DISCOURSE ANALYSIS OF POLITICAL CINEMA IN IRAN AFTER THE WAR FROM 1989 TO 2013

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ABSTRACT: *The aim of this study was to discourse analyze of political cinema in Iran after the war from 1989 to 2013. For the purpose of this research is descriptive analysis was conducted to collect information on library. Population in three period after the Islamic Revolution "from 1989 to 1996, 1997 to 2005 and from 2006 to 2013" was studied. Discourse analysis of political cinema after the war, within the period specified, underlying the approach of Fairclough and integrate it with roses, Aydma and Kress and Van Leeuwen who are affected by social semiotics, operational model for critical discourse analysis of the film. And with respect to the proposed model Paul Gay, the elements of the six organs, which he identifies as text fragments, examined chosen films. According to the findings in the first period, "1989 to 1996", pure thoughts patriotic and revolutionary themes have been witnessing a fundamental transformation. Which include two periods, first, the concept of "development" that accompanied the pattern of "rationalitAy" in the Rafsanjani government conceptualized. The discourse of war, the rise of the urban upper classes and groups based on the concept of "construction", ie development projects, all of which are examples. But in the second part of the first period, the discourse of "democracy" and "freedom" are met. In the second decade 1997 to 2005, traditional political discourse, reformer discourse changed. Government film policy, in particular, before and after June, under the sovereignty of political discourse "conservative" and "reformist" has been developed. The third period, from 2006 to 2013 with the victory of Ahmadinejad (2005), to open in 1981 in the form of a new meaning system helped the fundamentalist interpretation. Therefore it can be concluded that the selected films examined in this study have political implications affecting the society of his time.*

KEYWORDS: linguistics, critical discourse analysis, political cinema, war, Fairclough and Paul Gay approach

INTRODUCTION

Political cinema is first arena that theater after the Islamic Revolution arrived. Political cinema is first step theater after the revolution due to its credit fundamentals, namely the revolution, threads of his material originating from it (Ravadrad, 2014). In a division focused on cinema data so-called political cinema, we can identify three types of discourse. The first is that political events in the history of cinema (both early and late) to portray. Perhaps this type of political cinema in areas with "Cinema History" has common borders, but its basic distinction from cinema history, spent the centrality of "centers of power" in the drama effect. Revolutions, assassinations, coups, focus on power and competition. Each field is of this type. Thus the Watergate scandal, French Revolution, or the assassination of Kennedy with filmmakers like Alan Jay Pakula, Andrzej Wajda, Oliver Stone and the road of political cinema in films "All the President's Men, Alan Jay Pakula, 1976" "Danton, Andrzej Wajda, 1982" and "JFK, Oliver Stone, 1991" and an important part of history in the perspective of the filmmakers

narrated channel. The second type of political cinema, logging is not spent, but also seeks to promote or reject a particular school of thought or ideology. Here the narrator in the film, the views and opinions of the owner is not intended to be fair and dished out a plan discussion and the main judge responsible for his audience. Soviet cinema in the era of Lenin and Stalin of the most striking examples of this type of cinema is ideological. More superficial type of cinema, with films in America, "Reagan era" series of films like "Rambo / First Blood, Ted Kotcheff 1982" and "Rocky, John G. Avildsen, 1976" is traceable and systematically in cinemas in many different levels of different countries will follow this path. The third type of political cinema in their purest; Cinema that seeks to analyze the anthropological concept of power as the substance of policy and the history and ideology is passed and the borders of philosophy and sociology and psychology approaches (Mehrnameh, 2011).

The division in the first period "1989 to 1996" saw the construction and development of revolutionary concepts and basic ideas have been purely patriotic. Most movies have had the same characteristics. In the poem, Mohammad Hoghghi in the book "poetry" in recognition says: "Because of social developments loss, the loss of the social poets" (quoted from IBNA, 2008). In the first period, we kind of opposition and conflict in valuation concepts in contrast to the previous period, we see sixties era. Key words of discourse of this period included the wealth of the circuit, explaining woman again, earthly love, android and national identity - Iran and so on. This period coincided with the government nicknamed the "construction", the period in which all countries to achieve a large factory has become worldly desires (Hosseini, 2013), to evoke the era of domination "Progressive Era". Hence, witnessed an explosion of "discourse of war" and the emergence of government in stature symbol of "rationality" and "development" in dialogue before his face.

These periods in turn, is divided into two periods. The first period includes the concept of "construction". Continue to form the government in the strict sense Hashemi Rafsanjani following the pattern of "rationality" is considered. A preliminary look like a tepid dialogue with the war, the rise of the urban upper classes and groups, basic concepts of the rule of technocratic conception and navigation model based on the "construction" were the words: development projects, Setup Factory, Social Security, inflation, deficits and so on. But the second part, the division of the first period of our study indicates that Nchan space that must come to the fore new intellectual power had maneuver. Because the government Hashemi, left-wing and right-wing ball was driven from positions of power (ibid: 143). The dramatic developments, social and cultural terms in this period we see, can be cultural as Citizen Newspaper, construction of houses of culture, the emergence of important developments in the cinema, etc. dissident publications, the said. Control also has a social veil seemed more difficult. This period can be as follows discourse of "democracy" and "freedom" he said.

The second decade based on our division from 1997 to 2005, with the development of constructive dialogue and political and nationalistic is somewhat effective. After the events of June 1997, traditional political discourse based on the protection of revolutionary values, moral and religious values that support reformist political discourse and social change (Ravadrad, 2010). And a body of thought and the way Iranian cinema has undergone a political party themes and ideas Kurdish group. Freedom, real political participation, civic institutions, individual and social rights, modernity and modernism, especially religious modernity, the rule of law to defend the rights of women, cultural development, meritocracy, rationality, pluralism, community voices, tolerance of dissent, tolerance, avoiding pressure and violence all the

wishes and expectations emerged from the economic development and modernization of society, called for its realization in the country (Ejlali, 2004).

This policy period, regardless of the cultural system and new values in the light of the constructive dialogue and economic changes in society was formed and oriented principles and cultural values were also monitored (Bazin, 2007). The course is also conservative cultural policies under political culture policy in the field of cinema. Content Analysis of government film policy in 1991, particularly in the period before and after May 1997, shows that government cultural policies in the field of cinema during the 1991s, under the sovereignty of political discourse "conservative" and "reformist" has been developed (Hosseinifar, 2013).

In the third period, from 2006 to 2013, although quantity replaced quality problems are many, but the exchange of ideas and opinions and the views of a large number of governing value, particularly in the context of the films have happened. Politically, in the third period of our research division, outer space, or at least reformer, we are witnessing the decline of the power of this political model. Fundamentalist discourse fundamentalist interpretation by opening decade of 1981 created a new meaning system and a city in which passions were somehow reinterpreted from the perspective of fundamentalism. In the 2003 parliamentary elections starting point decline and the rise of the reformist fundamentalism was the new meaning system. This trend continued gradually until two years later, in the 2005 presidential election, won by Ahmadinejad, your fully revealed. In fact, fundamentalist interpretation of Ahmadinejad's victory to open the 1981 decade, in the form of a new meaning system helped (Hosseini, 2013). Bijan Khorsand, the book "A look at the political theater", along with two other publications, the "Take the comedies" and "at the Cinema of the police" between 1970 to 1982 published. Political films, including 10 films criticism confession (1965), 21 Hours at Munich (1976), Twelve Chairs (1970), the fall of the dictatorship (1940), Raise of fascism, Fascists, (1966), Crow (1994) Seven Samurai (1954) and A Special Day (1977). And for the first and last time in the 2000 edition in January 1970 was published. And Hosseini (2014), in his book "is evidence; the transformation of political culture in popular cinema of Iran in 1978 and 2011" published cultural meaning system in the three decades after the 1978 Islamic Revolution from the perspective of popular movies have explored.

Using objective indicators of political culture and discourse analysis by reference to the inner layers of society and from the perspective of content analysis of popular feature films and structures of their creators, and its results are explained and analyzed. According to the above, our main problem in this research since the beginning of why most dominant discourse these three films were very influential period and how to create successful cross-border areas have their own manufacture and similar works. Now, if we look from the perspective of critical discourse analysis to this period, our main questions why political discourse of Iranian cinema after the war (1989 to 2013) based on the preservation of the country's existing political order and goals, discursive clear, explicit and has developed?

RESEARCH METHODOLOGY

For the purpose of this research is descriptive - analytical study was conducted to gather information on the library. The research community in the aftermath of the Islamic Revolution "from 1989 to 1996, 1997 to 2005 and from 2006 to 2013" was studied. Discourse analysis of political theater after the war, within the period specified, underlying the approach of

Fairclough and integrate it with Rose, Aydma and Kress and Van Leeuwen who are affected by social semiotics, operational model for critical discourse analysis of the film. And with respect to the proposed model Paul Gay, the elements of the six organs, which he identifies as text fragments, the film's choice. In this study, the analysis of selected films discourse analysis discourse analysis was performed using the following two ways. The first order of discourse is dialogue shapes and text. In dialogue regardless of the procedures and processes, by a specific dialogue to create images and texts is created. Regardless of their formulations and productive dialogue the main focus is the concept of discourse. But according to the type of institutional policies, which create images. Regardless of visual images and spoken texts methodology so implicitly abandoned and mainly in power, regimes of truth, institutions and technologies involved in the manufacture and distribution of images.

RESEARCH FINDINGS

Films of the first period, from 1989 to 1996: Critical discourse analysis film "Fifth flight in June"

"The flight June five," is the first result of our choice in the vocabulary of political genre. Addressing the policy of raising the monarchy and the Imperial Guard, who was the opening speaker, mentioned view hijackers claim to have a completely pre-programmed in the midst of the Islamic Republic since the revolution 57 explained. And effective non-verbal aspects of film discourse analysis, and in particular aircraft cabin or cabin several of the passengers Anthology activists and protesters in the situation where he had been ordered, can be noted. It does not matter how many people gather space, but important part of the social base that carries the film. The very affluent class happened to be part of their lives through his children out of the country, up to half of the upper and upper middle classes. The film is mainly justified actions in several categories. First, alerts and warnings to viewers (might Security officials), stay alive and growing the footprint of the former regime mercenaries tomorrow, the same canvas from the ashes of the fire. In this regard, the importance of actions related to the country's macro security, plotting and intrigue external factors, and benefits and defined by the forces of the old regime. Two actions related to the insecurity generated, due to issues such as "political asylum" is a lot of unwanted or wishes to enter into such an adventure. Stories that stained the destinies remain unknown. The actions of betraying the interests of national macro homeland friend as the film from Iranian officer, decided to return all the passengers were definite expression, security and crisis management. The last thing that can be pointed out as the third factor in the action film of dedication, sense of responsibility and the right to adequate forces. (Commissioner track records in their lives ended and Iranian officer's hijackers took over management). By language group in the film, which is what is represented in the film, are deprived of social goods, and saboteurs, traitors to the nation's security. Groups or individuals who attribute posts and line up and the country's macro security patches are burdened stigma. In line with these, it can take advantage of situations that are most appropriate to carry definitions. Foulad Sepehri at the last minute did the same thing.

Fairclough insists that dialogue is not only the world as it is, or should not represent but they may represent, reflective and imaginative worlds that are different from the real world and to lead projects that should lead the world toward a certain direction. Now, if you saw this movie, "the fifth flight in June" to look at, it is clear that the film leads us to the knowledge of plots which in any way can be implemented in the country and of social peace in the strongest terms

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the challenge. Security headaches, to handle it, need ideas under the guise of "martyrdom", so that we can come out of the vortex as the present conditions. Therefore, the Commissioner did play with Johnny, formal analysis is the film. The levity of protecting the country at the expense of factors loyal to the Islamic Republic will end. One result could have avoided it. According to Fairclough, social, ideological and discursive formations in which a linguistic community with its own norms.

Fairclough says social dialogue through three Perktis style (means identity), genre (how to play) and representation (the way information) in order to build 1 Social identity 2 Social relations and systems of knowledge that is meant to help to identify the three functions, interfaces and thought associated with them. So the function of identity discourse of "the fifth flight in June" draw your identity lost people, traitor and abroad forces or factors and the remaining mercenaries of the regime and the formalization of discourse, reinforced by the war, the love of the homeland's sovereignty and patriotism. The internal inductance and honest and trying to strengthen it by filmmaker is no politics. As Iranian officer who had been speeches and declared destination airport "I want to talk with you today against all vain repetitions" means "vain repetitions" here is the effort actively seek to undermine the spirit of "patriotism". Therefore, the concept of patriotism of the ideological implications and over 57 after the Islamic Revolution, the Islamic Republic that is manifesting itself clearly highlighted.

Movies second period, between 1997 and 2005: Critical discourse analysis film "The Glass Agency"

What the story is one of the highlights of his public mismatch between social classes or uneven warriors. Abbas is his example that best describes your autobiography: "All those who think we refrigerators and air conditioners and our University, I had the joy of our hearts, Byrne said. We did not expect we'd land with a tractor, which ended the war, came back over the same ground, the tractor ". This dialogue is enough to show that this is not a hostage situation. But the heart of the matter lies in the heart of the earth is a sign of protest. The ash Warriors and lost rights to them arising from the war, claimed the security chaos - political and factors that strongly denied being and not under such a label. In the film we see both good and bad actions. On the good side, representing behaviors such as: patriotism, competence, culture of martyrdom, loyalty, goodwill, and simplicity is not naivety and so on, On the contrary, videos can be said bad acts: hypocrisy, lies, suspicion, flattery, bribery and kickbacks culture, oblivion, contradictory discourses, division, anti-values culture, alternative concepts, cultures value proscription of years away, and so on. All the good and bad actions in the film by language group in the film, that is what is represented in movies, are deprived of social goods, in a whole class of people who describe their community as "warriors" it kind of authentic, their presence in the war have addressed the task. It is a task that in principle they would not. The total in most of the other people mentioned, forgot your system and policies of the country. The first group through lies, rumors, credulity, all with a push stick, slander, etc., is punishable by deprivation of social goods. The next category, the officials and military factors, due to the lack of implementation of the program and stimulus packages for the future study of this group have criticized and have been caught in the denial of social goods (Rodravad and Asadzadeh, 2010). Fairclough insists that dialogue is not only the world as it is, or should be, but they do not represent, possible representation, reflective and imaginative worlds are which are different from the real world and to lead projects which should lead the world towards certain. Now, if you saw this movie, "The Glass Agency" to look at, Fylsmaz following the introduction of ideology and the formation of two different worlds of discourse is the discourse of war and

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another one covered during the review and describes the material before Khatami's government, "construction". The film also is tough criticism of Hashemi Rafsanjani's presidency. Soaking tub and disregard the political views of the water and soil for the chaotic situation combatants who were put on fronts and now there are not a place for them. Type disgusted look that little convincing to people who have such a disregard for social classes are not. Because we witnessed against a small film that had gathered at the airline office, said. Mass executives and traders set and investors in this country and agency staff to students even relatively lower classes of society are able to form. Airline office staff is the "instructions"; Abbas wants a way out of office by requiring airlines to facilitate their Haj Kazem. Sample dialogue is one of the workmen: "Listen, sir, look what I'm telling you, from noon to now, whatever I'm crying for your Year's Eve, do not I go proposition. You tell her something. "Call the crew of another airline office: "Dear God, you'll not satisfy with them, this festive evening, at least they freed the ladies" (Farajipour, 2001). If not the letter of the cortex, at least, ridicule, to be taken seriously.

The third period films; the years 2006 to 2013
The policy is good or bad for the actors, fallen and ladders are weightier. At the beginning, the film is first and a fiery display. But before we go any further, we understand the ethical dimensions of the politicians. To talk about religion in the film is more colorful. But in saying that Commander Davood Trashkar and the father martyr and a veteran of the eight-year Iran-Iraq war, many meanings have been seamless. Consider the following dialogue: critical discourse analysis of "private life" politics and strive to illustrate a free and different ways to pursue interests that are ties that belong to the people, and the pronoun such good intentions, distortions and dependencies and the entrance to demonstrate political and personal, everything is the filmmaker in its wake. Ebrahim Kiani all his audacity and stupidity of a politician has gathered in one place. Daring will result in the destruction of his rivals. In the news source Channel destruction British broadcaster BBC and formed the firm in the news Broadcasting and London-based government is numbered. By language group in the film, which is what is represented in the film, deprived of social goods, are hypocritical moralists. The people in the shell of religion, politics, private life, etc are trying to absolve themselves of any deviations. In contrast, people who are a good host for the concept of ethics and were also praised. Ebrahim Kiani If this kind of speech is our perfect example, old friend or a warlord who is now serving in the police force is also good conscience and moralists of our age. Fairclough insists that dialogue is not only the world as it is, or should be, but they do not represent, possible representation, reflective and imaginative worlds that are different from the real world and to lead projects that should lead the world toward a certain direction. Now, if you saw this movie, "Private Lives" look, we will notice that personalization is moral. The moral of the story refers' have been to Ebrahim Kiani and Frayadgr constantly asked the ethics of his command, but the commitment they punch themselves in any way in the cold. Kiani ethics is handy morality. Alti is mainstreaming, but the perverse and disgusting as a result, the film points out such projects Fairclough this led us to that such a liberal version of the concept of morality is rejected and ostracized.

According to Fairclough, social, ideological and discursive formulations that a society in their own language, their own norms. One of the characteristics of such formulations, trying to make sense of their natural ideology or the same as that to be accepted as completely natural and non-ideological and Critical Discourse Analysis, transparency and naturalization process and discourse characteristics of social structures to show how these discourses form. "Private life"

sham morality, ethics-based self in terms of location, it is pointed and defined. Morality from religion to politics, from the beginning of the film is trying to make it abnormal. Speaking to reporters after the mailing of the government to resign intimate meeting with Safarian, with turning the war commander Tarashkar, moral stature that his friends and now the police have appeared to chat and talk with her Parisa, are all indicative of abnormal situations is based on the same moral in terms of self-interest, is the language of the Kiani. Fairclough says social dialogue through three Perktis style (means identity), genre (how to play) and representation (the way information) in order to build: 1 Social identity, 2 Social relations and 3 knowledge systems and the means helping to arrange the three functions of identity, relationship and thought associated with them. So the function of identity discourse of "private life", drawing people who are pretentious that in itself morality that even they do not believe it, have caught and it is seeking to penetrate the various layers of society, from politics to religion and are building a case for his private life. The spread of immorality or the formalization of discourse on religion, politics and private life, courage and supply think. Professional look beyond any cinematic film that most critics who according to the article, the views and opinions in this article we used them, the story of payments to the question of ethics, from such games on the concept of ethics, it is the move away from it (Fazeli, 2004).

DISCUSSION AND CONCLUSION

In general we can say that political cinema theaters with a variety of religious, social, war, daily life and so on. The examples can be found for it. But there is political cinema with a clear definition. Although the group claims to be political cinema and specified based on the principles defined by the texts of political cinema, we do not have such an area. Political cinema must it is politics and power components and the political system and the political system there are new developments in the field of pay. The lack of dual cinema dates back to the field. Ali Moalem believes, in particular political theater, cinema and the status of domestic and international developments in the field of Islamic Revolution's themes of his work. About his political genre is that, in political films are said to be a propagandist and more political rather than criticizing them pay and pay to social issues. What in the world is defined as political cinema films that political values, social and other pay the critique and transformation creates them. What can be seen on cinema screens Iran more critical look at the social to the political sphere that the definition of political cinema in the world is completely different. Farzad Motamen said Iran believes unbalanced growth, such things as social cinema (political cinema in Iran often placed in line with the social cinema) does not exist. Always read in the press that the social genre writing. No social genre each film in any kind of society. For example, most films are criminal and social background. They believe no criminal films are the most political films in the world. Therefore, we assume, are that, when the film is political in content and in form are political (Sadr, 2002).

Iranian cinema post-war political discourse, a discourse clear, explicit and is developed with consideration of such questions and the approach of the proposed hypothesis and thus the question from the perspective of our original hypothesis, as we are, with that in mind, otherness cinema of Iran, in the 50s, two hundred years of cinema can be in the form of streaming or both sides can be analyzed; right and left. Right cinemas and relies on heroism is not directly involved with politics and not protesters, but sometimes some of the negative moral implications reminds of the bourgeoisie and the "treasure Korah" is considered the most successful film of the bunch. Protesters also influenced by socialist realism is left of the

cinemas or elements are relying on class conflict, violence, rejection and protest and rejection, and finally "other" and otherness deceitful. "Emperor" is the initiator of the way and continues to "pinch" and "Tangsir" and the other is a strait. Therefore, based on the sociology of knowledge, ideological and political discourse that dominates the historical period it is one of the main factors in the development of cinematic language and its audience knew that politics is one of the most important. Image Iranian audience about political films cannot be interpreted without reference to the position of a nation's social history. Hegel defines the concept as growth "combined and uneven." For example, rich people of our society, a billions-Benz, but good luck charms dangling from the mirror. The uneven growth of our society and all social definitions of difficult and this certainly puts its influence on cinema. This of course does not lack originality but gave no precise definition. By the same logic can be luck or the formation of political theater with no formation of parties and civil society organizations in the country to be analyzed in parallel. This means that the same obstacles that caused the party in our society with the obstacles and constraints encountered in the absence of effective political theater, the political education and social mentality of people in the audience as well as within the public discourse is understandable.

Primarily interested in political films among intellectuals and students and those who are serious concerns were observed policy to the general audience, usually family melodramas and romantic love. But in a more general analysis of the Iranian audience in mind political film synonymous with a kind of visual revelations dramatic, revolutionary and militant tone and finally a radical interpretation of the definition of the status quo. Sometimes because of this attitude and of course there are limitations in the production of these works, engaged audience a kind of dialogue or characters are extreme semiotics, if you could be any kind of action or speech in the film refer to a political purpose or idea. It seems clear, detailed picture yet of the Iranian audience in the cinema or film has no political policy and the course is built upon the inexperience and poor Iranian cinema and a binding type (submit) film in cinema production and representation in politics. From the perspective of political culture can be argued that the Iranian people have properties and this feature prevents the culture of democracy in Iran achieved. Features such as the Iranians cannot be criticized, conservative, have a sense of insecurity, self-centered, not the spirit of teamwork, lack of critical thinking, develop social capital shortage crisis, particularly the lack of social trust, lack of insight and knowledge in the field of democracy, the spirit of tribal and tribal dominated Iran is still spirit, and so on. The attributes are listed on the Iranian people and also has a long history. Orientalists originally wrote it as long intellectuals and so extend the constitutional era. Enlightenment era to stimulate, motivate and reform public morals began to dissect and criticize it.

Like "Mirza Fatali Akhundzade", "Mirza Aqa Khan Kermani", "Mirza Malkum Khan» and "Mirza Aqa Khan Maragai" and "Mirza Habib Esfahani," and in the contemporary period, "Bazargan" or "doctor Alamdari" or "Hassan Naraqi" the author of the book "Intimate sociology" or "elite plumbing" or the "tyranny". It has about a hundred to 150 properties, books or movies in Iran, the culture of representation and it is also emphasized. Some readers have identified some of these characteristics in themselves. But the question is whether it really is the people's mood change condition and the development of democracy? These traits have been attributed to the Iranian people, has many shortcomings. Of course in this case is less work and more dominant discourse in our political culture has been about the existence of these properties. Thus, according to the dynamics and changes that our society has taken shape we cannot continue to look east, according to experts, procurement and installation of Iranian

culture and society inherent and immutable understand democracy. So the suggestion is not compatible with the realities of our society is not empirically verifiable and only as a popular discourse, which is about 150 years, the production and reproduction, and repeated, of course, this discourse functions have also had an impact on the modification of some procedures. Effective in changing some things, for example, reduce violence or discrimination etc. And that this discourse plays a role in social reform, but the fact that the cause of and barriers to the development of democracy in Iran is the Iranian mentalities, is incorrect. One can even see the first evidence that these characteristics are there in other democracies and secondly, to explain that many of these features do not apply in the case of Iranian society. Many of the developments in our society are formed, such as the production of discourse on culture, art, social life etc. For example, in the area of culture in the field of art, we have music that is very old and it is a vast area. Music is from the place of alone part of the tone of the discourse coat. As "the next 50-49 years, a spirit of nihilism with despair and grief was widespread among young people. The spirit of a couple of years later (in the music branch of Iran) and was found on the tracks some readers. The most prominent singers of these songs, "Darush" It is noteworthy that with the Songs like "our old streets, closed" and "the smell of wheat mine, everything I have is yours," among this group of young people had goals." In the same years, he song "puppet lady" as well as "prisoner" singing was political exactly once (sample lines of the song "puppet lady" is a better cut your hand puppet of Lady! And verses of the song prisoners: the walls of the jail, jail wall!) The most important symbol of militant music, song "Kiss Me" Golnaraqi, which were read in 50 years, "the popular song and had become popular and in our hearts the seeds of hope [the plant]" it was said that the song was shot by officers of the People's Party (after 28 August) plans. Three is the first line of which reads: "Kiss me, for the last time, God bless you, leaving the fate". We can say that the citizens through social media channels and mass political measures and even your emotional reactions about the effectiveness or ineffectiveness of government and participate thereby.

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