

## Politics, Representation and Identity

# New Iranian Cinema Politics Representation And Identity

**Janne Bjerre Christensen**



## **New Iranian Cinema Politics Representation And Identity:**

**The New Iranian Cinema** Richard Tapper, 2002-09-06 Iranian cinema is today widely recognized not merely as a distinctive national cinema but as one of the most innovative in the world Established masters like Abbas Kiarostami and Mohsen Makhmalbaf have been joined by newcomers like Samira Makhmalbaf Majid Majidi Ja far Qobadi and Bahman Gholami all directors whose films are screened to increasing acclaim in international festivals This international stature both fascinates Western observers and appears paradoxical in line with perceptions of Iran as anti modern The largely Iranian contributors to this book look in depth at how Iranian cinema became a true world cinema From a range of perspectives they explore cinema's development in post Revolution Iran and its place in Iranian culture

**The Politics of Iranian Cinema** Saeed Zeydabadi-Nejad, 2009-12-04 Iran has undergone considerable social and political upheaval since the revolution and this has been reflected in its cinema Focusing on the practices of regulation production and reception of films in Iran this book explores the politics of Iranian cinema in its post revolutionary context

**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

**The Poetics of Iranian Cinema** Khatereh Sheibani, 2011-09-30 In the wake of the 1979 Iranian Revolution Iranian society and culture underwent massive changes Here Khatereh Sheibani argues that cinema evolved after the national uprising in 1978-79 and ultimately replaced poetry as the dominant form of cultural expression She presents a comparative analysis of post revolutionary Iranian cinema as an offshoot of Iranian modernity and explains its connections with the themes present in traditional Persian poetry and conventional visual arts She examines the pre revolutionary film industry such as Iranian new wave and filmfarsi movies its styles and themes and its relation to the emerging cinema after 1978 Sheibani argues that Iranian art cinema as one of the signifiers and agents of modernity underwent a cultural revolution by employing the aesthetics of Persian literature and visual arts in a modern context This is a valuable contribution to the scholarly literature on Iranian cinema politics and culture

**Allegory in Iranian Cinema** Michelle Langford, 2019-07-25 Iranian filmmakers have long been recognised for creating a vibrant aesthetically rich cinema whilst working under strict state censorship

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

**Iranian Cinema and Philosophy** Farhang Erfani, 2012-01-02 In film studies Iranian films are kept at a distance as other different and exotic In response this book takes these films as philosophically relevant and innovative Each chapter of this book is devoted to analyzing a single film and each chapter focuses on one philosopher and one particular aesthetic question

**Shi'i Islam in Iranian Cinema** Nacim Pak-Shiraz, 1999-07-01 In recent years there has been a remarkable surge in Iranian films expressing contentious issues which would otherwise be very difficult to discuss publicly inside the Islamic Republic of Iran such as the role of clergy in Iranian society Nacim Pak Shiraz here highlights how many Iranian film directors concern themselves with the content of the religious and historical narratives of culture and society sparking debate about the medium s compatibility or incongruity with religion and spirituality She explores the various ways that Shi i discourse emerges on screen and offers groundbreaking insights into both the role of film in Iranian culture and society and how it has become a medium for exploring what it means to be Iranian and Muslim after thirty years of Islamic rule This is invaluable reading students and scholars of Film Studies and contemporary Iranian cinema but also of the culture and identity of Iran more widely

**Iranian National Cinema** Anne Demy-Geroe, 2020-01-23 This book examines transformations in the production and domestic and international reception of Iranian cinema between 2000 and 2013 through the intersection of the political markers the presidential terms of Reformist president Mohammad Khatami and his successor the conservative Mahmoud Ahmadinejad and filmic markers particularly Jafar Panahi s *The Circle* 2000 and Asghar Farhadi s *About Elly* 2009 Through extensive field and media research the book considers the interaction of a range of factors including government policy Iranian national cinema genres and categories intended audience funding source and domestic and international reception to demonstrate the interplay between filmmakers and the government over these two

successive presidencies While the impact of politics on Iranian filmmaking has been widely examined this work argues for a more nuanced understanding of politics in and of the Iranian cinema than has generally been previously acknowledged Drawing on both personal experience as a juror at the Fajr International Film festival and interviews with significant filmmakers producers actors and other industry insiders including senior bureaucrats and politicians the volume is a key resource for anyone interested in politics and Iranian cinema

*In Search of Cinema* Bert Cardullo, 2004 Chronicles the vitality of international film art in the last two decades At a time when the movie review has degenerated into mere publicity for Hollywood pictures and film scholarship has become entangled in its own pseudo scientific discourse Bert Cardullo reclaims the territory of a certain type of film critic somewhere between a reviewer journalist and a scholar theorist With elegance clarity and rigour he offers close readings of individual films to show how moviemakers use the resources of the medium to pursue complex significant human goals The essays collected here reflect the spectacular rise of Iranian cinema in recent years as well as the strong contributions of contemporary filmmakers from countries such as Belgium Canada China Israel Lebanon Scotland and Spain The book covers the best recent films from major film producing nations like the United States France and Italy and includes retrospective pieces on the careers of Ingmar Bergman and Woody Allen as well as several essays on the interrelationship between film form or film genres and drama and the novel the two forms from which the cinema continues to draw a wealth of its material

*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

*Drugs, Deviancy and Democracy in Iran* Janne Bjerre Christensen, 2011-09-30 In the aftermath of the Iranian Revolution the government of the Islamic Republic initiated a stringent anti drug campaign that included fining addicts imprisonment physical punishment and even the death penalty Despite these measures drug use was and is still commonplace Based on her most recent fieldwork Janne Bjerre Christensen explores the mounting problems of drug use in Iran how treatment became legalized in 1998 how local NGOs offer methadone treatment in Tehran and face continuous political challenges in doing so and how drug use is critically discussed in Iranian media and cinema

*Drugs Deviancy and Democracy in Iran* is thus a unique account of Iran's recent social and political history drawing important conclusions about the complexity of state power and the growing impact of civil society vital for all those interested in Iran's history politics and society

*Gender, Sexuality, and Diaspora* Fataneh Farahani, 2017-09-27 To what extent do women accept adjust and challenge the intersecting and shifting relations of cultural political and religious discourses that organize their sexual lives Seeking to expand the focus on changing gender roles and construction of diasporic femininities and sexualities in migration studies Farahani presents an original analysis of first generation Iranian immigrant women in Sweden Certainly highlighting the hybrid experiences of Swedish Iranians Farahani explores the tensions that develop between the process of self disciplining women's bodies and the coping tactics that women

employ Subsequently Gender Sexuality and Diaspora demonstrates how migratory experiences impact sexuality and conversely how sexuality is constitutive of migratory processes A timely book rich with empirical and theoretical insights on the subject of gender diaspora and sexuality it will appeal to scholars and undergraduate and postgraduate students of gender studies anthropology sociology sexuality studies diaspora postcolonial and Middle Eastern studies *Transnational Cinema* Steven Rawle,2018-01-24 This core teaching text provides a thorough overview of the recently emerged field of transnational film studies Covering a range of approaches to analysing films about migrant cross cultural and cross border experience Steven Rawle demonstrates how film production has moved beyond clear national boundaries to become a product of border crossing finance and creative personnel This comprehensive introduction brings together the key concepts and theories of transnational cinema including genre remakes diasporic and exilic cinema and the limits of thinking about cinema as a particularly national cultural artefact It is an excellent course companion for undergraduate students of film cinema media and cultural studies studying transnational and global cinema and provides both students and lovers of film alike with a strong grounding in this timely field of film studies Inside the Islamic Republic Mahmood

Monshipouri,2016-12-15 The post Khomeini era has profoundly changed the socio political landscape of Iran Since 1989 the internal dynamics of change in Iran rooted in a panoply of socioeconomic cultural institutional demographic and behavioral factors have led to a noticeable transition in both societal and governmental structures of power as well as the way in which many Iranians have come to deal with the changing conditions of their society This is all exacerbated by the global trend of communication and information expansion as Iran has increasingly become the site of the burgeoning demands for women s rights individual freedoms and festering tensions and conflicts over cultural politics These realities among other things have rendered Iran a country of unprecedented and at times paradoxical changes This book explains how and why **Cultural Revolution in Iran** Annabelle Sreberny,Massoumeh Torfeh,2013-10-17 The Islamic Republic of Iran is several decades into its existence and the values and legacy of the Revolution upon which it was founded continue to have profound and contradictory consequences for everyday Iranian life Despite a powerful system of surveillance and control an extremely lively cultural milieu exists in the country utilising many different forms of expression including film theatre music and dance Cultural Revolution in Iran examines the diverse areas of social and cultural innovation that are driving change and progress both negotiating and resisting government policies and censorship While religious conservatism remains the creed of the establishment this volume uncovers a hidden world of new technologies social media and entertainment that speaks both to women seeking a greater public role and to a restless younger generation that organises and engages with global trends online In this volume Annabelle Sreberny and Massoumeh Torfeh highlight the huge range of cultural activities which allow Iranians to express themselves voice their coded opinions in between the red lines of censorship and even engage in social and civil disobedience From film to rock music and from painting to video games there is a vast array of cultural expression

and dissent that often eludes the international observer For example film production in Iran is high The Islamic Republic of Iran is several decades into its existence and the values and legacy of the Revolution upon which it was founded continue to have profound and contradictory consequences for everyday Iranian life Despite a powerful system of surveillance and control an extremely lively cultural milieu exists in the country utilising many different forms of expression including film theatre music and dance Cultural Revolution in Iran examines the diverse areas of social and cultural innovation that are driving change and progress both negotiating and resisting government policies and censorship While religious conservatism remains the creed of the establishment this volume uncovers a hidden world of new technologies social media and entertainment that speaks both to women seeking a greater public role and to a restless younger generation that organises and engages with global trends online In this volume Annabelle Sreberny and Massoumeh Torfeh highlight the huge range of cultural activities which allow Iranians to express themselves voice their coded opinions in between the red lines of censorship and even engage in social and civil disobedience From film to rock music and from painting to video games there is a vast array of cultural expression and dissent that often eludes the international observer For example film production in Iran is high and women directors such as Rakhshan Bani Etemad Samira Makhmalbaf and Manijeh Hekmat have come to the fore making both popular but also prize winning films In addition to this there is a vibrant music scene in Iran where many performances occur literally underground in private basements as illegal activity Sometimes an audience has to wait patiently in the auditorium for the start of a public performance for example to hear Morteza Shafiei conducting the Isfahan Symphony Orchestra whilst the organisers debate with the authorities as to whether the performance can go ahead or not It is these activities and modes of communication and expression that are central to this volume making Cultural Revolution in Iran essential for those researching the modern Iranian state as well as those looking at everyday life and popular culture under authoritarian governments and women directors such as Rakhshan Bani Etemad Samira Makhmalbaf and Manijeh Hekmat have come to the fore making both popular but also prize winning films In addition to this there is a vibrant music scene in Iran where many performances occur literally underground in private basements as illegal activity Sometimes an audience has to wait patiently in the auditorium for the start of a public performance for example to hear Morteza Shafiei conducting the Isfahan Symphony Orchestra whilst the organisers debate with the authorities as to whether the performance can go ahead or not It is these activities and modes of communication and expression that are central to this volume making Cultural Revolution in Iran essential for those researching the modern Iranian state as well as those looking at everyday life and popular culture under authoritarian governments

*Cine-Ethics* Jinhee Choi, Mattias Frey, 2013-10-15 This volume looks at the significance and range of ethical questions that pertain to various film practices Diverse philosophical traditions provide useful frameworks to discuss spectators affective and emotional engagement with film which can function as a moral ground for one's connection to others and to the world outside the self These traditions encompass theories of emotion

phenomenology the philosophy of compassion and analytic and continental ethical thinking and environmental ethics This anthology is one of the first volumes to open up a dialogue among these diverse methodologies Contributors bring to the fore some of the assumptions implicitly shared between these theories and forge a new relationship between them in order to explore the moral engagement of the spectator and the ethical consequences of both producing and consuming films *Film Festivals* Cindy Hing-Yuk Wong, 2011-08-29 Movies stars auteurs critics and the sheer excitement of cinema come together in film festivals as quintessential constellations of art business and glamour Yet how well do we actually understand the forces and meanings that these events embody *Film Festivals* offers the first comprehensive overview of the history people films and multiple functions of the festival world From Sundance to Hong Kong from the glitter of Cannes to edgier festivals that challenge boundaries or foster LGBTQ cultural production film festivals celebrate art promote business bring cinema to diverse audiences and raise key issues about how we see our world Cindy Hing Yuk Wong situates festivals within changing global practices of film including their important ties to both Hollywood and independent cinema She explores how these events have become central in the construction of cinema knowledge as well as the behind the scene mechanics of finance distribution and evaluation By linking general structures and connections to specific films and auteurs Wong addresses the components and creation of film festivals that continue to reshape filmmaking as art and business *Electronic Iran* Niki Akhavan, 2013-12-25 *Electronic Iran* introduces the concept of the Iranian Internet a framework that captures interlinked transnational networks of virtual and offline spaces Taking her cues from early Internet ethnographies that stress the importance of treating the Internet as both a site and product of cultural production accounts in media studies that highlight the continuities between old and new media and a range of works that have made critical interventions in the field of Iranian studies Niki Akhavan traces key developments and confronts conventional wisdom about digital media in general and contemporary Iranian culture and politics in particular Akhavan focuses largely on the years between 1998 and 2012 to reveal a diverse and combative virtual landscape where both geographically and ideologically dispersed individuals and groups deployed Internet technologies to variously construct defend and challenge narratives of Iranian national identity society and politics While it tempers celebratory claims that have dominated assessments of the Iranian Internet *Electronic Iran* is ultimately optimistic in its outlook As it exposes and assesses overlooked aspects of the Iranian Internet the book sketches a more complete map of its dynamic landscape and suggests that the transformative powers of digital media can only be developed and understood if attention is paid to both the specificities of new technologies as well as the local and transnational contexts in which they appear *The Modernist World* Allana Lindgren, Stephen Ross, 2015-06-05 *The Modernist World* is an accessible yet cutting edge volume which redraws the boundaries and connections among interdisciplinary and transnational modernisms The 61 new essays address literature visual arts theatre dance architecture music film and intellectual currents The book also examines modernist histories and practices around the globe including



East and Southeast Asia South Asia Sub Saharan Africa Australia and Oceania Europe Latin America the Middle East and the Arab World as well as the United States and Canada A detailed introduction provides an overview of the scholarly terrain and highlights different themes and concerns that emerge in the volume The Modernist World is essential reading for those new to the subject as well as more advanced scholars in the area offering clear introductions alongside new and refreshing insights

**Media, Culture and Society in Iran** Mehdi Semati, 2007-09-24 Arguing that existing perspectives on contemporary Iran have not fully grasped the significant role of culture in Iran this book examines modern culture and media in Iran through a wide range of topics

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