

Reading Lolita In Tehran

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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.

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.

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, 2003-12-01 The author describes growing up in the Islamic Republic of Iran and the group of young women who came together at her home in secret every Thursday to read and discuss great books of Western literature.

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

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.

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

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.

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

Moore

Reading Lolita in Tehran Azar Nafisi, 2004

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.

Leer «Lolita» en Teherán Azar Nafisi, 2008-10 Una vez por semana y durante más de dos años, Azar Nafisi, una profesora de literatura de la Universidad de Teherán expedientada por negarse a llevar el velo, reunió en su casa a siete de sus alumnas para leer y comentar algunas de las novelas occidentales prohibidas por el régimen de los ayatolás. Poco a poco, superada la timidez inicial, las jóvenes estudiantes empezaron 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 aquellos libros habían encontrado una alternativa valiente a la tiranía ideológica a la que estaban sometidas y la adoptaron como un desafío.

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.

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.

Adult Book Club Kit for Azar Nafisi's Reading Lolita in Tehran ,2004

Beyond the Binary Abigale L. Vercauteren,2012

Writing with Intent Margaret Atwood,2009-04-21 From one of the world's most passionately engaged and acclaimed literary citizens comes Writing with Intent, the largest collection to date of Margaret Atwood's nonfiction, ranging from 1983 to 2005. Composed of autobiographical essays, cultural commentary, book reviews, and introductory pieces to great works of literature, this is the award-winning author's first book-length nonfiction publication in twenty years. Arranged chronologically, these writings display the development of Atwood's worldview as the world around her changes. Included are the Booker Prize -- winning author's reviews of books by John Updike, Italo Calvino, Toni Morrison, and others, as well as essays in which she remembers herself reading Virginia Woolf's *To the Lighthouse* at age nineteen, and discusses the influence of George Orwell's 1984 on the writing of *The Handmaid's Tale*. Atwood's New York Times Book Review piece that helped make Orhan Pamuk's *Snow* a bestseller can be found here, as well as a look back on a family trip to Afghanistan just before the Soviet invasion, and her Letter to America, written after September 11, 2001. The insightful and memorable pieces in this book serve as a testament to Atwood's career, reminding readers why she is one of the most esteemed writers of our time.

Azar Nafisi's Reading Lolita in Tehran Gina Santucci Chandler,2008 Memoir allows the writer to explore their private world publicly, and, in so doing, the memoirist engages the reader in their own internal dialogue, thereby making it external. The effect of this transaction between reader and writer is perhaps more powerful than any other text, for it forces the readers' psyche into the middle of the action, connecting the reader, writer, and text on a profound level ... We, as readers, are inevitably intrigued by the psychological connection between the memoirist and the Self, the fascinating power of memory, and the cultural tendency to desire mental exploration. In turn, reading a memoir becomes an act of poignant emotional exploration, a psychosocial journey, a transaction with an intriguing Other. It becomes what Nafisi described as 'a celebration, an act of insubordination against the betrayals, horrors, and infidelities of life' (47). The celebration that is memoir makes it perhaps the most uniquely powerful of genres--Leaf 40.

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.

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