



Study of Media Consumption popular movie satellite channels (female audience)

Ali Rahmani-Firozjah, *Department of Social Sciences, Babol Branch, Islamic Azad University, Babol, Iran*

Abstract

Today, movies are a popular form of media production is based on the theory of cultural studies as a text, readings and readings provide diverse and sometimes contradictory. The readings and readings are a secondary production and encompass numerous causes and motivations. This research examines the female audience reading and decoding of popular satellite channels, pay movies, and the result showed that women with identifications with the cast, the representation of women, escape from reality and representation before the Videos decrypt and reading them.

Keywords: *popular videos, identification, representation of women, the representation of the past, an escape from reality.*

Introduction

In this age of media and conduct public discussions on the subject of urban communities and media content of the joint between citizens. In a society where women constitute half of it, cannot do without education and knowledge of media attention and by ignoring half the population, the community was waiting for progress and development. For now, the development of university education and media literacy of women is important and they are the first perpetrators transmission frequency values, norms, culture, customs and traditions. For this reason, understanding the needs of women in the media is very important that if it is not important, a lot of the damage that such domination culture of modernity, ignoring the fundamentals of the trappings of modernity and attention to the lack of civilization patterns, Eclectic in programs and policies cultural and lack of fundamental and theoretical approaches will be gripping the country. Since social consequences of damage to

men, women and children of the community, the multiple causes and multiple roles of women are reflected, it is essential to understand the cultural damage caused by media production, in order to prevent damage growing trend cultural removing the women, for all the researchers and sociologists. The 2011 census showed that more than 70 percent of the population is urban population accounts for about half of them urban women; especially middle-class urban city life for them has very good leisure. Women who on the one hand, according prevalent in the country at a cost of higher education in universities, have gone and on the other hand, socially, relationships and activities are limited and have to solve this paradox through other social his latest experience, in a way that might be considered an opportunity or damage.

For example, "excessive physical movement of women in the social system to buy, only to refuse to stay home or stay at home and watch the popular movie



invest time, leading to the formation of the new media consumption. Consumption that shows identity and social distinction them with others. In general, urban lifestyle, women have led to the indiscriminate use of media. Women who have critical roles to play in society so that they act as a media and spent a great impact on others. If accurate to say that the media are spoken by women have become, However, what is urgent, satellite networks that attract women in its many networks that have continually broadcast their popular films, and perceptions of these videos, either willingly or unwillingly to the feedback and its reflection on society and the media discourse, not just swap in the family, but also a very important role in most people's daily interaction plays. (Dehshiri, 2009: 183) As you know if the cause is investigated watch these videos, many of our needs and problems of women known and followed his watch these videos raise the following questions:

Whether women are passive victims of popular movies?

How to read women as consumers of popular movies and videos decrypt that movie?

According to Harold Los First, any communication process takes six elements that include: sender, message, communication channel or media type, audience impact and terms of any communications in the field of sociology, their assigned topics have given. (Eivazi, 2008: 59) A lot of research both inside and outside the 6 elements has been conducted on the effects of ideology, especially in the case of the sender and message effect on the audience. But little research on the audience and its

interpretation of the content of the media is done, so we consume in the present study, we examined why the audience and how to decode media messages addressed by urban women.

Before examining why and how decodes contacts must first define popular movies. In one definition, popular movies to see a film that more people are interested. In other words, demand is therefore more to see here is the market value and the content and artistic value of the film does not care about any film that sold well, popular.

Second, there is another definition of the popular movie that most film critics and aficionados are used. In terms of popular film, a film that follows the genre stereotypes and formulas, these films are quite predictable. Simple structure, content and themes are repeated and tested many times. The task of this work is not new ideas or new ways of expression, but also promotes common ideas and values embedded in a language understandable to everyone. Sociologists and experts in communication, popular for good works, tasks such as promoting good values (like love, equality, altruism, etc.), correct behavior, increase the joy of life, promote law and order, promote patriotism, praised the courage etc. is allowed. Good popular film, an educational film for simple people, for the people who have not had a chance to be artistic education and for the complexity of the avant-garde art films or may not realize. (Bankovich, Halovoze, 2012: 68)

During the investigation must be taken into account that the use of popular films in the form of general principles can be deduced two different approaches:

- 1- Watch videos of popular simply follow the idea of producing and



consuming within no meaning to the idea of producing his mind not leak and the film imposes on the reader.

- 2- Watch a popular movie, watching, and its creative nature, analyzing the meaning through interaction with the product is formed and a new message is created, which investigated the cause of this inquiry what is very important.

As we know, the paradigm of positivism central question in the field of media consumption, media usage and media production have been people often compare this amount with the degree of development countries. (Azimi, 2011: 68) In conflict theory and critical theory, the media are seen as instruments of production in the hands of the ruling class, and from this angle, causing the charm and captivating media production are discussed. (Lor Afshar, 2005, 73) Unlike these theories, in theory, cultural studies, consumers have a special place. In the tradition of producing at odds with the consumer does not understand. Of course, in the tradition of their consumption, while secondary production, the production is considered as a form of consumption. (Sheriff, 2011: 82) In general, in cultural studies, media messages as text considered to be, the text is ambiguous and allows for various interpretations and sometimes provide conflicting, sometimes the "preferred reading" exceeded and cause a variety of meanings and pleasures a. (Haswell, 2002: 58)

In cultural studies can comment, "Do seto" and "John Fiske," I pointed out how the application of these ideas in the media consumption of the population. Do seto and innovative Fisk insist on

consumption, the use of innovative, consumer, since the consumer is the producer here. As Fisk said, unfinished goods are produced and these are consumers that goods are completed. (Abazari, 2008: 18) Do seto views passive consumers are not assumed, but he has sought to show how users and consumers of rules fluent elusive. (Stam, 2007: 72) Fisk audience as strongly points out that manufacturers are overwhelmed and decided to follow the Mitchell Do seto (1984), action movies guerrilla war against semiotic audience knows and considers the culture of struggle. (Storie, 2007: 73)

Do seto the reader a pleasure to use text-based tricks closes, another land he and his hunting is in his zone text playback. (Mohsenian Rad, 2010: 86), to reveal the activity that culture lies in the act of taking notes or what is known as secondary production uses the term consumer, and he says consumption of cultural action of the manipulative and subtle. (Mirfakhraei, Fathi, 2011: 220) Do seto Fisk also follows the idea and deemed the application form and says, what is popular as a film production and distribution, the goods are not perfect, because perfect and even the cultural goods in the hands of the consumer goods raw resources that can shape popular culture through it. (Shahiri et al., 2011: 141) Hans-Georg Gadamer argues that understanding so that any cultural context always done from the perspective of someone who will understand the text. (Storie, 2007: 88) German theorist Wolfgang Iser believes that the meaning of the dialectical relationship between text and reader engagement and meaning of an object that is not to define it, but we achieved the effect that must be experienced. Goldhyl of cultural studies



theorists, the relationship between the audience and the film is a modification and believes the modification in three different levels of audiences, texts and institutions takes place. In his view, the situation in what movie to watch go by on the meanings and pleasures of the film affect the determination of the distinctive social and cultural nature of the reader or spectator originated. The factors affecting this nature are: class, gender, race, age, personal history, and the like. (Razaghi 2002, 168) and taking action films, popular According to him, an act of cultural production as consumption increases the production of meaning. (Azimi, 2011: 69) But you should be studied What factors cause the formation of meaning production and decoding of messages among women. Stuart Hall in 1980 with the publication of an article as if consumers in the event of media outlets (TV) do not make any sense to use, didn't use it. But if the meaning is implied social behavior becomes. According to him, the cycle of meaning in discourse distinct sets during the period:

1. Media professionals, as their own is not a social event processing for meaningful discourse on this circuit television offer a range of social worldview and ideology and raw events are encrypted.
2. In the second period social event to be televised discourse and formal rules of language and discourse, mastering find.
3. In the third stage, the audience of the program produced by decoding and a range of practices and ideology placed in a position of dominance, and if it does not get Decoding do not use it. Perhaps, what the manufacturer

had the intention not match with what audiences consume. But the situation may decode of media discourses with professional codes or manufacturers match. (Storey, 2007: 34-30) Terry Lovell (1998) notes that the folklore of the products made for people who value their consumption of those goods purchases and use, is different, and a man of common sense is the opportunity selector and processing information. (Sayed Imam, 2008: 86)

Therefore, in their opinion, the limited influence of the media on him. According to psychologists or one based on past experiences and their belief systems, decides what information to put them at risk. For this reason, he took up the messages and information disseminated through the media it is more consistent with her belief systems. (Termor, 2011: 12) Darti Habsn in the book as a four-way, meaning something that can only occur once, but from the first moment of consumption, and goes far beyond new fields are created. Serial exactly the way to understanding and dealing with the problems that other women in the program and grappling with them in real life. Examine the text and add application experience and ideas into stories. Habsn as that, a few women talk about TV programs can become a dialogue about their lives and interests. Otherwise, things may be so great distress that viewers can speak frankly with the others. (Storey 2007, 56) as Habsen concludes "that blends fictional narrative account of the realities of life with the audience popular series, the foundation was to share their experiences and ideas with each other and develop their culture



in environments in which they work. (Hobson, 1982: 96)

Brown believes that female speech about the popular series should be an essential component of a long tradition of oral culture; women's considered the common discourse or dialogue. He believes the emotional realism in the popular series would be watching these serials. (Sarkarany, 2003, 52) For example, with cast and cry in this way, emotions poured out their hearts as they shed the stigma it calls a tragic feeling. In this way the partnership enjoys science fiction and fantasy world series linked to the world of her everyday life. (Brown, 1990: 113) During his research, the reason Enjoy popular series sympathies with hatred of women (or women seeking emotional abuse in the popular TV series) knows, here imagination and the story of the origin of pleasure. Because the truth is to become a secondary issue, and imaginative solutions to conflicts actually

makes. So that the tedious complexities of social relations based on domination, are away, and the representation of the past and discover solutions to problems by following the stories in the present in our life more enjoyable or at least tolerable makes. (Ang, 1991: 24) In his view, is by reading love stories, because women can empathize with and through the relationship between the hero and heroine, are given the same loving kindness, which they need in everyday life somehow a there are other cheap-out. (Storey, 2007, 125) Stacey through research, three research-based dialogues about why women watch movies in three sums it up:

1. Escape from reality

In explaining the escape from reality, we must consider a series of oppositions between the two codes of conduct audience problems and solutions to these problems, as shown in the literature and recreational behavior.

Table 1: binary oppositions Stacey

social problems	Text solutions
Shortage	Abundance
Fatigue	Exhilaration
Tediousness	Enthusiasm
Demagoguery	Precision
Division	Correlation

As identity

The women participating in this study frequently mentioned that female actresses can create their fantasy about the power and the control and confidence.

Consumerism

In his view, the use of Hollywood actors and goods that was associated with them as a way to modify the norms of femininity in the United Kingdom and the spread of norms or general representation of women. Many letters of women in Stacey's research, as well as many of the answers that they gave him a questionnaire, reflects the fact that



these women, famous actress of Hollywood films, representing different kind of femininity that is both exciting and was considered a violation of familiar patterns of femininity and its sign of democracy, individuality and independence is. (Stacey, 1994: 28)

So in general, we can say that media production is a kind of popular movies

that can be viewed as text and readings, diverse and sometimes contradictory readings provide. So that popular female audience, while consumption has creativity, which can be used to decrypt the message and take action to investigate the matter, with the index following four aspects to consider them.

Table 2: dimensions and indicators

Indicators	Then
Identification	Weeping and sympathy
	Approval, encouragement, denied
	Combination
	Model behavior
The representation of the past	Find Diary
	Similar story with the events of their lives
	Their similarities and differences with the main story
Escape from reality	Fatigue
	Lack of love
	Lethargy and boredom
	Dishonesty
Representation of women	Modify the norms of femininity
	Modern norms of femininity and breach of common norms
	Modernize the concept of gender through a common discourse

Conclusion

Given that more than 70 percent of the population, urban population, and almost half of the population, especially the urban and middle-class urban city life for them and their leisure time much has

provided to the has led to the indiscriminate use of media. Women who have critical roles to play in society, they act as media and interactive media also turned out to have been by women. However, what is urgent, satellite networks that attract women in its many



networks that have continually broadcast their popular films, and perceptions of women of the films, willingly or unwillingly, resulting in the feedback and its reflection in the community. This media discourse is not just swapping in the family, but also a very important role in most people's everyday interactions plays. But what is discussed in this article, it is picked up, readings and recitations of women stem from the videos of what things?

Cultural studies emphasize innovation in watch these videos on consumption, the use of innovative, consumer, because the consumer, producer and is also fluent sidestep the rules. Watch videos and read various versions of the film are the readings, the reasons and motivations are different. According to the theory proposed, we can identify four factors, escape from reality, representation and representation of the women named. In the end, we can say that women in track and watch these videos are seeking to satisfy their needs through imaginative participation, the community needs that have been ignored and put them on the other hand, unlike the conventional norms of society. It can be said that here the story of the origin of imagination and fun. Because the reality has turned to the issue of secondary and imaginary solutions to real conflict and puts the tedious complexities of social relations based on domination are away. Therefore, in the present life more enjoyable or at least tolerable for them makes.

References

1-Abazari, Y, Shallabar, A., (2009) for local consumption global popular culture, popular Hindi films and audiences in Zahedan, Iranian Journal of Culture and

Communication Studies, Issue row 12, 32-12.

2-Estem, R., (2007), Introduction to film theory Robert Stam, textual analysis of Ehsan Norouzi, Tehran, Mehr chapter.

3. Storey, J., (2007) cultural studies about popular culture, sustainable Hussein, Tehran, Agah.

4. Dehshiri, M.R., (2009) Media and Culture, Cultural Research Quarterly, No. 8, 208, 179.

5-Razzaghi, A. (2002) theory of social communication, Tehran, Peaykan.

6-Sarkaraty, P. (2007) Factors influencing the media's use of women's, master's thesis, Supervisor much Davodrad, Tehran University. Faculty of Social Sciences. Group social communication. Science of social communication.

7. Seyed Emami, K. (2008) Perceived ethnic groups from their media images, Journal of Cultural Research, the first year, (4), 119-78.

8. Shaeiry, H. R., and et.al. (2011), the relationship between text and media relations (comparative analysis of text and media), Journal of Language and Comparative Literature, No. 3, 152-131.

9-Safai, A., K., M. (2009), The descriptive, analytical and critical Iranian popular novels, literary scholars, No. 10, 109-136.

10-Azimi, L. (2011) The sociological theories of the Frankfurt School, the cultural industries (in particular the media and television), National Conference on cultural industries and their role in sustainable development, Islamic Azad University of Kermanshah.



- 11-Eyvazi, M. R., (2008) crisis of media, media soft power of the 21st century, relationships, No. 15, 56-80.
- 12-Kalantary, M., Rezai, M. (2011) audience reading series satellite channels Persian baths, the serial watcher Victoria, women in art and media culture; Vol. 3, No. 2, 24-5.
- 13-Lor Afshar, E. (2005) Anthropology Media, a anthropology, Issue 8, 195-189.
- 14-Mohsenian-Rad, M. (2010) pathology imaginary audience, in the field of media globalization, the era of the global village, Journal of Cultural Research, the first year, No. 3, 113-79.
- 15-Mir Fakhraie, T., Fathi, I. (2011) image of the woman in the film elite, the popular seventies and Iranian Cinema, Culture Communication Quarterly, the first year, the first number, 225 194.
- 16-Yanukovich, M., Halouz, J., (2012) theory of popular movies, Pervez Ejlali, Tehran.
- 1- Ang, I (1991) *Watching Television* , London , Routledge .
- 2-Brown . M.E (1990) Television and Women 's Culture : The Politics of the popular , London : sage
- 3-Hobson , D . (1982) Crossroads : The Drama of a soap Opera , London : Methuen .
- 4-Haswell , Sandra (2002) Male , female , Differences and media consumption in Australia 's war time Election of 2001 . a paper presented to the Hawaii International conference on social sciences (June , 11-15 , 2002)
- 5- Iull , J (2000) media , communication , culture . SecendEdition .Cambridge ,uk : polity press .
- 6-Morley , D . (1986) Family Television , London : Comedia .
- 7-Schramm , w (1982) Men , women , messages and Media : understanding Humam communication . New York .Harperandrow .
- 8-Stacey , J (1994) Star Gazing : Hollywood and Female Spectatorship , London : Routledge .
- 9- TermorMedia , insight lab (2011) Women , Moms & on line video , England , termor media .