
Based on dissertation fieldwork Zeydabadi-Nejad (School of Oriental and African Studies, Univ. of London, UK) conducted in Iran during 2003-04, this book discusses how elements and "meanings" of a film are negotiated at different stages (conception, planning, production, and distribution) and received by different "audiences": authorities, filmmakers, and the public. As an ethnographic reception study of Iranian cinema, the book demonstrates the complex, nuanced, and politicized nature of film production and reception in the Islamic Republic of Iran. Interrogating cultural politics through cinema, the author views the film industry as a major force in the formation, transformation, and articulation of Iranian identity, gender relations, and social, political, and religious ideologies. He devotes chapters to several postrevolutionary films with sociopolitical and gender themes, the reception of Iranian films abroad and its impact on their reception at home, and the politicized nature of Iranian cinema and society. Though still in a dissertation format, the book offers valuable insights for film, cultural, and media studies. Summing Up: Recommended. Upper-division undergraduates through faculty.

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