
Shabe Zafaf Film

This is likewise one of the factors by obtaining the soft documents of this Shabe Zafaf Film by online. You might not require more time to spend to go to the books creation as competently as search for them. In some cases, you likewise attain not discover the notice Shabe Zafaf Film that you are looking for. It will unquestionably squander the time.

However below, taking into consideration you visit this web page, it will be in view of that extremely simple to acquire as capably as download guide Shabe Zafaf Film

It will not take many mature as we tell before. You can do it even though play something else at house and even in your workplace. thus easy! So, are you question? Just exercise just what we give under as without difficulty as review Shabe Zafaf Film what you later than to read!



Virginity Revisited Cambridge University Press

Selected as one of World Literature Today's 75 Notable Translations of 2013 Spanning five turbulent decades in Iranian history, from before the 1979 revolution, through the Islamic Republic, and up to the present, *The Book of Fate* is a powerful story of friendship and passion, fear and hope. A teenager in pre-revolutionary Tehran, Massoumeh is an average girl, passionate about learning. On her way to school she meets a local man and falls in love, but when her family discovers his letters they accuse her of bringing them dishonour. She is badly beaten by her brother, and her parents hastily arrange for her to marry a man she's never met. Facing a life without love, and the prospect of no education, Massoumeh is distraught, but a female

neighbour urges her to comply: "We each have a destiny, and you can't fight yours." The years that follow Massoumeh's wedding prove transformative for Iran. Hamid, Massoumeh's husband, is a political dissident and a threat to the Shah's regime. When the secret service arrive to arrest him, it is the start of a terrifying period for Massoumeh. Her fate, so long dictated by family loyalty and tradition, is now tied to the changing fortunes of her country. *Law of Desire* Simon and Schuster This book uses storytelling as an analytical tool for following wider social attitude changes towards sex and female sexuality in Iran. Women born in 1950s Iran grew up during the peak of secularization and modernization, whereas those born in the 1980s were raised under the much stricter rules of the Islamic Republic. Using extensive ethnographic research, the author juxtaposes narratives of body and sexuality shared by these different generations of women, showing the intricate ways in which women construct and convey meanings and

communicate their emotions about the unspoken aspects of their lives. A New English-Hindustani Dictionary I.B.Tauris Following the 1979 Islamic Revolution, there was a dramatic reversal of women's rights, and the state revived many premodern social conventions through modern means and institutions. Customs such as the enforced veiling of women, easy divorce for men, child marriage, and polygamy were robustly reintroduced and those who did not conform to societal strictures were severely punished. At the same time, new social and economic programs benefited the urban and rural poor, especially women, which had a direct impact on gender relations and the institution of marriage. Edited by Janet Afary and Jesilyn Faust, this interdisciplinary volume responds to the growing interest and need for literature on gender, marriage and family relations in the Islamic context. The book examines how the institution of marriage transformed in Iran, paying close attention to the country's culture and politics. Part One examines changes in urban marriages to new forms of cohabitation. In Part Two contributors, such as Soraya Tremayne, explore the way technology and social media has impacted and altered the institution of family. Part Three turns its eye to look at marital changes in the rural and tribal sectors of society through the works of anthropologists including Erika Friedl and Mary Hegland. Based on the work of both new and established scholars, the book provides an up-to-date study of an important and intensely politicized subject.

Horror Fiction University of Pennsylvania Press

The romance novel has the strange distinction of being the most popular but least respected of literary genres. While it remains consistently dominant in bookstores and on best-seller lists, it is also widely dismissed by the critical community. Scholars have alleged that romance novels help create subservient readers, who are largely women, by confining heroines to stories that ignore issues other than love and marriage. Pamela Regis argues that such critical studies fail to take into consideration the

personal choice of readers, offer any true definition of the romance novel, or discuss the nature and scope of the genre. Presenting the counterclaim that the romance novel does not enslave women but, on the contrary, is about celebrating freedom and joy, Regis offers a definition that provides critics with an expanded vocabulary for discussing a genre that is both classic and contemporary, sexy and entertaining. Taking the stance that the popular romance novel is a work of literature with a brilliant pedigree, Regis asserts that it is also a very old, stable form. She traces the literary history of the romance novel from canonical works such as Richardson's *Pamela* through Austen's *Pride and Prejudice*, Brontë's *Jane Eyre*, and E. M. Hull's *The Sheik*, and then turns to more contemporary works such as the novels of Georgette Heyer, Mary Stewart, Janet Dailey, Jayne Ann Krentz, and Nora Roberts.

Passionate Uprisings

ReadHowYouWant.com

Abject Terrors is an expansive study of the most significant films from the prolific horror genre - from its origins in the 1920s and 1930s, to its contemporary representations. This survey brings together close analyses of individual motion pictures, demonstrating the interconnections among these filmic texts and their contribution to defining quintessential aspects of the modern and postmodern horror film.

Occidentosis House of Anansi From Classical Antiquity to the present, virginity has been closely allied with power: as someone who chooses

a life of celibacy retains mastery over his or her body. Sexual potency withheld becomes an energy-reservoir that can ensure independence and enhance self-esteem, but it can also be harnessed by public institutions and redirected for the common good. This was the founding principle of the Vestal Virgins of Rome and later in the monastic orders of the middle ages. Mythical accounts of goddesses and heroines who possessed the ability to recover their virginity after sexual experience demonstrate a belief that virginity is paradoxically connected both with social autonomy and the ability to serve the human community. *Virginity Revisited* is a collection of essays that examines virginity not as a physical reality but as a cultural artefact. By situating the topic of virginity within a range of historical 'moments' and using a variety of methodologies, *Virginity Revisited* illuminates how chastity provided a certain agency, autonomy, and power to women. This is a study of the positive and negative features of sexual renunciation, from ancient Greek divinities and mythical women, in Rome's Vestal Virgins, in the Christian martyrs and

Mariology in the Medieval and early Modern period, and in Grace Marks, the heroine of Margaret Atwood's novel *Alias Grace*.

A Natural History of the Romance Novel Bloomsbury Publishing
Proposing a methodology that brings feminist theories of embodiment to bear on the Iranian literary and cinematic tradition, this study examines temporary marriage in Iran, not just as an institution but also as a set of practices, identities and meanings that have transformed over the course of the twentieth- and twenty-first centuries. Based on analysis of novels and short stories from the Pahlavi era, and cinematic works produced after the Islamic Revolution, Claudia Yaghoobi looks at the representation of the *sigheh* women, or those who entered into temporary marriages. Each work reflects the manner in which the practice of *sigheh* impacts women by calling into question how sexuality works as a form of political analysis and power, revealing how a *sigheh* woman's sexual bodily autonomy is used as ammunition against what governments deem inappropriate gendered expression. While focusing mainly on modern Iranian cultural productions, Yaghoobi moves beyond the literary and cinematic realms to offer an in-depth examination of this controversial social institution which has been the subject of disdain for many Iranian feminists and captured the imagination of many Western observers.
Female Bodies and Sexuality in Iran and the Search for

Defiance Springer

The United States is obsessed with virginity - from the media to schools to government agencies. This panic is ensuring that young women's ability to be moral agents is absolutely dependent on their sexuality. Jessica Valenti, executive editor of Feministing.com and author of Full Frontal Feminism and Yes Means Yes, addresses this poignant issue in her latest book, *The Purity Myth*. Valenti argues that the country's intense focus on chastity is extremely damaging to young women. Through in depth analysis of cultural stereotypes and media messages, Valenti reveals that powerful messages - ranging from abstinence curriculum to 'Girls Gone Wild' commercials - place a young woman's worth entirely on her sexuality. Morals are therefore linked purely to sexual behavior, as opposed to values like honesty, kindness, and altruism. Valenti approaches the topic head-on, shedding light on chastity in a historical context, abstinence-only education, pornography, and public punishments for those who dare to have sex, among other critical issues. She also offers solutions that pave the way for a future without a damaging emphasis on virginity, including a call to rethink male sexuality and reframing the idea of 'losing it.' With Valenti's usual

balance of intelligence and wit, *The Purity Myth* presents a powerful and revolutionary argument that girls and women, even in this day and age, are overly valued for their sexuality, and that this needs to stop.

Abject Terrors A&C Black
Text in English, with summaries in English and Persian.

The Purity Myth Peter Lang
Investigates the emerging, new sexual culture of Iranian youth, in which sexuality represents freedom and engaging in sex can be considered political activism.

Popular Iranian Cinema before the Revolution Stockholm University

These evocative stories shine a light on the lives of young Iranians who are questioning their sexuality and identity in a culture where queerness is legal but not widely accepted. Set mostly in Iran, but making forays to London, Mecca, Germany, and the transit area of a Ukrainian airport, the stories are brilliantly deft in summoning up the dilemmas of their protagonists, be they characters who are kicking against the confines of the society into which they are born, or characters wanting to embrace those confines.

Sexuality and The Psychology of Love Libraries Unlimited

This book charts the history of Iran's sexual revolution from the nineteenth century to today. The

resilience of the Iranian people forms the basis of this sexual revolution, one that is promoting reforms in marriage and family laws, and demanding more egalitarian gender and sexual relations.

Sexual Politics in Modern Iran
Taylor & Francis

This is a series of introductory books about different types of writing. One strand of the series focuses on genres such as Science Fiction, Horror, Romance, and Crime, and the other focuses on movements or styles often associated with historical and cultural locations—Postcolonial, Native American, Scottish, Irish, American Gothic. Authors covered in this volume include William Peter Blatty, Ira Levine, Bram Stoker, Shirley Jackson, Angela Carter, Mary Shelley, Stephen King, Anne Rice, and Washington Irving.

Iranian Romance in the Digital Age Cambridge University Press
Adopting an empirical and systematic approach, this interdisciplinary study of medieval Persian Sufi tradition and Attar (1145–1221) opens up a new space of comparison for reading and understanding medieval Persian and European literatures. The book invites us on an intellectual journey that reveals exciting intersections that redefine the hierarchies and terms of comparison. While the primary focus of the book is on reassessing the significance of the concept of transgression

and construction of subjectivity within select works of Attar within Persian Sufi tradition, the author also creates a bridge between medieval and modern, literature and theory, and European and Middle Eastern cultures through reading these works alongside one another. Of significance to the author is Attar's treatment of enlightenment with regard to class, religious, gender, and sexuality transgressions. In this book, the relation between transgression and the limit is not viewed as one of liberation from oppressive restrictions, but of undoing the structures that produce constraining binaries; it allows for alternatives and possibilities. In conjunction with the concepts of transgression and the limit, the presence of society's marginalized pariahs, outcasts, and untouchables are central to the book's main argument about construction of subjectivity, which the author believes is framed within Attar's notion of mystical love and human diversity. The book addresses the question of whether concepts such as transgression, limit, and subjectivity are solely applicable to modern times, or they can shed light on our understanding of transgression and subjectivity from the past. The author's comparative inquiries aim to intensify our understanding of these notions advanced in both the medieval and the modern world. Through

summoning works from various genres, disciplines, cultures, and times, the author posits that medieval literary works are living texts that can reveal as much about our present selves as they do about the past.

The Book of Fate University of Toronto Press

This is the first book in any language about the writing of women in Iran. For centuries any sense that there could be a literary tradition among women was suppressed. Since the middle of the 19th century, however, a number a of pioneering women have defied the traditional order to produce poetry and novels of the highest quality; but many of them have paid for their courage with accusations of immorality, promiscuity, heresy and even lunacy.

Veils and Words Muswell Press

This book is a study of female virginity loss and its representations in popular Anglophone literatures. It explores dominant cultural narratives around what makes a "good" female virginity loss experience by examining two key forms of popular literature: autobiographical virginity loss stories and popular romance fiction. In particular, this book focuses on how female sexual desire and romantic love have become entangled in the contemporary cultural imagination, leading to the emergence of a

dominant paradigm which dictates that for women, sexual desire and love are and should be intrinsically linked together: something which has greatly affected cultural scripts for virginity loss. This book examines the ways in which this paradigm has been negotiated, upheld, subverted, and resisted in depictions of virginity loss in popular literatures, unpacking the romanticisation of the idea of "the right one" and "the right time".

The Ministry of Guidance Stanford University Press

A woman not only needs a room of her own, as Virginia Woolf wrote, but also the freedom to leave it and return to it at will; for a room without that right becomes a prison cell. The privilege of self-directed movement, the power to pick up and go as one pleases, has not been a traditional "right" of Iranian women. This prerogative has been denied them in the name of piety, anatomy, chastity, class, safety, and even beauty. It is only during the last 160 years that the spell has been broken and Iranian women have emerged as a moderating, modernizing force. Women writers have been at the forefront of this desegregating movement and renegotiation of boundaries. *Words, Not Swords* explores the legacy of sex segregation and its manifestations in Iranian literature and film and in notions of beauty and the erotics of passivity. Milani expands her argument beyond Iranian culture, arguing that

freedom of movement is a theme that crosses frontiers and dissolves conventional distinctions of geography, history, and religion. She makes bold connections between veiling and foot binding, between Cinderella and Barbie, between the figures of the female Gypsy and the witch. In so doing, she challenges cultural hierarchies that divert attention from key issues in the control of women across the globe.

Temporary Marriage in Iran
Springer Nature

Critics and academics have generally dismissed the commercial productions of the late Pahlavi era, best known for their songs and melodramatic plots, as shallow, derivative 'entertainment'. Instead, they have concentrated on the more recent internationally acclaimed art films, claiming that these constitute Iranian 'national' cinema, despite few Iranians having seen them. Film discourse, and even fan talk, have long attempted to marginalize the mainstream releases of the 1960s and 1970s with the moniker *filmfarsi*, ironically asserting that such popular favorites were culturally inauthentic. This book challenges the idea that *filmfarsi* is detached from the past and present of Iranians. Far from being escapist Hollywood fare merely translated into Persian, it claims that the better films of this supposed genre must be taken as both a subject of, and source for, modern Iranian history. It argues that they have an appeal that relies on their ability to rearticulate traditional courtly and religious ideas and forms to problematize in unexpectedly complex and sophisticated ways the modernist agenda that secular nationalist elites wished to impose on their viewers. Taken seriously, these films raise questions about standard treatments of Iran's modern history. By writing popular films into Iranian history, this book advocates both a fresh approach to the study of Iranian cinema, as well as a rethinking of the modernity/tradition binary that has organized the historiography of the recent past. It will appeal to those interested in Iranian cinema, Iranian history and culture, and, more broadly, readers dissatisfied with a dichotomous approach to modernity.

Words, Not Swords

As an Iranian Muslim woman and a granddaughter of a well-known ayatollah, Shahla Haeri was accepted into the communities where she conducted her fieldwork on *mut'a*, temporary marriage. *Mut'a* is legally sanctioned among the Twelver

Shi'ites who live predominantly in Iran. Drawing on rich interviews that would have been denied a Western anthropologist, the author describes the concept of a temporary-marriage contract, in which a man and an unmarried woman (virgin, widow, or divorcee) decide how long they want to stay married to each other (from one hour to ninety-nine years) and how much money is to be given to the temporary wife. Since the Iranian revolution of 1979, the regime has conducted an intensive campaign to revitalize this form of marriage, and Shi'i ulama (religious scholars) support it as positive, self-affirming, and cognizant of human needs. Challenged by secularly educated urban Iranian women, and men and by the West, the ulama have been called upon to address themselves to the implications of this custom for modern Iranian society, to respond to the changes that mut'a is legally equivalent to hire or lease, that it is abusive of women, and that it is in fact legalized prostitution. Law if Desire thus makes available previously untapped and undocumented data about an institution in which sexuality, morality, religious rules, secular laws, and cultural practices converge. This important work will be of interest to cultural anthropologists, religious scholars, scholars of the Middle East, and lawyers as well as to

those interested in the role of women in Islamic society.

The Patient Stone (Sang-e Sabur)

Freud's discovery of the preeminent role of sex in creating neuroses resulted in theories that changed the thinking of the world. He was a champion of greater sexual understanding in a society that only whispered the words he used out loud. This pioneering study of the nature of sexuality and love remains a monumental achievement. The importance of sexuality and infantilism in shaping individual destiny sets the general theme for these groundbreaking studies. Elaborating his now-famous frustration theory, Freud dramatically illustrates how a person's sexuality can be stifled to the point of neurosis by a sex-scared society. With utter frankness, he explains various aspects of homosexuality, incest, frigidity, impotence, masochism, sadism, and fetishism. Here is Freud at his most brilliant, raising the curtain on a new era of sexual and social awareness -- Publisher description.