



Iranian Cosmopolitanism

From popular and “New Wave” pre-revolutionary films of Fereydon Goleh and Abbas Kiarostami to post-revolutionary films of Mohsen Makhmalbaf, the Iranian cinema has produced a range of films and directors that have garnered international fame and earned a global following. Golbarg Rekabtalaei takes a unique look at Iranian cosmopolitanism and how it transformed in the Iranian imagination through the cinematic lens. By examining the development of Iranian cinema from the early twentieth century to the revolution, Rekabtalaei locates discussions of modernity in Iranian cinema as rooted within local experiences, rather than being primarily concerned with Western ideals or industrialization. Her research further illustrates how the ethnic, linguistic and religious diversity of Iran’s citizenry shaped a heterogeneous culture and a cosmopolitan cinema that was part and parcel of Iran’s experience of modernity. In turn, this cosmopolitanism fed into an assertion of sovereignty and national identity in a modernizing Iran in the decades leading up to the revolution.

GOLBARG REKABTALAEI is an assistant professor of Middle East History in the Department of History at Seton Hall University, where she teaches on the modern Middle East. A cultural and social historian of modern Iran, she holds a Ph.D. in Near and Middle Eastern Civilizations from the University of Toronto.

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Iranian Cosmopolitanism

A Cinematic History

GOLBARG REKABTALAEI
Seton Hall University



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For Abbas, Keyhan, and Kiarash

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Notes on Transliteration, Citation, Translation and Dates

In the translation of Persian words, I have adopted the Library of Congress Persian Romanisation Table, but I have applied a more simplified version of the table. To make names easier for the reader, the diacritics indicated in the Library of Congress table for Persian letters such as ث, ح, ذ, ص, ض, ط, and ظ have been dropped. Almost all Persian names (and nouns), including the names of authors, filmmakers and characters in films, have been transliterated according to the simplified version of the Library of Congress table. For the names of renowned authors and/or filmmakers (in the field of Iranian Studies), the common and predominant spelling of the names has been used. Moreover, for the names of famous literary works, such as *Layli and Majnun* or *Shirin and Farhad*, I have dropped all the diacritics indicated in the Library of Congress table for an easier reading of the text. In general matters of citation and footnotes, the 16th edition of *The Chicago Manual of Style* (for footnotes) has been followed. Unless otherwise noted, all translations are my own.

For all dates of events, films and/or publications, I have provided the Gregorian calendar date. Wherever the Persian solar calendar date was indicated in the sources (for example, in newspaper and magazine articles), I have provided both the Gregorian and solar calendar dates. In the case of sources that had only supplied a lunar calendar date, I have supplied both the lunar and Gregorian dates.

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