

A SOCIAL HISTORY OF IRANIAN CINEMA VOLUME 3

The Islamicate Period, 1978–1984



HAMID NAFICY

A Social History Of Iranian Cinema Volume 3 The Islamicate Period 1978 1984

JA Banks



A Social History Of Iranian Cinema Volume 3 The Islamicate Period 1978 1984:

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 3** , [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 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 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 **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 [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 **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

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

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

Sectarian Politics in the Persian Gulf Lawrence G. Potter, 2014 Sunni Shia

relations in the GCC countries are analysed by the contributors in the wake of recent protests in Bahrain Saudi Arabia and elsewhere

Dust That Never Settles Amir Moosavi, 2025-06-10 Lasting from September 1980 to August 1988 the Iran Iraq War was the longest conventional war fought between two states in the twentieth century It marked a period that began just after a revolutionary government in Iran became an Islamic Republic and Saddam Hussein consolidated power in Iraq It ended with both wartime governments still in power borders unchanged yet hundreds of thousands of people dead Neither side emerged as a clear victor but both sides would eventually claim victory in some form *Dust That Never Settles* considers how Iraqi and Iranian writers have wrestled with representing the Iran Iraq War and its legacy from wartime to the present It demonstrates how writers from both countries have transformed once militarized officially sanctioned war literatures into literatures of mourning and eventually into vehicles of protest that presented powerful counternarratives to the official state narratives In writing the first comparative study of the literary output of this war Amir Moosavi presents a new paradigm for the study of modern Middle Eastern literatures He brings Persian and Arabic fiction into conversation with debates on the political importance of cultural production across the Middle East and North Africa and he puts an important new canon of works in conversation with comparative literary and cultural studies within the Global South

The Islamic Republic of Iran Seen from Within Ladier-Fouladi Marie, 2022-10-27 The shattering of the Islamic Republic's legitimacy following the rigged presidential elections of June 2009 and the wave of protests that it provoked dubbed the Green Movement triggered a process of radicalisation of the Iranian political regime This radicalisation can be seen in the overall political project of total domination implemented in the 2010s which no longer sought to win the support of an exasperated population but to contain it long enough to be able to systematically alienate the next generations in the hope that these would be both numerous and devoted to the theocratic state This new domestic policy also extends to the regional and international level through the presence of Iranian or pro Iranian military forces in neighbouring countries a presence that has already triggered the escalation of extreme tensions in the region thereby aggravating the antagonistic Iranian American relationship This power struggle between Iran and the United States risks dragging the Islamic Republic into a new conflict not long after commemorating the 40th anniversary of the Iraq Iran war 22 September 1980 This book was born out of the need to clarify the complex issue of the radicalisation of the Islamic Republic To this end the author examines the new domestic policy shedding light on both the watershed of 2009 and the hegemonic regional ambition of the theocratic regime

Temporary Marriage in Iran Claudia Yaghoobi, 2020-01-30 An examination of temporary marriage or sigheh in Iran through the representation of women within modern novels short stories and cinema

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. **Routledge Handbook on Arab Cinema**

Noha Mellor, 2024-06-28 Building on a growing body of literature this Handbook provides an up to date and authoritative survey of Arab cinema. The collection includes contributions from academics and filmmakers from across the Arab region Europe and North America and fills a gap in media studies by examining the entire Arab region rather than focusing on one country or theme. The Handbook also sheds light on the heterogeneity of Arab filmmaking not only within the Arab region but also globally within diasporic communities. It is split into six parts. Part 1 provides an overview of each sub region in the Arab world including a chapter on Arab animation films. Parts 2 3 and 4 address topical themes encompassing the representation of gender religion and identity politics in Arab cinema. Part 5 discusses the theme of diaspora and Part 6 concludes the volume with reflective essays penned by selected diasporic filmmakers. This book is an essential reference for Arab media and cinema scholars students and professional filmmakers. With case studies from across the Arab region it's also a valuable resource for anyone interested in film and media global cinema and the Middle East generally. [The State of Resistance](#) Assal Rad, 2022-08-25 Explores national identity formation and popular culture in post revolutionary Iran to enable a better understanding of contemporary Iran. **Insurgent, Poet, Mystic, Sectarian** Jason Bahbak

Mohaghegh, 2015-05-13 Discusses how contemporary Iranian and Middle Eastern thinkers and artists are forging a new postmodern vision. The insurgent the poet the mystic the sectarian these are four modes of subjectivity that have emerged amid Middle Eastern thought's attempt to reverse dethrone or supersede modernity. Providing a theoretical overview of each of these existential stances Jason Bahbak Mohaghegh engages the views of thinkers and artists of the last several decades primarily from Iran but also from Arab Turkish North African Armenian Afghani Chechen and Kurdish backgrounds. He explores various dimensions of the Middle Eastern experience at the threshold of the postmodern moment including revolutionary ideology avant garde literature new wave cinema and radical extremist thought. The profound reinvention of concepts characteristic of such work fatalism insurrection disappearance siege provide unique interpretations and

confrontations with the modern period and its relationship to those who presumably fall outside its boundaries of self consciousness Expanding the conversation Mohaghegh contrasts the impressions of the Middle Eastern figures considered with those of the most incisive Western thinkers of modernity such as Nietzsche Heidegger and Baudrillard to offer an original global vision that crosses the East West divide This is a fascinating book that accomplishes something absolutely unique it weaves together several theories it is historically attuned to the region and it engages politics local and international Mohaghegh s work is a genuinely novel contribution Farhang Erfani American University *Political Conservatism and Religious Reformation in Iran (1905-1979)* Amir Yahya Ayatollahi, 2022-03-19 This book is a theoretical inquiry on the relation of the body politic with the religious movements in the time between the Constitutional Revolution and the Islamic Revolution in Iran it illustrates speculative and historical analyses on the relationship of state religion and socio political status in the late Qajar dynasty 1905 1925 and the whole Pahlavi monarchy Particularly it examines the applicability of liberal conservatism to the era of the last Shah of Iran The thesis defines the term political conservatism in accord with Edmund Burke s philosophy It deals next with the definition of religious reformation the peculiar characteristics of Islam the Shi ite political theology and the contradictory usages of Islamic reformation in the literature The text gives an overview of the two antagonist sides of nationalism It provides also an analysis of the Islamic Republic as a new political phenomenon in Iranian history and the transformation of all concepts after 1979 Ayatollahi aims to assess the Iranian conservatism the possibility of conciliation between politics and religion before the collapse of the Pahlavi and the conditions of possibility for any restoration of the monarchy *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

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