



Creating the Modern Iranian Woman

Within the dynamic context of Iran's shifting economic, cultural, and political changes in the decades between the 1963 'White Revolution' and the 1979 Islamic Revolution that brought down the Pahlavi monarchy, Liora Hendelman-Baavur explores the interactions between global aspects of modernity and local notions of popular culture by focusing on the history of Iranian women's magazines and their formation of the modern woman. Arguing against the idea that weekly magazines intended for women were mere conveyors of state ideology and/or capitalist consumerism, this sustained examination of the complexities, contradictions, and ambivalence gleaned in the pages of these publications draws on the rich array of their textual and visual content to reveal how they were instead the very site of contestation for forming and articulating the idea of the modern Iranian woman. By offering this important new perspective on Iranian cultural history in the late Pahlavi era, Hendelman-Baavur also challenges the seemingly intractable dichotomy between high and low culture that has dominated scholarly studies of modern Iran.

LIORA HENDELMAN-BAAVUR is the head of the Alliance Center for Iranian Studies and Lecturer in the Department of Middle Eastern and African History at Tel Aviv University. She is co-editor, with David Menashri, of *Iran: Anatomy of Revolution* (2009) and editor of *Iran Then and Now: Society, Religion and Politics* (2017).

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Creating the Modern Iranian Woman

Popular Culture between Two Revolutions

LIORA HENDELMAN-BAAVUR
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Notes on Transliteration

The transliteration of Persian words and names follows the system suggested by the *Iranian Studies Journal*, with two exceptions. For individuals' names their own preferred transliteration was used. In general, omission of *‘ayn* and *hamza* was preferred when the name is commonly transliterated without the signs.

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