



Iranian Cinema and Philosophy: Shooting Truth (Literatures and Cultures of the Islamic World)

Farhang Erfani

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Iranian films are kept at a distance, as 'other,' different and exotic. While interest in this cinema is growing, it is rarely engaged theoretically. This book takes such films as Kiarostami's *Taste of Cherry*, Meshkini's *The Day I Became a Woman*, and Ghobadi's *Turtles Can Fly*, as philosophically innovative. Each chapter is devoted to analyzing a single film, philosopher, and aesthetic question to challenge traditional assumptions of film theory.



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