

4.00—4.15 PhD Panel: Elham Naeef (UNSW) - The Literary Heritage of Iranian Romance Novels

Elham Naeef, is a second year PhD student at School of Arts & Media, UNSW under Dr. Laetitia Nanquette, her main supervisor and Fiona Morrison, her co-supervisor. Her thesis is a genre, field, gender project that addresses topics like capital, and women's body, identity, gender violence and captivity in contemporary Iranian romance novels. The research includes a genre analysis of romance novels, including literary and extra-literary aspects affecting the genre. She received her Master's degree in English literature at Shahid Beheshti University and her Bachelor's degree at University of Tehran, both in Iran.

Abstract: The Literary Heritage of Iranian Romance Novels

Iranian modern literature in general, and romance novel in specific, have been a space for the negotiation of local and international traditions. Romance novels have been influenced by technological, literary and cultural importations, among which one can name the print industry, translations, the discussions on modernity and the dialogue with world literature. However, romance novels also share various genealogical commonalities with Iran's local traditions. This article begins with a discussion on the romance tradition in the West to lay down its genealogy and inherent features. Then it moves onto a description of the romance tradition in Iranian folkloric and classic romances, as well as popular narratives like pavaraghi (serial writing) and Naghali (rhapsody). This allows the research to find the shared techniques between the popular narratives and the romance novels; such as overt reliance on didacticism and suspense. Another specifically local feature of Iranian romance novels is, sad ending love stories which has roots in Iranian literary and religious traditions. This also calls for a discussion on key cultural concepts in Iranian romance novels. Recurrent concepts like gheyrat, nejabat, namus and sharm do not even have a precise equivalent in English. This article will conclude that the Iranian romance novel shares more with its local literary heritages than it does with the Western counterparts, among which one can name the narratological techniques of popular narratives and Persian classical stories and descriptive cultural concepts.

4.15.– 4.30 Mazda Moradabbasi (UNSW): Images and Words: Iranian Cinema's Literary Connections

Mazda Moradabbasi is a PhD candidate in Film Studies at UNSW. He received his Master's degree in Dramatic Literature from Tarbiat Modares University in Tehran, Iran. His research interests focus on the historical and theoretical aspects of Iranian cinema through both the pre and post-revolutionary years, adaptation studies, children's films, Iranian filmmakers, and auteurism. He is the author of the following Persian books: Do Not Miss Your Dreams: Analysis of Mohammad Ali Talebi's Children and Youth Film, 2012; The Lady from Zagros: Cinema of Pouran Derakhshandeh, 2014; The Image of Memory on Magic Screen: Recognition of Adaptation from Fiction in Film, 2018; and the translator of a book into Persian, A Short Guide to Writing About Film by Timothy Corrigan, 2015. His current research concentrates on the study of the literary connections of the New Wave and child-centred films in Iranian cinema.

Abstract: Images and Words: Literary Connections of Iranian Child-centred Cinema to Contemporary Persian Fiction

The purpose of this paper is to explore the literary connections of Iranian child-centred cinema to contemporary Persian fiction through the years after the revolution in particular the early 1990s. The methodology of the paper is founded on a historical and analytical ground delving into the literary aspects of Iranian child-centred films. This paper examines the extent to which the thematic features of Iranian child-centred films with a realistic approach in the early 1990s were influenced by contemporary Persian fiction. It is significant that the intersection of Iranian child-centred cinema with contemporary Persian children's fiction began after the end of the eight-year war between Iran and Iraq in 1988. The significant presence of literature in Iranian child-centred films coincided with the beginning of the revitalization of society after a devastating war. To reach a better understanding of the influence of literary motifs in shaping the thematic features of child-centred films of this era, this paper highlights the process of adaptation in Mohammad Ali Talebi's, The Boot (1993), an exemplary realistic child-centred film, based on Houshang Moradi Kermani's short story.

Masoud Rowshan is the founder of the Association of Iranica in Australasia Inc., established in 2004. The mission of the Association is the preservation and promotion of Iranian cultural heritage in line with the objectives of the Encyclopaedia Iranica. Mr. Rowshan is a professional Librarian at TAFE NSW and holds a MA in STS, BA in Social Science & Master in Librarianship, MLS.

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MIRRORS OF IRAN

Unveiling Iranian literary heritage

2018 Iranica Conference

Venue: Gallery Room
State Library of NSW
Corner of Macquarie Street
and Shakespeare Place, Sydney

Date: Saturday 8th September
1:00 - 4:45pm

Tickets: \$25, Early bird
until 18 August & Members: \$20
Students: \$15

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Professor Ehsan Yarshater, the Founding Editor of Encyclopaedia Iranica"



2018 Iranica Conference Programme: Mirrors of Iran : Unveiling Iranian Literary Heritage

12.30—1.00 Registration & Door ticket sales

1.00—1.05 Welcome to Country & the State Library: SLNSW Representative : Mrs Philippa Scarf

1.05—1.10 Dr Michelle Langford, Chair of the Conference, opening remarks

1.10—1.15 Welcome & opening of the conference: Association President Masoud Rowshan

1.15—1.55 Keynote speaker Sholeh Wolpe' : Unveiling of Self: Tahirih and Forough Farrokhzad

Dr Michelle Langford (Conference Chair & Moderator) is Senior Lecturer in Film Studies at UNSW, Sydney. Her research spans the cinemas of Iran and Germany. She is author of *Allegorical Images: Tableau, Time and Gesture in the Cinema of Werner Schroeter* (Intellect, 2006) and editor of the *Directory of World Cinema Germany* (Intellect, 2013 ,2012). Her research on Iranian cinema has appeared in leading film studies journals including *Camera Obscura*, *Screen* and *Screening the Past*. She is currently working on a book entitled *Allegory in Iranian Cinema: The Aesthetics of Poetry and Resistance*.

Sholeh Wolpé is an Iranian-born poet, writer, performer and literary translator. She performs, solo or in collaboration with musicians and artists and has been hailed by audiences as mesmerizing. Currently, inaugural Author in Residence at UCLA in 2018, other awards include a 2014 PEN Heim, 2013 Midwest Book Award and 2010 Lois Roth Persian Translation prize as well as artist residencies in the U.S., Mexico, Spain, Australia and Switzerland.

Wolpé's literary works include four collections of poetry, two plays, three books of translations, and three anthologies. Her most recent publications include, *The Conference of the Birds* (W.W. Norton & Co), *Cómo escribir una canción de amor* (Olifante Ediciones de Poesía, Spain), and *Keeping Time with Blue Hyacinths* (University of Arkansas Press.) Her new comedy, an adaptation of *The Conference of the Birds*, opens at The Ubuntu Theater in Oakland California in Nov. 2018.

Abstract: Unveiling of Self: Tahirih and Forugh Farrokhzad

In the summer of 1848 a brilliant young Iranian poet, Tahirih, removed her traditional veil before a room full of men at a religious conference in Badasht, Iran, in a proclamation of her break with Shi'a laws. Tahirih's gesture prompted vehement protest among the all-male audience. Four years later she was silenced with a kerchief stuffed down her throat. She was 38 years old. A century later, another young Iranian poet, Forugh Farrokhzad, unveiled symbolically, through language with her poem "Sin", not only a celebration of erotic lust but one viewed wholly from a woman's perspective in a literary tradition that belonged almost exclusively to men. The poem caused a great tumult among the readers - she was called morally depraved and an adulterous. She died in a car accident at the age of 32. Today she is Iran's most significant female poet of the 20th century. Sholeh Wolpé reads her translations of these powerful poets and discusses the significance of their physical and symbolic unveiling.

1.55 - 2.25 Dr Milàd Milàni: Identifiable Mysticism: Sufism in the Persian cultural style

Dr Milad Milani is lecturer in the study of religion at Western Sydney University, specialising in Sufism and Islamic history. Dr Milani is an internationally published academic. He has two books, entitled *Sufism in the Secret History of Persia* (London: Routledge 2013, Gnostica Series) and *Sufi Political Thought* (London: Routledge 2017, Religion in Asia Series). The first, with a forward by Professor Garry W. Trompf (USyd), examined Sufism as a cultural catalyst for localised religious identities; the latest, details the activity of Sufism as a socio-political force exploring the underlying tension between Sufi agency and Islamic structure. His recent research projects include: Sufi belief systems, organisations, and history in Australia (Pilot Study in conjunction with Professor Adam Possamai, RSRC); Sufism, religious pluralism and the alternative narrative in Islam; the category of cultural Muslims; and approaches to the study of Islam.

Abstract: Indefinable Mysticism: Sufism in the Persian Cultural Style

The theme of this presentation is "indefinable mysticism." It follows the trail of the elusive mystical style that defined the identity of certain Muslim figures in the Persian world: some are commonly known as Sufis (including Ahmad Ghazali, Ruzbihan Baqli, Attar, and Rumi), whilst others are not commonly agreed as such (for example, Firdausi, Khayyam, Mizami, Sa'di, and Hafiz). For the purposes of the presentation, this elusive mysticism will be rendered as the "Persian mystical tradition" or "Persian love tradition," details of which can be gleaned from a selection of medieval Sufi literature. It is argued that ultimately, this tradition is based on a developed framework of culture and language that helped shape the experience of Sufism in the region, to its distinctive form in the Persian cultural style.

2.25 - 2.35 Joint Q & A: Sholeh Wolpe' & Dr Milàd Milàni | Moderator Dr Michelle Langford

2.35 - 3.00 Shokoofeh Azar: Encounter of politics and magic realism in the "Enlightenment of the Greengage Tree" «گوجه سبز درخت اشراق»

Shokoofeh Azar was seven when the Islamic Revolution took place. After graduating, she worked as a journalist for an independent newspaper for 14 years, writing numerous short stories and a children's book during that time. In 2004, she became the first Iranian woman to hitchhike along the Silk Road: from Iran to Afghanistan, Tajikistan, Kyrgyzstan, China, Pakistan and India. As a fearless feminist journalist, she was arrested, interrogated and jailed 3 times, the last being 3 months in isolation. In 2010, the increasing threats forced her to flee Iran, ending with her taking the dangerous boat journey to Australia where she was detained on Christmas Island and then in a Perth Detention Centre. In 2017, Shokoofeh gained Australian citizenship. **Her first novel «گوجه سبز درخت اشراق»** is translated into English entitled, "The Enlightenment of the Greengage Tree" was published by Wild Dingo Press in 2017 to great acclaim and shortlisted for the 2018 Stella Prize and the 2018 University of Queensland Fiction Book Award. The Enlightenment of the Greengage Tree is an embodiment of Iranian life in constant oscillation, a struggle between four opposing poles: life and death, politics and religion. The resulting sorrow that resides in the depths of our joy is the product of a life between these four poles. Using the lyrical magic realism style of classical Persian storytelling, Azar draws the reader deep into the heart of a family caught in the maelstrom of post-revolutionary chaos and brutality that sweeps across this ancient land, and its people...

3.00—3.10 Reza Taqhipour & Bahman Kermany: Live Calligraphy demonstration with Dotar accompaniment

Reza Taghipour is a Graphic Designer, Calligrapher & Visual Artist Website: www.rezataghipour.com

Reza Taghipour started calligraphy lessons with Mohammad Hashemi when was a teenager and has since taken opportunities to attend calligraphy classes of prominent calligraphers such as Ali Shirazi, Javad Bakhtiyari, and Mojtaba Malekzadeh. He has mastered Nastaliq and cursive Nastaliq and graduated in Master of Graphic Design from Azad University-Central Tehran Branch, Iran. He began calligraphy-painting while he was a student. Most of his works have been inspired by abstract expressionist paintings. He modernizes traditional calligraphy. The use of colour in the Tabriz style in Iranian miniature has also had an enormous influence on his work. From the inspiration of nature, he has created a new formalism of Iranian calligraphy which reflects the beauty of nature combined with human aesthetic taste. Reza's work expresses strong conceptual qualities in addition to an aesthetic perspective. He has held many international calligraphy-painting workshops and his works have been exhibited in several solo and group-exhibitions. He has been awarded for his featured works in several national and international graphics, Persian calligraphy and calligraphy-painting festivals.

Bahman Kermany: is a Sydney based artist and musician who migrated to Australia from Iran in 2000. He works in variety of media including painting, installation, ceramics and drawing. Bahman holds Bachelor degree in Fine Art from Sydney National Art School, and additionally holds a qualification as a Yacht Master. Bahman's current work takes its form in paintings dealing with Iranian history and identity. His work has been exhibited in multiple galleries throughout Sydney. Bahman started playing the piano at the age of eight and soon after was introduced to a number of instruments including the guitar and double bass as well as dotar and setar. After graduating from high school he joined several music groups before forming his own ensemble. Since then his primary focus is on Iranian instruments and music. Bahman's recent performances includes a number of community programmes including at the Woollahra library, north Sydney and Auburn council, as well as multiple galleries such as the Art Gallery of NSW, Lane Cove gallery, Peacock gallery and Chrissie Cotter gallery.

3.10—3.40 AFTERNOON BREAK

3.40 - 4.00 Anna McDonald: Musical performance on Kamancheh & Violin

Anna McDonald is an Early Music specialist in violin, performing for 10 years in Europe and the UK, and leading the Gabrieli Consort for many Deutsche Grammophon Archiv recordings. Following that, she returned to Australia and was the leader of the ABC's recording orchestra in Sydney. She is now specialising in Iranian music, and is undertaking a PhD in Iranian music and composition at the ANU. She performs on violin and kamancheh. Anna has been awarded a Composers Residency by the Bundanon Trust, which she is currently fulfilling. Today she is playing on kamancheh an exploration of a gushe from Esfahan Dastgah, known as <Bayate Raje. This is followed by a solo violin composition from 2015 named <Faná. For this piece, the violin is tuned in a Middle Eastern tuning, AEA, and the piece explores influences from a mixture of Iranian, Moroccan Sufi and Armenian music and western violin styles.