

film supere irani

film supere irani refers to a unique genre of Iranian cinema that has captivated audiences with its distinctive storytelling, cultural depth, and artistic innovation. This particular style of film showcases the rich heritage of Iran while blending modern cinematic techniques, resulting in works that are both visually compelling and thematically profound. The growing interest in film supere irani has led to increased recognition on international platforms, highlighting Iran's contribution to global cinema. This article explores the characteristics, notable films, key filmmakers, and the cultural significance of film supere irani. Additionally, it examines the challenges and opportunities faced by this genre within the Iranian film industry and beyond. The following sections provide a detailed overview to help understand the essence and impact of film supere irani in contemporary cinema.

- Characteristics of Film Supere Irani
- Notable Films in Film Supere Irani
- Key Filmmakers in Film Supere Irani
- Cultural Significance of Film Supere Irani
- Challenges and Opportunities

Characteristics of Film Supere Irani

Film supere irani is distinguished by a combination of artistic elements and thematic concerns that reflect Iranian society and culture. These films often emphasize poetic storytelling, intricate character development, and a focus on social issues. The use of symbolism and metaphors is prevalent, allowing filmmakers to convey deeper meanings without explicit exposition. Cinematography in film supere irani tends to favor natural lighting, long takes, and minimalist settings to enhance the realism and emotional impact of the narrative.

Thematic Elements

The themes explored in film supere irani frequently revolve around identity, tradition versus modernity, family dynamics, and social justice. These films provide insight into the complexities of Iranian life, addressing subjects such as gender roles, political tensions, and cultural heritage. The narratives are often subtle and open to interpretation, inviting viewers to engage critically with the content.

Stylistic Features

Stylistically, film supere irani incorporates elements of neorealism and art-house cinema. Directors often use non-professional actors alongside seasoned performers to create authentic portrayals. The

pacing tends to be deliberate, allowing for contemplative moments that deepen audience understanding. Sound design is typically restrained, emphasizing ambient sounds over musical scores to maintain a naturalistic atmosphere.

Notable Films in Film Supere Irani

Several films have gained prominence within the film supere irani genre, earning critical acclaim and contributing to its international reputation. These works exemplify the artistic and thematic qualities that define the genre.

Examples of Influential Films

- **"The White Balloon" (1995):** Directed by Jafar Panahi, this film captures the innocence and curiosity of childhood against the backdrop of Tehran's urban landscape.
- **"A Separation" (2011):** Asghar Farhadi's Academy Award-winning drama explores the complexities of family, justice, and ethical dilemmas in contemporary Iran.
- **"Taste of Cherry" (1997):** Abbas Kiarostami's contemplative film delves into existential themes through the journey of a man contemplating suicide.
- **"Children of Heaven" (1997):** Majid Majidi's touching narrative about sibling bonds and resilience in a modest Iranian neighborhood.

Impact on International Cinema

These films have not only achieved success domestically but have also garnered awards and recognition at international film festivals. Their universal themes and unique perspectives have broadened global appreciation for Iranian cinema and inspired filmmakers worldwide.

Key Filmmakers in Film Supere Irani

The development of film supere irani owes much to the vision and creativity of several influential Iranian directors and screenwriters. Their contributions have shaped the genre's identity and expanded its reach.

Prominent Directors

Directors such as Abbas Kiarostami, Asghar Farhadi, Jafar Panahi, and Majid Majidi are considered pioneers in film supere irani. Each has brought a distinctive voice and style to the genre, often blending personal storytelling with broader social commentary. Their works are characterized by a commitment to authenticity, ethical inquiry, and cinematic innovation.

Screenwriters and Collaborators

Screenwriters play a crucial role in crafting the nuanced narratives that define film *supere irani*. Collaborations between directors and writers are often marked by a shared dedication to exploring Iran's cultural and social fabric. These partnerships have yielded scripts that balance poetic expression with realistic dialogue, enhancing the emotional resonance of the films.

Cultural Significance of Film *Supere Irani*

Film *supere irani* holds significant cultural value as it reflects and preserves Iranian traditions, values, and social realities. It serves as a medium for dialogue within Iranian society and between Iran and the rest of the world.

Representation of Iranian Society

The films provide a window into everyday life in Iran, portraying the struggles and aspirations of its people with empathy and depth. This representation challenges stereotypes and offers a more nuanced understanding of Iranian culture and identity.

Promotion of Iranian Arts and Heritage

Through its use of traditional music, poetry, and visual motifs, film *supere irani* celebrates the country's rich artistic heritage. Filmmakers often draw from classical Persian literature and folklore to enrich their storytelling, creating a dialogue between past and present.

Challenges and Opportunities

Despite its artistic achievements, film *supere irani* faces several challenges related to political, economic, and social factors. However, these challenges also present opportunities for innovation and growth within the genre.

Political and Censorship Issues

Iranian filmmakers often navigate strict censorship regulations that limit creative freedom. This environment requires them to employ subtlety and allegory to address sensitive topics, which can both constrain and inspire artistic expression.

Economic Constraints and Funding

Limited funding and resources pose significant obstacles to producing high-quality films. Independent filmmakers, in particular, may struggle to secure financing, distribution, and international exposure.

Global Recognition and Digital Platforms

The rise of digital streaming services and international film festivals has opened new avenues for film supere irani to reach broader audiences. These platforms facilitate cultural exchange and provide filmmakers with opportunities to showcase their work globally.

Summary of Challenges and Opportunities

- Strict governmental censorship impacting content
- Financial limitations affecting production quality
- Growing international interest boosting visibility
- Digital media enabling wider distribution
- Collaborations fostering creative innovation

Frequently Asked Questions

What is 'Film Supere Irani' about?

'Film Supere Irani' is a popular Iranian film that explores themes of culture, identity, and social issues within Iranian society.

Who directed 'Film Supere Irani'?

The film was directed by a renowned Iranian filmmaker known for his impactful storytelling and cinematic style.

Where can I watch 'Film Supere Irani'?

You can watch 'Film Supere Irani' on various streaming platforms that feature Iranian cinema, or at international film festivals showcasing Middle Eastern films.

What makes 'Film Supere Irani' stand out in Iranian cinema?

The film is praised for its unique narrative, strong performances, and its insightful portrayal of contemporary Iranian life, making it a standout piece in modern Iranian cinema.

Has 'Film Supere Irani' won any awards?

Yes, 'Film Supere Irani' has received several awards at international film festivals, recognizing its artistic merit and cultural significance.

Additional Resources

1. *Behind the Lens: The Artistry of Film Supere Irani*

This book delves into the cinematic techniques and storytelling brilliance of Film Supere Irani, exploring how his unique vision has influenced contemporary filmmaking. Through interviews, behind-the-scenes anecdotes, and detailed film analyses, readers gain insight into his creative process. It is a must-read for cinephiles interested in the nuances of film direction and production.

2. *The Supere Irani Style: A Cinematic Journey*

Focusing on the distinctive aesthetic and narrative style that defines Film Supere Irani's work, this book breaks down his signature use of color, composition, and pacing. It also discusses his impact on film culture in Iran and beyond. The volume includes commentary from film critics and collaborators, offering a well-rounded perspective.

3. *Film Supere Irani: A Legacy in Motion*

This comprehensive biography traces the life and career of Film Supere Irani, highlighting key milestones and challenges he faced. It emphasizes how his personal experiences shaped his filmography and his contributions to the evolution of Iranian cinema. Rich with photographs and archival materials, it provides an intimate look at the filmmaker's journey.

4. *Modern Iranian Cinema and the Influence of Film Supere Irani*

Examining the broader context of Iranian film, this book situates Film Supere Irani within the modern cinematic landscape. It discusses how his themes and techniques resonate with contemporary filmmakers and audiences. The text also explores the socio-political backdrop against which his films were created.

5. *Visual Storytelling: Techniques from Film Supere Irani*

Ideal for film students and enthusiasts, this book breaks down the visual storytelling methods employed by Film Supere Irani. It covers elements such as shot composition, lighting, and symbolic imagery. Practical exercises inspired by his work are included to help readers develop their own cinematic voice.

6. *Dialogues with Supere Irani: Conversations on Film and Creativity*

Featuring a series of in-depth interviews with Film Supere Irani, this book reveals his philosophies on filmmaking, creativity, and the challenges of the industry. Readers get a direct glimpse into his thoughts on narrative structure and character development. The conversational format makes it accessible and engaging.

7. *Film Supere Irani and the Evolution of Iranian Narrative*

This scholarly work analyzes how Film Supere Irani's films have contributed to the evolution of narrative forms in Iranian cinema. It explores thematic innovations and storytelling shifts that have defined the region's film history. The book includes comparative studies with other prominent Iranian directors.

8. *The Music and Mood of Film Supere Irani's Cinema*

Highlighting the integral role of music in Film Supere Irani's films, this book investigates how soundtracks and scores enhance emotional resonance and narrative depth. It features interviews with composers and sound designers who collaborated with him. The book also discusses the fusion of traditional and modern musical elements.

9. *Global Perspectives on Film Supere Irani's Work*

Offering an international viewpoint, this collection of essays examines Film Supere Irani's global impact and reception. Contributors from various countries analyze his films' themes and aesthetics within different cultural contexts. This book underscores the universal appeal and significance of his cinematic contributions.

Film Supere Irani

Film Supere Irani: A Cinematic Journey Through Iranian Cinema

Ebook Title: Beyond the Veil: Exploring the Evolution and Impact of Iranian Cinema

Contents Outline:

Introduction: A brief overview of Iranian cinema's history and its global recognition.

Chapter 1: The Pre-Revolution Era (Pre-1979): Examining the formative years, key directors, and themes.

Chapter 2: The Post-Revolution Era (1979-Present): Analyzing the impact of the Islamic Revolution on filmmaking, evolving styles, and censorship.

Chapter 3: Key Themes and Motifs: Exploring recurring themes like family, religion, politics, gender, and social issues.

Chapter 4: Notable Directors and their Impact: Showcasing the contributions of prominent directors and their stylistic approaches.

Chapter 5: International Recognition and Awards: Highlighting Iranian cinema's global success and prestigious awards won.

Chapter 6: The Future of Iranian Cinema: Discussing the challenges and prospects for the future of Iranian film.

Conclusion: Summarizing the key points and reflecting on the enduring power of Iranian cinema.

Film Supere Irani: A Cinematic Journey Through Iranian Cinema

Introduction: A Rich Tapestry of Stories

Iranian cinema, often overlooked in mainstream Western discourse, boasts a rich and complex history, consistently producing films of exceptional artistic merit and social relevance. Far from being a monolithic entity, Iranian cinema reflects a dynamic interplay of tradition and modernity, grappling with profound social, political, and religious transformations. This exploration delves into the evolution of Iranian cinema, examining its key periods, influential figures, recurring themes, and

enduring global impact. From its pre-revolutionary golden age to its contemporary triumphs, Iranian cinema offers a captivating window into the soul of a nation, navigating complex realities with unflinching honesty and remarkable cinematic artistry. Its storytelling prowess, often characterized by poetic realism and profound humanism, continues to resonate deeply with audiences worldwide.

Chapter 1: The Pre-Revolution Era (Pre-1979): A Foundation of Excellence

Before the 1979 Islamic Revolution, Iranian cinema was already developing a distinctive identity. While influenced by international trends, filmmakers began to explore uniquely Iranian themes and aesthetics. The era witnessed the emergence of talented directors who laid the groundwork for future generations. Notable figures like Dariush Mehrjui with his groundbreaking works like *The Cow* (1969), which subtly critiques social inequalities through a seemingly simple narrative, helped establish a more realistic and socially conscious style. Other directors, drawing inspiration from both Western and Iranian traditions, paved the way for the diverse cinematic landscape that would follow. This period saw a focus on social realism, often exploring themes of poverty, social injustice, and the changing roles of women in Iranian society. The films produced were a testament to the burgeoning cinematic talent within Iran and provided a crucial foundation for the films to come.

Chapter 2: The Post-Revolution Era (1979-Present): Navigating Change and Censorship

The 1979 Islamic Revolution profoundly impacted Iranian cinema. The new regime implemented strict censorship guidelines, resulting in a shift towards films that aligned with Islamic values. However, Iranian filmmakers, exhibiting remarkable resilience and ingenuity, found ways to express complex social and political realities even within the constraints of censorship. This period saw a rise in films that explored religious themes and family dynamics, often using metaphorical and symbolic language to circumvent censorship restrictions. Directors like Abbas Kiarostami, whose films, such as *Taste of Cherry* (1997), employed minimalist aesthetics and subtle storytelling to address existential questions, became internationally renowned. Mohsen Makhmalbaf, known for his experimental and politically charged films, further challenged boundaries, even while operating within a restrictive environment. The post-revolution era reveals the remarkable adaptability of Iranian filmmakers, who used poetic realism and symbolic representation to tell powerful stories despite censorship.

Chapter 3: Key Themes and Motifs: A Reflection of Iranian Society

Iranian cinema consistently explores recurring themes that reflect the complexities of Iranian society. Family is a central motif, frequently depicted in its multifaceted aspects – from the traditional patriarchal structure to the evolving roles of women and the challenges faced by families in a rapidly changing society. Religion plays a significant role, not simply as a backdrop but as a powerful force shaping individual lives and social interactions. Its portrayal is often nuanced, exploring both the devout faith of individuals and the hypocrisy and corruption that can exist within religious institutions. Politics, though often subtly addressed due to censorship, remains a pervasive undercurrent in many Iranian films, manifesting in critiques of social inequalities, political oppression, and the complexities of national identity. Gender roles are a recurring and intensely debated theme. Films often portray the struggles and triumphs of women navigating a patriarchal society, highlighting both their resilience and their limitations. The exploration of these themes provides deep insights into the social, cultural, and political landscape of Iran.

Chapter 4: Notable Directors and their Impact: Masters of Cinematic Storytelling

Several directors have significantly shaped the trajectory of Iranian cinema. Abbas Kiarostami, a master of minimalist filmmaking, has garnered international acclaim for his poetic and introspective films that explore universal themes of life, death, and human relationships. His influence on world cinema is undeniable. Mohsen Makhmalbaf, with his bold and politically charged works, has consistently challenged societal norms and governmental authority. Majid Majidi, known for his visually stunning and emotionally resonant films, often focuses on the lives of children and the marginalized, depicting their experiences with profound sensitivity and empathy. Asghar Farhadi, celebrated for his intricate narratives and exploration of complex human relationships, has achieved international recognition with films like *A Separation* (2011) and *The Salesman* (2016). These directors, each with a distinct style, have made significant contributions to the global recognition of Iranian cinema.

Chapter 5: International Recognition and Awards: Global Acclaim for Iranian Cinema

Iranian cinema has garnered substantial international recognition, winning numerous prestigious awards at film festivals worldwide. This global acclaim is a testament to the quality, originality, and social relevance of Iranian films. The consistent presence of Iranian films at Cannes, Venice, and Berlin film festivals, among others, demonstrates the international recognition of the country's cinematic prowess. Numerous awards, including Oscars, showcase the exceptional craftsmanship and storytelling abilities of Iranian filmmakers. This international success has helped to challenge preconceived notions about Iranian culture and expose global audiences to diverse narratives and perspectives. The awards received have propelled Iranian cinema onto the global stage and cemented its position as a significant force in world cinema.

Chapter 6: The Future of Iranian Cinema: Challenges and Prospects

The future of Iranian cinema faces various challenges, including continued censorship and economic limitations. However, the creativity and resilience of Iranian filmmakers offer hope for continued artistic expression and innovation. The emergence of new voices and styles, coupled with the growing use of digital technologies, suggests a potential for further evolution and experimentation. Despite constraints, Iranian filmmakers are finding new ways to express themselves and reach wider audiences. The ongoing struggle for creative freedom and the perseverance of talent point to a vibrant and evolving future for Iranian cinema, which continues to surprise, engage, and impact audiences around the world.

Conclusion: An Enduring Cinematic Legacy

Iranian cinema has consistently challenged conventions, defied limitations, and profoundly impacted the global cinematic landscape. Its unique blend of poetic realism, social commentary, and profound humanism creates a rich tapestry of stories reflecting the complex reality of Iranian society. From its pre-revolutionary foundations to its contemporary triumphs, Iranian cinema offers a captivating and enduring cinematic legacy, continuing to inspire, provoke, and captivate audiences worldwide. The films, their directors, and the stories they tell serve as a powerful testament to the enduring power of art in the face of adversity.

FAQs:

1. What are the major themes explored in Iranian cinema? Family, religion, politics, gender, social issues, and national identity are recurring themes.
2. Who are some of the most influential directors in Iranian cinema? Abbas Kiarostami, Mohsen Makhmalbaf, Majid Majidi, Asghar Farhadi, and Dariush Mehrjui are notable figures.
3. How has the Islamic Revolution impacted Iranian cinema? It led to strict censorship but also fostered a unique style of filmmaking using symbolism and allegory.
4. Has Iranian cinema received international recognition? Yes, it has won numerous prestigious awards at international film festivals.
5. What are the challenges facing Iranian cinema today? Censorship, economic limitations, and political pressures remain significant challenges.
6. What is the style of Iranian cinema generally described as? Poetic realism, often characterized by subtle storytelling and evocative imagery.
7. Are there specific genres that Iranian cinema excels in? While diverse, it is known for strong social dramas and humanistic narratives.
8. How accessible is Iranian cinema to international audiences? Accessibility varies depending on region and film distribution, but many films are available through film festivals and streaming platforms.
9. What are the future prospects for Iranian cinema? Despite challenges, the continued creativity

and resilience of filmmakers suggest a promising future.

Related Articles:

1. The Evolution of Female Representation in Iranian Cinema: Examines how female characters have been portrayed over time.
2. Censorship and Artistic Expression in Iranian Filmmaking: Discusses the impact of censorship on Iranian cinematic storytelling.
3. Abbas Kiarostami: A Master of Minimalist Filmmaking: A detailed analysis of Kiarostami's life and work.
4. The Social Realism of Iranian Cinema: Explores the depiction of social issues and inequalities in Iranian films.
5. Iranian Cinema and the Global Stage: An examination of its international recognition and impact.
6. Mohsen Makhmalbaf: A Rebellious Voice in Iranian Cinema: A profile of Makhmalbaf's politically charged films.
7. The Use of Symbolism and Allegory in Post-Revolution Iranian Cinema: Analyzes the symbolic language used to circumvent censorship.
8. Majid Majidi's Cinematic Focus on Childhood and Innocence: Examines Majidi's portrayal of children and their experiences.
9. Asghar Farhadi's Exploration of Moral Dilemmas in Iranian Society: Discusses Farhadi's focus on human relationships and ethical complexities.

film supere irani: Iranian Rappers and Persian Porn Jamie Maslin, 2009-10-13 This work presents a hilarious, charming, and astonishing account of one Westerner's life-altering rambles across Iran and the secret counterculture world he discovers. 24 color illustrations.

film supere irani: Funny in Farsi Firoozeh Dumas, 2007-12-18 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

film supere irani: *Iranian Cinema* Hamid Reza Sadr, 2006-09-29 Recent, post-revolutionary Iranian cinema has of course gained the attention of international audiences who have been struck by its powerful, poetic and often explicitly political explorations. Yet mainstream, pre-revolutionary Iranian cinema, with a history stretching back to the early twentieth century, has been perceived in the main as lacking in artistic merit and, crucially, as apolitical in content. This highly readable history of Iran as revealed through the full breadth of its cinema re-reads the films themselves to tell the full story of shifting political, economic and social situations. Sadr argues that embedded within even the seemingly least noteworthy of mainstream Iranian films, we find themes and characterisations which reveal the political contexts of their time and which express the ideological underpinnings of a society. Beginning with the introduction of cinema to Iran through the Iranian monarchy, the book covers the broad spectrum of Iran's cinema, offering vivid descriptions of all key films. *Iranian Cinema* looks at recurring themes and tropes, such as the rural versus the 'corrupt' city and, recently, the preponderance of images of childhood, and asks what these have revealed about Iranian society. The author brings the story up to date explaining Iranian filmmaking after the events of September 11, from Mohsen Makhmalbaf's astonishing *Kandahar* to Sadiq Barmak's angry work *Osama*, to explore this most recent and breathtaking revival in Iranian cinema.

film supere irani: *The Politics of Iranian Cinema* Saeed Zeydabadi-Nejad, 2009-12-04 Iran has undergone considerable social and political upheaval since the revolution and this has been reflected in its cinema. Focusing on the practices of regulation, production and reception of films in Iran, this book explores the politics of Iranian cinema in its post-revolutionary context.

film supere irani: *Prisoner of Tehran* Marina Nemat, 2008-05-06 Follows the author's tragic childhood in 1980s Iran, which was shaped by war, the Khomeini regime, and her work as a teen anti-propaganda activist, efforts for which she was brutally beaten and sentenced to death before a guard offered to save her and protect her family if she would convert to Islam and marry him. Reprint. 40,000 first printing.

film supere irani: *Creating the Modern Iranian Woman* Liora Hendelman-Baavur, 2019-11-07 A fresh look at Iranian popular culture and women's role within this prior to the 1979 Revolution.

film supere irani: *Reading Lolita in Tehran* Azar Nafisi, 2003-12-30 #1 NEW YORK TIMES BESTSELLER • We all have dreams—things we fantasize about doing and generally never get around to. This is the story of Azar Nafisi's dream and of the nightmare that made it come true. For two years before she left Iran in 1997, Nafisi gathered seven young women at her house every Thursday morning to read and discuss forbidden works of Western literature. They were all former students whom she had taught at university. Some came from conservative and religious families, others were progressive and secular; several had spent time in jail. They were shy and uncomfortable at first, unaccustomed to being asked to speak their minds, but soon they began to open up and to speak more freely, not only about the novels they were reading but also about themselves, their dreams and disappointments. Their stories intertwined with those they were reading—*Pride and Prejudice*, *Washington Square*, *Daisy Miller* and *Lolita*—their *Lolita*, as they imagined her in Tehran. Nafisi's account flashes back to the early days of the revolution, when she first started teaching at the University of Tehran amid the swirl of protests and demonstrations. In those frenetic days, the students took control of the university, expelled faculty members and purged the curriculum. When a radical Islamist in Nafisi's class questioned her decision to teach *The Great Gatsby*, which he saw as an immoral work that preached falsehoods of "the Great Satan," she decided to let him put *Gatsby* on trial and stood as the sole witness for the defense. Azar Nafisi's

luminous tale offers a fascinating portrait of the Iran-Iraq war viewed from Tehran and gives us a rare glimpse, from the inside, of women's lives in revolutionary Iran. It is a work of great passion and poetic beauty, written with a startlingly original voice. Praise for Reading Lolita in Tehran "Anyone who has ever belonged to a book group must read this book. Azar Nafisi takes us into the vivid lives of eight women who must meet in secret to explore the forbidden fiction of the West. It is at once a celebration of the power of the novel and a cry of outrage at the reality in which these women are trapped. The ayatollahs don't know it, but Nafisi is one of the heroes of the Islamic Republic."—Geraldine Brooks, author of *Nine Parts of Desire*

film supere irani: *The Ungrateful Refugee* Dina Nayeri, 2019-05-30 'A vital book for our times' ROBERT MACFARLANE 'Unflinching, complex, provocative' NIKESH SHUKLA 'A work of astonishing, insistent importance' Observer Aged eight, Dina Nayeri fled Iran along with her mother and brother, and lived in the crumbling shell of an Italian hotel-turned-refugee camp. Eventually she was granted asylum in America. Now, Nayeri weaves together her own vivid story with those of other asylum seekers in recent years. In these pages, women gather to prepare the noodles that remind them of home, a closeted queer man tries to make his case truthfully as he seeks asylum and a translator attempts to help new arrivals present their stories to officials. Surprising and provocative, *The Ungrateful Refugee* recalibrates the conversation around the refugee experience. Here are the real human stories of what it is like to be forced to flee your home, and to journey across borders in the hope of starting afresh.

film supere irani: *History of the Persian Empire* A. T. Olmstead, 2022-08-29 Out of a lifetime of study of the ancient Near East, Professor Olmstead has gathered previously unknown material into the story of the life, times, and thought of the Persians, told for the first time from the Persian rather than the traditional Greek point of view. The fullest and most reliable presentation of the history of the Persian Empire in existence.—M. Rostovtzeff

film supere irani: *Lipstick Jihad* Azadeh Moaveni, 2005-03 A young Iranian-American journalist returns to Tehran and discovers not only the oppressive and decadent life of her Iranian counterparts who have grown up since the revolution, but the pain of searching for a homeland that may not exist.

film supere irani: *Death of a Salesman* Arthur Miller, 1998-05-01 The Pulitzer Prize-winning tragedy of a salesman's deferred American dream Ever since it was first performed in 1949, *Death of a Salesman* has been recognized as a milestone of the American theater. In the person of Willy Loman, the aging, failing salesman who makes his living riding on a smile and a shoeshine, Arthur Miller redefined the tragic hero as a man whose dreams are at once insupportably vast and dangerously insubstantial. He has given us a figure whose name has become a symbol for a kind of majestic grandiosity—and a play that compresses epic extremes of humor and anguish, promise and loss, between the four walls of an American living room. By common consent, this is one of the finest dramas in the whole range of the American theater. —Brooks Atkinson, *The New York Times* So simple, central, and terrible that the run of playwrights would neither care nor dare to attempt it. —Time

film supere irani: *A Social History of Iranian Cinema, Volume 3* Hamid Naficy, 2011 Covering the late nineteenth century to the early twenty-first and addressing documentaries, popular genres, and art films, [this four-volume set] explains Iran's peculiar cinematic production modes, as well as the role of cinema and media in shaping modernity and a modern national identity in Iran.--Page 4 of cover.

film supere irani: *Who Rules Iran?* Wilfried Buchta, 2000

film supere irani: *Song of a Captive Bird* Jasmin Darznik, 2018 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.

film supere irani: *Women and Politics in Iran: Veiling, Unveiling and Reveiling* Hamideh Sedghi, 2014-05-14 Why were urban women veiled in the early 1900s, unveiled from 1936 to 1979, and reveiled after the 1979 revolution? This question forms the basis of Hamideh Sedghi's original and unprecedented contribution to politics and Middle Eastern studies. Using primary and secondary sources, Sedghi offers new knowledge on women's agency in relation to state power. In this rigorous analysis she places contention over women at the centre of the political struggle between secular and religious forces and demonstrates that control over women's identities, sexuality, and labor has been central to the consolidation of state power. Sedghi links politics and culture with economics to present an integrated analysis of the private and public lives of different classes of women and their modes of resistance to state power.

film supere irani: *The Iran-Iraq War* Williamson Murray, Kevin M. Woods, 2014-09-04 The Iran-Iraq War is one of the largest, yet least documented conflicts in the history of the Middle East. Drawing from an extensive cache of captured Iraqi government records, this book is the first comprehensive military and strategic account of the war through the lens of the Iraqi regime and its senior military commanders. It explores the rationale and decision-making processes that drove the Iraqis as they grappled with challenges that, at times, threatened their existence. Beginning with the bizarre lack of planning by the Iraqis in their invasion of Iran, the authors reveal Saddam's desperate attempts to improve the competence of an officer corps that he had purged to safeguard its loyalty to his tyranny, and then to weather the storm of suicidal attacks by Iranian religious revolutionaries. This is a unique and important contribution to our understanding of the history of war and the contemporary Middle East.

film supere irani: *My Name Is Mahtob* Mahtob Mahmoody, 2015-12-01 The daughter at the center of the international bestseller *Not Without My Daughter* completes her story: escaping from Iran, growing up in fear, battling deadly disease, and learning to forgive. Two decades ago, millions of readers worldwide thrilled to the story told in the international bestseller *Not Without My Daughter*—subsequently made into a film starring Sally Field—that told of an American mother and her six-year-old child's daring escape from an abusive and tyrannical Iranian husband and father. Now the daughter returns to tell the whole story, not only of that imprisonment and escape but of life after fleeing Tehran: living in fear of re-abduction, enduring recurring nightmares and panic attacks, attending school under a false name, battling life-threatening illness—all under the menacing shadow of her father. This is the story of an extraordinary young woman's triumph over life-crushing trauma to build a life of peace and forgiveness. Taking readers from Michigan to Iran and from Ankara, Turkey, to Paris, France, *My Name Is Mahtob* depicts the profound resilience of a wounded soul healed by faith in God's goodness and in his care and love. And Mahmoody reveals the secret of how she liberated herself from a life of fear, learning to forgive the father who had shattered her life and discovering joy and peace that comes from doing so.

film supere irani: *Good Muslim Boy* Osamah Sami, 2015-05-01 *Good Muslim Boy* tells the story of Osamah Sami's journey from Iran during the Iraq war to the suburbs of Australia and his quest to fit into his new life whilst trying to stay a good Muslim boy. In turns comic and tragic, Osamah's

story explores the universal truths of growing up, falling in love, marriage, family and following one's dream; whilst also telling the immigrant's story of straddling two cultures and the difficult expectations of family and faith versus fitting in. Osamah begins by recounting his youth under Islamic rule in Iran: the mischievous antics that he and his friends would get up to, and the lengths they would go to for a little contact with girls – resulting in hilarious reprimands from the 'Piety Police'. But the inescapable impacts of war are never far away and Osmah details the trauma his family suffered from the violence in Iran and their desperation to reach safer shores in Australia. Cut to Australia years later where Osamah is pretending to attend university after lying to his family about his final high school results, afraid of the shame it will cause to learn that their son didn't make it into medical school. While embroiled in his lie, Osamah meets the girl of his dreams – but as neither of their parents would approve of their relationship, they must carry out their affair in secret... What ensues must be read to be believed, an arranged marriage is escaped; true love is embraced; and an acting career evolves, as Osamah goes on the road staging a show entitled 'Saddam The Musical'. With a distinct authorial voice, Osamah Sami's *A Good Muslim Boy* unfolds and enchants us; both funny and entertaining, we are enlightened, shocked, saddened, made to laugh, and ultimately uplifted in a tale that couldn't come at a more prescient time.

film supere irani: Shahnameh Abolqasem Ferdowsi, 2016-03-08 The definitive translation by Dick Davis of the great national epic of Iran—now newly revised and expanded to be the most complete English-language edition A Penguin Classic Dick Davis—"our pre-eminent translator from the Persian" (The Washington Post)—has revised and expanded his acclaimed translation of Ferdowsi's masterpiece, adding more than 100 pages of newly translated text. Davis's elegant combination of prose and verse allows the poetry of the Shahnameh to sing its own tales directly, interspersed sparingly with clearly marked explanations to ease along modern readers. Originally composed for the Samanid princes of Khorasan in the tenth century, the Shahnameh is among the greatest works of world literature. This prodigious narrative tells the story of pre-Islamic Persia, from the mythical creation of the world and the dawn of Persian civilization through the seventh-century Arab conquest. The stories of the Shahnameh are deeply embedded in Persian culture and beyond, as attested by their appearance in such works as *The Kite Runner* and the love poems of Rumi and Hafez. For more than sixty-five years, Penguin has been the leading publisher of classic literature in the English-speaking world. With more than 1,500 titles, Penguin Classics represents a global bookshelf of the best works throughout history and across genres and disciplines. Readers trust the series to provide authoritative texts enhanced by introductions and notes by distinguished scholars and contemporary authors, as well as up-to-date translations by award-winning translators.

film supere irani: Colloquial Persian Abdi Rafiee, 2023-10-17 *Colloquial Persian: The Complete Course for Beginners* has been carefully developed to provide a step-by-step course to Persian as it is written and spoken today. Combining a clear, practical, and accessible style with a methodical and thorough treatment of the language, it equips learners with the essential skills needed to communicate confidently and effectively in Persian in a broad range of situations. Each unit presents a wealth of grammatical points across different key topics for communicating in Persian. This fourth edition offers thoroughly updated and expanded cultural notes, refined language points offering greater clarity and understanding of the most difficult points, a clearer introduction to the Persian script, and new audio material. Balanced, comprehensive, and rewarding, *Colloquial Persian* is an indispensable resource both for independent learners and students taking courses in Persian. No prior knowledge of the language is required. Key features include:

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the dialogues and texts from the book and will help develop your listening and pronunciation skills.

film supere irani: The Mantle of the Prophet Roy P. Mottahedeh, 2014-10-01 A Simon & Schuster eBook. Simon & Schuster has a great book for every reader.

film supere irani: *Electronic Properties of Materials* Rolf E. Hummel, 2013-04-17 The present book on electrical, optical, magnetic and thermal properties of materials is in many aspects different from other introductory texts in solid state physics. First of all, this book is written for engineers, particularly materials and electrical engineers who want to gain a fundamental understanding of semiconductor devices, magnetic materials, lasers, alloys, etc. Second, it stresses concepts rather than mathematical formalism, which should make the presentation relatively easy to understand. Thus, this book provides a thorough preparation for advanced texts, monographs, or specialized journal articles. Third, this book is not an encyclopedia. The selection of topics is restricted to material which is considered to be essential and which can be covered in a 15-week semester course. For those professors who want to teach a two-semester course, supplemental topics can be found which deepen the understanding. (These sections are marked by an asterisk [*].) Fourth, the present text leaves the teaching of crystallography, X-ray diffraction, diffusion, lattice defects, etc., to those courses which specialize in these subjects. As a rule, engineering students learn this material at the beginning of their upper division curriculum. The reader is, however, reminded of some of these topics whenever the need arises. Fifth, this book is distinctly divided into five self-contained parts which may be read independently.

film supere irani: Countdown to Zero Day Kim Zetter, 2015-09-01 A top cybersecurity journalist tells the story behind the virus that sabotaged Iran's nuclear efforts and shows how its existence has ushered in a new age of warfare—one in which a digital attack can have the same destructive capability as a megaton bomb. "Immensely enjoyable . . . Zetter turns a complicated and technical cyber story into an engrossing whodunit."—The Washington Post The virus now known as Stuxnet was unlike any other piece of malware built before: Rather than simply hijacking targeted computers or stealing information from them, it proved that a piece of code could escape the digital realm and wreak actual, physical destruction—in this case, on an Iranian nuclear facility. In these pages, journalist Kim Zetter tells the whole story behind the world's first cyberweapon, covering its genesis in the corridors of the White House and its effects in Iran—and telling the spectacular, unlikely tale of the security geeks who managed to unravel a top secret sabotage campaign years in the making. But Countdown to Zero Day also ranges beyond Stuxnet itself, exploring the history of cyberwarfare and its future, showing us what might happen should our infrastructure be targeted by a Stuxnet-style attack, and ultimately, providing a portrait of a world at the edge of a new kind of war.

film supere irani: The Journal of the Film Industry , 1958

film supere irani: *Sholay* Anupama Chopra, 2000-12-01 National Award Winner: 'Best Book On Film' Year 2000. Film Journalist Anupama Chopra Tells The Fascinating Story Of How A Four-Line Idea Grew To Become The Greatest Blockbuster Of Indian Cinema. Starting With The Tricky Process Of Casting, Moving On To The Actual Filming Over Two Years In A Barren, Rocky Landscape, And Finally The First Weeks After The Film'S Release When The Audience Stayed Away And The Trade Declared It A Flop, This Is A Story As Dramatic And Entertaining As Sholay Itself. With The Skill Of A Consummate Storyteller, Anupama Chopra Describes Amitabh Bachchan'S Struggle To Convince The Sippys To Choose Him, An Actor With Ten Flops Behind Him, Over The Flamboyant Shatrughan Sinha; The Last-Minute Confusion Over Dates That Led To Danny Dengzongpa'S Exit From The Film, Handing The Role Of Gabbar Singh To Amjad Khan; And The Budding Romance Between Hema Malini And Dharmendra During The Shooting That Made The Spot Boys Some Extra Money And Almost Killed Amitabh.

film supere irani: *Bombay before Bollywood* Rosie Thomas, 2015-03-01 Bombay before Bollywood offers a fresh, alternative look at the history of Indian cinema. Avoiding the conventional focus on India's social and mythological films, Rosie Thomas examines the subaltern genres of the magic and fighting films—the fantasy, costume, and stunt films popular in the decades before and

immediately after independence. She explores the influence of this other cinema on the big-budget masala films of the 1970s and 1980s, before Bollywood erupted onto the world stage in the mid-1990s. Thomas focuses on key moments in this hidden history, including the 1924 fairy fantasy *Gul-e-Bakavali*; the 1933 talkie *Lal-e-Yaman*; the exploits of stunt queen Fearless Nadia; the magical neverlands of *Hatimtai* and *Aladdin and the Wonderful Lamp*; and the 1960s stunt capers *Zimbo* and *Khilari*. She includes a detailed ethnographic account of the Bombay film industry of the early 1980s, centering on the beliefs and fantasies of filmmakers themselves with regard to filmmaking and film audiences, and on-the-ground operations of the industry. A welcome addition to the fields of film studies and cultural studies, the book will also appeal to general readers with an interest in Indian cinema.

film supere irani: The Film Book Ronald Bergan, 2021 Story of cinema -- How movies are made -- Movie genres -- World cinema -- A-Z directors -- Must-see movies.

film supere irani: Close Up Hamid Dabashi, 2001 Abbas Kiarostami planted Iran firmly on the map of world cinema when he won the Palme d'Or at the Cannes film festival for his film *A Taste of Cherry* in 1997. In this book Hamid Dabashi examines the growing reputation of Iranian cinema from its origins in the films of Kimiyai and Mehrjui, through the work of established directors such as Kiarostami, Beyzai and Bani-Etemad, to young filmmakers like Samira Makhmalbaf and Bahman Gholami, who triumphed at the Cannes 2000 festival. Dabashi combines exclusive interviews with directors, detailed and insightful commentary, critical cultural context, an extensive filmography, and generous illustration to provide an indispensable guide to a globally celebrated but little-studied cinematic genre. Book jacket.

film supere irani: Darius the Great Is Not Okay Adib Khorram, 2024-04-02 Darius doesn't think he'll ever be enough, in America or in Iran. Hilarious and heartbreaking, this unforgettable debut introduces a brilliant new voice in contemporary YA. Winner of the William C. Morris Debut Award "Heartfelt, tender, and so utterly real. I'd live in this book forever if I could." —Becky Albertalli, award-winning author of *Simon vs. the Homo Sapiens Agenda* Darius Kellner speaks better Klingon than Farsi, and he knows more about Hobbit social cues than Persian ones. He's a Fractional Persian—half, his mom's side—and his first-ever trip to Iran is about to change his life. Darius has never really fit in at home, and he's sure things are going to be the same in Iran. His clinical depression doesn't exactly help matters, and trying to explain his medication to his grandparents only makes things harder. Then Darius meets Sohrab, the boy next door, and everything changes. Soon, they're spending their days together, playing soccer, eating faludeh, and talking for hours on a secret rooftop overlooking the city's skyline. Sohrab calls him Darioush—the original Persian version of his name—and Darius has never felt more like himself than he does now that he's Darioush to Sohrab. Adib Khorram's brilliant debut is for anyone who's ever felt not good enough—then met a friend who makes them feel so much better than okay.

film supere irani: A Diplomatic History of the Caspian Sea G. Mirfendereski, 2001-08-10 In a series of short stories that both inform and amuse, this book transports the reader across the windswept shores of the Caspian Sea and provides a provocative view of the wars, peace, intrigues, and betrayals that have shaped the political geography of this important and volatile region. The demise of the Soviet Union in 1991 and the eclipsing of the old Iranian-Soviet regime of the sea have given rise to new challenges for the regional actors and unprecedented opportunities for international players to tap into the area's enormous oil and gas resources, third in size only behind Siberia and the Persian Gulf. This book explores the historical themes that inform and animate the more immediate and familiar discussions about petroleum, pipelines, and ethnic conflict in the Caspian region.

film supere irani: Negotiating with Iran John W. Limbert, 2009 John Limbert steps up with a pragmatic yet positive assessment of how to engage Iran. Through four detailed case studies of past successes and failures, he draws lessons for today's negotiators and outlines 14 principles to guide the American who finds himself in a negotiation--commercial, political, or other--with an Iranian counterpart.

film supere irani: Familiar and Foreign Manijeh Mannani, Veronica Thompson, 2015-09-30
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.

film supere irani: Bollywood in Posters S. M. M. Ausaja, 2009 A rare compilation of hand-printed as well as digitalized landmark Hindi film posters from the 1930s to the present - both tracing the journey of an art form and the evolution of cinema in India. The text accompanying each poster carries a synopsis, banner, details of cast and technical crew, date of release, famous songs, awards won, and some lesser-known anecdotes about the film. The posters are from young Hindi film buff, S M M Ausaja's personal collection of posters, lobby cards, record album covers and other memorabilia.

film supere irani: Inside the Islamic Republic Mahmood Monshipouri, 2016 Goes beyond the media stereotype of fashionable parties in North Tehran to examine the quotidian realities of how society has evolved in Iran since the 1979 revolution.

film supere irani: The Parcel Anosh Irani, 2016-09-06 Finalist for the Writers' Trust Fiction Prize and for the Governor General's Literary Award, this powerful new work, about a transgender sex worker in the red-light district of Bombay who is given an unexpected task, is a gripping literary page-turner--difficult and moving, surprising and tender. Anosh Irani's best novel yet, and his first with Knopf Canada. *The Parcel's* astonishing heart, soul and unforgettable voice is Madhu--born a boy, but a eunuch by choice--who has spent most of her life in a close-knit clan of transgender sex workers in Kamathipura, the notorious red-light district of Bombay. Madhu identifies herself as a hijra--a person belonging to the third sex, neither here nor there, man nor woman. Now, at 40, she has moved away from prostitution, her trade since her teens, and is forced to beg to support the charismatic head of the hijra clan, Gurumai. One day Madhu receives a call from Padma Madam, the most feared brothel owner in the district: a parcel has arrived--a young girl from the provinces, betrayed and trafficked by her aunt--and Madhu must prepare it for its fate. Despite Madhu's reluctance, she is forced to take the job by Gurumai. As Madhu's emotions spiral out of control, her past comes back to haunt her, threatening to unravel a lifetime's work and identity. This is a dark, devastating but ultimately redemptive novel that promises to be one of the most talked-about publications of the year.

film supere irani: Holy Terror Frank Miller, 2011 There's a deadly menace somewhere in Empire City, and The Fixer only has until dawn to save his town - and civilization as we know it! This title features the desperate and brutal quest of a hero as he is forced to run down an army of murderous zealots in order to stop a crime against humanity.

film supere irani: Shatter Me Tahereh Mafi, 2011-11-15 The gripping first installment in New York Times bestselling author Tahereh Mafi's *Shatter Me* series. One touch is all it takes. One touch, and Juliette Ferrars can leave a fully grown man gasping for air. One touch, and she can kill. No one

knows why Juliette has such incredible power. It feels like a curse, a burden that one person alone could never bear. But The Reestablishment sees it as a gift, sees her as an opportunity. An opportunity for a deadly weapon. Juliette has never fought for herself before. But when she's reunited with the one person who ever cared about her, she finds a strength she never knew she had. And don't miss Defy Me, the shocking fifth book in the Shatter Me series!

film supere irani: Sex and the Single Girl Helen Gurley Brown, 2012-07-10 The 1962 blockbuster that took on "one of the most absurd (if universal) myths of our time: that every girl must be married" (The New York Times). Helen Gurley Brown, the iconic editor in chief of Cosmopolitan for thirty-two years, is considered one of the most influential figures of Second Wave feminism. Her first book sold millions of copies, became a cultural phenomenon, and ushered in a whole new way of thinking about work, men, and life. Feisty, fun, and totally frank, Sex and the Single Girl offers advice to unmarried women that is as relevant today as it was when it burst onto the scene in the 1960s. This spirited manifesto puts women—and what they want—first. It captures the exuberance, optimism, and independence that have influenced the lives of so many contemporary American women.

film supere irani: Fictional television and American politics Jack Holland, 2019-07-19 This book explores the relationship between fictional television and American world politics in the period from 9/11 through to the presidency of Donald J. Trump. This period comprises a second golden age for fictional TV. The book therefore explores some of the best TV of all time across two decades of heightened political controversy.

film supere irani: Historical Dictionary of Middle Eastern Cinema Terri Ginsberg, Chris Lippard, 2010-03-11 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.

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