
Iranian Cinema A Political History International

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CLINTON WOODARD

Against the Wind Mage Publishers

This book analyzes the changes in the representation of women in Iranian cinema since the 1960s, and investigates the reasons and motives for this. Iranian cinema, both before and after the Islamic Revolution, has been closely monitored by the ruling power, and has been utilized to relay messages and information that comply with the ruling ideology. However, it was only after the 1979 Revolution and the subsequent legitimization of cinema by the Islamic rule that cinema became widely accessible to the general public. Within this context, this book explores the changing roles of women in film production and their representation in films made between the 1960s and 2000s. Although some aspects of women's lives became stricter after the revolution, it was in the late 1980s that women took a prominent role both behind and in front of the camera for the first time. It is demonstrated here that such shifts were due to several factors, including factionalism within the Islamic Republic, shifts in the Iranian film industry, and the emergence of a group of highly educated film production teams, in addition to the fuller integration of women into the film industry, which is analyzed in particular detail. This study explores a number of representative female-centric films, with a focus on their cultural, social and cinematic contexts. Discussing these films with respect to the representation of women, it uses textual analysis as its base methodology. Interviews conducted with filmmakers and people active in the

industry also serve to place the films into their historical, social, and political context.

Allegory in Iranian Cinema

Bloomsbury Publishing

The New Iranian Cinema is considered by many to be the most fascinating cultural phenomenon produced within the Islamic Republic of Iran. Containing twelve first-hand interviews with the most renowned film-makers living and working in contemporary Iran, this book provides insights into film-making within a society often at odds with its rulers. Reflecting upon the 1979 revolution and its influence on their work, as well as the effect of their films on Iranian audiences, film-makers such as Abbas Kiarostami and Jafar Panahi highlight the key issues surrounding the reception of Iranian cinema in the West and also its role in the development of Iran's global image. Through these conversations Shiva Rahbaran reveals that the seeds of the New Iranian Cinema were sown long before the revolution, and that Iranian film-makers gave rise to a cinema which became a global phenomenon despite censorship, sanctions and political isolation.

Displaced Allegories GRIN Verlag

These essays examine Iran's place in the world--its relations and cultural interactions with its immediate neighbors and with empires and superpowers from the beginning of the Safavid period in 1501 to the present day. The book provides important historical background on recent political and social developments in Iran and on its contemporary foreign relations. The topics explored include Iranian influence abroad on political organization, religion, literature, art, and diplomacy, as well as Iran's absorption of foreign influences in these areas. A special focus is the

prevailing political culture of Iran throughout its early modern and contemporary periods. The authors combine approaches from history, political science, anthropology, international relations, and cultural studies. Some essays address Iran's interactions with various Arab and Turkic ethnicities in the region stretching from India to Egypt. Others examine its relations with the West during the Qajar and Pahlavi eras, women's issues, culture inside Iran during the Islamic Republic, and the Shi'ite theocracy of Iran as compared with other Muslim states.

A Colourful Presence Bloomsbury Publishing

In *An Accented Cinema*, Hamid Naficy offers an engaging overview of an important trend--the filmmaking of postcolonial, Third World, and other displaced individuals living in the West. How their personal experiences of exile or diaspora translate into cinema is a key focus of Naficy's work. Although the experience of expatriation varies greatly from one person to the next, the films themselves exhibit stylistic similarities, from their open- and closed-form aesthetics to their nostalgic and memory-driven multilingual narratives, and from their emphasis on political agency to their concern with identity and transgression of identity. The author explores such features while considering the specific histories of individuals and groups that engender divergent experiences, institutions, and modes of cultural production and consumption. Treating creativity as a social practice, he demonstrates that the films are in dialogue not only with the home and host societies but also with audiences, many of whom are also situated astride cultures and whose desires and fears the

filmmakers wish to express. Comparing these films to Hollywood films, Naficy calls them "accented." Their accent results from the displacement of the filmmakers, their alternative production modes, and their style. Accented cinema is an emerging genre, one that requires new sets of viewing skills on the part of audiences. Its significance continues to grow in terms of output, stylistic variety, cultural diversity, and social impact. This book offers the first comprehensive and global coverage of this genre while presenting a framework in which to understand its intricacies.

Iran and the Surrounding World

Bloomsbury Publishing

While the cinema of post-revolutionary Iran is internationally acknowledged, the world outside Iran has been ignorant of the Iranian war films that are the subject of this pioneering book. Over 200 Iranian feature films concentrating primarily on fighting and military operations have appeared since the 1980s and the beginning of the war between Iran and Iraq. This book presents a detailed exploration of the 'Sacred Defence cinema' established by Seyed Morteza Avini, a cinema that directly connects this war to the faith and religious belief of volunteer guardians of the revolution. These films remain the primary vehicles of the Islamic state in Iran for the preservation and memorization of the theme of martyrdom. As the distinguished film scholar, Hamid Dabashi writes in his Foreword to the book: 'If national cinemas are predicated on national traumas, in the volume that Pedram Khosronejad has put together we are at the heart of Iranian cinema.' "The eight-year Iran-Iraq war near the end of the 20th century renewed the horrors of the First World War near the start of the century - causing millions of

casualties and untold devastation on both sides. It also resulted in a vigorous and dynamic cinematic output in Iran, producing some of the most ardent Islamist political movies, Shii-inflected spiritual films, and original theorization of what constitutes an 'Islamic cinema'. Khosronejad has managed to amass an astute and fascinating anthology - the first in English - that brings together an international roster of scholars to deal with the complexities and varieties of war fiction films, documentaries, television series and auteur directors." Prof. Hamid Naficy Northwestern University

Displaced Allegories Bloomsbury Publishing

It is nearly impossible to separate contemporary Iranian cinema from the Islamic revolution that transformed film production in the country in the late 1970s. As the aims of the revolution shifted and hardened once Khomeini took power and as an eight-year war with Iraq dragged on, Iranian filmmakers confronted new restrictions. In the 1990s, however, the Reformist Movement, led by Mohammad Khatami, and the film industry, developed an unlikely partnership that moved audiences away from revolutionary ideas and toward a discourse of reform. In *Reform Cinema in Iran*, Blake Atwood examines how new industrial and aesthetic practices created a distinct cultural and political style in Iranian film between 1989 and 2007. Atwood analyzes a range of popular, art, and documentary films. He provides new readings of internationally recognized films such as Abbas Kiarostami's *Taste of Cherry* (1997) and Mohsen Makhmalbaf's *Time for Love* (1990), as well as those by Rakhshan Bani, Masud Kiami, and other key Iranian directors. At the same time,

he also considers how filmmakers and the film industry were affected by larger political and religious trends that took shape during Mohammad Khatami's presidency (1997-2005). Atwood analyzes political speeches, religious sermons, and newspaper editorials and pays close attention to technological developments, particularly the rise of video, to determine their role in democratizing filmmaking and realizing the goals of political reform. He concludes with a look at the legacy of reform cinema, including films produced under Mahmoud Ahmadinejad, whose neoconservative discourse rejected the policies of reform that preceded him.

A Social History of Iranian Cinema, Volume 3 Columbia University Press

An academically acclaimed and globally celebrated cultural critic, Hamid Dabashi is the Hagop Kevorkian Professor of Iranian Studies and Comparative Literature at Columbia University. He is the author of a number of highly acclaimed books and articles on Iran, Islam, comparative literature, world cinema, and the philosophy of art, among them *Close Up: Iranian Cinema, Past, Present, Future*; *Dreams of a Nation: On Palestinian Cinema* (editor), *Iran: A People Interrupted*, and *Iran without Borders: Towards a Critique of the Postcolonial Nation*. He lives with his family in New York City.

The I.B. Tauris Handbook of Iranian Cinema Princeton University Press

"Covering the late nineteenth century to the early twenty-first and addressing documentaries, popular genres, and art films, [this four-volume set] explains Iran's peculiar cinematic production modes, as well as the role of cinema and media in shaping modernity and a modern national identity in Iran."--Page 4 of cover.

A Social History of Iranian Cinema, Volume 2 Routledge

Following the 1979 Iranian Revolution, Iran's film industry, in conforming to the Islamic Republic's system of modesty, had to ensure that women on-screen were veiled from the view of men. This prevented Iranian filmmakers from making use of the desiring gaze, a staple cinematic system of looking. In *Displaced Allegories* Negar Mottahedeh shows that post-Revolutionary Iranian filmmakers were forced to create a new visual language for conveying meaning to audiences. She argues that the Iranian film industry found creative ground not in the negation of government regulations but in the camera's adoption of the modest, averted gaze. In the process, the filmic techniques and cinematic technologies were gendered as feminine and the national cinema was produced as a woman's cinema. Mottahedeh asserts that, in response to the prohibitions against the desiring look, a new narrative cinema emerged as the displaced allegory of the constraints on the post-Revolutionary Iranian film industry. Allegorical commentary was not developed in the explicit content of cinematic narratives but through formal innovations. Offering close readings of the work of the nationally popular and internationally renowned Iranian auteurs Bahram Bayza'i, Abbas Kiarostami, and Mohsen Makhmalbaf, Mottahedeh illuminates the formal codes and conventions of post-Revolutionary Iranian films. She insists that such analyses of cinema's visual codes and conventions are crucial to the study of international film. As Mottahedeh points out, the discipline of film studies has traditionally seen film as a medium that communicates globally because of its

dependence on a (Hollywood) visual language assumed to be universal and legible across national boundaries. *Displaced Allegories* demonstrates that visual language is not necessarily universal; it is sometimes deeply informed by national culture and politics. *Iran* Edinburgh University Press

Annotation Post-Revolutionary Iranian cinema has gained the attention of international audiences who have been struck by its powerful, poetic and often explicitly political explorations. Yet mainstream, pre-Revolutionary Iranian cinema, with a history stretching back to the early twentieth century, has been perceived in the main as lacking in artistic merit and, crucially, as apolitical in content. This highly readable history of Iran as revealed through its cinema re-reads the films themselves to tell the full story of shifting political, economic and social situations. The book covers the entire spectrum of Iran's cinema, offering vivid descriptions of all key films and looking at recurring themes and tropes, such as the preponderance of images of childhood. He brings the story up to date to look at Iranian filmmaking after the events of September 11, from Mohsen Makhmalbaf's astonishing *Kandahar* to Sadiq Barmak's angry work *Osama*.

Iranian Cinema Uncensored Routledge

Recent, post-revolutionary Iranian cinema has of course gained the attention of international audiences who have been struck by its powerful, poetic and often explicitly political explorations. Yet mainstream, pre-revolutionary Iranian cinema, with a history stretching back to the early twentieth century, has been perceived in the main as lacking in artistic merit and, crucially, as apolitical in content. This highly readable history of Iran as revealed through the full

breadth of its cinema re-reads the films themselves to tell the full story of shifting political, economic and social situations. Sadr argues that embedded within even the seemingly least noteworthy of mainstream Iranian films, we find themes and characterisations which reveal the political contexts of their time and which express the ideological underpinnings of a society. Beginning with the introduction of cinema to Iran through the Iranian monarchy, the book covers the broad spectrum of Iran's cinema, offering vivid descriptions of all key films. "Iranian Cinema" looks at recurring themes and tropes, such as the rural versus the 'corrupt' city and, recently, the preponderance of images of childhood, and asks what these have revealed about Iranian society. The author brings the story up to date explaining Iranian filmmaking after the events of September 11, from Mohsen Makhmalbaf's astonishing *Kandahar* to Sadiq Barmak's angry work *Osama*, to explore this most recent and breathtaking revival in Iranian cinema. [Counter-memories in Iranian Cinema](#) University of Washington Press

Iranian films have been the subject of much critical and scholarly attention over the past several decades, and Iranian filmmakers are mainstays of international film festivals. Yet most of the attention has been focused on a small segment of Iranian film production: auteurist art cinema. *Iranian Cinema in a Global Context*, on the other hand, takes account of the wide range of Iranian cinema, from popular youth films to low budget underground films. The volume also reassesses the global circulation of Iranian art cinema, looking at its reception at international festivals, in university curricula, and at the Academy

Awards. A final theme of the volume explores the intersection between politics and film, with essays on post-Khatami reform influences, representations of ineffective drug policies, and the representation of Jewish characters in Iranian film. Taken together, the essays in this volume present a new definition of the field of Iranian film studies, one that engages global media flows, transmedia interaction, and a heterogeneous Iranian national cinema.

[Iranian Cosmopolitanism](#) Duke University Press

The rise of Iranian cinema to world prominence over the last few decades is one of the most fascinating cultural stories of our time. There is scarcely an international film festival anywhere that does not honor the aesthetic and political explorations of Iranian artists. *Masters & Masterpieces of Iranian Cinema* celebrates this remarkable emergence. It focuses on twelve of the most important Iranian filmmakers of the past half-century—among them, such pioneers as Forugh Farrokhzad, Dariush Mehrjui, Abbas Kiarostami, and Jafar Panahi. In his examination of their lives and their greatest works, Hamid Dabashi explains how, despite the censorship of both the Pahlavi monarchy and the Islamic Republic, the creativity of these filmmakers has transcended national and cultural borders. His account traces the ascendancy of Iranian cinema in modern Iranian intellectual history and also probes its links to Persian poetry, fiction, art, and philosophy. In Europe and in North America, in Asia and in Latin America, in Australia and Africa, the thematic and narrative richness of Iranian cinema has met with tremendous acclaim. Indeed, its particular modes of realism—building on such cinematic

antecedents as Italian, French, and German neorealism-have become truly transnational, contributing a new visual vocabulary to filmmaking everywhere. Masters & Masterpieces of Iranian Cinema studies the role that prominent film festivals have played in fostering the global success of Iranian cinema, and investigates the reception of these films within Iran, an intriguing story in its own right. This is a book that will reward not only the scholar and the film aficionado but also anyone interested in the cultural history of modern Iran.

Iranian Sacred Defence Cinema

Cambridge Scholars Publishing

The New Iranian Cinema is considered by many to be the most fascinating cultural phenomenon produced within the Islamic Republic of Iran. Containing twelve first-hand interviews with the most renowned film-makers living and working in contemporary Iran, this book provides insights into film-making within a society often at odds with its rulers. Reflecting upon the 1979 revolution and its influence on their work, as well as the effect of their films on Iranian audiences, film-makers such as Abbas Kiarostami and Jafar Panahi highlight the key issues surrounding the reception of Iranian cinema in the West and also its role in the development of Iran's global image. Through these conversations Shiva Rahbaran reveals that the seeds of the New Iranian Cinema were sown long before the revolution, and that Iranian film-makers gave rise to a cinema which became a global phenomenon despite censorship, sanctions and political isolation.

A Social History of Iranian Cinema

Intellect Books

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Popular Iranian Cinema before the Revolution

Bloomsbury Publishing

Social history of Iranian cinema that explores cinema's role in creating

national identity and contextualizes Iranian cinema within an international arena.

Iranian Cinema Uncensored Routledge

A deeply informed political and cultural narrative of a country thrust into the international spotlight Praised by leading academics in the field as

"extraordinary," "a brilliant analysis,"

"fresh, provocative and iconoclastic,"

Iran: A People Interrupted has distinguished itself as a major work that has single-handedly effected a revolution in the field of Iranian studies.

In this provocative and unprecedented book, Hamid Dabashi--the internationally renowned cultural critic and scholar of Iranian history and Islamic culture--traces the story of Iran over the past two centuries with unparalleled analysis of the key events, cultural trends, and political developments leading up to the collapse of the reform movement and the emergence of the combative presidency of Mahmoud Ahmadinejad. Written in the author's characteristically

lively and combative prose, *Iran* combines "delightful vignettes" (Publishers Weekly) from Dabashi's Iranian childhood and sharp, insightful readings of its contemporary history. In an era of escalating tensions in the Middle East, his defiant moral voice and eloquent account of a national struggle for freedom and democracy against the overwhelming backdrop of U.S. military hegemony fills a crucial gap in our understanding of this country.

Iran in the 20th Century Duke University Press

Political upheaval has marked Iran's history throughout the twentieth century. Wars, revolutions, coups and the impact of modernism have shaped Iran's historiography, as they have the country's history. Originally based on

oral and written sources, which underpinned traditional genealogical and dynastic history, Iran's historiography was transformed in the early 20th century with the development of a 'new' school of presenting history. Here emphasis shifted from the anecdotal story-telling genre to social, political, economic, cultural and religious history-writing. A new understanding of the nation state and the importance of identity and foreign relations in defining Iran's place in the modern world all served to transform the perspective of Iranian historiography. Touraj Atabaki here brings together a range of rich contributions from international scholars who cover the leading themes of the historiography of 20th-century Iran, including constitutional reform and revolution, literature and architecture, identity, women and gender, nationalism, modernism, Orientalism, Marxism and Islamism.

An Accented Cinema Duke University Press

Thesis (M.A.) from the year 2009 in the subject Orientalism / Sinology - Islamic Studies, grade: 85, Ben Gurion University, course: The 1979 Iranian Revolution: A Thirty-Year Perspective, language: English, abstract: An analysis of the recent development of Iranian Cinema should primarily mention its origins and history, especially since Iranian cinema always has been so closely linked to the political circumstances dominating the social reality. Its outset is generally accepted to have begun around 1900, when Mirza Ebrahim Khan Akkas Bashi, the official photographer of Muzaffar al-Din Shah, shot the first Iranian documentary.... As Richard Tapper states in his work, *The New Iranian Cinema*, "both government and religious authorities sought to

control the images to be shown publicly." 'Formal censorship' began in the 1920s, when the imported films exhibiting women, sex and amusement dominated the Iranian market. In contrast to this permissive attitude, depicting the political or social reality critically in local productions was taboo. Until the Second World War "nothing worthy of being called 'national cinema'" was produced. In these decades, Iranian films were mainly remakes of foreign works, mainly Indian or Egyptian, and normally they lacked artistic quality. This genre of films is known as "Film Farsi." Along with the development of film comes the history of censorship, which tries to curb the freedom of expression in increasingly institutionalized manners. Indeed, in 1950 a committee for the supervision of locally produced or imported films was established. This

might have contributed to the fact that in the 1950s and 1960s, next to the import of American and Indian films, only "commercial films" were famous in Iran, whose sole aim was to entertain and to fill the cash tills. In this period too, the censorship worried more about the expression of political opinions than about the demonstration of sex.

However, on the edge of mainstream productions s
Iranian National Cinema Duke University Press

Iranian cinema is today widely recognised not merely as a distinctive national cinema, but as one of the most innovative and exciting mzzin the world. This book shows how contemporary Iranian film has firm roots, both from before the revolution and in richer and more profound cultural traditions that have survived many centuries of political and social change.