

# A SOCIAL HISTORY OF IRANIAN CINEMA VOLUME 1

*The Artisanal Era, 1897–1941*



HAMID NAFICY

# A Social History Of Iranian Cinema Volume 1 The Artisanal Era 1897 1941

**Blake Atwood**



## **A Social History Of Iranian Cinema Volume 1 The Artisanal Era 1897 1941:**

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 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 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

**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

*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 Cinema with Psychoanalysis** Farshid Kazemi, 2024-12-30 Combining Lacanian psychoanalytic theory, Iranian Shi'ite thought and Islamicate sexualities, *Iranian Cinema with Psychoanalysis: The Interpreter of Desires* provides a groundbreaking analysis of the logic of desire and sexuality in key films of contemporary Iranian cinema, arguing that there is a profound albeit surprising correlation between post-revolutionary Iranian cinema and psychoanalysis that has remained unthought. Looking through the prism of psychoanalysis, Farshid Kazemi argues that censorship on the representation and expression of sexual desire in Iranian films has, contrary to the desired effect, produced a cinema of desire. This book is the first to provide an analysis of the unconscious structure of desire and sexuality operative in post-revolutionary Iranian cinema, demonstrating that psychoanalytic literature is uniquely positioned to shed light on this aspect of film. Kazemi uncovers the hidden libidinal economy of Iranian cinema by exposing the fact that despite the State censor's desire to suppress desire, it has inadvertently inscribed desire in its formal structure. The book offers a compelling and innovative examination of Iranian cinema through a psychoanalytic lens, contributing significantly to the field of film studies. *Iranian Cinema with Psychoanalysis* will be of great interest to academics and scholars of film studies, psychoanalytic studies, Lacanian theory, film theory, Iranian cinema, global cinema, Iranian studies and Middle Eastern studies.

**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*, Volume 2 will be welcomed by all seeking an up-to-date and comprehensive guide to Iranian cinema.

**Iranian Cosmopolitanism** Golbarg Rekabtalaei, 2019-01-09 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 **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](http://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 **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 Senses of Mourning

Babak Rahimi,2026-01-06 No detailed description available for Senses of Mourning Taken for Wonder Naghmeh Sohrabi,2012-05-17 Taken for Wonder focuses on 19th century travelogues authored by Iranians in Europe and argues for a methodological shift in the way scholars interpret travel writing **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 Silent Cinema and the Politics of Space Jennifer M. Bean, Anupama Kapse, Laura Horak, 2014-04-02 In this cross cultural history of narrative cinema and media from the 1910s to the 1930s leading and emergent scholars explore the transnational crossings and exchanges that occurred in early cinema between the two world wars Drawing on film archives from around the world this volume advances the premise that silent cinema freely crossed national borders and linguistic thresholds in ways that became far less possible after the emergence of sound These essays address important questions about the uneven forces geographic economic political psychological textual and experiential that underscore a non linear approach to film history The messiness of film history as demonstrated here opens a new realm of inquiry into unexpected political social and aesthetic crossings of silent cinema 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

**Global Literary Studies** Diana Roig-Sanz, Neus Rotger, 2022-12-05 While the very existence of global literary studies as an institutionalised field is not yet fully established the global turn in various disciplines in the humanities and the social sciences has been gaining traction in recent years This book aims to contribute to the field of global literary studies with a more inclusive and decentralising approach Specifically it responds to a double demand the need for expanding openness to other ways of seeing the global literary space by including multiple literary and cultural traditions and other interdisciplinary perspectives in the discussion and the need for conceptual models and different case studies that will help develop a global approach in four key avenues of research global translation flows and translation policies the post 1989 novel as a global form global literary environments and a global perspective on film and cinema history Gathering contributions from international scholars with expertise in various areas of research the volume is structured around five target concepts space scale time connectivity and agency We also take gender and LGBTQ perspectives as well as a digital approach *Women in Place* Nazanin Shahrokni, 2019-12-24 While much has been written about the impact of the 1979 Islamic revolution on life in Iran discussions about the everyday life of Iranian women have been glaringly missing *Women in Place* offers a gripping inquiry into gender segregation policies and women's rights in contemporary Iran Author Nazanin Shahrokni takes us onto gender segregated buses inside a women only park and outside the closed doors of stadiums where women are banned from attending men's soccer matches The Islamic character of the state she demonstrates has had to coexist fuse and compete with technocratic imperatives pragmatic considerations regarding the viability of the state international influences and global trends Through a retelling of the past four decades of state policy regulating gender boundaries *Women in Place* challenges notions of the Iranian state as overly unitary ideological and isolated from social forces and pushes us to

contemplate the changing place of women in a social order shaped by capitalism state sanctioned Islamism and debates about women s rights Shahrokni throws into sharp relief the ways in which the state strives to constantly regulate and contain women s bodies and movements within the boundaries of the proper but simultaneously invests in and claims credit for their expanded access to public spaces

Reorienting the Middle East Dale Hudson, Alia Yunis, 2024-01-16 Stories of desert landscapes cutting edge production facilities and lavish festivals often dominate narratives about film and digital media on the Arabian Peninsula However there is a more complicated history that reflects long standing interconnections between the Persian Gulf Arabian Sea and Indian Ocean Just as these waters are fluid spaces so too is the flow of film and digital media between cultures in East Africa Europe North Africa South Asia Southwest Asia and Southeast Asia Reorienting the Middle East examines past and contemporary aspects of film and digital media in the Gulf that might not otherwise be apparent in dominant frameworks Contributors consider oil companies that brought film exhibition to this area in the 1930s the first Indian film produced on the Arabian Peninsula in the late 1970s blackness in Iranian films the role of Western funding in reshaping stories Dubai s emergence in global film production uses of online platforms for performance art the development of film festivals and cinemas and short films made by citizens and migrants that turn a lens on racism sexism national identity and other rarely discussed social issues Reorienting the Middle East offers new methods to analyze the often neglected littoral spaces between nation states and regions and to understand the role of film and digital media in shaping dialogue between area studies and film and media studies Readers will find new pathways to rethink the limitations of dominant categories and frameworks in both fields

**Film Music** Kathryn Marie Kalinak, 2023 Film music is as old as cinema The first projected moving images were accompanied by music through a variety of performers from single piano players to small orchestras that brought images to life Film music has since become its own industry an aesthetic platform for expression creative visions and a commercial vehicle for growing musical stars of all varieties This Very Short Introduction takes the reader behind the scenes to understand both the practical aspects of film music and the theories behind why it works The updated second edition includes the music from film industries in Africa Asia and South Asia and Latin America and the stories of musicians from previously under represented groups

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## **Table of Contents A Social History Of Iranian Cinema Volume 1 The Artisanal Era 1897 1941**

1. Understanding the eBook A Social History Of Iranian Cinema Volume 1 The Artisanal Era 1897 1941
  - The Rise of Digital Reading A Social History Of Iranian Cinema Volume 1 The Artisanal Era 1897 1941
  - Advantages of eBooks Over Traditional Books
2. Identifying A Social History Of Iranian Cinema Volume 1 The Artisanal Era 1897 1941
  - Exploring Different Genres
  - Considering Fiction vs. Non-Fiction
  - Determining Your Reading Goals
3. Choosing the Right eBook Platform
  - Popular eBook Platforms
  - Features to Look for in an A Social History Of Iranian Cinema Volume 1 The Artisanal Era 1897 1941
  - User-Friendly Interface
4. Exploring eBook Recommendations from A Social History Of Iranian Cinema Volume 1 The Artisanal Era 1897 1941
  - Personalized Recommendations
  - A Social History Of Iranian Cinema Volume 1 The Artisanal Era 1897 1941 User Reviews and Ratings
  - A Social History Of Iranian Cinema Volume 1 The Artisanal Era 1897 1941 and Bestseller Lists
5. Accessing A Social History Of Iranian Cinema Volume 1 The Artisanal Era 1897 1941 Free and Paid eBooks
  - A Social History Of Iranian Cinema Volume 1 The Artisanal Era 1897 1941 Public Domain eBooks
  - A Social History Of Iranian Cinema Volume 1 The Artisanal Era 1897 1941 eBook Subscription Services
  - A Social History Of Iranian Cinema Volume 1 The Artisanal Era 1897 1941 Budget-Friendly Options



6. Navigating A Social History Of Iranian Cinema Volume 1 The Artisanal Era 1897 1941 eBook Formats
  - ePub, PDF, MOBI, and More
  - A Social History Of Iranian Cinema Volume 1 The Artisanal Era 1897 1941 Compatibility with Devices
  - A Social History Of Iranian Cinema Volume 1 The Artisanal Era 1897 1941 Enhanced eBook Features
7. Enhancing Your Reading Experience
  - Adjustable Fonts and Text Sizes of A Social History Of Iranian Cinema Volume 1 The Artisanal Era 1897 1941
  - Highlighting and Note-Taking A Social History Of Iranian Cinema Volume 1 The Artisanal Era 1897 1941
  - Interactive Elements A Social History Of Iranian Cinema Volume 1 The Artisanal Era 1897 1941
8. Staying Engaged with A Social History Of Iranian Cinema Volume 1 The Artisanal Era 1897 1941
  - Joining Online Reading Communities
  - Participating in Virtual Book Clubs
  - Following Authors and Publishers A Social History Of Iranian Cinema Volume 1 The Artisanal Era 1897 1941
9. Balancing eBooks and Physical Books A Social History Of Iranian Cinema Volume 1 The Artisanal Era 1897 1941
  - Benefits of a Digital Library
  - Creating a Diverse Reading Collection A Social History Of Iranian Cinema Volume 1 The Artisanal Era 1897 1941
10. Overcoming Reading Challenges
  - Dealing with Digital Eye Strain
  - Minimizing Distractions
  - Managing Screen Time
11. Cultivating a Reading Routine A Social History Of Iranian Cinema Volume 1 The Artisanal Era 1897 1941
  - Setting Reading Goals A Social History Of Iranian Cinema Volume 1 The Artisanal Era 1897 1941
  - Carving Out Dedicated Reading Time
12. Sourcing Reliable Information of A Social History Of Iranian Cinema Volume 1 The Artisanal Era 1897 1941
  - Fact-Checking eBook Content of A Social History Of Iranian Cinema Volume 1 The Artisanal Era 1897 1941
  - Distinguishing Credible Sources
13. Promoting Lifelong Learning
  - Utilizing eBooks for Skill Development
  - Exploring Educational eBooks
14. Embracing eBook Trends
  - Integration of Multimedia Elements

- Interactive and Gamified eBooks

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