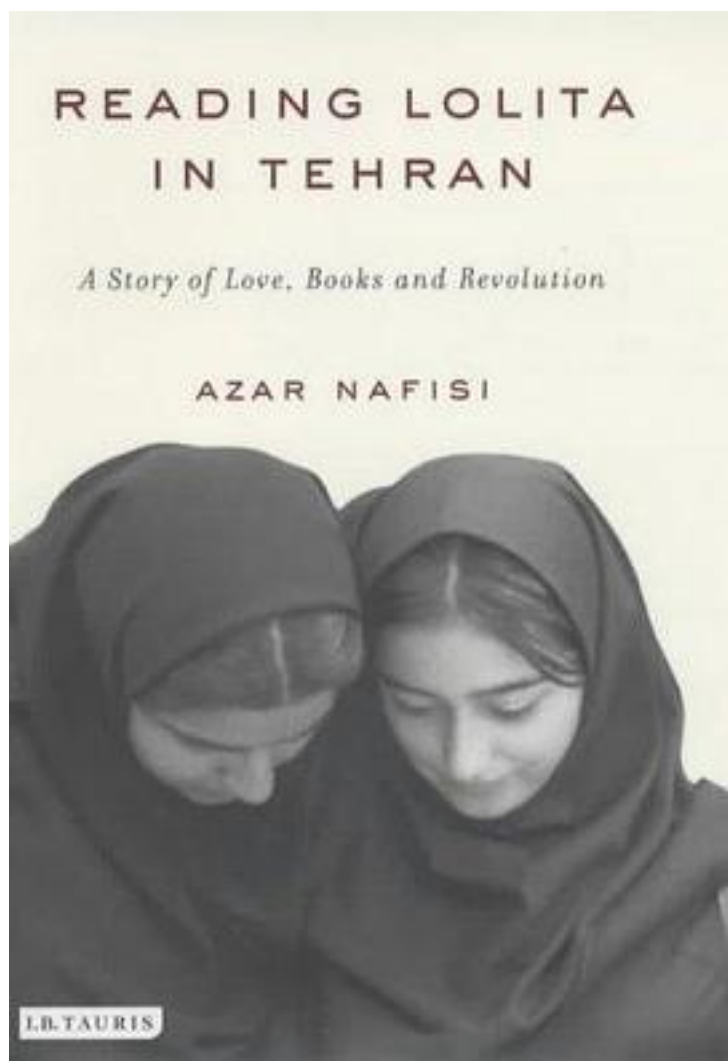


# Reading "Lolita" in Tehran



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著者:Azar Nafisi

出版者:I.B. Tauris

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An inspired blend of memoir and literary criticism, *Reading Lolita in Tehran* is a moving testament to the power of art and its ability to change and improve people's lives. In 1995, after resigning from her job as a professor at a university in Tehran due to repressive policies, Azar Nafisi invited seven of her best female students to attend a weekly study of great Western literature in her home. Since the books they read were officially banned by the government, the women were forced to meet in secret, often sharing photocopied pages of the illegal novels. For two years they met to talk, share, and "shed their mandatory veils and robes and burst into color." Though most of the women were shy and intimidated at first, they soon became emboldened by the forum and used the meetings as a springboard for debating the social, cultural, and political realities of living under strict Islamic rule. They discussed their harassment at the hands of "morality guards," the daily indignities of living under the Ayatollah Khomeini's regime, the effects of the Iran-Iraq war in the 1980s, love, marriage, and life in general, giving readers a rare inside look at revolutionary Iran. The books were always the primary focus, however, and they became "essential to our lives: they were not a luxury but a necessity," she writes.

Threaded into the memoir are trenchant discussions of the work of Vladimir Nabokov, F. Scott Fitzgerald, Jane Austen, and other authors who provided the women with examples of those who successfully asserted their autonomy despite great odds. The great works encouraged them to strike out against authoritarianism and repression in their own ways, both large and small: "There, in that living room, we rediscovered that we were also living, breathing human beings; and no matter how repressive the state became, no matter how intimidated and frightened we were, like *Lolita* we tried to escape and to create our own little pockets of freedom," she writes. In short, the art helped them to survive. --Shawn Carkonen--This text refers to the Hardcover edition.

From Publishers Weekly

This book transcends categorization as memoir, literary criticism or social history, though it is superb as all three. Literature professor Nafisi returned to her native Iran after a long education abroad, remained there for some 18 years, and left in 1997 for the United States, where she now teaches at Johns Hopkins. Woven through her story are the books she has taught along the way, among them works by Nabokov, Fitzgerald, James and Austen. She casts each author in a new light, showing, for instance, how to interpret *The Great Gatsby* against the turbulence of the Iranian revolution and how her students see *Daisy Miller* as Iraqi bombs fall on Tehran. *Daisy* is evil and deserves to die, one student blurts out. *Lolita* becomes a brilliant metaphor for life in the Islamic republic. The desperate truth of *Lolita*'s story is... the confiscation of one individual's life by another, Nafisi writes. The parallel to women's lives is clear: we had become the figment of someone else's dreams. A stern ayatollah, a self-proclaimed philosopher-king, had come to rule our land.... And he now wanted to re-create us. Nafisi's Iran, with its omnipresent slogans, morality squads and one central character struggling to stay sane, recalls literary totalitarian worlds from George Orwell's *1984* to Margaret Atwood's *The Handmaid's Tale*. Nafisi has produced an original work on the relationship between life and literature.

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作者介绍:

阿扎尔·纳菲西 (Azar Nafisi)

伊朗裔美国女作家、学者、评论家。

1955年生于伊朗，13岁赴海外留学，26岁时获得美国俄克拉荷马州立大学文学博士学位。后归国任教于德黑兰大学等三所高校，但因在女性的穿着与行为等问题上与校方产生严重分歧而被辞退。1997年纳菲西返回美国，以访问学者的身份就职于约翰·霍普金斯大学。

除此书以外，纳菲西还在《纽约时报》、《华盛顿邮报》、《华尔街日报》等主流媒体上发表文化批评专栏，如今已成为美国炙手可热的评论家。

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## 标签

theocracy

novels

middleeast

iran

## 评论

Orientalism manifested.

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## 书评

有道是“一千个人有一千个人的《红楼梦》”，伟大的作品都允许无限的解读方式——与其说其中有某个作者想表达的“本意”，不如说我们在阅读中看到的其实都只是自己的投射：阅读起到了镜子的作用，反衬出我们头脑中那个世界的倒影。因此，翻开本书之前需要切记的一点是：关键词...

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<http://www.my1510.cn/article.php?id=3d7c94a966b225ac>

《在德黑兰读洛丽塔》一书，2003年在美国出版后，高据《纽约时报》排行榜达半年之久。从当时的书评判断，以为是写给女人看的，笔者就不读了。直到这次伊朗大选风波，才找来看了一遍。作者阿扎尔·纳菲西教授将个人...

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将“德黑兰”与“《洛丽塔》”置放于同一语境中，显然有撩拨读者想象空间的意味。而事实上，伊朗女学者阿扎尔·纳菲西的《在德黑兰读〈洛丽塔〉》并无哗众之意，只是平实地讲述一段往事而已，不过因为处于特殊时期（上世纪八十年代的伊朗），连阅读西方小说也成为禁忌，于...

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刊《经济观察报》

由于众所周知的原因，北朝鲜的一举一动都被世人所关注着。这里所说的“众所周知的原因”，当然包括这个国度里充满了各种的禁忌。禁忌产生好奇，让世人对了解北朝鲜的心理更加强烈。前几年，报告文学作家叶永烈先生深入北朝鲜之后，出版了《真实...

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1956年，纳博科夫在《洛丽塔》的出版后记中有些悲观的写到，不应指望一个自由国家的作家会关心美感和肉欲之间的确切界限。在对《洛丽塔》的解读中，他遭受到了各式各样的误读，色情可能是贴到这部作品上最耀眼的标签，而类似于“古老的欧洲诱奸了年轻的美国”这样的隐喻式评价...

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“女警卫拿了张卫生纸，要我把脸上涂的那些乱七八糟的东西擦干净。我说我什么也没涂，她就自己拿着卫生纸擦。由于结果令她不满意，因为我真的没化妆，她就更用力擦，擦到整层皮都快被她磨下来了……”  
20世纪80年代，伊朗的大学教授阿扎尔·纳菲西正经历着这样荒谬的“...

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伊朗女作家阿扎尔·纳菲西的回忆录《在德黑兰读〈洛丽塔〉》（Reading Lolita in Tehran: A Memoir in Books），2003年在美国出版时，适逢伊朗核问题爆发而引起美国严重关注的时刻，而

这本书也如同文化核弹一样，在美国激起巨大反响，以至于在纽约时报畅销书榜长踞117周之久...

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<http://www.douban.com/event/25777973/discussion/612935358/>

根据活动录音整理而成，已经校对，有些许次序的调换和语句的修改。

我的部分，基本是自己做的整理。

张阅：请问在座的各位，有没有在伊斯兰地区的朋友？那么日本朋友或者台湾朋友呢？有的吧...

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（面纱之下，她们用阅读抵抗世界——阿扎尔·纳菲西新书分享会总结） 维舟 张念  
原载 澎湃新闻·翻书党 【编者按】

在《在德黑兰读<洛丽塔>》中，伊朗作家阿扎尔·纳菲西讲述了一个秘密阅读的故事；在《我所缄默的事》中，她讲述一个动荡时代的伊朗家庭的秘密故事。维舟和张...

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一开始这本书的书名让我想起罗伯特·瓦尔泽一个迷人的短篇，叫《意大利小说》。它描述了一个男青年读完某小说后的剧烈情绪变动。此情绪变动进而发展成极其戏剧化的行为——我总觉得这事态既神秘又可爱，神秘的是你不知道在人心哪块风平浪静的表面下就藏着一颗兴风作浪的种子...

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文 采访/罗四鸽

2001年9月11日，纽约。当飞扬的尘埃在世贸大楼双子塔旁落下，一位不知名的妇女从尘埃中走出来，满身疲倦，向守候在那里的记者问：“为什么？”

2015年的《查理周刊》事件和ISIS国的兴起，让这道难题越发变得沉重。

为什么？十多年来，从亨廷顿的“文明冲突”论...

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采用的是台版翻译，有些书人名跟大陆习惯的译法有所不同，这里顺手列出来，给大家一个便利咯：根据阅读进展不断更新中，以首次出现为序（书中台译/通用陆译）

《斩首的邀请》/《斩首之邀》 雪赫拉莎德/舍赫拉查德

《塞巴斯钦·奈特的真实生活》/《塞巴斯蒂安·奈特的真实生...

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澎湃新闻：为什么会写下《在德黑兰读洛丽塔》？

纳菲西：与其说是作家选择了写作主题，不如说是这些主题选择了作家。我的某个经历

、想法或某种情绪会牢牢抓住我，萦绕心间。我常常夜不能寐地思考这些，然后很快就想从各个角度调查并研究它，这是我开始创作的原因。住在伊朗的...

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纳菲西把自己的人生凝聚到这本书中，以她爱的文学为篇章，以时间为线索，向我们细细道来她的挣扎和热爱。  
对文学的热爱、对政治的关心让这本书和我之间有了某种默契。作者就像是我文学课的老师，亲切的讲述在极权的统治下应当如何坚持自我——若无想象的自由便无个人的自由。如...

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说起读这本书的由来，还得追溯到2017年6月的一个凌晨。那晚，偶然刷到南航旅游节活动，点进去刷着刷着，突然停在了“伊朗”二字。此前从未想过要去那里旅行。也许是介绍页面中的配图和文字吸引了我，也许是那晚大脑累了，思维也迟钝了，亦或是因为曾经参加过的一个孤独星球中东...

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在穿行都市的巴士上读纳菲西写她在动荡的德黑兰街头奔跑，在旧书店的屋檐下躲避枪火，在人群中寻找熟悉的面孔，在喧嚣的大学论坛上与左派论战，在拉起窗帘的家中客厅和解下面纱的学生们读《洛丽塔》，读《伟大的盖茨比》。隔着灰蒙蒙的城市大气，这一切似乎遥远而不真切，但又...

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生活在一个极权社会中，人们不自觉的生出许多反抗的方式。一、两个“自我”，一个在明，一个在暗；一个伪装，一个真实。二、政\*治之战与生存之战，达者直指政\*权的弊端，穷者利用政\*权的空隙为自己创造更好的生存条件。三、对文化压制的反抗，可谓花样繁多，技术先进， ...

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