Gladiolus

William L. Blizek
University of Nebraska at Omaha, wblizek@unomaha.edu

Follow this and additional works at: https://digitalcommons.unomaha.edu/jrf
Part of the Film and Media Studies Commons
Please take our feedback survey at: https://unomaha.az1.qualtrics.com/jfe/form/SV_8cchtFmpDyGfBLE

Recommended Citation
DOI: https://doi.org/10.32873/uno.dc.jrf.26.01.032
Available at: https://digitalcommons.unomaha.edu/jrf/vol26/iss1/42

This Slamdance Film Festival Review is brought to you for free and open access by DigitalCommons@UNO. It has been accepted for inclusion in Journal of Religion & Film by an authorized editor of DigitalCommons@UNO. For more information, please contact unodigitalcommons@unomaha.edu.
Gladiolus

Abstract
This is a film review of Gladiolus (2022), directed by Azadeh Navai.

Creative Commons License
This work is licensed under a Creative Commons Attribution 4.0 License.

Author Notes
William Blizek is the Founding Editor of the Journal of Religion and Film, and is Emeritus Professor of Philosophy and Religion at the University of Nebraska at Omaha. He is also the editor of the Continuum Companion to Religion and Film (2009).
This film is a brief history of Iran, as told by the Gladiolus flower. Gladiolus came to Iran in the 1950s. They were mostly red and white. They became a very popular flower in Iran. They would stay fresher than other flowers in the dry deserts of the country. As the flower puts it:

“I always stand tall with an upright stem and fully opened flowers. I was popular for ceremonies and celebrations. I was dyed different bright colors.

“As time moved on, I disappeared from celebrations. The people stopped dying me with bright colors. Instead the people began taking me to funerals. I still stay fresh in the dry deserts of the country and I still stand tall with an upright stem and fully opened flowers, but now this is at funerals and gravesites. I have become the perfect mourner.”