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KEY=OWLS - HOWELL MACK

Mute Dreams, Blind Owls, and Dispersed Knowledges Persian Poesis in the Transnational Circuitry *Duke University Press* Over the past decade Iranian films have received enormous international attention, garnering both critical praise and popular success. Combining his extensive ethnographic experience in Iran and his broad command of critical theory, Michael M. J. Fischer argues that the widespread appeal of Iranian cinema is based in a poetics that speaks not only to Iran's domestic cultural politics but also to the more general ethical dilemmas of a world simultaneously torn apart and pushed together. Approaching film as a tool for anthropological analysis, he illuminates how Iranian filmmakers have incorporated and remade the rich traditions of oral, literary, and visual media in Persian culture. Fischer reveals how the distinctive expressive idiom emerging in contemporary Iranian film reworks Persian imagery that has itself been in dialogue with other cultures since the time of Zoroaster and ancient Greece. He examines a range of narrative influences on this expressive idiom and imagery, including Zoroastrian ritual as it is practiced in Iran, North America, and India; the mythic stories, moral lessons, and historical figures written about in Iran's national epic, the Shahnameh; the dreamlike allegorical world of Persian surrealism exemplified in Sadeq Hedayat's 1939 novella *The Blind Owl*; and the politically charged films of the 1960s and 1970s. Fischer contends that by combining Persian traditions with cosmopolitan influences, contemporary Iranian filmmakers—many of whom studied in Europe and America—provide audiences around the world with new modes of accessing ethical and political experiences. **The "great Satan" Vs. the "mad Mullahs" How the United States and Iran Demonize Each Other** *Greenwood Publishing Group* Exposes the hostile U.S.-Iranian relationship as the result of a pervasive yet unnecessary mutual demonization, full of vengeful myth mongering and retribution for past injuries, not the result of an actual mutual threat. **The Politics of Iranian Cinema Film and Society in the Islamic Republic** *Routledge* Iran has undergone considerable social upheaval since the revolution and this has been reflected in its cinema. Drawing on first-hand interviews and detailed ethnographic research, this book explores how cinema is engaged in the dynamics of social change in contemporary Iran. The author not only discusses the practices of regulation and reception of films from major award winning directors but also important mainstream filmmakers such as Hatamikia and Tabizi. Contributing to ethnographic accounts of Iranian governance in the field of culture, the book reveals the complex behind-the-scenes negotiations between filmmakers and the authorities which constitute a major part of the workings of film censorship. The author traces the relationship of Iranian cinema to recent social/political movements in Iran, namely reformism and women's movement, and shows how international acclaim has been instrumental in filmmakers' engagement with matters of political importance in Iran. This book will be a valuable tool for courses on film and media studies, and will provide a significant insight into Iranian cultural politics for students of cultural studies and anthropology, Middle Eastern and Iranian studies. **City of Knowledge in Twentieth Century Iran Shiraz, History and Poetry** *Routledge* This book presents a cultural history of modern Iran from the point of view of Shiraz, a city famous for its poetry and its traditions of scholarship. Exploring the relationship among history, poetry and politics, the book analyses how Shiraz came to be defined as the country's cultural capital, and explains how Iranians have used the concept of culture as a way of thinking about themselves, their past and their relationship with the rest of the world. Weaving together a theoretical approach with extensive ethnographic research, the book suggests a model to integrate broad concerns with a nuanced analysis of Iran's cultural traditions and practices. The author's interdisciplinary approach sheds light on how contemporary Iranians relate to classical Persian poetry; on the relationship between expressive forms and the political imagination; and on the different ways teachers, professors, cultural managers, poets and scholars think and work. He describes how history and poetry are the two dominant modes to talk about the past, present and future of the town and demonstrates that the question of knowledge is crucial to an understanding of the political and

existential dimensions of life in Iran today. This book will be a major contribution to the current effort to move away from nationalist views of Iranian history and culture, and as such will be of great interest to scholars of cultural anthropology, history, Middle Eastern studies and Iranian studies. *Orality and Textuality in the Iranian World Patterns of Interaction Across the Centuries* BRILL The Orality and Textuality in the Iranian World provides important evidence of textual culture's intimate, extensive, and ongoing interaction with the realm of orality, mapping out new areas and foci of research in Iranian Studies. *A Social History of Iranian Cinema, Volume 4 The Globalizing Era, 1984-2010* Duke University Press In the fourth and final volume of *A History of Iranian Cinema*, Hamid Naficy looks at the extraordinary efflorescence in Iranian film and other visual media since the Islamic Revolution. *The A to Z of Iran* Scarecrow Press The A to Z of Iran is designed to give the reader a quick and understandable overview of specific events, movements, people, political and social groups, places, and trends. Through its extensive chronology, introduction, bibliography, appendixes, and more than double the number of cross-referenced dictionary entries as in the previous edition, the work allows for considerable exploration of a number of historical and contemporary topics and issues. In particular, the modern period, defined as 1800-present, is covered extensively. *Historical Dictionary of Middle Eastern Cinema* Scarecrow Press The Historical Dictionary of Middle Eastern Cinema covers the production and exhibition of cinema in the Middle East and in other communities whose heritage is from the region and whose films commonly reflect this background. It covers the cinemas of Morocco, Algeria, Tunisia, Egypt, Palestine, Jordan, Lebanon, Syria, Iraq, the United Arab Emirates, Saudi Arabia, and Yemen. In addition, it includes the non-Arab states of Turkey and Iran, as well as the Jewish state of Israel. *Is the Tehran Bazaar Dead? Foucault, Politics, and Architecture* Cambridge Scholars Publishing To examine the political role of architecture, this book presents an original engagement with the largest center of attraction in Tehran, namely, its bazaar. Through a rigorous study, it goes beyond the conventional sociopolitical and architectural discourses of this marketplace by considering architecture as an event. This book offers alternative modes of spatial thinking on a micropolitical level. Emphasis is placed on the focused exploration of key notions mainly drawn from the works of Michel Foucault. It deploys effective methods and shows how philosophical concepts can be deployed as a tool to analyse the ways through which architecture transforms individuals through the act of exchange—whether of words, things, bodies, or thoughts. *Insurgent, Poet, Mystic, Sectarian The Four Masks of an Eastern Postmodernism* State University of New York Press Discusses how contemporary Iranian and Middle Eastern thinkers and artists are forging a new postmodern vision. The insurgent, the poet, the mystic, the sectarian: these are four modes of subjectivity that have emerged amid Middle Eastern thought's attempt to reverse, dethrone, or supersede modernity. Providing a theoretical overview of each of these existential stances, Jason Bahbak Mohaghegh engages the views of thinkers and artists of the last several decades, primarily from Iran, but also from Arab, Turkish, North African, Armenian, Afghani, Chechen, and Kurdish backgrounds. He explores various dimensions of the Middle Eastern experience at the threshold of the postmodern moment, including revolutionary ideology, avant-garde literature, new-wave cinema, and radical-extremist thought. The profound reinvention of concepts characteristic of such work—fatalism, insurrection, disappearance, siege—provide unique interpretations and confrontations with the modern period and its relationship to those who presumably fall outside its boundaries of self-consciousness. Expanding the conversation, Mohaghegh contrasts the impressions of the Middle Eastern figures considered with those of the most incisive Western thinkers of modernity, such as Nietzsche, Heidegger, and Baudrillard, to offer an original global vision that crosses the East-West divide. Jason Bahbak Mohaghegh is Assistant Professor of Comparative Literature at Babson College and author of *Silence in Middle Eastern and Western Thought: The Radical Unspoken*; *The Writing of Violence in the Middle East: Inflictions*; and *New Literature and Philosophy of the Middle East: The Chaotic Imagination*. *Unexpected Alliances Independent Filmmakers, the State, and the Film Industry in Postauthoritarian South Korea* Stanford University Press Since 1999, South Korean films have dominated roughly 40 to 60 percent of the Korean domestic box-office, matching or even surpassing Hollywood films in popularity. Why is this, and how did it come about? In *Unexpected Alliances*, Young-a Park seeks to answer these questions by exploring the cultural and institutional roots of the Korean film industry's phenomenal success in the context of Korea's political transition in the late 1990s and early 2000s. The book investigates the unprecedented interplay between independent filmmakers, the state, and the mainstream film industry under the post-authoritarian administrations of Kim Dae Jung (1998-2003) and Roh Moo Hyun (2003-2008), and shows how these alliances were critical in the making of today's Korean film industry. During South Korea's post-authoritarian reform era, independent filmmakers with activist backgrounds were able to mobilize and transform themselves into important players in state cultural institutions and in negotiations with the purveyors of capital. Instead of simply labeling the alliances "selling out" or "co-optation," this book explores the new spaces, institutions, and conversations which emerged and shows how independent filmmakers played a key role in national protests against trade liberalization, actively contributing to the creation of the very idea of a "Korean national cinema" worthy of protection. Independent filmmakers changed not only the film institutions and policies but the ways in which people produce, consume, and think about film in South Korea. *Zoroastrianism: A Guide for the Perplexed* A&C Black Insightful guide to the history, development and beliefs of this ancient religion, and its continuation as a lived religion today. *Young and Defiant in Tehran* University of Pennsylvania Press With more than half its population under twenty years old, Iran is one of the world's most youthful nations. The Iranian state characterizes its youth population in two ways: as a homogeneous mass, "an army of twenty millions" devoted to the Revolution, and as alienated, inauthentic, Westernized consumers who constitute a threat to the society. Much of the focus of the Islamic regime has been on ways to protect Iranian young people from moral hazards and to prevent them from providing a gateway for cultural invasion from the West. Iranian authorities express their anxieties through campaigns that target the young generation and its lifestyle and

have led to the criminalization of many of the behaviors that make up youth culture. In this ethnography of contemporary youth culture in Iran's capital, Shahram Khosravi examines how young Tehranis struggle for identity in the battle over the right to self-expression. Khosravi looks closely at the strictures confronting Iranian youth and the ways transnational cultural influences penetrate and flourish. Focusing on gathering places such as shopping centers and coffee shops, Khosravi examines the practices of everyday life through which young Tehranis demonstrate defiance against the official culture and parental dominance. In addition to being sites of opposition, Khosravi argues, these alternative spaces serve as creative centers for expression and, above all, imagination. His analysis reveals the transformative power these spaces have and how they enable young Iranians to develop their own culture as well as individual and generational identities. The text is enriched by examples from literature and cinema and by vivid reports from the author's fieldwork. *Genocide and Mass Violence Memory, Symptom, and Recovery* Cambridge University Press *Genocide and Mass Violence* brings together a unique mix of anthropologists, psychiatrists, psychologists and historians to examine the effects of mass trauma. *A Colourful Presence The Evolution of Women's Representation in Iranian Cinema* Cambridge Scholars Publishing This book analyzes the changes in the representation of women in Iranian cinema since the 1960s, and investigates the reasons and motives for this. Iranian cinema, both before and after the Islamic Revolution, has been closely monitored by the ruling power, and has been utilized to relay messages and information that comply with the ruling ideology. However, it was only after the 1979 Revolution and the subsequent legitimization of cinema by the Islamic rule that cinema became widely accessible to the general public. Within this context, this book explores the changing roles of women in film production and their representation in films made between the 1960s and 2000s. Although some aspects of women's lives became stricter after the revolution, it was in the late 1980s that women took a prominent role both behind and in front of the camera for the first time. It is demonstrated here that such shifts were due to several factors, including factionalism within the Islamic Republic, shifts in the Iranian film industry, and the emergence of a group of highly educated film production teams, in addition to the fuller integration of women into the film industry, which is analyzed in particular detail. This study explores a number of representative female-centric films, with a focus on their cultural, social and cinematic contexts. Discussing these films with respect to the representation of women, it uses textual analysis as its base methodology. Interviews conducted with filmmakers and people active in the industry also serve to place the films into their historical, social, and political context. *A Reader in Medical Anthropology Theoretical Trajectories, Emergent Realities* John Wiley & Sons *A Reader in Medical Anthropology: Theoretical Trajectories, Emergent Realities* brings together articles from the key theoretical approaches in the field of medical anthropology as well as related science and technology studies. The editors' comprehensive introductions evaluate the historical lineages of these approaches and their value in addressing critical problems associated with contemporary forms of illness experience and health care. Presents a key selection of both classic and new agenda-setting articles in medical anthropology Provides analytic and historical contextual introductions by leading figures in medical anthropology, medical sociology, and science and technology studies Critically reviews the contribution of medical anthropology to a new global health movement that is reshaping international health agendas *Warring Souls Youth, Media, and Martyrdom in Post-Revolution Iran* Duke University Press *DIVAn ethnography of secular youth culture in Tehran and its resistance to post-Revolutionary Islamicist politics.*/div *The Wiley Blackwell Companion to Zoroastrianism* John Wiley & Sons This is the first ever comprehensive English-language survey of Zoroastrianism, one of the oldest living religions Evenly divided into five thematic sections beginning with an introduction to Zoroaster/Zarathustra and concluding with the intersections of Zoroastrianism and other religions Reflects the global nature of Zoroastrian studies with contributions from 34 international authorities from 10 countries Presents Zoroastrianism as a cluster of dynamic historical and contextualized phenomena, reflecting the current trend to move away from textual essentialism in the study of religion *Alexander The [Not So] Great* Primedia E-launch LLC This book tells us that Alexander of Macedon was not great. He was not undefeated. He was defeated repeatedly in present-day Afghanistan and Pakistan. He and his mercenaries ran away to save their lives after a series of crushing defeats. These defeats in battles sapped his and his Macedonian army's desire to fight. He came to conquer the lands of present-day Afghanistan, Pakistan and India. His armies were devastated by the independent republican and princely tribes and cities who resisted him. He was unable to advance any further and chose to escape with his life and the lives of the remaining Macedonians who did not wish to die in distant lands. The city of Multan, in present-day southern Punjab, Pakistan, should take pride in the fact that it killed Alexander the Macedonian aka Alexander the Great, who was not able to fight again, after his mortal injury that crippled and ended his fighting career. The Mallis (also called Mullhis) should also take pride in that they were the ones who killed one of the greatest megalomaniacs of history. *Iran A Modern History* Yale University Press A masterfully researched and compelling history of Iran from 1501 to 2009 This history of modern Iran is not a survey in the conventional sense but an ambitious exploration of the story of a nation. It offers a revealing look at how events, people, and institutions are shaped by currents that sometimes reach back hundreds of years. The book covers the complex history of the diverse societies and economies of Iran against the background of dynastic changes, revolutions, civil wars, foreign occupation, and the rise of the Islamic Republic. Abbas Amanat combines chronological and thematic approaches, exploring events with lasting implications for modern Iran and the world. Drawing on diverse historical scholarship and emphasizing the twentieth century, he addresses debates about Iran's culture and politics. Political history is the driving narrative force, given impetus by Amanat's decades of research and study. He layers the book with discussions of literature, music, and the arts; ideology and religion; economy and society; and cultural identity and heritage. *Iran From Religious Dispute to Revolution* Univ of Wisconsin Press Unlike much of the instant analysis that appeared at the time of the Iranian revolution, *Iran: From Religious Dispute to Revolution* is based upon extensive fieldwork carried out in Iran.

Michael M. J. Fischer draws upon his rich experience with the mullahs and their students in the holy city of Qum, composing a picture of Iranian society from the inside—the lives of ordinary people, the way that each class interprets Islam, and the role of religion and religious education in the culture. Fischer's book, with its new introduction updating arguments for the post-Revolutionary period, brings a dynamic view of a society undergoing metamorphosis, which remains fundamental to understanding Iranian society in the early twenty-first century. *New Organs Within Us Transplants and the Moral Economy* *Duke University Press* An ethnographic analysis of organ transplantation in Turkey, based on the stories of kidney-transplant patients and physicians in Istanbul. *Encyclopedia of the World Novel, 1900 to the Present* *Infobase Learning* Praise for the print edition: "...a useful and engaging reference to the vast world of the novel in world literature." *A Companion to Moral Anthropology* *John Wiley & Sons* *A Companion to Moral Anthropology* is the first collective consideration of the anthropological dimensions of morals, morality, and ethics. Original essays by international experts explore the various currents, approaches, and issues in this important new discipline, examining topics such as the ethnography of moralities, the study of moral subjectivities, and the exploration of moral economies. Investigates the central legacies of moral anthropology, the formation of moral facts and values, the context of local moralities, and the frontiers between moralities, politics, humanitarianism Features contributions from pioneers in the field of moral anthropology, as well as international experts in related fields such as moral philosophy, moral psychology, evolutionary biology and neuroethics *Soft Weapons Autobiography in Transit* *University of Chicago Press* Azar Nafisi's *Reading Lolita in Tehran*, Marjane Satrapi's comics, and "Baghdad Blogger" Salam Pax's Internet diary are just a few examples of the new face of autobiography in an age of migration, globalization, and terror. But while autobiography and other genres of life writing can help us attend to people whose experiences are frequently unseen and unheard, life narratives can also be easily co-opted into propaganda. In *Soft Weapons*, Gillian Whitlock explores the dynamism and ubiquity of contemporary life writing about the Middle East and shows how these works have been packaged, promoted, and enlisted in Western controversies. Considering recent autoethnographies of Afghan women, refugee testimony from Middle Eastern war zones, Jean Sasson's bestsellers about the lives of Arab women, Norma Khouri's fraudulent memoir *Honor Lost*, personal accounts by journalists reporting the war in Iraq, Satrapi's *Persepolis*, Nafisi's book, and Pax's blog, Whitlock explores the contradictions and ambiguities in the rapid commodification of life memoirs. Drawing from the fields of literary and cultural studies, *Soft Weapons* will be essential reading for scholars of life writing and those interested in the exchange of literary culture between Islam and the West. *Iran The Rebirth of a Nation* *Springer* In this unprecedented book, Hamid Dabashi provides a provocative account of Iran in its current resurrection as a mighty regional power. Through a careful study of contemporary Iranian history in its political, literary, and artistic dimensions, Dabashi decouples the idea of Iran from its colonial linkage to the cliché notion of "the nation-state," and then demonstrates how an "aesthetic intuition of transcendence" has enabled it to be re-conceived as a powerful nation. This rebirth has allowed for repressed political and cultural forces to surface, redefining the nation's future beyond its fictive postcolonial borders and autonomous from the state apparatus that wishes but fails to rule it. Iran's sovereignty, Dabashi argues, is inaugurated through an active and open-ended self-awareness of the nation's history and recent political and aesthetic instantiations, as it has been sustained by successive waves of revolutionary prose, poetry, and visual and performing arts performed categorically against the censorial will of the state. *The Pearl of Dari Poetry and Personhood among Young Afghans in Iran* *Indiana University Press* *The Pearl of Dari* takes us into the heart of Afghan refugee life in the Islamic Republic of Iran through a rich ethnographic portrait of the circle of poets and intellectuals who make up the "Pearl of Dari" cultural organization. Dari is the name by which the Persian language is known in Afghanistan. Afghan immigrants in Iran, refugees from the Soviet war in Afghanistan, are marginalized and restricted to menial jobs and lower-income neighborhoods. Ambitious and creative refugee youth have taken to writing poetry to tell their story as a group and to improve their prospects for a better life. At the same time, they are altering the ancient tradition of Persian love poetry by promoting greater individualism in realms such as gender and marriage. Zuzanna Olszewska offers compelling insights into the social life of poetry in an urban, Middle Eastern setting largely unknown in the West. *Anthropological Futures* *Duke University Press* In *Anthropological Futures*, Michael M. J. Fischer explores the uses of anthropology as a mode of philosophical inquiry, an evolving academic discipline, and a means for explicating the complex and shifting interweaving of human bonds and social interactions on a global level. Through linked essays, which are both speculative and experimental, Fischer seeks to break new ground for anthropology by illuminating the field's broad analytical capacity and its attentiveness to emergent cultural systems. Fischer is particularly concerned with cultural anthropology's interactions with science studies, and throughout the book he investigates how emerging knowledge formations in molecular biology, environmental studies, computer science, and bioengineering are transforming some of anthropology's key concepts including nature, culture, personhood, and the body. In an essay on culture, he uses the science studies paradigm of "experimental systems" to consider how the social scientific notion of culture has evolved as an analytical tool since the nineteenth century. Charting anthropology's role in understanding and analyzing the production of knowledge within the sciences since the 1990s, he highlights anthropology's aptitude for tracing the transnational collaborations and multisited networks that constitute contemporary scientific practice. Fischer investigates changing ideas about cultural inscription on the human body in a world where genetic engineering, robotics, and cybernetics are constantly redefining our understanding of biology. In the final essay, Fischer turns to Kant's philosophical anthropology to reassess the object of study for contemporary anthropology and to reassert the field's primacy for answering the largest questions about human beings, societies, culture, and our interactions with the world around us. In *Anthropological Futures*, Fischer continues to advance what Clifford Geertz, in reviewing Fischer's earlier book *Emergent Forms of Life and the Anthropological Voice*, called "a broad new agenda for cultural

description and political critique." *Radical Egalitarianism Local Realities, Global Relations* Fordham Univ Press Contributions from scholars in anthropology, religion, and area studies--stemming from research in East and Southeast Asia, Africa, Europe, and the Americas collected to represent a form of historically grounded, ethnographically driven social science that seeks to understand social phenomena by dialogically engaging global and local perspectives. *The Facts on File Companion to the World Novel 1900 to the Present* Infobase Publishing *Lively Capital Biotechnologies, Ethics, and Governance in Global Markets* Duke University Press This collection of anthropology of science essays explores the new forms of capital, markets, ethical, legal, and intellectual property concerns associated with new forms of research in the life sciences. *Postcolonial Disorders* Univ of California Press The essays in this volume reflect on the nature of subjectivity in the diverse places where anthropologists work at the beginning of the twenty-first century. Contributors explore everyday modes of social and psychological experience, the constitution of the subject, and forms of subjection that shape the lives of Basque youth, Indonesian artists, members of nongovernmental HIV/AIDS programs in China and the Republic of Congo, psychiatrists and the mentally ill in Morocco and Ireland, and persons who have suffered trauma or been displaced by violence in the Middle East and in South and Southeast Asia. *Painting on book jacket by Entang Wiharso* *Speaking about Torture* Fordham Univ Press This collection explores torture from the array of approaches offered by the arts and humanities. It contends that these disciplines advance the discussion and eradication of torture by speaking about it in terms cognizant of the assaults on truth, memory, subjectivity, and language that the humanities theorize and that experience of torture perpetuates. *Negotiating the Sacred II Blasphemy and Sacrilege in the Arts* ANU E Press Blasphemy and other forms of blatant disrespect to religious beliefs have the capacity to create significant civil and even international unrest. Consequently, the sacrosanctity of religious dogmas and beliefs, stringent laws of repression and codes of moral and ethical propriety have compelled artists to live and create with occupational hazards like uncertain audience response, self-censorship and accusations of deliberate misinterpretation of cultural production looming over their heads. Yet, in recent years, issues surrounding the rights of minority cultures to recognition and respect have raised new questions about the contemporariness of the construct of blasphemy and sacrilege. Controversies over the aesthetic representation of the sacred, the exhibition of the sacred as art, and the public display of sacrilegious or blasphemous works have given rise to heated debates and have invited us to reflect on binaries like artistic and religious sensibilities, tolerance and philistinism, the sacred and the profane, deification and vilification. Endeavouring to move beyond 'simplistic' points about the rights to freedom of expression and sacrosanctity, this collection explores how differences between conceptions of the sacred can be negotiated. It recognises that blasphemy may be justified as a form of political criticism, as well as a sincere expression of spirituality. But it also recognises that within a pluralistic society, blasphemy in the arts can do an enormous amount of harm, as it may also impair relations within and between societies. This collection evolved out a two-day conference called 'Negotiating the Sacred: Blasphemy and Sacrilege in the Arts' held at the Centre for Cross Cultural Research at The Australian National University in November 2005. This is the second volume in a series of five conferences and edited collections on the theme 'Negotiating the Sacred'. The first conference, 'Negotiating the Sacred: Blasphemy and Sacrilege in a Multicultural Society' was held at The Australian National University's Centre for Cross-Cultural Research in 2004, and published as an edited collection by ANU E Press in 2006. Other conferences in the series have included Religion, Medicine and the Body (ANU, 2006), Tolerance, Education and the Curriculum (ANU, 2007), and Governing the Family (Monash University, 2008). Together, the series represents a major contribution to ongoing debates on the political demands arising from religious pluralism in multicultural societies. *Fieldwork Is Not What It Used to Be Learning Anthropology's Method in a Time of Transition* Cornell University Press Over the past two decades anthropologists have been challenged to rethink the nature of ethnographic research, the meaning of fieldwork, and the role of ethnographers. Ethnographic fieldwork has cultural, social, and political ramifications that have been much discussed and acted upon, but the training of ethnographers still follows a very traditional pattern; this volume engages and takes its point of departure in the experiences of ethnographers-in-the-making that encourage alternative models for professional training in fieldwork and its intellectual contexts. The work done by contributors to *Fieldwork Is Not What It Used to Be* articulates, at the strategic point of career-making research, features of this transformation in progress. Setting aside traditional anxieties about ethnographic authority, the authors revisit fieldwork with fresh initiative. In search of better understandings of the contemporary research process itself, they assess the current terms of the engagement of fieldworkers with their subjects, address the constructive, open-ended forms by which the conclusions of fieldwork might take shape, and offer an accurate and useful description of what it means to become—and to be—an anthropologist today. *Kultura wobec postępu i modernizacji Rosja i Iran w perspektywie porównawczej* Wydawnictwo UJ Książka jest pracą pionierską, po raz pierwszy bowiem podjęto próbę porównania związanych z postęmem i modernizacją zjawisk zachodzących w tych dwóch, na pierwszy rzut oka, obcych sobie kulturowo i historycznie krajach. Teza, którą Autorka z powodzeniem udowadnia, brzmi: „modele kultury rosyjskiej i irańskiej wykazują podobieństwa typologiczne, a reakcja obydwu kultur na zderzenie z modernizacją jest determinowana przez wewnętrzne mechanizmy rozwoju i ochrony tożsamości kulturowej w dużo większym stopniu niż przez czynniki zewnętrzne". Niezwykle ciekawe dla filologów, a także dla kulturoznawców są tu refleksje Autorki nad znaczeniami słów, używanych przez grupy kulturotwórcze, refleksje na temat istoty języka i jego miejsca w systemie kultury, a także konstatacja, iż zetknięcie się kultur rosyjskiej i irańskiej z modernizacją zainicjowało zmiany w sferze wyobrażeń na temat rzeczywistości. Z recenzji dr hab. Kingi Maciuszak, prof. UJ Zarówno cel badań, jak i podporządkowane mu zadania badawcze wskazują na oryginalne i twórcze podejście do podjętej w rozprawie problematyki. Oryginalne jej ujęcie zostało dodatkowo wyeksponowane poprzez wprowadzenie perspektywy „przekładu kultur” - przejmowania znaków i związanych z nimi treści określonego obszaru kulturowego przez inną kulturę oraz związane z tego

typu transgresją problemy. Ze względu na złożoność poruszanej w pracy problematyki, cel badawczy oraz wynikające z niego zadania Autorka posłużyła się kryteriami semiotyki oraz antropologii kulturowej i aksjologicznej, które osadziła na gruncie historii kultury. Z recenzji prof. dr hab. Anny Rażny *Human Rights, Iranian Migrants, and State Media From Media Portrayal to Civil Reality Routledge* This book offers a detailed analysis of the Islamic Republic of Iran's approach towards human rights in the media. It looks at the state-owned and state-controlled Islamic Republic of Iran Broadcasting (IRIB), employing content analysis and multimodal critical discourse analysis to explore its underlying strategies in portraying the international rights norms. The book also features analysis of surveys and interviews of recent Iranian migrants to determine the extent to which the Iranian public is aware of human rights principles and their views on whether and how the international rights norms are portrayed on IRIB. *Modern and Contemporary World Drama Bloomsbury Publishing* "Bringing together over 80 major critical articles across four volumes, *Modern and Contemporary World Drama: Critical and Primary Sources* collects scholarly articles, reviews and critical interventions that are indispensable to anyone wishing to gain an understanding of world drama from the past 150 years. Contesting a Eurocentric reading or history of modern drama, the articles underscore the importance of migration and transnational movements of dramatic forms, and place emphasis on the transmission and circulation of dramatic theories around the world. Modern drama is revealed as a worldwide phenomenon in which a diverse array of artists and writers participated and in which modernism is seen to have affected all parts of the world in ways that are much more complex and multi-directional than what has been assumed in Eurocentric models. The four volumes are arranged both thematically and chronologically to give readers a sense of how world modern and contemporary drama began and how it has been studied in the past 150 years."-- *Joycean Legacies Springer* These twelve essays analyze the complex pleasures and problems of engaging with James Joyce for subsequent writers, discussing Joyce's textual, stylistic, formal, generic, and biographical influence on an intriguing selection of Irish, British, American, and postcolonial writers from the 1940s to the twenty-first century. *Burying the Beloved Marriage, Realism, and Reform in Modern Iran Stanford University Press* *Burying the Beloved* traces the relationship between the law and literature in Iran to reveal the profound ambiguities at the heart of Iranian ideas of modernity regarding women's rights and social status. The book reveals how novels mediate legal reforms and examines how authors have used realism to challenge and re-imagine notions of "the real." It examines seminal works that foreground acute anxieties about female subjectivity in an Iran negotiating its modernity from the Constitutional Revolution of 1905 up to and beyond the Islamic Revolution of 1979. By focusing on marriage as the central metaphor through which both law and fiction read gender, Motlagh critically engages and highlights the difficulties that arise as gender norms and laws change over time. She examines the recurrent foregrounding of marriage at five critical periods of legal reform, documenting how texts were understood both at first publication and as their importance changed over time.