

Gender Roles and Leadership Approaches in Biographical Films: Tomiris, Elizabeth and Cleopatra

*Biyografik Filmlerde Toplumsal Cinsiyet Roller ve Liderlik
Yaklaşımları:*

Tomiris, Elizabeth ve Cleopatra

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Simge Ünlü*

Lütfiye Yaşar**

everything we see on the earth is the work of the women

Atatürk

Abstract

In this study, it is aimed to reveal the leadership approaches and gender roles of women leaders in biographical films. Document review, a data collection technique, was used in the study. The sample of the study consists of the 2019 film “Tomiris”, the 2007 film “Elizabeth” and the 1963 film “Cleopatra”. In the selection of these films, the strong image of woman rulers and their influence in history were considered. Film posters in the study were examined in accordance with the method of semiotic analysis from qualitative research methods. According to the findings obtained as a result of the research; In biographical women leader films, it is concluded that women leader approaches are autocratic, democratic, and charismatic leadership. Because the leadership approaches exhibited by women leaders are different, the leadership approaches highlighted in the Tomiris, Elizabeth and Cleopatra film posters do not show similar characteristics. It is observed that there are also differences in the gender roles displayed by female leaders in biographical film posters. The ruler of Scythia-Sakai and Britain shows masculine characteristics, while the Ruler of Egypt plays a feminine role. In addition, the indicators of rulership used in the posters include a number of differences within

* Doç. Dr., Sakarya Üniversitesi İletişim Fakültesi.simgeunlu@sakarya.edu.tr, ORCID: 0000-0002-0137-4210

** Doktora Öğrencisi, Sakarya Üniversitesi Sosyal Bilimler Enstitüsü. lutfiye.yasar1@ogr.sakarya.edu.tr, ORCID: 0000-0001-9008-6415

the framework of the civilization of Scythia-Sakai (Tomiris), Britain (Elizabeth) and Egypt (Cleopatra), represented by a female leader.

Keywords: *leadership approaches, gender roles, biographical film, Tomiris, Elizabeth, Cleopatra, semiotics*

Öz

Bu çalışmada biyografik filmlerde kadın liderlerin, liderlik yaklaşımları ve toplumsal cinsiyet rollerini ortaya çıkarmak hedeflenmektedir. Çalışmada veri toplama tekniği olan doküman incelemesi kullanılmıştır. Çalışmanın örneklemini 2019 yapımı “Tomiris” filmi, 2007 yapımı “Elizabeth” filmi ve 1963 yapımı “Cleopatra” filmi oluşturmaktadır. Bu filmlerin seçiminde kadın hükümdarların güçlü imajı ve tarihteki etkisi göz önüne alınmıştır. Çalışmadaki film afişleri nitel araştırma yöntemlerinden göstergebilimsel analiz metoduna uygun olarak incelenmiştir. Araştırma sonucunda elde edilen bulgulara göre; biyografik kadın lider filmlerinde, kadın lider yaklaşımlarının otokratik, demokratik ve karizmatik liderlik olduğu sonucuna ulaşılmıştır. Kadın liderlerin sergilediği liderlik yaklaşımları farklı olduğu için Tomiris, Elizabeth ve Cleopatra film afişlerinde de ön plana çıkarılan liderlik yaklaşımları benzer özellik göstermemektedir. Biyografik film afişlerinde kadın liderlerin sergilediği toplumsal cinsiyet rollerinde de farklılıklar olduğu gözlemlenmektedir. İskit-Saka ve Britanya hükümdarı eril özellikler gösterirken, Mısır hükümdarı dişil roldedir. Ayrıca afişlerde kullanılan iktidar göstergeleri ise kadın liderin temsil ettiği İskit-Saka (Tomiris), Britanya (Elizabeth) ve Mısır (Cleopatra) uygarlığı çerçevesinde birtakım farklılıklar içermektedir.

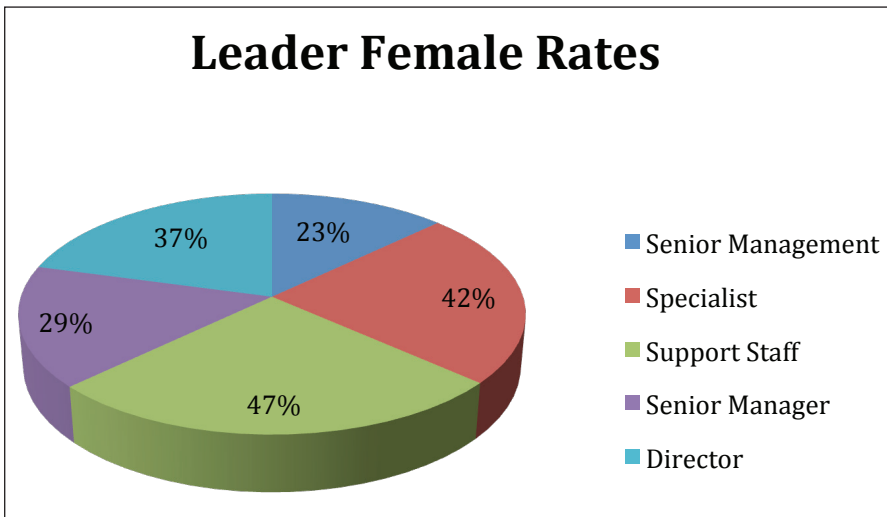
Anahtar sözcükler: *liderlik yaklaşımları, toplumsal cinsiyet rolleri, biyografik film, Tomiris, Elizabeth, Cleopatra, göstergebilim*

Introduction

Leadership is the job of being able to activate, motivate, or manage the process of building power over the audience for a purpose. Therefore, the idea that a leader can be created by society as well as born with the spirit of a leader is accepted (Pierce & Newstrom, 2003). In addition to the socio-economic, military and political factors of the period, the intelligence, education and geography of the leader may be effective in the emergence of the leader (Keserci, 2020). Women leaders have always been the subject of debate about the acceptance and popularity of women’s leadership through stereotyped rhetoric in the historical process. Despite these controversies, there are many women leaders in history who have made significant contributions to science as well as their achievements in the military and political field (Adler, 1997; Kütükçü, 2017; Şencan et al., 2015). Many women, such as Tomris Hatun, Nefertiti, Hypatia, are known to contribute to humanity in various fields.

Although a number of socio-economic changes are positive today with women taking an active role in business life, the same chart is not seen in women's career progress (Derks et al., 2016; Korkmaz, 2014). In this context, since 2010, various measurements have been made in EU countries aimed at ensuring gender equality in society. The areas of measurement criteria according to the Gender Equality Index are labor force participation, money, equal opportunities in education, time consumption, Health, political power, violence and finally intersecting inequalities (Eige, 2021). As a result of gender indicators and equality data, the steps that need to be taken to maintain socio-economic developments and to spread awareness of women's active role in business life come to the fore. According to Akoğlan (1997), these steps are, respectively: to increase the level of education, to expand the field of work of women, and finally to change the stereotypical perception of women in their society.

Despite the developments in women's rights, it can be said that there has been no significant change in the position of women's leader on a local and global scale (Rao & Kelleher, 2000). Despite all the developments in 2020, the proportion of female CEOs in companies on a global scale is 2.6%. When leadership analysis is performed in these institutions, the proportion of women's representation decreases as the level progresses. Distribution rates of women leaders in this context;



Source: (Catalyst, 2021).

When this rates are considered, it seems that there is no gender equality in some business sectors. For example, the proportion of expert women working in the field of artificial intelligence is 26%, while the female filmmaker is 21%. The female member of parliament rate is 24.9% (Skdtürkiye, 2021). According to Kütükçü (2017), female leaders are either table thumping like male leaders or being pushed back, because they are limited by neurological, cultural, or internal factors. This action is associated with female leaders fulfilling or not fulfilling gender roles (Johnson et al., 2008; Kawakami et al., 2000; Kapasi

et al., 2016). According to Fidan (2019), leadership patterns have been formed because leadership is restricted to a specific environment so that leadership acquires a masculinity. According to Grant (1988), in order for leadership to be stripped of these patterns, women have to integrate the characteristics that nature offers them with their leadership. This integration will eliminate the female-male perception of a female leader. For this reason, female leaders who can balance the characteristics of both sexes are able to demonstrate the strength in them and return to their essence (O'Brien, 2018). In order to achieve this state of balance, should be given importance the values of "Sisterhood" awareness, creativity, charm, cooperation and wisdom (Silver et al., 2018). These critical points can vary in order of importance according to the perception of leadership created in a society.

According to Stogdill (1991), factors such as capacity, responsibility, cooperation, participation, self-confidence, the ability to cope with stress and popularity are common to almost all leaders. Because of the nature of women and their social roles, their preconceptions are high, warmly, compassionate and emotional traits also show in the field of leadership. At the same time, being transparent, empathetic, and more flexible are other important characteristics that distinguish female leaders from male leaders (Adler, 1997; Devillard et al., 2014; Jironet, 2011). When all these characteristics are considered the female leader is perceived as more innovative, egalitarian and fair than men (Randsley de Moura et al., 2018; Glass & Cook, 2018). The influence of female leader-audience interaction on the formation of this perception is great. This research will analyze leadership approaches based on the biographical films of Tomiris, Cleopatra and Elizabeth as a female leader. As a result of the analysis, it is aimed to reveal the leadership approaches and gender roles of women leaders. The lack of a study addressing leadership approaches in women's leading films and posters makes the research important.

1. Leaders Films Within the Framework of Leadership Approaches

There are four factors that affect leadership, and these factors are, respectively: the person of the leader, the audience, the interacted location, and the output of the interaction (Lale et al., 2016). Categories of leadership approaches;



Source: Özkalp, 2004; Bakan & Büyükbeşe, 2010.

The first model that began to be studied in the 1920s and developed about leadership is the characteristics approach. The Model suggests that leaders have prominent characteristics (Dessler, 1972, p. 256; Yukl, 1991, p. 178). According to the characteristics approach, a leader's intellectuality, business life, social and physical specialties can be determined, and the leader's personality includes a number of differences compared to ordinary people (Daft, 2000, p. 373). Although research has been conducted to determine the personality traits of world leaders within the framework of this approach, it has no effect on the birth of a new leader.

The behavioral approach, which emerged in the 1950s, assumes that leadership influence stems from behaviors that develop in the process rather than individual characteristics. This model also shows that leadership behavior is formed by education, and specific behaviors such as the leader's communication style, goal setting, and authority transfer habits are pathetic factors in this approach (Davis & Luthans, 1979). As a result of research based on this approach, McGregor's X and Y theory and Blake and Mauton's managerial diagram theory were put forward. At the core of theories, the focus of responsibility there are leadership and individual leadership (Dereli, 1982).

The situational method developed by Field is essentially based on the assumption that leader creation is related to ambient conditions and argues that there is no single type of leader. At the same time, according to this rule, there are two leadership styles within the framework of the leader's behavior with the sense of responsibility and relational leadership behavior (Dilts, 1996, p. 203; Kozak, 2004, p. 495). Some of the different theories developed with situational criteria are path-goal, sequential leadership, effective/ineffective leadership. In the focus of these developed methods, relational leadership is not accepted in all circumstances, sense of mission-based leadership can develop under specific circumstances, and relationship-oriented leadership can provide the desired result in accordance with certain events (Çağlar, 2004).

The innovative aspect of creative leadership models that arise from the development of processes that are not addressed by traditional leadership styles is that they focus on the quality of the leader-audience bond. This new approach includes processor leadership, a transformational leadership model with a reformist attitude, and charismatic leadership styles that offer freedom to their followers (Yukl, 1991). A creative leader should be able to turn his right-wing vision into a common philosophy and plan about it. According to this approach, any individual should have an official position to do so, as they can be a leader (Grossman & Valiga , 2005).

Cinema is one of the methods frequently used in describing abstract concepts such as power, rulership and leadership. At this point, Film analysis also becomes important. At the core of the demand for cinema as a way of processing abstract concepts; it is the processing of concepts in an impressive style (Ayyıldız Ünnü & Şentürk, 2017, p. 262). In addition to enriching the content of the concept of a leader, this interesting method of understanding serves to teach society the characteristics that a leader must carry and that he/she must work

tirelessly in the process of his task (Billsberry & Edwards, 2008; McLaughlin & Parry., 2006). According to Clemens and Wolff (2001), who argued that cinema should be a mission rather than a means of entertainment, every film has a message that it wants to teach. In this context, it can be said that films carry an instructive mission. Biographical documentaries and films about the lives of leaders are being made. In these productions, individuals who are usually not alive are the subject of the production. There are two methods adopted when preparing documentary films. First one mythologizes the hero with epic elements. The second, as in biography documentaries, introduces the leader with a realistic understanding (Frago & Alfonso, 2017; Sever, 2011). At this point, when a second approach is adopted, an alternative historiography is required, as well as a deep research (Uzdu, 2018, p. 532). At the beginning of the problems that arise at this point, the risk of censorship or prohibition comes to the fore.

2. Related Studies

When domestic and foreign literature is scanned, it is seen that studies are being conducted that address the representations of cinema leadership. The studies focused on leadership development through motion picture films, leadership training, leadership approach theories and analysis of the effects of making on learning. At this point literature, Harrington & Griffin, (1990); Clemens & Wolff, (2001); Mencütekin , (2007); Warner, (2007); Gül & Çelebi,(2014); (Edwards et al., (2015); Lale et al., (2016); Long, (2017); Tofur, (2018): in addition to these studies, there are studies on business leadership roles in motion picture films and sexist discourses. Literature, Karaçizmeli & Kesken, (2017); Ayyıldız Ünnü & Şentürk, (2017); Igwe et al., (2020); Singh & Widén, (2020), this research measures the impact of films on the formation of global leadership perception.

Studies on leadership representation of leaders in motion picture films often focus on education, politics, and business. In the domestic and foreign literature, it has been observed that there has not been a sufficient level of work on the leadership approaches of women leaders.

The research is important when considered that leadership omens in biographical films about the lives of women leaders will contribute to the literature in terms of identifying gender roles, leadership approaches and theories of leaders.

In this study, conducted using data collection technique, it was aimed to determine leadership approaches and leadership gender roles in these films based on women leader biography films. Research questions for this purpose are as follows;

- Are leadership approaches shown in women's leader films?
- Is there a common leadership approach that women leaders demonstrate in films?

3. Methodology

Biographical film and documentary posters selected using Barthes' semiotic approach as a research method have been interpreted as denotation and connotation semantics.

Indicative, while the denotation is universal; indicated, the meaning becomes metaphorical with mental meaning (Barthes, 1972). In this direction, connotational semantic interpretation changes temporally and culturally (Işık & Bilici, 2020, p. 330). Film posters containing temporal and cultural semantic changes are also analyzed by semiotic method, while there are some anecdotes that should be considered in order to fully express indicative and what is indicated. These are to detail the banner design, to describe the indicators in a sequential format, and finally to interpret the table formed by the combination of denotation and connotation on the banner (Acar & Yağbasan, 2016). By analyzing documents, albums, photos, movies, audio files and printed sources can be analyzed (Bowen, 2009). As part of the research, Film document analysis was included as a data collection technique.

After the portrayals of leadership in films about the lives of Tomiris, Elizabeth the 1st and Cleopatra, known as a strong female leader, were examined by document analysis technique, these film posters were examined by semiotics method. The 2019 film “Tomiris”, the 2007 film “Elizabeth” and the 1963 film “Cleopatra” were selected. In the election of Tomiris, she was the first female ruler in history, in the election of Elizabeth, she gave Britain its Golden Age, and in the election of Cleopatra, her stance against Roman politics of the period were influential.

4. Findings

As a result of the film analysis, the findings of women leaders in consequence of the leadership approach are as follows:

Analysis of the leadership approach of the Tomiris film

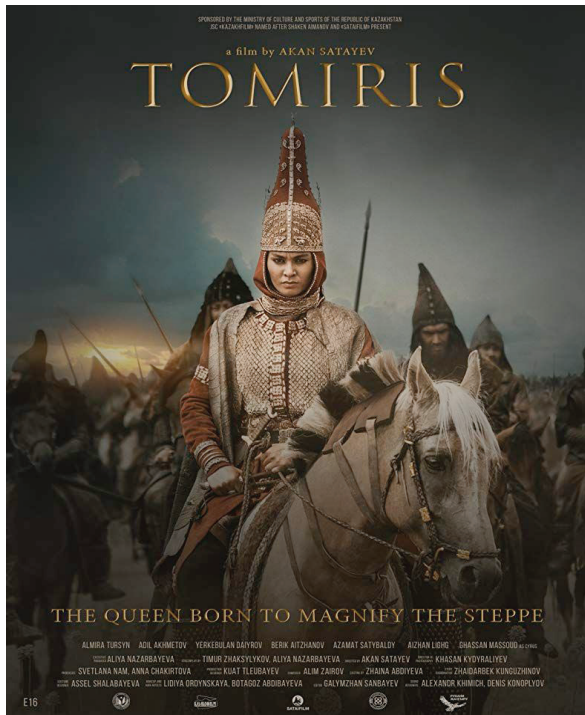
Leadership Qualifications	Leadership Approach
Gives Order	Charismatic Leadership
Gives Advise	Autocratic Leadership
Preventive Behaviors	
Authorization	
Acting disciplined	

Analysis of the leadership approach of the Elizabeth film

Leadership Qualifications	Leadership Approach
Takes Advise	Democratic Leadership
Gives Order	Autocratic Leadership
Authorization	
Acting disciplined	

Analysis of the leadership approach of the Cleopatra film

Leadership Qualifications	Leadership Approach
Takes Advise	Democratic Leadership
Solving Problems by Talking	Charismatic Leadership
Authorization	
Preventive Behaviors	

Banner 1: Tomiris

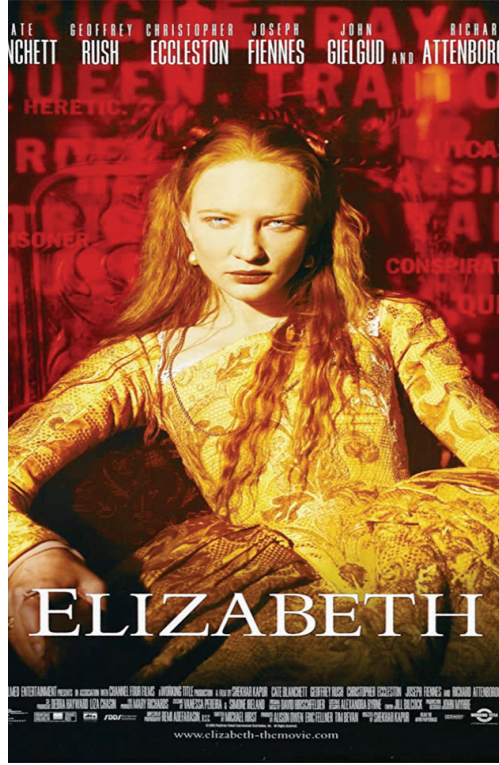
The tag of the film is as follows: Akan Satayev directed the film, which originated in Kazakhstan. The duration of the film is 2 hours and 35 minutes, and the genre of the film is history and drama. The film, co-written by Aliya Nazarbayeva and Timur Zhaksylykov, describes the bloody struggle of Tomiris, who united the Saka Turks under his rule, with the Persian King Kirus. The cast includes Almira Tursyn as Tomiris, Adil Akhmetov as Argun, Erkebulan Dairov as Kharasp and Gassan Masud as the Persian King Kirus.

Tomiris Semiotic Analysis	Denotation Indicates	Denotation Indicates	Connotation Indicates	Connotation Indicated
Hero	Lead Role	Main Hero	Bigger Picture	Close-up Lead Role
Horse	Horse	Travel, War	Bigger Picture	Battle, Victory
Mounted Troops	Mounted Troops	Other Cast	Mounted Troops	Army, War and Victory
Spear	Spear	Weapon	Spear	Battle, Defense
Colors	-	-	Yellow, red and Black	Wealth Power Death

The banner shows Tomiris on his white horse in front of his army at sunrise or sunset. She has a hard and angry expression on her face. Although she clutches her horse's saddle with one hand, she has a comfortable posture with her head and shoulders upright. When Tomiris' clothes are analyzed, she has a red hood on her head and gold embroideries on it. Her preference for a gold neck collar and a gold embroidered outfit is indicative of her wealth, her position in the army. The position and stance of the gold embroideries on her left arm again indicate that she was the leader of the army. The color and clothing embroideries, the way the horse stands, the fact that it is located in front of the army, and the faces of the soldiers are not clearly visible, and only the appearance of Spears in the background is considered an indication that Tomiris commanded the Army as a leader.

Soldiers wear black caps, while Tomiris wears red caps. Tomiris' outfit is red, and this color represents strength, passion, and blood, while the soldiers' outfit is black. Black symbolizes discipline, power, and death. Because she is a female leader, Tomiris' clothing is colorful and flamboyant, unlike soldiers. Yellow was used in the film name and motto, and white was used in the players' tags and sponsors. When the design of the banner is examined, the film sponsors are at the top and the director's name is at the bottom. Under the director's name, the name and motto of the film are written in large dots. At the bottom there are cast tags and sponsor logos with white color and small points. The yellow color dominance across the banner is provided by the embroideries on Tomiris' outfit, the gem, the name of the film, the director and the slogan. The message to be given in this Color is that the film is dynamic and dazzling.

When her posture on the horse is analyzed on the poster, her upright and confident posture, her grip on the saddle, her position in front of the army, her anger at her facial expression and her clothing style are evaluated, Tomiris as the leader, her gender role shows masculine characteristics.

Banner 2: Elizabeth

The tag of the film is as follows: The UK and US co-production film is directed by Shekhar Kapur. The genre of the film, which lasts 2 hours and 4 minutes, is history and drama. Directed by Michael Hirst, the film's main theme is the struggle of Elizabeth the 1st, who sat on the throne of Great Britain with the death of Queen Mary, to protect her throne. The cast includes Cate Blanchett as Elizabeth the 1st, Kathy Burke as Queen Mary, John Gielgud as the Pope, and Joseph Fiennes as Robert Dudley.

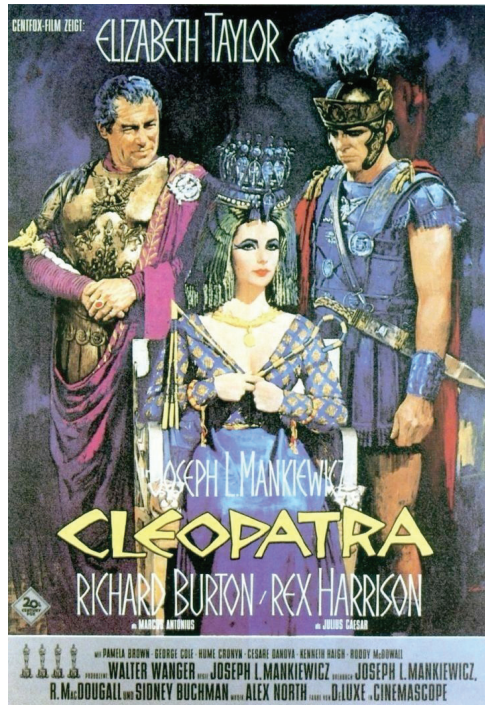
Elizabeth Semiotic Analysis	Denotation Indicates	Denotation Indicates	Connotation Indicates	Connotation Indicated
Hero	Lead Role	Main Hero	Bigger Picture	Close-up Lead Role
Throne	Throne	Seat	Throne	Rulership, Power
Ring	Ring	Jewelry	Ring	Rulership
Colors	-	-	Yellow, Red and White	Wealth Rulership Purity

Queen Elizabeth is seen sitting on the throne in a golden yellow dress. She looks across with a harsh expression on her face. When the Queen's jewelry was examined, she wore a red buckle in her hair, pearl earrings in her ear, a simple chain necklace and no other accessories but royal rings. Although Queen Elizabeth looks very simple, she adumbrates her power with her expression and posture on her face. In the background of the banner, the Queen, The Conspiracy, The Infidel, etc. writings are included. These negative discourses are the discourses of the Queen's opponents in the film. The fact that the discourses are rubbed out at the background of the banner can be interpreted as an indication that the Queen has destroyed these discourses.

The banner is heavily colored with yellow and red. Yellow was featured on the Queen's dress, while Red was used on the back tone of the banner and on the Queen's buckle. Yellow is interpreted as wealth, bright and dazzling, while Red is seen as the color of power and rulership. White was preferred as the Font color on the banner. White is referred to as a symbol of purity, and the Elizabeth spelling in large dots is a reference to the Queen's name "Virgin Queen". Considering the design of the banner, the leading actors at the top the name of the film with big points under it, the cast tags afterwards lastly the sponsor logos and the film's website are at the bottom.

As a leader, Elizabeth can be said to assume a masculine role as a gender role when the body posture on the poster is evaluated, the way she sits, the angle of holding her arm on the throne, the use of simple jewelry, her harsh facial expression and her gaze style are taken together.

Banner 3: Cleopatra



The tag of the film is as follows: The film, which originated in the United States, was directed by Joseph L. Mankiewicz. The genre of the film, which lasts 4 hours and 11 minutes, is history and drama. The film co-written by Joseph L. Mankiewicz, Sidney Buchman and Ranald MacDougall, subject of the film, Cleopatra the 6th's resistance to the imperialist political attitude of Rome after her accession to the throne of Egypt. The cast is played by Elizabeth Taylor as Cleopatra, Richard Burton as Marcus Antonius, the Roman commander, and Rex Harrison as Julius Caesar.

Cleopatra Semiotic Analysis	Denotation Indicates	Denotation Indicates	Connotation Indicates	Connotation Indicated
Hero	Lead Role	Main Hero	Bigger Picture	Close-up Lead Role
Man Pictures	Actor	Other Actors	Bigger Picture	Other Actors
Throne	Throne	Seat	Throne	Rulership, Power
Ring, Scepter	Ring and Scepter	Jewelry	Ring and Scepter	Rulership
Colors	-	-	Yellow, Blue Purple and White	Wealth Loyalty Elegance Purity

On the poster, Cleopatra is pictured holding two scepters with her hands crossed over her chest. These wands and the crown symbolize the power of the Pharaohs. The 'Heka' is a hook-shaped wand, and the 'Nekhakha' is reminiscent of the whip. On Cleopatra's right side, Marcus Antonius is seen with his head and shoulders bent forward. His body language creates the impression of an unhappy and unsuccessful person. From the cloak, cap and sword accessories, it is understood that he was a Roman commander. On the left side there is Julius Caesar, whose head and shoulders are upright and proudly smiling. Emperor Toga displays a noble appearance with his scepter grip, ring and embroidered armor. He shows an image of a strong person with his upright posture and body language. When this framework is examined, three names that were influential in the Roman-Egyptian politics of the period emerge.

In general, Blue color was used on the banner. The back tone of this Color banner is mainly with the clothes of Cleopatra and Marcus Antonius. This color symbolizes trust and loyalty. When examining the colors of Julius Caesar's clothing, yellow and purple come to the fore. Yellow contains meanings such as wealth, brightness, while purple symbolizes luxury and elegance. When the banner design was examined, centfox-film zeigt was presented with the title role in the upper left corner. The name of the director is written under the lead actor and the name of the film with big points in the sequel. After

the name of the film, the names of the other two leading male actors are given. Below the logo of 20th Century Fox and the Oscar statue there are informations about the producer, director and screenwriter.

When the body posture on the banner is evaluated as a whole, the manner of sitting on the throne, the angle of the head, the use of outstanding jewelry and the warm facial expression show that Cleopatra's gender role as a leader is feminine are evaluated.

Conclusion

In this study, it was concluded that women's leadership approaches in biographical films are autocratic, Democratic and charismatic leadership. The common leadership approach shown as a female leader in the Tomiris and Elizabeth films is the autocratic leadership approach. Democratic leadership is the common approach of leadership demonstrated by two female leaders in the films Elizabeth and Cleopatra. The leadership approach reflected in cinema within the framework of Tomiris and Cleopatra biographical films is charismatic leadership. Based on these three films, it can be said that the approaches to women's leadership exhibited in cinema are autocratic, Democratic and charismatic leadership.

The approach of leadership that Tomiris, Elizabeth and Cleopatra displayed individually in the biographical film is as follows; as a female leader, Tomiris demonstrates a charismatic and autocratic leadership approach. Queen Elizabeth demonstrates a democratic and autocratic leadership approach. Cleopatra, Queen of Egypt, has the characteristics of a democratic and charismatic leadership approach. Leadership approaches on the posters: the poster of the film Tomiris uses a charismatic leadership approach, as it shows the image of a leader who is on the battlefield with her army, can take risks, dominant as a character and has high self-confidence. The banner of the film Elizabeth features an autocratic leadership approach due to her image of a dominant character, indicator of power, and a tendency to be strict. The poster of the film Cleopatra uses a charismatic leadership approach because there are two important political figures, a risk-taking, dominant personality, and a confident stance.

Analysis of the gender roles of the leaders by examining the gestures, facial expressions, clothing preferences and body posture on the posters of the films Tomiris, Elizabeth and Cleopatra is as follows: Tomiris' self-assured posture on the horse, Army dominance and angry facial expression give her a masculine gender role. The way Elizabeth sits on the throne, her facial expression, and the coldness of her gaze define her masculine gender role, while Cleopatra's preferences for clothing and jewelry, her sitting position on the throne give her a more feminine gender role. In this context, Cleopatra shows a feminine gender role, while Tomiris and Elizabeth demonstrate a masculine gender role as a female leader.

In the Tomiris, Elizabeth and Cleopatra film posters, the three female leaders are close to and at the forefront of the audience. Actresses have a seriousness on their face that power gives. All three films have icons such as the throne, crown, cap, ring and scepter, which are signs of government and power. Each Power contains differences within the framework of the civilization it represents. The common color used on banners is yellow, and its yellow color is interpreted as richness, brightness and dynamic. When posters are evaluated from past to present, it can be said that with the development of technology, they become more realistic.

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