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Reading Lolita in Tehran

A Memoir in Books

AZAR NAFISI



Reading Lolita In Tehran Azar Nafisi

Azar Nafisi



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

Reading Lolita in Tehran Azar Nafisi, 2009-08-28 **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

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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 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 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 Adult Book Club Kit for Azar Nafisi's Reading Lolita in Tehran ,2004 **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 **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 **Leer "Lolita" en Teherán** Azar Nafisi,2009 **Read Dangerously** Azar Nafisi,2022-03-08 The New York Times bestselling author of Reading Lolita in Tehran returns with a guide to the power of literature in turbulent times arming readers with a resistance reading list ranging from James Baldwin to Zora Neale Hurston to Margaret Atwood A stunning look at the power of reading Provokes and inspires at every turn Publishers Weekly starred review Remarkable Audacious The Progressive Stunningly beautiful and perceptive Los

Angeles Review of Books What is the role of literature in an era when one political party wages continual war on writers and the press What is the connection between political strife in our daily lives and the way we meet our enemies on the page in fiction How can literature through its free exchange affect politics In this galvanizing guide to literature as resistance Nafisi seeks to answer these questions Drawing on her experiences as a woman and voracious reader living in the Islamic Republic of Iran her life as an immigrant in the United States and her role as literature professor in both countries she crafts an argument for why in a genuine democracy we must engage with the enemy and how literature can be a vehicle for doing so Structured as a series of letters to her father who taught her as a child about how literature can rescue us in times of trauma Nafisi explores the most probing questions of our time through the works of Toni Morrison Salman Rushdie James Baldwin Margaret Atwood and more

Beyond the Binary Abigale L. Vercauteren, 2012 **Things I've Been Silent About** Azar Nafisi, 2010-03-02 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 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

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 **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 reader's 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 That Other World Azar Nafisi, 2019-06-25 The foundational text for the acclaimed New York Times and international best seller *Reading Lolita in Tehran* The ruler of a totalitarian state seeks validation from a former schoolmate now the nation's foremost thinker in order to access a cultural cache alien to his regime A literary critic provides commentary on an unfinished poem that both foretells the poet's death and announces the critic's secret identity as the king of a lost country The greatest of Vladimir Nabokov's enchanters Humbert is lost within the antithesis of a fairy story in which Lolita does not hold the key to his past but rather imprisons him within the knowledge of his distance from that past In this precursor to her international best seller *Reading Lolita in Tehran* Azar Nafisi deftly explores the worlds apparently lost to Nabokov's characters their portals of access to those worlds and how other worlds hold a mirror to Nabokov's experiences of physical linguistic and recollective exile Written before Nafisi left the Islamic Republic of Iran and now published in English for the first time and with a new introduction by the author this book evokes the reader's quintessential journey of discovery and reveals what caused Nabokov to distinctively shape and reshape that journey for the author **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

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