



SHAHAB ESFANDIARY

IRANIAN CINEMA & GLOBALIZATION

NATIONAL, TRANSNATIONAL AND ISLAMIC DIMENSIONS

Iranian Cinema Globalization National Transnational And Islamic Dimensions

Shahab Esfandiary



Iranian Cinema Globalization National Transnational And Islamic Dimensions:

Iranian Cinema and Globalization Shahab Esfandiary, 2012 Despite critical acclaim and a recent surge of popularity with Western audiences Iranian cinema has been the subject of lamentably few academic studies and those have by and large been limited to the films and filmmakers most visible on the international film circuit Iranian Cinema and Globalization seeks to broaden readers exposure to other dimensions of Iranian cinema including the works of the many prolific filmmakers whose films have received little outside attention despite being widely popular within Iran Combining theories of globalization and national cinema with in depth interdisciplinary analyses of individual films this volume expands the current literature on Iranian cinema with insights into the social and religious political contexts involved **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 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 *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 with Psychoanalysis Farshid Kazemi,2024-12-30 Combining Lacanian psychoanalytic theory Iranian Shi ite 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

National cinema and globalization Shahab Esfandiary,2009

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

Trends in Iranian Cinema Behrooz Mahmoodi-Bakhtiari,Mohammad Rahmati,2024-10-17 The cinema of Iran is celebrated both locally and internationally yet elements of this diverse field remain comparatively understudied This book brings together a diverse range of scholars to explore contemporary Iranian cinema in its local and international contexts from a range of perspectives including aesthetic socio political comparative approaches Its chapters analyse the work of well known filmmakers on the international film circuit such as Abbas Kiarostami Mohammad Reza Aslani and Jaffar Panahi as well as internationally lesser known domestic films such as those of Kamal Tabrizi and the Sacred Defence films of the Iran Iraq war The book further widens its scope with chapters which also examine the material practices of the Iranian film industry itself including chapters

on the process by which Iranian films become accessible to international audience Finally it considers too representations of Iranians in foreign cinemas and how these have in turn affected Iranian films *Non-Cinema* William Brown,2018-07-12

Non Cinema Global Digital Film making and the Multitude provides an original film philosophy through which to understand low budget digital filmmaking from around the globe It draws upon a wide range of western and non western philosophers physicists theorists of Third Cinema and contemporary film theorists and film philosophers in order to argue that the future of cinema lies at the margins in the extreme the overlooked and the under funded the sort that distributors exhibitors and audiences would not consider to be cinema at all hence non cinema Analysing numerous films William Brown argues that contemporary low budget digital cinema is also through its digital form a political cinema that suggests that we are not detached observers of the world but entangled participants therewith Non Cinema constructs this argument by looking at work by established filmmakers like Jean Luc Godard Abbas Kiarostami Jafar Panahi and Michael Winterbottom as well as lesser known work from places as diverse as Asia the Middle East Europe the Americas and Africa *Directory of World Cinema: Iran 2* Parviz Jahed,2017-03-01 Working at the intersection of religion and ever shifting political economic and social environments Iranian cinema has produced some of the most critically lauded films in the world today The first volume in the *Directory of World Cinema* Iran turned the spotlight on the award winning cinema of Iran with particular attention to the major genres and movements historical turning points and prominent figures that have helped shape it Considering a wide range of genres including Film Farsi New Wave war film art house film and women s cinema the book was greeted with enthusiasm by film studies scholars students working on alternative or national cinema and fans and aficionados of Iranian film Building on the momentum and influence of its predecessor *Directory of World Cinema Iran 2* will be welcomed by all seeking an up to date and comprehensive guide to Iranian cinema

Modern American Literature and Contemporary Iranian Cinema Morteza Yazdanjoo,2022-12-29 As an endeavor to contribute to the burgeoning field of comparative literature this monograph addresses the dynamic yet understudied intertextual dialogism between modern American literature and contemporary Iranian Cinema pinpointing how the latter appropriates and recontextualizes instances of the former to construct and inculcate vestiges of national gender identity on the silver screen Drawing on Louis Montrose s catchphrase that Cultural Materialism foregrounds the textuality of history and the historicity of texts this book contends that literary texts are synchronic artifacts prone to myriad intertextual and extra textual readings and understandings each historically conditioned The recontextualization of Herzog Franny and Zooey The Glass Menagerie A Streetcar Named Desire and Death of a Salesman into contemporary Iran provides an intertextual avenue to delineate the textuality of history and the historicity of texts

Iranian Cosmopolitanism Golbarg Rekabtalaei,2019-01-09 From popular and New Wave pre revolutionary films of Fereydoon Goleh and Abbas Kiarostami to post revolutionary films of Mohsen Makhmalbaf the Iranian cinema has produced a range of films and directors that have garnered international fame and earned a global following

Golbarg Rekabtalaei takes a unique look at Iranian cosmopolitanism and how it transformed in the Iranian imagination through the cinematic lens By examining the development of Iranian cinema from the early twentieth century to the revolution Rekabtalaei locates discussions of modernity in Iranian cinema as rooted within local experiences rather than being primarily concerned with Western ideals or industrialisation Her research further illustrates how the ethnic linguistic and religious diversity of Iran's citizenry shaped a heterogeneous culture and a cosmopolitan cinema that was part and parcel of Iran's experience of modernity In turn this cosmopolitanism fed into an assertion of sovereignty and national identity in a modernising Iran in the decades leading up to the revolution

Reorienting the Middle East Dale Hudson, Alia Yunis, 2024-01-16 Stories of desert landscapes cutting edge production facilities and lavish festivals often dominate narratives about film and digital media on the Arabian Peninsula However there is a more complicated history that reflects long standing interconnections between the Persian Gulf Arabian Sea and Indian Ocean Just as these waters are fluid spaces so too is the flow of film and digital media between cultures in East Africa Europe North Africa South Asia Southwest Asia and Southeast Asia Reorienting the Middle East examines past and contemporary aspects of film and digital media in the Gulf that might not otherwise be apparent in dominant frameworks Contributors consider oil companies that brought film exhibition to this area in the 1930s the first Indian film produced on the Arabian Peninsula in the late 1970s blackness in Iranian films the role of Western funding in reshaping stories Dubai's emergence in global film production uses of online platforms for performance art the development of film festivals and cinemas and short films made by citizens and migrants that turn a lens on racism sexism national identity and other rarely discussed social issues Reorienting the Middle East offers new methods to analyze the often neglected littoral spaces between nation states and regions and to understand the role of film and digital media in shaping dialogue between area studies and film and media studies Readers will find new pathways to rethink the limitations of dominant categories and frameworks in both fields

'Hamlet' and World Cinema Mark Thornton Burnett, 2019-07-04 Reveals a rich cinematic history discussing Hamlet films from Africa Asia Europe Latin America and the Middle East

Embodied Testimonies, Gendered Memories, and the Poetics of Trauma Maryam Ghodrati, Rachel R. Dale, 2024-07-16 *Embodied Testimonies Gendered Memories and the Poetics of Trauma* is a collection of academic essays that uses mainstream and postcolonial trauma theory in the analysis of literary and artistic representations of traumatic history This collection prioritizes historical and personal accounts from the perspectives of Iranian Arab Jewish and Black women to highlight the ways in which gender race and religion shape experiences of trauma By drawing attention to individual experiences of suffering both visible and invisible the authors reconsider the basis for collective and socio political engagement The book re-examines established postcolonial trauma theory which can occasionally overemphasize the collectivity of traumatic experience and subsume individual stories under ideological nationalism Each chapter in this collection explores methods of balancing the pain of the individual and the community through analyses of art literature and

film Together these chapters demonstrate the importance of embracing a dynamic and diverse approach to the representation of trauma that makes marginalized survivors visible while also recognizing the complexities of gendered and racialized experiences of trauma

World Cinema Shekhar Deshpande, Meta Mazaj, 2018-01-17 World Cinema A Critical Introduction is a comprehensive yet accessible guide to film industries across the globe From the 1980s onwards new technologies and increased globalization have radically altered the landscape in which films are distributed and exhibited Films are made from the large scale industries of India Hollywood and Asia to the small productions in Bhutan and Morocco They are seen in multiplexes palatial art cinemas in Cannes traveling theatres in rural India and on millions of hand held mobile screens Authors Deshpande and Mazaj have developed a method of charting this new world cinema that makes room for divergent perspectives traditions and positions while also revealing their interconnectedness and relationships of meaning In doing so they bring together a broad range of issues and examples theoretical concepts viewing and production practices film festivals large industries such as Nollywood and Bollywood and smaller and emerging film cultures into a systemic yet flexible map of world cinema The multi layered approach of this book aims to do justice to the depth dynamism and complexity of the phenomenon of world cinema For students looking to films outside of their immediate context this book offers a blueprint that will enable them to transform a casual encounter with a film into a systematic inquiry into world cinema

Crisis Cinema in the Middle East Shohini Chaudhuri, 2022-06-16 In recent years the Arab world and Iran have been afflicted by cataclysmic events among them brutal state crackdowns of revolutions Yet filmmakers have persisted in their desire to tell their stories against the odds in creative acts that attest to their imagination courage and resilience In this book Shohini Chaudhuri examines a broad range of films made during the tumultuous period since 2009 ranging from internationally award winning festival favourites such as For Sama 2019 Capernaum 2018 and Taxi Tehran 2015 to lesser known films from the region While freedom of expression is often understood through the lens of state censorship she reveals the different types of obstacles that filmmakers face and their strategies for overcoming them so that those constraints are transformed into creative opportunities Using her original interviews with filmmakers such as Waad al Kateab Yasmin Fedda Larissa Sansour Mani Haghighi and Ossama Mohammed she identifies nine creative strategies for producing work under conditions of crisis Chaudhuri argues that creativity is indelibly shaped by constraints whether these are externally imposed by existing materials funding and socio political conditions or self imposed constraints through choices of genre or acceptance of rules and responsibilities She shows that the range of creative strategies emanating from the region is much wider than allegory and becoming ever more direct She thus opens up new lines of inquiry into cinematic creativity in sites of conflict and crisis in the Middle East and beyond

Making Worlds Claudia Breger, 2020-04-14 The twenty first century has witnessed a resurgence of economic inequality racial exclusion and political hatred causing questions of collective identity and belonging to assume new urgency In Making Worlds Claudia Breger argues that contemporary European cinema

provides ways of thinking about and feeling collectivity that can challenge these political trends Breger offers nuanced readings of major contemporary films such as Michael Haneke's *The White Ribbon* Alejandro González Iñárritu's *Biutiful* Fatih Akın's *The Edge of Heaven* Asghar Farhadi's *A Separation* and Aki Kaurismäki's refugee trilogy as well as works by Jean-Luc Godard and Rainer Werner Fassbinder Through a new model of cinematic worldmaking Breger examines the ways in which these works produce unexpected and destabilizing affects that invite viewers to imagine new connections among individuals or groups These films and their depictions of refugees immigrants and communities do not simply counter dominant political imaginaries of hate and fear with calls for empathy or solidarity Instead they produce layered sensibilities that offer the potential for greater openness to others present past and future claims Drawing on the work of Latour Deleuze and Rancière Breger engages questions of genre and realism along with the legacies of cinematic modernism Offering a rich account of contemporary film *Making Worlds* theorizes the cinematic creation of imaginative spaces in order to find new ways of responding to political hatred

Iranian Cinema & Globalization Shahab Esfandiary, 2011-09-01 Despite critical acclaim and a recent surge of popularity with Western audiences Iranian cinema has been the subject of lamentably few academic studies and those have by and large been limited to the films and filmmakers most visible on the international film circuit *Iranian Cinema and Globalization* seeks to broaden readers' exposure to other dimensions of Iranian cinema including the works of the many prolific filmmakers whose films have received little outside attention despite being widely popular within Iran Combining theories of globalization and national cinema with in-depth interdisciplinary analyses of individual films this volume expands the current literature on Iranian cinema with insights into the social and religious political contexts involved

The Palgrave Handbook of African Political Economy Samuel Ojo Oloruntoba, Toyin Falola, 2020-06-23 This handbook constitutes a specialist single compendium that analyses African political economy in its theoretical historical and policy dimensions It emphasizes the uniqueness of African political economy within a global capitalist system that is ever-changing and complex Chapters in the book discuss how domestic and international political economic forces have shaped and continue to shape development outcomes on the continent Contributors also provoke new thinking on theories and policies to better position the continent's economy to be a critical global force The uniqueness of the handbook lies in linking theory and praxis with the past future and various dimensions of the political economy of Africa

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Table of Contents Iranian Cinema Globalization National Transational And Islamic Dimensions

1. Understanding the eBook Iranian Cinema Globalization National Transational And Islamic Dimensions
 - The Rise of Digital Reading Iranian Cinema Globalization National Transational And Islamic Dimensions
 - Advantages of eBooks Over Traditional Books
2. Identifying Iranian Cinema Globalization National Transational And Islamic Dimensions
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Iranian Cinema Globalization National Transational And Islamic Dimensions
 - User-Friendly Interface
4. Exploring eBook Recommendations from Iranian Cinema Globalization National Transational And Islamic Dimensions
 - Personalized Recommendations
 - Iranian Cinema Globalization National Transational And Islamic Dimensions User Reviews and Ratings
 - Iranian Cinema Globalization National Transational And Islamic Dimensions and Bestseller Lists

5. Accessing Iranian Cinema Globalization National Transational And Islamic Dimensions Free and Paid eBooks
 - Iranian Cinema Globalization National Transational And Islamic Dimensions Public Domain eBooks
 - Iranian Cinema Globalization National Transational And Islamic Dimensions eBook Subscription Services
 - Iranian Cinema Globalization National Transational And Islamic Dimensions Budget-Friendly Options
6. Navigating Iranian Cinema Globalization National Transational And Islamic Dimensions eBook Formats
 - ePub, PDF, MOBI, and More
 - Iranian Cinema Globalization National Transational And Islamic Dimensions Compatibility with Devices
 - Iranian Cinema Globalization National Transational And Islamic Dimensions Enhanced eBook Features
7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Iranian Cinema Globalization National Transational And Islamic Dimensions
 - Highlighting and Note-Taking Iranian Cinema Globalization National Transational And Islamic Dimensions
 - Interactive Elements Iranian Cinema Globalization National Transational And Islamic Dimensions
8. Staying Engaged with Iranian Cinema Globalization National Transational And Islamic Dimensions
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Iranian Cinema Globalization National Transational And Islamic Dimensions
9. Balancing eBooks and Physical Books Iranian Cinema Globalization National Transational And Islamic Dimensions
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Iranian Cinema Globalization National Transational And Islamic Dimensions
10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
11. Cultivating a Reading Routine Iranian Cinema Globalization National Transational And Islamic Dimensions
 - Setting Reading Goals Iranian Cinema Globalization National Transational And Islamic Dimensions
 - Carving Out Dedicated Reading Time
12. Sourcing Reliable Information of Iranian Cinema Globalization National Transational And Islamic Dimensions
 - Fact-Checking eBook Content of Iranian Cinema Globalization National Transational And Islamic Dimensions
 - Distinguishing Credible Sources

13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development
 - Exploring Educational eBooks
14. Embracing eBook Trends
 - Integration of Multimedia Elements
 - Interactive and Gamified eBooks

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