

YOUNG AND
DEFIANT IN
TEHRAN

Shahram Khosravi

Young And Defiant In Tehran Contemporary Ethnography

**Christopher Chávez, Brian Michael
Goss**



Young And Defiant In Tehran Contemporary Ethnography:

Young and Defiant in Tehran Shahram Khosravi, 2008 In this ethnography of contemporary youth culture in Iran's capital Shahram Khosravi examines the practices of everyday life through which young Tehranis demonstrate defiance against the official culture and the parental generation *Precarious Lives* Shahram Khosravi, 2017-01-25 In *Precarious Lives* Shahram Khosravi attempts to reconcile the paradoxes of Iranians' everyday life in the first decade of the twenty-first century. On the one hand, multiple circumstances of precarity give rise to a sense of hopelessness, shared visions of a futureless tomorrow, widespread homelessness, intense individualism, and a growth of incivilities. On the other, daydreaming and hope, as well as civility and solidarity in political protests, street carnivals, and social movements, continue to persist. Young Iranians describe themselves as being stuck in purposelessness and forced to endure endless waiting, and they are also aware that they are perceived as unproductive and a burden on their society. Despite the aspirations and inspiration they possess, they find themselves forced into petrifying social and spatial immobility. Uncertainty in the present, a seemingly futureless tomorrow, these are the circumstances that Khosravi explores in *Precarious Lives*. Creating an intricate and moving portrait of contemporary Iranian life, Khosravi weaves together individual stories, government reports, statistics, and cultural analysis of art and literature to depict how Iranians react to the experience of precarity and the possibility of hope. Drawing on extensive ethnographic engagement with youth in Tehran and Isfahan, as well as with migrant workers in rural areas, Khosravi examines the complexities and contradictions of everyday life in Iran. *Precarious Lives* is a vital work of contemporary anthropology that serves as a testament to the shared hardship and hope of the Iranian people. **The SAGE Handbook of Social Anthropology** Richard Fardon, Oliva Harris, Trevor H J Marchand, Cris Shore, Veronica Strang, Richard Wilson, Mark Nuttall, 2012-07-25 In two volumes, the SAGE Handbook of Social Anthropology provides the definitive overview of contemporary research in the discipline. It explains the what, where, and how of current and anticipated work in Social Anthropology. With 80 authors contributing more than 60 chapters, this is the most comprehensive and up-to-date statement of research in Social Anthropology available, and the essential point of departure for future projects. The Handbook is divided into four sections. Part I, Interfaces, examines Social Anthropology's disciplinary connections from Art and Literature to Politics and Economics, from Linguistics to Biomedicine, from History to Media Studies. Part II, Places, examines place, region, culture, and history from regional area studies to a globalized world. Part III, Methods, examines issues of method from archives to war zones, from development projects to art objects, and from ethics to comparison. Part IV, Futures, anticipates anthropologies to come in the Brain Sciences, in post-Development, in the Body and Health, and in new Technologies and Materialities. Edited by the leading figures in social anthropology, the Handbook includes a substantive introduction by Richard Fardon, a think piece by Jean and John Comaroff, and a concluding last word on futures by Marilyn Strathern. The authors, each at the leading edge of the discipline, contribute in-depth chapters on both the foundational ideas and the latest

research Comprehensive and detailed this magisterial Handbook overviews the last 25 years of the social anthropological imagination It will speak to scholars in Social Anthropology and its many related disciplines Tehrangelles Dreaming Farzaneh Hemmasi, 2020-04-10 Los Angeles called Tehrangeles because it is home to the largest concentration of Iranians outside of Iran is the birthplace of a distinctive form of postrevolutionary pop music Created by professional musicians and media producers fleeing Iran's revolutionary era ban on immoral popular music Tehrangeles pop has been a part of daily life for Iranians at home and abroad for decades In Tehrangeles Dreaming Farzaneh Hemmasi draws on ethnographic fieldwork in Los Angeles and musical and textual analysis to examine how the songs music videos and television made in Tehrangeles express modes of Iranianness not possible in Iran Exploring Tehrangeles pop producers complex commercial and political positioning and the histories sensations and fantasies their music makes available to global Iranian audiences Hemmasi shows how unquestionably Iranian forms of Tehrangeles popular culture exemplify the manner in which culture media and diaspora combine to respond to the Iranian state and its political transformations The transnational circulation of Tehrangeles culture she contends transgresses Iran's geographical legal and moral boundaries while allowing all Iranians the ability to imagine new forms of identity and belonging In Search of the Abiding City Ranjbar, Golrang, This research investigates how the urban landscape of Tehran shapes the narratives of Iranian female authors highlighting the intricate connections between gender identity and spatial dynamics This study focuses on Tehran to provide a deeper understanding of its role as Iran's political and cultural center By examining four key novels *Negaran nabash* by Mahsa Mohebi Ali Ehtemalan gom shodeh am by Sara Salar Natamami by Zahra Abdi and *Az sheytan amukht va suzand* by Farkhondeh Aqa i this research addresses a significant gap in Iranian scholarship concerning the depiction of urban environments in works by female writers Applying theoretical frameworks such as the concepts of the flâneuse the Right to the City and identity formation through narrative space the research illustrates how the urban context profoundly impacts the experiences of female characters The findings reveal that while Tehran presents numerous challenges and gender based obstacles it also serves as a vital arena for women to express their identities and resist traditional societal constraints This duality creates a complex relationship between female characters and their urban environment characterized by both confinement and empowerment Ultimately this study provides new insights into the gendered experiences in Iranian urban literature revealing how female authors navigate and express both their challenges and sense of agency within Tehran's shifting sociopolitical landscape **Identity** Christopher Chávez, Brian Michael Goss, 2014-10-16 Identity Beyond Tradition and McWorld Neoliberalism refashions the frameworks of discussion of who we are In the Introduction co editors Brian Michael Goss and Christopher Chávez's grand tour re works previous concepts of identity in prelude to the volume's global reach The first section examines the intersection of identity and mass media to wit non ascriptive ideological interpolation in a right wing British broadsheet the rise of beur cinema as an organically European movement and linguistic construction of

foreigners in a Thai novel The second section examines the nation and trans nation The discussion traverses the Global Latino in advertising discourse the practical theoretical conundrums inscribed in the European Union retorts to the global construction of Italianicity implications of Spain's World Cup triumph in 2010 for the nation's unity and the activism of expatriate Iranian bloggers The third section of the book addresses social approaches to identity Matchmakers who coach Israeli daters and a linguistic analysis of female teen conflict on Facebook conclude the trajectory through global sites at which identity is animated in practice within a volume of scholarly originality grounded in the present moment Empire of Terror Mark D. Silinsky Silinsky (author), 2021-07 In Empire of Terror Mark D Silinsky argues that Iran is one of the United States deadliest enemies The Islamic Revolutionary Guard Corps known as the Guards bring Iran's sway over much of the greater Middle East and pose a growing existential threat to Western security Providing insights gained from his thirty eight years as an analyst in the U S defense intelligence community Silinsky argues that Iran's political leaders and Guards are animated by aggressive unforgiving and totalitarian principles He draws historical parallels to the Soviet Union and Nazi Germany to compare the intelligence and security services of states with totalitarian aspirations and to illustrate ideological points of intersection a collectivist mindset intolerance for political deviation strongly defined sex roles and hypermasculinity and a ruthless determination to ferret out and destroy their enemies Silinsky offers biographies and explanations of the ideology that propels some of Iran's leaders with global implications Profiling the perpetrators victims heroes villains and dupes Silinsky shines light on the human and inhumane elements in this distinctly Iranian drama Although the Soviet Union and Nazi Germany have been defeated and belong to history the Iranian threat is very much alive **Allegory in Iranian Cinema** Michelle Langford, 2019-07-25 Iranian filmmakers have long been recognised for creating a vibrant aesthetically rich cinema whilst working under strict state censorship regulations As Michelle Langford reveals many have found indirect allegorical ways of expressing forbidden topics and issues in their films But for many allegory is much more than a foil against haphazardly applied censorship rules Drawing on a long history of allegorical expression in Persian poetry and the arts allegory has become an integral part of the poetics of Iranian cinema Allegory in Iranian Cinema explores the allegorical aesthetics of Iranian cinema explaining how it has emerged from deep cultural traditions and how it functions as a strategy for both supporting and resisting dominant ideology As well as tracing the roots of allegory in Iranian cinema before and after the 1979 revolution Langford also theorizes this cinematic mode She draws on a range of cinematic philosophical and cultural concepts developed by thinkers such as Walter Benjamin Gilles Deleuze Pier Paolo Pasolini Christian Metz and Vivian Sobchack to provide a theoretical framework for detailed analyses of films by renowned directors of the pre and post revolutionary eras including Masoud Kimiai Dariush Mehrjui Ebrahim Golestan Kamran Shirdel Majid Majidi Jafar Panahi Marziyeh Meshkini Mohsen Makhmalbaf Rakhshan Bani Etemad and Asghar Farhadi Allegory in Iranian Cinema explains how a centuries old means of expression interpretation encoding and decoding becomes in the hands of Iran's most skilled

cinemas a powerful tool with which to critique and challenge social and cultural norms The Indian Journal of Social Work ,2011 Young and Defiant in Tehran ,2008 *Who's who in the West* ,1999 *'Illegal' Traveller* Shahram Khosravi,2010-04-14 In *Illegal Traveller* Shahram Khosravi explores the issue of borders and border crossing in the era of globalization and transnationalism analyzing how the nation state system regulates movements of people In doing so he contends that freedom of mobility for some is only possible through the organized exclusion of others Moreover he examines how migrant illegality is configured in the contemporary world and explores what it means to be an illegal migrant The focus is on a multifaceted picture of what migrant illegality is like for those who find themselves in this position Based on his own journey and his informants border narratives Khosravi investigates the nature of borders border politics and the rituals and performances of border crossing By focusing on individual experiences he draws attention to the implementation of policy and law Border stories reveal the interaction between agency and structure in migratory experiences They offer a human portrait of illegal travellers Back cover **Space, Culture, and the Youth in Iran** Behnoosh Payvar,2016-04-29 This book analyzes the Artists House a cultural center in Tehran to place Iran s social and cultural transformation in a local global context The text addresses the interaction of Iranian youth with technology and mass communications law tradition and contemporary questions concerning body identity and lifestyle **Space, Culture, and the Youth in Iran** Behnoosh Payvar,2014-01-14 This book analyzes the Artists House a cultural center in Tehran to place Iran s social and cultural transformation in a local global context The text addresses the interaction of Iranian youth with technology and mass communications law tradition and contemporary questions concerning body identity and lifestyle **Tehran Blues** Kaveh Basmenji,2014-06-29 More than two decades after their parents rose up against the Shah s excesses increasing numbers of young Iranians are risking jail at the hands of religious paramilitaries roughly their own age for things their counterparts in the West take for granted wearing makeup slow dancing at parties holding hands with members of the opposite sex Every day anxious parents queue at courthouses to bail out sons and daughters who have been detained for moral crimes Kaveh Basmenji who spent his own youth amidst the turbulence of the Islamic Revolution argues that Iran s youth are in near open revolt for want of greater freedoms in furious defiance of the mullahs and their brand of sombre religiosity Through candid interviews with young people and in a careful assessment of Iran today including a special chapter on the implications of the recent election to the presidency of hardliner Mahmoud Ahmadinejad Basmenji gets to the heart of the matter What do Iran s youth want and how far are their elders prepared to go to accommodate them *Becoming Visible in Iran* Mehri Honarbin-Holliday,2009-02-28 The state of women in Islamic societies is the subject of much interest and heated debate Yet these discussions and representations in the media and elsewhere rely on inadequate information and misperceptions imagining Muslim women as oppressed victims in need of liberation by outside forces *Becoming Visible in Iran* disputes these widespread stereotypes providing a vivid account of women in contemporary Iran as they go about their daily lives Beginning

at home women are infusing dramatic change by challenging the patriarchal conceptions of their fathers brothers uncles and others within the intimate sphere of family and home Empowered by education they transport the power of their minds and being from the domestic to the public and political Mehri Honarbin Holliday presents the experiences of these young women who wield a key if indirect political influence on the seemingly male dominated politics of this society as they achieve a new visibility She shows us how women understand their place in contemporary Iranian society and how they interrogate it making demands for shifts in attitudes and behaviours both at home in relation to male relatives and in the wider world Women s daily existence weaves between the public and the private from home to classrooms parks metros cafes and taxis negotiating socio political limitations and the current regime s policies of female invisibility Detailed interviews and striking narratives draw our attention to the women s reflexive and critical stance and their desires to be recognized as independent and active architects of their own personal lives whilst also contributing to the discourses of change and a more just civil society From this fieldwork and focusing especially on young women Honarbin Holliday presents women s views on such key topics as public visibility body presentation and sexual curiosity in addition to education civil society and political and social change Highlighting links and continuities with the history of women in Iran from the early twentieth century to the present moment she shows how Iranian women today strive to be the author of one s fate to resist narrow interpretations of religion to conduct meaningful rich and complex lives to bring about change in the mindsets of male relatives and to contribute to legal and political debates in the country For its direct presentation of women s voices as well as its analysis and insight this book is a vital contribution to our understanding of the lives of Muslim women and the possibilities before them today *Becoming Visible in Iran* is indispensable for those concerned with women in Islamic societies gender studies sociology anthropology as well as Iran and the Middle East

Cultural Revolution in Iran Annabelle Sreberny, Massoumeh Torfeh, 2013-10-17 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. 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 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 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.

Warring Souls Roxanne Varzi, 2006-05-31. DIVA: An ethnography of secular youth culture in Tehran and its resistance to post-Revolutionary Islamicist politics. div

Coming of Age in Iran Manata Hashemi, 2020-05-12. An inside look at young Iranians navigating poverty and stigma in a time of crisis. Crippling sanctions, inflation and unemployment have increasingly burdened young people in the Islamic Republic of Iran. In *Coming of Age in Iran*, Manata Hashemi takes us inside

the lives of poor Iranian youth showing how these young men and women face their future prospects Drawing on first hand accounts Hashemi follows their stories one by one as they struggle to climb up the proverbial ladder of success Based on years of ethnographic research among these youth in their homes workspaces and places of leisure Hashemi shows how public judgments can give rise to meaningful changes for some while making it harder for others to escape poverty Ultimately Hashemi sheds light on the pressures these young men and women face showing how many choose to comply with rather than resist social norms in their pursuit of status and belonging Coming of Age in Iran tells the unprecedented story of how Iran s young and struggling attempt to extend dignity and alleviate misery illuminating the promises and limits of finding one s place during a time of profound uncertainty Urban and Visual Culture in Contemporary Iran Pedram

Dibazar,2020-12-10 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 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

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