

Cultural Revolution In Iran Contemporary Popular Culture In The Islamic R Lic International Library Of Iranian Studies

The result of collaborative research from noteworthy dramatists and scholars, this volume investigates the dynamic relationship between culture, performance and theatre in Iran. The studies gathered here examine how various forms of performances, especially theatre, have and continue to undergo change in response to shifting political and social settings from the antiquity to the present day. The analysis in this book focuses on performance practices, examining drama, texts, rituals, plays, music, cinema and drama technologies. This is done in order to show how Iran has been imagined through enactments and representations, and reproduced through these performative actions. The book uses a wider definition of the concept of 'performance', offering analysis of a wide range of phenomena, including indigenous rituals - such as the naqqali and taziye - and online performances by diaspora communities.

DIVAn ethnography of secular youth culture in Tehran and its resistance to post-Revolutionary Islamicist politics./div

New perspectives on Iran's relationship to democracy Can Islamic societies embrace democracy? In Democracy in Modern Iran, Ali Mirsepassi maintains that it is possible, demonstrating that Islam is not inherently hostile to the idea of democracy. Rather, he provides new perspective on how such a political and social transformation could take place, arguing that the key to understanding the integration of Islam and democracy lies in concrete social institutions rather than pre-conceived ideas, the every day experiences rather than abstract theories. Mirsepassi, an Iranian native, provides a rare inside look into the country, offering a deep understanding of how Islamic countries like Iran and Iraq can and will embrace democracy. Democracy in Modern Iran challenges readers to think about Islam and democracy critically and in a far more nuanced way than is done in black-and-white dichotomies of Islam vs. Democracy, or Iran vs. the West. This essential volume contributes important insights to current discussions, creating a more complex conception of modernity in the Eastern world and, with it, Mirsepassi offers to a broad Western audience a more accurate, less clichéd vision of Iran's political reality.

Music was one of the first casualties of the Iranian Revolution. It was banned in 1979, but it quickly crept back into Iranian culture and politics. The state made use of music for its propaganda during the Iran-Iraq war. Over time music provided an important political space where artists and audiences could engage in social and political debate. Now, more than thirty-five years on, both the children of the revolution and their music have come of age. Soundtrack of the Revolution offers a striking account of Iranian culture, politics, and social change to provide an alternative history of the Islamic Republic. Drawing on over five years of research in Iran, including during the 2009 protests, Nahid Siamdoust introduces a full cast of characters, from musicians and audience members to state officials, and takes readers into concert halls and underground performances, as well as the state licensing and censorship offices. She closely follows the work of four musicians—a giant of Persian classical

music, a government-supported pop star, a rebel rock-and-roller, and an underground rapper—each with markedly different political views and relations with the Iranian government. Taken together, these examinations of musicians and their music shed light on issues at the heart of debates in Iran—about its future and identity, changing notions of religious belief, and the quest for political freedom. Siamdoust shows that even as state authorities resolve, for now, to allow greater freedoms to Iran's majority young population, they retain control and can punish those who stray too far. But music will continue to offer an opening for debate and defiance. As the 2009 Green Uprising and the 1979 Revolution before it have proven, the invocation of a potent melody or musical verse can unite strangers into a powerful public.

Iran and the West

Female Voices of Asian Modernities

Contemporary Film-makers since the Islamic Revolution

A Modern History

Islam, Culture, and Political Change

Iran

A Revolution in Rhyme

Poetic Co-option under the Islamic Republic

These essays examine Iran's place in the world--its relations and cultural interactions with its immediate neighbors and with empires and superpowers from the beginning of the Safavid period in 1501 to the present day. The book provides important historical background on recent political and social developments in Iran and on its contemporary foreign relations. The topics explored include Iranian influence abroad on political organization, religion, literature, art, and diplomacy, as well as Iran's absorption of foreign influences in these areas. A special focus is the prevailing political culture of Iran throughout its early modern and contemporary periods. The authors combine approaches from history, political science, anthropology, international relations, and cultural studies. Some essays address Iran's interactions with various Arab and Turkic ethnicities in the region stretching from India to Egypt. Others examine its relations with the West during the Qajar and Pahlavi eras, women's issues, culture inside Iran during the Islamic Republic, and the Shi'ite theocracy of Iran as compared with other Muslim states.

Los Angeles, called Tehrangeles because it is home to the largest concentration of Iranians outside of Iran, is the birthplace of a distinctive form of postrevolutionary pop music. Created by professional musicians and media producers fleeing Iran's revolutionary-era ban on "immoral" popular music, Tehrangeles pop has been a part of daily life for Iranians at home and abroad for decades. In *Tehrangeles Dreaming* Farzaneh Hemmasi draws on ethnographic fieldwork in Los Angeles and musical and textual analysis to examine how the songs, music videos, and television made in Tehrangeles express modes of Iranianness not possible in Iran. Exploring Tehrangeles pop producers' complex commercial and political positioning and the histories, sensations, and fantasies their music makes available to global Iranian audiences, Hemmasi shows how unquestionably Iranian forms of Tehrangeles popular culture exemplify the manner in which culture, media, and diaspora combine to respond to the

Iranian state and its political transformations. The transnational circulation of Tehran's culture, she contends, transgresses Iran's geographical, legal, and moral boundaries while allowing all Iranians the ability to imagine new forms of identity and belonging.

Analyses contemporary Iranian literature in both Iran and its diaspora, in relation to the social, economic and political fields.

In *Urban and Visual Culture in Contemporary Iran*, Pedram Dibazar argues that everyday life in Iran is a rich domain of social existence and cultural production. Regular patterns of day-to-day practice in Iran are imbued with forms of expressivity that are unmarked and inconspicuous, but have remarkable critical value for a cultural study of contemporary society. Blended into the rhythms of everyday life are nonconformist modes of presence, subtle in their visibility and non-confrontational in their resistance to the established societal norms and structures. This volume is about such everyday tactics and creativity as lived in space, visualised in cultural forms and communicated through media. Through its analysis of familiar everyday experiences, *Urban and Visual Culture in Contemporary Iran* covers a wide range of ordinary practices—such as walking, driving, shopping and doing or watching sports—and spatial conditions—such as streets, cars, rooftops, shopping centres and stadiums. It also explores a variety of cultural formations, including film, photography, architecture, literature, visual arts, television and digital media. This book offers new ways of thinking about visual and urban cultures by highlighting a politics of everyday life that is conditioned on concerns over visibility and presence.

Development, Revolution and Political Violence

Iranian Masculinities

Islamic Idealism since the Revolution

Soundtrack of the Revolution

Modern Iran

The Pahlavi State, New Bourgeoisie and the Creation of a Modern Society in Iran

Young and Defiant in Tehran

Reflections on Knowledge, Learning and Social Movements

How do educators and activists in today's struggles for change use historical materials from earlier periods of organizing for political education? How do they create and engage with independent and often informal archives and debates? How do they ultimately connect this historical knowledge with contemporary struggles? Reflections on Knowledge, Learning and Social Movements aims to advance the understanding of relationships between learning, knowledge production, history and social change. In four sections, this unique collection explores:

- ***Engagement with activist/movement archives***
- ***Learning and teaching militant histories***
- ***Lessons from liberatory and anti-imperialist struggles***
- ***Learning from student, youth and education struggles***

Six chapters

foreground insights from the breadth and diversity of South Africa's rich progressive social movements; while others explore connections between ideas and practices of historical and contemporary struggles in other parts of the world including Argentina, Iran, Britain, Palestine, and the US. Besides its great relevance to scholars and students of Education, Sociology, and History, this innovative title will be of particular interest to adult educators, labour educators, archivists, community workers and others concerned with education for social change.

Studies in Contemporary Perspectives on Islam and Shi'a Iran In this revised and expanded version of Nikki Keddie's work, Roots of Revolution, the author brings the story of modern Iran to the present day, exploring the political, cultural, and social changes of the past quarter century. Keddie provides insightful commentary on the Iran-Iraq war, the Persian Gulf War, and the effects of 9/11 and Iran's strategic relationship with the US. She also discusses developments in education, health care, the arts and the role of women.

In 1978, as the protests against the Shah of Iran reached their zenith, philosopher Michel Foucault was working as a special correspondent for Corriere della Sera and le Nouvel Observateur. During his little-known stint as a journalist, Foucault traveled to Iran, met with leaders like Ayatollah Khomeini, and wrote a series of articles on the revolution. Foucault and the Iranian Revolution is the first book-length analysis of these essays on Iran, the majority of which have never before appeared in English. Accompanying the analysis are annotated translations of the Iran writings in their entirety and the at times blistering responses from such contemporaneous critics as Middle East scholar Maxime Rodinson as well as comments on the revolution by feminist philosopher Simone de Beauvoir. In this important and controversial account, Janet Afary and Kevin B. Anderson illuminate Foucault's support of the Islamist movement. They also show how Foucault's experiences in Iran contributed to a turning point in his thought, influencing his ideas on the Enlightenment, homosexuality, and his search for political spirituality. Foucault and the Iranian Revolution informs current discussion on the divisions that have reemerged among Western intellectuals over the response to radical Islamism after September 11. Foucault's provocative writings are thus essential for understanding the history and the future

of the West's relationship with Iran and, more generally, to political Islam. In their examination of these journalistic pieces, Afary and Anderson offer a surprising glimpse into the mind of a celebrated thinker.

Interior Revolutions of the Modern Era

Poverty and the Struggle for Dignity

Intimacy and Imagination in Southern California's Iranian Pop Music

Urban and Visual Culture in Contemporary Iran

Iranian Cinema Uncensored

Youth, Media, and Martyrdom in Post-Revolution Iran

Presidential Elections in Iran

The emergence of modernity has typically focused on Western male actors and privileged politics and economy over culture. The contributors to this volume successfully unsettle such perspectives by emphasizing the social history, artistic practices, and symbolic meanings of female performers in popular music of Asia. Women surfaced as popular icons in different guises in different Asian countries through different routes of circulation. Often, these women established prominent careers within colonial conditions, which saw Asian societies in rapid transition and the vernacular and familiar articulated with the novel and the foreign. These female performers were not merely symbols of times that were rapidly changing. Nor were they simply the personification of global historical changes. Female entertainers, positioned at the margins of intersecting fields of activities, created something hitherto unknown: they were artistic pioneers of new music, new cinema, new forms of dance and theater, and new behavior, lifestyles, and morals. They were active agents in the creation of local performance cultures, of a newly emerging mass culture, and the rise of a region-wide and globally oriented entertainment industry. *Vamping the Stage* is the first book-length study of women, modernity, and popular music in Asia, showcasing cutting-edge research conducted by scholars whose methods and perspectives draw from such diverse fields as anthropology, Asian studies, cultural studies, ethnomusicology, and film studies. Led by an impressive introduction written by Weintraub and Barendregt, fourteen contributors analyze the many ways that women performers supported, challenged, and transgressed representations of existing gendered norms in the entertainment industries of China, Japan, India, Indonesia, Iran, Korea, Malaysia, and the Philippines. Placing women's voices in social and historical contexts, the essays explore salient discourses, representations, meanings, and politics of "voice" in Asian popular music. Historicizing the artistic sounds, lyrical texts, and visual images of female performers, the essays reveal how women used popular music to shape the ideas, practices, and meanings of modernity in various Asian contexts and time frames. The ascendancy of women as performers paralleled, and in some cases generated, developments in wider society such as suffrage, social and sexual liberation, women as business entrepreneurs and independent income earners, and particularly as models for new life styles. Women's voices, mediated through new technologies of film and the phonograph, changed the soundscape of global popular music and resonate today in all spheres of modern life.

Despite the relative calm apparent in Iran today, there is unmistakable evidence of political, social, and cultural ferment stirring beneath the surface. The authors of *Politics and Culture in*

Contemporary Iran; a unique group of scholars, activists, and artists; explore that unrest and its challenge to the legitimacy and stability of the present authoritarian regime. Ranging from political theory to music, from human rights law to social media, their contributions reveal the tenacious and continually evolving forces that are at work resisting the status quo.

Triumph and Despair tells the dramatic story of post-revolutionary Iran's first four decades, from its establishment in 1979 until today. The revolutionary coalition that overthrew the monarchy was at once democratic, populist and Islamic. The Islamists, and the Khomeinists in particular, were able to capitalise effectively on prevailing conditions on the ground; to frame the new republic's constitution, capture nascent institutions, and consolidate their power by eliminating opponents through a reign of terror. Once the war with Iraq was over and after the death of the new order's charismatic founder, Ayatollah Khomeini, the Islamic Republic was consolidated: first by tweaking its institutional arrangements, and then by fostering economic development and post-war reconstruction. A reformist interlude then followed, reversed unceremoniously by a return of populism and a broader authoritarian retrenchment. Today Iran remains at odds with itself, its economy too deeply political to yield meaningful developmental results, its foreign relations too conflicted to allow it a productive place in the community of nations. As Iran's nationalities and its women and youth carve out spaces for themselves in the broader narrative, competing identities—religious, national and otherwise—abound. After forty years, the Islamic Republic remains a country in search of itself.

By exploring topics such as the Internet, print press, advertising, satellite television, video, rock music, literature, cinema, gender, religious intellectuals, and secularism, this unique and wide-ranging volume explains Iran as a complex society that has successfully managed to negotiate and embody the tensions of tradition and modernity, democracy and theocracy, isolation and globalization, and other such cultural-political dynamics that escape the explanatory and analytical powers of all-too-familiar binary relations. Featuring contributions from among the best-known and emerging scholars on Iranian media, culture, society, and politics, this volume uncovers how the existing perspectives on post-revolutionary Iranian society have failed to appreciate the complexity, the paradoxes and the contradictions that characterize life in contemporary Iran, resulting in a general failure to explain and to anticipate its contemporary social and political transformations.

Shi'a Tradition and Iran: Contemporary Global Perspectives

From the Qajars to the Pahlavis

Worker Militias, Citizenship, and the Modern Chinese State

Revolutionary Iran

A History of the Islamic Republic

Media, Culture and Society in Iran

Non-visibility and the Politics of Everyday Presence

Tehrangeles Dreaming

In Revolutionary Iran, Michael Axworthy guides us through recent Iranian history from shortly before the 1979 Islamic revolution through the summer of 2009, when Iranians poured into the streets of Tehran by the hundreds of thousands, demanding free, democratic government. Axworthy explains how that outpouring of support for an end to tyranny in Iran paused and then moved on to other areas in the region like Egypt and Libya, leaving Iran's leadership unchanged. 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. Axworthy takes readers through the major periods in Iranian history over the last thirty years: 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 present day, 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. Revolutionary Iran is both richly textured and from one of the leading authorities on the region; combining an expansive scope with the most accessible and definitive account of this epoch in all its humanity.

A Revolution in Rhyme: Poetic Co-option under the Islamic Republic offers, for the first time, an original, timely examination of the pivotal role poetry plays in policy, power and political legitimacy in modern-day Iran. Through a compelling chronological and thematic framework, Shams presents fresh insights into the emerging lexicon of coercion and unrest in the modern Persian canon. Analysis of the lives and work of ten key poets traces the evolution of the Islamic Republic, from the 1979 Revolution, through to the Iran-Iraq War, the death of a leader and the rise of internal conflicts. Ancient forms jostle against didactic ideologies, exposing the complex relationship between poetry, patronage and literary production in authoritarian regimes, shedding light on a crucial area of discourse that has been hitherto overlooked.

Culture and Cultural Politics Under Reza Shah presents a collection of innovative research on the interaction of culture and politics accompanying the vigorous modernization programme of the first Pahlavi ruler. Examining a broad spectrum of this multifaceted interaction it makes an important contribution to the cultural history of the 1920s and 1930s in Iran, when, under the rule of Reza Shah Pahlavi, dramatic changes took place inside Iranian society. With special reference to the practical implementation of specific reform endeavours, the various contributions critically analyze different facets of the relationship between cultural politics, individual reformers and the everyday life of modernist Iranians. Interpreting culture in its broadest sense, this book brings together contributions from different disciplines such as literary history, social history,

ethnomusicology, art history, and Middle Eastern politics. In this way, it combines for the first time the cultural history of Iran's modernity with the politics of the Reza Shah period. Challenging a limited understanding of authoritarian rule under Reza Shah, this book is a useful contribution to existing literature for students and scholars of Middle Eastern History, Iranian History and Iranian Culture.

The Islamic Republic of Iran came into being in 1979, the result of a radical revolution that overhauled not only the foundations of Iranian society, religion and politics, but also our understanding of the role of religion in modern government. Here Behrooz Ghamari-Tabrizi takes us on an enlightening journey, showing that contrary to widespread assumptions the Iranian revolution opened up the public sphere to competing interpretations of Islam, with profound consequences for the nature of democratic reform. Ghamari-Tabrizi sheds new light on the contingencies within which the new regime evolved, and traces the steps by which the clerical establishment sought to consolidate power during the immediate postrevolutionary period. Contrary to the received view, he argues that the ruling class failed to institute a theocratic regime, and, more significantly, unintentionally established the grounds for civic challenges to government policies underwritten by official interpretations of Islam. Far from being the exclusive preserve of high-ranking seminarians, interpretations of doctrinal Islam in contemporary Iran now form a contested, varied and negotiated discourse in which lay theologians, intellectuals, lawyers and social activists are active and influential interlocutors. Against the background of this unexpected development, Ghamari-Tabrizi addresses the early and late works of Abdolkarim Soroush, an Iranian philosopher who has become one of the most influential Muslim intellectuals in recent years, a leading force behind Iran's pro-democracy movement and vocal critic of the state. Through a close reading of Soroush's evolving ideas, and of the works of Ali Shari'ati, and by tracing the links between Muslim intellectual critique and the realpolitik of postrevolutionary power struggles, Ghamari-Tabrizi offers nothing less than a pathbreaking reassessment of the Iranian revolution. In so doing, he demonstrates how democratic transformation in Muslim societies has taken place by means of a public engagement with the teachings of Islam and highlights a most significant, if unintended, consequence of the Iranian revolution - namely the secularization of Islam. Drawing on a wealth of sources and with powerful insights, 'Islam and Dissent' is essential for an understanding of the Muslim world today and of the new relationships between religion, culture and

political power visible across the globe.

Triumph and Despair

Vamping the Stage

Patrolling the Revolution

Production and Circulation in Iran and the World

Domesticity and Consumer Culture in Iran

The Politics of Music in Iran

Contemporary Popular Culture in the Islamic Republic

Abdolkarim Soroush, Religious Politics and Democratic Reform

Presents the historical and ideological context of recent events in Iran.

In this ethnography of contemporary youth culture in Iran's capital, Shahram Khosravi examines the practices of everyday life through which young Tehranis demonstrate defiance against the official culture and the parental generation.

"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--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"--

This study entails a theoretical reading of the Iranian modern history and follows an interdisciplinary agenda at the intersection of philosophy, psychoanalysis, economics, and politics and intends to offer a novel framework for the analysis of socio-economic development in Iran in the modern era. A brief review of Iranian modern history from the Constitutional Revolution to the Oil Nationalization Movement, the 1979 Islamic Revolution, and the recent Reformist and Green Movements demonstrates that Iranian people travelled full circle. This historical experience of socio-economic development revolving around the bitter question of "Why are we backward?" and its manifestation in perpetual socio-political instability and violence is the subject matter of this study. Michel Foucault's conceived relation between the production of truth and production of wealth captures the essence of hypothesis offered in this study. Foucault (1980: 93-94) maintains that "In the last analysis, we must produce truth as we must produce wealth; indeed we must produce truth in order to produce wealth in the first place." Based on a hybrid methodology combining hermeneutics of understanding and hermeneutics of suspicion, this monograph proposes that the failure to produce wealth has had particular roots in the failure in the production of truth and trust. At the heart of the proposed theoretical model is the following formula: the Iranian subject's confused preference structure culminates in the formation of unstable coalitions which in turn leads to institutional failure, creating a chaotic social order and a turbulent history as experienced by the Iranian nation in the modern era. As such, the society oscillates

between the chaotic states of socio-political anarchy emanating from irreconcilable differences between and within social assemblages and their affiliated hybrid forms of regimes of truth in the springs of freedom and repressive states of order in the winters of discontent. Each time, after the experience of chaos, the order is restored based on the emergence of a final arbiter (Iranian leviathan) as the evolved coping strategy for achieving conflict resolution. This highly volatile truth cycle produces the experience of socio-economic backwardness and violence. The explanatory power of the theoretical framework offered in the study exploring the relation between the production of truth, trust, and wealth is demonstrated via providing historical examples from strong events of Iranian modern history. The significant policy implications of the model are explored. This monograph will appeal to researchers, scholars, graduate students, policy makers and anyone interested in the Middle Eastern politics, Iran, development studies and political economy.

In Search of Iran's Islamic Republic
Iranian Literature After the Islamic Revolution
Challenging the Status Quo
Being Modern in Iran
From the Street to the Studio
Warring Souls
Contemporary Iranian Art
Iran Reframed

The Islamic Republic of Iran has entered its fourth decade, and the legacy of the Revolution it was founded upon continue to have a profound consequence on Iranian life. This book draws on the expertise of Iranian and international academics to address diverse areas of social and cultural innovation that are driving change and progress.

An inside look at what it means to be pro-regime in Iran, and the debates around the future of the Islamic Republic. More than half of Iran's citizens were not alive at the time of the 1979 Revolution. Now entering its fifth decade in power, the Iranian regime faces the paradox of any successful revolution: how to transmit the commitments of its political project to the next generation. New media ventures supported by the Islamic Republic attempt to win the hearts and minds of younger Iranians. Yet members of this new generation--whether dissidents or fundamentalists--are increasingly skeptical of these efforts. Iran Reframed offers unprecedented access to those who wield power in Iran as they debate and define the future of the Republic. Over ten years, Narges Bajoghli met with men in Iran's Revolutionary Guard, Ansar Hezbollah, and Basij paramilitary organizations to investigate how their media producers developed strategies to court Iranian youth. Readers come to know these men--what the regime means to them and their anxieties about the future of their revolutionary project. Contestation over how to define the regime underlies all their efforts to communicate

Get Free Cultural Revolution In Iran Contemporary Popular Culture In The Islamic R Lic International Library Of Iranian Studies

with the public. This book offers a multilayered story about what it means to be pro-regime in the Islamic Republic, challenging everything we think we know about Iran and revolution.

This unique study spotlights the role of masculinity in Iranian history, linking masculinity to social and political developments.

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

Get Free Cultural Revolution In Iran Contemporary Popular Culture In The Islamic Republic International Library Of Iranian Studies

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

Foucault and the Iranian Revolution

Islam and Dissent in Postrevolutionary Iran

Iran and the Surrounding World

Anxieties of Power in the Islamic Republic

Performing Iran

An Intellectual History of the Constitutional Revolution

Living with Globalization and the Islamic State

Culture and Cultural Politics Under Reza Shah

***An inside look at young Iranians navigating poverty and stigma in a time of crisis
Crippling sanctions, inflation, and unemployment have increasingly burdened***

young people in the Islamic Republic of Iran. In Coming of Age in Iran, Manata Hashemi takes us inside the lives of poor Iranian youth, showing how these young men and women face their future prospects. Drawing on first-hand accounts, Hashemi follows their stories, one by one, as they struggle to climb up the proverbial ladder of success. Based on years of ethnographic research among these youth in their homes, workspaces, and places of leisure, Hashemi shows how public judgments can give rise to meaningful changes for some while making it harder for others to escape poverty. Ultimately, Hashemi sheds light on the pressures these young men and women face, showing how many choose to comply with—rather than resist—social norms in their pursuit of status and belonging. Coming of Age in Iran tells the unprecedented story of how Iran's young and struggling attempt to extend dignity and alleviate misery, illuminating the promises—and limits—of finding one's place during a time of profound uncertainty.

A convergence of land and language (3500-550 BCE) -- Iran and the Greeks (550-247 BCE) -- Parthians, Sasanian and Sogdians (247 BCE-651 CE) -- The Iranization of Islam (651-1027) -- The Turks: empire-builders and champions of Persian culture (1027-1722) -- Under Europe's shadow (1722-1925) -- Modernization and dictatorship: the Pahlavi years (1925-79) -- The Islamic republic of Iran (1979-present)

A masterfully researched and compelling history of Iran from the sixteenth century to the twenty-first

What does it mean to be modern in Iran today? Can one properly speak of modernity in relation to what many consider to be the paradigmatic Islamic state? Since its 1979 revolution seized the world's attention, the Islamic Republic of Iran has remained a subject of misunderstanding, passion, and polemic, making these questions difficult to answer -- or even to ask. This book -- a study of Iran's political culture in the broadest and deepest sense -- looks into both of these questions by examining the tremendous changes taking place in Iran today. Because of the difficulties posed for researchers and journalists by the nature of the regime, those interested in contemporary Iranian social life have had to rely on a small number of specialized studies -- most of which overemphasize the revolution's radical break with the past and focus exclusively on the Republic's Islamic character as the decisive factor in its social reality. But modernity has not simply been banished and excluded from Iran; nor have the effects of globalization passed it by. Drawing on her extensive ethnographic fieldwork in Iran and an encyclopedic knowledge of contemporary Iranian politics and culture, anthropologist Fariba Adelkhah investigates modernity in the Islamic Republic of Iran by looking at the growth of individualism, the bureaucracy, commercial forces, and rationalization in post-revolution Iran. Being Modern in Iran ranges over such topics as ? taxation and Islamic legitimacy; ? Mayor Kharbaschi's creation of public space in Tehran; ? the culture of giving; ? religious economics; ? the elections of 1996 and 1997, and the popular rejoicing that greeted them; ? the nation-wide soccer craze; ? the changing role of clerics; ? the changing use of the Koran; and ? the growth of competition in all areas of life. These subjects are brought to life by vignette discussions of pigeon-

fanciers, flower symbolism, funeral rites, dreams, self-help manuals, cosmetics, and much more. Adelkhah avoids a simpleminded dualism between an "odious," backward, and repressive regime on the one side and a "kindly" civil society representing progress and freedom on the other; rather, she argues that a public space is being created through the existence of many religious, political, and economic activities. This sophisticated anthropology of the Iranian state sheds much-needed light on the unique nature of the social experiment Iran has been experiencing since the revolution.

Politics and Culture in Contemporary Iran

Cultural Perceptions from the Sasanian Empire to the Islamic Republic

Cultural Revolution in Iran

Iran in World History

The Political Economy of Iran

Coming of Age in Iran

Democracy in Modern Iran

Culture, Performance, Theatre

This pioneering study explores the role of working-class militias as vanguard and guardian of the Chinese revolution. The book begins with the origins of urban militias in the late nineteenth century and follows their development down to the present day. Elizabeth Perry focuses on the institution of worker militias as a vehicle for analyzing the changing (yet enduring) impact of China's revolutionary heritage on subsequent state-society relations. She also incorporates a strong comparative perspective, examining the influence of revolutionary militias on the political trajectories of the United States, France, the Soviet Union, and Iran. Based on exhaustive archival research, the work raises fascinating questions about the construction of revolutionary citizenship; the distinctions among class, community, and creed; the open-ended character of revolutionary movements; and the path dependency of institutional change. All readers interested in deepening their understanding of the Chinese Revolution and in the nature of revolutionary change more generally will find this an invaluable contribution.

Since the age of the Sasanian Empire (224-651 AD), Iran and the West have time and again appeared to be at odds. Iran and the West charts this contentious and complex relationship by examining the myriad ways the two have perceived each other, from antiquity to today. Across disciplines, perspectives and periods contributors consider literary, imagined, mythical, visual, filmic, political and historical representations of the 'other' and the ways in which these have been constructed in, and often in spite of, their specific historical contexts. Many of these narratives, for example, have their origin in the ancient world but have since been altered, recycled and manipulated to fit a particular agenda. Ranging from Tacitus, Leonidas and Xerxes via Shahriar Mandanipour and Azar Nafisi to Rosewater, Argo and 300, this inter-disciplinary and wide-ranging volume is essential reading for anyone working on the complex history, present and future of Iranian-Western relations.

The dominant narrative of Iranian society and politics heralds the reformist movement as the epitome of Iran's transition to secularity,

while conservative political forces are positioned as advocates of Islamization and a bulwark against secularization. Examining all the presidential elections since the revolution, Mahmoud Pargoo and Shahram Akbarzadeh argue that in contrast, political and cultural imagination and expectations in Iran have actually secularized regardless of the reformist/conservative divide. Exploring the evolution of campaign discourses from the 1980s elections which brought Abolhassan Banisadr, Mohammad-Ali Rajai and Ali Khamenei to power, to the more recent campaigns of Mohamad Khatami, Mahmoud Ahmadinejad and Hassan Rouhani, this book suggests that current debates in Iranian domestic politics are not between secularists and their opponents, but rather, between different kinds of secular forces.

This rich dynastic study examines the political histories of Iran's last two monarchical dynasties, the Qajars and the Pahlavis. Tracing the rise and fall of both dynasties, Mehran Kamrava addresses essential questions about how and why they rose to power; what domestic and international forces impacted them; how they ruled; and how they met their end. Exploring over two hundred years of political history, Kamrava's comprehensive yet concise account places developments within relevant frameworks in an accessible manner. With detailed examinations of Iran's history, politics, and economics, he interrogates the complexities of dynastic rule in Iran and considers its enduring legacy. Developing innovative interpretations and utilizing original primary sources, this book illuminates the impact of the monarchy's rule and ultimate collapse on Iranian history, as well as Iran's subsequent politics and revolution.

A Dynastic History of Iran

Interactions in Culture and Cultural Politics

Gender and the Seductions of Islamism

Roots and Results of Revolution

Gender and Sexuality in Late Qajar and Early Pahlavi Iran

Rival Conceptions of Freedom in Modern Iran

History's Schools

The New Iranian Cinema is considered by many to be the most fascinating cultural phenomenon produced within the Islamic Republic of Iran. Containing twelve first-hand interviews with the most renowned film-makers living and working in contemporary Iran, this book provides insights into film-making within a society often at odds with its rulers. Reflecting upon the 1979 revolution and its influence on their work, as well as the effect of their films on Iranian audiences, film-makers such as Abbas Kiarostami and Jafar Panahi highlight the key issues surrounding the reception of Iranian cinema in the West and also its role in the development of Iran's global image. Through these conversations Shiva Rahbaran reveals that the seeds of the New Iranian Cinema were sown long before the revolution, and that Iranian film-makers gave rise to a cinema which became a global phenomenon despite censorship, sanctions and political isolation.

In the first comprehensive look at Iranian art and visual culture since the 1979 revolution, Talinn Grigor investigates the official art sponsored by the Islamic Republic, the culture of avant-garde art created in the studio and its display in

galleries and museums, and the art of the Iranian diaspora within Western art scenes. Divided into three parts—street, studio, and exile—the book argues that these different areas of artistic production cannot be understood independently, revealing how this art offers a mirror of the sociopolitical turmoil that has marked Iran’s recent history. Exploring the world of galleries, museums, curators, and art critics, Grigor moves between subversive and daring art produced in private to propaganda art, martyrdom paraphernalia, and museum interiors. She examines the cross-pollination of kitsch and avant-garde, the art market, state censorship, the public-private domain, the political implications of art, and artistic identity in exile. Providing an astute analysis of the workings of artistic production in relation to the institutions of power in the Islamic Republic, this beautifully illustrated book is essential reading for anyone interested in Iranian history and contemporary art.

Rival Conceptions of Freedom in Modern Iran is an original historiographic examination of the idea of freedom in early modern Iran within a larger context of the formation of modern Muslim thought. The study develops an appropriate method for the historiography of ideas by taking into consideration cultural, linguistic, and socio-political limitations and obstacles to free thinking in closed societies. The research shows how most locutions about freedom, uttered during early modern Iran, were formed within the horizon of the question of Iran’s decline and were somehow related to remedying such situations. It challenges previous studies which employed Isaiah Berlin’s distinction between positive and negative freedom as two fundamentally different concepts of freedom. It replaces Berlin’s dichotomy of positive and negative liberties with MacCallum’s triadic concept of freedom and argue that thinkers in early modern Iran could noticeably present rival interpretations of three variables of the concept of freedom, namely the agent, the constraint, and the purpose of freedom. Rival Conceptions of Freedom in Modern Iran is a unique contribution to the histories of the 1905-11 Constitutional Revolution in Iran and comparative political thinking between Iran and Europe. It is an essential resource for scholars interested in Constitutionalism, History, Political Theory and Sociology within Middle Eastern Studies.

Cultural Revolution in Iran Contemporary Popular Culture in the Islamic Republic I.B. Tauris