Religious Cinema and the Transfer of Religious and Revolutionary Values to Future Generations (Case Study: Analysis of the Content of the Gold and the Copper Film)

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Abstract

The transmission of values in a country like Iran, which has a society and political system based on religion, has a twofold importance. Cinema in our country can be improved by localizing it - as one of the most basic and most impressive media of the modern world- based on the Islamic Revolution values and principles. It is evident that the continuous monitoring and evaluation of products in this area becomes more serious. The present study is an attempt to analyze the content of one of the cinematic products and evaluate different dimensions of religiosity used in it. By making use of the five dimension model of religiosity of Glock and Stark (doctrinal, ritual, experiential, cognitive, and the one related to outcome) and by implementing the quantitative content analysis, the thrust of this research is to evaluate the dimensions and categories of religiosity used in the "The Gold and the Copper" movie through a descriptive-analytic approach. The main question of the article is: What dimensions of religiosity lie in this film and how have they been reflected in it? The results illustrate that the ritual and doctrinal dimensions (45/7% and 29/5% respectively) have the highest degree of contribution of the religious categories used in the film, while the cognitive dimension has the lowest degree (7%).

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Introduction

1. The Statement of the Problem

Religion is considered as one of the most impressive elements in every society. Of course this impression differs from society to society but religion can be regarded as one of the basic social institutes[1] in each society which can be a determinant and powerful factor in social phenomena, form other institutes, influence values, and dominate some relations (Zakerman, 1384). Marx, Durkheim and Weber shared this view that the traditional religion transforms to a marginal matter in the modern world increasingly and secularism becomes an inevitable process. Among the three sociologists, maybe only Weber could guess that a traditional system like Islam might restore to life, and might become the basis of significant political transformations in the end of 20th century. After all, this is exactly what happened in Iran in 1980s (Gidenz, 1387). With the victory of Islamic Revolution (in 1979) Iranians could return religion and religious s values and spiritual management to the society, relying on divine foundations and values once more after a long seclusion (Bayat, 1382). Therefore, "the first important attribute of revolution was its religious, Islamic nature in the face of the two materialistic western and eastern thoughts... what the Islamic Revolution of Iran did, was the presentation of the theory of religious rationality in the face of a materialistic rationality" (Mohammadi, 1385: 59).

According to aforementioned statements, it can be stated undoubtedly that the subject of "religion and religiosity" is of high significance to Islamic Revolution and Islamic Republic of Iran and the regime always attempts to keep and continue the principle of religiosity among its nation and even other countries (specially the Islamic countries), so that it could reproduce its principles and foundations, as well as paving the ground for the transition of these principles to other countries as well.

Furthermore, in the contemporary world, mass media - newspaper, radio, TV, and cinema- undertake a significant role and place in the advancement of the human culture and civilization, as such many scholars have called the present age "the communication Age" (Motamednejad, 1390: 1). The most remarkable function of media have been inspiring and strengthening of values, beliefs, traditions, and ethical and behavioral criteria (Dadgaran, 1389). Accordingly by using the mass media, we can step more and more in order to create and strengthen

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1. According to the opinion of most of the scalars of the social sciences in each society there are 5 fundamental social institutes: religion, family, education, economy, and state (Quen, 1385).

religious values in the contemporary society. Nowadays one of the most important and most impressive media which can be used for transferring religious concepts is cinemas. By using screenplays many religious concepts, thoughts, beliefs, and traditions could be used to produce cinematic productions (Mohammadi, 1382). On the other hand, by noticing the cinema addressees, we come to this reality that the youth form the main body of addresses and fans of cinema; the youth who form the most important social population of a country. On the whole, it should be noted that that we encounter these realities; on one hand Iran revolution (in 1979) is a revolution based on Islamic teachings and as such our society is a religious society in which the element of religion plays a great role in its different affairs, and on the other hand, by the increasing progress of mass media with the cinema on top of it, the Islamic Republic of Iran confronts a situation of which, it should use to the utmost form, otherwise, it should experience wide, negative effects on the people of its society specifically the youth.

According to what was said, the present paper attempts to do a content analysis of the movie "The Gold and the Copper" (one of the most important films of the religious cinema which has been produced in a social- religious genre) and to investigate and describe the different dimensions of religiosity in the film in order to determine the status of the film regarding its attitude and approach towards the important subject of religion and religiosity.

2. Significance of the Study

In addition to what was mentioned in the previous section some of the factors which necessitate this study are as the following:

1. The great significance of topics related to religious values in today's society of Islamic Iran;

2. The undeniable influence of mass media on the religious palate of people (specifically the youth);

3. The prominent role of cinema as the most important (or at least one of the most important) medias in strengthening and continuation of the religious values;

4. The necessity of forming cinema according to Islamic Revolution in order to facilitate the conveying religious and revolutionary concepts to the young generation;

5. To inform the authorities about the propounded subjects in the atmosphere of the cinema in Iran (especially post-revolution cinema).

3. Objectives of the Study

The main objective of the study is to investigate and evaluate the different dimensions of religiosity in the movie "The Gold and the Copper." Meanwhile the minor objectives of the study include:

A) Investigating the significance and the position of mass media (specifically cinema) in today's society;

B) Investigating the cause of proceeding the issue of religiosity in today's society and the quality of the role-playing of cinema in it;

C) Discussing the role and place of the youth in the country and the role of cinema in stabilizing this place;

D) Presenting suggestions for strengthening and continuation of the atmosphere of religious society with employing the important instrument of cinema.

4. Religion and Religiosity

Some thinkers are of the opinion that religion is the most ancient, most effective and most impressive social human institute (Khorramshahi, 1374) which always has had an objective and touching presence in various societies and in many cases has been the stimulus and directing factor for human communities (Keshani, 1383). There are different definitions of the concept of religion. Some regard it as a unique system of beliefs and deeds related to holy issues- separated from unholy and forbidden issues- which unite those who believe in them in an ethical community called church(or religious organization) (Tavassoli, 1380). I. M. Louis considers belief, ritual, and spiritual experience as the cornerstones of religion (Zakerman, 1384). And Marx considers religion as lamentation of toilers, the heart of the heartless, the feeling of the impassiveness, the opium of the masses (Tavassoli, 1380). Durkheim talks about the central role of religion in social life (Jalali Moghaddam, 1379). Weber studies religions extensively throughout the world and made extensive research on Hinduism, Buddhism, Taoism, and Judaism. In his works (specially his book "The ethics of Protestantism and the spirit of Capitalism," he wrote widely about the influence of Christianity on the history on the west and he discusses about the influence of Protestantism on the development of the west. This discussion is a part of his comprehensive attempt for comprehending the effect of religion on social and economic life in different cultures (Gidenz, 1387). Tabatabaee, pointing to the beliefs and regulations related to them, regards religion the same as the life style and inseparable from it (1386). It should be noted that in the new expression of religion usually divine foundations,

prophecy and resurrection are not considered for religion. Religiosity can be defined as the attribute of the concept of religion, so its appearance and manifestation is relative. Therefore, it can be said that religiosity has different stages ranging from minimum to maximum limit (Mirsondosi, 1390: 83).

As a consequence, we can compare the relation of religion and religiosity to the "light and the prism," the person's direction, the form of relation which is created from light by prism and the extent to which the light is attracted, reflect a different reflection of it, meanwhile it is not exactly the same as the light (Mirsondosi, 1390).

However, the vital role of this crucial factor in formation and victory of the Islamic Revolution in Iran (in 1979) is an issue that has been acknowledged by many local and foreign thinkers and authorities and many of them believe that the most basic and impressive element in this great popular movement is nothing but religion (Fuko, 1979; Aron, 1979; Roa, 1992; Eshghi, 1980; Brombrege, 1980; Esposito, 1382; MesbahYazdi, 1384; Kachuian, 1391; Khorramshad, 1371).

5. The Mass Media (Cinema)

Nowadays in many countries, the expression "mass media" is used to introduce newspaper, radio, TV, and cinema (Motamednejad, 1390) and different definitions have been used for it. Some people believe that mass media include a vast diversity of media such as TV, newspaper, movie, magazine, radio, advertisement, video plays, and compact disks (CDs) which are presented to the masses (Gidenz, 1387). In another definition, communication means refers to a process which results in the transmission of information via some means (like newspaper, book, radio, or TV waves, etc.) for a large body of people with an accelerating speed (Dadgaran, 1389). Among these media, cinema, which is, historically, regarded the second medium (after the press) (Motamednejad, 1390) is of great importance. From one hand, cinema enjoys a great deal of artistic attractiveness; on the other hand, a large part of its addressees are the youth. In fact cinema is one of the fields that can be representative of culture and cultural worries of a society (Morshedizad et.al, 1391). Cinema which is regarded as the most pervasive art in the human history has attracted many thinkers and authorities, whit a magical power (Keshani, 1383).Totally, according to some authorities, in addition to being a complex artistic and great industry, cinema is a pervasive social power which has an important and incredible influence (Javadi Yeganeh & Hatefi, 1387). Considering the

effectiveness of media (including cinema), a lot of discussions have been made by many authorities and researchers in the field of culture and media, some of which are presented here. Many people believe that media form values, and if used directly, they are capable to develop special attitudes or skills (Dadgaran, 1389). As a consequence, "media as the transmitter of culture can be used for conveying information," values, and customs from one generation to the other and from the members of society to the new - comers (Sourien & Tankard, 1388). Some others maintain that even today's society have been placed in the process of a major transition in the field of culture, a transition which have occurred due to the appearance of electronic media (M. Hoover & Lundby, 1385). Several theories have been set forth on the effectiveness of media; although these theories, have considerable differences in the extent and the quality of the effectiveness, all maintain that undoubtedly media can have great influence on their addresses' values, beliefs, customs, attitudes, behavior, and even in Javdi Yeganeh and Hatefi's words: "film changes our way of perception of the world and partially the quality of our role in it" (1387, 68).

6. The Cinema of the Islamic Revolution

A significant subject that needs to be discussed firstly is the relation of the cinema of the Islamic Revolution and the religious cinema. For the appropriate analysis of the relation, it is necessary to pay attention to the nature of the Islamic Revolution of Iran. As it was mentioned in the last paragraph of the discussion about religion (by referring to different references), the most important and effective variable in forming and victory of the Islamic Revolution of Iran has been "Islam" (and specifically Shiite teaching). As a matter of fact, this revolution, has been pursuing to fulfill religious s ideals and their objective efficiency in the society by using its religious elements (Mirbagheri, 1390), therefore, its most basic characteristic can be recognized as applying the religion in the different fields of social process (of course with a quality different from that of the presence of revolution in the era before modernity) (Mirbagheri, 1383). Consequently, it is natural that the revolution and the regime based on it, in the field of culture and art (including cinema), aim to apply the religious values in an effective way, an issue which has been maintained by other researchers in this field (Morshedizad et.al, 1391). Hence, it can be said that the cinema favored by the Islamic Revolution is a religious cinema. So, whenever in this article we discuss about the cinema of the Islamic Revolution, it is natural and even necessary that it

be equivalent to the religious cinema, since Islamic Revolution needs such cinema for its reproduction. Of course this does not mean that, rationally, the relation between the two should be of the equality relation, rather, their relation is of "absolute generality and peculiarity" relation, i.e., besides different interpretations of religion and cinemas based on it, one interpretation has been brought up in the frame of Islamic Revolution of Iran and in the speech of its leaders. Considering the presuppositions, both this revolution and its cinema (regarding the religious nature of the Islamic Revolution) will be recognized by the feature of being religious and Islamic.

In addition to the above subject it is necessary to remind some points here and then to follow the discussion about the cause and the quality of the realization of the cinema of the Islamic Revolution. The first point is that the subjects related to the religious and ethical crises, undoubtedly, have been universal and perpetual subjects always present in different societies (Mirabolghasemi, 1351) and according to many researchers the main victims of the these subjects, in the first place, are the youth, those who, in the words of the great leader of Islamic Revolution, are "relievers of the hard periods and great tribulations" (Khamenei, 1377, cited in Khamenei.ir) and we can consider them as the gates to the future (Rabbani, 1383). However, due to these crises, if necessary steps wouldn't be taken, this generation not only won't solve the problems of the country, but also will be the cause of the destruction of many opportunities of progress and advancement in it. As a consequence, conveyance of values, attitudes, and true beliefs to this class of the society, is of great importance and it is essential that in this path we use the different capacities and potentialities existent in the society correctly and appropriately. Among the means and methods for attaining to this goal, two are more notable: "education and media," which have the capacity to pay attention to the youth (Rabbani, 1383). Of course, regarding the high capacity of media, education can be inserted in them easily and in various frames. In that case its influence in many cases even would be more than the direct education. Also among the different media, cinema has an important stand. In one hand, it has attractiveness and on the other hand, the main addressees of it are the youth. It is a fact that most media (specially cinema) have considerable role in transmitting non- religious s and modern values and it has been proved in some studies that the rate of accessibility to media has a significant relation to the traditional - modern values, i.e. the more accessibility to media is

effective on being drawn to the modern values (Daryapur, 1383).[2]

According to the above points, the cause and necessity of having a religious cinema (a cinema which is needed for the Islamic Revolution) becomes more and more evident. This subject is somehow presented in the talking of the supreme leader of Islamic c revolution: "A nation without cinema is similar to a man who does not possess a comprehensible conversational language" (Khamenei, 1390). Of course religious cinema is not at all a novel phenomenon which came to be by Iranian film- makers and the attitudes after the Islamic Revolution; rather, in a glance the religious cinema can be observed in the west as well (Keshani, 1383). So we shouldn't label parties' tags and low level political debates to it and paying more attention and reflection on this significant issue is essential. It is interesting to know that in USA the first religious TV station in 1961 and the first religious satellite net of CBN in 1977 have been established by Robertson and have become a tool to the advancement of the right religious party of America in the domain of politics (M. Hoover & Londby, 1385). Some studies about the transmission of values in Iran TV show that it is done in different programs of Iran TV and with some special kind of delicacy (A'rabi, 1371). Regarding these discussions and the nature of the Islamic Revolution, a desirable cinema in Islamic Republic must be known as a cinema which is originated from the religion and thoughts of Islamic culture (Keshani, 1383). Considering the concept of "religious cinema" there are other viewpoints in our country. Ahmadi believes that: "If we consider religion as the instruction for the worldly life, religious cinema, too, is a cinema which deals with the problems of this world; that is, all of the elements and factors that are in the human's nature, including love, avarice, greed, struggle, grief, sorrow, and hatred should be brought up in religious cinema. The religious cinema is a worldly cinema, a truthful cinema" (1380, 15). Afkhami (1380), the Iranian writer and director, maintains that each film which is composed in the Islamic regime represents religious cinema, even though its producer is unbeliever. On the contrary some others like Amiri (1380) are of the opinion that technically there is nothing called religious cinema, and this is a political issue set forth in Iran after the Islamic Revolution.

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2. By modern values, we mean those values which are rooted in modernity humanistic thoughts and by regarding the human as the core of the universe, has a severely anti-tradition and anti- religion approach.

7. The Movie: "the Gold and the Copper"

This movie has been composed by Homayun As'adian and directed by Manuchehr Mohammadi and was presented in the 28th Fajr Film Festival in 1388. Behruz Sho'aybi and Negar Javaherian played the main roles of the film. The film is about a Howza student named Sayed Reza who has recently come to Tehran with his family, to participate in the classes of a well-known master of ethics. But he finds out that his wife, Zahra Sadat suffers from multiple sclerosis. He becomes forced to change his life style for her treatment expense …. The film won the crystalline phoenix for the best actress first role in the 28th Fajr Festival and statue of the actress first role in the 14th celebration of Iran House of cinema. Furthermore, the film had had a good impression in American and Canadian festivals, and the festivals of Anahyme, Palm Springs, Boston, and Sun Francisco arts museum have admired it (Wikipedia, the free encyclopedia). It should also be mentioned that that this film has been appreciated by the supreme leader of the Islamic Revolution (cited from Raja, 1389). Considering these features and viewpoints about it, art work can be regarded as one of the significant productions of cinema after Islamic Revolution that has a religious theme in a social genre. Therefore the investigation and analysis of this work can have multi-dimensional significance.

8. Conceptual Framework

To investigate this subject, i.e. the dimensions of religiosity in the movie "The Gold and The Copper" a model and framework is needed, on the basis of which, we can define religiosity and the existent dimensions in it. One of the best existent models is Glock and Stark's (1965) model of the measurement of religiosity. The model is a multi-dimensional model which is rather comprehensive and pervasive, and often encompasses the common dimensions of religions. According to Glock and Stark all of the religions in the world, in spite of their differences in details, have common fields in which religiosity gets revealed. The fields which can be considered as the main dimensions of religiosity include: the doctrinal, ritual, experiential, cognitive, and the deductive (the one related to outcome) dimensions (Faraji & Kazemi, 1388):

1. The doctrinal (or ideological) dimension includes the belief in the reality of divinity and its supplementary concepts such as: God, Satan, hell, heaven, prophecy, justice (Imamate among Shiites), Quran, etc.

2. The ritual dimension includes the collection of deeds and actions (both individual and communal) which is done in the religious lifetime and

religion emphasizes on doing them, rituals such as praying, fasting, and participating in religious ceremonies, etc.

3. The experiential dimension provides for the experiences of the spiritual life of human and entails the feeling of commune with God for those who attain it, for example: feeling of the presence of God in daily activities, the feeling of deep relation with God, the fear of sin, repentance, religious dreams, excitement resulting from revelation, etc.

4. The cognitive dimension provides for the cognitional capability of individuals to comprehend and acquire the wisdom and the knowing of the fundamental ideas of beliefs and teachings of the scriptures, such as the history of the lives of the prophet and Imams, the significant religious occasions and events, the number of the chapters of the Quran, the instructions and recommendations, etc. It should be noted that this dimension has been added to other four later on by Glock and Stark and has completed their previous model.

5. The deductive (the one related to outcome) dimension is a blend of ethical principles which have been proposed in the frame of instructions for daily life and the way of confrontation with the situations, such as being unveiled, backbiting, etc. (Mirsondosi, 1390; Serajzade, 1375, Kazemi & Faraji, 1385, cited in Faraji & Kazemi, 1388). One point worth mentioning is that this classifying and model of religiosity, from the angle of comprehensiveness has been noticed and confirmed by Muslim scholars such as Allameh Jafari (wilim, 1377 cited in Mirsondosi, 1390).

9. Methodology

This study has been done with a descriptive approach, using the "quantitative content analysis" method. Content analysis is a research technique for repeatable and reliable understanding of data in their context (Kripendorf, 1388).

In the quantitative approach the relevant subject would be analyzed by using the calculation of frequency and the number of vocabularies and names and the allotted space (Penigel, 1999 cited in Maroofi & Yusofzade, 1388). The instrument of this research is the "reverse questionnaire." The researchers recognize the topics related to each dimension, using the conceptual framework and by considering the related dimensions in it. They assess the different dimensions of religiosity in this film by coding these topics.

10. The Population and the Sample

In the content analysis method, the statistic population is a series of communicational and productions under investigation (Mohammadi Mehr, 1387). The population of this study includes all of the sequences of the film of "The Gold and the Copper" which are investigated totally.

11. The Analysis Unit Record

Regarding the method used in this study, the analysis unit, would be all of the deeds and speeches of the actors and actresses in all of the sequences of the film.

12. Data Analysis and Findings

According to the data found by the content analysis of the film "The Gold and the Copper" which was done on the basis of the religiosity model of Glock and Stark, it can be said that the ritual dimension has outpaced other dimensions, that is, out of 129 religious topics used in the film, 59 topics (%45/7) related to ritual dimension. The second dimension is ideological dimension with 38 topics (%29/5) and the last place belongs to the cognitive dimension with 9 topics (%7). In the trend of examining the religiosity in this film two important and general points are considerable: firstly, as it is seen in many definitions of authorities (and even in the public opinion), the two dimensions of ideology and ritual have been noticed greatly. Even some people consider these dimensions the most basic elements of religiosity in a society and we see that the same general attitude and supposition has been reflected in this film very clearly, so that out of 129 religious topics in this film, 97 cases, i.e. more than %75 of it are allocated to these two dimensions. Secondly, in spite of the fact that nowadays the media are one of the most important devices of education and many noticeable theories in the field of media such as "theory of social learning and theory of planting" emphasize on this subject, we realize that in this film, the topics which are allotted to this dimensions of religiosity are only 9 cases which equal %7 of the total religious topics in the film. While many religious teachings can be transmitted to the addressees by indirect and delicate way, a subject which has been approved by some researches in Iran (A'rabi, 1371). Among the topics in ritual dimension, the issues "Mahram and Namahram[3]" (15 cases), "respecting the wife and being kind to her" (14 cases), "appropriate behavior to others" (13 cases) have been paid more

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3. Mahram refers to an intimate person, one with whom marriage is prohibited, and Namahram refers to the one of whom a Muslim woman is supposed to veil herself.

and the topic "praying" (7 cases) is in the next place. Three points worth mentioning about these cases: Firstly, due to the general atmosphere of the country's cinema and by considering some of the cultural and moral problems in it, it can be said that dealing with the subject of chastity and attention paid to the topic of "Mahram and Namahram" in different sequences is worth and it becomes more important when we notice that this film has been produced in a social genre, neither a holy defense one, nor a historical one about the life of the prophets and saints, etc. Secondly, dealing with subjects such as "respecting the spouse" and "appropriate behavior to others" are also another considerable point of this film, while in our society and even in our movies and cinema, these subjects have been greatly ignored. In fact, due to the great effectiveness of cinema, dealing with these issues can have considerable effects on the human interactions specifically in religious communities. Thirdly, although the issue of "praying" has been less noticed comparing to other rituals of the film, it should be noted that it has had a considerable progress, comparing to the other social films produced before that. Even if the number of proceeding to the subject of "praying" is rather low, quantitatively and superficially, it should be maintained that the time and quality of "praying" in different sequences of the film, by considering the artistic delicacies, is more important than the number of its occurrences.

In the ideological dimension, "belief in God" (by considering its different aspects like trust in God, thanks to God, gratitude, etc.) is on the top of the list (20 cases) and other topics like "belief in the holy prophet of Islam (pbuh)," and "infallible Imams (a.s.)," "resurrection," and "Quran" are in the next levels.

In addition to the above points, it is necessary to pay more attention to two important points about the content of the film. Firstly, by watching different sequences of the film it can be maintain that the nature of the religion depicted in this film is almost a religion isolated from the society and politics, Therefore, it is representative of an individual behavior rather than a comprehensive, overall religion. So it can be imagined that unlike the main nature of Islam and Islamic Revolution, "Seyed" as a representative of the clergymen, is an introvert person with low social relations who does not have an effective role in social activities of his society. Secondly, although "Seyed" is a well-mannered, ethical-oriented person, this ethical- based religion may change to common norm in certain conditions and retreat from its limits. An obvious example is surrendering and relative satisfaction of Seyed to the banal and unlawful music which is broadcasted by the landlord's daughter in one of the

sequences of the film. Seyed keeps silent and does not react. Therefore, it should be noted that since Seyed is a person nearly without any social worry, it is not strange that even in some parts of his life; he has withdrawals from his ethic- oriented religion and perhaps surrenders to its common norm.

The following tables represent the number and type of the recognized topics of the film in the five dimensions of religiosity:

Table 1: Frequency of the five dimensions of religiosity in the film "The Gold and the Copper"

	Dimension	frequency	percent
1	Ritual	59	%45/7
2	Ideological	38	%29/5
3	Deductive (Outcome)	13	%10
4	Experiential	10	%7/8
5	Cognitive	9	%7

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Table 2: Frequency and type of the topics in the ritual dimension in the film "The Gold and the Copper"

dimension	type of topics	frequency	percent
	1. Observing the rule of Mahram& Namahram (not gazing at Namahram, Saying Ya Allah when entering the places that there is Namahram)	15	%25/5
	2.Appropriate behavior with others and neighbors (financial help to friends, greeting, well- mannered behavior to others)	14	%24
	3. Respecting wife & being kind to her (laughing, pleasing countenance, giving gifts, helping, greeting, …)	13	%22
	4. Praying	7	%12
	5. Observing Hijab (Zahra Sadat's covering the veil at the presence of Namahram in every occasion even in the wheelchair and in the hospital)	6	%10
Ritual %45/7	**6. Visiting the sick**	4	%7
	7.Reciting the Quran	2	%3/5
	8. Respecting the master (Saying hello, standing in front of the master respectfully, …)	2	%3/5
Total		59	%100

Table 3: Frequency and type of the topics in the ideological dimension in the film "The Gold and the Copper"

dimension	type of topics	frequency	percent
Ideological %29/5	**1. belief in God** (trust in God, thanks to God, gratitude, submission to God's will)	20	%52/6
	2.belief in the holy prophet of Islam (p.b.u.h.), and infallible Imams(a.s.) (their existence, resorting to them, swearing to them, telling about the prophet hood of Moses, …)	10	%26/3
	3.belief in the resurrection (heaven and hell, spiritual reward, saying Fatehe for the dead, …)	6	%15/8
	4. belief in the Quran (its existence, its divinity)	2	%5/3
Total		38	%100

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Table 4: Frequency and type of the topics in the deductive (outcome) dimension in the film "The Gold and the Copper"

dimension	type of topics	frequency	percent
Deductive (outcome) %10	**1.The effect of unlawful music on the deviation of individuals & society**	5	%38/5
	2.Fear of committing sin (listening to the unlawful music, bad looking at the Namahram, …)	5	%38/5
	3. Repenting the sin (regretting no respectful behavior towards the wife & neighbor, …)	3	%23
total		13	%100

**Table 5: Frequency and type of the topics in the experiential dimension in the film "The
Gold and the Copper"**

dimension	type of topics	frequency	percent
Experiential %7/8	**1. Praying for the healing the sick** (praying, lighting candles, crying, …)	7	%70
	2. feeling to be at the God's presence (special kind of praying & crying in order to commune with God)	3	%30
total		10	%100

based on a divine (Islamic) philosophy and ideology and looks out to the features and requirements of the society of Iran. In order to control and improving the field of religious cinema more and more, considerable notice should be directed to the investigation, assessment, and just criticism of the productions in this field in different levels. Among these, the discussion about the evaluation of religiosity and religious values in the films are of great importance, the same which was done in this paper on the film "The Gold and the Copper" and on the basis of it, the different dimensions of religiosity and the religious values which were set forth in this artistic work in a social genre were introduced. The findings revealed that among the different dimensions of religiosity reflected in the film, the "ritual" dimension enjoyed a special stand and the topics used in this dimension were conveyed to the addressees with a certain delicacy. Also the "ideological" dimension was noticed by its producers. These dimensions enjoy an eminent place in all religions, especially the heavenly religions. In spite of the positive points in the film, one of its important weaknesses was that it depicted a mere moral religion, while, referring to the nature of Islamic Revolution, it can be obviously observed that this revolution requires a comprehensive and overall look to the religion (Shiite Islam) in all of the fields of human life, and we cannot consider it merely of a special view and like a mere individualistic element.

Finally it should be noted that the field of religious cinema, still needs a lot of activities and concern, and regarding the religious capacity in our country and also the experts and conscientious people (specially the youth) who are engaging in this field, with a forward look, we should always concern about the transmission of religious and revolutionary values in an extent beyond our boundaries to the other parts of the world(specially the Islamic countries), specifically in the present situations that movements and uprisings in the liberal and Muslim countries have arrived to a historical critical point. Accordingly the following points are suggested:

- The authorities' special care to expanding religious teachings and revolutionary values (in political, social, economic, cultural dimensions) with the utmost exploitation of the devices of communication specially cinema and TV in a delicate, artistic, and impressive manner;

- The support of the responsible authorities and thinkers of the productions of the religious cinema in contemplative, financial, and spiritual dimensions;

- Chaining the productions of the Islamic Revolutionary cinema:

According to the viewpoints in the field of the effectiveness of media (theories of "planting" and "social learning," etc.), the films in this field cannot be effective until they are continuous and form a chain of production, not merely the production of a few isolated films;

- The necessity of a more exact care to the nature of the Islamic Revolution(the Shiite Islam) in order to the appropriate overall reflection of religion elements in films that have religious approach. In this regard using the religious experts who are familiar with the atmosphere of the cinema of the country (specifically the religious cinema) will be of great importance;

- Preventing the producing and spreading of films and works that inspire destructive and anti-cultural values in the Islamic society of Iran;

- Developing communicational and informative substructures of the country (regarding good, appropriate content), in order to convey the Islamic- Iranian values to the world (specially the liberal countries) in the frame of multimedia works.

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