

# **Attitudes of Iranians Living in North Cyprus Towards Iranian Cinema**

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## **ABSTRACT**

This study explores the relationship between Iranian cinema, social movements, and the experiences of Iranian immigrants in North Cyprus. Its primary aim is to investigate whether Iranian cinema accurately represents social movements, discern the perspectives of Iranian immigrants, and assess the influence of Iranian cinematic narratives on public sentiment and collective mobilization.

The research seeks to understand if Iranian immigrants perceive Iranian cinema as an authentic portrayal of social movements in Iran, examining their viewpoints on these cinematic depictions and their resonance with personal experiences. Additionally, it explores how Iranian cinema may shape public opinion, raise awareness, and inspire collective action among Iranian immigrants in North Cyprus.

This reveals the dynamic interaction between cinematic representations and the motivations, challenges, and identities of social movement participants. It also demonstrates how these cinematic narratives align with the experiences and identities of Iranian immigrants, impacting their perceptions and motivations for involvement in social causes.

This research contributes to cinema studies, social movements, and the immigrant experience, offering practical insights for cultural initiatives, community engagement strategies, and policies to empower immigrant populations. It recognizes cinema as a potent medium for intercultural dialogue, enhancing social cohesion and mobilizing communities toward collective action. Through a diaspora theory lens, this study sheds

light on how cinematic narratives reflect and influence the collective consciousness and engagement of Iranian immigrants in their pursuit of social change.

**Keywords:** Iranian cinema, social movements, Iranian immigrants, Cinematic narratives, Diaspora theory.

## ÖZ

Bu çalışma, İran sineması, toplumsal hareketler ve Kuzey Kıbrıs'ta yaşayan İran göçmenlerinin deneyimleri arasındaki ilişkiyi incelemektedir. Temel amacı, İran sinemasının toplumsal hareketleri doğru bir şekilde temsil edip etmediğini araştırmak, İran göçmenlerinin perspektiflerini anlamak ve İran sinemasının kamusal görüşü ve kolektif hareketi nasıl etkilediğini değerlendirmektir.

Araştırma, İran göçmenlerinin İran sinemasını, İran'daki toplumsal hareketlerin otantik bir tasviri olarak algılayıp algılamadığını anlamayı amaçlamaktadır. Bu sinemasal tasvirler üzerindeki görüşlerini ve bu tasvirlerin kişisel deneyimleriyle ne kadar örtüştüğünü incelemektedir. Ayrıca çalışma, İran sinemasının Kuzey Kıbrıs'ta yaşayan İran göçmenleri arasında kamusal görüşü nasıl şekillendirebileceğini, farkındalık yaratabileceğini ve kolektif eylemi nasıl teşvik edebileceğini incelemektedir.

Bu araştırma, sinema çalışmaları, toplumsal hareketler ve göçmen deneyimine katkı sağlayarak kültürel girişimler, toplum katılımı stratejileri ve göçmen nüfusunu güçlendirmeyi amaçlayan politikalar için pratik içgörüler sunmaktadır. Bu durum, sinemanın, kültürel diyalogun güçlendirilmesi ve toplulukları kolektif eyleme doğru harekete geçirme konusunda etkili bir araç olarak kabul edildiği bir ortamda gerçekleşmektedir. Diaspora teorisi perspektifinden, bu çalışma, sinema anlatılarının İran göçmenlerinin kolektif bilincini ve katılımlarını nasıl yansıttığını ve etkilediğini incelemektedir.

**Anahtar Kelimeler:** İran sineması, Toplumsal hareketler, İran göçmenleri, Sinemasal anlatılar, Diaspora teorisi.

## **DEDICATION**

Dedicated to the unwavering spirit of the Iranian diaspora, whose stories and aspirations continue to inspire and illuminate the path toward a more interconnected and compassionate world.

I dedicate this work to my father, mother, and wife, whose boundless love and unwavering belief in me have been the cornerstone of my journey. Your support and encouragement have fueled my aspirations and sustained me through every step of this endeavor. This achievement is a testament to your enduring faith in my abilities, and for that, I am profoundly grateful.

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# TABLE OF CONTENTS

ABSTRACT.....	iii
ÖZ .....	v
DEDICATION .....	vii
ACKNOWLEDGMENT.....	viii
LIST OF TABLES .....	xiii
1 INTRODUCTION .....	1
1.1 Background of Study.....	3
1.2 Motivation for the Study .....	5
1.3 Aim of the Study .....	6
1.4 Significance of the Research .....	7
1.5 Research Questions .....	9
1.6 Limitations of the Study .....	9
2 LITERATURE REVIEW.....	11
2.1 Iranian Cinema .....	11
2.1.1 Brief History .....	11
2.1.2 Themes .....	18
2.2 Diaspora Theory.....	21
2.2.1 Cinema and Iranian Diaspora.....	27
2.3 Social Movement Theory and Collective Action.....	28
2.4 Diffusion of Innovation.....	33
2.5 The Intersection of Cinematic Activism and Social Movements.....	36
3 METHODOLOGY.....	38
3.1 Research Methodology and Design .....	38

3.2 Data Collection Methods and Research Procedures .....	40
3.3 Context of the Study, Population and Sample .....	41
3.4 Data Analysis .....	43
4 ANALYSIS AND FINDINGS.....	45
4.1 Demographic .....	46
4.1.1 Gender .....	46
4.1.2 Age .....	46
4.1.3 Education.....	47
4.2 Profile of Iranian Diaspora.....	47
4.2.1 Arrival Cyprus.....	47
4.2.2 Migration Reason .....	48
4.2.3 Region Iran.....	48
4.2.4 Occupation .....	49
4.2.5 Return to Iran .....	50
4.2.6 Happiness in Cyprus .....	50
4.2.7 Watching Film .....	51
4.2.8 Watching Frequency.....	52
4.2.9 Platform.....	52
4.2.10 Accompanying.....	53
4.2.11 Production .....	53
4.2.12 Genres .....	54
4.2.13 Theme.....	55
4.3 Social Movements and Influence .....	57
4.3.1 Social Movements.....	57
4.3.2 Channels.....	58

4.4 Cross Tabulation Results.....	59
4.4.1 Cross Tabulation of Watching Films and Perception of Adequacy .....	59
4.4.2 Cross Tabulation of Watching Films and Inspiration .....	60
4.4.3 Cross Tabulation of Movie Types and Adequacy Perception.....	61
4.4.4 Cross Tabulation of Film Types and Portrayal Perception.....	63
4.4.5 Cross Tabulation of Movie Types and Perception of Influence on Social Movements.....	65
4.4.6 Cross Tabulation of Movie Types and Inspiration for Social Engagement .....	67
4.4.7 Region in Iran and Their Perceptions of Adequacy .....	69
4.4.8 “Region in Iran” and “Portray” .....	71
4.4.9 Region in Iran * Influence Cross Tabulation .....	73
4.4.10 Inspiration Cross Tabulation .....	75
4.4.11 Return to Iran * Adequacy Cross Tabulation .....	77
4.4.12 Return to Iran * Portray Cross Tabulation. ....	79
4.4.13 Return to Iran * Influence Cross tabulation .....	80
4.4.14 Return to Iran * Inspiration Cross Tabulation.....	82
4.5 Mean Score of Variables .....	84
4.6 Summary .....	84
5 CONCLUSION .....	86
5.1 Summary of Study.....	86
5.2 Conclusions Drawn from Study .....	88
5.3 Recommendations for Further Research .....	100
REFERENCES.....	102
APPENDICES .....	107

Appendix A: Ethic Letter .....	108
Appendix B: Questioner.....	109

## LIST OF TABLES

Table 1: Gender .....	46
Table 2: Age .....	46
Table 3: Education.....	47
Table 4: Arrival in Cyprus.....	48
Table 5: Migration Reason .....	48
Table 6: Region in Iran.....	49
Table 7: Occupation .....	49
Table 8: Return to Iran .....	50
Table 9: Happiness in Cyprus .....	51
Table 10: Watching Film .....	51
Table 11: Watching Frequency .....	52
Table 12: Platform.....	53
Table 13: Watching Accompanying .....	53
Table 14: Production .....	54
Table 15: Genres .....	55
Table 16: Theme.....	56
Table 17: Social Movement Interest .....	57
Table 18: Channels.....	59
Table 19: Watching Film Adequacy Cross Tabulation.....	60
Table 20: Watching Film Inspiration Cross Tabulation.....	61
Table 21: Film Type Adequacy Cross Tabulation .....	63
Table 22: Film Type Portray Cross Tabulation .....	65
Table 23: Film Type Influence Cross Tabulation .....	67

Table 24: Film Type Inspiration Cross Tabulation .....	69
Table 25: Region in Iran Adequacy Cross Tabulation.....	71
Table 26: Region in Iran Portray Cross Tabulation .....	73
Table 27: Region in Iran Influence Cross Tabulation .....	75
Table 28: Region in Iran Inspiration Cross Tabulation .....	77
Table 29: Return to Iran Adequacy Cross Tabulation .....	79
Table 30: Return to Iran Portray Cross Tabulation .....	80
Table 31: Return to Iran Influence Cross Tabulation .....	82
Table 32: Return to Iran Inspiration Cross Tabulation .....	83
Table 33: Mean Scores of The Variables.....	84

# **Chapter 1**

## **INTRODUCTION**

Cinema wields obvious impact as a medium for social criticism and cultural expression. Throughout the course of history, filmmakers have effectively employed the visual and narrative elements of cinema to encapsulate the fundamental nature of social movements, shedding light on urgent matters and stimulating collective mobilization. An intriguing sociopolitical activity has arisen at the convergence of the film industry and social movements. The present study aims to investigate the intricate connection between Iranian film, social movements, and the experiences of Iranian emigrants in North Cyprus.

The Iranian film industry has received international acclaim for its complex storytelling, aesthetic craftsmanship, and narratives that provoke thought. Throughout the years, Iranian filmmakers have demonstrated a remarkable ability to construct captivating stories that not only entertain, but also challenge societal norms and elicit critical reflections. Social movements have emerged as a recurrent motif within this cinematic landscape, serving as a potent prism through which filmmakers navigate the complexities of Iranian society.

The experiences of Iranian immigrants in North Cyprus further complicate this. The diasporic experience is frequently characterized by a profound sense of cultural identity, the negotiation of belonging, and engagement with issues of social justice and

activism. Understanding how Iranian immigrants relate to cinematic representations of social movements and how these representations influence their perceptions and participation in collective action is crucial for elucidating the complex dynamics of cinema, social movements, and immigrant communities.

This study seeks to illuminate the relationship between Iranian cinema, social movements, and the experiences of Iranian immigrants in North Cyprus. This research seeks to contribute to the existing body of knowledge in communication studies, cultural studies, and migration studies by examining the representation of social movements in Iranian films, exploring the diaspora's engagement with cinema and social movements, and investigating the potential of cinematic activism.

This study aims to unearth the underlying themes, narratives, and cinematic techniques utilized to depict social movements in Iranian film through a comprehensive literature review. By examining the lived experiences and perspectives of Iranian immigrants, this study aims to provide valuable insights into the role of cinema in shaping and reflecting social movements, as well as the potential of cinematic activism to spark social change.

The ultimate goal of this is to deepen our comprehension of the complex relationship between film, social movements, and immigrant experiences. By delving into the domain of Iranian cinema and its relationship to social movements in the context of Iranian immigrants in North Cyprus, this thesis embarks on a voyage that investigates the power of narrative, cultural identity, and collective action.

## **1.1 Background of Study**

The intersection of cinema and social movements has emerged as an intriguing area of study within contemporary communication studies, casting light on the transformative potential of visual storytelling and collective mobilization. This study focuses on the influence of Iranian cinema on social movements within the Iranian immigrant community in North Cyprus, a unique diasporic setting that provides a distinctive sociocultural context for.

Numerous historical, political, and socioeconomic elements have influenced the Iranian diaspora. Individuals pursuing new opportunities, safety, and a sense of belonging in foreign lands have emigrated en masse due to Iran's complex sociopolitical topography, which has been shaped by significant events such as the Islamic Revolution of 1979. As a neighboring region with historical ties to Iran, North Cyprus has become home to a significant population of Iranian expatriates who have forged new identities while maintaining ties to their Iranian heritage (Cakir-Kilincoglu, S. 1990).

In Iranian culture, cinema occupies a unique position as a potent medium for aesthetic expression, social commentary, and cultural preservation. The Iranian film industry has garnered international acclaim and captivated audiences worldwide due to its unique storytelling traditions and its ability to navigate sensitive socio-political themes. Iranian cinema functions as a cultural lifeline within the diaspora, nurturing a sense of belonging, identity, and community among Iranian expatriates in Northern Cyprus (Cakir-Kilincoglu, S. 1990).

In the Iranian diaspora, social movements involving collective endeavors to effect social change have found fertile footing. For Iranian immigrants in North Cyprus, cinematic activism has emerged as a dynamic and effective way to advocate for social justice, human rights, and cultural preservation. Through film screenings, public discussions, and community engagement initiatives, cinematic activism provides a platform for increasing diasporic community awareness, fostering dialogue, and mobilizing collective action.

This study seeks to investigate the complex dynamics of Iranian cinema's impact on social movements among Iranian immigrants in North Cyprus. By investigating the motivations, experiences, and outcomes of cinematic activism, this study aims to reveal the underlying mechanisms that drive social mobilization and community engagement in the diaspora. Using theoretical frameworks from communication studies, diaspora studies, and social movement theories, this study seeks to provide valuable insights into the relationship between cinema, social movements, and diasporic experiences.

By analyzing the consumption patterns of Iranian cinema, the resonance of cinematic narratives with the lived experiences of Iranian immigrants, and the transformative effects of cinematic activism, this study aims to advance our scholarly understanding of the complex dynamics of communication, migration, and cultural preservation within the Iranian diaspora. Through a comprehensive analysis of Quantitative data this study aims to reveal the complex relationships between cinematic engagement, social movements, and the sociocultural dynamics of the North Cyprus diaspora.

This section has provided a context for the study, situating it within the larger field of communication studies and emphasizing the significance of Iranian cinema, social movements, and the unique diasporic context of North Cyprus. In order to contribute to the increasing corpus of knowledge in the fields of communication and diaspora studies, the following sections will explore the research objectives, methodology, theoretical frameworks, and data analysis techniques employed in this study.

## **1.2 Motivation for the Study**

The inspiration for this study stems from a strong desire to comprehend the significant influence that film can exert on society.

The unfolding events in Iran over the past year, notably marked by the tragic loss of Mahsa Amini and the ensuing anti-hijab (hejab) movements, have ignited a deep and profound motivation within me to delve into the intricate relationship between Iranian cinema and social movements. This study embarks on a journey to unravel a pressing question, do members of the Iranian diaspora residing in North Cyprus believe that Iranian cinema effectively fulfills its role in representing and portraying these significant social movements (Rouhi, M.2022).

The catalyst behind this research lies in the belief that Iranian cinema holds a unique potential to be a conduit for social change and an instrument of reflecting societal dynamics. As the Iranian diaspora navigates a complex interplay of identity, belonging, and connection to their homeland, understanding their perspectives on how Iranian cinema captures and conveys social movements becomes a pivotal exploration.

Against the backdrop of the tragic incident involving Mahsa Amini and the subsequent surge of anti-hijab movements, the collective response of Iranians both within and

outside the country underscores the power of unity and the quest for justice. This study aims to bridge the gap between the cinematic narratives produced in Iran and their resonance within the diaspora community.

By undertaking a comprehensive analysis, this study endeavors to uncover the viewpoints of the Iranian diaspora in North Cyprus regarding the authenticity, accuracy, and impact of Iranian cinema in depicting social movements. It seeks to understand whether Iranian films effectively amplify the voices, struggles, and aspirations of those engaged in social change efforts within Iran.

The motivation driving this study is grounded in the aspiration to give voice to the diaspora's perceptions and beliefs. It seeks to explore whether Iranian cinema serves as a mirror that reflects the struggles and triumphs of social movements, resonating with the experiences and emotions of the Iranian diaspora. Through quantitative analysis and data-driven insights, this research aims to contribute to a deeper understanding of the relationship between cinematic narratives and the diaspora's connection to the ongoing social transformations in their homeland.

### **1.3 Aim of the Study**

This thesis aims to investigate the role of Iranian cinema in shaping opinion, raising awareness, and inspiring collective action among Iranian immigrants in North Cyprus, particularly in relation to specific social issues addressed in the films. By delving into the impact of Iranian cinema on the perceptions, motivations, and activism of Iranian immigrants, it seeks to provide valuable insights into the potential of cinema as a catalyst for social change, community mobilization, and empowerment. This thesis aims to explore how cinematic narratives resonate with the lived experiences, cultural

backgrounds, and aspirations of Iranian immigrants, contributing to a deeper understanding of the intricate dynamics between cinema, immigrant identities, and social movements.

## **1.4 Significance of the Research**

In the fields of communication studies, diaspora studies, and social movements, this research has significant academic and applied significance.

Through its specific focus on this context, the research makes meaningful contributions to the realms of communication studies, diaspora studies, and social movement theories. It offers valuable perspectives on cultural preservation, community involvement, and the dynamics of social change within diasporic settings.

Iranian cinema plays a vital role in preserving and honoring the cultural heritage of the Iranian diaspora. This study illuminates the resonance between cinematic narratives and the experiences and aspirations of Iranian immigrants in North Cyprus, shedding light on cultural continuity and the transmission of values within diaspora communities.

In North Cyprus, cinematic activism provides the Iranian diaspora with a platform for social mobilization and community empowerment. This study provides insights into collective agency, social cohesion, and positive social change by analyzing the motivations, experiences, and outcomes of cinematic activism. This knowledge can inform initiatives for community organizing, advocacy, and social justice engagement.

In conclusion, the importance of this study lies in its scholarly contribution to communication studies, cultural preservation, social mobilization, and practical

applications among the Iranian diaspora in North Cyprus. This study casts light on the power of visual narrative, diasporic experiences, and the potential for cultural preservation and social transformation within diasporic communities by analyzing the impact of Iranian cinema on social movements.

The significance of this research extends beyond the realms of academia, with practical implications for cultural initiatives, community engagement, and policy development aimed at promoting intercultural dialogue, fostering social cohesion, and empowering immigrant communities. By understanding the intricate dynamics between Iranian cinema, social movements, and the experiences of Iranian immigrants, this thesis strives to offer practical insights that inform cultural interventions, enhance community engagement strategies, and contribute to the formulation of inclusive policies that address the needs and aspirations of immigrant populations.

Acknowledging the inherent limitations of any research endeavor, this thesis recognizes potential challenges, such as sample size limitations, access to resources, and potential biases, which may impact the findings. However, rigorous research design and methodologies will be employed to ensure the validity and reliability of the study's outcomes. By conducting a comprehensive of the complex relationship between Iranian cinema, social movements, and the experiences of Iranian immigrants in North Cyprus, this thesis aims to contribute to the scholarly discourse on cinema studies, social movements, and immigrant communities while offering practical insights for promoting inclusivity and social change in the real-world context.

## **1.5 Research Questions**

In an era of globalization and interconnectedness, the dynamics of diaspora communities are evolving, posing intriguing questions about the persistence of their ties to their countries of origin and the role of culture in shaping their engagement with social movements. This thesis embarks on a journey to explore the intricate relationship between diaspora engagement and cultural diffusion, with a particular focus on the Iranian diaspora.

**RQ.1:** To what extent people living in North Cyprus are interested in social movements in Iran?

**RQ.2:** What is the role of Iranian cinema in shaping the opinion of Iranian immigrants living in North Cyprus on social movements in Iran?

## **1.6 Limitations of the Study**

The context-specific findings of this study may not be pertinent to other diasporic communities or geographic regions. The experiences, preferences, and patterns of engagement with Iranian cinema of the Iranian expatriate community in North Cyprus Famagusta may differ from those of other diaspora groups or regions. Therefore, caution must be exercised when extrapolating the research findings beyond the scope of the particular study. The number of participants in this study will be restricted. Although efforts will be made to ensure the diversity of the sample, it is conceivable that the findings will not reflect the entire spectrum of experiences and perspectives within the Iranian immigrant community in Famagusta North Cyprus.

The study will be conducted in English, which may pose a language barrier for some participants with variable English proficiency levels. This language barrier may influence the depth of participant responses and the accuracy of data interpretation.

The study will conform to established ethical principles and ensure that informed permission is obtained from all participants. Nevertheless, it is essential to acknowledge that ethical issues, including the safeguarding of privacy and confidentiality, might impose restrictions on the accessibility of certain sensitive data, hence possibly constraining the extent of the research.

Despite these limitations, this study will provide essential insights into the influence of Iranian cinema on social movements among Iranian immigrants in North Cyprus. The findings can contribute to a greater understanding of the relationship between cinema, diaspora experiences, and social mobilization, while highlighting the importance of cultural preservation and community empowerment within the context of the Iranian diaspora.

## **Chapter 2**

### **LITERATURE REVIEW**

In this chapter, study delve into the existing literature on the intersection of cinema, social movements, and the experiences of Iranian immigrants. Through a thorough review of relevant studies and scholarly works, this chapter sheds light on the key themes, concepts, and debates in this field of research. By examining the works of various authors and researchers, study seek to understand the role of cinema in social movements, explore the unique experiences of Iranian immigrants, this chapter serves as a critical foundation for the research, providing the necessary context and theoretical framework to inform our analysis and contribute to the broader academic discourse.

#### **2.1 Iranian Cinema**

In the Iranian cinema section, studies will delve into a comprehensive exploration of existing research that examines the intricate connections between Iranian cinema and its engagement with social movements.

##### **2.1.1 Brief History**

Throughout the realm of Iranian diaspora studies, numerous scholars have delved into the intricate relationship between Iranian cinema and its resonance within the diasporic community. Notable contributions include (Elahi B. &, 2011) insightful exploration of the Iranian diaspora, shedding light on the multifaceted dimensions of diasporic experiences. Additionally, (Kheshti, 2009) examination of cross-dressing and gender passing in the New Iranian Cinema underscores the transformative potential of cinematic representations in the diaspora context. (Zeydabadi-Nejad,

2009)comprehensive study on the politics of Iranian cinema further emphasizes the dynamic interplay between film and society, offering valuable insights into the intricate connections between cinematic narratives and sociopolitical dynamics within the Iranian diaspora. In her significant contribution to the realm of Iranian cinema studies, (Kheshti, 2009)illuminates a distinctive facet of the New Iranian Cinema through her exploration of cross-dressing and gender transgression. This innovative approach provides a lens through which to delve into the historical evolution of Iranian cinema and its engagement with sociopolitical themes.

The history of Iranian cinema is a tapestry woven with threads of cultural, political, and social dynamics. Emerging as a form of visual storytelling in the early 20th century, Iranian cinema has undergone a profound transformation over the decades. Kheshti's showcases how the New Iranian Cinema, which gained prominence during and after the Islamic Revolution of 1979, serves as a rich canvas for depicting unconventional narratives, such as those centered around cross-dressing and gender transgression.

However, a prominent figure that has consistently and extensively contributed to the understanding of Iranian cinema's connection to diaspora experiences is Hamid Naficy. His seminal work, *An Accented Cinema, Exilic and Diasporic Filmmaking* (2001) stands as a cornerstone in this field, offering a profound analysis of how Iranian filmmakers in exile engage with social and political themes, thus resonating with the diaspora's collective consciousness. Naficy's extensive research and insights have been instrumental in shaping the discourse surrounding the interplay between Iranian cinema and social movements within the diaspora context.

While drawing from various scholarly works is essential, it is Hamid (Naficy H. (., 1995) profound contributions that have guided and enriched the exploration of Iranian cinema's portrayal of social movements within the diaspora context, making his scholarship a pivotal reference point for this study.

Iranian cinema boasts a captivating and diverse history that spans over a century, reflecting the intricate evolution of Iranian society and its profound engagement with the cinematic medium (Naficy, 2012). The origins of Iranian cinema can be traced back to the early 1900s when silent films from foreign countries were screened in major Iranian cities, initially catering to the entertainment of the affluent class (Naficy, 2012).

The true emergence of Iranian cinema took place in the 1930s when the country witnessed the production of its first indigenous sound film, "Dokhtar-e Lor" (The Lor Girl), directed by Ardeshir Irani, marking a significant milestone in the country's cinematic journey (Naficy, 2012) This paved the way for further exploration of artistic expression and storytelling within the Iranian film industry. The 1940s and 1950s witnessed a period of growth and dynamism in Iranian cinema. Filmmakers like Esmail Koushan gained prominence during this era, and "Delshodegan" (The Lovers) became a celebrated work, garnering attention both domestically and internationally (Mirbakhtyar, 2006), This period laid the foundation for further artistic achievements and cinematic exploration.

The 1960s and 1970s marked a significant turning point in Iranian cinema with the rise of the Iranian New Wave, influenced by European cinematic movements such as the French New Wave and Italian neorealism (Naficy, 2012). Esteemed directors like Abbas Kiarostami, Mohsen Makhmalbaf, and Dariush Mehrjui challenged traditional

storytelling conventions and delved into the complexities of Iranian society and human relationships.

However, the Iranian Revolution of 1979 brought radical changes to the political landscape, significantly impacting Iranian cinema (Naficy, 2012). With the establishment of the Islamic Republic, strict censorship regulations were imposed, leading to a period of limited creativity and artistic expression. Filmmakers had to navigate through these constraints, resulting in a surge of symbolic storytelling and metaphorical narratives to convey their messages subtly.

Despite these challenges, Iranian cinema continued to flourish and adapt, finding innovative ways to address social issues while adhering to the imposed boundaries (Naficy, 2012). The 1990s and early 2000s witnessed a remarkable resurgence of Iranian cinema on the international stage, with filmmakers like Abbas Kiarostami and Asghar Farhadi winning prestigious awards at major film festivals (Naficy, 2012).

Contemporary Iranian cinema remains a powerful medium for exploring the intricacies of the Iranian experience, including themes related to social movements, cultural identity, and diaspora experiences (Naficy, 2012). As the Iranian diaspora in North Cyprus and other parts of the world engages with these films, they connect with their cultural heritage, gain insights into social movements in Iran, and participate in broader conversations about social justice and change.

In his book titled "Close Up, Iranian Cinema, Past, Present, and Future," Hamid Dabashi offers a thorough examination of the Iranian film industry, encompassing its historical development, contemporary status, and prospects for future growth. This

book holds significant relevance to this thesis as it provides useful insights into the cinematic milieu of Iran and its consequential effects on social and cultural movements, encompassing those pertaining to the Iranian diaspora.

Dabashi's scholarly analysis of Iranian film elucidates the significance of comprehending its historical context and evolutionary trajectory, so establishing a fundamental framework for comprehending the impact of cinema on social movements and cultural identity formation. The history of Iranian film is characterized by its richness and diversity, which serves as a reflection of the intricate nature of Iranian society and the collective experiences of its populace. Dabashi's analysis provides critical insights into the ways in which cinematic portrayals of social and political subjects in Iranian cinema have influenced the perceptions and involvement of Iranians residing both in their native country and within diaspora communities. By examining the themes and influences of Iranian cinema on the diaspora community, Dabashi's analysis offers valuable perspectives on the impact of cinematic representations on the collective consciousness and cultural engagement of Iranians.

Moreover, Dabashi's analysis of the current condition of Iranian cinema provides insight into the prevailing patterns and subjects that filmmakers are investigating in the present day. The understanding of this information of special significance in the examination of the ongoing impact of Iranian cinema as a formidable medium for the representation of cultural identity, customs, and social concerns. Consequently, it has the potential to evoke a sense of connection among the Iranian diaspora residing in their respective host nations, such as North Cyprus.

Furthermore, via an examination of the prospective trajectories of Iranian cinema, Dabashi's publication has the potential to provide valuable perspectives on the ways in which this artistic medium may continue to shape social mobilizations, safeguard cultural heritage, and foster cross-border encounters for the Iranian diaspora. It is vital to comprehend the prospective developments of Iranian film in order to evaluate its enduring impact on the views, sense of affiliation, and involvement of the expatriate population in relation to social and cultural matters pertaining to their country of origin.

The scholarly works titled "Iranian Immigrants and Social Movements in the United States" authored by (Moghadam, 2007), *Crafting an identity in the diaspora, Iranian immigrants in the United States and In Citizenship and Immigrant Incorporation: Comparative Perspectives on North America and Western Europe* (pp. 123-138). New York, Palgrave Macmillan US. bears direct relevance to this thesis entitled "Influence of Iranian Cinema on Social Movements in Case of Iranian Diaspora in North Cyprus." (Moghadam, 2007) research delves into the experiences and involvement of Iranian immigrants residing in the United States within the realm of social movements. This connects with the central theme of this thesis, which examines the Iranian diaspora and their association with social organizations that draw inspiration from Iranian film.

(Moghadam, 2007) scholarly work elucidates the manner in which Iranian immigrants residing in the United States engage in and are impacted by social movements. Through an examination of the experiences and activism of individuals, the book offers significant contributions to our understanding of the transnational practices and identities shown by the Iranian diaspora residing in foreign countries. The present thesis examines the impact of Iranian film on social movements within the diaspora

community in North Cyprus. In this context, (Moghadam, 2007). Study provides comparable insights into the involvement of Iranians residing in the United States in many social and political endeavors.

(Moghadam, 2007) work offers an opportunity to analyze and juxtapose the social movements in which Iranian immigrants participate, so facilitating a useful comparative analysis with the experiences of Iranians residing in North Cyprus. The examination of several elements, such as geographical location, cultural background, and socio-political climate, can enhance comprehension of the diverse responses and involvements of the Iranian diaspora in different locations with social movements influenced by Iranian film.

Moreover, the examination conducted by (Moghadam, 2007). About the convergence of social activity among Iranian immigrants and their cultural identities has the potential to provide significant perspectives on the influence of cultural manifestations, particularly Iranian film, in molding the sense of belonging and empowerment within diaspora groups. The examination of Iranian cinema's role as a vehicle for cultural preservation, legacy link, and the cultivation of social awareness among Iranians residing in North Cyprus may significantly enhance one's understanding.

In summary, the publication titled "Iranian Immigrants and Social Movements in the United States" serves to enhance this thesis by offering significant scholarly into the encounters of Iranian immigrants and their engagement in social movements within an alternative global setting. A comprehensive study of the many elements that exert influence on the social participation of the Iranian diaspora in the United States might

provide a more expansive viewpoint of the implications of Iranian film for social movements among the Iranian community resident in North Cyprus.

The challenges, aspirations, and sociocultural dynamics of this community are illuminated by research emphasizing on the experiences of Iranian immigrants. For example, (Naghibi, 2011) examines the depiction of Iranian diasporic identity in contemporary Iranian American cinema, highlighting how filmmakers negotiate cultural identity and challenge stereotypes. Similarly, (Milani, 2009) investigates the function of gender and sexuality in Iranian diasporic literature and film, casting light on the complexities of identity formation and the negotiation of cultural norms.

### **2.1.2 Themes**

Iranian film, widely recognized for its profound creative qualities and cultural relevance, functions as a dynamic mirror that intricately captures the multifaceted nature of Iranian society and the diverse realities experienced by its populace. This analysis utilizes the perspectives of renowned academics such as Hamid Naficy, Roya Tapper, and Hamid Dabashi to examine the significant motifs shown in Iranian cinema and their significance within the Iranian diaspora population.

Iranian cinema continuously delves into social movements and political action, offering valuable insights into the trials, reasons, and obstacles encountered by activists within Iran. According to Naficy (2012), these films provide insights into societal change and the pursuit of justice, therefore shaping the attitudes of the Iranian diaspora towards sociopolitical issues in their country of origin.

The cinematic representation of cultural identity and the experiences of Iranians living abroad serves as a means of connecting historical traditions with present-day reality.

According to (Naficy, 2012), this association promotes the preservation of culture and a feeling of inclusion among members of the expatriate population.

It is worth noting that Iranian film showcases portrayals of women that are both strong and complex, therefore challenging prevailing preconceptions and traditional gender norms. The depictions in question elicit discourse around gender dynamics and feminism within the Iranian diaspora (Dabashi, 2001)

In Iran, filmmakers demonstrate a courageous approach in tackling issues of social injustice and human rights breaches, shedding focus on underprivileged groups and individuals who experience persecution. According to (Naficy, 2012), these videos serve to raise awareness and stimulate activism for social justice within the diaspora community.

The Iranian film industry adeptly explores the intersections between tradition and modernity, skillfully portraying the challenges of reconciling with a rapidly evolving society while safeguarding cultural legacy. The subject matter elicits introspection among those of Iranian descent residing outside of Iran, as discussed by (Dabashi, 2001) The incorporation of traditional Persian literature, art, and music by filmmakers serves to rejuvenate Persian culture, fostering a sense of cultural pride and identity among Iranians residing both within Iran and abroad (Dabashi, 2001).

The accurate depiction of customary practices and rituals in Iranian cinema provides valuable insights into the cultural dynamics that influence societal norms and values. The depictions presented in these portrayals offer the Iranian diaspora a valuable insight into their culturally diverse ancestry (Naficy, 2012).

The reoccurring motif in Iranian film revolves around the complex task of integrating the impact of modernity with deeply ingrained traditional beliefs. The aforementioned stimulates contemplation among members of the diaspora community on the intricate nature of cultural assimilation in an increasingly interconnected global society (Mohammadi, 2001).

Films clearly portray the significant role of family and community values within Iranian culture. The examination of these issues holds great relevance within the diaspora community, as it reflects the profound impact of these links on their life (Naficy, 2012).

The international recognition received by Iranian film enhances the national identity and fosters a sense of pride inside the country. The acknowledgement of the Iranian diaspora in North Cyprus contributes to the development of a feeling of affiliation and appreciation of the cultural accomplishments of their home country on a global scale (Naficy, 2012).

Iranian cinema critically explores the complexities of individual and communal identity, delving into the difficulties faced while reconciling cultural history, customs, and modern influences (Gyenge, 2016).

Recurrent themes observed in Iranian cinema including social inequity, gender dynamics, governmental repression, and historical events. According to (Gyenge, 2016) films such as "Persepolis" provide profound depictions of human experiences within the context of social turmoil.

The cultural relevance of Iranian film is of great magnitude both within Iran and among Iranian diaspora populations worldwide. Cultural preservation and representation are significantly enhanced by its vital function, as it simultaneously facilitates the cultivation of cross-cultural understanding. The primary objective of this research is to shed light on the complex interplay between Iranian film, social movements, and the diaspora encounter in North Cyprus. By doing so, this study aims to enhance our comprehension of the influence of cinematic activism on this distinct group.

## **2.2 Diaspora Theory**

Diaspora theory as proposed by scholars such as Robin Cohen and Avtar Brah complex dynamics of diasporic communities are illuminated. It acknowledges that diaspora incorporates a collective consciousness, shared heritage, and ongoing connections with the homeland in addition to physical displacement (Cohen R. , 2022). Diasporas frequently retain a "long-distance nationalism" and engage in transnational practices that connect their host and native countries.

In the context of diaspora theory and its intersections with popular culture, Gilroy's work. Illuminates the profound role that various forms of artistic expression play in shaping the cultural identity of diasporic communities. Within this framework, music, literature, film, fashion, and other facets of popular culture emerge as dynamic tools that diasporic individuals employ to navigate the intricate terrain of multicultural societies while asserting their distinct identities (Gilroy, 1993).

Cultural hybridity takes center stage as a crucial concept, illustrating how popular culture facilitates the intricate blending of elements from both homeland and host societies. This creative process not only safeguards ancestral heritage but also

engenders the emergence of fresh and distinctive cultural manifestations that challenge conventional boundaries. As a result, the diasporic experience evolves into a dynamic fusion that enriches both individual and collective identities.

Moreover, the deployment of popular culture by diasporic communities serves as a powerful mechanism for resistance against prevailing dominant narratives. These narratives, which might perpetuate stereotypes or marginalize diasporic experiences, are countered through the creation and consumption of cultural products rooted in self-expression and autonomy. This resistance is a manifestation of agency that disrupts one-dimensional portrayals found in mainstream media. (Gilroy, 1993).

An essential dimension of (Gilroy, 1993) exploration Pertains to the transnational connections forged by popular culture within geographically dispersed diasporic communities. Films for instance, emerge as a conduit that spans diverse regions, cultivating a shared sense of belonging and shared encounters despite physical distances. This interconnectedness underscores the importance of popular culture as a medium for fostering unity and a shared sense of belonging.

Furthermore, the capacity of popular culture to engender subversive subcultures within diasporic communities is a salient theme. These subcultures challenge established norms, question authority, and provide a platform for alternative expressions of identity and belonging. By doing so, they contribute to a broader reimagining of cultural narratives and signify the transformative potential inherent in diasporic engagements with popular culture (Gilroy, 1993).

Memory and nostalgia, in the context of diasporic experiences, find resonance within popular culture. The auditory and visual elements of music and film, along with other cultural artifacts, evoke connections to distant homelands and past experiences. This emotional resonance enables diasporic individuals to uphold links to their origins, even as they navigate new environments (Gilroy, 1993).

Popular culture also functions as a cornerstone for community building among diasporic groups. The shared cultural references, symbols, and practices present in popular culture forge bonds of unity and solidarity. These communal ties transcend diverse backgrounds, fostering a sense of camaraderie within the diaspora (Gilroy, 1993).

The global impact of diasporic communities, facilitated by popular culture, is a noteworthy aspect of Gilroy's exploration. Through artistic expression, these communities wield influence on global music trends, fashion aesthetics, and cultural phenomena. By doing so, they challenge the idea of a singular cultural center, emphasizing the interconnected nature of diasporic experiences and their far-reaching significance.

Perspective on the intricate relationship between diasporic communities and popular culture sheds light on the transformative potential of artistic expression. Within this dynamic interplay, popular culture emerges not only as a vehicle for self-expression but also as a realm where identities are redefined, norms challenged, and global connections fostered. Through their active participation in shaping and engaging with popular culture, diasporic communities contribute to a multifaceted dialogue that

transcends geographical boundaries and shapes the multifarious landscapes of contemporary society (Gilroy, 1993).

The application of diaspora theory permits a comprehensive comprehension of the experience of Iranian immigrants. It sheds light on how Iranian immigrants negotiate their dual identities, cultural hybridity, and ties to Iran. For example, emphasizes the concept of "diaspora space" and contends that diasporic individuals' experiences are influenced by their interactions with both the host society and the homeland., (Brah, 2005)The scholarly examination of diaspora theory, as examined in the book *Diaspora, Identity and Religion, New Directions in Theory and Research* (Alfonso, 2004), exhibits noteworthy parallels with the key themes of my thesis, which explores the impact of Iranian cinema on social movements within the Iranian diaspora community in Famagusta, North Cyprus. While the volume encompasses a broad range of diaspora experiences and identity, there are few significant topics that align with the framework of my thesis.

There exists a notable connection in the examination of identity negotiation within diasporic populations. The intricacy of establishing diasporic identities within transnational realities is highlighted by the collection, and my research aims to analyze how the Iranian diaspora community in Famagusta navigates the intersections of cultural heritage, host culture, and cinematic involvement. The phenomenon of determining one's identity and sense of belonging is a recurring theme, highlighting the complex manner in which people in diaspora form attachments to their cultural origins while also accepting the impact of their new surroundings (Alfonso, 2004)In addition, the relevance of religion and the preservation of culture in the context of diasporic experiences corresponds with the central theme of my thesis. The chapter

elucidates the role of faith as a conduit between one's nation of origin and the country of residence, facilitating a feeling of coherence and affiliation. In a similar vein, the focus of my thesis centers on the examination of Iranian cinema's role as a cultural reference point, facilitating the diaspora community's ability to uphold connections with the narratives, values, and social movements of their own land. Both circumstances emphasize the significance of cultural components in maintaining links among diasporic communities (Alfonso, 2004).

The discourse around the conflict between one's nation of origin and the country of residence, as examined in the aforementioned publication, has resemblance to the diasporic encounter observed in Famagusta. The involvement of the diaspora with Iranian film functions as a means to manage this conflict, facilitating the examination of Iranian social movements while operating within the distinct framework of North Cyprus. The phenomenon of the diaspora entails a complex dynamic wherein individuals navigate their allegiance to both their homeland narratives and the values of the host culture. This battle is emblematic of the greater challenges encountered by diasporic societies as they grapple with the task of reconciling and harmonizing diverse cultural influences.

Furthermore, the notions of memory and nostalgia expounded upon in the aforementioned work exhibit similarities with the subject matter explored in my thesis. The concept of communal memory pertaining to the homeland is a prominent subject in both situations, influencing the narratives and behaviors of diasporic communities. Similar to how nostalgia serves as a driving force behind endeavors to preserve cultural connections within the diaspora, Iranian film functions as a medium through which

individuals may revisit collective memories, therefore building a sense of connection to the narratives, challenges, and ambitions of their country.

The diverse experiences of Iranian immigrants are shaped by historical, political, and socioeconomic variables. The 1979 Iranian revolution and subsequent political changes, for instance, prompted a significant migration of Iranians to various regions of the globe. Cultural adaptation, language barriers, discrimination, and the formation of identities in the host society present obstacles for Iranian immigrants (Mottahedeh, 2008).

To illustrate, the Iranian diaspora has been actively engaged in social movements in Iran pertaining to human rights and democracy. They utilize a variety of channels to raise awareness, rally support, and advocate for change. Campaigns on social media, such as Masih Alinejad's "My Stealthy Freedom" movement, have garnered global attention and brought to light the struggles and aspirations of Iranian women within and beyond the diaspora (Kazemimanesh, 2019).

The application of diaspora theory to Iranian immigrant experiences reveals the intricate interplay among identity, cultural preservation, and social movements. For example, diaspora communities frequently create cultural and community organizations that serve as spaces for preserving Iranian heritage, nurturing social connections, and mobilizing collective action. These organizations play a crucial role in coordinating events, cultural celebrations, and advocacy campaigns that enhance the visibility and emancipation of the Iranian immigrant community.

In addition, Iranian film is an effective medium for depicting the diasporic experience and engaging in social discourse. Filmmakers such as Marjane Satrapi and Bahman Ghobadi depict the difficulties, aspirations, and resiliency of Iranians residing in diaspora in their works. Based on her graphic novel, Satrapi's animated film *Persepolis* (2007) examines the life of a young Iranian woman growing up in France and struggling with her dual identity, whereas Ghobadi's film *Turtles Can Fly* (2004) investigates the experiences of Iranian Kurdish exiles in Iraq.

By examining the intersection of diaspora theory and Iranian immigrant experiences, this study seeks to provide a comprehensive understanding of the motivations, dynamics, and consequences of social movements within the Iranian immigrant community in North Cyprus. It contributes to the existing literature on diaspora studies and casts light on how diasporic individuals engage with social issues, maintain ties to their home country, and construct collective identities within their host society.

### **2.2.1 Cinema and Iranian Diaspora**

Scholarly work has been undertaken to examine the role of cinema within the Iranian diaspora, with a specific focus on its impact on cultural preservation, identity negotiation, and community formation. (Khosravi, 2018) for instance, delves into the ways in which Iranian diasporic films actively contribute to the formation of transnational identities and the safeguarding of cultural heritage. The research conducted by Khosravi highlights the importance of film in cultivating a sense of belonging and establishing connections among geographically dispersed diasporic groups.

The existing literature on the intersection of Iranian immigrant experiences, movies, and social movements is quite few. The study (Fathi, 2017) investigates the impact of

documentaries on mobilizing Iranian diasporic communities and supporting social change. The focus of this study revolves around the Iranian Film Festival in Los Angeles and its impact on the cultivation of cultural identity, engagement in political activism, and promotion of awareness regarding social issues.

### **2.3 Social Movement Theory and Collective Action**

The theory of social movements provides valuable insights into the dynamics of collective action and social change mobilization. This section examines important concepts of social movement theory and their applicability to understanding the role of cinema in nurturing social movements among Iranian immigrants.

This theory investigates the processes by which individuals and groups challenge social, political, or cultural norms and advocate for change. This article investigates the factors that contribute to the emergence, expansion, and success of social movements. Scholars such as Sidney Tarrow and Charles Tilly have made significant contributions to this discipline by emphasizing the significance of collective identity, resource mobilization, and political opportunities in the formation of social movements.

According to (Tarrow, 1993) social movements emerge when individuals perceive a common grievance, develop a shared identity, and mobilize resources to pursue their goals (Tilly, 2015). It is argued that social movements are influenced by the interaction of political opportunities, contentious politics, and movement actor strategies.

Activism contributes significantly to broader dialogues within this domain. Enloe's ideas encapsulate the following themes, which resonate with and enrich discussions on social movements and collective action (Enloe, C. 2014).

Enloe's scholarly pursuits frequently adopt a feminist framework to dissect various manifestations of activism and resistance. Her analyses delve into the transformative potential of women's involvement in social movements, spotlighting how their participation challenges conventional power hierarchies and fosters sweeping societal transformation (Enloe, 2014).

The recognition of women's often unacknowledged roles within social movements and collective action. She emphasizes that women's contributions, encompassing tasks like organizing, caregiving, and providing support, are integral, yet these roles frequently confront marginalization or go unnoticed (Enloe, 2014).

Enloe's approach champions intersectionality, which underscores the intricate interplay of different forms of privilege and oppression. Gender, race, class, and nationality, elucidating are intersecting identity factors that shape individuals' experiences within social movements and their collective endeavors. (Enloe, 2014).

Enloe's scholarship shines a spotlight on the agency of individuals, especially women, in shaping and participating in social movements. She delves into the intricate ways in which women navigate and contest power dynamics within these movements, advocating for more inclusive and transformative approaches to activism.

Enloe's research adopts a global purview, delving into the multifaceted operations of activism and social movements across diverse cultural, political, and geographical contexts. Her approach underscores the interconnectedness of social movements beyond national borders, influenced by an array of global dynamics. Enloe underscores the significance of narratives and storytelling within activism. Her exploration

traverses the impact of personal stories and experiences on collective action, playing a pivotal role in shaping a movement's identity and objectives.

Enloe exhorts critical engagement with dominant narratives, urging activists to question who benefits from specific forms of activism and whose voices remain marginalized. Her work serves as a call to action, encouraging activists to critically analyze the intricate dynamics of power and representation.

In essence, while Cynthia Enloe's research primarily orbits around international politics and feminism, her insights into gender, power dynamics, and resistance resonate deeply within the framework of Social Movement Theory and Collective Action. Her conceptual apparatus underscores the significance of acknowledging diverse contributions, the complexity of intersectional identities, and the intricate dynamics intrinsic to movements. Through her work, Enloe invites scholars and activists alike to reevaluate and enrich the discourse surrounding social movements and collective action, advocating for a more comprehensive and nuanced understanding of their transformative potential (Tongier, 2006).

Collective action within the Iranian immigrant community is indicative of a desire to resolve social, cultural, and political issues that are significant to their shared experiences. Frequently, Iranian immigrants struggle with cultural preservation, identity negotiation, and discrimination. Through concerted action, they aim to challenge stereotypes, advocate for their rights, and promote social change in both their host country and Iran.

The Iranian diaspora, for instance, has been active in promoting human rights, women's rights, and democracy in Iran. Movements such as the Green Movement in 2009, spurred by the contentious presidential election, mobilized Iranians in Iran and throughout the diaspora. The role of social media platforms in disseminating information, organizing protests, and connecting activists was crucial (Filin, 2022).

Cinema has been a potent tool for social movements due to its ability to reach diverse audiences, elicit emotions, and promote critical discourse. In the context of the Iranian immigrant community, cinema functions as a forum for voicing shared concerns, challenging dominant narratives, and mobilizing support for social causes (Hill, 2003).

Filmmakers such as Jafar Panahi, whose 2015 film "Taxi" received international acclaim, have utilized cinema as a medium for social commentary and critique. The film, which was filmed exclusively inside a taxi in Tehran, provides a view into the lives and conversations of various passengers, focusing on censorship, women's rights, and social inequalities.

Through an examination of the dynamics of social movement theory and collective action within the Iranian immigrant community, this study seeks to decipher how cinema functions as a catalyst for social change and mobilization. It adds to the existing literature on social movements by underscoring the distinctive context of the Iranian diaspora and its engagement with cinema as a transformative medium.

Castells emphasizes the importance of networks in contemporary social movements. He argues that movements are no longer based solely on traditional hierarchical structures but are organized through networked forms of communication. Castells

explores how social movements often emerge from shared identities and resistance to dominant social structures. He looks at how digital media can help shape and reinforce these identities.

Castells emphasizes the role of information and communication technologies in enabling social movements to coordinate and disseminate their messages. He discusses how digital media can amplify the impact of movements.

Castells also introduces the concept of the "space of flows," which refers to the way information and communication flow in the digital age. (Hannigan, 1985)

Cinema has been acknowledged for a long time as a potent medium for narrative, entertainment, and artistic expression. In recent years, however, its significance in generating social change and mobilizing collective action has been increasingly acknowledged. This section examines the intersection between the emerging discipline of cinematic activism and social movements (Zeydabadi-Nejad, 2009).

Cinematic activism is the utilization of film for social and political activism. It includes documentary filmmaking, advocacy films, and socially conscious narratives that seek to cast light on social injustices, raise awareness, and motivate action. Cinematic activism transcends entertainment and seeks to intellectually and emotionally engage audiences, provoking reflection and promoting social change.

Patricia Zimmerman and John D. H. Downing, among others, have investigated the concept of cinematic activism and its capacity to galvanize social movements. (Zimmermann, 2007) Argues that film has the capacity to cultivate empathy, challenge

dominant narratives, and create spaces for dialogue and transformation. Downing (2008) highlights the importance of media activism in challenging power structures and advocating for marginalized voices.

Globally, cinema has been pivotal in igniting and perpetuating social movements. It allows marginalized communities, activists, and filmmakers to share their experiences, amplify their voices, and rally public support. Cinema has the ability to captivate audiences, elicit empathy, and inspire action by utilizing compelling narratives, potent imagery, and evocative storytelling techniques.

For example, the 2013 documentary *Blackfish* (2013) revealed the plight of captive orcas at SeaWorld and ignited a global movement advocating for the abolition of orca captivity. The film's emotive impact and subsequent wide distribution sparked public indignation, which led to heightened scrutiny of marine theme parks and a decline in attendance.

Similarly, (Tierman, 2023) depicted the historic civil rights march lead by Dr. Martin Luther King Jr. from Selma to Montgomery, Alabama. In addition to honoring the accomplishments of the civil rights movement, the film resonated with contemporary struggles for racial justice, inspiring activism, and renewed efforts for equality.

## **2.4 Diffusion of Innovation**

The Iranian diaspora, a consequence of historical events such as the Iranian Revolution, has maintained strong ties to their homeland's sociopolitical landscape. This thesis embarks on an in-depth exploration of the multifaceted relationship between Iranian cinema, the Iranian diaspora residing in North Cyprus, and their dynamic engagement with social movements in Iran. To analyze this intricate

connection, thesis adopts the lens of the Diffusion of Innovation theory, which provides a comprehensive framework for understanding how innovations, whether technological or cultural, permeate societies. In our context, Iranian cinema is viewed as an innovative cultural force that disseminates narratives, values, and social critiques.

The Diffusion of Innovation Theory, introduced by (Rogers, 2014) has played a pivotal role in understanding how new ideas, technologies, or innovations spread through societies and communities. This theory has been influential in various fields, including communication, marketing, sociology, and public health, among others. In this literature review, we explore the foundational work by (Rogers, 2014) and subsequent advancements in the theory, particularly through the lens of network models and its evolution, as presented by (Breuker, 2004) and the joint work of Valente and (Rogers, 2014).

Everett M. Rogers' seminal work, (Karnowski, 2016), provided a comprehensive framework for understanding how innovations are adopted and diffused across different populations. This theory posits that the adoption process follows a predictable pattern characterized by various adopter categories, including innovators, early adopters, early majority, late majority, and laggards. These categories represent different segments of the population based on their readiness to adopt innovations.

Rogers identified key factors influencing the diffusion process, including the innovation's attributes and the communication channels through which information about the innovation spreads. This theory has been instrumental in explaining the adoption and diffusion of innovations in diverse contexts, from the adoption of new agricultural practices (Ryan, 1943).

Building upon Rogers' foundational work, Thomas W. Valente contributed significantly to the field of diffusion studies by introducing network models of diffusion. In "Network Models of the Diffusion of Innovations" (Breuker, 2004) Valente emphasized the role of social networks in shaping the spread of innovations. He argued that individuals are not isolated entities but are connected through social ties and networks that influence their decisions to adopt innovations.

Valente's work highlighted the importance of considering network structures, such as centrality and density, in understanding how innovations flow within communities. These models provided a more nuanced understanding of how interpersonal relationships and communication patterns impact the diffusion process. Valente's contribution has been particularly valuable in fields like public health, where understanding how health behaviors and interventions spread through social networks is crucial (Breuker, 2004).

Valente and Rogers collaborated to trace the historical evolution of the Diffusion of Innovation Theory. They highlighted the growth of the theory as it evolved from its early roots to encompass various disciplines and applications.

This collaborative work underscored the theory's adaptability and relevance in explaining the diffusion of innovations in increasingly complex and interconnected societies. It emphasized the theory's capacity to accommodate new perspectives and incorporate insights from different fields.

The Diffusion of Innovation Theory, as articulated by (Rogers, 2014) provides a robust framework for understanding how innovations spread and are adopted within

communities. This theory's evolution into network models and its continued development through interdisciplinary collaboration have expanded its applicability and relevance in contemporary society. In the context of this thesis, the Diffusion of Innovation Theory offers valuable insights into how Iranian cinema, as an innovative cultural force, may diffuse through the Iranian diaspora community and influence their perceptions and engagement with social movements.

## **2.5 The Intersection of Cinematic Activism and Social Movements**

The convergence of cinematic activism and social movements offers a captivating avenue for investigating the influence of film on societal change. The convergence of filmmakers, activists, and grassroots groups in the realm of cinematic activism frequently results in the creation of narratives that deeply resonate with viewers and inspire collective mobilization. By using the expressive and convincing capacities of film, these narratives enable social movements to enhance their message, question dominant narratives, and get wider backing (Hall, 2013).

The Iranian immigrant community serves as a relevant illustration of how the utilization of cinematic activism can effectively bring attention to social and political problems at both local and global levels. The work of renowned director Asghar Farhadi (Farhadi, 2011) is well recognized and highly regarded in academic circles. Farhadi adeptly explores multifaceted social issues in his films, stimulating global dialogue on topics like gender dynamics, nuanced family relationships, and the intricate fabric of Iranian culture.

This study makes a substantial contribution to the understanding of the capacity of cinema as a catalyst for societal transformation. This research explores the emerging

field of cinematic activism and its significant impact on social movements, shedding light on the diverse ways in which film influences public sentiment and motivates collective mobilization. Furthermore, the present research expands its scope to encompass the experiences of Iranian immigrants residing in North Cyprus, therefore providing a comprehensive of the manner in which cinematic activism reverberates within this particular milieu.

This study actively interacts with the extensive body of scholarly work pertaining to the intersection of cinematic activism and its connection with social movements. Hall (2013) has provided valuable insights on the collaborative aspect of cinematic activism, highlighting its potential to disrupt prevailing discourses and stimulate collective action. Simultaneously, the artistic contributions of acclaimed director Asghar Farhadi, as seen in his film (Farhadi, 2011), highlight the significant impact that cinematic storylines have in initiating intercultural conversations and tackling urgent social issues.

This study explores the intricate domain of cinematic activism and its mutually beneficial association with social movements. Through an analysis of the dynamic relationship between cinematic narratives and the lived experiences of Iranian immigrants residing in North Cyprus, this study aims to elucidate the intricate mechanisms by which cinema may work as a catalyst for social transformation and foster collective action.

## **Chapter 3**

### **METHODOLOGY**

In this section, the research methodology employed in this study is expounded upon, focusing on the quantitative approach chosen to investigate the perceptions of the Iranian diaspora regarding the portrayal of social movements in Iranian cinema. This approach involves systematic data collection, rigorous analysis, and the interpretation of numerical data to unveil patterns, connections, and trends among key variables of interest.

#### **3.1 Research Methodology and Design**

The chosen quantitative research method, a cross-sectional examination, plays a crucial role in comprehensively examining and capturing the intricate interplay between the Iranian diaspora community's viewpoints, attitudes, and encounters concerning Iranian cinema and its consequential influence on their interpretations of social movements. This design constitutes an essential methodological choice aimed at exploring a specific moment in time, facilitating an insightful and holistic exploration of the prevailing dynamics inherent within the targeted population. The quantitative research method offers several advantages that make it a valuable approach for studying various phenomena, including perceptions of social movements and cinematic portrayals within the Iranian diaspora. Some of the key advantages of the quantitative method are that Quantitative research relies on numerical data and statistical analysis, which enhances objectivity and allows for the replication of the study by other researchers. This increases the credibility and reliability of the findings,

Quantitative studies often involve larger sample sizes, which can lead to more generalizable findings. The use of random sampling techniques helps ensure that the results can be applied to a broader population, such as the Iranian diaspora in different regions. Quantitative research employs statistical techniques that provide precise measurements and enable researchers to quantify relationships between variables. This precision allows for the identification of patterns, trends, and connections that might not be easily discernible through qualitative methods (Firestone, 1987).

In adopting a cross-sectional approach, this research design seeks to acquire a wealth of data from participants within a finite period, granting researchers a snapshot of the participants' sentiments and insights at a particular juncture. This temporal dimension is of paramount significance as it enables a nuanced analysis of the Iranian diaspora's connection with Iranian cinema and the profound implications this connection holds for their understanding and involvement in social movements. By gathering data from diverse individuals at a singular point in time, this research design empowers scholars to discern patterns, trends, and connections, thus unraveling the multifaceted relationship between cinematic experiences, social awareness, and diasporic engagement.

Moreover, the cross-sectional examination design furnishes the means to meticulously dissect the prevailing attitudes and experiences of the diaspora community, capturing a spectrum of responses that reflect both consensus and diversity. This methodological choice, while not capturing temporal changes, delivers a panoramic view of perceptions, revealing the intricate web of influences that culminate in participants' convictions and actions. The examination, therefore, stands as an invaluable instrument, unavailing researchers to illuminate the intricate and evolving dynamic

between Iranian cinema and social movements within the Iranian diaspora in North Cyprus. Through its focused lens, this research design encapsulates the richness of perspectives that contribute to the broader narrative of how cultural media intersects with societal change.

### **3.2 Data Collection Methods and Research Procedures**

The data collection process for this quantitative study involved the administration of a structured questionnaire to participants from the Iranian diaspora community in Famagusta, North Cyprus. The examination aimed to elicit detailed insights into participants' perceptions, attitudes, and experiences concerning the interplay between Iranian cinema and social movements. The study employed a cross-sectional approach, capturing participants' viewpoints at a specific point in time.

The research process was initiated by crafting a structured questionnaire. The questionnaire was methodically developed to align with the research objectives and to explore participants' perceptions of the relationship between Iranian cinema and social movements. Each question was carefully worded to elicit meaningful responses that contribute to a holistic understanding of the subject matter.

Ethical considerations played a pivotal role in research procedures. Participants were provided with comprehensive information about the study's purpose, the nature of their involvement, and the voluntary nature of their participation. Clear emphasis was placed on maintaining confidentiality and ensuring participants' right to withdraw from the study at any stage.

The questionnaire was distributed using in-person methods to reach a diverse pool of participants. In-person distribution occurred at community events, Iranian-owned

establishments, and university campuses in Famagusta, North Cyprus. This multifaceted approach aimed to capture a wide range of perspectives and experiences within the Iranian diaspora community.

Participants were actively encouraged to provide thoughtful and candid responses to the questions. The intention was to capture genuine viewpoints and reflections related to their engagement with Iranian cinema and their perceptions of social movements in Iran. By fostering an environment of openness, the study sought to collect rich and nuanced data.

### **3.3 Context of the Study, Population and Sample**

This research was conducted within the vibrant and culturally diverse context of Famagusta, a city located in North Cyprus. Famagusta serves as a significant hub for the Iranian diaspora community, comprising individuals who have migrated from Iran and established their lives in this new geographical and cultural setting. The city's rich blend of cultures, including its distinct Iranian population, provided a unique backdrop for exploring the intersection of Iranian cinema and social movements.

The city's dynamic social fabric, marked by various community events, Iranian-owned establishments such as real estate, and restaurants, and the presence of Eastern Mediterranean University (EMU), created an environment conducive to the study's objectives. The Iranian diaspora community's engagement with both their host society and their country of origin served as a central focal point for investigating the intricate connections between cinematic narratives and social movements.

The population under consisted of members of the Iranian diaspora residing in Famagusta, North Cyprus. This community was selected due to its sizeable

representation and potential insights into the interplay between Iranian cinema and social movements. The participants in this study were individuals who had migrated from Iran and established themselves within the Famagusta community.

To gather a representative sample, a purposive sampling technique was employed, aiming to capture a diverse range of perspectives within the Iranian diaspora. The sample size comprised 148 participants, who responded to the questionnaire. The participants were approached through various avenues, including Iranian restaurants, community events, Iranian-owned businesses, and the university campus.

The sample included individuals from different age groups, educational backgrounds, and professions, ensuring a comprehensive representation of the Iranian diaspora population in Famagusta. This diversity facilitated a deeper understanding of the community's perspectives on Iranian cinema and its influence on their perceptions of social movements.

The research aimed to uncover the viewpoints and experiences of Iranian diaspora individuals residing in Famagusta, North Cyprus, shedding light on their engagement with Iranian cinema and their perceptions of social movements in Iran. By focusing on this specific population and employing purposive sampling, the study aimed to provide valuable insights into the complex interrelation between cinematic narratives and social dynamics within the context of the Iranian diaspora community.

In recent years, the population of Iranians in North Cyprus has been steadily increasing. Addressing the inherent challenge of gathering precise demographic data on the Iranian population in North Cyprus, I took proactive measures to engage with a

knowledgeable official at the Ministry of Foreign Affairs. Through this collaborative effort, I successfully obtained valuable insights, ultimately revealing an estimated population of approximately 5000 Iranian individuals in the region. This engagement with an authoritative source ensured the credibility and reliability of the demographic information acquired for this study.

### **3.4 Data Analysis**

The data collected for this study was primarily quantitative in nature, and the analysis was conducted using the Statistical Package for the Social Sciences (SPSS) software. The objective of the quantitative data analysis was to derive statistical insights from the examination responses and to address the research questions pertaining to the relationship between Iranian cinema, social movements, and the perceptions of the Iranian diaspora community in Famagusta, North Cyprus.

The raw examination data was imported into the SPSS software. Data cleaning procedures were carried out to identify and rectify any errors, inconsistencies, or missing values that could affect the analysis. The dataset was organized and formatted for accurate processing.

Descriptive statistical analyses were conducted to provide an overview of participants' demographic characteristics, including age, gender, educational background, and length of residency in North Cyprus. Measures of central tendency (mean, median) and measures of dispersion (standard deviation) were calculated for relevant variables. Frequency analysis was performed to examine the distribution of responses to categorical variables. This included variables such as participants' level of interest in Iranian cinema, awareness of social movements in Iran, and perceptions of the

connection between cinema and social movements. Frequencies and percentages were computed to present a clear picture of participants' attitudes and opinions. Cross-tabulations were utilized to explore relationships and associations between different variables. For example, cross-tabulations were conducted to examine how participants' level of education (e.g., bachelor's degree or higher) related to their perceptions of the connection between Iranian cinema and social movements. Percentages within cross-tabulation tables were generated to identify patterns and trends. Where applicable, inferential statistical tests were performed to assess the significance of relationships between variables. The results of the quantitative analysis were interpreted in the context of the research questions and objectives. The findings were presented through tables, charts, and statistical summaries to facilitate understanding and communication of the outcomes. By conducting quantitative analysis using SPSS, this study aimed to provide empirical evidence and statistical insights into the relationship between Iranian cinema, social movements, and the perceptions of the Iranian diaspora community. The use of quantitative analysis and SPSS software allowed for a structured and rigorous examination of the research questions, contributing to the overall validity and reliability of the study's findings.

## **Chapter 4**

### **ANALYSIS AND FINDINGS**

The primary focus of this chapter will be on the assessment of the questionnaire responses obtained from Iranian immigrants living in North Cyprus. The purpose of the data analysis was to glean useful insights about the preferences of the participants regarding Iranian cinema, their engagement with social movements, and their assessments of the influence that films have on social issues. The quantitative data analysis enables the detection of trends and patterns in the replies provided by the participants, in addition to providing a methodical of the study variables.

For the purpose of conducting an analysis of the quantitative data, the Statistical Package for the Social Sciences (SPSS) was used as the primary data analysis tool. Researchers are able to conduct a variety of statistical tests and create descriptive statistics using the robust statistical software known as SPSS. This program is commonly used for the purpose of evaluating examination data.

Descriptive statistics with the help of SPSS is used to analysis data. We determined the frequencies, percentages, and means of each variable, as well as the standard deviations for each. The statements on the Likert scale were interpreted as ordinal variables, and the distributions of those variables were studied in order to gain a better understanding of the participants' degrees of agreement or disagreement with various

claims. The descriptive statistics provide some really helpful insights into the tastes and perspectives of the participants with regard to Iranian film and social movements.

## 4.1 Demographic

The demographic section of a study includes information about the following aspects of the participants or population underage, gender and education.

### 4.1.1 Gender

Out of 148 participants are 83 (56.1 %) male and 64(43.2%) females accounting.

Table 1: Gender

	Frequency	Percent
Male	83	56.1
Female	64	43.2
Prefer not to say	1	0.7
Total	148	100

### 4.1.2 Age

The data shows that the majority of respondents are in the 25-34 age group (42.6%), followed by the 35-44 age group (38.5%). The youngest age group, 18-24, has 12.8% of the respondents. The 45-54 age group represents 5.4% of the respondents, and the oldest group, 55 or older, comprises only 0.7% of the respondents. The cumulative percentage reaches 100%, indicating that all respondents have been accounted for in the age categories.

Table 2: Age

	Frequency	Percent
18-24	19	12.8
25-34	63	42.6
35-44	57	38.5
45-54	8	5.4
55 or older	1	0.7
Total	148	100.0

### 4.1.3 Education

The data shows the education distribution of the respondents. The majority of respondents have a bachelor's degree (39.9%), followed by those with a master's degree (25.0%) and College education (18.9%). Smaller portions of respondents have a high school education (8.1%), and fewer have a PhD (4.7%) or less than a high school education (3.4%). The cumulative percentage reaches 100%, indicating that all respondents have been accounted for in the education categories.

Table 3: Education

	Frequency	Percent
Less than high school	5	3.4
High school	12	8.1
College	28	18.9
Bachelor`s degree	59	39.9
Master`s degree	37	25
PhD	7	4.7
Total	148	100.0

## 4.2 Profile of Iranian Diaspora

These tables provide detailed information about the participants, including their arrival dates and intentions to return, offering insights into their interests and potential engagement with social movements.

### 4.2.1 Arrival Cyprus

The data shows the distribution of respondents based on when they arrived in Cyprus. The majority of respondents arrived 4-6 years ago (39.2%), followed by those who arrived 1-3 years ago (35.1%). Smaller portions of respondents arrived less than a year ago (13.5%) or 7-10 years ago (8.8%), and even fewer arrived more than 10 years ago (3.4%). The cumulative percentage reaches 100%, indicating that all respondents have been accounted for in the arrival time categories.

Table 4: Arrival in Cyprus

	Frequency	Percent
Less than a year ago	20	13.5
1-3 years ago,	52	35.1
4-6 years ago,	58	39.2
7-10 years ago,	13	8.8
More than 10 years ago	5	3.4
Total	148	100.0

#### 4.2.2 Migration Reason

The data shows the distribution of respondents based on their reasons for migration. The most common reason for migration is Education (37.8%), followed by Employment opportunities (23.6%). A smaller portion of respondents migrated for Seeking asylum (5.4%) or Family reasons (18.9%), and a smaller percentage chose other reasons (14.2%). The cumulative percentage reaches 100%, indicating that all respondents have been accounted for in the migration reason categories.

Table 5: Migration Reason

	Frequency	Percent
Education	56	37.8
Employment opportunities	35	23.6
Seeking asylum	8	5.4
Family	28	18.9
Other	21	14.2
Total	148	100.0

#### 4.2.3 Region Iran

the data shows the distribution of respondents from different regions in Iran. The largest number of respondents are from Tehran (27.0%), followed by Shiraz (17.6%) and Mashhad (16.2%). Smaller portions of respondents are from Isfahan (13.5%),

Tabriz (13.5%), and other regions (12.2%). The cumulative percentage reaches 100%, indicating that all respondents have been accounted for in the region categories.

Table 6: Region in Iran

	Frequency	Percent
Tehran	40	27.0
Isfahan	20	13.5
Mashhad	24	16.2
Shiraz	26	17.6
Tabriz	20	13.5
Other	18	12.2
Total	148	100.0

#### 4.2.4 Occupation

The largest occupation group is Business/Finance (18.2%), followed by Art/Entertainment (12.8%) and Education (9.5%). Other significant occupation groups include IT/Computing (8.1%), Sales/Marketing (8.8%), and Healthcare (6.1%). Smaller portions of respondents belong to Hospitality/Service industry, Construction/Trade, Administrative roles, and Students. The "Other" category represents 4.7% of the respondents. The cumulative percentage reaches 100%, indicating that all respondents have been accounted for in the occupation categories.

Table 7: Occupation

	Frequency	Percent
Student	20	13.5
Administrative	8	5.4
Healthcare	9	6.1
Education	14	9.5
IT/Computing	12	8.1
Business/Finance	27	18.2
Art/Entertainment	19	12.8
Hospitality/Service industry	8	5.4
Sales/Marketing	13	8.8

Construction/Trade	11	7.4
Other	7	4.7
Total	148	100.0

#### 4.2.5 Return to Iran

In brief, the data illustrates the distribution of respondents' plans to repatriate to Iran. A portion of the participants express a high level of certainty on their intention to return, accounting for 14.2% of the total respondents. Conversely, a larger proportion of individuals, comprising 43.2% of the sample, indicate that they are contemplating the possibility of returning, but have not yet reached a definitive decision. A considerable proportion of participants exhibit uncertainty regarding their intention to return ("Not sure" - 31.1%), while a smaller subset expresses a lack of intention to return ("No" - 11.5%). The cumulative percentage attains a value of 100%, signifying that all participants have been included in the respective return categories.

Table 8: Return to Iran

	Frequency	Percent
Yes, definitely	21	14.2
Yes, maybe	64	43.2
Not sure	46	31.1
No	17	11.5
Total	148	100.0

#### 4.2.6 Happiness in Cyprus

The data shown illustrates the dispersion of respondents' self-reported levels of pleasure in Cyprus in relation to their prior geographical region. The findings of the examination indicate that a significant proportion of participants expressed higher levels of happiness in Cyprus. Specifically, 52.7% of respondents reported being "Yes, happier," while an additional 15.5% indicated being "Yes, much happier." A significant

proportion of participants (23.0%) expressed that there is no discernible disparity in their level of enjoyment when comparing their current location to their prior one. In Cyprus, a minority of individuals (5.4%) indicated that they were "No, less happy" or "No, much less happy." The cumulative percentage attains a value of 100%, signifying that all participants have been included in the categorization of happiness.

Table 9: Happiness in Cyprus

	Frequency	Percent
Yes, much happier	23	15.5
Yes, happier	78	52.7
No difference	34	23.0
No, less happy	8	5.4
No, much less happy	5	3.4
Total	148	100.0

#### 4.2.7 Watching Film

A significant proportion of participants (87.8%) indicated their engagement in cinema consumption ("Yes"), whereas a lesser fraction (12.2%) expressed their lack of involvement in film viewing ("No"). The cumulative percentage attains a value of 100%, signifying that all participants have been included in the film-watching classifications.

Table 10: Watching Film

	Frequency	Percent
Yes	130	87.8
No	18	12.2
Total	148	100.0

#### 4.2.8 Watching Frequency

Within the sample of 148 participants, it was seen that 16.2% engage in the activity of film-viewing on a daily basis. Additionally, 34.5% of respondents reported seeing films once a week, while 25.0% said that they engage in this activity many times a month. Furthermore, 24.3% of participants reported uncommon engagement in film-watching. These findings highlight the presence of varied film-watching habits within the sample, with a majority of respondents enjoying films at least once a week.

Table 11: Watching Frequency

	Frequency	Percent
Everyday	24	16.2
Once a week	51	34.5
Several times a month	37	25.0
Rarely	36	24.3
Total	148	100.0

#### 4.2.9 Platform

Within the sample of 148 participants, it was seen that 13.5% engage in the consumption of films within cinema venues, while 10.8% choose television as their medium of choice. Additionally, 25.7% of respondents opt for streaming services, whilst a mere 2.0% utilize DVD/Blu-ray formats. Furthermore, 11.5% of participants indicated their preference for viewing films on YouTube. Notably, the biggest cohort, including 36.5% of respondents, reported accessing films through websites. This data suggests a noteworthy trend towards online platforms as the predominant means of film consumption.

Table 12: Platform

	Frequency	Percent
Cinema	20	13.5
Television	16	10.8
Streaming services	38	25.7
DVD/Blu-ray	3	2.0
YouTube	17	11.5
Websites	54	36.5
Total	148	100.0

#### 4.2.10 Accompanying

Among the 148 respondents, 28.4% watch films alone, 24.3% with family, 38.5% with friends, 5.4% with a romantic partner, and 3.4% with colleagues, showing a variety of preferences for film-watching company, with the majority enjoying films with friends.

Table 13: Watching Accompanying

	Frequency	Percent
Alone	42	28.4
With family	36	24.3
With friends	57	38.5
With a romantic partner	8	5.4
With colleagues	5	3.4
Total	148	100.0

#### 4.2.11 Production

Out of the total sample size of 148 participants, it was found that 32.4% expressed a preference for Hollywood movies, while 54.7% indicated a preference for Iranian movies. A smaller proportion of respondents, namely 2.0%, reported enjoying European films, while 4.1% expressed a liking for Bollywood movies. Lastly, a mere 0.7% of participants indicated a preference for East Asian films. Furthermore, it is worth noting that 2.7% of the questioned population expressed a preference for Latin

American movies, and 3.4% indicated a preference for other genres of movies. This data suggests a significant diversity in movie interests among the studied sample.

Table 14: Production

	Frequency	Percent
Hollywood	48	32.4
Iranian	81	54.7
European	3	2.0
Bollywood	6	4.1
East Asian	1	0.7
Latin American	4	2.7
Other	5	3.4
Total	148	100.0

#### 4.2.12 Genres

The data reveals diverse movie genre preferences among the 148 respondents. Drama emerges as the top choice with 23.0% favoring emotionally charged narratives. Action films follow closely with 18.9%, offering thrilling sequences and heroic exploits. Comedy ranks high at 23.6%, providing light-hearted and humorous entertainment. Romance movies attract 12.2% of respondents, invoking emotions and connections. Thriller and Horror genres capture 4.7% and 5.4% respectively, offering suspenseful and chilling experiences. Science Fiction and Historical movies each secure 5.4%, transporting viewers to futuristic or past worlds. A small percentage (0.7%) prefer Fantasy, while 5.4% express preferences for other genres. The data signifies a rich tapestry of film tastes, highlighting the varying interests and entertainment preferences among the examinationed population.

Table 15: Genres

	Frequency	Percent
Drama	34	23.0
Action	28	18.9
Comedy	35	23.6
Romance	18	12.2
Thriller	7	4.7
Horror	8	5.4
Science fiction	8	5.4
Fantasy	1	0.7
Other	9	5.4
Total	148	100.0

#### 4.2.13 Theme

Table 16 presents the distribution of themes identified within the analyzed films. A total of 148 films were categorized into different thematic areas, revealing the diverse storytelling directions in Iranian cinema. The most prevalent theme was "Love and Relationships," accounting for 43.9% of the films. These movies delve into the complexities of human connections, emotions, and romantic experiences.

The theme of "Adventure and Exploration" was present in 8.8% of the films, showcasing narratives centered on journeys, discoveries, and challenges. "Social Justice and Equality" emerged as a significant theme in 10.8% of the films, highlighting the exploration of societal issues, activism, and the quest for fairness and equal rights.

Around 6.1% of the films were categorized under "Historical Events," focusing on cinematic interpretations of past occurrences and their impact on characters' lives. "Science and Technology" and "Mystery" themes represented 4.7% each, touching on scientific advancements, enigmatic plots, and intrigue.

Themes of "Personal Growth" and "Fantasy and Imagination" both accounted for 4.7% of the films, portraying character development, self-discovery, and imaginative narratives. "Cultural Identity" was depicted in 3.4% of the films, exploring the dynamics of cultural heritage, traditions, and identities.

Environmental concerns were highlighted in 9.5% of the films under the "Environmental Issues" theme, reflecting a growing awareness of ecological challenges. Lastly, a small portion of films, 2.5%, fell into the category of "Other," representing unique and less common themes not covered by the main categories.

Overall, the table provides insight into the diverse thematic landscape of Iranian cinema, showcasing its ability to address a wide array of subjects and narratives that resonate with audiences on various levels.

Table 16: Theme

	Frequency	Percent
Love and relationships	65	43.9
Adventure and exploration	13	8.8
Social justice and equality	16	10.8
Historical events	9	6.1
Science and technology	7	4.7
Mystery	5	3.4
Personal growth	7	4.7
Fantasy and imagination	4	2.7
Cultural identity	5	3.4
Environmental Issues	14	9.5
Other	3	2.5
Total	148	100.0

## 4.3 Social Movements and Influence

### 4.3.1 Social Movements

Table 17 illustrates the distribution of responses pertaining to participants' interest in social movements. The data, obtained from a sample of 148 participants, offers valuable insights into their levels of engagement with various societal and activist initiatives.

A substantial majority of respondents, comprising 88.5% of the sample, indicated a positive inclination towards social movements. This suggests a significant interest among participants in issues related to social justice, activism, and the pursuit of meaningful societal change.

Conversely, a smaller segment, accounting for 11.5% of the sample, expressed a lack of interest in social movements. This group may have varying reasons for their disinterest, such as a preference for other subjects or a lesser familiarity with current social and political issues.

In essence, the table underscores the prevailing awareness and engagement of the examinationed participants in matters pertaining to social movements. This finding signifies a noteworthy degree of concern and involvement among respondents with respect to the transformative forces that shape their communities and beyond.

Table 17: Social Movement Interest

	Frequency	Percent
Yes	131	88.5
No	17	11.5
Total	148	100.0

### 4.3.2 Channels

Table 18 provides an overview of the various communication channels used by participants to engage with information and content. Derived from responses from 148 participants, the table sheds light on the preferences and habits of the sample when it comes to accessing and sharing information.

Among the options listed, Instagram emerged as the most popular communication channel, with a substantial majority of participants (62.8%) indicating their use of this visual-centric platform. Instagram's widespread adoption underscores its effectiveness in conveying messages and reaching a diverse audience.

Telegram also garnered significant usage, with 18.2% of participants indicating its use. This messaging app's popularity may be attributed to its group-based features, enabling the dissemination of information to like-minded communities.

Twitter and YouTube were chosen by 6.1% and 6.8% of participants, respectively. These platforms, known for their ability to disseminate concise updates and video content, continue to play a role in information-sharing.

A smaller percentage of participants (3.4%) reported using Facebook, while WhatsApp and radio were each chosen by 2.0% and 0.7% of the sample, respectively.

The data from Table 18 showcases the diversity of communication channels preferred by participants, reflecting the evolving landscape of digital platforms and their impact on information consumption and dissemination. The prevalence of platforms like

Instagram and Telegram suggests an affinity for visually driven and group-oriented means of communication within the examinationed population.

Table 18: Channels

	Frequency	Percent
Facebook	5	3.4
Twitter	9	6.1
Instagram	93	62.8
Telegram	27	18.2
YouTube	10	6.8
WhatsApp	3	2.0
Radio	1	0.7
Total	148	100.0

## 4.4 Cross Tabulation Results

Cross-tabulation is a statistical method used to analyze the relationship between two categorical variables. It involves organizing and summarizing data from an examination or study in a table format to understand how the variables are related or associated with each other.

### 4.4.1 Cross Tabulation of Watching Films and Perception of Adequacy

Table 19 examines the relationship between participants' responses regarding the adequacy of watching films and their reported viewing habits. The table presents a cross tabulation of these two variables, shedding light on participants' perspectives and preferences.

Of the 148 participants, 130 indicated that they do watch films. Within this group, the distribution of responses regarding the adequacy of watching films.

On the other hand, 18 participants stated that they do not watch films. Among this group, the distribution of responses regarding the adequacy of watching films is as follows the data suggests that a majority of participants who do watch films find it adequate for their needs. Within this subset, a significant number of participants expressed a neutral or positive view regarding the adequacy of watching films. Among participants who do not watch films, responses were more evenly distributed across the spectrum of adequacy.

Table 19 provides valuable insights into participants' perceptions of the adequacy of watching films and its relationship to their viewing habits, contributing to a better understanding of the role of film consumption within the context of the study.

Table 19: Watching Film Adequacy Cross Tabulation

		Adequacy					Total
		Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree	
Watching	Yes	1	14	48	66	1	130
Film	No	2	3	8	5	0	18
Total		3	17	56	71	1	148

#### 4.4.2 Cross Tabulation of Watching Films and Inspiration

Table 19 explores the connection between participants' opinions on the adequacy of film watching and their reported film viewing behavior. The table presents a cross-tabulation of these two variables, revealing participants' viewpoints and preferences in terms of percentages.

Out of the total 148 participants, a significant 87.8% (130 participants) indicated that they do watch films, Conversely, 12.2% (18 participants) stated that they do not watch films The data emphasizes that the majority of participants who engage in film

watching find it to be adequate for their preferences. Among these participants, a substantial portion holds either neutral or positive views about the sufficiency of film watching. In the case of participants who do not watch films, their responses are more evenly distributed across the range of adequacy.

Through Table 19, we gain valuable insights into how participants perceive the adequacy of film watching and how this perception correlates with their film viewing behavior. This analysis contributes to a deeper comprehension of the role of film consumption within the context of the study.

Table 20: Watching Film Inspiration Cross Tabulation

		Inspiration					Total
		Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree	
Watching Film	Yes	2	6	26	74	22	130
	No	2	1	7	6	2	18
Total		4	7	33	80	24	148

#### 4.4.3 Cross Tabulation of Movie Types and Adequacy Perception

Table 21 offers a comprehensive cross tabulation analysis that outlines participants' viewpoints concerning the sufficiency of various movie genres in effectively addressing social movements. The dataset utilized for this analysis stems from the examination administered to members of the Iranian diaspora residing in North Cyprus.

Among the cohort of 148 respondents, it was found that a subgroup of 30 individuals reported their viewership of Hollywood films. Within this subset, 17 participants, corresponding to 56.7% of the total, affirmed that Hollywood movies aptly capture and depict social movements. Conversely, 9 respondents (30.0%) expressed a

dissenting perspective, while 4 individuals (13.3%) adopted a neutral stance. Notably, none of the participants in this category strongly disagreed with the notion.

Turning attention to Iranian cinema, 52 respondents acknowledged their engagement with Iranian films. Within this group, 24 participants (46.2%) concurred that Iranian movies satisfactorily portray social movements. Meanwhile, 21 individuals (40.4%) adopted a neutral viewpoint. On the other hand, six respondents (11.5%) expressed reservations about the adequacy of Iranian films in effectively addressing social movements. Once again, no participants within this subset expressed a strong disagreement.

For the remaining genres, including European, Bollywood, East Asian, and Latin American films, and the sample size was relatively modest. Among the 3 individuals who reported watching European films, a single respondent (33.3%) conveyed a neutral opinion. It is noteworthy that the other two participants refrained from providing explicit agreement or disagreement. In the case of Bollywood films, which were viewed by 3 respondents, all three individuals exhibited a neutral stance regarding their efficacy in portraying social movements. In summation, the data underscored the diversity in participants' perceptions concerning the adequacy of various film genres in accurately depicting social movements. A considerable proportion of respondents expressed agreement or neutrality in this regard. This table thereby furnishes valuable insights into the preferences and viewpoints of the Iranian diaspora community in North Cyprus concerning the capability of different film types to effectively capture the essence of social movements.

Table 21: Film Type Adequacy Cross Tabulation

		Adequacy					Total
		Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree	
Film Type	Hollywood	0	6	15	27	0	48
	Iranian	1	10	31	39	0	81
	European	0	1	1	0	1	3
	Bollywood	2	0	4	0	0	6
	East Asia	0	0	0	1	0	1
	Latin American	0	0	0	4	0	4
	Other	0	0	5	0	0	5
Total		3	17	56	71	1	148

#### 4.4.4 Cross Tabulation of Film Types and Portrayal Perception

The table provided above furnishes a comprehensive cross tabulation analysis, delineating participants' viewpoints pertaining to the portrayal of social movements across various film genres. The data underpinning this analysis is derived from responses procured through an examination administered to members of the Iranian diaspora community residing in North Cyprus.

Among the 148 participants, a specific subgroup of 48 individuals disclosed their engagement with Hollywood films. Within this subset, 24 respondents (50.0%) endorsed the notion that Hollywood movies aptly depict social movements. Moreover, 10 participants (20.8%) expressed disagreement with this viewpoint, while 8 respondents (16.7%) held a neutral stance. A smaller number of participants, 3 individuals (6.3%), strongly disagreed, while 3 respondents (6.3%) strongly agreed that Hollywood films efficaciously portray social movements.

Transitioning to Iranian cinema, 81 respondents reported their viewership of Iranian films. Among this cohort, 31 participants (38.3%) affirmed that Iranian movies

effectively depict social movements. In contrast, 16 respondents (19.8%) registered disagreement, while 23 individuals (28.4%) adopted a neutral stance. Notably, 4 participants (4.9%) strongly disagreed, while 7 respondents (8.6%) strongly agreed that Iranian films aptly capture the essence of social movements.

For the remaining film genres, including European, Bollywood, East Asian, and Latin American films, the sample size was relatively small. Among the 3 participants who reported watching European films, 1 respondent (33.3%) expressed agreement with their portrayal of social movements. Notably, none of the participants within this subset registered disagreement, and the two remaining respondents chose not to express explicit agreement or disagreement. Similarly, among the 6 respondents engaged with Bollywood films, 4 participants (66.7%) endorsed the notion that these films effectively depict social movements, while 2 respondents (33.3%) adopted a neutral stance.

Overall, the analysis underscored the diversity in participants' perceptions concerning the portrayal of social movements across different film genres. The data showcased a spectrum of viewpoints, including agreement, disagreement, and neutrality. This table consequently provides valuable insights into the discernments of the Iranian diaspora community in North Cyprus, encapsulating their assessments of the capacity of distinct film types to accurately and meaningfully represent social movements.

Table 22: Film Type Portray Cross Tabulation

		Portray					Total
		Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree	
Film Type	Hollywood	3	8	10	24	3	48
	Iranian	4	16	23	31	7	81
	European	2	0	0	1	0	3
	Bollywood	0	0	2	4	0	6
	East Asia	0	0	0	1	0	1
	Latin American	1	0	1	0	2	4
	Other	0	0	2	1	2	5
Total		10	24	38	62	14	148

#### 4.4.5 Cross Tabulation of Movie Types and Perception of Influence on Social Movements

The presented table encapsulates a meticulous cross tabulation analysis, unraveling the perspectives of participants regarding the influence exerted by various film genres on social movements. The data at the core of this analysis emanates from responses gathered through an examination targeting members of the Iranian diaspora community settled in North Cyprus.

The subset of participants who engaged with Hollywood films consisted of 48 individuals. Within this category, 23 respondents (47.9%) affirmed that Hollywood movies wield a discernible influence on social movements. A smaller proportion, 8 participants (16.7%), adopted a neutral standpoint, while 4 respondents (8.3%) and 3 individuals (6.3%) expressed disagreement and strong disagreement, respectively. Notably, 10 participants (20.8%) strongly agreed that Hollywood films effectively impact the portrayal of social movements.

Transitioning to Iranian cinema, 81 respondents acknowledged their viewership of Iranian films. Among this contingent, 43 participants (53.1%) espoused the view that Iranian movies hold sway over social movements, exerting a meaningful influence. In contrast, 21 respondents (25.9%) conveyed neutrality, while 9 participants (11.1%) expressed disagreement. A smaller subset, comprised of 3 respondents (3.7%), held strong disagreement, and 5 individuals (6.2%) strongly agreed that Iranian films significantly impact the portrayal of social movements.

Turning to European films, the sample size was relatively small, encompassing 3 participants. Among this group, one respondent (33.3%) registered disagreement with the notion that European films significantly influence social movements. However, the remaining 2 respondents (66.7%) conveyed neutrality, refraining from expressing explicit agreement or disagreement. For the subset of participants who engaged with Bollywood films (n=6), 4 individuals (66.7%) held the perspective that these films effectively influence social movements. In contrast, 2 respondents (33.3%) adopted a neutral stance, signifying neither agreement nor disagreement. In summary, the analysis underscored the diversity of participants' viewpoints regarding the influence of distinct film genres on social movements. The responses spanned the spectrum from strong disagreement to strong agreement, indicative of a range of perspectives. Ultimately, this table affords valuable insights into the discernments of the Iranian diaspora community in North Cyprus, encapsulating their perceptions of the potency of different film types in shaping and impacting social movements.

Table 23: Film Type Influence Cross Tabulation

		Influence					Total
		Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree	
Film Type	Hollywood	3	4	8	23	10	48
	Iranian	3	9	21	43	5	81
	European	1	1	1	0	0	3
	Bollywood	0	0	2	4	0	6
	East Asia	0	0	0	1	0	1
	Latin American	0	1	1	0	2	4
	Other	0	0	0	3	2	5
Total		7	15	33	74	19	148

#### 4.4.6 Cross Tabulation of Movie Types and Inspiration for Social Engagement

The presented cross tabulation table (Table 24) encapsulates a comprehensive analysis of the interplay between different film genres and the extent to which they serve as sources of inspiration. This analysis is grounded in responses garnered through an examination administered to members of the Iranian diaspora community residing in North Cyprus.

Focusing first on participants who engaged with Hollywood films, the data reveals that 28 individuals (58.3%) held the perspective that these films serve as sources of inspiration. Among this group, 9 respondents (18.8%) expressed neutrality, while a smaller proportion, 6 participants (12.5%), exhibited strong agreement. Conversely, 3 respondents (6.3%) expressed strong disagreement, and 2 individuals (4.2%) held disagreement with the notion that Hollywood films are sources of inspiration.

Transitioning to Iranian cinema, the analysis encompassed 81 participants. Among this subset, 44 individuals (54.3%) conveyed agreement that Iranian films hold the potential to inspire. A smaller yet substantial contingent, comprised of 19 respondents

(23.5%), expressed neutrality. Furthermore, 12 participants (14.8%) indicated strong agreement, underscoring the influential role of Iranian films in eliciting inspiration. On the other hand, 6 respondents (7.4%) disagreed, and 1 individual (1.2%) held strong disagreement with the notion of Iranian films being sources of inspiration.

The dataset pertaining to European films consisted of 3 participants, with 1 respondent (33.3%) indicating neutrality and 2 individuals (66.7%) expressing agreement that European films can serve as sources of inspiration.

In the realm of Bollywood films, the sample size was 6 participants. Among this group, 3 respondents (50.0%) expressed agreement that these films can be sources of inspiration, while 2 individuals (33.3%) held a neutral stance. Additionally, 1 participant (16.7%) held disagreement.

For East Asian films, the dataset was relatively small, with only 1 respondent. This individual conveyed agreement that East Asian films have the potential to inspire.

Latin American films, as experienced by 4 participants, were perceived as sources of inspiration by a substantial proportion, with 3 respondents (75.0%) strongly agreeing. Conversely, 1 participant (25.0%) held neutrality.

In conclusion, the cross-tabulation analysis depicted in Table 24 underscores the varied perceptions of participants regarding the inspirational attributes of different film genres. The responses traverse the spectrum from strong disagreement to strong agreement, thereby reflecting diverse perspectives within the Iranian diaspora

community in North Cyprus. This table illuminates the multifaceted ways in which cinematic experiences can evoke inspiration among members of the diaspora.

Table 24: Film Type Inspiration Cross Tabulation

		Inspiration					Total
		Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree	
Film Type	Hollywood	3	2	9	28	6	48
	Iranian	1	5	19	44	12	81
	European	0	0	2	1	0	3
	Bollywood	0	0	2	3	1	6
	East Asia	0	0	0	1	0	1
	Latin American	0	0	1	0	3	4
	Other	0	0	0	3	2	5
	Total	4	7	33	80	24	148

#### 4.4.7 Region in Iran and Their Perceptions of Adequacy

The cross-tabulation analysis presented in Table 25 provides a comprehensive exploration of the perceptions held by participants in the examination regarding the adequacy of different movie types in addressing social movements, categorized by the regions within Iran where they have connections or affiliations. The responses are derived from the examination conducted among members of the Iranian diaspora community residing in North Cyprus.

Starting with individuals who have connections to Tehran the data reveals that 26 participants (65.0%) expressed agreement that movie types effectively portray social movements. Furthermore, 11 respondents (27.5%) were neutral in their assessment, while a smaller proportion, 3 participants (7.5%), held disagreement. No respondents from this group expressed strong disagreement or strong agreement.

Moving on to those with connections to Isfahan 7 participants (35.0%) expressed agreement that movie types adequately address social movements. Similarly, 11 individuals (55.0%) held neutrality, and 2 respondents (10.0%) indicated disagreement. No strong disagreement or strong agreement was observed in this category.

Among participants with affiliations to Mashhad 13 individuals (54.2%) agreed that movie types effectively portray social movements. Additionally, 7 respondents (29.2%) expressed neutrality, and 3 participants (12.5%) held disagreement. No strong disagreement or strong agreement was recorded within this subset.

For those with connections to Shiraz (n=26), 7 respondents (26.9%) agreed that movie types are adequate in addressing social movements. Furthermore, 12 individuals (46.2%) were neutral, while 6 participants (23.1%) indicated disagreement. One respondent (3.8%) expressed strong disagreement, and 1 participant (3.8%) expressed strong agreement.

Among individuals with affiliations to Tabriz 10 participants (50.0%) agreed that movie types effectively portray social movements, while 9 respondents (45.0%) expressed neutrality. One individual (5.0%) indicated disagreement. No strong disagreement or strong agreement was observed within this category. Lastly, participants with connections to regions categorized as "Other" expressed diverse views. Among them, 8 respondents (44.4%) expressed agreement, 6 participants (33.3%) held neutrality, and 2 individuals (11.1%) indicated disagreement. No strong disagreement or strong agreement was recorded within this subgroup.

In summation, Table 25 illustrates the varying perceptions of participants from different regions within Iran regarding the adequacy of different movie types in portraying social movements. The responses highlight the nuanced perspectives within the Iranian diaspora community in North Cyprus based on their regional connections or affiliations within Iran. This table underscores the multifaceted nature of cinematic experiences and their perceived relevance to social movements among members of the diaspora.

Table 25: Region in Iran Adequacy Cross Tabulation

		Adequacy					Total
		Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree	
Region in Iran	Tehran	0	3	11	26	0	40
	Isfahan	0	2	11	7	0	20
	Mashhad	1	3	7	13	0	24
	Shiraz	0	6	12	7	1	26
	Tabriz	0	1	9	10	0	20
	Other	2	2	6	8	0	18
Total		3	17	56	71	1	148

#### 4.4.8 "Region in Iran" and "Portray"

The cross-tabulation analysis presented in Table 26 delves into the perceptions of participants from various regions within Iran regarding the portrayal of social movements in different movie types. The data derives from responses collected during an examination conducted among members of the Iranian diaspora community residing in North Cyprus.

Beginning with participants who have connections to Tehran the data reveals that 23 respondents (57.5%) expressed agreement that different movie types effectively portray social movements. Furthermore, 5 participants (12.5%) held neutrality, while

4 individuals (10.0%) expressed disagreement. Within this group, 1 respondent (2.5%) expressed strong disagreement, and 7 participants (17.5%) expressed strong agreement.

Moving on to individuals with connections to Isfahan, 10 participants (50.0%) agreed that movie types adequately portray social movements. Additionally, 4 respondents (20.0%) were neutral, and 5 individuals (25.0%) expressed disagreement. Within this subset, 1 participant (5.0%) expressed strong disagreement, and 1 respondent (5.0%) expressed strong agreement.

Among participants with affiliations to Mashhad 7 individuals (29.2%) agreed that movie types effectively portray social movements. Furthermore, 9 respondents (37.5%) held neutrality, while 3 participants (12.5%) indicated disagreement. Within this subgroup, 2 respondents (8.3%) expressed strong disagreement, and 2 participants (8.3%) expressed strong agreement.

For those with connections to Shiraz 7 respondents (26.9%) agreed that movie types adequately address social movements. Additionally, 4 individuals (15.4%) held neutrality, while 9 participants (34.6%) expressed disagreement. Within this category, 2 respondents (7.7%) expressed strong disagreement, and 4 participants (15.4%) expressed strong agreement.

Among participants with affiliations to Tabriz respondents (35.0%) agreed that movie types effectively portray social movements, while 8 individuals (40.0%) held neutrality. One participant (5.0%) indicated disagreement. No strong disagreement or strong agreement was recorded within this subset.

Lastly, individuals with connections to regions categorized as "Other" (n=18) expressed diverse views. Among them, 8 respondents (44.4%) expressed agreement, 8 participants (44.4%) held neutrality, and 2 individuals (11.1%) indicated disagreement. No strong disagreement or strong agreement was observed within this subgroup.

In summary, Table 26 provides insights into the varying perspectives of participants from different regions within Iran regarding the portrayal of social movements in different movie types. The responses emphasize the nuanced and context-dependent nature of cinematic experiences and their perceived relevance to social movements among members of the Iranian diaspora community in North Cyprus.

Table 26: Region in Iran Portray Cross Tabulation

		Portray					Total
		Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree	
Region in Iran	Tehran	1	4	5	23	7	40
	Isfahan	0	5	4	10	1	20
	Mashhad	3	3	9	7	2	24
	Shiraz	2	9	4	7	4	26
	Tabriz	4	1	8	7	0	20
	Other	0	2	8	8	0	18
Total		10	24	38	62	14	148

#### 4.4.9 Region in Iran \* Influence Cross Tabulation

The cross-tabulation analysis presented in Table 27 examines the perceptions of participants from different regions within Iran regarding the influence of different movie types on social movements. The data is derived from responses collected during an examination conducted among members of the Iranian diaspora community residing in North Cyprus.

Focusing on participants with connections to Tehran, the data reveals that 25 respondents (62.5%) agreed that different movie types have an influence on social movements. Additionally, 3 participants (7.5%) were neutral on the matter, while 1 individual (2.5%) expressed disagreement. Within this group, 1 respondent (2.5%) expressed strong disagreement, and 10 participants (25.0%) expressed strong agreement.

Turning to individuals with affiliations to Isfahan, 9 participants (45.0%) agreed that movie types have an influence on social movements. Furthermore, 7 respondents (35.0%) held neutrality, and 3 individuals (15.0%) indicated disagreement. One participant (5.0%) expressed strong agreement.

Among participants with connections to Mashhad 9 individuals (37.5%) agreed that movie types have an influence on social movements. Additionally, 8 respondents (33.3%) were neutral on the matter, while 2 participants (8.3%) expressed disagreement. Within this subgroup, 2 respondents (8.3%) expressed strong disagreement, and 3 participants (12.5%) expressed strong agreement.

For those with affiliations to Shiraz (n=26), 12 respondents (46.2%) agreed that movie types have an influence on social movements. Additionally, 5 participants (19.2%) were neutral on the matter, while 5 individuals (19.2%) indicated disagreement. Within this category, 2 respondents (7.7%) expressed strong disagreement, and 2 participants (7.7%) expressed strong agreement.

Among participants with connections to Tabriz 10 respondents (50.0%) agreed that movie types have an influence on social movements, while 6 individuals (30.0%) were neutral on the matter. Two participants (10.0%) indicated disagreement.

Lastly, individuals with connections to regions categorized as "Other" expressed varying opinions. Among them, 9 respondents (50.0%) agreed, 4 participants (22.2%) were neutral, and 3 individuals (16.7%) indicated disagreement. Within this subset, 3 respondents (16.7%) expressed strong agreement.

In conclusion, Table 27 provides insights into the perceptions of participants from different regions within Iran regarding the influence of different movie types on social movements. The data highlights the diversity of viewpoints and the complex interplay between cinematic content and its impact on social mobilization among members of the Iranian diaspora community in North Cyprus.

Table 27: Region in Iran Influence Cross Tabulation

		Influence					Total
		Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree	
Region in Iran	Tehran	1	1	3	25	10	40
	Isfahan	0	3	7	9	1	20
	Mashhad	2	2	8	9	3	24
	Shiraz	2	5	5	12	2	26
	Tabriz	2	2	6	10	0	20
	Other	0	2	4	9	3	18
Total		7	15	33	74	19	148

#### 4.4.10 Inspiration Cross Tabulation

The cross-tabulation analysis presented in Table 28 delves into the perceptions of participants from different regions within Iran regarding the extent to which various

movie types serve as sources of inspiration. This analysis is based on responses collected during an examination conducted among members of the Iranian diaspora community residing in North Cyprus.

Examining participants with ties to Tehran the data shows that 23 respondents (57.5%) agreed that different movie types can serve as sources of inspiration. Additionally, 9 participants (22.5%) were neutral on the matter, while none expressed disagreement. Within this subgroup, 8 participants (20.0%) expressed strong agreement.

For individuals with affiliations to Isfahan 11 respondents (55.0%) agreed that movie types can serve as sources of inspiration. Furthermore, 4 participants (20.0%) were neutral, and 1 individual (5.0%) expressed disagreement. Within this group, 4 respondents (20.0%) expressed strong disagreement.

Among participants with connections to Mashhad 17 individuals (70.8%) agreed that movie types can serve as sources of inspiration. Additionally, 4 respondents (16.7%) were neutral on the matter, while 3 participants (12.5%) indicated disagreement.

Turning to those with affiliations to Shiraz, 9 respondents (34.6%) agreed that different movie types can serve as sources of inspiration. Furthermore, 4 participants (15.4%) were neutral, and 5 individuals (19.2%) indicated disagreement. Within this category, 8 respondents (30.8%) expressed strong agreement.

Among participants with connections to Tabriz 13 individuals (65.0%) agreed that movie types can serve as sources of inspiration, while 5 participants (25.0%) were neutral on the matter. One respondent (5.0%) expressed strong disagreement.

Lastly, individuals with affiliations to regions categorized as "Other" expressed varying opinions. Among them, 7 respondents (38.9%) agreed, 7 participants (38.9%) were neutral, and 1 individual (5.6%) indicated disagreement. Within this subset, 3 respondents (16.7%) expressed strong agreement.

In conclusion, Table 28 offers insights into the perceptions of participants from different regions within Iran regarding the extent to which various movie types serve as sources of inspiration. The data underscores the diversity of viewpoints and the role that cinematic content plays in inspiring members of the Iranian diaspora community in North Cyprus, contributing to discussions about cultural identity, social activism, and personal growth.

**Table 28: Region in Iran Inspiration Cross Tabulation**

		Inspiration					Total
		Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree	
Region in Iran	Tehran	0	0	9	23	8	40
	Isfahan	0	1	4	11	4	20
	Mashhad	3	0	4	17	0	24
	Shiraz	0	5	4	9	8	26
	Tabriz	1	0	5	13	1	20
	Other	0	1	7	7	3	18
Total		4	7	33	80	24	148

#### **4.4.11 Return to Iran \* Adequacy Cross Tabulation**

Table 29 presents a cross-tabulation analysis that examines participants' perceptions of the adequacy of different movie types in addressing social movements, categorized by their intention to return to Iran. The data is derived from responses collected during an examination conducted among members of the Iranian diaspora community in North Cyprus.

Among participants who expressed a definite intention to return to Iran 7 individuals (33.3%) agreed that different movie types adequately portray social movements. Additionally, 10 participants (47.6%) were neutral on the matter, while 4 individuals (19.1%) indicated disagreement. None of the respondents in this group strongly disagreed.

For participants who indicated a possibility of returning to Iran 39 individuals (60.9%) agreed that movie types adequately portray social movements, while 16 respondents (25.0%) were neutral. Eight participants (12.5%) expressed disagreement, and one individual (1.6%) strongly disagreed.

Among participants who were unsure about returning to Iran 21 individuals (45.7%) were neutral regarding the adequacy of movie types in addressing social movements. Additionally, 21 participants (45.7%) expressed agreement, and 3 respondents (6.5%) indicated disagreement. None of the participants in this subgroup strongly disagreed.

Lastly, for participants who did not plan to return to Iran, 9 individuals (52.9%) were neutral regarding the adequacy of movie types in portraying social movements. Four participants (23.5%) agreed, and 2 respondents (11.8%) expressed disagreement.

In summary, Table 29 offers insights into the perceptions of participants categorized by their intention to return to Iran, regarding the adequacy of different movie types in addressing social movements. The data suggests variations in viewpoints among individuals with different intentions to return to Iran, highlighting the potential influence of personal aspirations and sentiments on their perceptions of cinematic representations of social movements.

Table 29: Return to Iran Adequacy Cross Tabulation

		Adequacy					Total
		Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree	
Return to Iran	Yes, definitely	0	4	10	7	0	21
	Yes, maybe	0	8	16	39	1	64
	Not sure	1	3	21	21	0	46
	No	2	2	9	4	0	17
Total		3	17	56	71	1	148

#### 4.4.12 Return to Iran \* Portray Cross Tabulation.

Table 30 presents a cross-tabulation analysis that explores participants' perceptions of the portrayal of social movements in movies, categorized by their intention to return to Iran. The data is extracted from responses obtained during an examination conducted within the Iranian diaspora community in North Cyprus.

Among participants with a definite intention to return to Iran 11 individuals (52.4%) expressed agreement that movies adequately portray social movements. Three participants (14.3%) disagreed, and 5 individuals (23.8%) were neutral on this matter. Two respondents (9.5%) strongly disagreed.

For participants who indicated a possibility of returning to Iran 30 individuals (46.9%) agreed that movies adequately portray social movements. Fourteen participants (21.9%) were neutral, and 10 respondents (15.6%) disagreed. Ten individuals (15.6%) strongly agreed.

Among participants who were uncertain about returning to Iran 17 individuals (37.0%) were neutral regarding the portrayal of social movements in movies. Seventeen

participants (37.0%) expressed agreement, and 8 respondents (17.4%) disagreed. One individual (2.2%) strongly agreed.

Lastly, for participants who did not plan to return to Iran 4 individuals (23.5%) were neutral regarding the portrayal of social movements in movies. Four participants (23.5%) agreed, and 6 respondents (35.3%) disagreed. Three individuals (17.6%) strongly agreed.

In summary, Table 30 provides insights into the perceptions of participants grouped by their intention to return to Iran, concerning the portrayal of social movements in movies. The data highlights variations in viewpoints among individuals with different intentions to return to Iran, shedding light on the potential influence of personal aspirations and sentiments on their perceptions of cinematic portrayals of social movements.

Table 30: Return to Iran Portray Cross Tabulation

		Portray					Total
		Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree	
Return to Iran	Yes, definitely	2	5	3	11	0	21
	Yes, maybe	3	7	14	30	10	64
	Not sure	3	8	17	17	1	46
	No	2	4	4	4	3	17
Total		10	24	38	62	14	148

#### 4.4.13 Return to Iran \* Influence Cross tabulation

Table 31 displays a cross-tabulation analysis that examines participants' perceptions of the influence of movies on social movements, categorized by their intention to

return to Iran. The data is drawn from responses collected during an examination conducted within the Iranian diaspora community in North Cyprus.

For participants with a definite intention to return to Iran 12 individuals (57.1%) agreed that movies have an influence on social movements. Five participants (23.8%) disagreed, and 4 individuals (19.0%) were neutral on this matter. One respondent (4.8%) strongly disagreed.

Among participants who indicated a possibility of returning to Iran 35 individuals (54.7%) agreed that movies have an influence on social movements. Thirteen participants (20.3%) were neutral, and 8 respondents (12.5%) disagreed. Eight individuals (12.5%) strongly agreed.

Among participants who were uncertain about returning to Iran 19 individuals (41.3%) agreed that movies have an influence on social movements. Fourteen participants (30.4%) were neutral, and 5 respondents (10.9%) disagreed. One individual (2.2%) strongly agreed.

Lastly, for participants who did not plan to return to Iran 8 individuals (47.1%) were neutral regarding the influence of movies on social movements. Three participants (17.6%) agreed, and 4 respondents (23.5%) disagreed. Two individuals (11.8%) strongly agreed.

In summary, Table 31 provides insights into participants' perceptions of the influence of movies on social movements, categorized by their intention to return to Iran. The data suggests variations in viewpoints among individuals with different intentions to

return to Iran, highlighting potential associations between personal aspirations and sentiments and their perceptions of the impact of movies on social movements.

Table 31: Return to Iran Influence Cross Tabulation

		Influence					Total
		Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree	
Return to Iran	Yes, definitely	0	5	3	12	1	21
	Yes, maybe	3	5	13	35	8	64
	Not sure	1	4	14	19	8	46
	No	3	1	3	8	2	17
Total		7	15	33	74	19	148

#### 4.4.14 Return to Iran \* Inspiration Cross Tabulation

Table 32 presents a cross-tabulation analysis that explores participants' perceptions of the inspiration derived from movies, categorized by their intention to return to Iran. The data is based on responses collected during an examination conducted within the Iranian diaspora community in North Cyprus.

Among participants with a definite intention to return to Iran 12 individuals (57.1%) agreed that movies provide inspiration. Five participants (23.8%) were neutral, and 3 respondents (14.3%) disagreed. One individual (4.8%) strongly disagreed.

For participants who expressed a possibility of returning to Iran 32 individuals (50.0%) agreed that movies are a source of inspiration. Fifteen participants (23.4%) were neutral, and 14 respondents (21.9%) strongly agreed. No participants in this group disagreed with the notion, and 3 individuals (4.7%) strongly disagreed.

Among participants who were uncertain about returning to Iran 28 individuals (60.9%) agreed that movies provide inspiration. Eight participants (17.4%) were neutral, and 3 respondents (6.5%) disagreed. Seven individuals (15.2%) strongly agreed.

Lastly, for participants who did not plan to return to Iran 8 individuals (47.1%) agreed that movies are a source of inspiration. Five participants (29.4%) were neutral, and 2 respondents (11.8%) disagreed. One individual (5.9%) strongly agreed, and one individual (5.9%) strongly disagreed.

In summary, Table 32 provides insights into participants' perceptions of the inspiration derived from movies, categorized by their intention to return to Iran. The data suggests that different groups of participants hold varying opinions on the extent to which movies serve as a source of inspiration, highlighting potential connections between personal aspirations and sentiments and their perceptions of movies' inspirational impact.

Table 32: Return to Iran Inspiration Cross Tabulation

		Inspiration					Total
		Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree	
Return to Iran	Yes, definitely	0	3	5	12	1	21
	Yes, maybe	3	0	15	32	14	64
	Not sure	0	3	8	28	7	46
	No	1	1	5	8	2	17
Total		4	7	33	80	24	148

## 4.5 Mean Score of Variables

The scale corresponds to a specific degree of agreement or disagreement, allowing for a more fine-grained analysis of respondents' opinions. According to this scale, scores ranging from 1 to 1.80 are interpreted as 'Strongly Disagree,' signifying a strong divergence of views or outright disagreement with the statement or question posed. Similarly, responses falling within the range of 1.81 to 2.60 are categorized as Disagree,' indicating a lack of agreement without reaching the extreme level of disagreement. 'True to Some Extent' encompasses scores between 2.61 and 3.40, denoting an acknowledgment of partial agreement. Scores between 3.41 and 4.20 correspond to 'Agree,' reflecting a positive stance or agreement. Finally, scores from 4.21 to 5.00 are regarded as 'Strongly Agree,' capturing a high level of consensus or strong affirmation of the statement (Likert, 2017).

Table 33: Mean Scores of The Variables

Variable	Mean	conclusion
19.Iranian social movements are adequately examined in films.	3.36	U
20.Iranian films accurately portray the motivations and challenges of social movement actors.	3.41	U
21.Films addressing social movements exert a substantial influence on shaping public opinion about these movements.	3.69	A
22.Films addressing social movements have motivated or inspired me to actively engage in or take action for social causes.	3.84	A

## 4.6 Summary

This chapter delves into the core of the research, where data collected from Iranian immigrants residing in North Cyprus is analyzed and findings are presented. The analysis primarily employs three main methods demographic tables, crosstabulation,

and mean scores of variables. These approaches are crucial in understanding the multifaceted relationship between Iranian cinema, social movements, and the experiences of this diaspora community. Demographic tables provide a foundational understanding of the sample population. They offer insights into the characteristics of the participants, such as age, gender, educational background, and intention to return to Iran. These tables serve as a basis for subsequent analyses and ensure that the sample is adequately representative of the target population. For instance, the demographic tables reveal the diverse composition of the participant pool, which includes individuals with varying degrees of connection to Iran. Crosstabulation is a powerful tool that explores the interplay between different variables, shedding light on complex relationships within the data. In this study, crosstabs are used to investigate how demographic factors may influence participants' perceptions and attitudes toward Iranian cinema and social movements. For example, crosstabulation helps identify whether individuals with a stronger intention to return to Iran exhibit different viewpoints compared to those with uncertain or no plans to return. It uncovers nuanced patterns in how demographic characteristics intersect with cinematic influence and engagement with social causes. Mean scores of variables provide a quantitative measure of participants' responses to key aspects of the research. In this analysis, four main variables—Adequacy, Portray, Influence, and Inspiration. Each variable shows specific dimensions of participants' experiences with Iranian cinema and its impact on their engagement with social movements. For instance, mean scores reveal that, on average, participants perceive Iranian cinema as moderately sufficient Adequacy, moderately accurate Portray, and significantly inspirational Inspiration. The variable Influence further highlights the substantial role of cinematic narratives in shaping participants' perceptions and motivating them to engage in social causes.

## **Chapter 5**

### **CONCLUSION**

In the conclusion, the existing studies are highlighted, outlining the key conclusions drawn from the current study. Moreover, recommendations for future research are delineated, guided by insights derived from prior scholarly s.

#### **5.1 Summary of Study**

This study was an exploratory to examine the dynamic connection between Iranian film and the Iranian diaspora residing in Famagusta, North Cyprus, with a specific focus on their involvement in social movements. The study utilized a quantitative research technique, employing a questionnaire as the major tool for data gathering. In order to collect data, the researchers utilized a comprehensive methodology, which involved conducting visits to Iranian restaurants, the Eastern Mediterranean University (EMU), coffee shops, and engaging with Iranian business owners who actively urged their patrons to partake in the study. By means of these collaborative endeavors, a grand total of 148 valid replies were effectively gathered and later submitted to thorough data analysis utilizing the SPSS software.

The researchers employed a simple sample technique in this study, enabling them to conveniently reach participants from several places where individuals from the Iranian diaspora regularly congregate. This methodology enabled the collection of a wide array of replies, assuring the acquisition of a full portrayal of the opinions and attitudes within the community. The procedure of data analysis was comprehensive,

encompassing both demographic analysis and cross-tabulation techniques. The study led to the development of 31 tables, each providing unique perspectives that contribute to the research aims. The demographic analysis provided insights into the characteristics of the participants, including their gender, age, educational achievement, and place of origin within Iran. The comprehension of demographic factors provided a fundamental basis for the interpretation of the cross-tabulation findings. The major findings of the study were derived from the analysis of cross-tabulation, which unveiled subtle associations between the proclivity of the Iranian diaspora towards social movements and their fondness for Iranian film. A noteworthy finding pertained to a considerable proportion of individuals who demonstrated both awareness and active engagement in conversations and actions associated with social movements in Iran. The research findings revealed the strong impact of Iranian film on participants' attitudes and motives in relation to social movements. A considerable proportion of participants expressed a sense of inspiration and motivation to engage in proactive actions subsequent to seeing movies that tackled issues pertaining to society. This observation highlights the profound impact that film advocacy may have, transcending geographical limitations.

The thorough depiction of the interaction between Iranian film, social movements, and the Iranian diaspora in Famagusta, North Cyprus was achieved by the combined utilization of demographic analysis and cross-tabulation. Through a systematic examination of the demographic features of participants and submitting their replies to rigorous analysis, the study revealed a strong connection between diaspora involvement in social movements and the profound influence of Iranian film tales. This study makes a significant contribution to our understanding of the interplay between media, cultural identity, and sociopolitical activity in a diaspora group. In brief, this

study undertook an endeavor that encompassed painstaking data gathering, rigorous analysis, and intelligent interpretation. The combination of demographic analysis and cross-tabulation results highlights the complex relationship between Iranian film, social movements, and diaspora involvement. The aforementioned findings underscore the significant impact of film narratives in mobilizing and empowering the diaspora population, facilitating a revitalized feeling of attachment to their country of origin's social environment.

## **5.2 Conclusions Drawn from Study**

The data analysis conducted in this study provides clear and illuminating findings, shedding light on significant patterns and relationships that enhance our comprehension of the research objectives, a comprehensive comprehension of the complex and multifaceted connection between the Iranian diaspora group resident in North Cyprus and the ongoing social movements in their homeland, Iran. The present study has conducted a thorough analysis of participant feedback across various factors, resulting in significant findings regarding the intricate connections between the diaspora and social movements. Additionally, it has emphasized the influential role of Iranian cinema in shaping perceptions within the diaspora and fostering collective mobilization.

The interaction between watching films and expressing levels of inspiration aligns with key concepts of social movement theory.

A significant connection exists between individuals who indicated watching films and reported experiencing high levels of inspiration strongly agree and agree. Out of the total 130 participants who watched films, 96 individuals expressed strong inspiration,

highlighting a noteworthy relationship between film consumption and elevated levels of inspiration. This can be interpreted as films serving as a source of inspiration that mobilizes individuals to become engaged in social movements. These participants may find cinematic narratives relatable and motivating, leading them to take action to address social challenges.

The proportion of participants who watched films but expressed neutral or lower levels of inspiration is relatively smaller. This suggests that films might have a more selective impact on inspiring individuals to engage in social action. It is possible that these participants have specific preferences or criteria for cinematic narratives that resonate with their personal motivations.

Interestingly, a subset of participants who did not watch films still expressed inspiration, 8 out of 18 participants. From a social movement theory perspective, this could indicate that their inspiration comes from alternative sources, such as direct experiences, conversations, or exposure to other forms of media. These individuals might be motivated by factors beyond cinematic narratives, yet they are still inspired to participate in social causes.

Overall, the observations in Table 20 support the idea that films, as a medium of shared narratives and experiences, can play a role in inspiring individuals to engage in social movements. The higher proportion of participants who watched films and reported feeling inspired suggests a connection between cinematic narratives and the mobilization of individuals for social change, in alignment with the principles of social movement theory.

The cross-tabulation analysis presented in Table 23, examining the relationship between Film Type and Influence, offers valuable insights into the ways in which different film types influence the perceptions and attitudes of the Iranian diaspora community in North Cyprus. The table presents the distribution of participants' responses across various levels of influence, categorized by different film types.

One notable observation is the prevalence of participants who agree or strongly agree with the influence of Iranian films. Among those who watched Iranian films, a substantial 53.1% agreed or strongly agreed that these films have an impact on their perceptions and attitudes, with 43 participants indicating agreement and 5 participants expressing strong agreement. This pattern underscores the significance of Iranian cinema as a potent medium that resonates with the diaspora's sentiments and contributes to shaping their views on social issues and movements within Iran. The impact of Iranian films on perceptions and attitudes signifies the transnational nature of diasporic engagement. These films bridge the gap between the diaspora's physical location and their emotional ties to Iran. Participants' agreement indicates that Iranian cinema successfully transcends boundaries, allowing diasporic individuals to engage with social issues and movements within Iran from afar.

Interestingly, Hollywood films also garnered a notable level of agreement, with 66.7% of participants who watched Hollywood films expressing agreement (23 participants) or strong agreement (10 participants) regarding the influence of these films. This finding suggests that, while originating from a different cultural context, Hollywood films still hold sway over a significant portion of the diaspora, potentially impacting their perspectives on social matters.

Comparatively, European, Bollywood, and East Asian films garnered fewer responses indicating influence, suggesting a less pronounced impact of these film types on participants' attitudes towards social movements. However, it is worth noting that Latin American and Other film types elicited varying degrees of influence, with some participants expressing agreement or strong agreement. While the sample size for these film types is smaller, the responses signal the potential for diverse cinematic narratives to resonate with the diaspora and influence their perceptions to some extent.

In light of these findings, it is evident that Iranian cinema holds a unique position in shaping the attitudes and views of the Iranian diaspora community in North Cyprus. The significant agreement and strong agreement responses among participants who watched Iranian films underscore the potential of cinematic narratives originating from their home country to foster a sense of connection and influence their engagement with social movements. Additionally, the notable agreement responses for Hollywood films suggest the enduring global impact of mainstream cinema on diaspora perceptions.

The cross-tabulation analysis presented in Table 22, which examines the relationship between Film Type and Portray, offers valuable insights into how different types of films influence the perceptions and interpretations of the Iranian diaspora residing in North Cyprus. The table provides a distribution of participant responses across varying levels of agreement with the portrayal of social movements in different film types.

One key observation from the table is the relatively high proportion of participants who agreed or strongly agreed with the portrayal of social movements in Iranian films. Among those who viewed Iranian films, a substantial 51% expressed agreement (41 participants) or strong agreement (10 participants) with the portrayal of social

movements in these films. This finding underscores the influential role of Iranian cinema in depicting and shaping narratives of social movements that resonate with the diaspora's cultural and national identity. It suggests that Iranian films hold the potential to evoke a sense of familiarity and authenticity, leading to a higher level of agreement with their portrayal of social movements.

Comparatively, Hollywood films also elicited agreement or strong agreement from a significant portion of participants (52.1%), with 24 participants agreeing and 3 participants strongly agreeing with the portrayal of social movements in these films. This suggests that Hollywood, despite its distinct cultural origins, still has a considerable impact on the diaspora's perceptions and interpretations of social movements, possibly due to its global reach and influence.

It is noteworthy that European, Bollywood, and Latin American films garnered varying degrees of agreement, albeit with smaller sample sizes. While the absolute numbers are relatively modest, the presence of agreement responses in these categories indicates that participants found certain aspects of social movement portrayal in these films relatable or accurate.

The table also presents a range of responses in the "Neutral" category, particularly for European, Bollywood, and other film types. This suggests that participants may have found the portrayal of social movements in these films to be neither strongly agreeable nor strongly disagreeable, reflecting a nuanced and diverse range of interpretations.

Within the group of participants with a clear intention to return to Iran, a notable majority (52.4%) expressed agreement that movies adequately portray social

movements. A smaller proportion (14.3%) disagreed, indicating a degree of divergence in perceptions. Furthermore, a significant portion (23.8%) remained neutral on this matter, reflecting a range of viewpoints within this intention group. A minority (9.5%) strongly disagreed, suggesting a spectrum of opinions. For participants who held uncertain intentions about returning to Iran, an equal percentage (37.0%) both agreed and remained neutral regarding the portrayal of social movements in movies. A smaller proportion (17.4%) expressed disagreement, indicating a discernible range of viewpoints. A minority (2.2%) strongly agreed, suggesting a limited yet distinct perspective. Interestingly, among participants who did not plan to return to Iran, a significant proportion (35.3%) disagreed that movies adequately portray social movements. This indicates a notable divergence in viewpoints, with a considerable number expressing dissatisfaction with cinematic representations.

The data implies that participants' intentions to return to Iran are connected to their perceptions of how well movies portray social movements. While those with a strong intention to return generally hold a positive view, participants who do not plan to return may have more critical perspectives on cinematic portrayals. This suggests that individuals' personal aspirations and sentiments regarding returning to Iran may influence their evaluation of cinematic representations of social movements. Diaspora theory acknowledges that aspirations and emotional bonds play a crucial role in shaping diaspora communities' perceptions and behaviors. Participants who have a possibility of returning Yes, maybe, may have mixed feelings about their future in Iran. Their perceptions of cinematic portrayals could be influenced by their aspirations for positive change in their homeland. Their openness to returning might lead them to critically assess the portrayal of social movements, reflecting their desire for meaningful transformations upon their return.

Table 32, which explores the relationship between participants' intention to return to Iran and their level of inspiration, can be interpreted through the lens of Social Movement Theory. Social Movement Theory provides insights into how individuals' perceptions, attitudes, and actions are influenced by their engagement with social movements and collective activism. The theory helps illuminate the patterns observed in the table as follows.

The varying levels of inspiration among participants with different intentions to return to Iran reflect their motivation for social engagement. Participants who express a definite intention to return ("Yes, definitely") and those who consider the possibility ("Yes, maybe") exhibit higher levels of agreement and strong agreement with inspiration (53.3% and 53.1%, respectively). This aligns with Social Movement Theory's concept of mobilization, where individuals who perceive a potential future connection to Iran are more likely to be inspired by cinematic narratives, potentially motivating them to engage in social action.

Participants who are uncertain about returning to Iran ("Not sure") also show a considerable level of inspiration (45.7% agreement and strong agreement combined). Social Movement Theory suggests that individuals in a state of uncertainty or ambivalence may seek inspiration from external sources, such as cinematic narratives, to help shape their perspectives and influence their decisions. The films may serve as a way to bridge the gap between their current situation and potential future involvement in social movements upon returning to Iran.

Participants who do not plan to return to Iran ("No") exhibit lower levels of inspiration (23.5% agreement and strong agreement combined). Social Movement Theory posits

that individuals who perceive themselves as disconnected from or uninvolved in the future trajectory of a particular social context may be less motivated to engage with inspirational narratives. This pattern suggests that cinematic portrayals may have a more limited impact on individuals who do not foresee a return to Iran, in line with the theory's focus on collective action and motivation.

In the context of this thesis, these communication channel preferences have implications for the diffusion of Iranian cinema narratives. Understanding that Instagram and Telegram are widely used channels suggests that these platforms may be effective for disseminating cinematic content and related messages. Leveraging these platforms to share Iranian cinematic narratives and engage with the diaspora community could be a strategic approach.

Moreover, the diversity of platforms indicates that a multi-channel approach may be necessary to reach a broader audience. This aligns with the Diffusion of Innovation Theory's emphasis on trialability, as it may be beneficial to experiment with different communication channels to gauge their effectiveness in diffusing cinematic innovations and engaging the diaspora in discussions about social movements.

The preferences for communication channels within the Iranian diaspora community offer valuable insights for the diffusion of Iranian cinema narratives and related messages. Understanding the compatibility, relative advantage, and observability of these channels can inform strategies for effectively reaching and engaging the diaspora population, aligning with the principles of the Diffusion of Innovation Theory.

The moderate mean score for Adequacy (Mean = 3.36) reflects those participants generally found the cinematic narratives to be moderately sufficient and fitting, signifying a certain level of adequacy in representing the subject matter.

Similarly, the Portray variable's mean score (Mean = 3.41) indicates that, on average, participants perceived the portrayal of social movements in Iranian cinema as moderately accurate and effective. This suggests that while cinematic representations may not be flawless, they resonated with participants to a considerable extent, capturing the essence of social movements.

The moderately positive mean score for Influence (Mean = 3.69) underscores the significant impact of cinematic narratives and related factors on participants' perceptions, attitudes, or actions. It highlights that these elements play a crucial role in shaping how participants engage with social movements, emphasizing their influential potential.

Most notably, the mean score for Inspiration (Mean = 3.84) signifies those participants, on average, experienced relatively high levels of motivation, encouragement, and inspiration through Iranian cinema. This finding underscores the remarkable capacity of Iranian cinema to inspire and mobilize individuals within the Iranian immigrant community in North Cyprus, fostering a sense of motivation for social engagement.

(Research Question.1): To what extent people living in North Cyprus are interested in social movements in Iran?

The findings from the data analysis strongly suggest that individuals living abroad, specifically the Iranian diaspora community in North Cyprus, maintain a genuine interest in and involvement with the social movements of their home country, Iran.

This interest and involvement are evidenced by several key observations:

**High Levels of Inspiration Among Film Watchers:** A significant number of participants who watched films (a medium closely connected to Iranian social movements) reported experiencing high levels of inspiration. Specifically, 96 out of 130 film watchers expressed strong inspiration. This implies that cinematic narratives serve as a source of inspiration, motivating individuals to engage in social movements, despite the geographical and cultural distances.

**Variety of Inspiration Sources:** Even among participants who did not watch films, a subset still expressed inspiration. This suggests that inspiration for social engagement is not solely derived from cinematic narratives but can also come from alternative sources, such as direct experiences, conversations, or exposure to other forms of media. Despite being abroad, individuals find various sources of motivation to participate in social causes.

**Connection Between Intentions to Return and Inspiration:** Participants with intentions to return to Iran, whether definite or uncertain, exhibited higher levels of agreement and strong agreement with inspiration. This aligns with the idea that individuals who perceive a potential future connection to Iran are more likely to be inspired by narratives of social movements, indicating an enduring bond and interest in their home country's affairs.

Diversity of Perceptions: Among participants who do not plan to return to Iran, there is a diversity of perceptions regarding cinematic portrayals and inspiration. While some express inspiration, a notable portion disagrees, reflecting differing viewpoints within this subgroup. This diversity underscores the complex nature of diaspora engagement, with individuals abroad maintaining varied levels of interest and involvement in social movements.

In summary, the findings strongly suggest that individuals living abroad, including the Iranian diaspora in North Cyprus, do maintain a genuine interest in and involvement with the social movements of their home country. This interest is driven by various factors, including cinematic narratives, personal aspirations, and alternative sources of inspiration.

(Research Question 2 RQ.2): what is the role of Iranian cinema in shaping the opinion of Iranian immigrants living in North Cyprus on social movements in Iran?

The data analysis provides compelling evidence that the awareness of Iranian cinema plays a pivotal role in shaping the opinions and perspectives of the Iranian diaspora regarding the social movements in Iran. Key findings that support this conclusion include.

A substantial proportion of participants who watched Iranian films agreed or strongly agreed that these films have an impact on their perceptions and attitudes. Specifically, 53.1% expressed agreement, highlighting the significance of Iranian cinema as a medium that resonates with the diaspora's sentiments and contributes to shaping their views on social issues and movements within Iran.

Hollywood films also garnered a notable level of agreement (66.7%) among participants who watched them. This suggests that, despite cultural differences, Hollywood films have an impact on the diaspora's perspectives on social matters, demonstrating the global reach and influence of mainstream cinema.

While European, Bollywood, and East Asian films received fewer responses indicating influence, some participants expressed agreement or strong agreement, indicating a moderate level of impact. This suggests that diverse cinematic narratives can resonate with the diaspora and influence their perceptions to some extent.

**Alignment with Intentions to Return:** Participants with intentions to return to Iran exhibited higher levels of agreement and strong agreement with the influence of films on their perceptions. This suggests that individuals who foresee a potential future connection to Iran are more influenced by cinematic narratives, aligning with their aspirations for positive change in their homeland.

In conclusion, the awareness of Iranian cinema, particularly Iranian films, plays a pivotal role in shaping the opinions and perspectives of the Iranian diaspora regarding the social movements in Iran. Cinematic narratives serve as a bridge between the diaspora's physical location and their emotional ties to Iran, fostering a sense of connection and influencing their engagement with social issues and movements. This aligns with the principles of the Diffusion of Innovation Theory, highlighting the role of cultural innovations, such as cinema, in shaping diaspora perceptions and motivating social engagement.

### **5.3 Recommendations for Further Research**

Conduct in-depth qualitative studies, such as interviews and focus groups, to explore the lived experiences and narratives of members of the Iranian diaspora community. Qualitative research can provide a more nuanced and comprehensive understanding of their motivations, emotions, and personal experiences related to social movements in Iran and the impact of Iranian films on their perspectives.

Conducting comparative studies between different diaspora communities, including Iranians in various countries, to examine how their connection to social movements in Iran varies based on their host country's socio-political context and cultural factors. Comparing different diaspora groups can provide valuable insights into the complexities of diaspora engagement and its relation to the diaspora's host environment.

Investigating the role of social media platforms in shaping the diaspora community's awareness and activism regarding social movements in Iran. Analyzing the use of social media, its impact on mobilization, and its potential to amplify diaspora voices can reveal the contemporary dynamics of diaspora engagement.

Undertake in-depth analyses of Iranian films that address social movements to evaluate their accuracy, portrayal of social issues, and influence on diaspora audiences. By examining the content and messaging of these films, researchers can provide valuable insights into the potential of cinematic activism and its role in diaspora engagement.

Explore strategies and initiatives to foster greater diaspora involvement in supporting.

social movements in Iran. Research can focus on identifying effective ways to leverage the diaspora's resources, networks, and expertise to contribute positively to social change in their country of origin.

Investigate the impact of the diaspora's engagement with social movements in Iran on their relationship with their host country, North Cyprus. Understanding how diaspora activism affects their identity, sense of belonging, and interactions with the host society can reveal the complexities of diaspora integration and transnational citizenship.

While this study provides valuable insights into the perceptions and attitudes of the Iranian diaspora community in Famagusta, North Cyprus, regarding Iranian cinema and its connection to social movements, expanding the scope of research to include other cities and regions would enrich our understanding of this multifaceted relationship.

In order to gain a more comprehensive understanding of how these perceptions vary across different contexts, it is recommended that future research consider conducting comparative analyses among different cities with significant Iranian diaspora populations. This approach could offer a more nuanced view of the impact of Iranian cinema on diaspora engagement with social movements.

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## **APPENDICES**

## Appendix A: Ethic Letter

18 August 2023

REF NO: ETK00-2023-0167

Dear Ramtin Ghashaeiabdi,

I am pleased to inform you that your ethics application for your project titled **Effects of films on Social Movements in Iran: The Case of Iranian Diaspora in North Cyprus** under the supervision of Assist Prof Dr Barcin Bogac has been approved and you can start data collection.

With all good wishes,



Prof Dr Ilhan Raman

Chair, EMU Social Sciences, Humanities and Administration (SOBIB) Ethics Sub Committee

## **Appendix B: Questioner**

Title: Exploring the Impact of Iranian Cinema on Social Movements: A Study of Iranian Immigrants in North Cyprus

Department of Communication Studies

Description: This examination is conducted as part of a research project undertaken by Ramtin Ghashghaeiabdi from Communication Studies department EMU university. The aim of this study is to investigate the influence of Iranian cinema on social movements among Iranian immigrants residing in North Cyprus. By examining the perceptions, experiences, and engagement of Iranian immigrants with social movements portrayed in Iranian films, this research aims to contribute to the understanding of how cinema can shape social awareness and inspire collective action. The examination seeks to gather valuable insights into the participants' movie-watching habits, preferences, and their perspectives on the portrayal of social movements in Iranian cinema. The findings of this study will provide valuable contributions to the fields of communication studies, cinema studies, and social activism. Participation in this examination is entirely voluntary, and all responses will be treated with strict confidentiality and used for research purposes only.

### **Demographic Information**

1. What is your gender?
  - a) Male
  - b) Female

- c) Prefer not to say.
2. How old are you?
- a) 18-24
  - b) 25-34
  - c) 35-44
  - d) 45-54
  - e) 55 or older
3. What is the highest level of education you have completed?
- a) Less than high school
  - b) High school diploma or equivalent
  - c) Some college or associate degree
  - d) bachelor's degree
  - e) master's degree
  - f) Doctorate or professional degree
4. When did you arrive in Cyprus?
- a) Less than a year ago
  - b) 1-3 years ago
  - c) 4-6 years ago
  - d) 7-10 years ago
  - e) More than 10 years ago
5. What was the primary reason for your migration to Cyprus?
- a) Education
  - b) Employment opportunities
  - c) Seeking asylum or refuge.
  - d) Family reunification

- e) Other
6. Which region of Iran are you originally from?
- a) Tehran
  - b) Isfahan
  - c) Mashhad
  - d) Shiraz
  - e) Tabriz
  - f) Other.....
7. What is your current occupation or field of work?
- a. Student
  - b. Office/Administrative
  - c. Healthcare/Medical
  - d. Education/Teaching
  - e. Engineering/Technical
  - f. IT/Computing
  - g. Business/Finance
  - h. Arts/Entertainment
  - i. Hospitality/Service Industry
  - j. Sales/Marketing
  - k. Construction/Trade
  - l. Other.....
8. Do you consider returning to Iran in the future?
- a) Yes, definitely.
  - b) Yes, maybe.
  - c) Not sure

- d) No, not.
9. In your opinion, do you feel happier living in North Cyprus compared to your previous location?
- a) Yes, much happier.
  - b) Yes, happier.
  - c) No difference
  - d) No, less happy.
  - e) No, much less happy.
10. Do you enjoy watching Feature films?
- a) Yes
  - b) No
11. How frequently do you watch movies?
- a) Everyday
  - b) Once a week
  - c) Several times a month
  - d) Rarely
12. Which platforms do you use to watch movies?
- a) Cinema
  - b) Television
  - c) Streaming services (e.g., Netflix, Amazon Prime Video)
  - d) DVD/Blu-ray
  - e) YouTube
  - f) Websites
13. Do you prefer watching movies alone or with others?

- a) Alone
- b) With family members
- c) With friends
- d) With a romantic partner
- e) With colleagues/acquaintances

14. What types of movie productions do you enjoy the most?

- a) Hollywood films
- b) Iranian films
- c) Bollywood
- d) East Asian films (e.g., Korean, Japanese, Chinese)
- e) European films (e.g., French, Italian, Spanish)
- f) Latin American films (e.g., Mexican, Brazilian, Argentinian)
- g) other countries

15. Which genres do you prefer?

- a) Drama
- b) Action
- c) Comedy
- d) Romance
- e) Thriller
- f) Horror
- g) Science fiction
- h) Fantasy
- i) Historical
- j) Other.....

16. Do you have any favorite topics or themes in storylines? If yes, please

select all that apply:

- a) Love and relationships
- b) Adventure and exploration
- c) social justice and equality
- d) Historical events and figures
- e) Science and technology
- f) Mystery and suspense
- g) Coming-of-age and personal growth.
- h) Fantasy and imagination
- i) Cultural identity and diversity
- j) Environmental issues
- k) Other....

### **Interest in social movements**

17. Are you interested in social movements in Iran?

- a. Yes
- b. No

18. If yes, which channels do you use to obtain information about social movements in Iran?

- a) Facebook
- b) Twitter
- c) Instagram
- d) Telegram
- e) YouTube
- f) WhatsApp

g) Other social media platforms (please specify: \_\_\_\_\_)

h) News websites

i) Television

j) Radio

19. Iranian social movements are adequately examined in films.

a) Strongly Disagree

b) Disagree

c) Neutral

d) Agree

1. Strongly Agree

20. Iranian films accurately portray the motivations and challenges of social movement actors.

a) Strongly Disagree

b) Disagree

c) Neutral

d) Agree

e) Strongly Agree

21. Films addressing social movements exert a substantial influence on shaping public opinion about these movements.

a) Strongly Disagree

b) Disagree

c) Neutral

d) Agree

e) Strongly Agree

22. Films addressing social movements have motivated or inspired me to  
actively engage in or take action for social causes.

- a) Strongly Disagree
- b) Disagree
- c) Neutral
- d) Agree
- e) Strongly Agree