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The Islamic Republic of Iran has entered its fourth decade, and the values and legacy of the Revolution it was founded upon continue to have profound and contradictory consequences for Iranian life. Despite the repressive power of the current regime the immense creativity of popular cultural practices, that negotiate and resist a repressive system, is a potent and dynamic force.

Cultural Revolution in Iran: Contemporary Popular Culture ...

Cultural Revolution in Iran: Contemporary Popular Culture in the Islamic Republic Annabelle Sreberny , Massoumeh Torfeh The Islamic Republic of Iran has entered its fourth decade, and the values and legacy of the Revolution it was founded upon continue to have profound and contradictory consequences for Iranian

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life.

Cultural Revolution in Iran: Contemporary Popular Culture ...

The Cultural Revolution was a period following the Iranian Revolution, when the academia of Iran was purged of Western and non-Islamic influences to bring it in line with the revolutionary and Political Islam. The official name used by the Islamic Republic is "Cultural Revolution". Directed by the Cultural Revolutionary Headquarters and later by the Supreme Cultural Revolution Council, the revolution initially closed universities for three years and after reopening banned many books and purged t

Iranian Cultural Revolution - Wikipedia

Cultural revolution in Iran : contemporary popular culture in the Islamic Republic. [Annabelle Sreberny; Massoumeh Torfeh;] -- "The Islamic Republic of Iran has entered its fourth decade, and the values and legacy of the Revolution it was founded upon continue to have profound and contradictory consequences for Iranian life. ...

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About Cultural Revolution in Iran. 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.

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The Iranian Revolution (Persian: [انقلاب اسلامی ایران](#), romanized: Enqel â be Ir â n, pronounced [e e l be i n]; also known as the Islamic Revolution or the 1979 Revolution) was a series of events that culminated in the overthrow of the Pahlavi dynasty under Shah Mohammad Reza Pahlavi, and the replacement of his government with an Islamic republic under the Grand ...

Iranian Revolution - Wikipedia

Parts of what is modern-day northwestern Iran was part of the Kura – Araxes culture (circa 3400 BC—ca. 2000 BC), that stretched up into the neighbouring regions of the Caucasus and Anatolia.. Susa is one of the oldest-known settlements of Iran and the world. Based on C14 dating, the time of foundation of the city is as early as 4395 BC, a time right after the establishment of the ancient ...

History of Iran - Wikipedia

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Download Cultural Revolution In Iran Contemporary Popular Culture In The Islamic Republic International Library Of Iranian Studies - the establishment of the cultural and political hegemony of the new elite Since the university students occupied a special place in contemporary Iranian politics, the Islamic Republic had to do its best to keep control of such important institutions ...

Cultural Revolution In Iran Contemporary Popular ...

Prelude to revolution. The 1979 revolution, which brought together Iranians across many different social groups, has its roots in Iran's long history. These groups, which included clergy, landowners, intellectuals, and merchants, had previously come together in the Constitutional Revolution of 1905 – 11. Efforts toward satisfactory reform were continually stifled, however, amid reemerging social tensions as well as foreign intervention from Russia, the United Kingdom, and, later, the ...

Iranian Revolution | Causes, Effects, & Facts | Britannica

Between the 1963 'White Revolution' and the 1979 Iranian Revolution, the position of women in Iran experienced a number of fundamental shifts. Policies and reforms were introduced, including land, suffrage, education and dress reforms which the Pahlavi regime claimed would advance the position of women and would lead to a swift modernisation of the country.

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Creating the Modern Iranian Woman by Liora Hendelman-Baavur

Then, just as Iran's expanding contemporary art scene was developing with some panache, culminating in the creation of the Tehran Museum of Modern Art in 1977, the social turmoil that led to the Islamic revolution in 1979 brought all cultural activity to a standstill.

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

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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.

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

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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.

In the first comprehensive look at Iranian art and visual culture since the 1979 revolution, Talinn Grigor

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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.

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

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theocracy of Iran as compared with other Muslim states.

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

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.

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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.

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

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