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Familiar and Foreign Traces of Time We are Iran Veils and Words Women, Religion and Culture in Iran Another Birth Lipstick Jihad Women's Autobiographies in Contemporary Iran Bride of Acacias In the Eye of the Storm The World of Persian Literary Humanism The Bustan of Sadi Ard? Wir?z N?mag A Lonely Woman Culture and Customs of Iran Dreams Of Trespass Sexual Politics in Modern Iran Cultural Schizophrenia Streetfighter in the Courtroom Women and the Political Process in Twentieth-Century Iran On Shifting Ground The Novel, Volume 2 Forugh Farrokhzad, Poet of Modern Iran Jasmine and Stars Earth Poems Daughter of Persia The Politics of Writing in Iran Song of a Captive Bird In a Persian Mirror Making a Machine that Sees Like Us Ada's Legacy The Poetics of Iranian Cinema Space Between Us Virgin with a Memory Refashioning Iran Law of Desire State and Ideology in the Middle East and Pakistan Funny in Farsi Modern Iran My Father's Notebook

As far back as she can remember, Azadeh Moaveni has felt at odds with her tangled identity as an Iranian-American. In suburban America, Azadeh lived in two worlds. At home, she was the daughter of the Iranian exile community, serving tea, clinging to tradition, and dreaming of Tehran. Outside, she was a California girl who practiced yoga and listened to Madonna. For years, she ignored the tense standoff between her two cultures. But college magnified the clash between Iran and America, and after graduating, she moved to Iran as a journalist. This is the story of her search for identity, between two cultures cleaved apart by a violent history. It is also the story of Iran, a restive land lost in the twilight of its revolution. Moaveni's homecoming falls in the heady days of the country's reform movement, when young people demonstrated in the streets and shouted for the Islamic regime to end. In these tumultuous times, she struggles to build a life in a dark country, wholly unlike the luminous, saffron and turquoise-tinted Iran of her imagination. As she leads us through the drug-soaked, underground parties of Tehran, into the hedonistic lives of young people desperate for change, Moaveni paints a rare portrait of Iran's rebellious next generation. The landscape of her Tehran -- ski slopes, fashion shows, malls and cafes -- is populated by a cast of young people whose exuberance and despair brings the modern reality of Iran to vivid life. In the wake of the 1979 Iranian Revolution, Iranian society and culture underwent massive changes. Here, Khatereh Sheibani argues that cinema evolved after the national uprising in 1978/79, and ultimately replaced poetry as the dominant form of cultural expression. She presents a comparative analysis of post-revolutionary Iranian cinema as an offshoot of Iranian modernity, and explains its connections with the themes present in traditional Persian poetry and conventional visual arts. She examines the pre-revolutionary film industry - such as Iranian new wave and filmfarsi movies - its styles and themes, and its relation to the emerging cinema after 1978. Sheibani argues that Iranian art cinema, as one of the signifiers and agents of modernity, underwent a cultural revolution by employing the aesthetics of Persian literature and visual arts in a modern context. This is a valuable contribution to the scholarly literature on Iranian cinema, politics and culture. In this revised and expanded version of Nikki Keddie's work, *Roots of Revolution*, the author brings the story of modern Iran to the present day, exploring the political, cultural, and social changes of the past quarter century. Keddie provides insightful commentary on the Iran-Iraq war, the Persian Gulf War, and the effects of 9/11 and Iran's strategic relationship with the US. She also discusses developments in education, health care, the arts and the role of women. The pioneering Iranian poet and filmmaker Forugh Farrokhzad was an iconic figure in her own day and has come to represent the spirit of revolt against patriarchal and cultural norms in 1960s Iran. Five decades after her tragic death at the age of 32, Forugh Farrokhzad, Poet of Modern Iran brings her ground-breaking work into new focus. During her lifetime Farrokhzad embodied the vexed predicament of the contemporary Iranian woman, at once subjected to long-held traditional practices and influenced by newly introduced modern social sensibilities. Highlighting her literary and cinematic innovation, this volume examines the unique place Farrokhzad occupies in Iran, both among modern Persian poets in general and as an Iranian woman writer in particular. The authors also explore Farrokhzad's appeal outside Iran in the Iranian diasporic imagination and through the numerous translations of her poetry into English. It is a fitting and authoritative tribute to the work of a remarkable woman which will introduce and explain her legacy for a 21st-century audience. This second edition includes two new chapters which explore a travelogue Farrokhzad wrote during her time in Italy, and an examination of Farrokhzad's influence on the writings of the Afghan female poet Laila Sarahat Rowshani. Humanism has mostly considered the question "What does it mean to be human?" from a Western perspective. Dabashi asks it anew from a non-European perspective, in a groundbreaking study of 1,400 years of Persian literary humanism. He presents the unfolding of this vast tradition as the creative and subversive subconscious of Islamic civilization. A spellbinding debut novel about the trailblazing Iranian poet Forugh Farrokhzad, who defied society's expectations to find her voice and her destiny. "Remember the flight, for the bird is mortal." All through her childhood in Tehran, Forugh Farrokhzad is told that Persian daughters should be quiet and modest. She is taught only to obey, but she always finds ways to rebel, gossiping with her sister among the fragrant roses of her mother's walled garden, venturing to the forbidden rooftop to roughhouse with her three brothers, writing poems to impress her strict, disapproving father, and sneaking out to flirt with a teenage paramour over café glacé. During the summer of 1950, Forugh's passion for poetry takes flight, and tradition seeks to clip her wings. Forced into a suffocating marriage, Forugh runs away and falls into an affair that fuels her desire to write and to achieve freedom and independence. Forugh's poems are considered both scandalous and brilliant; she is heralded by some as a national treasure, vilified by others as a demon influenced by the West. She perseveres, finding love with a notorious filmmaker and living by her own rules, at enormous cost. But the power of her writing only grows stronger amid the upheaval of the Iranian revolution. Inspired by Forugh Farrokhzad's verse, letters, films, and interviews, and including original translations of her poems, this haunting novel uses the lens of fiction to capture the tenacity, spirit, and conflicting desires of a brave woman who represents the birth of feminism in Iran, and who continues to inspire generations of women around the world.--Amazon. In a direct, frank, and intimate exploration of Iranian literature and society, scholar, teacher, and poet Fatemeh Keshavarz challenges popular perceptions of Iran as a society bereft of vitality and joy. Her fresh perspective on present day Iran provides Investigates how women, religion and culture have interacted in the context of 19th and 20th century Iran, covering topics as seemingly diverse as the social and cultural history of Persian cuisine, the work and attitudes of 19th century Christian missionaries, the impact of growing female literacy, and the consequences of developments since 1979. Nearly as global in its ambition and sweep as its subject, Franco Moretti's *The Novel* is a watershed event in the understanding of the first truly planetary literary form. A translated selection from the epic five-volume Italian *Il Romanzo* (2001-2003), *The Novel's* two volumes are a unified multi-authored reference work, containing more than one hundred specially commissioned essays by leading contemporary critics from around the world. Providing the first international comparative reassessment of the novel, these essential volumes reveal the form in unprecedented depth and breadth--as a great cultural, social, and human phenomenon that stretches from the ancient Greeks to today, where modernity itself is unimaginable without the genre. By viewing the novel as much more than an aesthetic form, this landmark collection demonstrates how the genre has transformed human emotions and behavior, and the very perception of reality. Historical, statistical, and formal analyses show the novel as a complex literary system, in which new forms proliferate in every period and place. Volume 2: *Forms and Themes*, views the novel primarily from the inside, examining its many formal arrangements and recurrent thematic manifestations, and looking at the plurality of the genre and its lineages. These books will be essential reading for all students and scholars of literature. In a challenging and authoritative analysis of the role of Iranian women in the political process, Parvin Paidar considers the ways they have been affected by the evolutionary and revolutionary transformations of twentieth-century Iran. In so doing, she demonstrates how political reorganisation has of necessity redefined the position of women, and that, contrary to the view of conventional scholarship, gender issues are fundamental to the political process in contemporary Iran. The implications of the study bear on the broader issues of women in the Middle East and the developing countries generally. In September 2001, a young Iranian journalist, Hossein Derakhshan, created one of the first weblogs in Farsi. When he also devised a simple how-to-blog guide for Iranians, it unleashed a torrent of hitherto unheard opinions. There are now 64,000 blogs in Farsi, and Nasrin Alavi has painstakingly reviewed them all, weaving the most powerful and provocative into a striking picture of the flowering of dissent in Iran. From one blogger's blasting of the Supreme Leader as a "pimp" to another's mourning for an identity crushed by the stifling protection of her male relatives, this collection functions not only as an archive of Iranians' thoughts on their country, culture, religion, and the rest of the world, but also as an alternative recent history of Iran. Government crackdowns may soon still these voices - in February 2005, one blogger was sentenced to 14 years in jail - and *We Are Iran* may serve as the only serious record of their existence. Edition statement from translator's note. Emerging in the late nineteenth and twentieth centuries as a secular activity, Persian literature acquired its own modernity by redefining past aesthetic practices of identity and history. By analyzing selected work of major pre- and post-revolutionary literary figures, Talatoff shows how

Persian literary history has not been an integrated continuum but a series of distinct episodic movements shaped by shifting ideologies. Drawing on western concepts, modern Persian literature has responded to changing social and political conditions through complex strategies of metaphorical and allegorical representations that both construct and denounce cultural continuities. The book provides a unique contribution in that it draws on texts that demonstrate close affinity to such diverse ideologies as modernism, Marxism, feminism, and Islam. Each ideological standard has influenced the form, characterization, and figurative language of literary texts as well as setting the criteria for literary criticism and determining which issues are to be the focus of literary journals.

NEW YORK TIMES BESTSELLER • Finalist for the PEN/USA Award in Creative Nonfiction, the Thurber Prize for American Humor, and the Audie Award in Biography/Memoir This Random House Reader's Circle edition includes a reading group guide and a conversation between Firoozeh Dumas and Khaled Hosseini, author of *The Kite Runner*. "Remarkable . . . told with wry humor shorn of sentimentality . . . In the end, what sticks with the reader is an exuberant immigrant embrace of America."—San Francisco Chronicle In 1972, when she was seven, Firoozeh Dumas and her family moved from Iran to Southern California, arriving with no firsthand knowledge of this country beyond her father's glowing memories of his graduate school years here. More family soon followed, and the clan has been here ever since. *Funny in Farsi* chronicles the American journey of Dumas's wonderfully engaging family: her engineer father, a sweetly quixotic dreamer who first sought riches on Bowling for Dollars and in Las Vegas, and later lost his job during the Iranian revolution; her elegant mother, who never fully mastered English (nor cared to); her uncle, who combated the effects of American fast food with an army of miraculous American weight-loss gadgets; and Firoozeh herself, who as a girl changed her name to Julie, and who encountered a second wave of culture shock when she met and married a Frenchman, becoming part of a one-couple melting pot. In a series of deftly drawn scenes, we watch the family grapple with American English (hot dogs and hush puppies?—a complete mystery), American traditions (Thanksgiving turkey?—an even greater mystery, since it tastes like nothing), and American culture (Firoozeh's parents laugh uproariously at Bob Hope on television, although they don't get the jokes even when she translates them into Farsi). Above all, this is an unforgettable story of identity, discovery, and the power of family love. It is a book that will leave us all laughing—without an accent. Praise for *Funny in Farsi* "Heartfelt and hilarious—in any language."—Glamour "A joyful success."—Newsday "What's charming beyond the humor of this memoir is that it remains affectionate even in the weakest, most tenuous moments for the culture. It's the brilliance of true sophistication at work."—Los Angeles Times Book Review "Often hilarious, always interesting . . . Like the movie *My Big Fat Greek Wedding*, this book describes with humor the intersection and overlapping of two cultures."—The Providence Journal "A humorous and introspective chronicle of a life filled with love—of family, country, and heritage."—Jimmy Carter "Delightfully refreshing."—Milwaukee Journal Sentinel "[*Funny in Farsi*] brings us closer to discovering what it means to be an American."—San Jose Mercury News

Iran is often a hotspot in the news, and the Muslim state is usually negatively portrayed in the West. Culture and Customs of Iran rejects facile stereotyping and presents the rich, age-old Persian culture that struggles with pressures of the modern world. This is the first volume in English to reveal the important sociocultural facets of Iran today for a general audience in an objective fashion. Authoritative, substantive narrative chapters cover the gamut of topics, from religion and religious thought to Iranian cuisine and festivals. As an Iranian Muslim woman and a granddaughter of a well-known ayatollah, Shahla Haeri was accepted into the communities where she conducted her fieldwork on *mut'a*, temporary marriage. *Mut'a* is legally sanctioned among the Twelver Shi'ites who live predominantly in Iran. Drawing on rich interviews that would have been denied a Western anthropologist, the author describes the concept of a temporary-marriage contract, in which a man and an unmarried woman (virgin, widow, or divorcee) decide how long they want to stay married to each other (from one hour to ninety-nine years) and how much money is to be given to the temporary wife. Since the Iranian revolution of 1979, the regime has conducted an intensive campaign to revitalize this form of marriage, and Shi'i ulama (religious scholars) support it as positive, self-affirming, and cognizant of human needs. Challenged by secularly educated urban Iranian women, and men and by the West, the ulama have been called upon to address themselves to the implications of this custom for modern Iranian society, to respond to the changes that *mut'a* is legally equivalent to hire or lease, that it is abusive of women, and that it is in fact legalized prostitution. Law if Desire thus makes available previously untapped and undocumented data about an institution in which sexuality, morality, religious rules, secular laws, and cultural practices converge. This important work will be of interest to cultural anthropologist, religious scholars, scholars of the Middle East, and lawyers as well as to those interested in the role of women in Islamic society. The extreme anti-Western actions and attitudes of Iranians in the 1980s astonished and dismayed the West, which has characterized the Iranian positions as irrational and inexplicable. In this groundbreaking study of images of the West in Iranian literature, however, M. R. Ghanooonparvar reveals that these attitudes did not develop suddenly or inexplicably but rather evolved over more than two centuries of Persian-Western contact. Notable among the authors whose works Ghanooonparvar discusses are Sadeq Hedayat, M. A. Jamalzadeh, Hushang Golshiri, Gholamhoseyn Sa'edi, Simin Daneshvar, Moniru Ravanipur, Sadeq Chubak, and Jalal Al-e Ahmad. This survey significantly illuminates the sources of Iranian attitudes toward the West and offers many surprising discoveries for Western readers, not least of which is the fact that Iranians have often found Westerners to be as enigmatic and incomprehensible as we have believed them to be. *Ada's Legacy* illustrates the depth and diversity of writers, thinkers, and makers who have been inspired by Ada Lovelace, the English mathematician and writer. The volume, which commemorates the bicentennial of Ada's birth in December 1815, celebrates Lovelace's many achievements as well as the impact of her life and work, which reverberated widely since the late nineteenth century. In the 21st century we have seen a resurgence in Lovelace scholarship, thanks to the growth of interdisciplinary thinking and the expanding influence of women in science, technology, engineering and mathematics. *Ada's Legacy* is a unique contribution to this scholarship, thanks to its combination of papers on Ada's collaboration with Charles Babbage, Ada's position in the Victorian and Steampunk literary genres, Ada's representation in and inspiration of contemporary art and comics, and Ada's continued relevance in discussions around gender and technology in the digital age. With the 200th anniversary of Ada Lovelace's birth on December 10, 2015, we believe that the timing is perfect to publish this collection of papers. Because of its broad focus on subjects that reach far beyond the life and work of Ada herself, *Ada's Legacy* will appeal to readers who are curious about Ada's enduring importance in computing and the wider world. Auden, Blake, Burns, Li Po (China), Basho (Japan), Claudian (Italy), and Sappho (Greece), are among the more modern writers. Themes about each poem are explained briefly. This book charts the history of Iran's sexual revolution from the nineteenth century to today. The resilience of the Iranian people forms the basis of this sexual revolution, one that is promoting reforms in marriage and family laws, and demanding more egalitarian gender and sexual relations. *Arđ? Wir?z N?mag* or the *Book of the Righteous Wir?z* is an outstanding example of Iranian apocalyptic literature. It is in the Middle Persian (Pahlavi) language and was written probably during the later period of the Sasanian dynasty (AD 226-650). The Zoroastrian priests chose a man called *Wir?z*, the most righteous among them, to go to the spiritual realm to discover the truth of the religion. This book, first published in 1986, contains the observations of *Wir?z*'s divine journey and his description of heaven and hell. The basic MS. is K20 (Royal Library of Copenhagen) which is carefully compared with other MSS. The MS. is printed in facsimile, followed by transliteration and transcription following the MS. closely line by line. A full translation is given, and a commentary is included together with a glossary, bibliography and index. Mohamad Tavakoli-Targhi offers a corrective to recent works on Orientalism that focus solely on European scholarly productions without exploring the significance of native scholars and vernacular scholarship to the making of Oriental studies. He brings to light a wealth of eighteenth- and nineteenth-century Indo-Persian texts, made 'homeless' by subsequent nationalist histories and shows how they relate to Indo-Iranian modernity. In doing so, he argues for a radical rewriting of Iranian history with profound implications for Islamic debates on gender. In a small town on the edge of the Caspian Sea, Edmond Lazarian and his best friend Tahereh pass their days playing together, drifting between the delights of beachcombing and the joys of the sherbet shop. Although Edmond is Armenian and Tahereh is the Muslim daughter of the school's janitor, they remain blissfully unaware of the disquiet that ripples the surface calm of their close-knit community. Yet years later, when Edmond's daughter chooses a Muslim to marry, tensions inevitably build. Unable to keep sidestepping the prejudices around him, Edmond is finally forced to make a choice, and one that will haunt him for years to come. For fans of Anne Tyler, *The Space Between Us* is a poignant, wistful story about belonging and otherness, pride and prejudice, and the pressures and family expectations that inform our decisions. Brilliantly painting the landscape of intricate social conventions and private emotional conflict, Pirzad has produced an intimate portrait of ordinary Iranians living everyday lives. When he was a boy, Aga Akbar, the illegitimate, deaf son of a Persian nobleman, travelled with his uncle to a cave on nearby Saffron Mountain. Once there, he was to transcribe a cuneiform inscription over three thousand years old. Decades later, his son, Ishmael—a political dissident in exile—attempts to translate a notebook filled with a private language made from this ancient script . . . and in the process tells his father's story, his own, and the story of twentieth-century Iran. *My Father's Notebook* is at once a masterful chronicle of a culture's troubled voyage into modernity and the heart-rending, timeless tale of a son's enduring love. "Thoughtful, highly relevant, and frequently brilliant essays on the contemporary ideas, organization, activities, and agency of Muslim women" (Nikki Keddie, author of *Women in the Middle East: Past and Present*). The world has drastically changed in recent years due to armed conflict, economic issues, and cultural revolutions both positive and negative. Nowhere have those changes been felt more than in the Middle East and Muslim worlds. And no one within those worlds has been more affected than women, who face new and vital questions. Has

Arab Spring made life better for Muslim women? Has new media empowered feminists or is it simply a tool of the opposition? Will the newfound freedoms of Middle Eastern women grow or be taken away by yet more oppressive regimes? This “provocative volume” has been updated with a new introduction and two new essays, offering insider views on how Muslim women are navigating technology, social media, public space, the tension between secularism and fundamentalism, and the benefits and responsibilities of citizenship (Nikki Keddie, Professor Emerita of Middle Eastern and Iranian History, UCLA). The current political climate of confrontation between Islamist regimes and Western governments has resulted in the proliferation of essentialist perceptions of Iran and Iranians in the West. Such perceptions do not reflect the complex evolution of Iranian identity that occurred in the years following the Constitutional Revolution (1906–11) and the anti-imperialist Islamic Revolution of 1979. Despite the Iranian government’s determined pursuance of anti-Western policies and strict conformity to religious principles, the film and literature of Iran reflect the clash between a nostalgic pride in Persian tradition and an apparent infatuation with a more Eurocentric modernity. In *Familiar and Foreign*, Mannani and Thompson set out to explore the tensions surrounding the ongoing formulation of Iranian identity by bringing together essays on poetry, novels, memoir, and films. These include both canonical and less widely theorized texts, as well as works of literature written in English by authors living in diaspora. Challenging neocolonialist stereotypes, these critical excursions into Iranian literature and film reveal the limitations of collective identity as it has been configured within and outside of Iran. Through the examination of works by, among others, the iconic female poet Forugh Farrokhzad, the expatriate author Goli Taraghi, the controversial memoirist Azar Nafisi, and the graphic novelist Marjane Satrapi, author of *Persepolis*, this volume engages with the complex and contested discourses of religion, patriarchy, and politics that are the contemporary product of Iran’s long and revolutionary history. An intimate and honest chronicle of the everyday life of Iranian women over the past century “A lesson about the value of personal freedom and what happens to a nation when its people are denied the right to direct their own destiny. This is a book Americans should read.” —Washington Post

The fifteenth of thirty-six children, Sattareh Farman Farmaian was born in Iran in 1921 to a wealthy and powerful shazdeh, or prince, and spent a happy childhood in her father’s Tehran harem. Inspired and empowered by his ardent belief in education, she defied tradition by traveling alone at the age of twenty-three to the United States to study at the University of Southern California. Ten years later, she returned to Tehran and founded the first school of social work in Iran. Intertwined with Sattareh’s personal story is her unique perspective on the Iranian political and social upheaval that have rocked Iran throughout the twentieth century, from the 1953 American-backed coup that toppled democratic premier Mossadegh to the brutal regime of the Shah and Ayatollah Khomeini’s fanatic and anti-Western Islamic Republic. In 1979, after two decades of tirelessly serving Iran’s neediest, Sattareh was arrested as a counterrevolutionary and branded an imperialist by Ayatollah Khomeini’s radical students. *Daughter of Persia* is the remarkable story of a woman and a nation in the grip of profound change. This “wonderful and enchanting” memoir tells the revelatory true story of one Muslim girl’s life in her family’s French Moroccan harem, set against the backdrop of World War II (The New York Times Book Review). “I was born in a harem in 1940 in Fez, Morocco...” So begins Fatima Mernissi in this illuminating narrative of a childhood behind the iron gates of a domestic harem. In *Dreams of Trespass*, Mernissi weaves her own memories with the dreams and memories of the women who surrounded her in the courtyard of her youth -- women who, without access to the world outside, recreated it from sheer imagination. A beautifully written account of a girl confronting the mysteries of time and place, gender and sex, *Dreams of Trespass* illuminates what it was like to be a modern Muslim woman in a place steeped in tradition. This text explains why and how our visual perceptions can provide us with an accurate representation of the world ‘out there.’ Along the way, it tells the story of a machine (a computational model) built by the authors that solves the computationally difficult problem of seeing the way humans do. This is the first book in any language about the writing of women in Iran. For centuries any sense that there could be a literary tradition among women was suppressed. Since the middle of the 19th century, however, a number of pioneering women have defied the traditional order to produce poetry and novels of the highest quality; but many of them have paid for their courage with accusations of immorality, promiscuity, heresy and even lunacy. The four essays in this volume discuss the autobiographical writings of Iranian women. The contributors to the collection include William Hanaway, Michael Hillmann, and Farzaneh Milani. Milani asks why modern Persian literature, with its rich self-reflective tradition, has not produced many autobiographies, and what particular problems confront Iranian women engaging in autobiographical writing. Najmabadi discusses one of the earliest modern autobiographical writings by a woman, Taj os-Saltaneh’s *Memories*, and Hillman projects Forugh Farrokhzad’s poetry as an autobiographical voice. Hanaway investigates the possibilities of going beyond lack of Western-style autobiographical form and looking for what Persian literary forms and categories provide for the autobiographical voice. Professor Daryush Shayegan’s book is a major contribution to what is perhaps the most critical debate within the Muslim world today: the relationship between its own culture and the influence of Western modernity. Based on examples ranging from Iran to Morocco, the author portrays a society he defines as peripheral—bound by a slavish adherence to its own glorified history, its “Tradition”—yet facing an external reality that derives from the West. The meeting of these two incompatible worlds sees the West but, more importantly, in how it sees itself. Shayegan draws on a vast range of cultural experiences (from China and Japan to India and Latin America) in analyzing the type of mentality that is chained to its history. Sources as diverse as Jung and Octavio Paz widen the scope of this illuminating text. Already published in French, Turkish, Spanish, and Arabic to great critical acclaim, this English edition of *Cultural Schizophrenia* will be required reading for everyone concerned with the state of the world today, whether in the Third World or the West. Composed of the novelisation of the script for Sophia Al-Maria’s unmade feature film *Beretta*, the book, *Virgin with a Memory: The Exhibition Tie-in* is composed of a cornucopia of material including emails, budgets, kit-lists, schedules, sketches, storyboards, headshots and excerpts from the script all illustrating what can happen when a young filmmaker’s creative process comes into contact with the crushing forces of politics and money.

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