




Comparison of the Representation Rankings of Social Harms Threatening the Family Institution in Iranian Cinema during the 1990s and 2000s

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ABSTRACT

Objective: This study aims to analyze and compare the representation of social harms threatening the family institution in Iranian cinema during the 1990s and 2000s. The primary objective is to explore the evolution of these representations across two decades, reflecting broader social and cultural changes in Iranian society.

Methods:

The research utilizes a quantitative content analysis method to systematically examine a sample of 40 Iranian films—20 from the 1990s and 20 from the 2000s. These films were selected to represent a broad cross-section of Iranian cinema. Data were collected using a structured coding sheet, focusing on the depiction of various social harms, including norm violation, lawbreaking, migration, unemployment, divorce, infidelity, delinquency, and more. The analysis was conducted using SPSS software to identify trends and shifts in the portrayal of these issues over time.

Findings: The findings indicate a significant shift in the representation of social harms in Iranian cinema from the 1990s to the 2000s. In the 1990s, the most prominently depicted social harms were norm violation, lawbreaking, migration, and unemployment. By the 2000s, the focus shifted to divorce, infidelity, and delinquency, reflecting changing social dynamics and concerns in Iranian society. The study also found that while certain issues, such as violence and prostitution, remained relevant across both decades, their representation in cinema evolved, reflecting broader societal changes.

Conclusion: This study demonstrates that Iranian cinema serves as a crucial medium for reflecting and critiquing social issues, with the portrayal of social harms evolving in response to changing societal concerns. The findings highlight the dynamic relationship between cinema and society in Iran, with films playing a vital role in both mirroring and influencing public discourse on social issues.

Keywords: Iranian cinema, social harms, content analysis, 1990s, 2000s, family institution.

1. Introduction

Cinema, as a powerful medium of cultural expression, reflects and shapes societal norms, values, and concerns. In the context of Iran, a country with a rich cinematic history, films have played a crucial role in both mirroring and influencing the socio-political landscape. Iranian cinema, particularly during the 1990s and 2000s, has been a fertile ground for the exploration of social issues, including those that threaten the institution of the family (Coletsou, 2023; Ghaffari, 2020). This period marked significant changes in Iranian society, with films serving as a lens through which these transformations were both depicted and critiqued. The representation of social issues in cinema is not unique to Iran but is a global phenomenon. Films across various cultures have served as a medium for the exploration of social and cultural issues, providing a space for public discourse and reflection (Boschma, 2008). In the case of Iranian cinema, the representation of social harms has often been a reflection of the broader socio-political context, shaped by the nation's unique cultural and religious identity. As Askari and Bernstein (2021) suggest, cinema in Muslim-majority countries like Iran often grapples with complex themes, including identity, religion, and social norms, which are intricately woven into the narrative fabric of films (Askari & Bernstein, 2021).

The study of social harms in Iranian cinema, particularly those that impact the family institution, is of particular importance given the centrality of the family in Iranian culture. As Zeiny (2013) notes, Iranian cinema has long been preoccupied with themes related to the family, often exploring the tensions between tradition and modernity, as well as the impact of socio-political changes on familial structures. This focus on the family is not only reflective of cultural values but also serves as a commentary on broader societal issues (Zeiny, 2013).

The 1990s and 2000s were periods of significant social change in Iran, with the cinema of these decades providing a valuable archive of these transformations. The 1990s, in particular, saw the emergence of a new wave of Iranian cinema that was characterized by a more critical and socially conscious approach to filmmaking. This era, often referred to as the "Iranian New Wave," was marked by films that tackled a wide range of social issues, including poverty, unemployment, and the effects of war (Rekabtalaei, 2018). As Ghaffari (2020) highlights, the films of this period often portrayed the struggles of ordinary Iranians, reflecting the

social and economic challenges faced by the population (Ghaffari, 2020).

In the 2000s, Iranian cinema continued to evolve, with filmmakers increasingly focusing on the complexities of modern Iranian society. This period saw a shift in the themes explored in films, with a greater emphasis on issues such as divorce, infidelity, and addiction—social harms that had become more prominent in the post-revolutionary period (Coletsou, 2023). As Ghasemi (2020) argues, the representation of these issues in cinema reflects the changing dynamics of Iranian society, where traditional values are increasingly being challenged by modernity and globalization (Ghasemi, 2020).

The representation of social harms in Iranian cinema is also influenced by the broader cultural and political context in which these films are produced. Censorship, for example, has played a significant role in shaping the narratives that are depicted in Iranian films. Batyari (2024) discusses how censorship has often limited the portrayal of certain social issues, particularly those related to family violence, in Iranian cinema. Despite these constraints, filmmakers have found creative ways to address these issues, often using symbolism and metaphor to circumvent censorship restrictions (Batyari, 2024).

Moreover, the depiction of social harms in Iranian cinema is not merely a reflection of societal issues but also serves as a form of social critique. As Karimi (2016) notes, Iranian filmmakers have often used their work to comment on the social and political conditions of their time, offering a critique of the status quo and advocating for change (Karimi, 2016). This is particularly evident in the representation of gender-related issues, where films have often highlighted the challenges faced by women in a patriarchal society (Shakiba et al., 2021).

The focus on social harms in Iranian cinema is also part of a broader trend in global cinema, where films are increasingly being used to address and critique social issues. For example, Kumar and Sarkar (2022) discuss how Indian cinema has similarly used film as a medium to explore and critique social issues, particularly those related to gender and class (Kumar & Sarkar, 2022). Similarly, in Turkish cinema, filmmakers have used film to explore and challenge patriarchal structures, as highlighted by Berghahn (2009) in his analysis of Turkish-German films (Berghahn, 2009).

The intersection of cinema and social issues is not only important for understanding the cultural context in which these films are produced but also for understanding the impact of these films on society. As Hadida (2009) argues,

the performance of films in terms of audience reception and critical acclaim is often closely linked to their ability to resonate with the social issues of their time. In this sense, the success of Iranian films in addressing social harms can be seen as indicative of their relevance to the concerns of Iranian society (Hadida, 2009).

Furthermore, the representation of social harms in Iranian cinema is closely linked to the concept of identity, both individual and collective. Films often serve as a medium through which national identity is constructed and contested, with the depiction of social harms playing a crucial role in this process. As Esfandiary (2011) notes, Iranian cinema has often grappled with questions of national identity, particularly in the context of globalization and the increasing influence of Western culture. The portrayal of social harms in these films can thus be seen as part of a broader discourse on what it means to be Iranian in a rapidly changing world (Esfandiary, 2011).

In addition to reflecting and shaping societal values, the representation of social harms in cinema also has the potential to influence public perceptions and attitudes. Altındağ et al. (2006) discuss how films can play a role in shaping public attitudes towards social issues, particularly in the context of stigma and discrimination (Altındağ et al., 2006). In the case of Iranian cinema, the depiction of social harms such as addiction, infidelity, and divorce can contribute to shaping public perceptions of these issues, potentially challenging or reinforcing existing stigmas.

The study of social harms in Iranian cinema is also important for understanding the role of cinema as a tool for social change. Films have the power to raise awareness of social issues, provoke public debate, and even inspire social movements. As Fanina (2016) highlights in her analysis of Russian cinema, films can serve as a powerful catalyst for social change, challenging the status quo and advocating for reform (Fanina, 2016). In the context of Iranian cinema, the representation of social harms can similarly be seen as part of a broader effort to address and ameliorate social issues.

Moreover, the representation of social harms in cinema is not limited to the national context but is also influenced by global trends and discourses. The increasing interconnectedness of the world through globalization has led to the diffusion of cultural products, including films, across national borders. As a result, Iranian cinema has been influenced by global cinematic trends, while also contributing to global discourses on social issues (Daha, 2011). The depiction of social harms in Iranian films can

thus be seen as part of a global conversation on the challenges faced by societies in the modern world.

The role of cinema in reflecting and shaping societal values is particularly important in the context of Iran, where the film industry has long been a site of contestation and negotiation. As Atwood (2016) discusses, the political context in Iran has often influenced the types of films that are produced and the themes that are explored (Atwood, 2016). Despite these challenges, Iranian cinema has continued to thrive, producing films that are both critically acclaimed and socially relevant.

In conclusion, the representation of social harms in Iranian cinema during the 1990s and 2000s provides a valuable lens through which to examine the social and cultural changes that have taken place in Iranian society. By analyzing the depiction of these issues in film, we can gain a better understanding of the concerns and challenges faced by Iranian society during this period. Furthermore, the study of these films contributes to a broader understanding of the role of cinema as a medium for social critique and change, both in Iran and globally. The present study aims to analyze the representation of social harms threatening the family institution in Iranian cinema during these two decades, shedding light on the shifting dynamics of social concerns as reflected in film.

2. Methods

In this study, the research method employed was quantitative content analysis to examine the content of Iranian cinema during the 1990s and 2000s. Content analysis involves an in-depth examination of the collected data, and in this research, the content of the films was analyzed using this method. The unit of analysis in this study was the film sequences, and a coding sheet with closed-ended questions was used to gather the necessary information. The function of the coding sheet in the quantitative content analysis method is similar to that of a questionnaire in field research. Most contemporary questionnaires are based on scales similar to the Likert scale. However, since surveys are not applicable in content analysis techniques, the questions in this coding sheet were designed based on nominal, ordinal, and interval scales, which were answered while watching the films.

The data analysis method in this research involved the use of inferential and descriptive statistics, utilizing the

Statistical Package for the Social Sciences (SPSS) software. Various variables were examined in this study, including:

Social Structural Harms: Divorce, infidelity, violence, spousal murder, running away from home, addiction, prostitution, and delinquency.

Cultural Harms: Lying, normlessness, lawbreaking, and ethical issues.

Economic Harms: Poverty, unemployment, migration, theft and burglary, financial and administrative corruption, and false jobs.

Individual Harms: Depression, suicide, and social isolation.

The statistical population of this study included all Iranian films released in the 1990s and 2000s. This population encompasses all Iranian films that were screened from March 21, 1991, to March 20, 2011. The total number of these films is approximately 1,500.

To determine the sample size, 1.5% of the films from the statistical population were selected as the sample, which included 20 films. For sampling from the statistical population, the films were sorted by their box office sales for each year, and then systematic sampling was conducted each year. Thus, twenty films were selected from the sample, and a coding sheet was filled out for each film after viewing.

The main tool for data collection in this research was a coding sheet, which included closed-ended questions regarding the variables under investigation. These questions were designed based on nominal, ordinal, and interval scales. Researchers collected the necessary data by watching

each film and responding to the questions on the coding sheet.

After data collection, data analysis was performed using inferential and descriptive statistics. SPSS software was employed for data analysis. Additionally, to ensure the accuracy and validity of the data, factor analysis tests and reliability assessments were conducted, and some of the items were modified to increase the precision of the results.

This research method provides the opportunity for a precise and in-depth analysis of the film content and allows researchers to examine and compare the representation of social harms threatening the family institution in Iranian cinema during the 1990s and 2000s. By using this method, a better understanding of the cultural and social impacts of cinema on society and its role in reflecting and even shaping social attitudes can be achieved.

3. Findings and Results

In this section, the research findings are examined with a focus on the social harms represented in the films of the 1990s and 2000s. The aim of this analysis is to compare and analyze the extent and type of social harms depicted across two different decades. This comparison can contribute to a better understanding of social and cultural changes in Iranian society and clarify the role of cinema in reflecting these changes.

Table 1

Distribution of Social Harms Represented in the Films of the 1990s

Component	Mean	Standard Deviation	Variance	Minimum	Maximum	Range
Divorce	16.685	1.290	1.664	15.00	20.00	5.00
Infidelity	14.810	3.848	14.808	9.00	21.00	12.00
Violence	11.850	3.776	14.259	7.00	20.00	13.00
Addiction	18.785	2.783	7.748	14.00	23.00	9.00
Running Away from Home	18.815	4.264	18.182	13.00	26.00	13.00
Prostitution	28.295	5.459	29.797	21.00	36.00	15.00
Delinquency	12.890	2.807	7.335	8.00	16.00	8.00
Lying	15.950	1.275	1.626	14.00	18.00	4.00
Ethical Issues	21.700	2.194	4.814	17.00	25.00	8.00
Norm Violation and Lawbreaking	45.345	6.842	46.820	34.00	56.00	22.00
Poverty	15.348	3.924	1.236	9.00	20.00	9.00
Unemployment	31.454	4.939	7.863	24.00	36.00	14.00
Migration	36.236	7.173	11.096	27.00	40.00	10.00
Theft and Burglary	28.436	8.153	1.760	23.00	34.00	11.00
Financial and Administrative Corruption	10.765	5.272	4.985	5.00	15.00	6.00
False Jobs	26.743	6.039	3.678	16.00	32.00	12.00
Depression	14.347	11.039	2.563	9.00	18.00	6.00

Social Isolation	18.379	4.274	8.348	11.00	21.00	7.00
Suicide	13.268	2.385	12.568	8.00	16.00	9.00

Based on the data presented in Table 1, the most significant social harms prioritized in 1990s cinema include norm violation and lawbreaking, migration, and unemployment, which hold the highest representation. Prostitution, theft and burglary, and false jobs are also prominently depicted, reflecting the social concerns of the time. Other notable social harms include ethical issues,

social isolation, and running away from home, each of which is depicted with varying degrees of intensity in the films of this decade.

The experts then used Table 2 to determine the relationships between the variables, resulting in the structural self-interaction matrix.

Table 2

Distribution of Social Harms Represented in the Films of the 2000s

Component	Mean	Standard Deviation	Variance	Minimum	Maximum	Range
Divorce	19.265	3.274	2.436	18.00	36.00	4.00
Infidelity	17.948	6.584	8.767	10.00	23.00	9.00
Violence	8.827	6.472	10.321	5.00	15.00	6.00
Addiction	15.392	3.938	8.125	8.00	19.00	8.00
Running Away from Home	11.321	4.948	6.231	6.00	15.00	8.00
Prostitution	6.985	5.459	29.797	3.00	10.00	2.00
Delinquency	16.432	4.765	7.566	10.00	20.00	12.00
Lying	21.753	3.345	3.342	15.00	28.00	8.00
Ethical Issues	19.786	5.342	8.875	18.00	23.00	9.00
Norm Violation and Lawbreaking	36.863	8.522	21.242	26.00	41.00	16.00
Poverty	10.342	3.786	5.321	5.00	15.00	7.00
Unemployment	18.877	4.453	8.343	15.00	22.00	8.00
Migration	21.432	9.755	15.864	15.00	25.00	3.00
Theft and Burglary	31.534	3.435	9.323	26.00	37.00	13.00
Financial and Administrative Corruption	18.753	3.535	4.542	12.00	26.00	13.00
False Jobs	11.645	1.342	6.234	7.00	14.00	9.00
Depression	25.433	11.314	13.242	15.00	30.00	9.00
Social Isolation	18.543	6.233	11.675	14.00	25.00	10.00
Suicide	14.003	11.644	8.653	7.00	17.00	6.00

From the data in Table 2, it is evident that norm violation and lawbreaking, theft and burglary, and depression are the most frequently represented social harms in the cinema of the 2000s. These are followed by lying, migration, and divorce, indicating a shift in the social issues portrayed

during this decade. Other significant harms include ethical issues, unemployment, and financial and administrative corruption, all of which are depicted with a relatively high degree of frequency in 2000s films.

Table 3

Comparison of the Most Significant Social Harms Represented in the Family Institution in the 1990s and 2000s

Priority	Most Significant Social Harms in 1990s Cinema	Most Significant Social Harms in 2000s Cinema
First	Prostitution	Divorce
Second	Running Away from Home	Infidelity
Third	Addiction	Delinquency
Fourth	Divorce	Addiction
Fifth	Infidelity	Running Away from Home
Sixth	Delinquency	Violence
Seventh	Violence	Prostitution
Eighth	Spousal Murder	Spousal Murder

According to Table 3, the most significant social harms in the 1990s related to the family institution are prostitution, running away from home, and addiction, reflecting the predominant social concerns of that decade. In the 2000s,

however, divorce, infidelity, and delinquency emerged as the most significant social harms, indicating a shift in the themes portrayed in Iranian cinema over time.

Table 4

Most Significant Cultural Structural Harms Represented in the Family Institution in the 1990s and 2000s

Priority	Most Significant Cultural Structural Harms in 1990s Cinema	Most Significant Cultural Structural Harms in 2000s Cinema
First	Norm Violation and Lawbreaking	Norm Violation and Lawbreaking
Second	Ethical Issues	Lying
Third	Lying	Ethical Issues

The data in Table 4 indicate that in both the 1990s and 2000s, norm violation and lawbreaking are the most significant cultural structural harms depicted in films. However, there is a notable shift in the second and third

priorities: ethical issues and lying were the key concerns in the 1990s, while lying overtakes ethical issues in the 2000s, reflecting a change in cultural concerns over time.

Table 5

Most Significant Economic and Social Structural Harms Represented in the Family Institution in the 1990s and 2000s

Priority	Most Significant Economic and Social Structural Harms in 1990s Cinema	Most Significant Economic and Social Structural Harms in 2000s Cinema
First	Migration	Theft and Burglary
Second	Unemployment	Migration
Third	Theft and Burglary	Unemployment
Fourth	False Jobs	Financial and Administrative Corruption
Fifth	Poverty	False Jobs
Sixth	Financial and Administrative Corruption	Poverty

Table 5 reveals that migration, unemployment, and theft and burglary are the most significant economic and social structural harms represented in the 1990s. In the 2000s, theft

and burglary become the most prominent, followed by migration and unemployment, indicating a shift in the depiction of economic and social issues.

Table 6

Most Significant Individual Harms Represented in the Family Institution in the 1990s and 2000s

Priority	Most Significant Individual Harms in 1990s Cinema	Most Significant Individual Harms in 2000s Cinema
First	Social Isolation	Depression
Second	Depression	Social Isolation
Third	Suicide	Suicide

Table 6 demonstrates that social isolation, depression, and suicide are the most significant individual harms depicted in the 1990s, with social isolation being the most prominent. In the 2000s, depression takes precedence, followed by social isolation and suicide, reflecting a shift in the portrayal of individual psychological issues.

The findings of this study provide significant insights into the representation of social harms in Iranian cinema during the 1990s and 2000s, highlighting the evolution of societal concerns and the role of film as a medium of social reflection and critique. The results revealed that in the 1990s, the most prominent social harms depicted in Iranian films were norm violation and lawbreaking, migration, and unemployment. In contrast, the 2000s saw a shift in focus, with films increasingly portraying issues such as divorce, infidelity, and delinquency as the most significant social harms. This

4. Discussion and Conclusion

evolution reflects broader social and cultural changes in Iran during these decades and underscores the dynamic relationship between cinema and society.

The predominance of norm violation and lawbreaking in 1990s Iranian cinema can be understood within the context of the post-revolutionary period, which was marked by significant social upheaval and a reconfiguration of societal norms. As Rekabtalaei (2018) discusses, the Iranian New Wave cinema of the 1990s often grappled with the tensions between tradition and modernity, as well as the impact of the Islamic Revolution on everyday life (Rekabtalaei, 2018). The depiction of norm violations and lawbreaking in these films reflects the struggles of a society in transition, where old norms were being challenged and new ones were being established. This is consistent with the findings of Boschma (2008), who notes that films often serve as a mirror of societal anxieties during periods of rapid social change (Boschma, 2008).

Migration and unemployment, also prominent themes in 1990s cinema, highlight the economic challenges faced by Iran during this period. The 1990s were marked by economic difficulties, including high rates of unemployment and significant internal migration, particularly from rural to urban areas. The representation of these issues in cinema underscores their importance in the social consciousness of the time. As Ghaffari (2020) notes, Iranian films of this period often depicted the struggles of ordinary people, reflecting the economic hardships faced by the population (Ghaffari, 2020). This aligns with the work of Hadida (2009), who argues that the success and resonance of films are often closely linked to their ability to address and reflect contemporary social issues (Hadida, 2009).

The shift in focus in the 2000s to issues such as divorce, infidelity, and delinquency reflects changing social dynamics in Iran. As Coletsou (2023) and Ghasemi (2020) discuss, the early 2000s in Iran were characterized by increasing globalization and the gradual loosening of some social restrictions, leading to changes in family structures and social relationships (Coletsou, 2023). Divorce rates, for example, began to rise during this period, and this is reflected in the increased representation of divorce in films from the 2000s. The portrayal of infidelity and delinquency similarly reflects societal concerns about the erosion of traditional moral values in the face of modernization and Western influence (Esfandiary, 2011).

The findings also indicate that while some social harms, such as violence and prostitution, remained relevant across both decades, their representation in cinema changed. In the

1990s, prostitution was one of the most prominently depicted social harms, reflecting concerns about moral decay and the challenges faced by women in a patriarchal society (Shakiba et al., 2021). By the 2000s, however, the focus had shifted to other issues, with prostitution becoming less central in cinematic narratives. This shift may be attributed to changing societal priorities, as well as the influence of censorship, which has historically played a significant role in shaping the narratives permitted in Iranian cinema (Batyari, 2024).

The depiction of individual harms, such as social isolation, depression, and suicide, also evolved between the two decades. In the 1990s, social isolation was the most prominently depicted individual harm, likely reflecting the alienation felt by many individuals in a rapidly changing society. By the 2000s, depression had become more prominent, suggesting a growing awareness of mental health issues in Iran. This shift mirrors broader global trends, where mental health has become an increasingly important social issue (Ghaffari, 2020; Zeiny, 2013). The consistent depiction of suicide across both decades indicates a persistent concern with this issue, which is often explored in cinema as a reflection of deep societal malaise.

The findings of this study are consistent with previous research on the role of cinema in reflecting and shaping social concerns. As Kumar and Sarkar (2022) highlight in their study of Indian cinema, films often serve as a barometer of societal anxieties, with filmmakers using their work to comment on the social issues of their time (Kumar & Sarkar, 2022). Similarly, Berghahn (2009) argues that cinema, particularly in cultures undergoing significant change, often functions as a space where societal tensions are played out and contested (Berghahn, 2009). The evolution of social harms in Iranian cinema, as revealed in this study, underscores the role of film as both a reflection of and a response to the changing dynamics of Iranian society.

Furthermore, the results of this study align with the broader literature on the relationship between cinema and identity. As Esfandiary (2011) and Karimi (2016) discuss, Iranian cinema has long been concerned with questions of identity, both individual and collective (Esfandiary, 2011; Karimi, 2016). The depiction of social harms in these films can be seen as part of a broader discourse on what it means to be Iranian in a rapidly changing world. The shift in focus from issues like migration and unemployment to those like divorce and infidelity reflects a society grappling with the challenges of modernity and globalization, where traditional values are increasingly being questioned and redefined.

5. Suggestions and Limitations

While this study provides valuable insights into the representation of social harms in Iranian cinema, it is not without its limitations. One of the primary limitations is the selection of films, which was limited to a sample of 20 films from each decade. Although these films were systematically selected to represent a broad cross-section of Iranian cinema, they may not fully capture the diversity of social issues depicted across the entire cinematic output of these decades. Additionally, the study relies on a quantitative content analysis, which, while useful for identifying trends, may not fully capture the nuanced ways in which these social harms are portrayed. Qualitative analysis could have provided a deeper understanding of the symbolic and thematic elements of these films. Furthermore, the influence of censorship on the representation of social harms was not directly analyzed, despite its known impact on Iranian cinema. This oversight could limit the understanding of how censorship may have shaped the narratives and themes explored in these films.

Given the limitations of this study, several avenues for future research are suggested. First, future studies could expand the sample size to include a broader range of films from each decade, as well as films from other periods, to provide a more comprehensive analysis of the evolution of social harms in Iranian cinema. Second, incorporating qualitative methods, such as thematic analysis or narrative analysis, could offer deeper insights into the ways these social harms are depicted and the meanings ascribed to them within the cultural context. Additionally, future research could explore the role of censorship more explicitly, examining how filmmakers navigate these restrictions and what impact this has on the representation of social issues. Finally, comparative studies could be conducted, examining the representation of social harms in Iranian cinema in relation to other national cinemas, such as those of India or Turkey, to explore similarities and differences in how social issues are portrayed across different cultural contexts.

The findings of this study have several implications for practice, particularly for filmmakers, policymakers, and educators. For filmmakers, this study highlights the importance of cinema as a medium for social reflection and critique. Filmmakers should be encouraged to continue exploring social harms in their work, using their platform to raise awareness and provoke discussion on these important issues. For policymakers, the study underscores the role of cinema in shaping public perceptions of social issues. Policymakers should consider supporting the film industry,

particularly films that address social harms, as a means of fostering public dialogue and promoting social change. Additionally, educators can use the findings of this study to incorporate discussions of social harms as depicted in cinema into their curricula, helping students to critically engage with the ways in which these issues are represented in popular culture. By doing so, educators can encourage a more nuanced understanding of the relationship between cinema and society, and the ways in which films both reflect and influence the world in which we live.

Authors' Contributions

All authors have contributed significantly to the research process and the development of the manuscript.

Declaration

In order to correct and improve the academic writing of our paper, we have used the language model ChatGPT.

Transparency Statement

Data are available for research purposes upon reasonable request to the corresponding author.

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Declaration of Interest

The authors report no conflict of interest.

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Ethical Considerations

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