Note on Transliteration and Titles

For the transliteration of Persian words, in consultation with the University of California Press, I have followed the *Iranian Studies* transliteration scheme with a few changes made in the interest of simplicity and readability within cinema and media studies. I do not use diacritics, and I drop silent consonants at the ends of words followed by hyphens. I also transliterate field-specific cognates using their English spellings. For example, instead of “*Setareh-ye Sinama*,” I use “*Setare-ye Cinema*.” This also applies to Persian-French cognates when the French term is commonly used in English in cinema and media studies (e.g., auteur, découpage, Moulin Rouge). I have made an effort to use the preferred, or the most searchable, spelling of Iranian names. For proper names of fictional characters, the spelling conforms to the standard scheme. “Behruz,” a character in a film, is spelled differently throughout the text than a living actor who has chosen “Behrouz” as the spelling of his first name. I have dropped apostrophes from some names that would create double apostrophes in possessive constructions. For Iranian film titles, both Persian and English titles are used in the first instance in each chapter. For readability, the English title is used throughout the remainder of the chapter. Captions include both titles throughout each chapter.