



## **Military Labour History Working Group**

### **Jan 2025 Workshop**

We are pleased to announce our next workshop on **Friday, Jan 31** (see time zones below). Current WG workshops are linked to the development of our edited book project on visual sources and material artefacts in military labour history research. This will be our last workshop for the edited volume project. The meeting is open to any interested members of the MLHWG.

*Here are the details:*

**Time:** CST 6-7am; EST 7-8 am; EET 2-3pm; GMT noon-1pm; CET 1-2pm; AEDT 11pm-midnight, *Friday Jan 31, 2025*.

**Meeting format:** Dr. Habib A. Moghimi will be presenting his work on Iranian documentary and military labour. He will discuss Ravayat-e Fath, an Iranian war documentary television series, as a primary case study to discuss the aesthetics of jihadi labor through its performative aspects. Please see the abstract on the next page for further information about the project. The meeting is open to all working group members.

**Meeting Venue:** Zoom

If you would like to attend, please contact [militarylabourhistory@gmail.com](mailto:militarylabourhistory@gmail.com) with your details and we will send you the Zoom link.

This will be the last workshop for the edited volume project. Stay tuned for future workshops on other themes.

# **Aesthetics of Jihadi Labour in Morteza Avini's *Chronicles of Triumph (Revāyat-e Fath)* Docuseries During the Iran-Iraq War**

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## **Abstract**

This paper explores the aesthetics of everydayness and affective labour in Morteza Avini's docuseries *Chronicles of Triumph (Revāyat-e Fath)*, which aired on a weekly basis from 1986 to 1988 during the Iran-Iraq War (1980–1988). The series stands out as an important cultural artifact that blends documentary realism with poetic and ideological elements that reflect the tenets of *Illuminationist Cinema (Sinama-ye Eshraghi)*. Through its visual aesthetics, narrative structure, and symbolism, *Chronicles of Triumph* evokes a sense of spirituality and divine truth and represents the war as both a military conflict and a spiritual mission. By focusing on the mundane, repetitive, and often overlooked aspects of soldiers' lives, alongside Avini's evocative voiceovers, this paper examines how routine acts are imbued with affective labour and are transformed into profound symbols of faith, resilience, and sacrifice. I conduct a thick description and close analysis of four purposively selected episodes. Each episode corresponds to key moments in the chronology of the Iran-Iraq War: before an operation, during an operation, after a major victory, and following a major defeat. Drawing on affect theory, this paper examines how the representation of soldiers' daily routines and involvement in battle reveals the intersection of everyday practices and militarism, thereby constructing the concept of jihadi labour. By critically engaging with the ideological underpinnings of *Chronicles of Triumph*, this paper contributes to the broader discussion of visual culture and war cinema in the context of post-revolutionary Iran.

**Keywords:** Jihadi Labour, Revāyat-e Fath, Iran-Iraq War, Aesthetic, Everydayness