

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

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

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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.

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

Political upheaval has marked Iran's history throughout the twentieth century. Wars, revolutions, coups and the impact of modernism have shaped Iran's historiography, as they have the country's history. Originally based on oral and written sources, which underpinned traditional genealogical and dynastic history, Iran's historiography was transformed in the early 20th century with the development of a 'new' school of presenting history. Here emphasis shifted from the anecdotal story-telling genre to social, political, economic, cultural and religious history-writing. A new understanding of the nation state and the

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importance of identity and foreign relations in defining Iran's place in the modern world all served to transform the perspective of Iranian historiography. Touraj Atabaki here brings together a range of rich contributions from international scholars who cover the leading themes of the historiography of 20th-century Iran, including constitutional reform and revolution, literature and architecture, identity, women and gender, nationalism, modernism, Orientalism, Marxism and Islamism.

The Iranian Revolution of 1979 was a defining moment of the modern era. Its success unleashed a wave of Islamist fervor across the Middle East and signaled a sharp decline in the appeal of Western ideologies in the Islamic world. And the reaction it inspired testified to its importance: as with the Russian and French revolutions, outsiders tried to crush it in its crib. A year after the mullahs' assumption of power, Iraq, with aid from other Arab states and the US, declared war on Iran. Yet the revolution prevailed, and the Islamic Republic persists to this day. And despite the deep rifts separating Sunnis and Shiites, the regime motivated successive waves of revolutionary Islamism across the entire region, from Afghanistan in the 1980s to Lebanon in the 2000s to Egypt to Algeria today. In Revolutionary Iran, Michael Axworthy offers a richly textured and authoritative history of Iran from the 1979 revolution to the present. After an opening section

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that focuses on the sources of the revolution, Axworthy takes readers through the major periods of the era: the overthrow of the old regime and the creation of the new one; the Iran-Iraq war; the reconstruction era following the war; the reformist wave led by Mohammed Khatami; and the current era, in which reactionaries have re-established control. Throughout, he emphasizes that the Iranian revolution was centrally important in modern history because it provided the world with a clear model of development that was not rooted in Western ideologies. Whereas the world's major revolutions of the previous two centuries had been fuelled by Western, secular ideologies, the Iranian Revolution drew its inspiration from Islam. Both erudite and accessible, *Revolutionary Iran* is the definitive account of this epoch in all its humanity.

The death of the Islamic Republic's revolutionary patriarch, Ayatollah Khomeini, the bitter denouement of the Iran-Iraq War, and the marginalisation of leading factions within the political elite, in tandem with the end of the Cold War, harboured immense intellectual and political repercussions for the Iranian state and society. It was these events which created the conditions for the emergence of Iran's post-revolutionary reform movement, as its intellectuals and political leaders sought to re-evaluate the foundations of the Islamic state's political legitimacy and religious authority. In this monograph, Sadeghi-Boroujerdi,

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examines the rise and evolution of reformist political thought in Iran and analyses the complex network of publications, study circles, and think-tanks that encompassed a range of prominent politicians and intellectuals in the 1990s. In his meticulous account of the relationships between the post-revolutionary political class and intelligentsia, he explores a panoply of political and ideological issues still vital to understanding Iran's revolutionary state, such as the ruling political theology of the 'Guardianship of the Jurist', the political elite's engagement with questions of Islamic statehood, democracy and constitutionalism, and their critiques of revolutionary agency and social transformation.

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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

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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.

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

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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 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.

After the Islamic revolution in Iran, revolutionary leaders had to compromise their ideology. The Iranian ship of state continues to drift in search of an equilibrium between revolutionary convictions and the demands of governance, between religion and state, and Islam and the West.

Since President Mohammad Khatami's landslide victory in May 1997, the Islamic Republic of Iran has been a study in contradictions. Whilst Khatami condemned his nation's fanatical past, there still remains an opposing faction towards the West. This study analyses Iran's post-revolutionary politics.

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Iran's Revolutionary Guard Corps, also known as the 'Sepah', has wielded considerable and increasing power in Iran in recent decades. Established in 1979 by Ayatollah Khomeini as a paramilitary organisation charged with protecting the nascent Islamic regime and countering the untrustworthy Imperial army (or 'Artesh'), the Sepah has evolved into one of the most powerful political, ideological, military and economic players in Iran over recent years. The Sepah is entrusted with a diverse set of indoctrination apparatus, training programmes and system welfare provisions intended to broaden support for the regime. Although established as a paramilitary organisation, the Sepah developed to have its own ministry, complex bureaucracy and diversified functions, alongside its own network and personnel. This book provides a comprehensive overview of the Sepah and its role. It examines the position of the Sepah in Iranian state and society, explores the nature of the Sepah's involvement in politics, and discusses the impact of the Sepah's political rise on Iran's economy and foreign policy. Contemporary Iran can only be fully understood by an awareness of the ongoing in-fighting among regime factions and increasing popular demands for social change – knowing about the Sepah is central to all this.

State structures, international forces, and class relations: Theda Skocpol shows how all three combine to explain the origins and accomplishments of social-

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revolutionary transformations. Social revolutions have been rare but undeniably of enormous importance in modern world history. *States and Social Revolutions* provides a new frame of reference for analyzing the causes, the conflicts, and the outcomes of such revolutions. It develops a rigorous, comparative historical analysis of three major cases: the French Revolution of 1787 through the early 1800s, the Russian Revolution of 1917 through the 1930s, and the Chinese Revolution of 1911 through the 1960s. Believing that existing theories of revolution, both Marxist and non-Marxist, are inadequate to explain the actual historical patterns of revolutions, Skocpol urges us to adopt fresh perspectives. Above all, she maintains that states conceived as administrative and coercive organizations potentially autonomous from class controls and interests must be made central to explanations of revolutions.

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

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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.

"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

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Iran. Throughout, ideas of consumer culture and gender are at its core, but other important socio-political subjects are examined in order to view Iran's modernization through the prism of its people's private lives. Presenting a new perspective on the 1979 Iranian revolution, re-read vis-a-vis the opinions of Shiite religious scholars, the Left, and the revolutionary elites, this book demonstrates how Iranians have contested the public-private dichotomy as manifested in the Islamic Republic's texts, images, and actual physical spaces"--

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

With more than half its population under twenty years old, Iran is one of the world's most youthful nations. The Iranian state characterizes its youth population in two ways: as a homogeneous mass, "an army of twenty millions" devoted to the Revolution, and as alienated, inauthentic, Westernized consumers who constitute a threat to the society. Much of the focus of the Islamic regime has been on ways to protect Iranian young people from moral hazards and to prevent them from providing a gateway for cultural invasion from the West. Iranian authorities express their anxieties through campaigns that target the young generation and its lifestyle and have led to the criminalization of many of the behaviors that make up youth culture. In this ethnography of contemporary youth

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culture in Iran's capital, Shahram Khosravi examines how young Tehranis struggle for identity in the battle over the right to self-expression. Khosravi looks closely at the strictures confronting Iranian youth and the ways transnational cultural influences penetrate and flourish. Focusing on gathering places such as shopping centers and coffee shops, Khosravi examines the practices of everyday life through which young Tehranis demonstrate defiance against the official culture and parental dominance. In addition to being sites of opposition, Khosravi argues, these alternative spaces serve as creative centers for expression and, above all, imagination. His analysis reveals the transformative power these spaces have and how they enable young Iranians to develop their own culture as well as individual and generational identities. The text is enriched by examples from literature and cinema and by vivid reports from the author's fieldwork.

Were the thirteen essays Michel Foucault wrote in 1978–1979 endorsing the Iranian Revolution an aberration of his earlier work or an inevitable pitfall of his stance on Enlightenment rationality, as critics have long alleged? Behrooz Ghamari-Tabrizi argues that the critics are wrong. He declares that Foucault recognized that Iranians were at a threshold and were considering if it were possible to think of dignity, justice, and liberty outside the cognitive maps and principles of the European Enlightenment. Foucault in Iran centers not only on

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the significance of the great thinker's writings on the revolution but also on the profound mark the event left on his later lectures on ethics, spirituality, and fearless speech. Contemporary events since 9/11, the War on Terror, and the Arab Uprisings have made Foucault's essays on the Iranian Revolution more relevant than ever. Ghamari-Tabrizi illustrates how Foucault saw in the revolution an instance of his antiteleological philosophy: here was an event that did not fit into the normative progressive discourses of history. What attracted him to the Iranian Revolution was precisely its ambiguity. Theoretically sophisticated and empirically rich, this interdisciplinary work will spark a lively debate in its insistence that what informed Foucault's writing was not an effort to understand Islamism but, rather, his conviction that Enlightenment rationality has not closed the gate of unknown possibilities for human societies.

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

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,

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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

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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

Outside of Shiraz in the Fars Province of southwestern Iran lies "Aliabad." Mary Hegland arrived in this then-small agricultural village of several thousand people in the summer of 1978, unaware of the momentous changes that would sweep

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this town and this country in the months ahead. She became the only American researcher to witness the Islamic Revolution firsthand over her eighteen-month stay. *Days of Revolution* offers an insider's view of how regular people were drawn into, experienced, and influenced the 1979 Revolution and its aftermath. Conventional wisdom assumes Shi'a religious ideology fueled the revolutionary movement. But Hegland counters that the Revolution spread through much more pragmatic concerns: growing inequality, lack of development and employment opportunities, government corruption. Local expectations of leaders and the political process—expectations developed from their experience with traditional kinship-based factions—guided local villagers' attitudes and decision-making, and they often adopted the religious justifications for Revolution only after joining the uprising. Sharing stories of conflict and revolution alongside in-depth interviews, the book sheds new light on this critical historical moment. Returning to Aliabad decades later, *Days of Revolution* closes with a view of the village and revolution thirty years on. Over the course of several visits between 2003 and 2008, Mary Hegland investigates the lasting effects of the Revolution on the local political factions and in individual lives. As Iran remains front-page news, this intimate look at the country's recent history and its people has never been more timely or critical for understanding the critical interplay of local and global politics in Iran.

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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.

Janet Afary is a native of Iran and a leading historian. Her work focuses on gender and sexuality and draws on her experience of growing up in Iran and her involvement with Iranian women of different ages and social strata. These observations, and a wealth of historical documents, form the kernel of this book, which charts the history of the nation's sexual revolution from the nineteenth century to today. What comes across is the extraordinary resilience of the Iranian people, who have drawn on a rich social and cultural heritage to defy the repression and hardship of the Islamist state and its predecessors. It is this resilience, the author concludes, which forms the basis of a sexual revolution taking place in Iran today, one that is promoting reforms in marriage and family laws, and demanding more egalitarian gender and sexual relations.

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Electronic Iran introduces the concept of the Iranian Internet, a framework that captures interlinked, transnational networks of virtual and offline spaces. Taking her cues from early Internet ethnographies that stress the importance of treating the Internet as both a site and product of cultural production, accounts in media studies that highlight the continuities between old and new media, and a range of works that have made critical interventions in the field of Iranian studies, Niki Akhavan traces key developments and confronts conventional wisdom about digital media in general, and contemporary Iranian culture and politics in particular. Akhavan focuses largely on the years between 1998 and 2012 to reveal a diverse and combative virtual landscape where both geographically and ideologically dispersed individuals and groups deployed Internet technologies to variously construct, defend, and challenge narratives of Iranian national identity, society, and politics. While it tempers celebratory claims that have dominated assessments of the Iranian Internet, Electronic Iran is ultimately optimistic in its outlook. As it exposes and assesses overlooked aspects of the Iranian Internet, the book sketches a more complete map of its dynamic landscape, and suggests that the transformative powers of digital media can only be developed and understood if attention is paid to both the specificities of new technologies as well as the local and transnational contexts in which they appear.

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A multi-level insider's look at the changes transforming contemporary Iran.

This book highlights the role of cultural representations and perceptions, such as when Iran is represented in the French media as a rogue state obsessed with its nuclear programme, and when France is portrayed in the Iranian media as a decadent and imperialist country. Here, Laetitia Nanquette examines the functions, processes, and mechanisms of stereotyping and imagining the "other" that have pervaded the literary traditions of France and Iran when writing about each other. She furthermore analyzes Franco-Iranian relations by exploring the literary traditions of this relationship, the ways in which these have affected individual authors, and how they reflect socio-political realities. With themes that feed into popular debates about the nature of Orientalism and Occidentalism, and how the two interact, this book will be vital for researchers of Middle Eastern literature and its relationship with writings from the West, as well as those working on the cultures of the Middle East.

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,

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sanctions and political isolation.

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

Scores of books and articles have been published, addressing one or another aspect of the Islamic Revolution in Iran. Missing from this body of scholarship, however, has been a comprehensive analysis of the intellectual and ideological cornerstones of one of the most dramatic revolutions in our time. In this remarkable volume, Hamid Dabashi brings together, in a sustained and engagingly written narrative, the leading revolutionaries who have shaped the ideological disposition of this cataclysmic event. Dabashi has spent over ten years studying the writings, in their original Persian and Arabic, of the most influential Iranian clerics and thinkers. Examining the revolutionary sentiments and ideas of such figures as Jalal Al-e Ahmad, Ali Shariati, Morteza Motahhari, Sayyad Abolhasan Bani-Sadr, and finally the Ayatollah Khomeini, the work also analyzes the larger historical and theoretical implications of any construction of the Islamic Ideology. Carefully located in the social and intellectual context of the four decades preceding the 1979 revolution, *Theology of Discontent* is the definitive treatment of the ideological foundations of the Islamic Revolution, with particular attention to the larger, more enduring ramifications of this revolution for radical Islamic revivalism in the entire Muslim world. This volume will be of interest to Islamicists, Middle East historians and specialists, as well as scholars and students of liberation theologies, comparative religious revolutions, and mass collective behavior. Bruce Lawrence of Duke University calls this volume a superb and unprecedented study.... In brilliant figurative strokes, he arrays EuroAmerican sociological theory as the crucial backdrop of a deeper understanding of contemporary Iranian

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history.

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.

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

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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.

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

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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. *Modern Iran since 1797* offers a comprehensive analysis of political, social and economic developments in Iran since the end of the eighteenth century. Spanning two centuries, the book provides historical context for Iran's international relationships and its internal struggle to reconcile itself and its traditions with the modern world. The book presents an overview of this crucial period in Iran's history, its emergence from the political turmoil of the eighteenth century through to its initial encounter with the industrial powers of Europe and its attempts to navigate the turbulent waters of European imperialism. It assesses the impact of European ideas on the triumph and tragedy of the Constitutional Revolution, which established the political template for the country going forward and against which all other political developments have been measured. This new edition has been updated to incorporate new scholarship and research to make a rounded assessment of recent developments and bring the text fully up to date. A substantive new prequel has also been added, covering the long nineteenth century from 1797 through to 1921, including a fuller and more detailed treatment both of the Constitutional Revolution and the events and ideology that underpinned it. Written in a clear, engaging style and highlighting Iran as a state and society grappling with the realities of the modern age, *Modern Iran since 1797* remains the perfect guide for all those studying the history of modern Iran.

How a unique alliance between two women in the 1970s led to the acquisition of a treasure trove of modern art now worth billions In the 1970s, American curator Donna Stein served as

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the art advisor to Empress Farah Diba Pahlavi, the Shahbanu of Iran. Together, Stein and Pahlavi generated an art market in Iran, as Stein encouraged Pahlavi's patronage of the Tehran Museum of Contemporary Art. Today, the contemporary section of the Iranian National Collection--most of which continues to languish in storage--is considered one of the most significant collections of modern art outside of Europe and the United States. The Empress and I is a vivid account of Stein's experience at the helm of this storied intercultural initiative. In crafting her highly readable narrative, Stein cites a number of previously confidential documents, including private correspondence with artists and dealers. This text explores the relationship between two women united by their shared passion for the arts and the continued legacy of their partnership in today's art world.

On the Arab Revolts and the Iranian Revolution: Power and Resistance Today is the first comparative analysis of two central political events that have altered our world forever: the Arab uprisings which started in Tunisia, and the Iranian revolution in 1979. Adib-Moghaddam demonstrates how contemporary forms of protest are changing our understanding about the way power and resistance function. In a theoretical tour de force which is substantiated with a range of primary material, he argues that acts of protest in Tehran to Cairo can be entirely linked to the same act in New York, London, Madrid and Athens. Breaking through the east/west, north/south divide, Adib-Moghaddam shows how the Arab revolts promise to shift the discourse away from the idea that Arabs and Muslims are peculiar, that "Middle Eastern Studies" cannot be linked to political theory, that the dynamics of rebellion "there" are fundamentally different from the politics of revolt "here". Adib-Moghaddam argues that the dialectics of power and resistance are truly universal and that they are unfolding within a

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globalised political context that is increasingly interconnected. In order to illuminate this argument theoretically, the study is organised around conceptual terms that feed into forms of power and resistance, such as revolution, radicalism, dissent, knowledge, neighbour and reform. These terms and concepts are discussed and deconstructed via an empirical discussion of pivotal events beyond the non-western world, demonstrating that for a long time, and without realising it, we have been living in the end times of unitary categories such as "west" and "east."

Rumour and speculation in Iran have been rife for generations that the BBC has had a hand in every political upheaval in the country. In this vein the BBC has become a notable element in the complex and tortured narrative of Anglo-Iranian relations. The BBC Persian Service was initially developed in 1940 to prepare and broadcast British war-time propaganda. And it has since been seen by many in Iran as an integral part of British policy-making in the region. Thirty years ago, the Shah of Iran regarded the BBC Persian Service radio as his 'enemy number one' and held it responsible for promoting the revolution of 1979. Only a couple decades earlier, the BBC Persian Service was widely accused for having been complicit in the CIA-led 1953 coup against Prime Minister Mohammad Musaddiq. And a decade earlier, the BBC Persian Service was strongly linked to the British-planned removal of Reza Shah in 1941. The BBC Persian service has frequently been perceived as an entity which was not simply a vehicle to record the changes occurring in Iran and throughout the Middle East, but rather an active agent of change. In this book, Annabelle Sreberny and Massoumeh Torfeh track the history of the BBC Persian Service, critically analysing both the assumptions that the BBC is a standard bearer for objective reporting and representations of it as a simple tool of Western

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interests. Also examining the history of relations between the Foreign Office and the BBC Persian Service, they demonstrate that these have never been pre-defined or rigid. Instead, they explore how both institutions have moved from an interest in what can crudely be called state-orchestrated 'propaganda' to a more subtle advocacy of fair and balanced journalism as the best agent of British values and influence.

Since its 1979 revolution seized the world's attention, the Islamic Republic of Iran has remained a subject of misunderstanding, passion, and polemic. This book -- a study of Iran's political culture in the broadest and deepest sense -- examines the tremendous changes taking place in Iran today. Most studies of contemporary Iran 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.

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

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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. Today's Iran is rarely out of the headlines. Labelled by George W Bush as a part of his 'axis of evil' and perceived as a real nuclear threat by some, Iran is increasingly seen as an enemy of the West. And yet for many Iran remains shrouded in mystery and incomprehensible to Western analysis. Modern Iran offers a comprehensive analysis and explanation of political, social and economic developments in Iran during the 20th century. Since it first published in 2003 Modern Iran has become a staple for students and lecturers wishing to gain a clear understanding of the history of this strategically important Middle Eastern Country. The new edition will bring us up to date and will include: an analysis of the successes and failures of the Khatami Presidency; an examination of the effect of 9/11; the rise of the Reform Movement and the efforts to promote Islamic Democracy; the resistance to democratisation among the hardline elites.

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,

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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.

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