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The New Iranian Cinema Harvard Common Press

"Relaying Cinema in Midcentury Iran investigates how the cultural translation of cinema has been shaped by the physical translation of its ephemera. Kaveh Askari examines film circulation and its effects on Iranian film cultures in the period before foreign studios established official distribution channels and before Iran became a notable site of so-called world cinema. This transcultural history draws on cross-archival comparison of films, distributor memos, licensing contracts, advertising schemes, and audio recordings. Askari meticulously tracks the fragile and sometimes forgotten material of film as it circulated through the Middle East into Iran and shows how this material was rerouted, reengineered, and reimagined in the process."--

A Social History of Iranian Cinema, Volume 2 Duke University Press

In recent years there has been a remarkable surge in Iranian films expressing contentious issues which would otherwise be very difficult to discuss publicly inside the Islamic Republic of Iran - such as the role of clergy in Iranian society. Nacim Pak-Shiraz here highlights how many Iranian film directors concern themselves with the content of the religious and historical narratives of culture and society, sparking debate about the medium's compatibility or incongruity with religion and spirituality. She explores the various ways that Shi'i discourse emerges on screen, and offers groundbreaking insights into both the role of film in Iranian culture and society, and how it has become a medium for exploring what it means to be Iranian and Muslim after thirty years of Islamic rule. This is invaluable reading students and scholars of Film Studies and contemporary Iranian cinema, but also of the culture and identity of Iran more widely.

A Dictionary of Film Studies Cambridge University Press

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 Colourful Presence Taylor & Francis

Relaying Cinema in Midcentury Iran investigates how the cultural translation of cinema has been shaped by the physical translation of its ephemera. Kaveh Askari examines film circulation and its effect on Iranian film culture in the period before foreign studios established official distribution channels and Iran became a notable site of world cinema. This transcultural history draws on cross-archival comparison of films, distributor memos, licensing contracts, advertising schemes, and audio

recordings. Askari meticulously tracks the fragile and sometimes forgotten material of film as it circulated through the Middle East into Iran and shows how this material was rerouted, reengineered, and reimagined in the process.

Displaced Allegories Univ of California Press

Iranian filmmakers have long been recognised for creating a vibrant, aesthetically rich cinema whilst working under strict state censorship regulations. As Michelle Langford reveals, many have found indirect, allegorical ways of expressing forbidden topics and issues in their films. But for many, allegory is much more than a foil against haphazardly applied censorship rules. Drawing on a long history of allegorical expression in Persian poetry and the arts, allegory has become an integral part of the poetics of Iranian cinema. *Allegory in Iranian Cinema* explores the allegorical aesthetics of Iranian cinema, explaining how it has emerged from deep cultural traditions and how it functions as a strategy for both supporting and resisting dominant ideology. As well as tracing the roots of allegory in Iranian cinema before and after the 1979 revolution, Langford also theorizes this cinematic mode. She draws on a range of cinematic, philosophical and cultural concepts - developed by thinkers such as Walter Benjamin, Gilles Deleuze, Pier Paolo Pasolini, Christian Metz and Vivian Sobchack - to provide a theoretical framework for detailed analyses of films by renowned directors of the pre-and post-revolutionary eras including Masoud Kimiai, Dariush Mehrjui, Ebrahim Golestan, Kamran Shirdel, Majid Majidi, Jafar Panahi, Marziyeh Meshkini, Mohsen Makhmalbaf, Rakhshan Bani-Etemad and Asghar Farhadi. *Allegory in Iranian Cinema* explains how a centuries-old means of expression, interpretation, encoding and decoding becomes, in the hands of Iran's most skilled cineastes, a powerful tool with which to critique and challenge social and cultural norms.

ReFocus: The Films of Sohrab Shahid-Saless Routledge

In the wake of the 1979 Iranian Revolution, Iranian society and culture underwent massive changes. Here, Khatereh Sheibani argues that cinema evolved after the national uprising in 1978/79, and ultimately replaced poetry as the dominant form of cultural expression. She presents a comparative analysis of post-revolutionary Iranian cinema as an offshoot of Iranian modernity, and explains its connections with the themes present in traditional Persian poetry and conventional visual arts. She examines the pre-revolutionary film industry - such as Iranian new wave and filmfarsi movies - its styles and themes, and its relation to the emerging cinema after 1978. Sheibani argues that Iranian art cinema, as one of the signifiers and agents of modernity, underwent a cultural revolution by employing the aesthetics of Persian literature and visual arts in a modern context. This is a valuable contribution to the scholarly literature on Iranian cinema, politics and culture.

Popular Iranian Cinema before the Revolution U of Minnesota Press

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.

Iranian Cinema and Philosophy Bloomsbury Publishing

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.

Iranian Cinema Uncensored Mazda Publishers

Abbas Kiarostami planted Iran firmly on the map of world cinema when he won the Palme d'Or at the Cannes film festival for his film *A Taste of Cherry* in 1997. In this book Hamid Dabashi examines the growing reputation of Iranian cinema from its origins in the films of Kimiyai and Mehrjui, through the work of established directors such as Kiarostami, Beyzai and Bani-Etemad, to young filmmakers like Samira Makhmalbaf and Bahman Ghobadi, who triumphed at the Cannes 2000 festival. Dabashi combines exclusive interviews with directors, detailed and insightful commentary, critical cultural context, an extensive filmography, and generous illustration to provide an indispensable guide to a globally celebrated but little-studied cinematic genre. Book jacket.

Iranian Cinema in a Global Context Bloomsbury Publishing

A unique look at how cinema shaped the cosmopolitan society in Tehran through cultural exchanges between Iran and the world.

Allegory in Iranian Cinema Mage Publishers

In this book, Prof. M.R. Ghanoonparvar explores the differences between the narrative strategies of Iranian filmmakers and modernist Persian fiction writers. While most published studies on Iranian cinema and Persian fiction focus either on literature or on film separately and only address the topic of the present study in passing, in this book, the author examines the relationship, similarities, and differences between these two modes of storytelling. After an overview of modern Persian novels, short stories, and Iranian cinema, various chapters address issues related to the art of storytelling. In a chapter entitled *Fiction in Film*, the author focuses on filmmakers' adaptations of modern Persian novels, novellas, and short stories and the differences between the original works of fiction and their cinematic adaptations. Since filmmakers work with the medium of sound, pictures, and spoken words, working within that medium, they inevitably must transform a story and reshape it through an artistic metamorphosis. This chapter also explores the question of the dependence of film on written fiction, in addition to the questions of the faithfulness and the artistic success or failure of adaptations. In another chapter, *Film in Fiction*, the argument is set forth that as cinema gradually became the dominant medium of storytelling, writers of fiction were influenced by its storytelling strategies and structures; and in the same way that one learns a language, fiction writers also learned narrative techniques from this new medium and adapted visual film techniques, including pan shots, freeze frames, and slow motion, and cinematic concepts such as sound effects and diegetic sound. In light of the most important events in Iran's recent history, namely the Islamic Revolution and the Iran-Iraq War, the ensuing chapters explore the topic of war within the context of the revolution in the works of fiction writers and filmmakers.

Iranian Sacred Defence Cinema Wayne State University Press

In film studies, Iranian films are kept at a distance, as 'other,' different, and exotic. In response, this book takes these films as philosophically relevant and innovative. Each chapter of this book is devoted to analyzing a single film, and each chapter focuses on one philosopher and one particular aesthetic question.

Iranian Film and Persian Fiction Univ of California Press

From popular and 'New Wave' pre-revolutionary films of Fereydoon Goleh and Abbas Kiarostami to post-revolutionary films of Mohsen Makhmalbaf, the Iranian cinema has produced a range of films and directors that have garnered international fame and earned a global following. Golbarg Rekabtalaei takes a unique look at Iranian cosmopolitanism and how it transformed in the Iranian imagination through the cinematic lens. By examining the development of Iranian cinema from the early twentieth century to the revolution, Rekabtalaei locates discussions of modernity in Iranian cinema as rooted within local experiences, rather than being primarily concerned with Western ideals or industrialisation. Her research further illustrates how the ethnic, linguistic, and religious diversity of Iran's citizenry shaped a heterogeneous culture and a cosmopolitan cinema that was part and parcel of Iran's experience of modernity. In turn, this cosmopolitanism fed into an assertion of sovereignty and national identity in a modernising Iran in the decades leading up to the revolution.

Iranian Cosmopolitanism Duke University Press

This volume brings together scholarship from both established scholars and early career academics to provide fresh insights and new research on the cinema of Iran. The book is organised around eight broad themes including cinema before and after the revolution, stylistic innovation, documentary, gender, and genre. Encompassing a diverse range of methodological approaches and disciplinary frameworks including film studies, cultural studies, and political economy, each chapter is a self-contained study on a specific topic engaging with the national and transnational history of Iranian cinema which combined provide readers with original new insights into Iranian film and filmmakers, from fiction films to art house and popular cinema. The Handbook includes analysis of the works of established filmmakers such as Bahram Beyzaie, Rakhshan Banetamad, Abbas Kiarostami and Mohsen Makhmalbaf, as well as the output of emerging voices such as Ida Panahandeh and Shahram Mokri. Covering well-known topics as well as cutting edge ones such the sonic and visual manifestations of the urban environment in Iranian films, this book is a vital resource for understanding Iran and its unique cinematic culture.

Iran in the 20th Century Verso

In spite of international award-winning productions, Iran's cinema is underexposed. Because of the prevailing religious, political and social atmosphere in Iran, the country's cinema remained stagnant for more than 50 years. Although the "new" Iranian cinema had begun to develop before the 1979 revolution, the political changes gave rise to a new wave of expression. This volume examines the two waves of modern Iranian cinema: before and after the Islamic Revolution of 1979. The first began about 1969, and the second started in 1984 and carried its momentum through 1997. Topics discussed include the effect of cultural mores on cinematic growth, the development of Iranian cinema as a reaction against commercial cinema and the effect of politics on the film industry. Foreign influence (largely American and Indian) on Iranian films is also examined. Critical sources used are primarily Persian to give the reader a culturally inclusive view of each production. Specific films discussed include *Fickle*, *The Cow*, *Mud-brick and Mirror*, *Captain Khorshid* and *Downpour*. A chapter-by-chapter filmography is included.

Persian Literature and Modernity Cambridge University Press

The core volume in the *Traditions in World Cinema* series, this book brings together a colourful and wide-ranging collection of world cinematic traditions - national, regional and global - all of which are in need of introduction, investigation and, in some cases, critical reassessment. Topics include: German expressionism, Italian neorealism, French New Wave, British new wave, Czech new wave, Danish Dogma, post-Communist cinema, Brazilian post-Cinema Novo, new Argentine cinema, pre-revolutionary African traditions, Israeli persecution films, new Iranian cinema, Hindi film songs, Chinese wenyi.

Traditions in World Cinema Duke University Press

Counter-Memories are memories that are barred from hegemonic history, but are, nevertheless present in cinematic forms. They have the potential to destabilise official narratives and normative orders of remembering. Due to the strategic and artistic interventions of a range of Iranian filmmakers, such as Abbas Kiarostami and Shahram Mokri, Ali Hatami and Tahmineh Milani, Kianoush Ayari and Rakhshan Banetamad, the history of post-revolutionary Iranian Cinema is also structured by counter-memories, with the potential to destabilise officially fabricated success stories of revolution, war and sacred defence. 'Counter-Memories in Iranian Cinema' establishes a new framework for understanding the tensions between censorship and resistance, helping to carve out resistant points of remembering both within and outside state-controlled cinema.

Iranian Cosmopolitanism Routledge

In the fourth and final volume of *A History of Iranian Cinema*, Hamid Naficy looks at the extraordinary efflorescence in Iranian film and other visual media since the Islamic Revolution.

Reform Cinema in Iran Gingko Library

Javanmardi is one of those Persian terms that is frequently mentioned in discussions of Persian identity, and yet its precise meaning is difficult to comprehend. A number of equivalents have been offered, including chivalry and manliness, and while these terms are not incorrect, javanmardi transcends them. The concept encompasses character traits of generosity, selflessness, hospitality, bravery, courage, honesty, truthfulness and justice--and yet there are occasions when the exact opposite of these is required for one to be a javanmard. At times it would seem that being a javanmard is about knowing and doing the right thing, although this definition, too, falls short of the term's full meaning. The present collection is the product of a three-year project financed by the British Institute of Persian Studies on the theme of "Javanmardi in the Persianate world." The articles in this volume represent the sheer range, influence, and importance that the concept has had in creating and contributing to Persianate identities over the past one hundred and fifty years. The contributions are intentionally broad in scope. Rather than focus, for example, on medieval Sufi manifestations of javanmardi, both medieval and modern studies were encouraged, as were literary, artistic, archaeological, and sociological studies among others. The opening essays examine the concept's origin in medieval history and legends throughout a geographical background that spans from modern Iran to Turkey, Armenia, and Bosnia, among both Muslim and Christian communities. Subsequent articles explore modern implications of javanmardi within such contexts as sportsmanship, political heroism, gender fluidity, cinematic representations, and the advent of digitalization.

The I.B. Tauris Handbook of Iranian Cinema Cambridge Scholars Publishing

Abbas Kiarostami's films have taken their place alongside the masterworks of world cinema. Respected cinema historian Alberto Elena, using Iranian sources wherever possible, has written a comprehensive and instructive overview of Kiarostami's work.