

A SOCIAL HISTORY OF IRANIAN CINEMA VOLUME 2

The Industrializing Years, 1941–1978



HAMID NAFICY

A Social History Of Iranian Cinema Volume 2 The Industrializing Years 1941 1978

**Heike Paul, Sarah Marak, Katharina
Gerund, Marius Henderson**



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A Social History of Iranian Cinema, Volume 2 Hamid Naficy, 2011-09-16 Social history of Iranian cinema that explores cinema's role in creating national identity and contextualizes Iranian cinema within an international arena **A Social History of Iranian Cinema, Volume 1** Hamid Naficy, 2011-09-16 Hamid Naficy is one of the world's leading authorities on Iranian film and *A Social History of Iranian Cinema* is his magnum opus. Covering the late nineteenth century to the early twenty-first and addressing documentaries, popular genres, and art films, it 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. This comprehensive social history unfolds across four volumes, each of which can be appreciated on its own. Volume 1 depicts and analyzes the early years of Iranian cinema. Film was introduced in Iran in 1900, three years after the country's first commercial film exhibitor saw the new medium in Great Britain. An artisanal cinema industry sponsored by the ruling shahs and other elites soon emerged. The presence of women both on the screen and in movie houses proved controversial until 1925 when Reza Shah Pahlavi dissolved the Qajar dynasty. Ruling until 1941, Reza Shah implemented a Westernization program intended to unite, modernize, and secularize his multicultural, multilingual, and multiethnic country. Cinematic representations of a fast modernizing Iran were encouraged; the veil was outlawed and dandies flourished. At the same time, photography, movie production, and movie houses were tightly controlled. Film production ultimately proved marginal to state formation. Only four silent feature films were produced in Iran; of the five Persian language sound features shown in the country before 1941, four were made by an Iranian expatriate in India. **A Social History of Iranian Cinema Volume 1 The Artisanal Era 1897-1941 Volume 2 The Industrializing Years 1941-1978 Volume 3 The Islamicate Period 1978-1984 Volume 4 The Globalizing Era 1984-2010** *A Social History of Iranian Cinema, Volume 4* Hamid Naficy, 2011 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. *A Social History of Iranian Cinema, Volume 1* Hamid Naficy, 2011-09-16 Social history of Iranian cinema that explores cinema's role in creating national identity and contextualizes Iranian cinema within an international arena. The first volume focuses on silent era cinema and the transition to sound. *A Social History of Iranian Cinema, Volume 3* Hamid Naficy, 2011 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 **Modern American Literature and Contemporary Iranian Cinema** Morteza Yazdanjoo, 2022-12-29 As an endeavor to contribute to the burgeoning field of comparative literature, this monograph addresses the dynamic yet understudied intertextual dialogism between modern American literature and contemporary Iranian Cinema, pinpointing how the latter appropriates and recontextualizes instances of the former to construct and inculcate vestiges of national gender identity on the silver screen.

Drawing on Louis Montrose's catchphrase that Cultural Materialism foregrounds the textuality of history and the historicity of texts this book contends that literary texts are synchronic artifacts prone to myriad intertextual and extra textual readings and understandings each historically conditioned The recontextualization of Herzog Franny and Zooey The Glass Menagerie A Streetcar Named Desire and Death of a Salesman into contemporary Iran provides an intertextual avenue to delineate the textuality of history and the historicity of texts

Directory of World Cinema: Iran 2 Parviz Jahed, 2017-03-01 Working at the intersection of religion and ever shifting political economic and social environments Iranian cinema has produced some of the most critically lauded films in the world today The first volume in the Directory of World Cinema Iran turned the spotlight on the award winning cinema of Iran with particular attention to the major genres and movements historical turning points and prominent figures that have helped shape it Considering a wide range of genres including Film Farsi New Wave war film art house film and women's cinema the book was greeted with enthusiasm by film studies scholars students working on alternative or national cinema and fans and aficionados of Iranian film Building on the momentum and influence of its predecessor Directory of World Cinema Iran 2 will be welcomed by all seeking an up to date and comprehensive guide to Iranian cinema

Iranian Cinema in a Global Context Peter Decherney, Blake Atwood, 2014-09-15 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

Underground Blake Atwood, 2021-09-28 How Iranians forged a vibrant informal video distribution infrastructure when their government banned all home video technology in 1983 In 1983 the Iranian government banned the personal use of home video technology In Underground Blake Atwood recounts how in response to the ban technology enthusiasts cinephiles entrepreneurs and everyday citizens forged an illegal but complex underground system for video distribution Atwood draws on archival sources including trade publications newspapers memoirs films and laws but at the heart of the book lies a corpus of oral history interviews conducted with participants in the underground He argues that videocassettes helped to institutionalize the broader underground within the Islamic Republic As Atwood shows the videocassette underground reveals a great deal about how people construct vibrant cultures beneath repressive institutions It was not just that Iranians gained access to banned movies but rather that they established routes acquired

technical knowledge broke the law and created rituals by passing and trading plastic videocassettes As material objects the videocassettes were a means of negotiating the power of the state and the agency of its citizens By the time the Ministry of Culture and Islamic Guidance lifted the ban in 1994 millions of videocassettes were circulating efficiently and widely throughout the country The very presence of a video underground signaled the failure of state policy to regulate media Embedded in the informal infrastructure even in the videocassettes themselves was the triumph of everyday people over the state

Iranian Masculinities Sivan Balslev,2019-03-21 This unique study spotlights the role of masculinity in Iranian history linking masculinity to social and political developments

Pipeline Cinema Mona Damluji,2025-12-23 A free ebook version of this title is available through Luminos University of California Press s Open Access publishing program Visit www.luminosoa.org to learn more Pipeline Cinema explores the intertwined histories of documentary film and the oil industry in mid twentieth century Iran and Iraq Reading against the grain of oil company archives Mona Damluji reveals how wells pipelines pumping stations and refineries were sites of cinematic production and exhibition at once normalizing and challenging neocolonial extraction Shining a light on cultural workers and labor movements this book offers a distinctly humanistic lens on an otherwise dehumanizing petroleum industry

Media and Mapping Practices in the Middle East and North Africa Alena Strohmaier,Angela Krewani,2025-10-01 A few months into the popular uprisings in the Middle East and North Africa MENA region in 2009 10 the promises of social media including its ability to influence a participatory governance model grassroots civic engagement new social dynamics inclusive societies and new opportunities for businesses and entrepreneurs became more evident than ever Simultaneously cartography received new considerable interest as it merged with social media platforms In an attempt to rearticulate the relationship between media and mapping practices whilst also addressing new and social media this interdisciplinary book abides by one relatively clear point space is a media product The overall focus of this book is accordingly not so much on the role of new technologies and social networks as it is on how media and mapping practices expand the very notion of cultural engagement political activism popular protest and social participation

Social Histories of Iran Stephanie Cronin,2021-01-28 A social history of modern Iran from below focused on subaltern groups and contextualised by developments within Middle Eastern and global history

The Asian Cinema Experience Stephen Teo,2013 This book explores the range and dynamism of contemporary Asian cinemas covering East Asia China Japan South Korea Hong Kong Taiwan Southeast Asia Thailand Singapore Malaysia South Asia Bollywood and West Asia Iran in order to discover what is common about them and to engender a theory or concept of Asian Cinema It goes beyond existing work which provides a field survey of Asian cinema probing more deeply into the field of Asian Cinema arguing that Asian Cinema constitutes a separate pedagogical subject and putting forward an alternative cinematic paradigm The book covers styles including the works of classical Asian Cinema masters and specific genres such as horror films and Bollywood and Anime two very popular modes of Asian Cinema spaces including artistic use of space and perspective in

Chinese cinema geographic and personal space in Iranian cinema the private erotic space of films from South Korea and Thailand and the persistence of the family unit in the urban spaces of Asian big cities in many Asian films and concepts such as Pan Asianism Orientalism Nationalism and Third Cinema The rise of Asian nations on the world stage has been coupled with a growing interest both inside and outside Asia of Asian culture of which film is increasingly an indispensable component this book provides a rich insightful overview of what exactly constitutes Asian Cinema

A History of Conversion to Islam in the United States, Volume 1 Patrick D. Bowen, 2015-08-17 A History of Conversion to Islam in the United States Volume 1 White American Muslims before 1975 is the first in depth study of the thousands of white Americans who embraced Islam between 1800 and 1975 Drawing from little known archives interviews and rare books and periodicals Patrick D Bowen unravels the complex social and religious factors that led to the emergence of a wide variety of American Muslim and Sufi conversion movements While some of the more prominent Muslim and Sufi converts including Alexander Webb Maryam Jameelah and Samuel Lewis have received attention in previous studies White American Muslims before 1975 is the first book to highlight previously unknown but important figures including Thomas M Johnson Louis Glick Nadirah Osman and T B Irving

Orson Welles's Last Movie Josh Karp, 2025-06-25 Journalist Josh Karp shines a spotlight on the making of *The Other Side of the Wind* the final unfinished film from the auteur of *Citizen Kane* in *Orson Welles's Last Movie* the basis of Oscar winning director Morgan Neville's Netflix Original Documentary *They'll Love Me When I'm Dead* In the summer of 1970 legendary but self destructive director Orson Welles returned to Hollywood from years of self imposed exile in Europe and decided it was time to make a comeback movie Coincidentally it was the story of a legendary self destructive director who returns to Hollywood from years of self imposed exile in Europe Welles swore it wasn't autobiographical *The Other Side of the Wind* was supposed to take place during a single day and Welles planned to shoot it in eight weeks It took six years during his lifetime only to be finally completed more than thirty years after his death by *The Last Picture Show* director Peter Bogdanovich who narrates the film and released by Netflix *Orson Welles's Last Movie* is a fast paced behind the scenes account of the bizarre hilarious and remarkable making of what has been called the greatest home movie that no one has ever seen Funded by the Shah of Iran's brother in law and based on a script that Welles rewrote every night for years the film was a final attempt to one up his own best work It's a production best encompassed by its star the celebrated director of *The Maltese Falcon* John Huston who described the making of the film as an adventure shared by desperate men that finally came to nothing

Constructing Nationalism in Iran Meir Litvak, 2017-04-21 Nationalism has played an important role in the cultural and intellectual discourse of modernity that emerged in Iran from the late nineteenth century to the present promoting new formulations of collective identity and advocating a new and more active role for the broad strata of the public in politics The essays in this volume seek to shed light on the construction of nationalism in Iran in its many manifestations cultural social political and ideological by exploring on going debates on this important and progressive topic

Paramilitarism Uğur Ümit Üngör, 2020 From the deserts of Sudan to the jungles of Colombia from the streets of Belfast to the mountains of Kurdistan paramilitaries have appeared in violent conflicts Ungor presents a comparative and global overview of paramilitarism showing how states use it to successfully outsource mass political violence against civilians

Lexicon of Global Melodrama Heike Paul, Sarah Marak, Katharina Gerund, Marius Henderson, 2022-05-02 This new go to reference book for global melodrama assembles contributions by experts from a wide range of disciplines including cultural studies film and media studies gender and queer studies political science and postcolonial studies The melodramas covered in this volume range from early 20th century silent movies to contemporary films from independent arthouse productions to Hollywood blockbusters The comprehensive overview of global melodramatic film in the Lexicon constitutes a valuable resource for scholars and practitioners of film teachers film critics and anyone who is interested in the past and present of melodramatic film on a global scale The Lexicon of Global Melodrama includes essays on All That Heaven Allows Bombay Casablanca Die B chse der Pandora In the Mood for Love Nosotros los Pobres Terra Son mbula and Tokyo Story

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