The Influence of the Media on the Understanding of the Relationship Between Modern Man and the Environment: Semiotics of the Movie "So Far, So Close"

Authors
Mohsen Niazi, *Ph.D.*[1]
Mina Helali Sotoodeh, *Ph.D.*[2]
Afsaneh Afzali, *Ph.D.*[3*]
Zahra Goodarz, *M.Sc.*[4]

[1] Professor, Department of Sociology, University of Kashan, Kashan, Iran.
[2] Assistant Professor, Department of Sociology, University of Kashan, Kashan, Iran.
[3] Associate Professor, Department of Environment, Faculty of Natural Resources and Earth Sciences, University of Kashan, Kashan, Iran.
[4] M.Sc. Department of Sociology, University of Kashan, Kashan, Iran.

* *Correspondence*
Address: University of Kashan, Kashan, Iran.
Tel: +98 31 55913237
Fax:+98 31 55914999
Email: a.afzali@kashanu.ac.ir

A B S T R A C T

Aims: Today's environmental crisis is one of the biggest challenges facing modern man and requires urgent attention. With vast influence and in-depth analysis, the media can raise awareness and shape the public's attitude and behavior about this crisis. This research aims to represent the relationship between modern humans and the environment in cinema.
Materials & Methods: The film "So Far, So Close" was examined as a case study by reviewing Iranian films related to the environment. In this research, Roland Barthes' semiotics method was used to analyze the film's complexity and depth of hidden meaning.
Findings: Two relationships between humans and the environment can be considered. In the first type, the relationship should be depicted by displaying scenes where humans are enchanted by technology and only look at nature as a source of profit and pleasure. In the second type, the relationship is through the display of scenes where humans understand technology's weaknesses against nature's power. Human salvation should be depicted in harmonious and sustainable interactions with nature. The film effectively shows the importance of the relationship with nature, while nature is represented as a source that gives meaning to his life.
Conclusion: Knowledge and technology, the two tools of modern human dominance, are powerless against nature's power. Therefore, an effective relationship with the environment can be salvific for both.

Keywords: Media; Human; Environment; Totalism; Roland Barthes; Semiotics; Technology; Knowledge.

CITATION LINKS

[1] Okpadah S.O. Engaging cinema in environmental crisis: A paradigm of documentary films of the... [2] Jasrotia A. The value of nature: A holistic perception. In connected accountabilities: envir... [3] Qudosi Far S.H., Habib F., Shahbazi M. Impaled wisdom and the place of nature in the worldvi... [4] Biro A. Denaturalizing ecological politics: Alienation from nature from Rousseau to the Fran... [5] Adorno T.W., Horkheimer M. Dialectic of... [6] Berkes F., Colding J., Folke C. Rediscovery of Traditional Ecological Knowledge as Adaptive [7] Washington h., Piccolo J., Gomez-Baggethun E., Kopnina H., Alberro H. The Trouble with anthr... [8] Naess A. The deep ecology... [9] Naess A. Ecosophy T: Deep versus shallow ecology. Environmental ethics: Readings in theory a... [10] Eom K., Ng S.T. The potential of religion for promoting sustainability: The role of stewards... [11] Chawla L., Cushing, D.F. Education for strategic environmental behavior. Environment. Educat... [12] Gold J., Revill G. Representing the environment, London: Routledge; 2004:296p... [13] Michael M ... [14] MacDonald S. Toward an eco-cinema. Interdisciplinary Studies in Literature and ... [15] Fernández Díaz M. La crisis ambiental en cortometrajes animados: percepciones del profesorad... [16] Barza S., Memari M. Movie genre preference and ... [17] Linda K. Understanding the social construction of environmental concern, Research in Human E... [18] Poornananda DS. Coverage of South Asia in Two Leading U.S. ... [19] Downs A. Up and down with ecology-the ... [20] Maidunoma Z., Falmatami K.S. Broadcast ... [21] Simionescu M., Horváthová Z., Kovshun N., Kushnir N. Social media, sustainability, and envi... [22] Salehi S., Emamgholi L. Media, Culture and environmental behavior (Case study: citizens of S ... [23] Alikhani Z., Gholami F. Documentaries and environmental justice: the analysis of the documen [24] Eco U. A Theory of Semiotics, ... [25] Dianiya V. Representation of social class in film... [26] Sarah R. Representation of feminism on the character of Enola Holmes in the Enola Holmes Fil... [27] Griffin J. Foundations of rhetoric within the semiosis of life. The American Journal of Semi... [28] Solomon M.R. Consumer behavior: buying... [29] Barthes R. Elements of semiology. AnnetteLavers and Colin Smith. New ... [30] Narti S., Sari S. Representation of Gender Discrimination... [31] Hua Y. The Dual Alienation in Waste Tide. Comparative ... [32] Jane M.R., & Kencana W.H. Representasi Kesetaraan Gender Pada Film Live-Action "Mulan" Produ ... [33] Adekanbi O.A. The ultimate economic model hidden in plain sight. America.J. Soc Science. Hum... [34] Tavstukha O.G., Korzhanova A.A., Chistyakov A.A., Chistyakov K.A., Shatskaya I.I., Vasilenko ... [35] Alaei Y., Mofidi-Chelan M., Sheidai-Karkaj E. Local Community's Attitude and Satisfaction To... [36] Merdhi A., Imanjaya E. Documentary cinema, plastic waste problem, and environmental sustaina...

Introduction

The environmental crisis is a problem caused by industrialization and globalization. As a result of the advancement of technology and capitalism, the environmental crisis is currently raised as a global concern. Governmental and non-governmental organizations, scientists, environmental activists, and ecologists have presented ways to deal with this crisis [1]. Green thinking is one of the approaches that find the root of this crisis in the thought structure of modern humans. Green thinking believes that the current environmental crisis is caused by human arrogance towards the natural world, which allows its exploitation to provide unlimited human benefits. Man's arrogance towards nature is rooted in anthropocentrism, a way of thinking that considers man the source of all values and considers human needs and interests the highest and perhaps unique. Humans are placed in the center of the world and separated from nature [2]. In modern philosophy, inaugurated by the Cartesian revolution, nature, unlike in the classical era, is no longer revered as a sacred entity [3]. Humans have replaced nature with science, perceiving it as a panacea for societal ills. During this period, nature has been subjugated to instrumental rationality, preventing humans from establishing a mutually beneficial relationship with it [4,5]. Modernity produces specialized knowledge systems that often marginalize traditional ecological knowledge. Widespread environmental degradation in various forms is a consequence of modern practices [6]. This is because the dominant anthropocentric worldview in modern society primarily views nature as a resource. Such a perspective exacerbates the environmental crisis, highlighting the need for an ecocentric approach [7]. This approach emphasizes a unity between nature and humans, asserting the need for collaboration between the environment and humanity [1]. Naess (1995, 2001) first coined the term "deep ecology" in his essay. Deep ecology seeks to reject the anthropocentric view of the environment in favor of a more holistic and interconnected perspective. It is a movement against dominant, anthropocentric thought. This movement presents a view in environmental philosophy and ecology that ascribes inherent value to all living beings, regardless of their instrumental value to humans. By rejecting human/nature dualism, deep ecology seeks to preserve the integrity and wholeness of the biosphere for its own sake. It aims to restructure modern human societies following such ideals. Adopting this approach, where humans consider themselves citizens of the Earth with a duty to care for it, encourages individuals to adopt more positive attitudes and actions towards nature and the environment [8-10].

One of the solutions for preserving the environment and preventing its destruction is to change the attitudes and behaviors of humans towards nature-oriented dimensions. In this regard, environmental education and actions are of great importance. Any personal action taken by individuals can play a vital role in protecting the environment. Environmental education can help people make strategic decisions and actions [11]. Communication media are essential tools for attitudes and awareness in the new society, shaping our perceptions, understandings, fears, and environmental concerns [12]. These media can address individuals' need for access to information on various issues. Representation of the environment in the media is an essential topic in the media and the environment. Gold and Rivel (2004) believe that the progress made in environmentalism is mainly indebted to the power of visualization rather than the necessity of new environmental movements. Since the early days of this movement in the 1960s, environmentalists have recognized the importance of powerful images for representing environmental ideas that might

otherwise be difficult to understand [13]. Since the beginning of the third millennium, "Eco-cinema" has emerged as a cinematic study trend, covering many topics related to the relationship between cinema and the environment. This includes the impacts of cinema as an industry on the environment and the social and perceptual effects of cinema on the environmental awareness of the audiences. Among the research conducted in this field is the article by MacDonald (2004) titled "Toward an Eco-Cinema," which attempts to provide an aesthetic perspective on environmental issues and offer a definition for environmental cinema [14]. Fernández Díaz (2023) has stated that education through film plays a fundamental role in curbing and addressing environmental crises. By showing children animated films with environmental themes, he concluded that films can be considered a valuable source for conveying environmental values and nature-friendly attitudes [15]. Barza and Memari (2014) believe that films can allow viewers to gain comprehensive information from what they see and use it to understand and comprehend[16]. Linda (2000) points out that various types of mass media play a crucial role in highlighting environmental concerns [17]. Poornananda (2006) and Downs (1972) emphasize that different forms of mass media increase individuals' awareness of environmental issues, and individuals' understanding and perception of environmental issues depend on the media's attention to these issues. The more the media address these topics, the more outstanding individuals' understanding of environmental issues increases [18, 19]. Maidunoma and Falmatami (2018) have stated that mass media, especially radio, play a significant role in portraying environmental crises and promoting environmental education and awareness [20]. Simionescu et al. (2020) have presented that media and social networks are crucial in creating and promoting the sustainable development

approach and increasing environmental awareness [21]. In Iran, various studies have highlighted the influence of the media on environmental attitudes and behaviors [22]. Alikhani and Gholami (2021) have examined this relationship in documentary films, stating that various films can explain the environment and human living conditions [23].

Previous research has referred to the influence of the media on environmental attitudes. However, the current study aims to go beyond the transmission of environmental education in the media and how to examine cinema represents the mutual relationship between humans and the environment. It is the specification of this relationship that will shape human actions towards the environment. With this aim, several films produced in the field of the environment in Iran were examined, and ultimately, a film called "So Far, So Close" was selected and analyzed as a sample due to its proximity to the research problem. The film "So Far, So Close" has won 5 Crystal Simorgh, including the Crystal Simorgh Best Film and Nomination for 8 Crystal Simorgh at the 23rd Fajr International Film Festival in 2004. The film won 6 Goldsmiths and was nominated for 6 Golden Statues at the Cinema House in 2005. "So Far, So Close" was the best work of art in the Cairo Film Festival for Filming 2005. In addition to focusing on the desert nature, a significant part of Iran, this film possesses major cinematic features with a significant impact on the audience. The film revolves around Dr. Aalam, a prominent brain and neurosurgeon who ultimately sees his power through reliance on science and wealth. On the night of his son's birthday, he discovers a malignant brain tumor and sets out to the desert in search of his astrologer and patient son. However, his encounter with the desert completely transforms his intellectual and belief structure. This film unfolds in long scenes in the desert nature. A nature that may seem pristine and straightforward, but the

events within it lead to the transformation of a human immersed in the power of knowledge and technology.

Matherials & Methods

In this study, the qualitative approach and the semiotic method of Roland Barthes have been utilized. One of the most extensive definitions of semiotics is Umberto Eco's definition. He says, "Semiotics deals with anything that can be considered a sign" [24]. Semiotics includes the study not only of what we call signs in everyday speech but also anything that represents something else. In the semiotic sense, signs can be words, images, sounds, movements, and objects [25]. Researchers usually use semiotic analysis to analyze films because films contain many signs that coordinate with each other and can effectively portray the film's impact [26]

Roland Barthes is one of the prominent leftist intellectuals who questioned the external world beyond the text in his sharp criticisms of contemporary and social issues. In other words, Barthes represents interpretive criticism and criticizes positivist and academic criticism. Therefore, his critical approach to exploring the relationship between modern humans and the environment in film as a practical artistic work is valuable.

According to Barthes, the first linguistic element in semiotics is the sign, which results from combining two components: the signifier and the signified. The sign is a concrete and meaningful entity; however, it is also a conventional sign and will be meaningful only if the audience can decipher the defining codes of the signifier and the signified or, in other words, understand the language of the sign. Barthes further delves into mythography, mythology, and the myth-making system in products [27].

The signifier depends on the context and is merely an empty form without a denotative system. When placed in a denotative pattern,

it helps create a purposeful sign. So far, a layer of linguistic understanding has been formed. In the semiotics of objects, the form of the object remains meaningless to the audience until they engage in an interactive pattern. Understanding the language topic that the designer purposefully designs and considering the requirements of culture, knowledge, tradition, and society for the audience group makes the final Gestalt of the object understandable for him in the form of a meaningful sign. However, Barthes believes that language is considered one level of the semiotic system in some phenomena. In this sense, the function of the sign is not fully completed at this level. It is once again involved in implicit signification to create a new layer called metalinguistics at another level. In this case, the meaningful sign becomes a signifier and, as it appears in the role of a signifier, it is empty in form and requires a signified to pour the sign into a higher level for the audience. In the discussion of object design, the language that acts as a link between the designer and the consumer is a language that transforms the meaningful content of the work into the personal identity understood by the audience [28].

Generally, there are three levels of signs in Roland Barthes' semiotics method: concept, signification, and myth (Figure 1) [29]. The first sign is the concept, which emphasizes the relationship between a sign and other signs and symbols and explains them. The second sign is signification, which refers to the cultural and intrinsic meanings and concepts of a term that have existed in the past and are derived from the meanings at the first level, i.e., the concept. The third stage of semiotics in Barthes is a myth, where signs find meaning and function with the help it. Myths emphasize how culture explains and interprets signs of nature or realities [30].

Myth	signifier	signified	
	Signifier		Signified
	Sign		

Figure 1) Semiotics elements of Roland Barthes in semiotics method.

In this article, the qualitative approach and the semiotic method of Roland Barthes have been used to represent the interactions and confrontations of modern humans with the environment in cinema. This study uses the film observation technique "So Far, So Close" to gather the necessary information. Official platforms such as Google and YouTube have been used to download and view the film. The data selection process begins with the film selection, presented in different steps. The first step involves choosing a film pertinent to the research inquiry. The second step is the selection of signification elements. This step focuses on identifying elements that carry meanings beyond the displayed image. In selecting these elements, the conceptual framework of the article and the cultural context are crucial, as decoding signs in semiotics is only possible within the cultural framework of society. The third step is to analyze the denotative structure. Here, the analysis is organized based on the concepts of signification (literal meaning of signs) and connotation (associated meanings). This approach aids in uncovering both surface-level meanings and deeper significations embedded within the film. Myth Analysis is the last step. This involves examining the cultural ideologies represented in the film, helping to understand how the film depicts the relationship between humans and the environment in response to the research question. Some measures have been implemented to ensure the accuracy and reliability of the research methodology. This study has meticulously executed all three stages of Barthes' methodology. Additionally, signs have been selected based on their cultural

meanings relevant to the research question. To ensure the accuracy and validity of the chosen signs from the film, they were qualitatively validated by a group of experts.

Findings

The film can be divided into two main narratives, which follow each other. The first part depicts humans dominating their surroundings and nature, benefiting from a superior and inferior relationship. However, the second part of this process changes. Nature is not presented as a mere object but as an active subject in opposition to humans. First narrative: The film's opening scenes depict humans immersed in materialism and dominating nature. Dr. Alam, a neurologist with an ideology rooted in materialism and scientism, is so engrossed in his hedonistic pursuits that he spends all his time betting on horse racing, drinking, and interacting with his secretary. His family and social relationships are so subdued that he is never seen engaging with friends or family members in any scene.
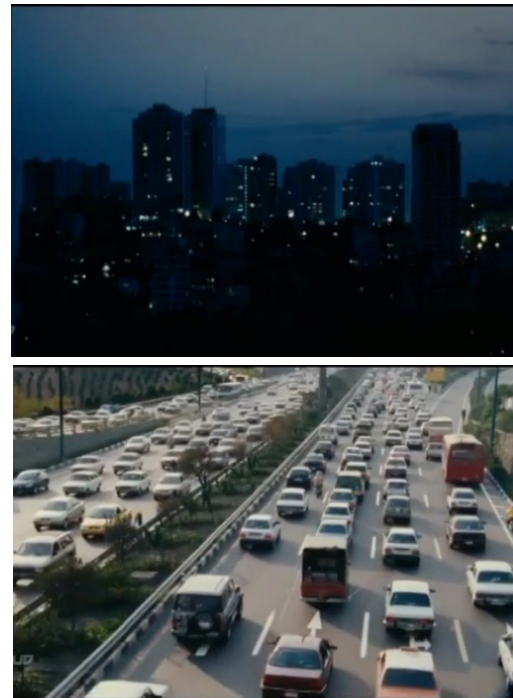

Figure 2) The dominance of humanity over nature and its alienation is represented in the dense construction of buildings and vehicles.

Concept: As presented in Figure 2, the film's initial scenes show numerous lengthy scenes of tall buildings (skyscrapers) and crowded streets filled with cars.

Signification: These tall buildings and crowded streets, full of cars, symbolize the power of technology and human domination over his environment. The skyscrapers, with streams of light visible in the dark image, and the multitude of cars signify the anonymity and alienation of modern humans amidst this hustle and bustle of technology.

Myth: Humanity, through the use of modern tools, has brought the environment under its control. However, it has become estranged from itself and the relationships between other humans and the environment.

Figure 3) Human instrumental use from the natural representation of the horse as a means of gambling.

Concept: In a part of the movie, Dr. Alam bets with his friends on horse racing (Figure 3).

Signification: Horses or animals, in general, are a sign of nature that humans have exploited. Here, the horse has a different relationship with humans. It is not used for work and meeting needs but for pleasure and fun.

Myth: It expresses human's instrumental and domineering use of nature. Animals are exploited for human pleasure.

The second narrative: The significant part of the film encompasses the second narrative. Dr. Alam accidentally discovers a severe illness in his son. After losing hope in his treatment, he tries to strengthen his relationship with his

son and become closer to him. Saman (Dr. Alam's son) has visited the desert with his friends to observe the stars. Dr. Alam also heads to the desert, disregarding his work appointments. In this new narrative, the importance of relationships becomes evident, something that was previously attempted to be compensated for with material means.

Figure 4) Inability of science and technology against disease by illustrating the physician's desperation in treating illness.

Concept: As presented in Figure 4, Dr. Alam notices a serious illness in his son, an illness for which his specialist colleagues do not have a treatment plan. His shocked face is seen in the images of his son's brain scans, indicating his consternation and grief. Disappointed by science and technology, he relies on a new path he seeks after passing through all of them.

Signification: The illness is portrayed as an element of nature against science and technology. Humans become hopeless in this scientific struggle, which claims mastery over everything.

Myth: The inefficacy of the power of knowledge and technology against nature. A person arrogant about knowledge and technology is confronted

with illness and finds no way to overcome it.

Figure 5) Abandoning modern elements and joining nature by depicting overcoming the manifestations of the city and technology.

Concept: Dr. Alam is disappointed with medical knowledge (Figure 5). He goes to the desert to be with his son (his son, Saman, has gone to the desert with the astronomy group). The pictures show Dr. Alam's departure from the material world entire of technology and

his progress and entry into the simple and untouched desert. Electricity poles, the most straightforward and latest symbols of urban technology, are displayed behind the head and in front, and the view of the vast plains and mountains, where his highly advanced car is shown to be very small, is displayed.

Signification: Man, disappointed with knowledge, is gradually freed from the modern world by the will of nature (disease). In the initial moments of his arrival in the desert, the film shows that he is unhappy with this arrival and seems to face difficulties. As he hardly believes in knowledge's inability to treat his son's illness.

Myth: Difficulty in letting go of technology and joining nature. Humans accustomed to seeking profit and dominating nature cannot quickly abandon it.

Figure 6) Technology as the alienation factor by illustrating the coexistence of humans and nature.

Concept: As presented in Figure 6, Dr. Alam greets unknown people on the way to the desert and sees them even though he does not know each of them. Unknown people also raise their hands for him as a sign of greeting. Many children who are riding together in a van are shown as happy. These people are those who are engaged in agriculture and shepherding.

Signification: Humans become visible. Here, although there is a very primitive machine, humans are seen. The same car is used to meet the needs, not the luxury, and to overcome the limitations of nature. People communicate with each other without cars or advanced devices. This is the new technology and interference in nature that brings the strangeness of humans.

Myth: Technology causes human alienation. The myth that technological tools and devices make people stay away from each other and

from nature is behind these concepts.

Concept: Dr. Alam goes to the desert without a guide but loses his way and becomes trapped in a sandstorm. In the images of Figure 7, humans and the car are much smaller than nature, and a car buried under a pile of sand can be seen.

Signification: Nature is considered a whole; all living (even humans) and non-living creatures are part of nature. Technology is stranded against nature.

Myth: The power and superiority of nature against the advances in knowledge and technology is a myth pursued behind the images in Figure 7.

Concept: Dr. Alam's mobile phone can no longer make contact, and its connection to the telecommunication antennas is cut off (Figure 8). At the same time, his highly advanced car can not move due to running out of fuel. He is stuck in the desert with

Figure 7) Nature's symbolic power against technology represents nature's vastness and the insignificance of automobiles to humans.

Figure 8) Joining humans to nature by demonstrating the abandonment of technological devices.

two technological and modern devices and with all his knowledge. Nothing works either from him or from his equipment. He abandons them all in the desert and tries to find his way alone.

Signification: Humans abandon everything when they feel empowered. Knowledge, wealth, and facilities (such as equipped cars) are abandoned because they do not work against nature's power.

Myth: Humans, as part of nature, join it. The salvation of humanity lies in joining and accompanying nature.

Discussion

This paper was developed in response to how cinema has represented the holistic view of the human-environment relationship. In other words, films have depicted that humans are part of the environment and that a mutual and sustainable relationship exists between them. In response to this question, "So Far, So Close" was chosen as one of the

best Iranian environmental films dealing with the desert environment. This film was analyzed using Roland Barthes' semiotic analysis method.

The film "So Far, So Close" can be divided into two main narratives. The first part depicts a dualistic relationship between humans and all surrounding elements and nature to benefit human subjectivity, reflecting a partial view of nature. The human character is portrayed as immersed in the technology and advancements of the modern world, losing his identity. He considers himself superior to all elements of their environment, including nature, exploiting it solely as a resource. The use of animals for instrumental purposes and personal gratification is discussed in Figure 3. Moreover, the visual analysis of Figure 2 zooms in on towering skyscrapers and congested streets teeming with automobiles, symbolizing capitalism. A melancholic soundtrack and lighting accompany these images. This film segment culminates in

the breakdown of Dr. Alam's family life as he becomes increasingly arrogant about his wealth and knowledge. Hua (2020), in the analysis of the novel " Waste Tide," also examines the processes related to the alienation of humans from nature and the alienation of nature from humans. He criticized the dominance of capitalism and argued that alienation from nature is closely and inevitably linked to the alienation of humans from their inner selves [31].

In the second part of the film's narrative, this trend changes. Nature is depicted not as a passive subject but as an active subject in a reciprocal relationship with humans. In other words, the holistic view of nature can be observed. From this perspective, humans and nature are not separate phenomena; they form unified entities. The human realize the weakness and inefficiency of the power of property and technology as tools of dominance over nature. The first failure of these two tools is seen in treating the illness of Dr Alam's son (Figure 4). Subsequently, when crossing the desert, relying on these two tools leads to failure (Figure 7). In contrast, the film depicts the interconnectedness and bond between humans and the desert and the joy and intimacy they share in various scenes (Figure 6). The lives and relationships of the desert humans, away from the dominance of these two tools and in a peaceful relationship with nature, were represented peacefully and serenely. Humans, disillusioned with the power of technology and knowledge, turn to nature and undergo a spiritual transformation, ultimately finding salvation (Figure 8). In other words, the crisis-ridden relationship between humans and nature and the relationship of humans with themselves entails failures for both. This film portrays desert nature as a source of inspiration and a savior for humans from their self-alienation and crisis. Similarly, in

the analysis of the film Avatar, nature aids the protagonist's self-discovery, transforming him from a self-centered individual into one with a strong moral compass.

The findings of this film align with Naess' theory (2001), suggesting that humans, by uniting with nature, discover their true essence and identity and evolve accordingly. In this study, capitalism, its offspring knowledge, and technology were essential elements that led to human alienation. Capitalism promotes the relentless extraction and commodification of natural resources, which leads to environmental degradation [32]. Ultimately, capitalism drives humans towards a dominating relationship with nature. From Adekanbi's perspective (2024), capitalism played a significant role as a consequence of modernity in the exploitative confrontation of humans with the environment. This perception of commodities is reminiscent of capitalist thought, which drives humans to exploit the environment recklessly [33].

The findings of this study are consistent with the study by Tavstukha et al. (2018) [34]. This study emphasizes the need to reorientate humanity's worldview towards nature and form environmental consciousness based on ethical values. The change in people's attitudes and the utilization of the capacities of local communities are ultimately what can prevent many environmental disasters [35]. Furthermore, the idea proposed by this article that cinema should play a role in nurturing an environmental mindset aligns with the findings of Merdhi Imanjaya (2022) [36].

To achieve a mutual and peaceful relationship between humans and nature, we could refer to the necessary shocks in environmental cinema to change human habits and mental structures towards the environment. This cinema can change attitudes and environmental awareness [14,15,16,20]. Therefore, cinema can use its

capacities to construct a peaceful and practical relationship that benefits humans and the environment.

Conclusion

Based on previous research, this study successfully demonstrates the nature of the human-environment relationship, the gap between these two forms of connection, and its consequences for human life. This gap is revealed through two narrative types identified using Barthes' three levels of semiotic analysis. The article provides a detailed analysis of the film, highlighting the inherent value of nature and the negative impacts of an anthropocentric approach to its exploitation. The film offers a unique perspective on the challenges faced by modern humans, dominated by science and technology, when confronting nature, particularly in desert environments. The focus on the human-desert relationship, considering Iran's predominantly arid climate and future climate change, is another significant contribution of this article. It posits that the desert is not a limitation but a potential resource in human life. The film's protagonist, Dr. Alam, serves as a subject for viewers to contrast the differences between anthropocentric and ecocentric perspectives and their respective implications for human existence.

The film portrays this ideology through Dr. Alam's life, embodying what Naess (1995) proposed as a deep, ecological self-awareness: "Self-realization consists in realizing one's potentialities." Organisms that differ in these respects give us less variety than organisms that differ in hundreds of ways. Thus, our self-realization is shaped by the world we experience and the multiplicity of ways we relate to it. The greater the diversity, the greater the self-realization.

This apparent dualism between the individual and environment, prevalent in the early decades of the 18th century, is challenged in this film's analysis through the same ideology of human-nature interconnectedness. The model presented in this research aligns with previous theories and studies emphasizing a harmonious relationship between humans and the environment. This relationship does not position humans and the environment at opposite ends of a spectrum but instead views them as part of a circle, where each benefits the overall system. Representation of this relationship through mass media, such as cinema, can significantly change human attitudes and behaviors toward the environment.

Authors Contribution

Mohsen Niazi and Mina Helali Sotoodeh were the supervisors and designers of the hypotheses. **Mina Helali Sotoodeh, Zahra Goodarz and Afsaneh Afzali** wrote the article's text. All authors interpreted the data and substantively revised the text. **Afsaneh Afzali** edited the English language.

Fundings/Support

This research received no external funding.

Ethical Permission

The authors demonstrate that they have adhered to the accepted ethical permission of the study.

Conflict of Interest

1.According to the authors, no known competing financial interest or personal relationship appears to have influenced the work reported in this paper.

References

1. Okpadah S.O. Engaging cinema in environmental crisis: A paradigm of documentary films of the Niger Delta. Colloquia Humanistica. 2022; 11(1): 1-22.
2. Jasrotia A. The value of nature: A holistic perception. In connected accountabilities: environmental justice and global citizenship. Brill. 2009;1(1):19-36.
3. Qudosi Far S.H., Habib F., Shahbazi M. Impaled wisdom and the place of nature in the worldview and architecture of temples of different religions.

Bagh Nazar. 2011; 9(20):37-50(In Persian).

4. Biro A. Denaturalizing ecological politics: Alienation from nature from Rousseau to the Frankfurt School and beyond. University of Toronto Press; 2005; 270 p.

5. Adorno T.W., Horkheimer M. Dialectic of Enlightenment (Vol. 15). New York and London: Verso; 1997; 258 p.

6. Berkes F., Colding J., Folke C. Rediscovery of Traditional Ecological Knowledge as Adaptive Management. Ecol. Appl. 2000;10(5):1251-1262.

7. Washington h., Piccolo J., Gomez-Baggethun E., Kopnina H., Alberro H. The Trouble with anthropocentric hubris, with examples from conservation. Conservation 2021; 2(4): 285-299

8. Naess A. The deep ecology eight points revisited. In G. Sessions (Ed.), Deep ecology for the twenty-first century; 1995;1(1):213-221.

9. Naess A. Ecosophy T: Deep versus shallow ecology. Environmental ethics: Readings in theory and application; 2001;1(1):218-222.

10. Eom K., Ng S.T. The potential of religion for promoting sustainability: The role of stewardship. Topic. Cognitive Sci. 2023; 15(3): 480-499.

11. Chawla L., Cushing, D.F. Education for strategic environmental behavior. Enviro. Educat. Res. 2007; 13(4): 437-452.

12. Gold J., Revill G. Representing the environment, London: Routledge; 2004:296p

13. Michael M. Reconnecting culture, technology and nature; From society to heterogeneity, London: Routledge; 2012: 186p.

14. MacDonald S. Toward an eco-cinema. Interdisciplinary Studies in Literature and Environment; 2004:132-107.

15. Fernández Díaz M. La crisis ambiental en cortometrajes animados: percepciones del profesorado de educación primaria en formación. Praxis & Saber. 2023; 14(38): 54-70.

16. Barza S., Memari M. Movie genre preference and culture. Procedia Soc. Behav. Sci. 2014; 98(1): 363-368.

17. Linda K. Understanding the social construction of environmental concern, Research in Human Ecology. Human Ecol. Rev. 2000; 4(2): 101–105.

18. Poornananda DS. Coverage of South Asia in Two Leading U.S. Newspapers. Media Asia. 1998;25(3):161-166.

19. Downs A. Up and down with ecology-the issue-attention cycle. Routledge. 1991; 28(1): 27-33.

20. Maidunoma Z., Falmatami K.S. Broadcast media in promoting environmental awareness: A study of Yobe State Broadcasting Cooperation Damaturu (YBC), Nigeria, KIU.J. Humanit. 2018; 3(1): 341-350.

21. Simionescu M., Horváthová Z., Kovshun N., Kushnir N. Social media, sustainability, and environmental protection in sustainable education. First conference on sustainable development, E3S Web Conference. 2020; 208: 90- 229.

22. Salehi S., Emamgholi L. Media, Culture and environmental behavior (Case study: citizens of Sanandaj). Sociol. Culture Art. 2019; 1(1): 71-48. (In Persian).

23. Alikhani Z., Gholami F. Documentaries and environmental justice: the analysis of the documentaries related to water crisis in Iran. Iran. J. Anthropol. Res. 2021; 11(1): 121-150(In Persian)

24. Eco U. A Theory of Semiotics, Indiana; 1979.

25. Dianiya V. Representation of social class in film (semiotic analysis of Roland Barthes film parasite). Profetik. J. Kom. 2020; 13(2): 212-224.

26. Sarah R. Representation of feminism on the character of Enola Holmes in the Enola Holmes Film: John Fiske's Semiotics Analysis. Universitas Sunan Gunung Jati. diakses pada tanggal; 2022; 33(2):100.

27. Griffin J. Foundations of rhetoric within the semiosis of life. Am. J. Semiot. 2012; 28(4): 175-204.

28. Solomon, M. R. Consumer behavior: Buying, having, and being. Pearson.Manag. Decis. 2009; 47(5):845-848.

29. Barthes R. Elements of semiology. AnnetteLavers and Colin Smith. New York: Hill & Wang; 1968: 112p.

30. Narti S., Sari S. Representation of Gender Discrimination and Patriarchal Culture in Movie of Mulan 2020 (Roland Barthes Semiotics Analysis). Legal Brief. 2022; 11(3):1813-1820.

31. Hua Y. The Dual Alienation in Waste Tide. Comp. Lit. Stud. 2020; 57(4): 670-685.

32. Jane M.R., Kencana W.H. Representasi Kesetaraan Gender Pada Film Live-Action "Mulan" Produksi Disney (Analisis Semiotika Perspektif Roland Barthes). Jurnal Ikon Universitas Persada Indonesia. 2021; 26(1): 64-82.

33. Adekanbi O.A. The ultimate economic model hidden in plain sight. AJHSS. 2024; 4(11): 100-106.

34. Tavstukha O.G, Korzhanova A.A., Chistyakov A.A., Chistyakov K.A., Shatskaya I.I., Vasilenko A.S. Personality Ecological Consciousness: Values Ethical Vector of Nature Safety Sustainable Development. Ekoloji. 2018;27(106):1355-1364

35. Alaei Y., Mofidi-Chelan M., Sheidai-Karkaj E. Local Community's Attitude and Satisfaction Towards the Environmental Effectiveness of Urmia Lake Restoration Actions. ECOPERSIA 2024;12(1):1-12.

36. Merdhi A., Imanjaya E. Documentary cinema, plastic waste problem, and environmental sustainability: The case of Pulau Plastik. IOP Conference Series: Earth Environ. Sci. 2022; 998(1). IOP Publishing.