

Content

Acknowledgements	7
Politics and Persistence: The Development of Iranian Film <i>Asghar Seyed-Gohrab & Kamran Talattof</i>	9
The Sound of Frogs at Night: Kiarostami's Philosophy of Cinema <i>Yasco Horsman</i>	19
Sexuality and Cultural Change: The Presentation of Sex and Gender in Pre- and Post-revolutionary Iranian Cinema <i>Kamran Talattof</i>	31
Kiarostami's Cinematic Poetry in <i>Where is the Friend's Home?</i> and <i>The Wind will Carry Us</i> <i>Farzana Marie Dyrud</i>	49
Which Half is Hidden? The Public or the Private: An Analysis of Milani's <i>The Hidden Half</i> <i>Julie Ellison</i>	63
Abbas Kiarostami and the Aesthetics of <i>Ghazal</i> <i>Khatereh Sheibani</i>	77
Contemporary Liminal Encounters: Moving Beyond Traditional Plots in Majidi's <i>Bârân</i> <i>Omid Tofighian</i>	103
Virtuous Heroines: A Mythical Reading of Female Protagonists in Contemporary Iranian Television Serials <i>Niloofar Niknam</i>	117
Marziyeh Meshkini's <i>The Day I Became a Woman</i> <i>Asghar Seyed-Gohrab</i>	135
Index	145