

Displaced allegories - post-revolutionary Iranian cinema

Duke University Press - Displaced Allegories: Post



Description: -

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Cesarean section.

Women in motion pictures

Motion pictures -- Iran -- HistoryDisplaced allegories - post-revolutionary Iranian cinema

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Displaced Allegories af Mottahedeh Negar Mottahedeh som e

In Displaced Allegories Negar Mottahedeh shows that post-Revolutionary Iranian filmmakers were forced to create a new visual language for conveying meaning to audiences. This is what the world has come to.

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She offers a multilayered analysis of the tension between continuity and change, transgression and submission, and compliance and resistance inherent in the films.

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While Mottahedeh is careful to define and clarify her key analytical terms, such as deixis, enunciation and voyeurism, at times a reader not versed in such film-theoretical concepts may find the text somewhat challenging. Negar Mottahedeh treats the issues of nation-building and the veiling of women together, demonstrating the various ways they are co-implicated in Iranian films. She insists that such analyses of cinema's visual codes and conventions are crucial to the study of international film.

displaced allegories

The issue of censorship in Iran is a complex and multi-layered one.

Displaced Allegories on Apple Books

As Mottahedeh points out, the discipline of film studies has traditionally seen film as a medium that communicates globally because of its dependence on a Hollywood visual language assumed to be universal and legible across national boundaries.

Displaced Allegories : Post

Given the tendency for allegory to emerge at times of social and political upheaval , it would have been useful to connect this idea of a politicised aesthetics to the project of allegory as a mode of political resistance more generally. Cinema, which was seen by the Islamic regime as a product of the despotic west, had to be purified and Islamicised.

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These gaps are largely a result of the nearly impossible task Mottahedeh has faced in needing to both lay out general foundational arguments about Iranian cinema as well as to develop nuanced theses on questions of aesthetics and ideology as read through selected films.

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