

Reading Lolita In Tehran

Azar Nafisi

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. A KIRKUS REVIEWS BEST NONFICTION BOOK OF THE CENTURY 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.

Jasmine and Stars Fatemeh Keshavarz, 2007-03-05 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 a rare insight into this rich culture alive with artistic expression but virtually unknown to most Americans. Keshavarz introduces readers to two modern Iranian women writers whose strong and articulate voices belie the stereotypical perception of Iranian women as voiceless victims in a country of villains. She follows with a lively critique of the recent best-seller *Reading Lolita in Tehran: A Memoir in Books*, which epitomizes what Keshavarz calls the "New Orientalist narrative," a view marred by stereotype and prejudice more often tied to current geopolitical conflicts than to an understanding of Iran. Blending in firsthand glimpses of her own life — from childhood

memories in 1960s Shiraz to her present life as a professor in America — Keshavarz paints a portrait of Iran depicting both cultural depth and intellectual complexity. With a scholar's expertise and a poet's hand, she helps amplify the powerful voices of contemporary Iranians and leads readers toward a deeper understanding of the country's past and present.

Reading Lolita in Tehran Azar Nafisi, 2015 This is the inspirational tale of eight women who defied the confines of life in revolutionary Iran through the joy and power of literature.

Reading Lolita in Tehran Azar Nafisi, 2009-07-01 Biography, autobiography, and memoir is among the best ways to teach students to appreciate nonfiction reading.

Reading Lolita In Tehran Azar Nafisi, 2005 Prof. Nafisi resigned from her job as professor of English Literature at a university in Tehran in 1995 due to repressive government policies. For the next 2 years, until she left Iran, she gathered 7 young women, former students, at her house every Thursday morning to read and discuss works of Western literature forbidden by the new regime. They used this forum to learn to speak freely, not only about literature, but also about the social, political, and cultural realities of living under strict Islamic rule.

A Study Guide for Azar Nafisi's "Reading Lolita in Tehran: A Memoir in Books" Gale, Cengage Learning, 2016 A Study Guide for Azar Nafisi's *Reading Lolita in Tehran: A Memoir in Books*, excerpted from Gale's acclaimed Literary Newsmakers for Students. This concise study guide includes plot summary; character analysis; author biography; study questions; historical context; suggestions for further reading; and much more. For any literature project, trust Literary Newsmakers for Students for all of your research needs.

Iranian Women in the Memoir Emira Derbel, 2017-05-11 This book investigates the various reasons behind the elevation of the memoir, previously categorized as a marginalized form of life writing that denudes the private space of women, especially in Western Asian countries such as Iran. Through a comparative investigation of Azar Nafisi's *Reading Lolita in Tehran* and Marjane Satrapi's *Persepolis* (1) and (2), the book examines the way both narrative and graphic memoirs offer possibilities for Iranian women to reclaim new territory, transgress a post-traumatic revolution, and reconstruct a new model of womanhood that evades socio-political and religious restrictions. Exile is conceptualized as empowering rather than a continued status of loss and disillusionment, and the liminality of both women writers turns into a space of artistic production. The book also resists the New Orientalist scope within which *Reading Lolita in Tehran*, more than *Persepolis*, has been misread. In order to reject these allegations, this work sheds light on the representation of Iranian women in *Reading Lolita in Tehran*, not as weak victims held captive by a totalitarian version of Islam, but as active participants rewriting their stories through the liberating power of the memoir. The comparative approach between narrative and comic memoirs is a fruitful way of displaying similar experiences of disillusionment, loss, return, and exile through different techniques. The common thread uniting both memoirs is their zeal to reclaim Iranian women's agency and strength over subservience and

passivity.

Leer "Lolita" en Teherán Azar Nafisi, 2004 Dos años de dejar Irán en 1997, Azar Nafisi, la autora y profesora de literatura de la Universidad de Teherán, expulsada de la universidad por negarse a usar velo, reunió en su casa una vez por semana y durante más de dos años, a siete de sus ex alumnas universitarias para leer y comentar algunas de las novelas occidentales prohibidas por el régimen iraní. Algunas de esas muchachas provenían de familias religiosas y conservadoras, otras eran laicas y progresistas y varias habían estado en prisión. Lentamente, una vez superada la timidez inicial, las jóvenes estudiantes comenzaron a expresarse con libertad, no sólo sobre las novelas de Jane Austen, Henry James, F. Scott Fitzgerald y Nabokov sino sobre sí mismas, sus sueños y frustraciones. En esos libros habían encontrado un espacio de libertad para expresarse y una alternativa valiente para hacer frente a la tiranía ideológica a la que estaban sometidas.

Summary of Azar Nafisi's Reading Lolita in Tehran Everest Media, 2022-07-25T22:59:00Z Please note: This is a companion version & not the original book. Sample Book Insights: #1 I chose seven of my best and most committed students and invited them to come to my house every Thursday morning to discuss literature. I was sure at least one would turn against me. But the students stood by me, and took off their headscarves. #2 I had many students over the years, and I would often photograph them together. I would always include Nassrin, but she would always be behind something or someone else. #3 I taught a class on the relation between fiction and reality, and we read Persian classical literature, such as the tales of Scheherazade, along with Western classics. We discussed how we can't escape the reality of black-scarved, timid faces in the city below. #4 The living room was a symbol of my nomadic life. I had borrowed pieces of furniture from different times and places, and they created a symmetry that the other, more carefully furnished rooms lacked.

Reading Lolita in Tehran Azar Nafisi, 2004

Reading Lolita in Tehran by Azar Nafisi Judi T. Kiraly, 2004

The presentation of the Iranian woman. A critical reflection of Azar Nafisi's novel "Reading Lolita in Tehran" (2004) and Azadeh Moaveni's "Lipstick Jihad" (2005) Matthias Dickert, 2016-08-19 Scientific Essay from the year 2016 in the subject Literature - Middle East, , language: English, abstract: Azadeh Moaveni's novel Lipstick Jihad (2005) is a typical novel of female Muslim writers disposing of a Muslim and Western background. This (double) insight into two seemingly opposing worlds enables author and reader alike to get a deeper insight into Muslim characters who are often torn between these two extremes which many Muslim authors describe as a personal dilemma in form of a jihad. Jihad here is used in its basic meaning which corresponds to a personal struggle based on a Muslim background (here the Iranian diasporic situation in the USA) which is accompanied by the nostalgia for and belonging to Iran as a homeland. The hybrid which is a result from this and which is so typical for Muslim writing of the second generation in general is also reflected in Reading Lolita in Tehran (2004) the second novel analysed here. This 'hybrid condition' is strongly reflected in the personal, cultural and religious

odyssey most Muslim characters experience. This especially goes for women since they are still portrayed in their inferior role. The common basis of both novels can therefore be seen in the influence of the Iranian setting in general and the role of the Iranian Revolution and the emerging Iranian Republic in particular which both strongly shaped this nation and her inhabitants while also throwing light on the (mostly difficult) life in Iran. It is also this specific situation of Iran which many female authors use as a setting which disposes of a dramatic background which is used as an underlying dramatic element for the narration as such.

Representing Post-Revolutionary Iran Hossein Nazari, 2022-06-30 Memoirs of diasporic Iranian-American authors are a unique and culturally powerful way in which Iran, its politics, and people are understood in the USA and the rest of the world. This book offers an analysis of the processes of production, promotion, and reception of the representations of post-revolutionary Iran. The book provides new perspectives on some of the most famous examples of the genre such as Betty Mahmoody's *Not Without My Daughter*, Azar Nafisi's *Reading Lolita in Tehran: A Memoir in Books*, and Fatemeh Keshavarz's *Jasmine and Stars: Reading More Than Lolita in Tehran*. Hossein Nazari places these texts in their social, historical, and political contexts, tracing their origins within the trope of the American captivity narrative, teasing out and critiquing neo-Orientalist tendencies within, and finally focusing on modes of discursive resistance to neo-Orientalist narratives. The book analyzes the structural means by which stereotypes about Islam and women in the Islamic Republic in these narratives are privileged by news media and the creative industries, while also charting a growing number of 'counterhegemonic' memoirs which challenge these narratives by representing more nuanced accounts of life in Iran after 1979.

A Study Guide for Azar Nafisi's "Reading Lolita in Tehran" Cengage Learning Gale, 2017-07-25 A Study Guide for Azar Nafisi's *Reading Lolita in Tehran: A Memoir in Books*, excerpted from Gale's acclaimed *Literary Newsmakers for Students*. This concise study guide includes plot summary; character analysis; author biography; study questions; historical context; suggestions for further reading; and much more. For any literature project, trust *Literary Newsmakers for Students* for all of your research needs.

Unveiling the Elusive 'Truth' in Reading Lolita in Tehran by Azar Nafisi Sheat Fun Chow, 2013

Study Guide to Reading Lolita in Tehran by Azar Nafisi Ray Moore, 2018-05-21 Another excellent guide from Ray Moore

Summarized and Analyzed: Reading Lolita in Tehran Student World, 2017-05-03 The author, the narrator of the memoir, has to go through very difficult times in her own country when the country was being ruled by the fundamentalist Islamic government. She faced an expulsion from the institute because she refused to wear a veil, which according to the ruling government's orders was a part of the code of conduct set for the female teachers, students, and women in general in Iran.

Tolerance and Risk Mitra Rastegar, 2021-09-07 How apparently positive representations of Muslims in U.S. media cast Muslims as a racial population Portrayals of Muslims as the beneficiaries of liberal values have contributed to the

racialization of Muslims as a risky population since the September 11 attacks. These discourses, which hold up some Muslims as worthy of tolerance or sympathy, reinforce an unstable good Muslim/bad Muslim binary where any Muslim might be moved from one side to the other. In *Tolerance and Risk*, Mitra Rastegar explores these discourses as a component of the racialization of Muslims—where Muslims are portrayed as a highly diverse population that nevertheless is seen to contain within it a threat that requires constant vigilance. *Tolerance and Risk* brings together several case studies to examine the interrelation of representations of Muslims abroad and in the United States. These include human-interest stories and opinion polls of Muslim Americans, media representations of education activist Malala Yousafzai, LGBTQ activist discourses, local New York controversies surrounding Muslim-led public projects, and social media discourses of the Syrian refugee crisis. *Tolerance and Risk* demonstrates how representations of tolerable or sympathetic Muslims produce them as a population with distinct characteristics, capacities, and risks, and circulate standards by which the trustworthiness or threat of individual Muslims must be assessed. *Tolerance and Risk* examines the ways that discourses of liberal rights, including feminist and LGBTQ rights discourses, are mobilized to racialize Muslims as uncivilized, even as they garner sympathy and identification with some Muslims.

The Republic of Imagination Azar Nafisi, 2014-10-21 A New York Times bestseller The author of the beloved #1 New York Times bestseller *Reading Lolita in Tehran* returns with the next chapter of her life in books—a passionate and deeply moving hymn to America Ten years ago, Azar Nafisi electrified readers with her multimillion-copy bestseller *Reading Lolita in Tehran*, which told the story of how, against the backdrop of morality squads and executions, she taught *The Great Gatsby* and other classics of English and American literature to her eager students in Iran. In this electrifying follow-up, she argues that fiction is just as threatened—and just as invaluable—in America today. Blending memoir and polemic with close readings of her favorite novels, she describes the unexpected journey that led her to become an American citizen after first dreaming of America as a young girl in Tehran and coming to know the country through its fiction. She urges us to rediscover the America of *The Wonderful Wizard of Oz* and *Adventures of Huckleberry Finn* and challenges us to be truer to the words and spirit of the Founding Fathers, who understood that their democratic experiment would never thrive or survive unless they could foster a democratic imagination. Nafisi invites committed readers everywhere to join her as citizens of what she calls the Republic of Imagination, a country with no borders and few restrictions, where the only passport to entry is a free mind and a willingness to dream.

Things I've Been Silent About Azar Nafisi, 2008-12-30 Absorbing . . . a testament to the ways in which narrative truth-telling—from the greatest works of literature to the most intimate family stories—sustains and strengthens us.”—O: The Oprah Magazine In this stunning personal story of growing up in Iran, Azar Nafisi shares her memories of living in thrall to a powerful and complex mother against the backdrop of a country’s political revolution. A girl’s pain over family secrets, a

young woman's discovery of the power of sensuality in literature, the price a family pays for freedom in a country beset by upheaval—these and other threads are woven together in this beautiful memoir as a gifted storyteller once again transforms the way we see the world and “reminds us of why we read in the first place” (Newsday). BONUS: This edition contains a Things I've Been Silent About discussion guide. Praise for Things I've Been Silent About “Deeply felt . . . an affecting account of a family's struggle.”—New York Times “A gifted storyteller with a mastery of Western literature, Nafisi knows how to use language both to settle scores and to seduce.”—New York Times Book Review “An immensely rewarding and beautifully written act of courage, by turns amusing, tender and obsessively dogged.”—Kirkus Reviews (starred review) “A lyrical, often wrenching memoir.”—People

The book delves into Reading Loita In Tehran. Reading Loita In Tehran is a crucial topic that must be grasped by everyone, from students and scholars to the general public. This book will furnish comprehensive and in-depth insights into Reading Loita In Tehran, encompassing both the fundamentals and more intricate discussions.

1. The book is structured into several chapters, namely:
 - Chapter 1: Introduction to Reading Loita In Tehran
 - Chapter 2: Essential Elements of Reading Loita In Tehran
 - Chapter 3: Reading Loita In Tehran in Everyday Life
 - Chapter 4: Reading Loita In Tehran in Specific Contexts
 - Chapter 5: Conclusion
2. In chapter 1, this book will provide an overview of Reading Loita In Tehran. This chapter will explore what Reading Loita In Tehran is, why Reading Loita In Tehran is vital, and how to effectively learn about Reading Loita In Tehran.
3. In chapter 2, this book will delve into the foundational concepts of Reading Loita In Tehran. The second chapter will elucidate the essential principles that need to be understood to grasp Reading Loita In Tehran in its entirety.
4. In chapter 3, the author will examine the practical applications of Reading Loita In Tehran in daily life. The third chapter will showcase real-world examples of how Reading Loita In Tehran can be effectively utilized in everyday scenarios.
5. In chapter 4, the author will scrutinize the relevance of Reading Loita In Tehran in specific contexts. This chapter will explore how Reading Loita In Tehran is applied in specialized fields, such as education, business, and technology.
6. In chapter 5, this book will draw a conclusion about Reading Loita In Tehran. The final chapter will summarize the key points that have been discussed throughout the book.

The book is crafted in an easy-to-understand language and is complemented by engaging illustrations. This book is highly recommended for anyone seeking to gain a comprehensive understanding of Reading Loita In Tehran.

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Table of Contents Reading Loita In Tehran

1. Understanding the eBook Reading Loita In Tehran
 - The Rise of Digital Reading Reading Loita In Tehran
 - Advantages of eBooks Over Traditional Books
2. Identifying Reading Loita In Tehran
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Reading Loita In Tehran
 - User-Friendly Interface
4. Exploring eBook Recommendations from Reading Loita In Tehran
 - Personalized Recommendations
 - Reading Loita In Tehran User Reviews and Ratings
 - Reading Loita In Tehran and Bestseller Lists
5. Accessing Reading Loita In Tehran Free and Paid eBooks
 - Reading Loita In Tehran Public Domain eBooks
 - Reading Loita In Tehran eBook Subscription Services
 - Reading Loita In Tehran Budget-Friendly Options
6. Navigating Reading Loita In Tehran eBook Formats
 - ePub, PDF, MOBI, and More
 - Reading Loita In Tehran Compatibility with Devices
 - Reading Loita In Tehran Enhanced eBook Features
7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Reading Loita In Tehran
 - Highlighting and Note-Taking Reading Loita In Tehran
 - Interactive Elements Reading Loita In Tehran
8. Staying Engaged with Reading Loita In Tehran
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Reading Loita

In Tehran

9. Balancing eBooks and Physical Books Reading Loita In Tehran
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Reading Loita In Tehran
10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
11. Cultivating a Reading Routine Reading Loita In Tehran
 - Setting Reading Goals Reading Loita In Tehran
 - Carving Out Dedicated Reading Time
12. Sourcing Reliable Information of Reading Loita In Tehran
 - Fact-Checking eBook Content of Reading Loita In Tehran
 - Distinguishing Credible Sources
13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development
 - Exploring Educational eBooks
14. Embracing eBook Trends
 - Integration of Multimedia Elements
 - Interactive and Gamified eBooks

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