

Masters & Masterpieces of Iranian Cinema

Hamid Dabashi



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Masters Masterpieces Of Iranian Cinema:

Masters and Masterpieces of Iranian Cinema Hamid Dabashi, 2023-05-23 An academically acclaimed and globally celebrated cultural critic Hamid Dabashi is the Hagop Kevorkian Professor of Iranian Studies and Comparative Literature at Columbia University He is the author of a number of highly acclaimed books and articles on Iran Islam comparative literature world cinema and the philosophy of art among them *Close Up Iranian Cinema Past Present Future Dreams of a Nation On Palestinian Cinema* editor *Iran A People Interrupted* and *Iran without Borders Towards a Critique of the Postcolonial Nation* He lives with his family in New York City The Green Movement in Iran Hamid Dabashi, 2017-09-08 The Green Movement in Iran contains Hamid Dabashi's most important writings on the Iran's June 2009 election its tumultuous aftermath and the characteristics and aspirations of the emerging Green Movement These analyses range from close analysis of the nature of the events to the Green Movement's historical background and future political consequences The writings have been modified and updated for book publication The volume presents Dabashi's account of the events since June 12 2009 the Election Day itself and his recap of highlights of the build up period to the mass protests He provides insightful background for events on the ground dealing with debates about the credibility of the election He then discusses political continuity in Iran as well as the characteristics of the Green Movement Dabashi argues that the reaction of the custodians of the Islamic Republic to the charge of the election being a fraud only affirms its lost legitimacy and casts the system as being neither Islamic nor a republic Dabashi also comments on US politics and its relations to Iran and the Green Movement pointing out shortcomings in American media culture The role of the Iranian opposition in the Green Movement and American political policies the political and economic consequence of the U S sanctions against Iran and the way these may be interpreted by Iranian society are all viewed from an enlightening perspective Dabashi argues that the Iranian regime suffering deeply from legitimacy issues makes use of its bureaucratic economic and political leverage to stage a show of support and project division among the people **The I.B. Tauris Handbook of Iranian Cinema** Michelle Langford, Maryam Ghorbankarimi, Zahra Khosroshahi, 2024-10-31 This volume brings together scholarship from both established scholars and early career academics to provide fresh insights and new research on the cinema of Iran The book is organised around eight broad themes including cinema before and after the revolution stylistic innovation documentary gender and genre Encompassing a diverse range of methodological approaches and disciplinary frameworks including film studies cultural studies and political economy each chapter is a self contained study on a specific topic engaging with the national and transnational history of Iranian cinema which combined provide readers with original new insights into Iranian film and filmmakers from fiction films to art house and popular cinema The Handbook includes analysis of the works of established filmmakers such as Bahram Beyzaie Rakhshan Banetamad Abbas Kiarostami and Mohsen Makhmalbaf as well as the output of emerging voices such as Ida Panahandeh and Shahram Mokri Covering well known topics as well as cutting edge ones

such the sonic and visual manifestations of the urban environment in Iranian films this book is a vital resource for understanding Iran and its unique cinematic culture *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 *Moments of Silence* Arta Khakpour, Mohammad Mehdi Khorrami, Sholeh Vatanabadi, 2016-12-06 Explores how writers filmmakers and artists have attempted to reckon with the legacy of a devastating war The Iran Iraq War was the longest conventional war of the 20th century The memory of it may have faded in the wake of more recent wars in the region but the harrowing facts remain over one million soldiers and civilians dead millions more permanently displaced and disabled and an entire generation marked by prosthetic implants and teenage martyrdom These same facts have been instrumentalized by agendas both foreign and domestic but also aestheticized defamiliarized readdressed and reconciled by artists writers and filmmakers across an array of identities linguistic Arabic Persian Kurdish religious Shiite Sunni atheist and political Iranian Iraqi internationalist Official discourses have unsurprisingly tried to dominate the process of production and distribution of war narratives In doing so they have ignored and silenced other voices Centering on novels films memoirs and poster art that gave aesthetic expression to the Iran Iraq War the essays gathered in this volume present multiple perspectives on the war's most complex and underrepresented narratives These scholars do not naively claim to represent an authenticity lacking in official discourses of the war but rather they call into question the notion of authenticity itself Finding deciding upon and creating a language that can convey any sort of truth at all collective national or private is the major preoccupation of the texts and critiques in this diverse collection *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 *Where Is Abbas Kiarostami?* Hamid Dabashi, 2025 When Abbas Kiarostami suddenly passed away in July 2016 he was already an iconic figure in world cinema and his reputation as a master filmmaker has only grown since In this book celebrated scholar Hamid Dabashi offers a new way of looking at Kiarostami's art world

one that questions the very idea of film philosophy Dabashi's authoritative account of the philosophical resonances of Kiarostami's oeuvre offers an iconoclastic critique of the field's Eurocentrism and in vivid prose makes the case for a new method of appreciating the work of this essential figure The result is a provocative perspective on the totality of Kiarostami's legacy that with deep roots in Iranian aesthetic and Persian poetic and philosophical traditions overcomes film's provincial preoccupation with its Western heritage and charts a new path forward for film philosophy Iran Hamid Dabashi,2007

An Analysis of Hamid Dabashi's Iran Bryan Gibson,2017-07-05 Hamid Dabashi's 2007 Iran A People Interrupted is simultaneously subtle passionate polarizing and polemical A concise account of Iranian history from the early 19th century onward Dabashi's book uses his incisive analytical skills as a basis for creating a persuasive argument against the views of Iran that predominate in the West In Dabashi's view Western approaches to Iran have been colored time and time again by the assumption that it is somehow trapped between regressive tradition and progressive modernity The reality he argues is quite the opposite Iran has its own distinctive ideology of modernity which is nevertheless opposed to many Western ideals In order to prove his point Dabashi draws on a lifetime's experience of literary criticism to analyse the relationship between Iran's intellectual and political elites over two centuries His analysis provides the key evidence for his reasoning by teasing out the implicit assumptions that underly the texts and people he examines Looking beneath the surface of the evidence Dabashi finds time and time again the traces of a uniquely Iranian notion of modernity that is quite at odds with its Western counterpart **Persian Literature as World Literature** Mostafa Abedinifard,Omid Azadibougar,Amirhossein

Vafa,2021-07-15 Confronting nationalistic and nativist interpreting practices in Persianate literary scholarship Persian Literature as World Literature makes a case for reading these literatures as world literature as transnational worldly texts that expand beyond local and national penchants Working through an idea of world literature that is both cosmopolitan and critical of any monologic view on globalization the contributors to this volume revisit the early and contemporary circulation of Persianate literatures across neighboring and distant cultures and seek innovative ways of developing a transnational Persian literary studies engaging in constructive dialogues with the global forces surrounding and shaping Persianate societies and cultures **Modern Spoken Persian in Contemporary Iranian Novels** Katarzyna Wąsala,2024-10-07 One

of the characteristic features of the linguistic situation of contemporary Iran is the coexistence of two standards of Modern Persian the written and the spoken While literature is generally composed in the written variety the typically spoken forms are also to be found in the literary text Modern spoken Persian in Contemporary Iranian Novels is a study of these A scrupulous analysis of five carefully selected novels with methods drawing mostly from the register analysis seeks answers to questions such as what features are characteristic to the spoken variety of language how are they woven into the literary language does the relationship between spoken and written registers change over time and how can this process affect the future development of Persian language **Makhmalbaf at Large** Hamid Dabashi,2007-11-28 The name of Mohsen

Makhmalbaf is almost synonymous with the dramatic rise of Iranian cinema in the aftermath of the Islamic Revolution and over the last quarter of a century his career as filmmaker and writer has reflected the tumultuous history of his homeland and the fate of its neighbours Hamid Dabashi draws from his friendship with Makhmalbaf as well as his direct involvement with Makhmalbaf's films and thought to give us this deeply engaging book on the tumultuous life and spectacular career of a great filmmaker This is also the account of Makhmalbaf's transformation from committed Muslim revolutionary who was jailed for his part in the revolution into an artistic humanist of great energy and elegance His films including *The Peddler* and *The Time for Love Salaam Cinema Gabbeh Silence and Kandahar* confound conventional genres and are always surprising They represent his own journey and take part in it in ways that Dabashi explores with great insight Makhmalbaf's cinematic career started in Iran and has since expanded into Turkey Tajikistan Afghanistan Pakistan India and into Europe Dabashi uncovers how moving across boundaries Makhmalbaf's creative genius can illuminate our contemporary world And this book is in part the story of a friendship As Mohsen Makhmalbaf writes in its Preface Hamid Dabashi this pious atheist friend of mine the man who loves cinema and hates art this political activist who abhors politics this thinking pondering critical intellect I have learned much from him Perhaps he too has learned from me The times he and I have spent together have been occasions of discovery and illumination

The Iranian Diaspora Mohsen Mostafavi Mobasher, 2018-10-03 The Iranian revolution of 1978-1979 uprooted and globally dispersed an enormous number of Iranians from all walks of life Bitter political relations between Iran and the West have since caused those immigrants to be stigmatized marginalized and politicized which in turn has discredited and distorted Iranian migrants' social identity subjected them to various subtle and overt forms of prejudice discrimination and social injustice and pushed them to the edges of their host societies The Iranian Diaspora presents the first global overview of Iranian migrants' experiences since the revolution highlighting the similarities and differences in their experiences of adjustment and integration in North America Europe Australia and the Middle East Written by leading scholars of the Iranian diaspora the original essays in this volume seek to understand and describe how Iranians in diaspora re-define and maintain their ethno-national identity and re-construct and preserve Iranian culture They also explore the integration challenges the Iranian immigrants experience in a very negative context of reception Combining theory and case studies as well as a variety of methodological strategies and disciplinary perspectives the essays offer needed insights into some of the most urgent and consequential issues and problem areas of immigration studies including national ethnic and racial identity construction dual citizenship and dual nationality maintenance familial and religious transformation politics of citizenship integration ethnic and cultural maintenance in diaspora and the link between politics and the integration of immigrants particularly Muslim immigrants

The Oxford Handbook of Global Realisms Vaysman, 2025-11-04 Realism is an artistic practice that aims to faithfully represent reality Historically it has been practiced across different media from early pictorial art and epic oral narratives through literature and visual arts to film music and

digital media However an understanding of what it means to faithfully represent reality is not universal rather it varies from culture to culture The Oxford Handbook of Global Realisms approaches realism as a transnational transhistorical and intermedial global phenomenon It brings the diversity of global realisms to the fore showcasing previously underrepresented and marginalized theories practices forms and media of realist cultural production

Contemporary Art, World Cinema, and Visual Culture Hamid Keshmirshakan, 2019-03-29 Contemporary Art World Cinema and Visual Culture Essays by Hamid Dabashi is a collection of writings by the acclaimed cultural critic and scholar A thorough Introduction rigorously frames chapters and identifies in Dabashi's writings a comprehensive approach which forms the criteria for selecting the essays for the volume The Introduction also teases out of these essays the overarching theme that holds them together the manner they inform a particularly critical angle in them and the way they cohere The Introduction dwells on the work of one scholar public intellectual and theorist of modern and contemporary arts to extrapolate more universal issues of concern to art criticism in general These scattered materials and their underlying theoretical and critical logic are a unique contribution to the field of modern and contemporary arts

World Directors in Dialogue Bert Cardullo, 2011-02-07 This book features interviews with 13 major international directors Akira Kurosawa Satyajit Ray Luchino Visconti Abbas Kiarostami Ermanno Olmi Jean Pierre and Luc Dardenne Zhang Yimou Mike Leigh Ken Loach Jacques Tati Eric Rohmer and Fran_ois Truffaut

De-Westernizing Film Studies Saer Maty Ba, Will Higbee, 2012-09-10 De Westernizing Film Studies aims to consider what form a challenge to the enduring vision of film as a medium and film studies as a discipline modelled on Western ideologies theoretical and historical frameworks critical perspectives as well as institutional and artistic practices might take today The book combines a range of scholarly writing with critical reflection from filmmakers artists industry professionals comprising experience and knowledge from a wide range of geographical areas film cultures and trans national perspectives In their own ways the contributors to this volume problematize a binary mode of thinking that continues to promote an idea of the West and the rest in relation to questions of production distribution reception and representation within an artistic medium cinema that as part of contemporary moving image culture is more globalized and diversified than at any time in its history In so doing De Westernizing Film Studies complicates and or re thinks how local national and regional film cultures connect globally seeking polycentric multi directional non essentialized alternatives to Eurocentric theoretical and historical perspectives found in film as both an artistic medium and an academic field of study The book combines a series of chapters considering a range of responses to the idea of de westernizing film studies with a series of in depth interviews with filmmakers scholars and critics Contributors Nathan Abrams John Akomfrah Sa r Maty B Mohammed Bakrim Olivier Barlet Yifen Beus Farida Benlyazid Kuljit Bhamra William Brown Campbell Jonnie Clementi Smith Shahab Esfandiary Coco Fusco Patti Gaal Holmes Edward George Will Higbee Katharina Lindner Daniel Lindvall Teddy E Mattera Sheila Petty Anna Piva Deborah Shaw Rod Stoneman Kate E Taylor Jones

Iran Reframed Narges Bajoghli, 2023-05-25 A Middle East scholar

shares 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. 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.

Encyclopedia of the Documentary Film 3-Volume Set Ian Aitken, 2013-10-18. The Encyclopedia of the Documentary Film is a fully international reference work on the history of the documentary film from the Lumière brothers' *Workers Leaving the Lumière Factory* (1885) to Michael Moore's *Fahrenheit 9/11* (2004). This Encyclopedia provides a resource that critically analyzes that history in all its aspects. Not only does this Encyclopedia examine individual films and the careers of individual film makers, it also provides overview articles of national and regional documentary film history. It explains concepts and themes in the study of documentary film, the techniques used in making films, and the institutions that support their production, appreciation, and preservation.

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

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