

A Social History Of Iranian Cinema Volume 4 The Globalizing Era 1984 2010

The History of IranIran in the 20th CenturyA Social History of Iranian Cinema. Volume 1, the Artisanal Era, 1897-1941Contesting the Iranian RevolutionA Social History of Iranian Cinema, Volume 3Domesticity and Consumer Culture in IranThe Making of Modern IranA Social History of Iranian Cinema: The globalizing era, 1984-2010. The resurgence of nonfiction cinema: postrevolutionary documentaries and fiction war films ; Under cover, on screen: women's representation and women's cinema ; All certainties melt into thin air: art-house cinema, a "postal" cinema ; Emergent contestatory films, media culture, and public diplomacy ; Iranian, but with a different accent: a cinema of displacement or a displaced cinema? ; Appendix A: Iranian films in distribution (c. 2005) ; Appendix B: Film house of Iran's film collection ; Appendix C: International film and video center Iranian film collectionThe History of Theater in IranSocial Media in IranThe Iranian AmericansCaptive SocietyA Social History of Sexual Relations in IranA Social RevolutionA Social History of Iranian Cinema, Volume 1A Social History of Iranian Cinema, Volume 2A Social History of Iranian CinemaRecasting Iranian ModernityIranian History and PoliticsA Social History of Iranian Cinema: The industrializing years, 1941-1978. International haggling over Iranian public screens ; The statist documentary cinema and its alternatives ; Commerical cinema's evolution: from artisanal mode to hybrid production ; Family melodramas and comedies: the stewpot movie genre ; Males, masculinity, and power: the tough-guy movie genre and its evolution ; A dissident cinema: new-wave films and the end of an eraA Century of RevolutionConceptualizing Iranian AnthropologyThe Oxford Handbook of Iranian HistoryIranSocial Origins of the Iranian RevolutionRethinking Iranian Nationalism and ModernityIslamic Law and Society in IranA Social History of Iranian Cinema, Volume 4TajikistanIranFrontier Nomads of IranRevolutionary IranIran's Regional RelationsMaking History in IranPersian DocumentsCreating the Modern Iranian WomanPopular Iranian Cinema before the RevolutionA Social History of DyingThe Cambridge History of IranIran in the Middle East

The History of Iran

Focusing on the interplay between domestic-level changes and region-wide interaction, this book provides a comprehensive analytical and theoretical survey of Iranian foreign relations in the Middle East from Antiquity until the Islamic Republic. It charts developments from the earliest regimes in Persia, including the Median kingdom and the Sassanid Empire, through rule by, amongst others, Abbasids, Mongols, Safavids and Qajars, up to the modern states of the Shah and the Islamic Republic. Throughout the author reflects on the enduring factors which have shaped Iran's relations with the rest of the region, factors such as geography, culture, the belief systems of policy makers, the structures of decision-making and government, and sub-regional systems. Overall, the book provides a deep analysis of Iranian foreign relations in the Middle East over 4,700 years.

Iran in the 20th Century

Iran's Organization for the Mobilization of the Oppressed (Sazeman-e Basij-e Mostazafan), commonly known as the Basij, is a paramilitary organization used by the regime to suppress dissidents, vote as a bloc, and indoctrinate Iranian citizens. Captive Society surveys the Basij's history, structure, and sociology, as well as its influence on Iranian society, its economy, and its educational system. Saied Golkar's account draws not only on published materials—including Basij and Revolutionary Guard publications, allied websites, and blogs—but also on his own informal communications with Basij members while studying and teaching in Iranian universities as recently as 2014. In addition, he incorporates findings from surveys and interviews he conducted while in Iran.

A Social History of Iranian Cinema. Volume 1, the Artisanal Era, 1897-1941

"Exploring the process of Iran's modernization through the double lens of domesticity and consumer culture, Pamela Karimi demonstrates the extent to which the Iranian house has served as the place of encounter with the "other" and of reconsideration of the nation as "home." Domesticity and Consumer Culture in Iran examines the interplay between native aspirations, foreign influences, gender roles, consumer culture and women's education as they intersect with taste, fashion, domestic architecture and interior design in modern Iran. Throughout, ideas of consumer culture and gender are at its core, but other important socio-political subjects are examined in order to view Iran's modernization through the prism of its people's private lives. Presenting a new perspective on the 1979 Iranian revolution, re-read vis-a-vis the opinions of Shiite religious scholars, the Left, and the revolutionary elites, this book demonstrates how Iranians have contested the public-private dichotomy as manifested in the Islamic Republic's texts, images, and actual physical spaces"--

Contesting the Iranian Revolution

A comprehensive social history of Iranian cinema address documentaries, popular genres, and art films and explores the role of film and media in shaping a modern national identity in Iran.

A Social History of Iranian Cinema, Volume 3

Iranian immigration to the United States is a relatively new political phenomenon and constitutes one of the highest status foreign-born groups in the United States. This book chronicles their immigration experiences through a sociological lens, how their culture adapts, and what drove Iranians to come to America.

Domesticity and Consumer Culture in Iran

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.

The Making of Modern Iran

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: The globalizing era, 1984-2010. The resurgence of nonfiction cinema: postrevolutionary documentaries and fiction war films ; Under cover, on screen: women's representation and women's cinema ; All certainties melt into thin air: art-house cinema, a "postal" cinema ; Emergent contestatory films, media culture, and public diplomacy ; Iranian, but with a different accent: a cinema of displacement or a displaced cinema? ; Appendix A: Iranian films in distribution (c. 2005) ; Appendix B: Film house of Iran's film collection ; Appendix C: International film and video center Iranian film collection

This volume offers a much needed look into the historical, social, and political developments leading up to the Iranian revolution. Bringing together a group of scholars, historians, and social scientists, most of them Iranian in origin, the book documents an extraordinary revolutionary heritage that predates this century.

The History of Theater in Iran

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.

Social Media in Iran

The Iranian Revolution of 1979 was a defining moment of the modern era. Its success unleashed a wave of Islamist fervor across the Middle East and signaled a sharp decline in the appeal of Western ideologies in the Islamic world. And the reaction it inspired testified to its importance: as with the Russian and French revolutions, outsiders tried to crush it in its crib. A year after the mullahs' assumption of power, Iraq, with aid from other Arab states and the US, declared war on Iran. Yet the revolution prevailed, and the Islamic Republic persists to this day. And despite the deep rifts separating Sunnis and Shiites, the regime motivated successive waves of revolutionary Islamism across the entire region, from Afghanistan in the 1980s to Lebanon in the 200s to Egypt to Algeria today. In Revolutionary Iran, Michael Axworthy offers a richly textured and authoritative history of Iran from the 1979 revolution to the present. After an opening section that focuses on the sources of the revolution, Axworthy takes readers through the major periods of the era: the overthrow of the old regime and the creation of the new one; the Iran-Iraq war; the reconstruction era following the war; the reformist wave led by Mohammed Khatami; and the current era, in which reactionaries have re-established control. Throughout, he emphasizes that the Iranian revolution was centrally important in modern history because it provided the world with a clear model of development that was not rooted in Western ideologies. Whereas the world's major revolutions of the previous two centuries had been fuelled by Western, secular ideologies, the Iranian Revolution drew its inspiration from Islam. Bothered and accessible, Revolutionary Iran is the definitive account of this epoch in all its humanity.

The Iranian Americans

Iranian history was long told through a variety of stories and legend, tribal lore and genealogies, and tales of the prophets. But in the late nineteenth century, new institutions emerged to produce and circulate a coherent history that fundamentally reshaped these fragmented narratives and dynastic storylines. Farzin Vejdani investigates this transformation to show how cultural institutions and a growing public-sphere affected history-writing, and how in turn this writing defined Iranian nationalism. Interactions between the state and a cross-section of Iranian society—scholars, schoolteachers, students, intellectuals, feminists, and poets—were crucial in shaping a new understanding of nation and history. This

enlightening book draws on previously unexamined primary sources—including histories, school curricula, pedagogical materials, periodicals, and memoirs—to demonstrate how the social locations of historians writ broadly influenced their interpretations of the past. The relative autonomy of these historians had a direct bearing on whether history upheld the status quo or became an instrument for radical change, and the writing of history became central to debates on social and political reform, the role of women in society, and the criteria for citizenship and nationality. Ultimately, this book traces how contending visions of Iranian history were increasingly unified as a centralized Iranian state emerged in the early twentieth century.

Captive Society

Examines the last forty years of Iranian and Middle-Eastern history through the prism of the Green Uprisings of 2009.

A Social History of Sexual Relations in Iran

This book is a historical study of the Tajiks in Central Asia from the ancient times to the post-Soviet period. For millennia, these descendants of the original Aryan settlers were part of many different empires set up by Greek, Arab, Turkic and Russian invaders, as well as their own, most notably during the Middle Ages. The emergence of the modern state of Tajikistan began after 1917 under Soviet rule, and culminated in the promulgation of independence from the moribund USSR in 1991. In the subsequent civil war that raged between 1992 and 1997, Tajikistan came close to becoming a failed state. The legacy of that internal conflict remains critical to understanding politics in Tajikistan a generation later. Exploring the patterns of ethnic identity and the exigencies of state formation, the book argues that despite a strong sense of belonging underpinned by shared history, mythology and cultural traits, the Tajiks have not succeeded in forming a consolidated nation. The politics of the Russian colonial administration, the national-territorial delimitation under Stalin, and the Soviet strategy of socio-economic modernisation contributed to the preservation and reification of sub-ethnic cleavages and regional identities. The book demonstrates the impact of region-based elite clans on Tajikistan's political trajectory in the twilight years of the Soviet era, and identifies objective and subjective factors that led to the civil war. It concludes with a survey of the process of national reconciliation after 1997, and the formal and informal political actors, including Islamist groups, who compete for influence in Tajik society. "Tajikistan: A Political and Social History is the best source of information on this important country in the English language. Drs Nourzhanov and Bleuer present a comprehensive yet detailed account of the past and prospects of this emerging nation, and have filled one of the major gaps in Central Asian scholarship. This book must be read by those who wish to grasp the vagaries of Central Asia's evolving political and cultural landscapes." Reuel Hanks, Professor of Geography, Oklahoma State University, and Editor of the Journal of Central Asian Studies. "If Tajikistan is known outside its region, it is often for the civil war that gravely damaged it. This volume authoritatively provides the longer perspective to the unsettling events of the 1990s and skilfully explains them in terms of history, social structure, and sub-state identities. In addition to highlighting a wealth of local factors, it is insightful on the ways in which antagonists can be transformed

into broader ethnic and regional blocs. Kirill Nourzhanov and Christian Bleuer are erudite guides to an understudied part of Central Asia, while astutely instructing us about larger patterns of state-society relations and their impact on the logic of conflict." James Piscatori, Professor of International Relations, Durham University.

A Social Revolution

During recent years, attempts have been made to move beyond the Eurocentric perspective that characterized the social sciences, especially anthropology, for over 150 years. A debate on the "anthropology of anthropology" was needed, one that would consider other forms of knowledge, modalities of writing, and political and intellectual practices. This volume undertakes that challenge: it is the result of discussions held at the first organized encounter between Iranian, American, and European anthropologists since the Iranian Revolution of 1979. It is considered an important first step in overcoming the dichotomy between "peripheral anthropologies" versus "central anthropologies." The contributors examine, from a critical perspective, the historical, cultural, and political field in which anthropological research emerged in Iran at the beginning of the twentieth century and in which it continues to develop today.

A Social History of Iranian Cinema, Volume 1

Discusses the political and economic aspects of each period as well as the social and cultural milieu, and includes a timeline, brief biographical notes on key players, and a bibliographic essay.

A Social History of Iranian Cinema, Volume 2

Our experiences of dying have been shaped by ancient ideas about death and social responsibility at the end of life. From Stone Age ideas about dying as otherworld journey to the contemporary Cosmopolitan Age of dying in nursing homes, Allan Kellehear takes the reader on a 2 million year journey of discovery that covers the major challenges we will all eventually face: anticipating, preparing, taming and timing for our eventual deaths. This book, first published in 2007, is a major review of the human and clinical sciences literature about human dying conduct. The historical approach of this book places our recent images of cancer dying and medical care in broader historical, epidemiological and global context. Professor Kellehear argues that we are witnessing a rise in shameful forms of dying. It is not cancer, heart disease or medical science that presents modern dying conduct with its greatest moral tests, but rather poverty, ageing and social exclusion.

A Social History of Iranian Cinema

This collection of essays, by a distinguished group of specialists, offers a new and exciting interpretation of Riza Shah's Iran. A period of key importance, the years between 1921-1941 have, until now, remained relatively neglected. Recently, however, there has been a marked revival of interest in the history of these two decades and this collection brings together some of the best of this recent new

scholarship. Illustrating the diversity and complexity of interpretations to which contemporary scholarship has given rise, the collection looks at both the high politics of the new state and at 'history from below', examining some of the fierce controversies which have arisen surrounding such issues as the gender politics of the new regime, the nature of its nationalism, and its treatment of minorities.

Recasting Iranian Modernity

Iran's interaction with its neighbours is a topic of wide interest. But while many historical studies of the country concentrate purely on political events and high-profile actors, this book takes the opposite approach: writing history from below, it instead focuses on the role of everyday lives. Modern Iranian historiography has been dominated by ideas of nationalism, modernization, religion, autocracy, revolution and war. Iran in the Middle East adds new dimensions to the study of four crucial areas of Iranian history: the events and impact of the Constitutional Revolution, Iran's transnational connections, the social history of Iran and developments in historiography. Featuring eminent scholars such as Ali Ansari, Janet Afary and Erik-Jan Zürcher, this book makes a significant contribution to the understanding of Iran in a transnational context by exploring the key social actors in the constitutional revolution, trade and the role of women. The authors emphasize the role of societal transformations, social movements, class, gender and ethnic identities, analyzing both national and individual identity. What emerges is a concise and unique look at Iranian social history, from both within the country's internal relationships with its social groups, and from its external relations with neighbouring countries. It will prove essential reading to scholars and students of Iran and the wider Middle East region."

Iranian History and Politics

A Social History of Iranian Cinema: The industrializing years, 1941-1978. International haggling over Iranian public screens ; The statist documentary cinema and its alternatives ; Commerical cinema's evolution: from artisanal mode to hybrid production ; Family melodramas and comedies: the stewpot movie genre ; Males, masculinity, and power: the tough-guy movie genre and its evolution ; A dissident cinema: new-wave films and the end of an era

The relationship between Islamic law and society is an important issue in Iran under the Islamic Republic. Although Islamic law was a pivotal element in the traditional Iranian society, no comprehensive research has been made until today. This is because modern reformers emphasized the lack of rule of law in nineteenth-century Iran. However, a legal system did exist, and Islamic law was a substantial part of it. This is the first book on the relationship between Islamic law and the Iranian society during the nineteenth century. The author explores the legal aspects of urban society in Iran and provides the social context in which political process occurred and examines how authorities applied law in society, how people

utilized the law, and how the law regulated society. Based on rich archival sources including court records and private deeds from Qajar Tehran, this book explores how Islamic law functioned in Iranian society. The judicial system, sharia court, and religious endowments (vaqf) are fully discussed, and the role of 'ulama as legal experts is highlighted throughout the book. It challenges nationalist and modernist views on nineteenth-century Iran and provides a unique model in terms of the relationship between Islamic law and society, which is rather different from the Ottoman case. Providing an understanding of this legal system in Iran and its role in society, this book offers a basis for assessing the motives and results of modern reforms as well as the modernist discourse. This book will be of interest to students of Middle Eastern and Iranian Studies.

A Century of Revolution

Critically deploying the idea of uneven and combined development this book provides a novel non-Eurocentric account of Iran's experience of modernity and revolution. Recasting Iranian Modernity presents the argument that Eurocentrism can be decisively overcome through a social theory that has international relations at its ontological core. This will enable a conception of history in which there is an intrinsic international dimension to social change that prevents historical repetition. This hitherto under-theorized international dimension is, the book argues, manifest in combined patterns of development, which incorporate both foreign and native forms. It is the tension-prone and unstable nature of these hybrid developmental patterns that mark Iranian modernity, and fuelled the socio-political dynamics of the 1979 revolution and the rise of political Islam. Challenging solely comparative approaches to the Iranian Revolution that explain it away as either a deviation from, or a reaction to, modernity on the grounds of its religious form, this book will be valuable to those interested in an alternative theoretical approach to the Iranian Revolution, modern Iran and political Islam, working in the fields of International Relations, Middle East and Islamic Studies, History, Political Science, Political Sociology, Postcolonialism, and Comparative Politics.

Conceptualizing Iranian Anthropology

A masterfully researched and compelling history of Iran from 1501 to 2009 This history of modern Iran is not a survey in the conventional sense but an ambitious exploration of the story of a nation. It offers a revealing look at how events, people, and institutions are shaped by currents that sometimes reach back hundreds of years. The book covers the complex history of the diverse societies and economies of Iran against the background of dynastic changes, revolutions, civil wars, foreign occupation, and the rise of the Islamic Republic. Abbas Amanat combines chronological and thematic approaches, exploring events with lasting implications for modern Iran and the world. Drawing on diverse historical scholarship and emphasizing the twentieth century, he addresses debates about Iran's culture and politics. Political history is the driving narrative force, given impetus by Amanat's decades of research and study. He layers the book with discussions of literature, music, and the arts; ideology and religion; economy and society; and cultural identity and heritage.

The Oxford Handbook of Iranian History

Iran

Critics and academics have generally dismissed the commercial productions of the late Pahlavi era, best known for their songs and melodramatic plots, as shallow, derivative 'entertainment'. Instead, they have concentrated on the more recent internationally acclaimed art films, claiming that these constitute Iranian 'national' cinema, despite few Iranians having seen them. Film discourse, and even fan talk, have long attempted to marginalize the mainstream releases of the 1960s and 1970s with the moniker *filmfarsi*, ironically asserting that such popular favorites were culturally inauthentic. This book challenges the idea that *filmfarsi* is detached from the past and present of Iranians. Far from being escapist Hollywood fare merely translated into Persian, it claims that the better films of this supposed genre must be taken as both a subject of, and source for, modern Iranian history. It argues that they have an appeal that relies on their ability to rearticulate traditional courtly and religious ideas and forms to problematize in unexpectedly complex and sophisticated ways the modernist agenda that secular nationalist elites wished to impose on their viewers. Taken seriously, these films raise questions about standard treatments of Iran's modern history. By writing popular films into Iranian history, this book advocates both a fresh approach to the study of Iranian cinema, as well as a rethinking of the modernity/tradition binary that has organized the historiography of the recent past. It will appeal to those interested in Iranian cinema, Iranian history and culture, and, more broadly, readers dissatisfied with a dichotomous approach to modernity.

Social Origins of the Iranian Revolution

Although most people do not speak of theatre and Iran in the same breath, dramatic expression has always been a fixture of Iranian culture. In traditional Iranian theatre, there was no real difference between high and low culture, although artists attached to the royal court and sponsored by the rich tended to be more competent than those who performed for the public at large. With the exception of religious and narrative drama, written texts were seldom used. The artists whether comedian, mime, puppeteer, elegist or storyteller performed both in public and private spaces. The arrival of European theatre, with its reliance on a written text and normative rather than improvisatory acting, was part of the modernisation process in Iran. European theatre was introduced to the country in 1878, enjoyed a hey-day in the early years of the twentieth century, and has experienced many ups-and-downs since then. Today, it once again enjoys great popularity. At the same time, traditional theatre is being rediscovered, and playwrights are using some of its forms to develop indigenous modern Iranian theatre-- a melding of the deep past and dynamic present.

Rethinking Iranian Nationalism and Modernity

Misagh Parsa develops a structural theory of the causes and outcomes of revolution, applying the theory in particular to Iran. He focuses on the ends and

means of various groups of Iranians before, during, and after the revolution. For Parsa, revolution is not a direct result of ideologies, which may be less important than structural factors such as the nature of the state and the economy, as well as each group's interests, capacity for mobilization, autonomy, and solidarity structures. Existing theories of revolution explain earlier revolutions better than the Iranian revolution. In Iran most of the protest was in urban areas, the peasants never played a major role, and power was transferred to the clergy, not to an intelligentsia. In the 1970s, oil revenues increased, the economy developed rapidly but unevenly, and the state's expanded intervention undermined market forces and politicized capital accumulation. Systematic repression of workers, aid to the upper class, and attacks on secular and religious opposition showed that the state was serving the interests of particular groups. When the state tried to check high inflation by imposing price controls on bazaaris (merchants, shopkeepers, artisans), their protests forced the state to introduce reforms, providing an opportunity for industrial workers, white-collar workers, intellectuals, and the clergy to mobilize against the state. Thus, structural features rendered the state vulnerable to challenge and attack. Parsa's thorough explanation of the collective actions of each major group in Iran in the three decades prior to the revolution shows how a coalition of classes and groups, using mosques as safe gathering places and led by a segment of the clergy, brought down the monarch of 1979. In the years since the revolution, the conflicts that existed before the revolution seem to be reemerging, in slightly altered form. The clergy now has control, and the state has become centrally and powerfully involved in the economy of the country.

Islamic Law and Society in Iran

This book contains the most detailed and comprehensive statement of Homa Katouzian's theory of arbitrary state and society in Iran, and its applications to Iranian history and politics, both modern and traditional. Every chapter is a study of its own specific topics while being firmly a part of the whole argument. The discussions include close comparisons with the history of Europe to demonstrate the diversities of the logic and sociology of Iranian history from their European counterparts. Being the first modern theory of Iranian history, it is highly regarded by Iranian historians and social scientists, especially as it has helped to resolve many of the anomalies resulting from the application of traditional theories.

A Social History of Iranian Cinema, Volume 4

While recent books have explored Arab and Turkish nationalism, the nuances of Iran have received scant book-length study—until now. Capturing the significant changes in approach that have shaped this specialization, *Rethinking Iranian Nationalism and Modernity* shares innovative research and charts new areas of analysis from an array of scholars in the field. Delving into a wide range of theoretical and conceptual perspectives, the essays—all previously unpublished—encompass social history, literary theory, postcolonial studies, and comparative analysis to address such topics as: Ethnicity in the Islamic Republic of Iran Political Islam and religious nationalism The evolution of U.S.-Iranian relations before and after the Cold War Comparing Islamic and secular nationalism(s) in Egypt and Iran The German counterrevolution and its influence on Iranian political alliances The effects of Israel's image as a Euro-American space Sufism Geocultural

concepts in Azar's *Atashkadeh* Interdisciplinary in essence, the essays also draw from sociology, gender studies, and art and architecture. Posing compelling questions while challenging the conventional historiographical traditions, the authors (many of whom represent a new generation of Iranian studies scholars) give voice to a research approach that embraces the modern era's complexity while emphasizing Iranian nationalism's contested, multifaceted, and continuously transformative possibilities.

Tajikistan

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.

Iran

The volume provides a comprehensive record of the formative centuries of Islam in Iran.

Frontier Nomads of Iran

This handbook is a guide to Iran's complex history. The book emphasizes the large-scale continuities of Iranian history while also describing the important patterns of transformation that have characterized Iran's past.

Revolutionary Iran

Richard Tapper's 1997 book, which is based on three decades of ethnographic fieldwork and extensive documentary research, traces the political and social history of the Shahsevan, one of the major nomadic peoples of Iran. The story is a dramatic one, recounting the mythical origins of the tribes, their unification as a confederacy, and their decline under the Pahlavi Shahs. The book is intended as a contribution to three different debates. The first concerns the riddle of Shahsevan origins, while another considers how far changes in tribal social and political formations are a function of relations with states. The third discusses how different constructions of the identity of a particular people determine their view of the past. In this way, the book promises not only to make a major contribution to the history and anthropology of the Middle East and Central Asia, but also to theoretical

debates in both disciplines.

Iran's Regional Relations

A comprehensive social history of Iranian cinema address documentaries, popular genres, and art films and explores the role of film and media in shaping a modern national identity in Iran.

Making History in Iran

Preface -- 1. Marriage in Iran: a family affair -- 2. Temporary marriage: a formal affair -- 3. Prostitution: an extra-marital affair -- 4. Homosexual relations: a common affair -- 5. Venereal diseases in Iran: a public affair -- Afterword -- Bibliography -- Index -- Figures

Persian Documents

A fresh look at Iranian popular culture and women's role within this prior to the 1979 Revolution.

Creating the Modern Iranian Woman

First comprehensive account of how the Internet has impacted life in Iran. Social Media in Iran is the first book to tell the complex story of how and why the Iranian people—including women, homosexuals, dissidents, artists, and even state actors—use social media technology, and in doing so create a contentious environment wherein new identities and realities are constructed. Drawing together emerging and established scholars in communication, culture, and media studies, this volume considers the role of social media in Iranian society, particularly the time during and after the controversial 2009 presidential election, a watershed moment in the postrevolutionary history of Iran. While regional specialists may find studies on specific themes useful, the aim of this volume is to provide broad narratives of actor-based conceptions of media technology, an approach that focuses on the experiential and social networking processes of digital practices in the information era extended beyond cultural specificities. Students and scholars of regional and media studies will find this volume rich with empirical and theoretical insights on the subject of how technologies shape political and everyday life.

Popular Iranian Cinema before the Revolution

For decades, political observers and pundits have characterized the Islamic Republic of Iran as an ideologically rigid state on the verge of collapse, exclusively connected to a narrow social base. In *A Social Revolution*, Kevan Harris convincingly demonstrates how they are wrong. Previous studies ignore the forceful consequences of three decades of social change following the 1979 revolution. Today, more people in the country are connected to welfare and social policy institutions than to any other form of state organization. In fact, much of Iran's current political turbulence is the result of the success of these social welfare

programs, which have created newly educated and mobilized social classes advocating for change. Based on extensive fieldwork conducted in Iran between 2006 and 2011, Harris shows how the revolutionary regime endured through the expansion of health, education, and aid programs that have both embedded the state in everyday life and empowered its challengers. This first serious book on the social policies of the Islamic Republic of Iran opens a new line of inquiry into the study of welfare states in countries where they are often overlooked or ignored.

A Social History of Dying

From encounters with Western powers in the nineteenth century through to a Constitutional Revolution at the beginning of the twentieth century, and from the overthrow of the democratically elected Prime Minister Mosaddeq in the 1950s to the current Islamic Republic, Iran's history has rarely been far from tumultuous and dramatic. And the ways in which Iranian society has participated in and reacted to these events have been equally fascinating and revolutionary. Here for the first time in English, Yann Richard offers his take on the social and political history of Iran since 1800. Richard's account traces the common threads of national ideology and violent conflict that have characterised a number of episodes in Iranian history. By also concerning himself with the reactions and feelings of Iranian society, and by referring frequently to Persian sources and commentaries, Richard gives us a unique insight into the challenges encountered by Iranians in modern times.

The Cambridge History of Iran

A comprehensive social history of Iranian cinema address documentaries, popular genres, and art films and explores the role of film and media in shaping a modern national identity in Iran.

Iran in the Middle East

After the Mongol period, Persian was the official written language in Iran, Central Asia and India. A vast amount of documents relating to administration and social life were produced and yet, unlike Ottoman and Arabic documents, Persian historical resources have received very little critical attention. This book is the first to use Persian Documents as the sources of social history in Early Modern Iran and Central Asia. The contributors examine four distinct elements of the documents: * the formal aspects of the sources are initially inspected * the second part focuses on newly discovered sources * the most abundant documents of the period - waqf deeds - are individually studied In this way the reader is led to realize the importance of Persian documents in gaining an understanding of past urban and rural societies in the Middle East.

Download Ebook A Social History Of Iranian Cinema Volume 4 The
Globalizing Era 1984 2010

[ROMANCE](#) [ACTION & ADVENTURE](#) [MYSTERY & THRILLER](#) [BIOGRAPHIES &
HISTORY](#) [CHILDREN'S](#) [YOUNG ADULT](#) [FANTASY](#) [HISTORICAL FICTION](#) [HORROR](#)
[LITERARY FICTION](#) [NON-FICTION](#) [SCIENCE FICTION](#)