

CHRONICLES FROM MAJNUN UNTIL LAYLA

AZIN FEIZABADI

Chronicles from Majnun until Layla is a film project structured in three phases: “The Museum of Modern Iranian History” (2011–2013); “Layla and Majnun” (in preparation); and finally a documentary/feature film (in preparation). Each phase has its own format and mode of presentation. The first consists of architectural designs, maps, and ideas regarding the “Museum of Modern Iranian History”; miniatures and mockups of the eventual film’s characters are placed within these materials. The second phase fleshes out the literary and imaginary personae that will appear as the film’s main characters. These initial two phases of the project act as models in that they prepare us for the main ideas, characters, action, and set design of the film. The film itself will show a man and woman (lovers) visiting the museum. In the film the lovers will appear both as themselves and as Layla and Majnun, characters adapted from various classical Middle Eastern love tales. As they walk through the museum and interact with the museum’s representations of key moments in the history of Iran, the couple engages in dialogues about stories, memories, and dreams that they share both individually and collectively.

The first stage of *Chronicles from Majnun until Layla* (“The Museum of Modern Iranian History”) incorporates and works off of excerpts from a third-year Iranian high-school textbook entitled *Contemporary History of Iran* and forms the basis of the following section.

Fictional
MUSEUM OF MODERN IRANIAN HISTORY

موزه تاریخ ایران مدرن

• Exterior view

The
endlessness
of Memory

تخیلی

نمای بیرونی

بابان باپذیری
فاطمه

2009

→ ۱۳۸۸

1953

→ ۱۳۳۲

1979

→ ۱۳۵۷

The
endlessness
of Time

بابان باپذیری
رمان

[Redacted text]

[Redacted text]



جمهوری اسلامی ایران
وزارت آموزش پرورش
تیرم ماه ۱۳۸۳

تاریخ معاصر ایران

کلیه رشته ها

(به استثنای رشته های ادبیات و علوم انسانی - علوم و معارف اسلامی)



List of Contents

A Word with the Teachers

A Word with the Dear Students

Background of Iranian history, from the beginning to the Qajar period

First Lesson – The Qajar regime, from Aqa Mohammad Khan to Mohammad Shah

Second Lesson – During Nasereddin Shah's rule

Third Lesson – The conditions of the Constitutional Movement

Fourth Lesson – The beginnings of the people's uprising against despotism and the triumph of the Constitutional Movement

Fifth Lesson – The Constitutionalist Movement during Mohammad Shah's time

Sixth Lesson – The second period of Constitutionalism

Seventh Lesson – The 1299 coup d'etat

Eighth Lesson – Reza Khan; stabilization of power

Ninth Lesson – Characteristics of Reza Shah's regime

Tenth Lesson – The fall of Reza Shah

Eleventh Lesson – The occupation of Iran by the Allies and its effects

Twelfth Lesson – The Oil Industry Nationalization Movement

Thirteenth Lesson – Background of the Mordad 28 coup d'etat

Fourteenth Lesson – The Mordad 28 coup d'etat

Fifteenth Lesson – A quarter century dominance of the U.S. over Iran

Sixteenth Lesson – The background and goals of American reforms in Iran

Seventeenth Lesson – Background for the emergence of the Clergy Movement

Eighteenth Lesson – Khordad 15 uprising

Nineteenth Lesson – Developments in Iran after Imam Khomeini's forced exile

Twentieth Lesson – Iran on the threshold of the Islamic Revolution

Twenty first Lesson – The victory of the Islamic Revolution

Twenty second Lesson – The temporary Government of Mehdi Bazargan

Twenty third Lesson – The first Presidential Period

Twenty fourth Lesson – Iraq's imposed war against Iran

Twenty fifth Lesson – Aspirations and achievements of the Islamic Revolution

Index



A Word with the Teachers

1_ The goal in writing this book was to adapt an "analytical and scientific historiography" instead of a "diarist" or "narrative historiography," which implies explaining and describing events. Through this approach, instead of merely addressing the incidents, the focus is on the relation between causes and effects. We study history within an analytical framework, using rational perception, by utilizing facts and documents.

...





Cinema Rex Abadan

... in an awful crime, Cinema Rex in Abadan was burned down, 477 people died. The public accused SAVAK of being responsible for the fire. The indifference of regime officials in following up on the case and the lack of response from security organizations has confirmed this belief.

3 _ Mansouri, 'The Formation of the Islamic Revolution', p. 318

