

1. Record Nr.	UNINA9910781707303321
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Titolo	Modernity, sexuality, and ideology in Iran : the life and legacy of a popular female artist // Kamran Talattof
Pubbl/distr/stampa	Syracuse, N.Y. : , : Syracuse University Press, , 2011
ISBN	0-8156-5139-2
Edizione	[First edition.]
Descrizione fisica	1 online resource (x, 318 pages) : illustrations
Collana	Modern intellectual and political history of the Middle East
Disciplina	700.82/0955
Soggetti	Women authors, Iranian Women artists - Iran Women dancers - Iran Women in popular culture - Iran - History - 20th century Sex - Social aspects - Iran - History - 20th century Social change - Iran - History - 20th century Ideology - Iran - History - 20th century Iran Intellectual life 20th century Iran Social conditions 20th century
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Bibliographic Level Mode of Issuance: Monograph
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Academic writing and writing about lives : an introduction -- Modernity, sexuality, and popular culture : Iran's social agony -- Iranian women and public space in the seventies : Shahrzad, a woman of her time -- Seduction, sin, and salvation : spurious sexuality in dance and film -- Shahrzad as a writer : the question of literary modernity -- Social change in Iran and the transforming lives of women artists -- Ideology, sexuality, and sexual agency : an afterword.
Sommario/riassunto	In Iran, since the mid-nineteenth century, one issue has been a common concern: how should Iran become modern? More than a century of struggle for or against modernity has constituted much of the social, political, and cultural history of the country. In the decades since the 1979 Revolution, the question has become even more critical. In <i>Modernity, Sexuality, and Ideology in Iran</i> , Talattof finds that the process of modernity never truly unfolded, due in large part to Iran's

reluctance to embrace the seminal subjects of gender and sexuality. Talattof's approach reflects a unique look at modernity as not only advances in industry and economy but also advances toward an open, intellectual discourse on sexuality. Exploring the life and times of Shahrzad, a dancer, actress, filmmaker, and poet, Talattof illuminates the country's struggle with modernity and the ideological, traditional, and religious resistance against it. Born in 1946, she performed in several theater productions, became an acclaimed film star in the 1970s, and pursued a career as a journalist and poet. Following the revolution, she was imprisoned and eventually became homeless on the streets of Tehran. Her success and eventual decline as a female artist and entertainer illustrate the conflict between modernity and tradition and Iran's failure to embrace an overt expression of sexuality. Talattof also profiles several other female artists of the 1970s, analyzing their lives and work as windows through which to examine what Iranian culture allowed and what it repudiated.
