4%B1k_ve_medya)
- Çelik, O. (2018). İran'da Türk etnik yapısı ve İran'da Türk milliyetçiliği hareketleri. Yüksek Lisans Tezi, Akdeniz Üniversitesi Sosyal Bilimler Enstitüsü. Retrieved from <http://acikerisim.akdeniz.edu.tr/xmlui/handle/123456789/3994>
- Celilov, F. (2000). *Azer Halkı*. Bakü.
- Cevheri, Ş. (2021). İran sinemasında bir auteur: Mecid Mecidi sineması (Master's thesis, Hasan Kalyoncu Üniversitesi).
- Cleveland, W. L. (2018). *A history of the modern Middle East*. Routledge. Retrieved from <https://doi.org/10.4324/9780429495502>
- Cooley, C. (2020). Soundscape of a National Cinema Industry: Filmfarsi and Its Sonic Connections with Egyptian and Indian Cinemas, 1940s–1960s. *Film History*, 32(3), 43-74. <http://dx.doi.org/10.2979/filmhistory.32.3.03>
- Currie, G. (1995). *İmaj ve zihin: Film, felsefe ve bilişsel bilim*. Cambridge Üniversitesi Yayınları. Retrieved from <https://philpapers.org/rec/CURIAM-4>
- Dabashi, H. (2001). *Close Up: Iranian Cinema: Past, Present and Future*. Verso. Retrieved from <https://www.versobooks.com/products/1761-close-up>
- Dabaşı, H. (2013). İran Sineması. (B. Aladağ ve B. Kovulmaz, Çev.) İstanbul: Agora Kitaplığı.
- Demirci, Z. H. (2022). Sinemada Temsil Sorunu Bağlamında Öteki'nin Kimliği: Hayaletler (2020) Filmi Örneği. <https://www.mesail.org/onucuncu-sayi/sinemada-temsil-sorunu-baglaminda-otekinin-kimligi-hayaletler-2020-filmi-ornegi/> (Access Date: 12.01. 2024).
- Demirpolat, A., & Şener, E. (2020). İran'da Toplumsal Gerçeklik Ve Sinema İlişkisi Üzerine Dönemsel Bir Karşılaştırma: Sohrab Şehide Sales'in "Cansız Tabiat" Ve Mecid Mecidi'nin "Serçelerin Şarkısı". *Manisa Celal Bayar Üniversitesi Sosyal Bilimler Dergisi*, 18(3), 415-433. <https://doi.org/10.18026/cbayarsos.758149>
- Ekhtiar, M. (2001). Nasir al-Din Shah and the Dar al-Funun: The evolution of an institution. *Iranian Studies*, 34(1-4), 153-163. <https://www.jstor.org/stable/4311427>
- Elliott, P., Gowrley, F., & Etgar, Y. (2019). *Cut and paste*. The Trustees of the National Galleries of Scotland. Retrieved from [https://books.google.ro/books/about/Cut\\_and\\_Paste.html?id=VZBUvQEACAAJ&redir\\_esc=y](https://books.google.ro/books/about/Cut_and_Paste.html?id=VZBUvQEACAAJ&redir_esc=y)
- Erdem, A. R. (2020). Ayrımcılığın Kavramsal Analizi. *Uluslararası İnsan ve Sanat Araştırmaları Dergisi*, 4(4), 12-20. Retrieved from <https://dergipark.org.tr/tr/pub/ijhar/issue/54734/748043>
-

- Erol, A. Y. (2022). *Çizme ve Serçelerin Şarkısı Film Afişleri Üzerine Göstergibilimsel Bir Çözümleme, Edebiyatın Sanatlararası İlişkileri*, (Ed. Solak, Ö.) PA Paradigma Akademi. Retrieved from [https://www.researchgate.net/publication/366643484\\_Cizme\\_ve\\_Sercelerin\\_Sarki\\_si\\_film\\_afisleri\\_uzerine\\_gostergibilimsel\\_bir\\_cozumleme](https://www.researchgate.net/publication/366643484_Cizme_ve_Sercelerin_Sarki_si_film_afisleri_uzerine_gostergibilimsel_bir_cozumleme)
- Fatehrad, A. (2015). The Moving Image 16, no. 1—Special Issue: Early Cinema and the Archives. *Journalism and Mass Communication*, 5(10), 513-521. <http://dx.doi.org/10.17265/2160-6579/2015.10.003>
- Farmanfarmaian, M., Farmanfarmaian, R., & Clawson, P. (1998). *Blood and Oil: Memoirs of a Persian Prince*. New York. Retrieved from [https://books.google.ro/books/about/Blood\\_and\\_Oil.html?id=5EgfAQAAIAAJ&redir\\_esc=y](https://books.google.ro/books/about/Blood_and_Oil.html?id=5EgfAQAAIAAJ&redir_esc=y)
- Ghaffari, H. (1966). History of Iran's Cinema, *Journal of Culture and Life*, 18(1963), 155-165.
- Gökdağ, B. A. (2013). İran Türkleri. *Yeni Türkiye*, 54, 2203-2213. Retrieved from [https://www.academia.edu/21766099/G%C3%96KDA%C4%9E\\_Bilgehan\\_At%C4%B1z\\_2013\\_%C4%B0ran\\_T%C3%BCrkleri\\_Yeni\\_T%C3%BCrkiye](https://www.academia.edu/21766099/G%C3%96KDA%C4%9E_Bilgehan_At%C4%B1z_2013_%C4%B0ran_T%C3%BCrkleri_Yeni_T%C3%BCrkiye)
- Gökdemir, A. (2021). Orta Doğu'da Kadının Yeri Ve Sinemada Temsili: Sorayayı Taşlamak Film Analizi. *İletişim Bilimi Araştırmaları Dergisi*, 1(2), 81-96. Retrieved from <https://dergipark.org.tr/tr/pub/ibadergi/issue/64518/959535>
- Gökmen, M. (2001). Önyargı. *Bilim Teknik Dergisi*. Promat Basım Yayın (400), 98.
- Golshani, S. A., Mansourbakht, G., & Alembizar, F. (2022). Typhus disease in Iran during the Qajar Period (1725 to 1925 AD); a brief historical review. *Archives of Iranian medicine*, 25(11), 758. <https://doi.org/10.34172/aim.2022.120>
- Gow, C. (2011). *From Iran to Hollywood and some places in-between: Reframing post-revolutionary Iranian cinema*. Bloomsbury Publishing. Retrieved from <https://www.bloomsbury.com/us/from-iran-to-hollywood-and-some-places-inbetween-9781848855274/>
- Güllük, İ. (2010). *İslam Hukuku açısından sinema ve problemleri* (Doctoral dissertation, Marmara Üniversitesi (Turkey)). Retrieved from <https://www.proquest.com/openview/d5341d0bd5c07e30dac733891627b3d0/1?pq-origsite=gscholar&cbl=2026366&diss=y>
- Gürses, İ. (2005). Önyargının nedenleri. *Uludağ Üniversitesi İlahiyat Fakültesi Dergisi*, 14(1), 143-161. Retrieved from <https://dergipark.org.tr/tr/pub/uluifd/issue/13490/163000>
- Hamid Reza Sadr (2006). *Iranian Cinema: A Political History*, I. B. Tauris, p. 90. Retrieved from <https://www.jstor.org/stable/27919931>
- Hormz Key (1975). The Iranian cinema in two moves, *Journal of Culture and Life*, 18(1975), 477-492.
- <https://vesaleh.com/review-movie-the-song-of-sparrows/> (Latifi: 2020).
- <https://www.boxofficemojo.com/title/tt0997246/>
- <https://www.milliyet.com.tr/dunya/iran-hakkinda-bilgiler-iran-bayragi-anlami-2023-nufusu-baskenti-para-birimi-ve-saat-farki-6299174>

[https://www.researchgate.net/publication/320556667\\_KIMLIK\\_VE\\_SOSYAL\\_TEMSILLER\\_Icimizdeki\\_Eziklik](https://www.researchgate.net/publication/320556667_KIMLIK_VE_SOSYAL_TEMSILLER_Icimizdeki_Eziklik)

- Jabini, A. H. (1989). *Iranian Feature Films through 1988: historical overview, filmography, and annotated bibliography*. Brigham Young University.
- Jahed, P. (2022). *The New Wave Cinema in Iran: A Critical Study*. Bloomsbury Publishing USA. Retrieved from <https://www.bloomsbury.com/uk/new-wave-cinema-in-iran-9781501369094/>
- Jannatov, A. (2021). İran'da Türk Nüfusu Meselesi Türkiye Kamuoyunda. *Tarih ve Gelecek Dergisi*, 7(1), 499-509. <https://doi.org/10.21551/jhf.899553>
- Kaya, M. (2009). İran Türkleri. *Türk Dnyasi Arastirmalari*, (180). Retrieved from [https://www.bingol.edu.tr/documents/%C4%B0ran%20T%C3%BCrkleri\(1\).pdf](https://www.bingol.edu.tr/documents/%C4%B0ran%20T%C3%BCrkleri(1).pdf)
- Kellner, D. (2003). *Media culture: Cultural studies, identity and politics between the modern and the post-modern*. Routledge. <https://doi.org/10.4324/9780203205808>
- Kellner, D. (2009). Eleştirel bir medya/kültürel çalışmalara doğru. *Medya/kültürel çalışmalara: Eleştirel yaklaşımlar*, 5-24.
- Kellner, D. (2020). *Media culture: Cultural studies, identity, and politics in the contemporary moment*. Routledge. Retrieved from <https://www.routledge.com/Media-Culture-Cultural-Studies-Identity-and-Politics-in-the-Contemporary-Moment/Kellner/p/book/9780367199340>
- Kırel, S. (2012). *Kültürel Çalışmalara ve Sinema*. (A. Sivas, Dü.) İstanbul: Kırmızı Kedi.
- Krampen, M. (1987). *Ferdinand de Saussure and the Development of Semiology*. In *Classics of semiotics* (pp. 59-88). Boston, MA: Springer Retrieved from [https://link.springer.com/chapter/10.1007/978-1-4757-9700-8\\_3](https://link.springer.com/chapter/10.1007/978-1-4757-9700-8_3)
- Küçüker, A. (2007). *Gençlerin Siyasal ve Kültürel Tutumları -Ankara Örneği-*, Yüksek Lisans Tezi, Gazi Üniversitesi, Ankara.
- Leonard, A. J. (2024). *Meltdown Expected: Crisis, Disorder, and Upheaval at the end of the 1970s*. Rutgers University Press. Retrieved from <https://www.rutgersuniversitypress.org/bucknell/meltdown-expected/9781978836464/>
- Mirbakhtyar, S. (2006). *Iranian cinema and the Islamic revolution*. McFarland. Retrieved from [https://intellectdiscover.com/content/journals/10.1386/fm\\_00325\\_5](https://intellectdiscover.com/content/journals/10.1386/fm_00325_5)
- Moradabbasi Fouladi, M. (2021). Adaptation in Iranian New Wave Cinema: Social Commentary in Dariush Mehrjui's *The Cow* (1969). *Adaptation*, 14(3), 448-459. Retrieved from <https://doi.org/10.1093/adaptation/apab004>
- Nafisi, H., İran Sineması, (Der.: Nowell-Smith Geoffrey), "Dünya Sinema Tarihi", (Çev: Ahmet Fethi), Kabcacı Yayınevi, 2008.
- Najmedin, S. (2013). *The Pre-Production Phase in The Making of Iranian Full-Length Animated Films* (Doctoral dissertation, University of West London). Retrieved from [https://www.academia.edu/64013143/The\\_pre\\_production\\_phase\\_in\\_the\\_making\\_of\\_Iranian\\_full\\_length\\_animated\\_films\\_1979\\_2012](https://www.academia.edu/64013143/The_pre_production_phase_in_the_making_of_Iranian_full_length_animated_films_1979_2012)



- Namaz, Y. (2011). *11 Eylül sonrası Amerikan sinemasında ötekinin sunumu* (Yüksek Lisans tezi, Sosyal Bilimler Enstitüsü).
- Nazokkar, J. (2011). *Nagshe Zan Dar Edebiyat Sinemaye İran*, Tahran: Nashre Gatre.
- Oktan, A. (2019). Nature as a Builder of Meaning in Majid Majidi's Films (Majid Majidi Filmlerinde Anlamanın İnşacısı Olarak Doğa.), *Ordu University Journal of Social Science Research*, 9(1), 11-27, March 2019. Retrieved from <https://dergipark.org.tr/tr/download/article-file/679107>
- Önal, H., & Baykal, K. C. (2011). Klasik Oryantalizm, Yeni Oryantalizm Ve Oksidentalizm Söylemi Ekseninde Sinemada Değişen "Ben" Ve "Öteki" Algisi. *Journal of World of Turks/Zeitschrift für die Welt der Türken*, 3(3). Retrieved from <https://www.dieweltdertuerken.org/index.php/ZfWT/article/view/291>
- Önk, Ü.Y., & Selçuk, S.S. (2014). Ekrandaki "Öteki": 2000 Sonrası Yerli Dizilerde Azınlıkların Temsili. *Kültür ve İletişim Dergisi*, 1(7), 2. *Kültür ve İletişim Dergisi*, 1(7), 2. Retrieved from <https://dergipark.org.tr/tr/pub/kulturveiletisim/issue/64580/985348>
- Oral, H. (2014). Bir İnsan Hakkı İhlali Olarak Asimilasyon ve Laz Halkı. Yasemin İnceoğlu ve Savaş Çoban (Ed.), *Azınlıklar, Ötekiler ve Medya* (1. Baskı) içinde (s. 167-216). İstanbul: Ayrıntı Yayınları.
- Özbaş, G. (2020). İran'da Pehlevi Rejimi Yönetiminde Türkler.
- Pak-Shiraz, N. (2013). Exploring the City in the Cinema of Bahram Beyzaie. *Iranian Studies*, 46(5), 811–828. doi:10.1080/00210862.2013.789745. Retrieved from <https://www.jstor.org/stable/24482889>
- Parhami, S. (1999). *Iranian cinema: before the revolution*. Off Screen, 3. Retrieved from <https://offscreen.com/view/iran2>
- Pay, M. (2012). *Gölge oyunu Karagöz ve sinema* (Master's thesis, Marmara Üniversitesi (Turkey)). Retrieved from [https://acikbilim.yok.gov.tr/bitstream/handle/20.500.12812/311822/yokAcikBilim\\_439505.pdf?sequence=-1&isAllowed=y](https://acikbilim.yok.gov.tr/bitstream/handle/20.500.12812/311822/yokAcikBilim_439505.pdf?sequence=-1&isAllowed=y)
- Pembecioğlu, E. N. (2023). *Medya ve Etik*. Konya: Eğitim Yayınevi. Retrieved from <https://www.egitimyayinevi.com/medya-ve-etik>
- Rekabtalaei, G. (2015). Cinematic Modernity: Cosmopolitan Imaginaries in Twentieth Century Iran (Doctoral dissertation). Retrieved from <https://utoronto.scholaris.ca/server/api/core/bitstreams/d8040bd5-76e3-4825-acbf-0406dad85fa6/content>
- Rekabtalaei, G. (2018). Cinematic governmentality: Cinema and education in modern Iran, 1900S–1930S. *International Journal of Middle East Studies*, 50(2), 247-269. Retrieved from <https://www.cambridge.org/core/journals/international-journal-of-middle-east-studies/article/abs/cinematic-governmentality-cinema-and-education-in-modern-iran-1900s1930s/8F79ABBA92FD27F4B7B279AD589E757A>
- Riasaty, A., Parhizkar, H., & Maghami, H. (2018). Cinema and Iran's Sociopolitical changes; from its inception to the end of 2001. *Journal of Advanced Pharmacy Education & Research*, Oct-Dec, 8(S2). Retrieved from

- [https://www.researchgate.net/publication/342902222\\_Cinema\\_and\\_Iran's\\_Sociopolitical\\_changes\\_from\\_its\\_inception\\_to\\_the\\_end\\_of\\_2001](https://www.researchgate.net/publication/342902222_Cinema_and_Iran's_Sociopolitical_changes_from_its_inception_to_the_end_of_2001)
- Rifat, M. (2005). *20. Yüzyılda Dilbilim ve Göstergibilim Kuralları*, İstanbul, Turkey: Yapı Kredi Publication. Retrieved from <https://dokumen.pub/xx-yzylda-dilbilim-ve-gstergibilim-kuramlar-tarihe-ve-eletirel-dnceler-i-1-2nbsped-9753639260.html>
- Rugo, D. (2016). Asghar Farhadi: Acknowledging Hybrid Traditions: Iran, Hollywood and Transnational Cinema. *Third Text*, 30(3-4), 173-187. Retrieved from <https://bura.brunel.ac.uk/handle/2438/13964>
- Ryan, M., & Kellner, D. (1997). Politik Kamera, çeviri. *Elif Özsayar, Ayrıntı, İstanbul*. Retrieved from [https://books.google.ro/books/about/Camera\\_Politica.html?id=S9KZQ3iHeE0C&redir\\_esc=y](https://books.google.ro/books/about/Camera_Politica.html?id=S9KZQ3iHeE0C&redir_esc=y)
- Sadeghi-Esfahlani, A. (2019). An investigation into the cinematic representation of hegemonic spaces in 1960s and 1970s Iranian Rural Films (Doctoral dissertation, Brunel University London). Retrieved from <https://bura.brunel.ac.uk/bitstream/2438/18292/1/FulltextThesis.pdf>
- Saraçlı, M. (2008). İran'da azınlıklar. *Akademik Ortadoğu*, 4, 159-180. Retrieved from [https://www.researchgate.net/publication/358416062\\_IRAN%27DA\\_AZINLIKLA\\_R](https://www.researchgate.net/publication/358416062_IRAN%27DA_AZINLIKLA_R)
- Sarsangi, M. & Soleimanzadeh, H. (2018). Iranian Cinema: Pre-Revolution and Post-Reveloution, *International Journal of Advanced Research (IJAR)*, 6(1), 641-646. <http://dx.doi.org/10.21474/IJAR01/6268>
- Sarsangi, M., & Soleimanzadeh, H. (2019). Iranian Avant-garde Cinema Before the Islamic Revolution: Farrokh Ghaffari, Ebrahim Golestan and Fereydoon Rahnama. *Journal of Art and Civilization of the Orient*, 7(25), 9-14. [https://www.academia.edu/89520802/Iranian\\_Avant\\_garde\\_Cinema\\_Before\\_the\\_Islamic\\_Revolution\\_Farrokh\\_Ghaffari\\_Ebrahim\\_Golestan\\_and\\_Fereydoon\\_Rahn\\_ama](https://www.academia.edu/89520802/Iranian_Avant_garde_Cinema_Before_the_Islamic_Revolution_Farrokh_Ghaffari_Ebrahim_Golestan_and_Fereydoon_Rahn_ama)
- Schramm, F. R. (2015). Discrimination: Concept of. *Encyclopedia of Global Bioethics*, 1-7. [http://dx.doi.org/10.1007/978-3-319-05544-2\\_146-1](http://dx.doi.org/10.1007/978-3-319-05544-2_146-1)
- Schwerda, M. X. (2023). Visualizing Kingship in a Time of Change: Lens-Based Royal Portraiture During Late Qajar Rule (1848-1925). *Manazir Journal*, 5, 177-205. <https://doi.org/10.36950/manazir.2023.5.9>
- Sever, C. (2010). İran Sinema Tarihi, Övgü Gökçe ile İran Sineması Toplu Gösterimi Üzerine. *Sinefil*, Retrieved from [http://www.mafm.iyieglenceler.egitim.tr/files/312\\_iran\\_sinemasi.pdf](http://www.mafm.iyieglenceler.egitim.tr/files/312_iran_sinemasi.pdf)
- Sherman, W. E. (2019). Finding filmfarsı: Reevaluations of Pre-Revolutionary Iranian Cinema. *Journal of Religion & Film*, 23(2), 12. Retrieved from <https://digitalcommons.unomaha.edu/cgi/viewcontent.cgi?article=2098&context=jrf>
- Sklar, R. (1994). *Movie-made America: A cultural history of American movies*. Vintage. Retrieved from

[https://books.google.ro/books/about/Movie\\_made\\_America.html?id=nmQ3qF0HfjsC&redir\\_esc=y](https://books.google.ro/books/about/Movie_made_America.html?id=nmQ3qF0HfjsC&redir_esc=y)

- Tapper, R. (2007). Yeni İran sineması siyaseti, temsil ve kimlik. *İstanbul: Kapı Yayınları*. Retrieved from <https://www.kitapyurdu.com/kitap/yeni-iran-sinemasi-siyaset-temsil-ve-kimlik/90154.html>
- Teksoy, R. (2005). Dünya Sinema Tarihi. *İstanbul, Oğlak Yayınları*. Retrieved from <https://oglak.com/kitap/275/Oglak-Edebiyat/Rekin-Teksoy-un-Sinema-Tarihi/>
- Temizyürek, F., & Boylu, E. (2015). İran'da Türkçenin Dünü ve Bugünü. *Hacettepe Üniversitesi Yabancı Dil Olarak Türkçe Araştırmaları Dergisi*, (2), 95-106. Retrieved from <https://dergipark.org.tr/tr/pub/huydotad/issue/37784/436231>
- Umid, J., (1995). Tarikh-i sinema-yi Iran : 1279-1357 / Jamal Umid = [The history of Iranian cinema] : [1900-1978] / [Jamal Omid] 1175 pages. Illustrated. Press: Teheran Rawzanah. Year:1374 [1995]. Language: Persian.
- van Waalwijk van Doorn, F. B. L. (2007). Introduction to Entertainment in Qajar Persia. *Iranian Studies*, 40(4), 447-454. Retrieved from <https://www.jstor.org/stable/4311917>
- Vandenhoe, W. (2014). Göç ve ayrımcılık: Ayrımcılık yapmama keyfiğine karşı bir koruyucu mu yoksa entegrasyonun itici gücü mü?. *Uluslararası Hukuk ve Göç Üzerine Araştırma El Kitabı'nda* (s. 216-238). Edward Elgar Yayıncılık.
- Yılmaz, C. ve Arslan, Y. (2017). İran'da Yaşayan Azerbaycan Türkleri ve Azerbaycan-İran İlişkilerine Etkileri. *İstanbul Üniv., Sosyal Bilimler Enstitüsü Avrasya Araştırmaları Anabilim Dalı*, (YL Tezi), İstanbul.
- Yolacan, S. (2017). Order beyond borders: The Azerbaijani triangle Across İran, Turkey, and Russia (Order No. 10259960). Available from ProQuest Dissertations & Theses Global. (1894584330). Retrieved from <https://www.proquest.com/dissertations-theses/order-beyond-borders-azerbaijani-triangle-across/docview/1894584330/se-2>

Creative Commons licensing terms

Authors will retain the copyright of their published articles agreeing that a Creative Commons Attribution 4.0 International License (CC BY 4.0) terms will be applied to their work. Under the terms of this license, no permission is required from the author(s) or publisher for members of the community to copy, distribute, transmit or adapt the article content, providing a proper, prominent and unambiguous attribution to the authors in a manner that makes clear that the materials are being reused under permission of a Creative Commons License. Views, opinions and conclusions expressed in this research article are views, opinions and conclusions of the author(s). Open Access Publishing Group and European Journal of Applied Linguistics Studies shall not be responsible or answerable for any loss, damage or liability caused in relation to/arising out of conflict of interests, copyright violations and inappropriate or inaccurate use of any kind content related or integrated on the research work. All the published works are meeting the Open Access Publishing requirements and can be freely accessed, shared, modified, distributed and used in educational, commercial and non-commercial purposes under a [Creative Commons attribution 4.0 International License \(CC BY 4.0\)](https://creativecommons.org/licenses/by/4.0/).