

## **What Does Love Have To Do With This: Gendered Representation of Writers and Their Creative Process in Different Cinema Productions**

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### **Abstract**

The research addresses in what way romantic films manage to display the bond that exists between love and writing. This thematic representation brings additional information to current literature on movie narratives and emotional experiences extending knowledge about depiction of these issues on a screen. The research is based on media, narratives and semiotics. This perspective plays an important role in dealing with the problems of formation and the purpose within the structure of film narrative, which provides a reliable framework for the study. The paper examines how the writers relate to their subjects in different types of world cinema. It explores how these relations have been dealt with in different societies and contains both general ideas and more specific cultural aspects. Such a study is important for the view-making of the issue of creativity in the structure of cinematic storytelling.

*Keywords:* film, creative process, cinematic expression, love, writer

## **What Does Love Have To Do With This: Gendered Representation of Writers and Their Creative Process in Different Cinema Productions**

### **Introduction**

Love and creativity have long been intertwined themes in cinema, particularly within the romantic genre's portrayal of writers and their creative processes. Writing is a very private act that involves feelings, emotions and experiences and that is why creative writing is very personal. All types of love are important in the creative writing process as they are the main components of the stories. Regardless of its manifestation - be it romantic love, self-love, passion, or an affinity for the

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art of writing - love exerts a profound influence on the writer and the narratives they construct. However, the selected films depict romantic heterosexual love. This exploration delves into how romantic entanglements influence the artistic expression of writers, revealing both the inspiring and challenging dimensions of love.

Actually, portraying writers in film is a complex issue as well, one that illustrates the ways different social milieus shape our attitudes to love and imagination. This exploration feels particularly apt in the romantic space, which often tells these very blurry personal/professional narratives all wrapped up by relationships that define a writer's career arc. Films like *Shadows in the Sun* (2005), *Copie conforme* (*Certified copy*) (2016), *Nuestros amantes* (*Our lovers*) (2016), and *Бестселлер по любви* (*Love-inspired bestseller*) (2016) situate those questions at their core while offering a dense narrative on love: one that presents a challenge in conveying the themes explored in the studied films — with in-depth reflections or balance between the realism-symbolization of feelings.

Such reflections are based largely on cultural contexts, which influence the way writers in these films have ended up shown to us, asking whether it impacts how society responds and reacts with love and creativity. Through this cultural lens, the stories become more vibrant with varied points of view that contrast with pre-assumed gender roles and expectations. For example, they frequently depict men and women in manners which comply with or challenge established norms indicative of wider cultural ideologies on both gender and creativity (see Smith 2018; Johnson 2020; Davis, 2023).

However, this depiction of writers and their love lives is influential beyond what can be seen on-screen. While we are entertained, they will also subtly affect how these types of others—the real-life writers who try to figure out what is going on in their private lives—see themselves. A cliché in a lot of movies is to have the love life of a writer being closely related to their creative way as well. Then, all too often writers develop both preconceived ideas of what an art career looks like and a happily-ever-after romance.

The portrayals strike a powerful note with the audience, further emphasizing how love itself can be inspirational. These often depict love as a necessary element for the creative process, suggesting that without inspiration from a muse or an artistically-fulfilling relationship with another person, a writer will cease to be able to produce writing. That said, such examples can also serve to reinforce certain stereotypes that maintain misconceptions and promote tropes about romance. Furthermore, cinema, as a cultural artifact, serves as a reflection of societal values, norms, and gender dynamics. The representation of love in film is particularly noteworthy, as it not only mirrors but also influences societal perceptions of relationships, gender roles, and emotional expression.

Across different cinematic traditions – Western and Eastern, mainstream and independent – the representation of love varies significantly, influenced by cultural, historical, and socio-political contexts. This study explores how love is depicted across different cinema, with a particular focus on the gendered representation of love and how the writing process contributes to these portrayals.

## **Methodology**

The paper outlines a clear and structured methodology. This study adopts a qualitative, exploratory research approach grounded in interpretivism (Creswell, 2013; Schwartz-Shea) to look at the ways images of femininity and masculinity are portrayed in concepts of love in Western and Eastern cinema (Kaplan, 2013; Dissanayake, 2013; Attwood, 1993; Leontyeva, Koltsova & Verhoeven, 2024). Such an approach means that in-depth meaning of phenomena as practiced by humans should be grasped. In relation to this research, interpretivism will help us better understand the interaction of different cultures with the perception and representation of gender through the use of cinematic patterns (Butler, 1990; Williams, L. & Gledhill, 2000; Kim, Kim, Kan, 2019). Based on a choice of films from both traditions, this study aims to identify the gender dynamics and culture that underlie those representations. The study is cross-sectional and confined to movies from Western cinema and Eastern cinema with a special reference to Russia and Iran.

Employing a lens of subjective interpretation and analysis with respect to cinematic narratives, we delve into an exploration of the complex relationship between love and creativity as depicted in live-action romantic films about writers. By analyzing the selected films through a close reading of their narratives and character representations, we will uncover patterns and themes related to love and creativity. The cultural contexts of each film will be considered to understand how societal attitudes shape the portrayal of writers and their relationships.

This study seeks to answer the following research questions:

- In what way do romantic films represent the complex interplay between love and the creative writing process?
- How is love represented differently in Western and Eastern cinema?
- In what ways does the gender of the characters influence the portrayal of love?
- How does the writing process as portrayed in different cinematic traditions contribute to the gendered representation of love?

Research objectives:

- Analyze the portrayal of love as both a muse and a source of conflict within the creative process of writers depicted in romantic films.
- Examine the ways in which cultural contexts shape the representation of writers and their romantic relationships in these films.
- Investigate the potential impact of cinematic depictions on real-life authors' perceptions of the relationship between love and creativity.
- Critically evaluate the extent to which these films may perpetuate unrealistic expectations about romance and the artistic journey.

Thus, the aim of the given study is to conceive the representations of love across various cinematic cultures and discuss the impact of the writing process on such representations with references to gender. Therefore, the goal of this work is to investigate gender relations in the representations of love in Western and Eastern

cinema and promote better understanding of the interplay between gender and media discourse.

### **Data Collections and Analysis**

The films used in the study are selected from a list that best represents the cinematic traditions under consideration. The selection criteria for the films in this study are twofold: firstly, the movies chosen must feature love as their central thematic focus; secondly, they need to meet at least one of two additional criteria - either possessing significant cultural impact or having received critical acclaim within their respective cinematic traditions. The focus is made on the representation of gender roles and relations, the roles of male and female characters, the structure of the relationships between male and female characters, and the narrative patterns that support or subvert gender roles and relations.

Thematic analysis is used to analyze the films because it involves identifying themes and patterns concerning gender and love. Particular emphasis is placed on the conversations, the characters, and the plots that are associated with the representation of love. It also takes into account the cultural and historical background of these films because these are the main factors that define the gendered representation of love.

Comparisons are made between the films to identify commonalities and differences in their depictions of love and creativity, as well as their treatment of gender roles and stereotypes.

This work will help to continue the discussion on the link between love and creativity especially as it applies to writers and writing. Accordingly, by analyzing this aspect of the popular romantic movies, we can better understand how the cultural discourses influence our perception of creativity and roles of the relationships within it. Moreover, this study reveals the significance of the gender-oriented approach to the examination of the media representations, as films are capable of strengthening or subverting gendered perceptions of the society. Knowledge of how writers are depicted in such stories can be useful in the debate about the portrayal of diversity in literature and cinema.

Additionally, this research aims to offer a complex understanding of the relationship between love and creativity and to provoke reflection about the stories that are presented to readers and the effects they may have on actual writers and readers.

Finally, the exploration of gender representation in literature and media reveals significant insights into how narratives shape societal perceptions of gender roles, particularly in the context of love and creativity. This study synthesizes findings from various research papers to highlight the complexities of these representations.

### **Literature Review**

Contemporary literature often presents a duality in gender representation, with some works challenging traditional norms while others reinforce stereotypes. For instance, Ladzekpo et al. found that while many characters defy conventional roles,

others still embody traditional gender stereotypes, particularly in genres such as science fiction and fantasy (Ladzekpo, Attiye, Davi, 2024). Bansiwali's analysis of Indian women writers illustrates how authors like Arundhati Roy and Jhumpa Lahiri navigate and critique gender norms, contributing to a broader dialogue on gender representation in literature. Regarding film representation, Mulvey's seminal essay, "Visual Pleasure and Narrative Cinema," introduces the concept of the male gaze, arguing that cinema is structured around a patriarchal perspective that objectifies women. This framework is essential for understanding how romantic films can reinforce gender stereotypes and influence audience perceptions of love and relationships (Mulvey, 1975). Kaplan's work, *Women and Film: Both Sides of the Camera*, provides a feminist critique of film, focusing on the representation of women in cinema. The book discusses the concept of the male gaze and its implications for the portrayal of female characters in romantic narratives. Kaplan's analysis reveals how these representations can perpetuate stereotypes and impact societal expectations of gender roles in love (Kaplan, 1983). The literature on gendered representations of love in films reveals a complex interplay between cinematic narratives and societal norms.

Igrec looks at gender stereotypes in romantic comedies, dividing comedy movies into old and modern versions. The study examines whether the depiction of gender roles has advanced across popular films produced in 2010 and contrasting them with those released in 2020. This research adopts a more discursive approach to the way these representations shape audience perceptions and broader societal norms concerning gender identities and love (Igrec, 2022). The article by Saha delves into how cinematic narratives are affecting widespread understanding about love and relationships. The author believes that movies tend to romanticize love, in turn provoking unrealistic hopes upon viewers. The analysis details the implications for the way these portrayals work to solidify or destabilize current cultural understandings of gender in romantic relationships (Saha, 2024). Handayanti et al. examined gender representation in television films, revealing that media often perpetuates gender biases, portraying women as materialistic and men as unfaithful, which can skew public perceptions. The portrayal of women in animated films, as discussed in the study on "The Princess and the Frog," shows that female characters often face societal struggles, reinforcing traditional gender dynamics (Handayanti, 2024).

The intersection of love and creativity in narratives can reflect and shape audience perceptions of gender roles. Research indicates that media representations can either challenge or reinforce societal attitudes, impacting real-life authors and their creative processes (Murtza, 2023). While these studies underscore the importance of critically examining gender representation in literature and media, it is also essential to recognize that some narratives may offer progressive portrayals that inspire change and challenge stereotypes. This duality highlights the ongoing evolution of gender dynamics in cultural narratives. Despite this, many films still provide stereotypical representations of gender roles and love and there is a shift towards portraying love in different ways. This evolution is due to changes in society

and the constant discussions of gender roles and gender identification in modern media. There is a notable shift towards more diverse portrayals of love and identity, reflecting the evolving landscape of societal norms. This evolution is influenced by ongoing discussions surrounding gender roles and the complexities of gender identification, which challenge the traditional binary framework.

As we explore the evolution of love in film, it is essential to consider the concept of gendered representation. In this article, the term refers to the ways in which love is often framed as a distinctly male or female experience. The gendered representation of love in Western and Eastern cinema reveals significant cultural divergences, particularly when examining Russian and Iranian traditions. While Western films often portray women as independent and assertive, Eastern cinema frequently depicts female characters as restrained and submissive, reflecting broader societal norms. Western narratives typically emphasize female empowerment, showcasing characters who challenge traditional roles and assert their independence (Yuanyuan, 2024). The portrayal of love often aligns with themes of personal freedom and individual choice, as seen in various romantic comedies and dramas (Nargiza, 2024).

In contrast, Eastern films, such as those from Iran and Russia, often depict women in more traditional roles, emphasizing familial duty and emotional restraint (Yuanyuan, 2024).

The cultural backdrop, influenced by historical and socio-economic factors, shapes these representations, with women often portrayed as nurturing figures within the family structure (Nargiza, 2024; Yuanyuan, 2024).

The differences in representation stem from distinct cultural ideologies: Western humanism promotes individual rights, while Eastern traditions often reflect Confucian or Orthodox values that prioritize community and familial roles. This divergence is evident in the cinematic portrayal of love, where Western films celebrate romantic autonomy, while Eastern narratives often highlight love's connection to duty and sacrifice (Moussaoui, 2024; Yi, 2024).

Despite these differences, the gender study in cinema aims at reaching certain conclusions, which is, looking for progressive change in the love and gender representations in the films, holding ongoing re-ordering of power relations and entrenched norms within this representation. While several studies have established how film representations of romance and gender roles impact on society's views of these relationships, this study seeks to formulate how those film representations shape the cultural values and perspectives of the viewing audience and potentially influence the work of real-world writers. At the same time, when we look deeply into these processes, we will try to support the relevance of such an analysis of the content of films aimed at construction of dominant cultural ideas.

Both traditions grapple with evolving gender roles, suggesting a complex interplay between cultural representation and societal change. Yet, there is a noted deficiency in studies that compare how various cultures represent love and creativity in film. The paper emphasizes the need for more cross-cultural analyses to understand the diverse narratives that emerge from different cultural backgrounds.



Nevertheless, this paper endeavors to explore those intricacies beyond the stereotypical preconceptions that have often set East against West. In this regard, it hopes to uncover the subtle differences in meaning lying beneath the surface.

## Pen and Gender: How Film Shapes Writers and Their Creations

Our study illustrates the importance of examining media representations through a gender-oriented lens and how films can either reiterate or challenge societal norms surrounding gender roles, often in combination with stereotypes. The ways in which writers contribute to these narratives help actualize what diverse voices actually mean, both on the page and screen. Because of that, this study is cross-cultural in comparison between various cinematic traditions and exhibits the cultural contingency of media representation. The goal is to shed light on the complex interplay between media representations and societal attitudes towards gender roles, with the hope of promoting more inclusive and accurate portrayals in the future.

For the analysis, films from four different cinema traditions were selected, two of which can be considered closer to what we call Eastern cinematography. In fact, the Russian film certainly does not belong to Western cinematography, and the French-Iranian film, although it has Western actors, is directed by a filmmaker of Iranian origin and introduces some non-Western elements. Although *Shadows in the Sun* is a co-production, we classify it as an American or Western film because it is directed by an American born in Hollywood.

When we talk about the significance of the chosen films: American, Russian, French, and Spanish, these are all very powerful productions that have left a deep impression on the history of film. To better understand the four selected films that serve as case studies here, we employed a combination of thematic and semiotic analyses.

*Shadows in the Sun* (2005) is a character-driven film that delves into themes of creativity, personal growth, and the complexities of human connection. The narrative revolves around Jeremy, an aspiring writer, who is sent to rural Italy to seek out the reclusive author, Weldon Parish. Through their interactions, the film explores the transformative power of mentorship and the importance of finding inspiration. Weldon, haunted by the loss of his wife, who was also his muse, has struggled with writer's block. His daughter, Isabella, becomes a new source of inspiration for Jeremy, mirroring the influence her mother once had on Weldon. These intergenerational relationships highlight the cyclical nature of creativity and the enduring impact of loss and love. The film's exploration of writer's block, the search for meaning, and the healing power of art makes it a compelling watch for those interested in the creative process and the human condition.

In *Our Lovers* (2016) Carlos, a frustrated screenwriter in his 40s, and Irene, a dreamy woman in her 30s, meet in a bookstore café. Irene proposes a game to transform their mundane lives into an adventure, establishing a rule that they must not fall in love. As they embark on a series of meetings without sharing personal

details, their connection deepens, and they begin to break the initial rules. The film delves into the intricate complexities of love and human connection, exploring themes of self-discovery, boundaries, and the interplay between fiction and reality. The film's characters confront their past disappointments and seek new possibilities for happiness, while the meta-narrative structure invites viewers to consider how narratives shape personal experiences. However, the inclusion of crude humor and pacing issues detract from the film's overall impact, leaving the audience with a somewhat unsatisfying conclusion that challenges conventional narrative resolutions.

The plot of *Бестселлер по любви* (Love-inspired bestseller) (2016) follows Konstantin (Kostia), a womanizing writer who finds inspiration in his romantic conquests. He secretly observes his latest interest, Asya, posing as a librarian he believes will be easy to seduce due to her unconventional looks. Confident in his charm, he bets a friend that he can win her over, unaware of the unexpected consequences that await him. The film explores several key themes, including conquest and manipulation in romantic relationships, the role of creativity and inspiration in writing fueled by love affairs, prejudices towards appearance and the evaluation of individuals, as well as the consequences of dishonest behavior and gambling with love. The main character, Konstantin, is a writer-seducer who uses women as muses for his inspiration. The film also delves into the relationship between art and morality. It suggests that inspiration or artistic expression does not justify unethical conduct in one's personal life. Characters who seek to justify their actions through their artistic pursuits ultimately face the consequences of their dishonesty. By exploring these themes, the film encourages viewers to reflect on the importance of authenticity, empathy, and moral integrity in relationships.

*Certified Copy* (2010) explores the complexities of love, identity, and the blurred lines between reality and performance in a single day. Through the enigmatic relationship between a French woman and visiting author James Miller, the film delves into themes of authenticity in art and relationships. The couple's playful masquerade as a married couple, sparked by a misunderstanding, becomes a catalyst for introspection, questioning the nature of truth and the masks we wear in love. A leitmotif on "copies" extends beyond art, prompting viewers to question the blurred lines between performance and genuine connection. Ultimately, *Certified Copy* challenges conventional notions of romance and authenticity, leaving a lingering invitation to ponder the essence of love and the elusive nature of truth. Thus, truth, originality, copies, and play are the central themes of this film, which is so complex in its simplicity and showcases the reach of cinematic art in exploring this narrative.

In semiotic analysis, the meaning within films is understood as a complex interplay of signs and symbols that convey specific cultural, ideological, and emotional messages. Such analysis in the field of film studies can reveal themes and motifs, with semiotics revealing how those thematic elements are expressed through signs and symbols to produce an elaborate code that enriches audience interpretations. Every visual, auditory or textual sign in a film could be analyzed from the perspective of semiotics; as such it provides an engine for thematic expression that can translate ideas and emotions into something resonant with viewers on multiple levels. This back-and-forth between



thematic analysis and semiotics illustrates how filmmakers use visual metaphors, sound motifs, and narrative structures to drive their central focus points home to viewers through guiding what emotions are felt by the audience in certain moments.

Table 1. Analysis

Film Title (English)	Year	Screenwriter	Director	Genre	Main Actors	Main Characters	Setting	Beginning	Ending	Semiosis
Shadows in the Sun	2005	Brad Mirman	Brad Mirman	Drama, Romantic Comedy	Harvey Keitel, Joshua Jackson, Claire Forlani	Jeremy, Weldon Parish, Isabella Parish	Tuscany	Joshua wakes up and gets ready for work.	Riding a horse alongside a train; a bird is released from a cage.	Literal Freedom
Copied (or Certified Copy)	2010	Abbas Kiarostami	Abbas Kiarostami	Drama, Melodrama	Juliette Binoche, William Shimell	Elle, James Miller	Tuscany	A book with the same title as the film is on the table with two microphones.	Church bells seen through a window frame.	Self-reflection
Our Lovers	2016	Miguel Ángel Lamata	Miguel Ángel Lamata	Drama, Romantic Comedy	Eduardo Noriega, Michelle Jenner	Carlos, Irene	Zaragoza	Carlos has his first cognac in a bookshop café.	Carlos and Irene sit and talk.	Interpersonal connection
Bestseller of Love	2016	Olga Zhabin	Nikolai Mikhailov	Melodrama	Ilya Bledny, Maria Kozakova	Konstantin, Asya	Russia	A woman runs scared at night.	Konstantin and Asya embrace.	Emotional connection

The table provided gives an overview of four films, which can be analyzed through the lens of semiotics to reveal how these films represent love and the creative writing process.

*Shadows in the Sun* (2005)

- Setting and Characters: The film is set in Tuscany, Italy, a region often associated with artistic inspiration and the beauty of nature. The main characters, Jeremy and Weldon Parish, are depicted in a picturesque environment, which plays a significant role in their creative processes.
- Semiosis: The bird released from a cage and the image of riding alongside a train symbolize freedom and the journey of the creative spirit. The bird represents the liberation of creative potential, while the train symbolizes the passage of time and the journey of life. These symbols are crucial in understanding the characters' internal transformations and their relationship with creativity.
- Analysis: The film uses nature and the setting as a metaphor for the characters' emotional states and creative struggles. The use of symbols like the bird and train reflects the dynamic between confinement and freedom, a theme central to the creative process. *Shadows in the Sun* explores the life and artistic process of writers, focusing on the archetype of the lost genius. The character of Weldon Parish, a once-famous writer, represents the artist who retreats into solitude. The film also explores the intergenerational dynamic relationship between Jeremy and Weldon Parish, highlighting the power of love for art as both inspiration and a limitation. The film continues the tradition of American films exploring the dual nature of artistic passion.

*Nuestros amantes (Our Lovers)*, 2016)

- Setting and Characters: The film is set in Zaragoza, Spain, focusing on Carlos and Irene, whose relationship blossoms in a bookstore cafe, a space that symbolizes knowledge, creativity, and introspection.
- Semiosis: The film begins with Carlos having his first cognac in the café-library, a symbolic act that initiates his journey into the complexities of love and creativity. The ending, where Carlos and Irene sit and talk, symbolizes the completion of their emotional and creative journeys, with conversation as the key to both love and creativity.
- Analysis: The bookstore cafe setting is rich with semiotic meaning, representing a space where love and creativity intersect. The recurring motif of conversation emphasizes the role of dialogue in both romantic and creative processes, suggesting that understanding and expression are central to both. This film continues the Spanish cinematic tradition of exploring love and creativity in urban settings, with a focus on intellectual characters and the power of dialogue. It builds upon the legacy of Spanish filmmakers who have long been interested in the intersection of romantic relationships and artistic pursuits, presenting these themes with a mix of

depth, humor, and symbolism characteristic of contemporary Spanish cinema.

*Бестселлер по любви (Love-inspired bestseller, 2016)*

- Setting and Characters: Although the setting is inferred to be Russia, the film's cultural context is crucial for understanding its semiotic landscape. The characters, Konstantin and Asya, navigate a world shaped by Russian traditions and contemporary challenges.
- Semiosis: The opening scene of a woman running scared at night symbolizes the fear and uncertainty that often accompany love and creativity in the Russian cultural context. The final embrace between Konstantin and Asya represents resolution, but within a framework of sacrifice and endurance, themes common in Russian melodrama.
- Analysis: The film employs a semiotic language that reflects the cultural nuances of Russian cinema, where love is often intertwined with themes of struggle and endurance. The embrace at the end signifies not just a romantic resolution but also a deeper acceptance of life's hardships, a recurring motif in Russian storytelling.

*Copie conforme (Certified Copy, 2010)*

- Setting and Characters: Set again in Tuscany, Italy, the film features Elle and James Miller, whose interactions explore the nature of authenticity in art and relationships.
- Semiosis: The opening scene with a book titled "Certified Copy" and two microphones sets the stage for a discussion on originality and imitation, themes central to the narrative. The church bells seen through a window frame at the end of the film serve as a reminder of tradition and the passage of time, contrasting with the modern, secular lives of the characters.
- Analysis: The film engages with signs of authenticity and imitation, questioning the nature of reality in both art and love. The church bells, a traditional symbol, juxtapose with the characters' modern dilemmas, highlighting the tension between the old and the new in both personal and creative domains. *Certified Copy* represents a unique synthesis of French and Iranian cinematic traditions. It combines the intellectual rigor and relationship complexities often found in French cinema with the philosophical depth and narrative ambiguity characteristic of Iranian art films. This blend results in a work that challenges perceptions of reality, authenticity, and the nature of both art and love.

## Discussion

In the realm of film analysis, semiotics offers a fascinating framework through which we can explore the themes of freedom and confinement, particularly as they relate to love and creativity. This interplay is vividly illustrated in both Western and

Eastern cinema, where cultural contexts shape the narrative and symbolic elements. Western films *Shadows in the Sun* and *Nuestros amantes* celebrate personal liberation, portraying characters who embark on journeys of self-discovery. The settings — such as the picturesque landscapes of Tuscany — are not just beautiful backdrops; they symbolize artistic freedom and the potential for creative expression. In these narratives, love is depicted as a force that empowers individuals to break free from societal constraints. The characters' experiences resonate with viewers who value individualism and the pursuit of passion.

In contrast, Eastern films like *Бесцеллер по любви* delve into the complexities of tradition versus modernity. Here, societal norms often impose significant constraints on characters' lives, creating a palpable tension between their desires for love and creativity and the expectations placed upon them by their culture. During the Soviet period of Russian cinema, women were shown as having equal value and portrayed roles on film that highlighted their physical strength (especially working in certain industrial jobs). These portrayals emphasized women's contributions to society and highlighted their ability to achieve remarkable feats, such as setting new records in various fields. The love stories in these films frequently function as a kind of subtext for larger tales of social progress. In post-Soviet Russian cinema, however, attitudes to love and gender rules have been modified in more and less subtle ways that resonate with Western romantic tropes on one hand but also stay true to Russian cultural (and historical) background. The implied Russian setting serves as a stark reminder of these limitations, where love is frequently portrayed as a struggle against both external pressures and internal conflicts. This dynamic highlights how cultural context can shape an individual's journey toward self-actualization. Here, the theme of sacrifice, well-known in Russian films, is once again utilized. In the act of sacrificing everything and starting from himself—without masks, lies, and manipulation—on the edge of social life and appearances, the main character undergoes a transformation.

In this case, it positions the American narrative, which is largely characterized by individual loss and a blockage of creativity, in contrast to the Spanish narrative that incorporates a more fantastical approach to explaining the artist's motivation. This difference shows how different societies graduate into the topic of creation and the need attached to it. Learning exactly, through some examples including the character of Jeremy in *Shadows in the Sun* we can show that the influence of love is a source of change and thus leads to creation. Such knowledge, on the other hand, assists in the analysis of characters in romantic films and helps to create how stories move forward.

The French-Iranian film is the most complex, yet the simplest in what we, as viewers, see on the screen as we follow the story. The film presents a complex yet straightforward cinematic experience that immerses viewers in the intimate story of two middle-aged individuals. Its narrative structure and visual style, while simple, effectively convey the intricacies of love and human connection. This minimalist approach highlights the protagonists' perspectives, allowing for a deeper emotional engagement. Ultimately, the film demonstrates that even the most intricate themes and

emotions can be expressed through a clear and focused lens, creating an immersive atmosphere that resonates with the audience.

However, all these films support a well-known stereotypical pattern according to which the writer must find their muse and improve their writing or overcome a block. In every film, the writer is a man and not a woman. Besides, these are not low-quality films created for quick consumption that are full of stereotypes and well-established patterns such as Hallmark romance productions. Therefore, one can rightfully ask why women writers who are looking for their muse are not featured in these films.

The answer to this question can certainly be found in the production of meaning of gender representation in film that confirms the already well-established relationships in the roles of men and women when it comes to the creative process. Male dominance and female subservience are old formulas that are still employed in films about writers and writing.

### **Concluding Remarks**

This study has revealed a complex interaction between love and creativity in romantic films about writing in cultural context. We have found important cultural differences in the way American, Spanish, Russian and French-Iranian film narratives frame artists' motives and sources of inspiration, as we have shown by comparing them. Regarding the Western context and film genre, there is personal loss or a block of creativity which applies to many American films; however, Spanish films show another more whimsical and enigmatic vision behind artistic drive. This striking difference highlights the extreme power of cultural context over aesthetic representation.

The thematic examination of love and its effect on creativity within these films constructs a very complex insight into human relationships and the power of change associated with emotional experiences. It is evident through narrative and semiotic analyses that love serves as an impetus in driving characters toward personal and artistic fulfillment. This central theme lends not only a new richness to the screen representation of writers and their journeys but also underlines the interrelationships between love and the creative process.

In the analyzed films, male writers are depicted in ways that tend to stress existential crises, romantic difficulties or love stories and creative tensions which might serve in reproducing "masculine" cultural-imaginative strategies of men as the primary leaders of creativity. Women writers are often portrayed in subjugated and depersonalized roles, leaving viewers with few traces of a female perspective. Over time, this projection forms unconscious bias leading to a cultural perception of male gendered body's credibility over the other in authorship which undoubtedly impacts those who are starting out as writers and also professional opportunities. While these representations further our understanding of how masculinity understands creativity, they also fall prey to the suppression of female experience and more generally a restriction on diversity in art.

Overall, the research provides a nuanced understanding of the complex interplay between love and the creative writing process in romantic cinema, contributing significant insights to film studies and cultural analysis.

Future research on gendered representation in romantic films should be directed at the independent female creator, the investigation of cultural contexts and intersectionality, and audience reception. These areas of concern could offer valuable insights into how gender dynamics operate within film and help inspire more inclusive storytelling.

Moving forward on these research agendas will enhance our understanding of the complex connection between love, creativity and cultural context in film. This series of investigations will continue to inform scholarly discussions as this action additionally teaches us how films manifest artists and artistic intentions, sensibilities — emotional processes. This enriched understanding, as we go forth, has the power to not only affect the making of cinema, but also the manner in which it is consumed, thus encouraging a kinder and more cine-aware way in film narration.

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## **Kakve veze ljubav ima s tim: rodno oblikovana reprezentacija pisaca i njihovog kreativnog procesa u različitim filmskim produkcijama**

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### **Apstrakt**

Istraživanje se bavi pitanjem na koji način romantični filmovi uspevaju da prikažu vezu koja postoji između ljubavi i pisanja. Tematska reprezentacija donosi dodatne informacije u postojeću literaturu o filmskim narativima i emotivnim iskustvima, proširujući znanje o prikazivanju ovih pitanja na ekranu. Istraživanje je zasnovano na ulozi medija, narativima i semiotici. Ova perspektiva igra važnu ulogu u proučavanju problema formiranja i svrhe unutar strukture filmskog narativa, što pruža pouzdan okvir za analizu. Rad ispituje kako se pisci odnose prema svojim temama u različitim vrstama svetske kinematografije. Istražuje kako su ti odnosi obrađeni u različitim društvima i sadrži kako opšte ideje, tako i specifične kulturne aspekte. Ovakvo istraživanje je značajno za formiranje pogleda na pitanje kreativnosti u strukturi filmskog pripovedanja.

*Ključne reči:* film, kreativni proces, filmski izraz, ljubav, pisac

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