

Farhad Hasanzadeh

Iranian Nomination
For

The Hans Christian Andersen Author Award 2020



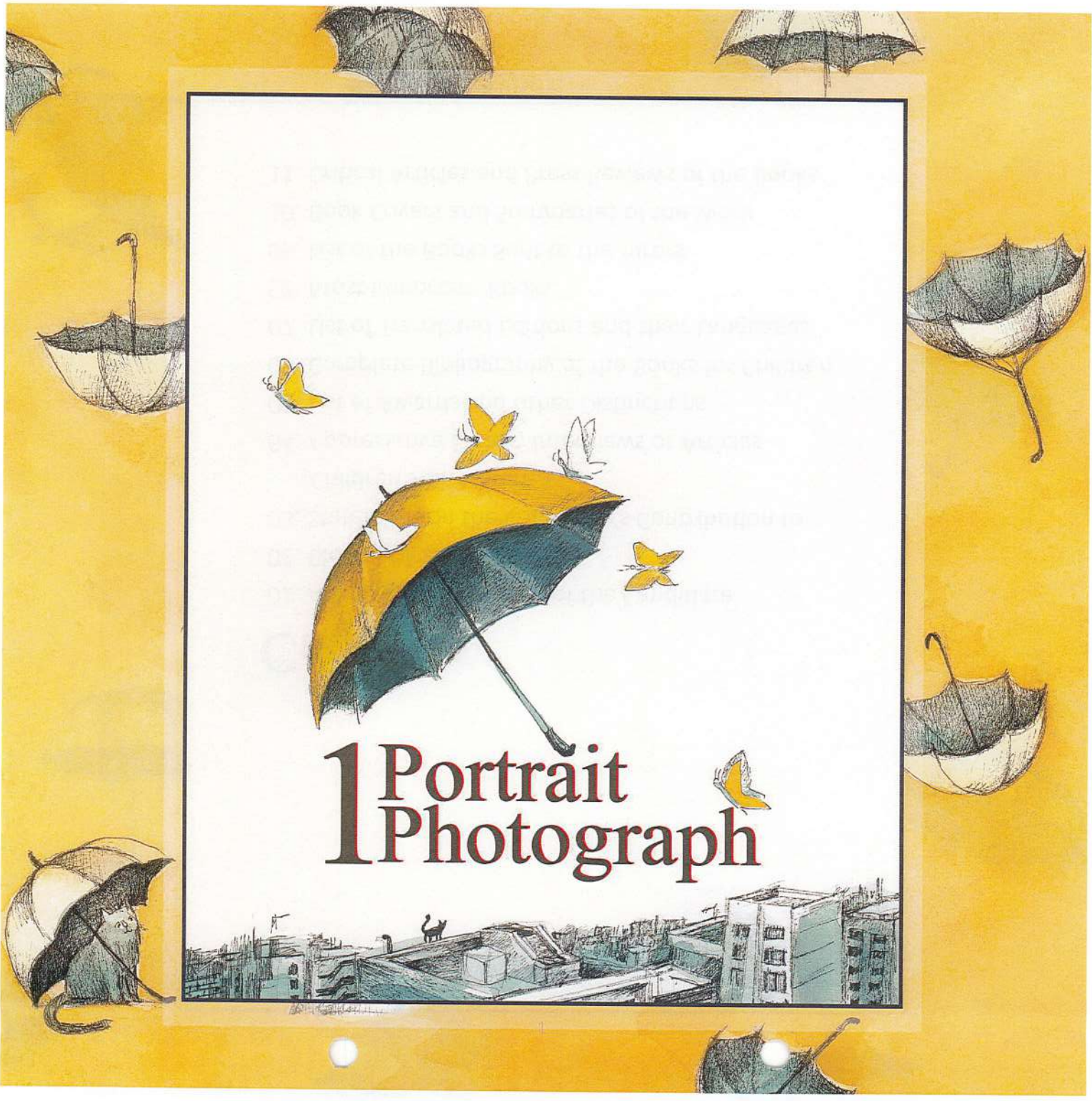
Children`s Book Council of Iran

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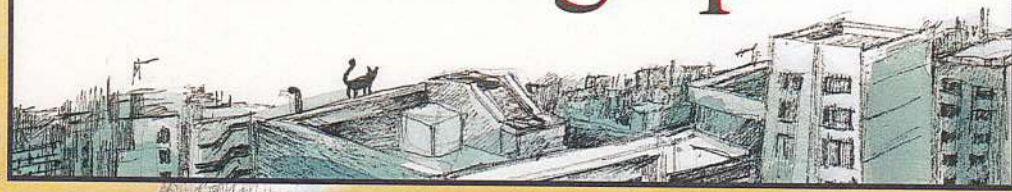


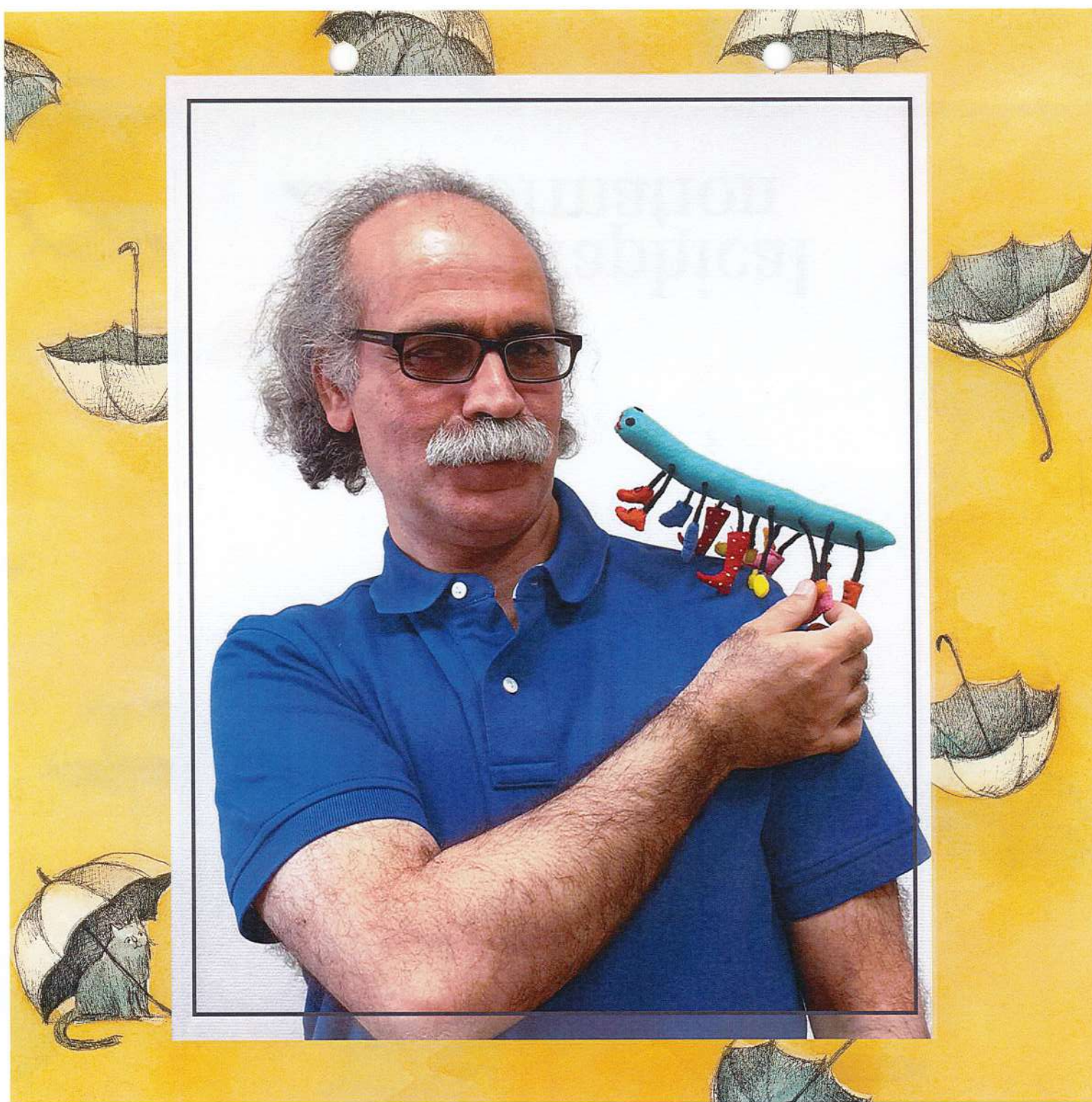
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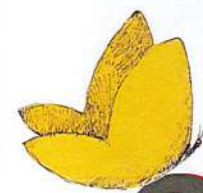
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1 Portrait 1 Photograph







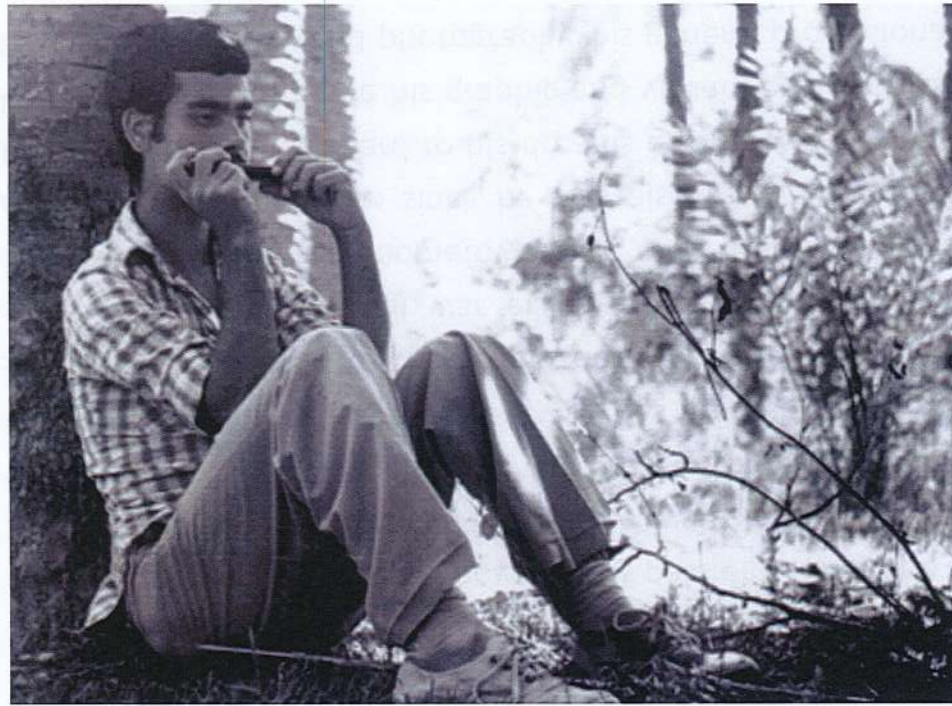
2 Biographical Information

Farhad Hassanzadeh was born in 1962 in Abadan, a town in the south of Iran by the side of the Arvand River at Iran-Iraq border and one of the main sites of oil extraction and refining. The modern development of this town and its unique and liberal civil ambience in the 1960s made Abadan the paragon of modernization in Iran. In the decade that followed and as the Islamic revolution gained pace, Abadan became the center and the forerunner of national strikes, well establishing its place in the context of political transformations. It was besieged in the 1980s during the first days of Iran-Iraq war, getting almost obliterated in the wartime and contributing the highest number of war migrants. Hassanzadeh spent his childhood and adolescence in this town.



Hassanzadeh began his creative activities at his early teens, a few years before the revolution, by joining literary and artistic institutes for children and adolescents. Under the supervision of the lecturers in these institutes, he started writing plays and stories for his peers and fellow citizens. Afterwards, in high school, he focused more on playwriting. His drama teacher at high school taught him about modern, critical writers and playwrights, especially about Bertolt Brecht's writing style. When war broke out, Hassanzadeh was eighteen. He had to leave his hometown during the wartime.

Migration and life in some of the largest cities of Iran with their different cultures and social atmosphere, such as Isfahan, Shiraz, Yazd, Ahwaz, Andimeshk, Dorud, and finally Tehran, and also having to take on various jobs, from industrial labor to technical services gained him valuable life experiences. Hassanzadeh's profound understanding of differences, whether due to geography, class, or character, took a clearer shape and matured further as a result of those experiences.



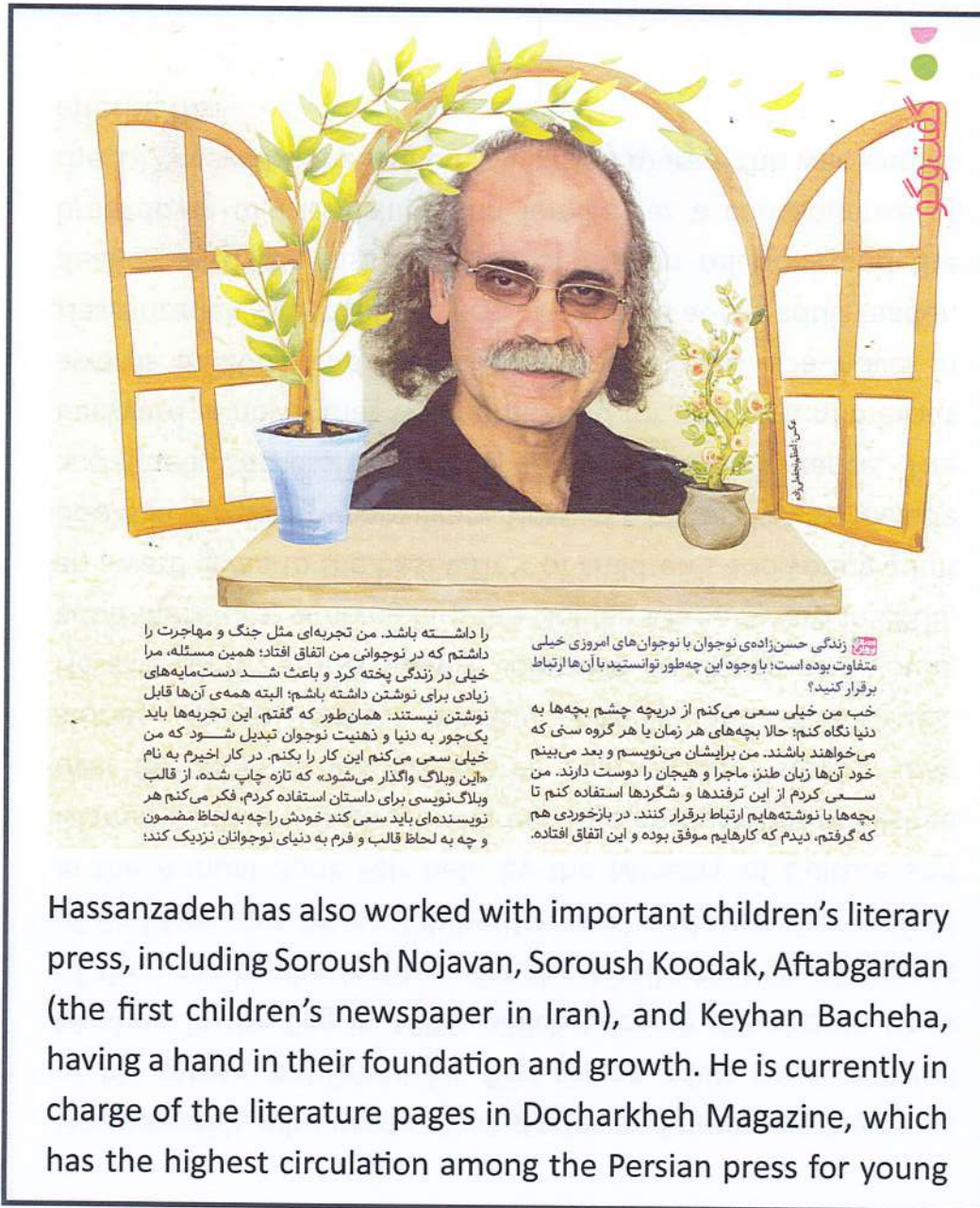
At the same time, though, this migration deprived him of professional literary pursuits. Hassanzadeh remembers this deprivation with bitterness. For years, his passion for literature remained buried beneath the heavy weight of political upheavals and, for Hassanzadeh, who was a war migrant, the idea of returning to literary creativity was a dream that was in complete contrast to the bitter social and political truths surrounding him. Like all war exiles, Hassanzadeh was far from his geographical hometown, but this desolation was doubly imposed on him since he was also kept away from literature, the springboard to his dreams and ideas. Although he managed to improve his graphic and visual perception by learning calligraphy and photography, his general professional career began at the early 1990s, when the war ended. The two significant and decisive historical and political events, namely the revolution and the war, made a deep impact on his mind and soul; in particular the war, the Iraqi invasion, overhauled his destiny. The depth of this impact can be seen in most of his fiction, including his war novels. One of the aftermaths of the war was the dislocation and vagrancy of many of the southerners in Iran, separating Hassanzadeh from his circle of artistic friends. After years of wandering, Hassanzadeh finally became involved in journalism for children in Tehran in 1989

and began working with Iranian children's and young adult magazines. His focus on writing stories, especially for children and teenagers, began in these years, pulling him into continuous reading and literary creativity. He published his first book entitled *The Adventures of the Fox and the Bee* in 1991. The manuscripts of the books and plays he had written before were lost in the years of migration, but in working with organizations, magazines, writers, and illustrators in Tehran, and nourished by the plethora of stories that he had stored in his memory during these years, he was able to become an estimable writer in a short time. Hassanzadeh had married in 1989, and in 1991 his son was also born. He considers emotional involvement with his child and the experience of reading children's books to him as one of the important stages of his growth as an author. Although it seems that in writing stories, Hassanzadeh relies on his personal experiences more than anything, his connection to children of various generations and spheres has never been severed, and his writings have always been praised for reflecting the realities and problems of different generations of Iranian teens. For example, *The Computer Crow* (1999) was not only his first work about the influence of the internet and cyberspace on children's lives, but also the first Iranian children's book on the subject. This endeavor persisted in his other books such as *This*

Weblog Will Be Transferred and made him a vanguard writer in Iran in this field. Hassanzadeh tries to keep himself updated with children's and teenagers' ongoing experiences by being continually present at schools, being accessible to his audience online and via public media, and holding story-reading events and practical workshops. As a result, he is virtually one of the best-known figures of children's literature among his real audience and at schools.



Hassanzadeh, who wrote short stories and poetry at the onset of his career, published his first young adult novel entitled *Mashoo in the Fog* in 1995, which became the chosen book of the year by the Institute for the Intellectual Development of Children and Young Adults (Kanoon) and was also praised in the Annual Book Fair held by the Ministry of Culture and Islamic Guidance. During his career, Hassanzadeh has published over 80 books in various genres such as short stories, long stories, novels, fables, fantasy, comedy, and biographies. Hassanzadeh's works mainly comprise children's and young adult literature, winning him the Golden Moon Award in 2000, an award given to the best writer of children's and young adult books in the past twenty years. However, his works also include acclaimed, successful writings for adults. For instance, *The Backyard*, a novel that was nominated for and won numerous awards in 2004 and was critically acclaimed, is a novel in Hassanzadeh's particular style but targeted at the adult reader, dealing with the disintegration of human relations and the breakdown of friendships and families as a consequence of the 1979 revolution, Saddam's invasion of Iran, the war, and its aftermaths.

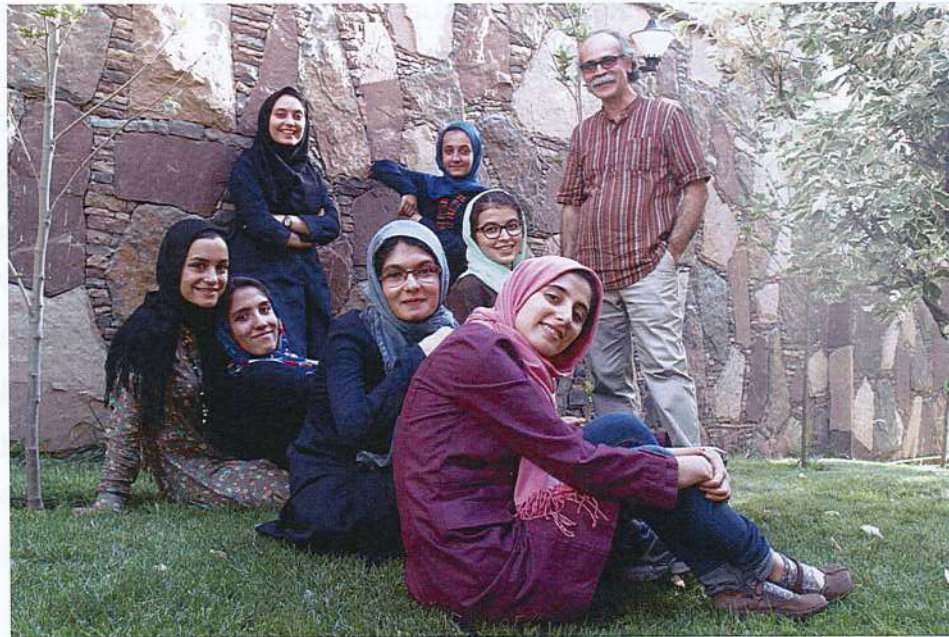


را داشته باشد. من تجربه‌ای مثل جنگ و مهاجرت را داشتم که در نوجوانی من اتفاق افتاد؛ همین مسئله، مرا خیلی در زندگی پخته کرد و باعث شد دست‌مایه‌های زیادی برای نوشتن داشته باشم؛ البته همی آن‌ها قابل نوشتن نیستند. همان‌طور که گفتم، این تجربه‌ها باید یک‌جور به دنیا و ذهنیت نوجوان تبدیل شود که من خیلی سعی می‌کنم این کار را بکنم. در کار اخیرم به نام «این ویلاگ واگذار می‌شود» که تازه چاپ شده، از قالب ویلاگ‌نویسی برای داستان استفاده کردم، فکر می‌کنم هر نویسنده‌ای باید سعی کند خودش را چه به لحاظ مضمون و چه به لحاظ قالب و فرم به دنیای نوجوانان نزدیک کند؛

زندگی حسن‌زاده‌ی نوجوان با نوجوان‌های امروزی خیلی متفاوت بوده است؛ با وجود این چه‌طور توانستید با آن‌ها ارتباط برقرار کنید؟

خب من خیلی سعی می‌کنم از درجه چشم بچه‌ها به دنیا نگاه کنم؛ حالا بچه‌های هر زمان یا هر گروه سنی که می‌خواهند باشند، من برایشان می‌نویسم و بعد می‌بینم خود آن‌ها زبان طنز، ماجرا و هیجان را دوست دارند. من سعی کردم از این ترفندها و شگردها استفاده کنم تا بچه‌ها با نوشته‌هایم ارتباط برقرار کنند. در بازخوانی هم که گرفتم، دیدم که کارهایم موفق بوده و این اتفاق افتاده.

Hassanzadeh has also worked with important children’s literary press, including Soroush Nojavan, Soroush Koodak, Aftabgardan (the first children’s newspaper in Iran), and Keyhan Bacheha, having a hand in their foundation and growth. He is currently in charge of the literature pages in Docharkheh Magazine, which has the highest circulation among the Persian press for young



adults. In this magazine, Hassanzadeh tries to keep perpetually in touch with the readers, whether by correspondence or face-to-face conversations, discovering the most enigmatic problems on their mind and using them in the stories that he unwaveringly writes for each issue of the magazine. Writing about the deep impact of the digital revolution and multimedia space is one of the results of this connection with the readers. Apart from writing for children, Hassanzadeh has also played a pivotal role in fostering periodicals that are about children's books. He was the executive editor of Research Quarterly for Children's and Young Adult Literature for four years, the most



important magazine engaged in the criticism and review of children's literature in those years, working for which made Hassanzadeh familiar with theoretical and critical ideas. However, Hassanzadeh's civil pursuits are not limited to the press. He has been one of the founder members of the Association of Writers for Children and Youth, an association that is now the most important civil and trade association for the writers of children's and young adult literature. He has also been selected unanimously as a board member for three terms. Moreover, he has tried to update traditional story making techniques by rewriting ancient legends and fables



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and, in this manner, has endeavored to put their technical and cultural potentials to use in this way. Writing the biographies of historical figures in the form of fiction for young adults is another method that he has chosen for establishing cultural ties with teenagers. Furthermore, he has twice been the secretary of the Home Libraries Festival, a civil measure taken to expand home libraries and encourage book reading habits in neighborhoods and across town. In addition, he has been a judge for Sepidar Award, the award given to the best children's books on protecting the environment.

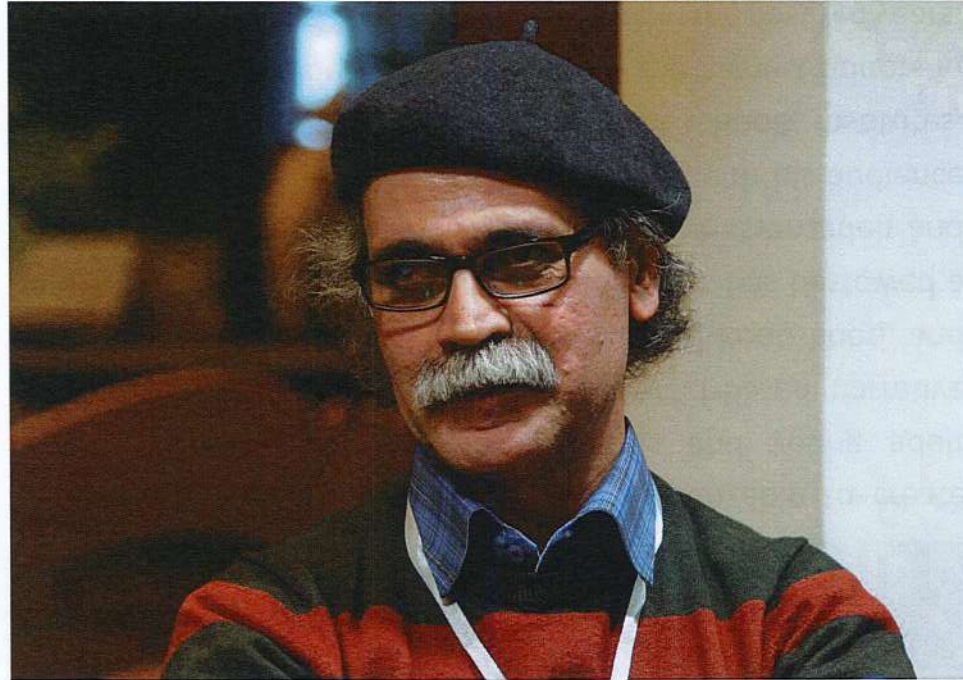


In recent years, apart from the previously mentioned genres, Hassanzadeh has been particularly busy with rewriting and retelling stories. Hassanzadeh's rewritings are artistic cultivations of pre-existing stories, told in a language that today's adolescents find familiar. Modernizing old works of Persian literature is a long-established genre in children's and young adult Persian literature. Hassanzadeh has offered successful and acclaimed instances of this genre by rewriting the works of some of the most important Persian poets, e.g. Rumi, Saadi, and Nezami in the form of modern novels, story illustrated stories for young children. At the

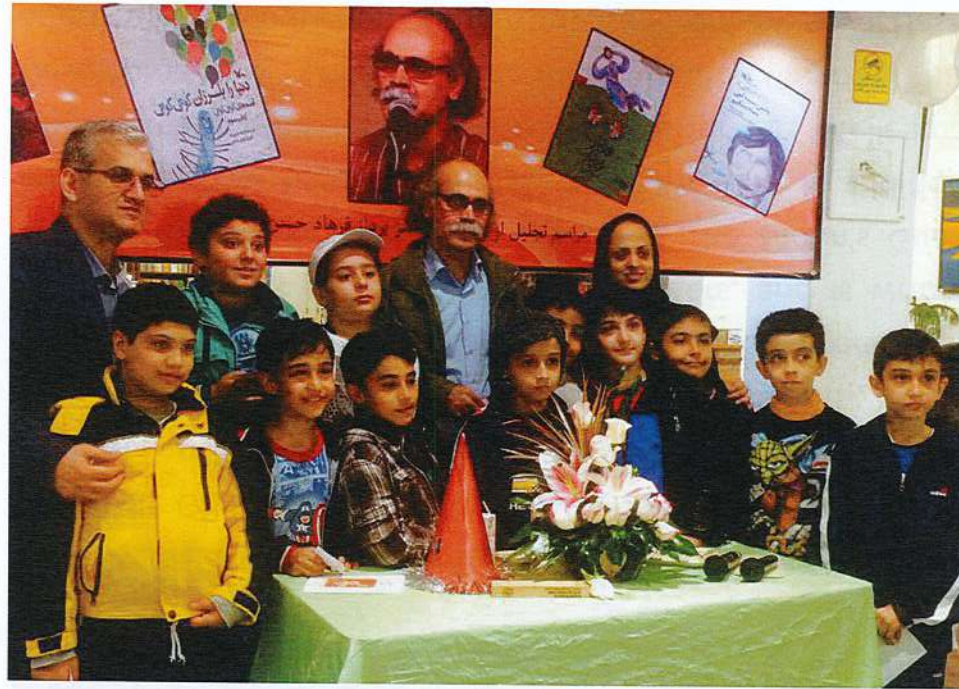


same time though, his interpretation of retelling and rewriting goes beyond the demarcations of this genre, and, in *The Children of Depths*, he experiences with a different type of rewriting. *The Children of Depths* is based on the memoir of one of the best social observers of children's and adolescents' prisons or Iran Juvenile Delinquents Correction Center. Hassanzadeh has transformed this memoir to short stories.

His storytelling skills have put other media such as visual ones at his disposal as well. In 1997, a series adapted from the novel *Mashoo in the Fog* was broadcast from Channel 1 on Iranian national TV. Hassanzadeh wrote a script for a series called *Gojamba* that was broadcast in 2007. Furthermore, an animated series was adapted from his book *Namaki and the Snake with Spectacles*, produced by Iranian national TV and broadcast by it in 2012.



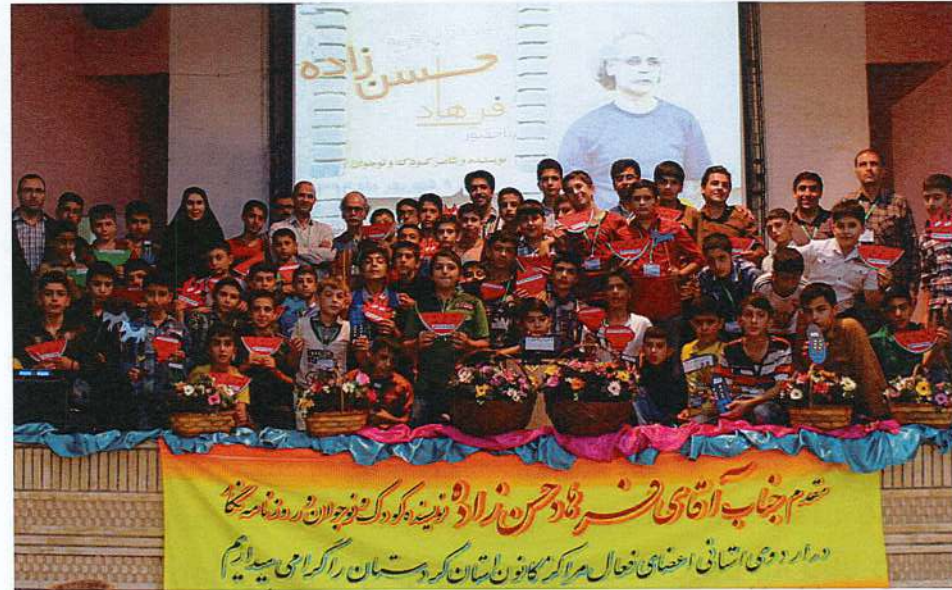
Mehrdad Ghaffarzadeh has made a film adapted from the short story “The Longest Ruler in the World,” in part of which Hassanzadeh himself plays the role of a writer. Recently, he has started collaborating with Mohammad Ali Talebi, a renowned Iranian filmmaker for children and teenagers, and is writing a script for a series based on the novel *The Moon’s Guest* and a film script based on the novel *Call Me Ziba*. In addition, the cinematic department of the Institute for the Intellectual Development of Children and Young Adults (Kanoon) has approved the production of a film adapted from the novel *Hasti*.



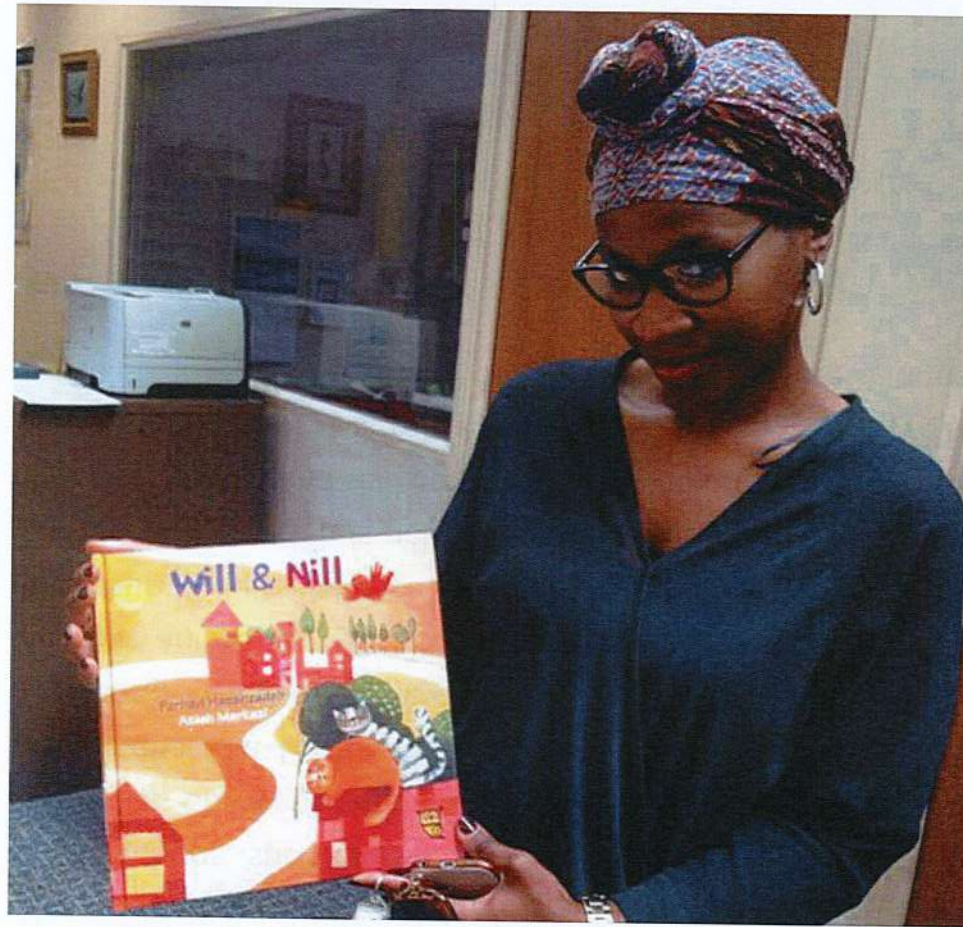
Also, in recent years, Hassanzadeh has been able to create popular characters in Iranian children's and young adult literature, which does not have a character-based narrative tradition. For example, children have favored Kooti Kooti, and Hasti has been popular among teenagers. This has bestowed a particular feature on the relations between Hassanzadeh and his audience. He still maintains his relations with his audience online and also in book-reading sessions at schools, institutes, and NGOs and has been able to achieve the highest honors in Iranian children's and young adult literature in the past ten years.

His works have won awards time and again from numerous organizations, such as Islamic Republic of Iran's Book of the Year, the Children's Book Council of Iran, the Institute for the Intellectual Development of Children and Young Adults (Kanoon), Flying Turtle Award, the Association of Writers for Children and Youth, the Cultural Society of Children's Publishers, and Young Adult Audience Award.

Farhad Hassanzadeh is now a national figure and a renowned literary, cultural, and civil personality, as well as one of the most popular writers of children and young adult works in Iran; so much so that the national message sent on the International

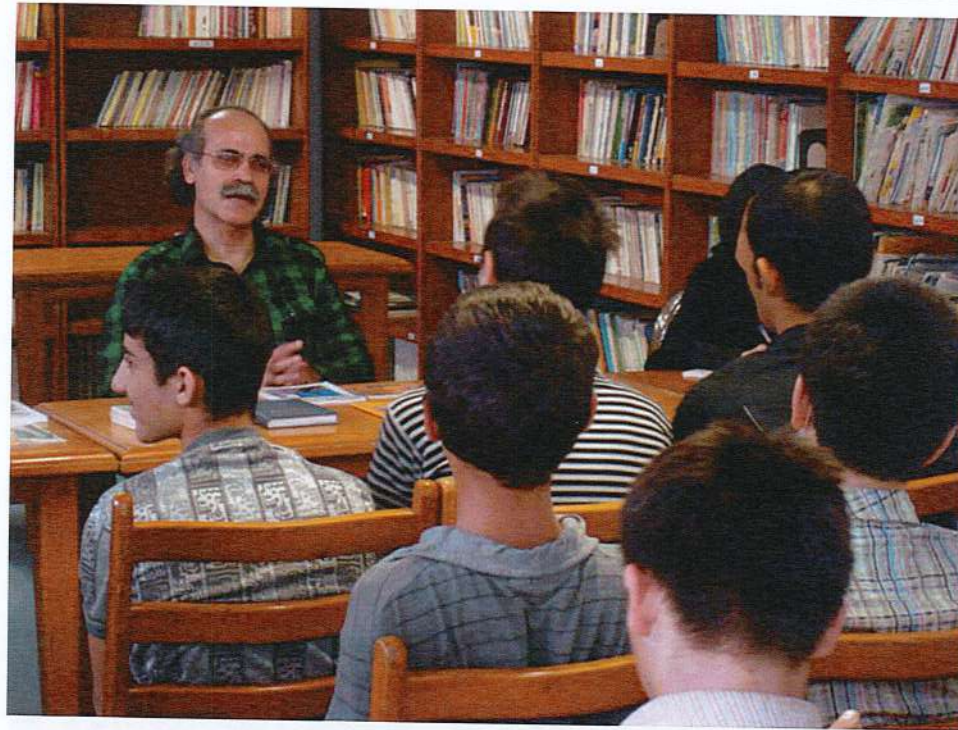


Children's Book Day, which is always composed by one of the distinguished figures involved with children, was sent by him to Iranian children in the present year (2016). His influential, continued presence, his diversified works, and the great reception of his works led the Institute for the Intellectual

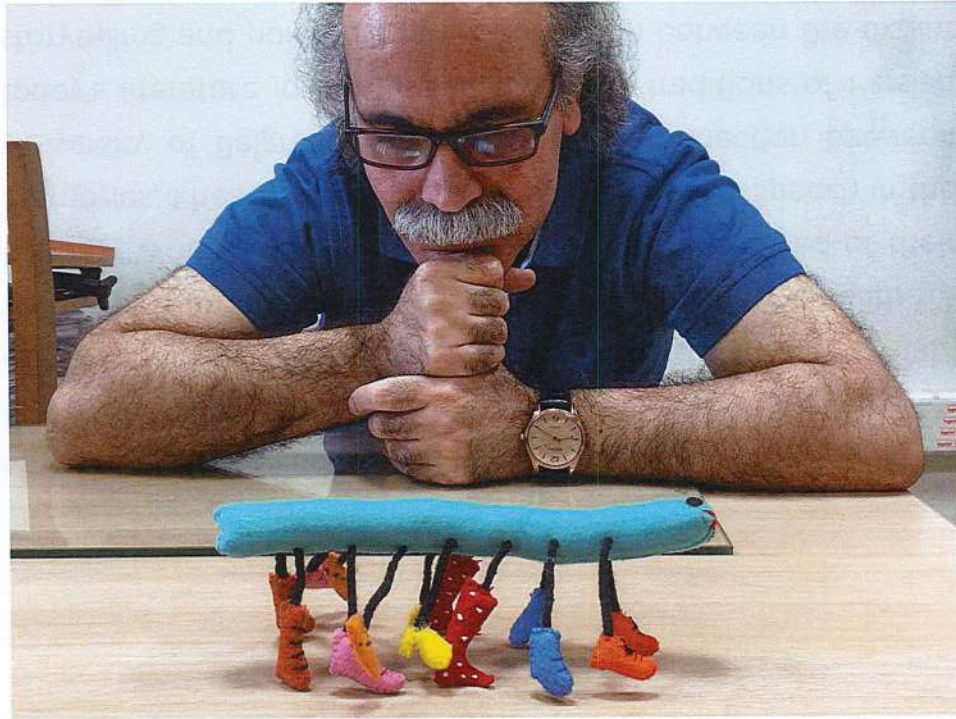




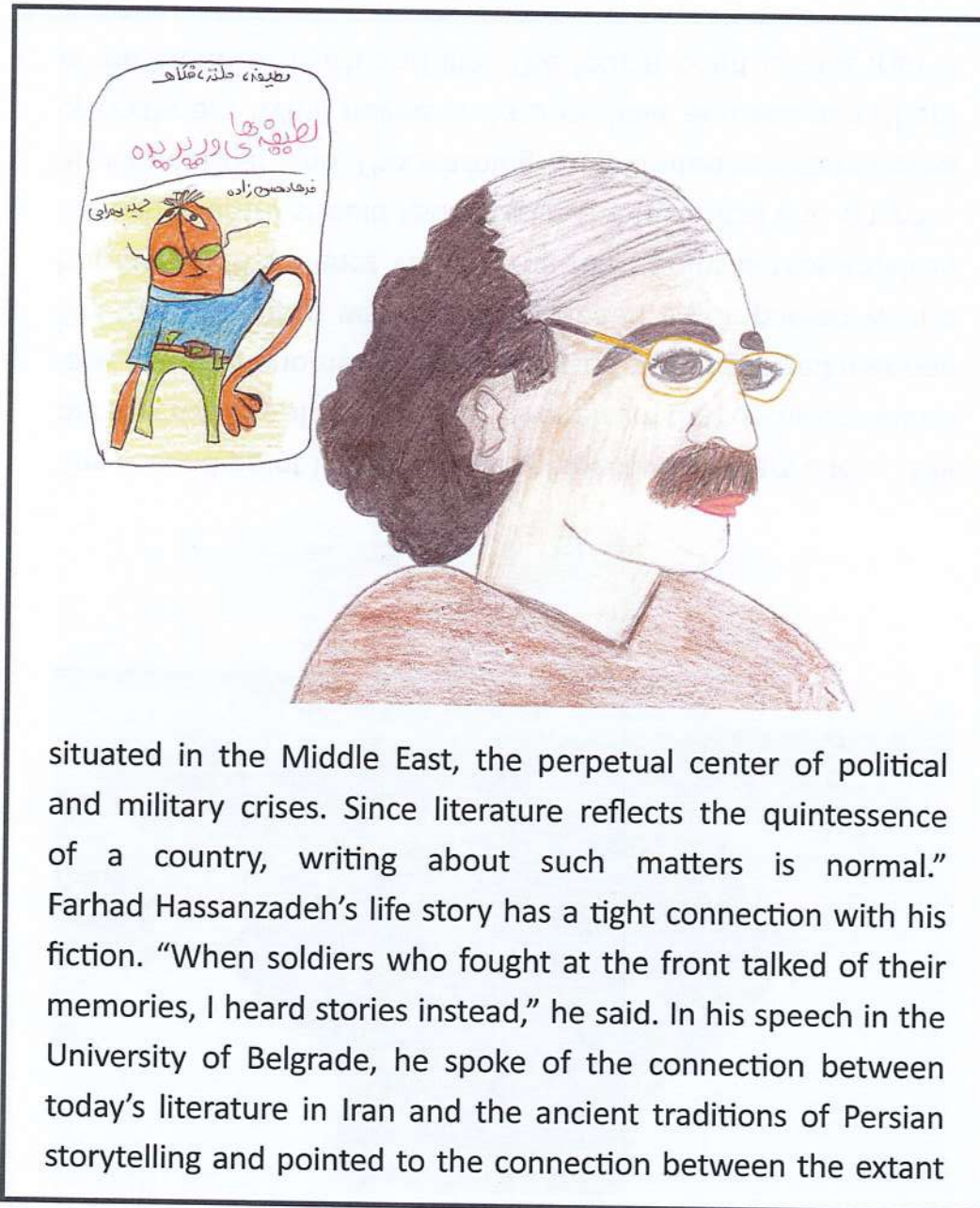
Development of Children and Young Adults (Kanoon), the most creditable and oldest governmental organization for children's literature in Iran, to nominate him for Astrid Lindgren Memorial Award 2017. Hassanzadeh was present in Frankfurt Book Fair this year, representing the Association of Writers for Children and Youth and approved by the Ministry of Culture and Islamic Guidance, as a national figure and on behalf of Iranian children's and young adult writers, and he delivered a speech there. In this year, he also made two speeches in the University of Belgrade upon their invitation, one on "The Rise of Children's Literature in Iran" and the other one on "The Impact of War on Children's Literature in Iran."



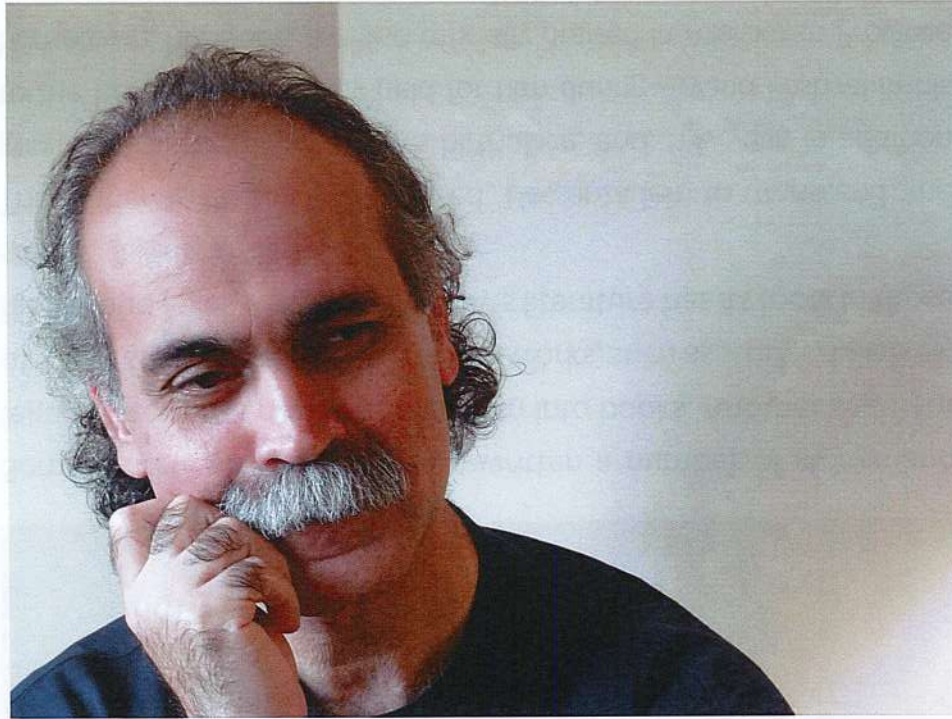
In parts of his speech, he mentioned some of his motives behind writing for children and the connections between his life and his time with the works he had created: "First of all, every author writes some part of himself. In the works of every writer, one can find a piece of the writer's real present or past and travel to the mazes with him or her. A part of my life, my teen years, coincided with years in which two major historical events occurred: first, the 1979 revolution and secondly, a war that started two years after the revolution and lasted eight years...."



The second point is that I think perspective matters a lot.... My perspective has always been different from that of the ones who look at this phenomenon in an idealistic and sloganized manner. For me, writing of war has always been accompanied with a humane, anti-violence view.... The third point is that children in each country should learn about the historical and onerous epochs of their land. This learning is not limited to history books or textbooks. What novels and stories have embedded in them is the blend of truth and life. The fourth point is that Iran is



situated in the Middle East, the perpetual center of political and military crises. Since literature reflects the quintessence of a country, writing about such matters is normal." Farhad Hassanzadeh's life story has a tight connection with his fiction. "When soldiers who fought at the front talked of their memories, I heard stories instead," he said. In his speech in the University of Belgrade, he spoke of the connection between today's literature in Iran and the ancient traditions of Persian storytelling and pointed to the connection between the extant



stories in national and local cultures and the new forms of narrating stories, “The modern form of children’s and young adult literature in Iran has almost 100 years of history under its belt, but the tree we see today has a root that goes back thousands of years. Iran is an ancient land with a history full of ups and downs, with ancient legends and myths. One can still find some relics from those ages on some mountains and plains, tangible, visible relics. But how about intangible, invisible relics? In my opinion, today’s literature of Iran is a train that rides on the tracks of ancient literature.



Some writers and poets have rewritten a number of stories and legends from the past, turning them into books. Another segment of today's literature is based on oral works, such as stories, lullabies, fables, and jokes. The tree of today's literature has its roots in those stories, fables, and myths."

The national feature has caused Hassanzadeh to transcend the geographical coordinates of his birthplace, and, this year, in addition to the honoring ceremony held for him during Arvand Festival in his hometown, his works are also officially praised in Azerbaijan Province



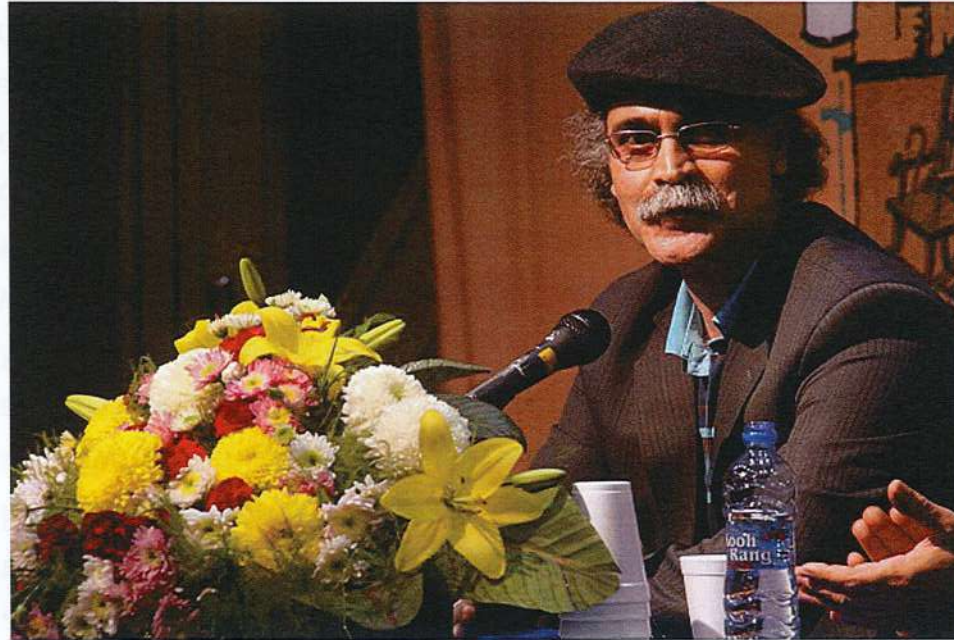
in the northwest of Iran. In the last days of 2016, Hassanzadeh won the Best Novel of the Year Award for Call Me Ziba. He is currently living in Tehran, still constantly working with periodicals and engaged in literary pursuits.

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Statement on the
Candidate's
3 Contribution to
Childrens Literature

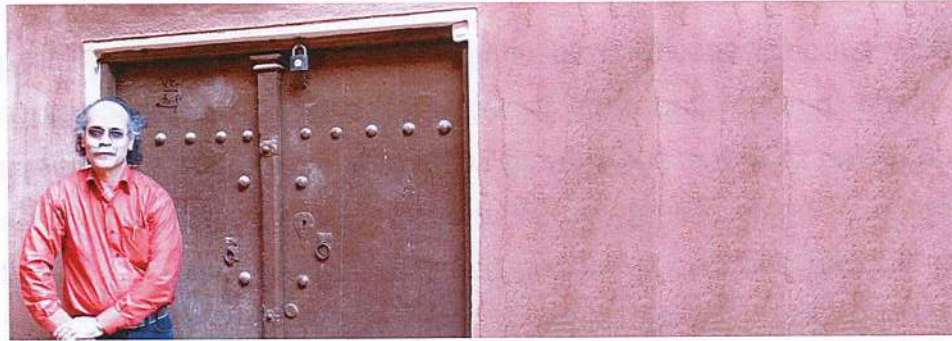




The Children's Book Council of Iran

The Children's Book Council of Iran is honored to nominate **Farhad Hassanzadeh** as the Iranian candidate for the 2018 Hans Christian Andersen Award because of his undeniable share in cultivating high-quality literature, focusing on humane and universal topics, raising challenging issues, and engaging in civil pursuits for promoting children's and young adult literature.

Farhad Hassanzadeh is an Iranian writer who has had an influential presence in children's and young adult literature in Iran in the past quarter century. Through his novels, stories, rewritings of old tales, poems, biographies, and journalistic essays, he has been able to encourage a broad spectrum of audiences in various age groups to read literary works. Hassanzadeh's personal life has been full of ups and downs and he has rich life experience. He was born in Abadan, an oil-rich southern town in Iran. Before the 1979 revolution, Abadan was a relatively developed, industrial town due to the largest oil refinery of the country being located there, and it also played an important role in the events that led to the revolution. With the advent of the eight-year Iran-Iraq war (1980-1988), Abadan became a war zone, and many of its citizens had to abandon the town and migrate. After leaving Abadan and going through all sorts of jobs, including technical labor, Hassanzadeh was finally able to engage in his favorite career, namely creative writing. By climbing the literary ladder, he has become one of the distinguished writers of contemporary Iran. Diverse life experience has enabled him to create a broad spectrum of characters, circumstances, and locations and write for various age groups. However, the richness of his life experience has not made him into a mere memoir writer. Hassanzadeh has



succeeded in being flexible in the world of literature as well as the real world, creating new themes, forms, parlance, and locations through maintaining his natural curiosity. In his fiction, he has written about the effects of war on civilians, migration and vagrancy, teenage love, shanty town dwellers and children in shanty towns, teenagers' special world (particularly that of the teenage girls), comedy and wit, social taboos, and different geographical regions and areas. These topics demonstrate that although Hassanzadeh writes primarily for Iranian readers, he is a writer with an all-inclusive, universal message. The great number of Hassanzadeh's books, the warm reception of his works, the numerous awards his works have won, all the reviews, academic articles, and the many dissertations written about his works, and also the translation of some of his works to other languages are all evidence that he has been successful in conveying his universal message.

One of the topics of Hassanzadeh's novels, especially his young adult novels, is the eight-year Iran-Iraq war. In these works, he seldom depicts war scenes and direct military engagements; rather, his focus is on explaining the consequences of war for civilians. He tells the story of those whose land has been invaded, who have had to migrate due to the war, have lost their homes and jobs, and have been dislodged from their human relations network. As war exiles, Hassanzadeh's protagonists have had to start from square one. Migration and vagrancy have had serious effects on the lives of these characters, some of them adolescents, and they continue to wrestle with these effects even decades after the end of the war. However, the remarkable point is that Hassanzadeh has tried to distance himself from the propagandist, official war literature as much as possible and see the issue in a humane light. The Iran-Iraq war is a subject about which the state has shown much sensitivity and many propagandist books have been produced about it, books that neglect the destructive effects of war and only praise it. . However, Hassanzadeh has never stopped looking at war and its destructive effects from a humanitarian standpoint and has tried to address the damaging dimensions of war as far as the conditions within the country allow. His standpoint should actually be understood as pacifist and anti-war, praising peace by portraying the destructive effects of war.



Hassanzadeh's taboo-breaking acts in his young adult novels are not limited to raising the issue of war. He has also addressed other topics about which the state is sensitive and are not easy to discuss. For example, in some of his works, he has taken up the topic of sexual abuse and raping (especially of boys); a topic that, in spite of its importance and the serious harm it causes in rough, masculine environments, has had little representation in Persian novels. In another example, Hassanzadeh has addressed girls' puberty, some girls' dissatisfaction with their gender, and last but not least the issue of their gender identity – topics that according to an unwritten rule are among forbidden ones.

The influence of raising such issues will be more evident when we notice that the narrators in these stories are themselves activist girls, exertive, possessive agency, talking in their own voices in Hassanzadeh's novels, confronting the reader with a first person narrative. Another one of Hassanzadeh's taboo-breaking acts is addressing teenage love. With all its passion and excitations, teenage love is one of the subjects that other Iranian writers rarely take up, and official institutions do not normally consider it to be an appropriate subject for young adult novels. Teenage love is present in many of Hassanzadeh's novels and the reader not only finds a description of teenagers' emotional state, but also understands how the issue can be misinterpreted as sinful in traditional communities and, as a result, be suppressed. Yet another instance is Hassanzadeh writing about marginalized and fringe characters. Sometimes, being marginalized and in the fringe incorporates difficult mental or physical conditions. In Hassanzadeh's novels, we see characters who suffer from physical or mental disabilities due to the war or other special pathologies, and the impacts of these disabilities affect their lives and those of their family members. For example, the protagonist of one of Hassanzadeh's novels is a teenage girl who is a child laborer and, as such, exposed to various threats and abuses in Tehran. Her father has a mental disorder due to fighting in the war and is in a



mental asylum. In this novel, these two marginalized characters go to the city center and the rich enclaves. The story takes shape in the context of the contrast between the center and the margin. In many others of Hassanzadeh's novels, too, we witness characters from all walks of life with different beliefs and ideas. Because of such high diversity in his works, Hassanzadeh has been able to offer a realistic image of Iran, with all its differences and variations, inviting the reader to extend a similar acceptance to others. Another instance of Hassanzadeh's dauntlessness is that he writes about cyberspace, the internet, modern urban locations, and relatively new types of characters and events in Iran. The protagonist of one of his novels is a teenage girl who has found a new sense of agency by using the internet and writing a blog. The teenage lingo used by this girl, which is different from the usual formal language used by adults and reflects her outlook on the world, has been very well depicted in this work. Discussing generation gap and the different viewpoint of the new generation is another example showing Hassanzadeh's courage to address issues that are not commonly raised in Persian young adult novels.

However, the strength of Hassanzadeh's fiction is not limited to his courage in bringing up fresh topics, especially in young adult novels. The form and expressive style he uses in his works are also creative and make them interesting to read. In the novel *This Weblog Will Be Transferred*, the story is written in the form of blog posts. Each chapter of the book is a blog post written by the narrator, a teenage girl, and commented on by others. By reading these comments, the reader of the novel discovers the untold parts of the story and realizes that the commenters are themselves characters in the story. This creative new form, which results from Hassanzadeh's familiarity with cyberspace and teenagers' special world, has made the novel a page-turner. Among Hassanzadeh's other innovations in narration, one should mention his vernacular writings. The atmosphere of the southern regions of Iran, the accent with which the locals in these regions speak, their ways and traditions, and their particular lifestyle are captured in many of Hassanzadeh's novels. The attention paid to this certain region, which is well known to Hassanzadeh, carry the readers, without causing them any hardship, to places and worlds that are not very familiar, making the reading experience more colorful and enjoyable. Another one of Hassanzadeh's techniques is his frequent usage of humor and wit. Characters and even the narrator (writer) use humor and puns in Hassanzadeh's stories



stories and novels, something that make the reader smile in the middle of serious or even dire situations. Of course, Hassanzadeh also has stories and novels in which the whole work is based on a comic situation or event. In the Kooti Kooti series, written for children, he has been able to create comic stories with the help of a loveable character. Writing comedy for children is one of the most difficult things a professional writer might undertake and Hassanzadeh has been able to write a comic series for children by creating a centipede called Kooti Kooti featuring in three illustrated books. The high sales of this series in the Iranian book market, its translation into other languages



such as Mandarin, English, Kurdish, and Malay, and also the production of plushies and toys based on the character Kooti Kooti show that Hassanzadeh has been successful in creating comedy for his audience.

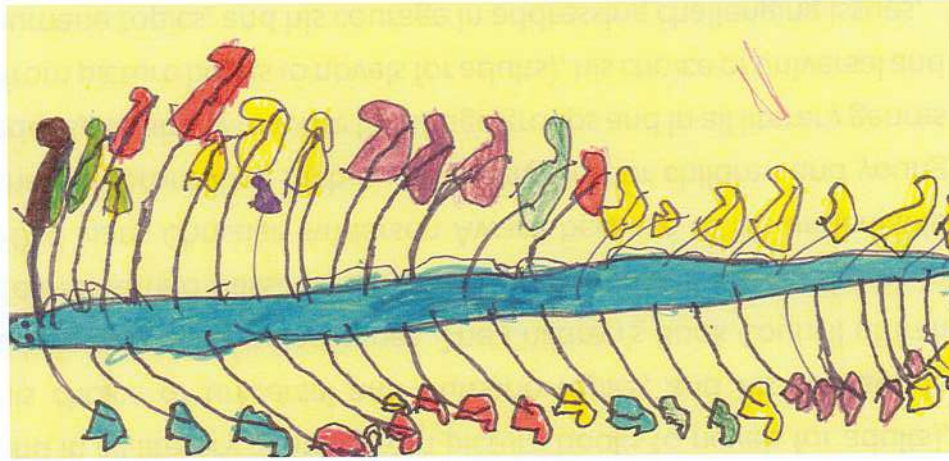
Hassanzadeh is a professional writer and has earned a living solely through writing for years now, a very rare phenomenon given the condition of the Iranian book market. A sign of his professionalism is his ability to write in different genres for a broad spectrum of readers in various age groups. Besides writing young adult novels and stories, Hassanzadeh also writes for adults and for children. He composes poetry, too, and rewrites Persian classics



for contemporary readers. Furthermore, Hassanzadeh has written stories based on the biographies of famous Iranians and has published his journalistic essays and the comic pieces he has written for periodicals in a book. This diversity in literary genres show his natural, innate skill in writing. The target readers of his works are also vastly diverse. As mentioned, Hassanzadeh has written for everyone, from preschoolers to adults. The awards given to his books, whether written for children or adults, show his success in creating these literary works.

Apart from professional writing, Hassanzadeh is also a civil activist. He is a founder member of the Association of Writers for Children and Youth, an NGO and a trade association in which Iranian writers gather. Moreover, Hassanzadeh is also active in promoting reading and books. He has a continuous, pronounced presence at schools in Tehran and other cities in Iran, reading his published stories, as well as those he is still writing, for the students, and, while encouraging

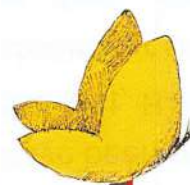
to read, uses their feedback on his stories. Hassanzadeh also tours towns and cities across the country in the company of other Iranian writers to promote children's literature. In addition, he visits the schools and centers for children with special needs and include their students in the experience of enjoying literature. Going to Iran Juvenile Delinquents Correction Center, Tehran Central Branch, is another one of Hassanzadeh's civil pursuits. He has published a collection of stories based on the inmates' memories. Hassanzadeh is also in charge of one of the literature pages in a weekly magazine for children and young adults, which enables him to be constantly in touch with his audience and truly know them and their world. In his over quarter-century career in children's and young adult literature, Farhad Hassanzadeh has succeeded in creating over eighty works and won more than thirty national awards. His stories have been and are being adapted into films and animations. More than seventy reviews and introductions have been written about Hassanzadeh's works and fifteen master's theses have focused on studying his writings. Hassanzadeh has received the Art Medal of the First Degree from the Ministry of Culture and Islamic Guidance for creating lasting characters in children's and young adult literature. He has been nominated by cultural organizations for various international awards, including a nomination by the Intellectual Development of Children and Young Adults (Kanoon)



for Astrid Lindgren Memorial Award, Kanoon being one of the oldest and most important governmental organizations active in the field of children's and young adult literature in the country. In the recent years, Hassanzadeh has been an important name in organizations and centers engaged in children's literature. The Association of Writers for Children and Youth has asked him to write the New Year's message, which not only has a symbolic value but also shows that Hassanzadeh is becoming a national figure in children's and young adult literature in Iran. Also, Hassanzadeh has been presented by this same association as an active promoter of books and book-reading. Few awards in children's and young adult literature have not been given to Hassanzadeh in the recent years. There have been numerous honoring ceremonies and celebrations held for him in various provinces of the country.

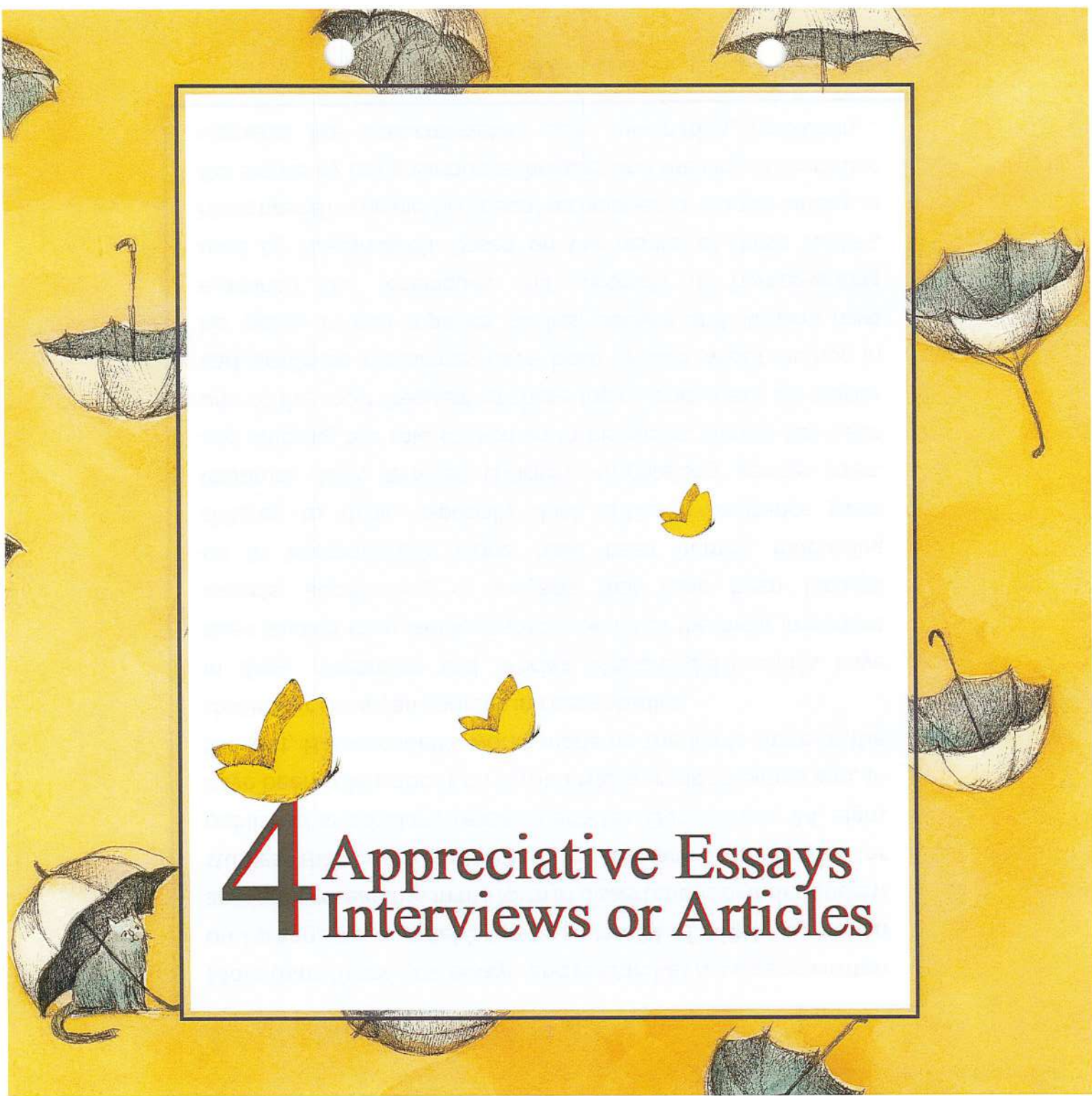


The Children’s Book Council of Iran deems Farhad Hassanzadeh a worthy nominee for the 2018 Hans Christian Andersen Award because of his undeniable share in promoting high-quality literature for children and young adults, his ability to write for all age groups and in all literary genres (from picture books to novels for adults), his choice of universal and humane topics, and his courage in addressing challenging issues. The Children’s Book Council of Iran deems Farhad Hassanzadeh a worthy nominee for second time in 2020 Hans Christian Andersen Award because of his undeniable share in promoting high-quality literature for children and young adults, his ability to write for all age groups and in all literary genres (from picture books to novels for adults), his choice of universal and humane topics, and his courage in addressing challenging issues.



4

Appreciative Essays
Interviews or Articles



More than 70 reviews, essays, and researches have been written on Farhad Hassanzadeh's works so far, 24 of which have been academic researches in the form of dissertations or independent studies that were presented in scholarly conferences or published as scholarly research articles. Out of these 24, eight have been solely about on Farhad Hassanzadeh's works and, in the rest, Hassanzadeh's works made up the lion's share of the studied or surveyed sources in these studies.

In these researches and articles, Hassanzadeh's works have been studied from various aspects. Some of the most important aspects, approaches, or subjects that have been focused on in Hassanzadeh's works have been humor; motivating children to think, especially think critically; resistance (war) literature; love; feminist criticism, emphasizing gender roles; and studying the role of women in his works. Humor has been one of the most frequent of these topics, and about six articles and academic researches have been written about humor in his works. In two separate studies, Safayee and Adhami have examined the techniques and methods of humor-writing used by Hassanzadeh. Based on the results of these studies, Hassanzadeh employs his special techniques for humor-writing in the stories by using various techniques and drawing on narrative elements like characterization, plot, culmination, resolution,...

He also makes use of literary devices, such as simile, sarcasm, and personification to offer a humorous content to his readers, whether children or young adults. Studying the different ways of nurturing and stimulating thinking among children has been one of the most popular research topics in the academic field of children's literature in the recent years in Iran and it seems that Hassanzadeh's works have been well used for these studies. Four studies with this topic have focused on Hassanzadeh's works, and all of them have emphasized the positive, constructive role of his works in nurturing and shaping different types of thinking, especially critical thinking, in children. Another topic that has attracted researchers' attention to Hassanzadeh's works is the feminist approach seen in them. The presence of female characters in his works has brought these works, especially his novels, to critics' attention from the aspect of gender roles and feminist criticism. Two separate studies compare Hassanzadeh's female characters with those created by other authors. These two studies are: "Women Narrated by Men" by Maryam Kohansal and "A Critical Analysis of the Discourse in Today's Young Adult Fiction with Female Protagonists" by Fatemeh Ghane. The researchers have come to the conclusion that Hassanzadeh's female characters, in particular Hasti (who will be discussed in detail later), have

more power and agency and have been able to influence their own life path and that of their acquaintances by their acts. Some of the older articles were somehow a review of Hassanzadeh's oeuvre. At the time when these articles were written, the number of Hassanzadeh's works and also the quality of his stories and novels were not the same, but a look at these articles shows the process that Hassanzadeh has undergone in the first 10-15 years of his writing career. In an article entitled "An Example of the Nostalgic Feeling in Children's and Young Adult Literature: A Review of the First Period of Hassanzadeh's Literary Activity 1989-1999," Mohsen Hejri mentions the dominance of artistic and aesthetic factors in Hassanzadeh's works and thus distinguishes him from the ideological trend that prevailed in Iranian children's literature before him. Hassanzadeh, who wrote realistically at first, created works focused on social events such as the revolution, war and ensuing forced migrations, in which he blended his aesthetic outlook with bitter social realities while determining his social stand. In a way, it can be said that while narrating his stories, Hassanzadeh is inviting his readers to a sublime life paradigm. In an article of the same style ("Slowly and Steadily with Firm Steps: A Look at Farhad Hassanzadeh's Stories") Roohollah Mehdipoor Omrani reviews Hassanzadeh's most

significant works up to that point, maintaining that Hassanzadeh is at the brink of influencing children's and young adult literature by experiencing with writing styles and unobtrusive innovations and that the variety of his styles and writing experiences have made him an innovative, influential figure in Iranian children's literature. According to the writer of this article, Hassanzadeh climbs the rungs of the writing ladder step by step, slowly and steadily. Some of Hassanzadeh's works, especially his novels, have been more used as topics of reviews and studies. One of the most frequent novels in these studies is *Hasti*, which has been the subject of fifteen of such studies and reviews.

The studies have been from different aspects and each has used a different approach to analyze this novel and the character *Hasti*. Some of the key points in these essays will be mentioned below. In a research for her master's dissertation, Fatemeh Ghane has concluded that *Hasti* is distinguished from other Iranian young adult novels in that it breaks gender stereotypes. Analyzing this novel by Norman Fairclough's critical discourse analysis shows that Hassanzadeh has depicted a new identity of Iranian girls in *Hasti*. Therefore it can be said that this novel has been influenced by recent social changes in Iran regarding women and is at the same time a cultural move influencing the process of these changes in Iranian society.

Another study conducted by Farzaneh Aghapoor and Dr. Saeed Hessampoor which offers a carnivalesque reading of three Iranian young adult novels, finds Hasti a carnivalesque novel with a very iconoclastic character who, by revealing an unequal, authoritarian relation between the child and the adult, gives the young adult the opportunity of getting strong and restoring his/her desired identity. Hasti's iconoclastic acts in a society where teenagers are weak and ill-treated, damages the adults' formality and authority. The papery command that Hasti's father holds over her is torn down, and he is forced to accept Hasti's wishes and her voice.

In Maryam Kohansal's study, mentioned above, female characters of young adult novels by male authors are analyzed. One of the most unique among these characters is Hasti. An attractive feature in Hasti is that on the one hand she fights the limitations and prefabricated clichés about girls by her behavior in the society, but on the other hand all the beautiful attributes of "being a woman" are present in her.

As a rebellious character who is trying to challenge her gender identity, Hasti also surpasses the conventional boundaries of her dressing and appearance and at times she criticizes the conventional feminine dressing and appearance. Mahboobeh Alborzi and Nadia Ahmadi analyze the body image components

in this novel, portraying the process that Hasti goes through to understand her physical condition and her looks. However, the analysis and reviewing of Hasti are not limited to the eponymous character and some of the other characters in the novel have also been studied and analyzed. One of the most important characters in the novel is Hasti's father and part of the plot is in fact a product of Hasti's struggles against him. Her father is a representative of the traditional patriarchal Iranian society and Hasti opposes him openly and privately. Masoomeh Moosavian and Mahboobeh Bazmara have adeptly analyzed and appraised the role of Hasti's father in the novel in a study with this topic, examining the father-daughter oppositions.

War is another theme in Hasti and has become the center point of some studies, including a dissertation entitled *The Manifestation of [Iran-Iraq] War in Today's Iranian Young Adult Novels*. Other research topics based on Hassanzadeh's works in general and Hasti in particular include critical thinking, presenting the ideology and methods of critical reading, and gender roles. Another theme, albeit a transient one, seen in Hasti is love. In his dissertation, Hossein Ghorbanzadeh aims to describe the significance of love and hatred in Hassanzadeh's works and a part of it focuses on Hasti.

One of the professional characteristics of Hassanzadeh as a writer

of young adult fiction is the good relations he establishes with this age group. He knows how to create a work that can attract its audience and this is a point that was most commented on by children's book reviewers after the publication of his novel entitled *This Weblog Will Be Transferred*. Robabeh Mirghiassi wrote in an analysis of this novel, "By choosing the two topics of love and blogging, which are relevant to the modern teenagers' life experience, the author gets closer to the readers' world and, by choosing a weblog format for narration, he gives a fresh attraction to the novel.

Choosing blogging as a topic has brought Hassanzadeh to a new zone of innovation in form, so that what all the reviewers of this novel agree on is this innovation in form. Maryam Khodabin believes that the structure chosen by the author for this story is not only innovative, but also gives the writer an opportunity for extratextual humor in comic writing. Banafsheh Mahmoodi has also pointed out the language of the work in the form of blog posts, which is actually the covert language of the current generation adolescents. In this novel, Hassanzadeh narrates an old story in a new form, a form that is completely compatible with the mentality of today's Iranian teenagers who are present in the cyberspace.

Considering the variety and the range of Hassanzadeh's works that

cover different genres and age groups, it is natural that the researchers and reviewers of his works should also be vastly different, not only comprising academic researchers but also amateur reviewers. A part of the reviews and analyses written on his works actually stem from personal experience and the observation of children's and other readers' reactions to his books, mostly contributed by librarians and book-reading promoters. One of his works with such reviews and analyses is Kooti Kooti. These articles often mention that Kooti Kooti Series is character-based and can have a positive moral effect on its young audience, having a role-model creating function. Another book by Hassanzadeh that has mostly attracted the attention of non-academic reviewers is The Seventh Bench by the Lake. Since the theme of all stories included in this collection is teenagers and their world, a part of such reviews were provided by the teenage readers themselves. Some of the topics discussed in these reviews include teenagers' concerns, e.g. maintaining their privacy, and also using the appropriate language and tone for them. At first glance, it might seem that these reviews, notes, and analyses are of less importance than academic studies; however, the significance of this kind of literature becomes apparent when we take into account Hassanzadeh's personality as an author who has always

Children & Young Adults

Summer 2016, No: 6



نقد و بررسی



نقد و بررسی
رمان «عقرب‌های کشتی یمبک» اثر «فرهاد حسن‌زاده»

خرده‌روایت‌ها
در چنبره‌ی
زبان

حسن یارسانی

اگر در رمان، خرده‌روایت‌های زیادی در کنار موضوع و روایت اصلی وجود دارد، به دلیل طرح منکسر و گسترده ساختاری آن است. به عبارتی، همین اجزای و عناصر و نیز روایت‌های فرعی در ارتقا تکلیف و بی‌واسطه با موضوع مجوزی هستند و چنین ارتقایی لزوماً دومیه است؛ هر روایت و جلوه‌ای از درون داده و روایت دیگری خلق می‌شود و در این میان عنصر جریان به عامل برای هر چه گزیند و زینت نشان دادن این مکانیزم ارتقایی و سمبلا و سبک‌های برای بیرون‌نمایی زینت کمال و مستقل داده‌های محتوایی اثر به‌شمار می‌رود و خودش نیز به‌طور همزمان و هم‌موقعی در ارتقا یا اجزای و عناصر داستان است. اما هرگز بر این عناصر ساختاری و محتوایی تکیه نمی‌کند، بلکه صورتی مناسب و در خود آن‌هاست و داستان‌های غیرخطی یا تخیلی داستان را با لفظ‌های روان و زیبا و تحسین‌برانگیز به جالبه تعریف کند. اگر چنین اتفاقی بیفتد، خواننده قلعه اسلحه بیرونی و داخلی رمان‌ها و آدها را می‌بیند و همه چیز برایش گرازا و گیر نیست. جود می‌کند در نتیجه فلکتن اساس داستان، پس ایجاد یک ارتقا صمیمی عاملی، ذهنی و امیاد و تشدید نایب‌نظار قران ذهنی و حسی انسان و مفهومی و اثرک زیبا‌های زندگی از بین می‌رود. به همین دلیل خرده‌روایت‌ها در رمان به عنوان پر کردن فضای منفی و خالی اثر به کار گرفته نمی‌شوند و اهمیت آن‌ها به حدی است که اگر نباشند، اساساً جانده و موضوع مجوزی رمان خود نمی‌تواند شکل بگیرد و البته اگر باشند و ارتقا تکلیف به موضوع اصلی نداشته باشند، در آن صورت «قراری متن» رخ می‌دهد.

cared about the opinion and reaction of his target audience. He follows these comments with utmost heedfulness and considers them when creating his next works. Therefore, it can be said that the variety and difference in the level, quantity, and quality of these writings show their different functions and of course reflect the writing characteristics of Hassanzadeh himself.



پنجمین همایش ملی ادبیات کودک و نوجوان

سومین جشنواره‌ی رساله‌ها و پایان‌نامه‌های برتر دانشجویی
در قلمرو ادبیات کودک



مركز مطالعات ادبیات کودک دانشگاه شیراز

دوره ۱۳۹۴ و ۱۳۹۵
دانشگاه شیراز
مجله علمی پژوهشی
ادبیات کودک و نوجوان
پیاپی ۱۳۹۴
شماره ۱
۱۳۹۴

این مجله در سال ۱۳۹۴ تأسیس شد و از آن زمان به بعد به صورت فصلی منتشر می‌گردد. هدف از تأسیس این مجله، فراهم کردن بستری برای پژوهش‌های علمی و تحقیقاتی در زمینه ادبیات کودک و نوجوان است. این مجله به بررسی سبک‌های مختلف ادبی و روش‌های نوین در نگارش ادبیات کودک می‌پردازد. همچنین به معرفی آثار برجسته و تحلیل آن‌ها می‌پردازد. این مجله به زبان فارسی منتشر می‌گردد و برای محققان، نویسندگان و علاقه‌مندان به ادبیات کودک و نوجوان مناسب است.



Vali-e-Azad University of Rahniz

A Thesis Submitted in Partial Fulfillment of the Requirements for the Degree of Master of Arts (M.A.) in Persian Language and Literature

A comparison of Comedy in the Works of Hushang Moradi Kermani, Farhad Hasan Zade and Shahram Shafiei

Batoul Zarei Jalalabadi

Supervisor:
Dr. Hamid Jafari Ghariye Ali

Advisor:
Dr. Narges Bagheri

October, 2014

فهرست مطالب و مشخصات مقاله

فرهنگ و قلم‌های تعالی آن در روایت‌های فولکلوریک فرخ حسینی

مجله ادب و هنر دانشگاه شیراز، فصلنامه ادبیات کودک و نوجوان، شماره ۱، زمستان ۱۳۹۴، ۱۳۹۵

نویسنده: باتول زاری جلال‌آبادی

پایین‌نویس: حمید جعفری غاری علی

مشاور: نarges باغری

چکیده

به عنوان بسیاری از محققان و حتی بنیان‌گذاران رمان کودک، اقبال الهیاد کودک یکسویه و بیگانه است. کودک را به تعریف خطی در نظر می‌گیرند و کودک را به عنوان یک موجود بی‌گناه و بی‌گناه می‌بینند. این نگاه منجر به تعریف کودک به عنوان یک موجود بی‌گناه و بی‌گناه می‌گردد. در این مقاله به بررسی سبک‌های مختلف ادبی و روش‌های نوین در نگارش ادبیات کودک می‌پردازد. این مقاله به بررسی سبک‌های مختلف ادبی و روش‌های نوین در نگارش ادبیات کودک می‌پردازد. این مقاله به بررسی سبک‌های مختلف ادبی و روش‌های نوین در نگارش ادبیات کودک می‌پردازد.

کلیدواژه‌ها: ادبیات کودک، فولکلور، فرخ حسینی، سبک ادبی، روش نگارش

فهرست مطالب

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۴- ادبیات کودک و روش‌های نوین

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نقد زبان و ادبیات خارجی

- آفراسیاب زبان انگلیسی ننگر بر کویت گویک‌پوران، بررسی سه اثر از فرهاد حسن زاده
- باطن و ظاهر ماه توکسویزه نگار، به نظریه‌ی شامی اوزا ارایه‌ی یکا چکون
- سیمپلین کیفیت من سیمپلین ایرولیم اسک
- بر رفتار نریزه تدبیر، از نوع دیگر
- تعلق و دیوارهای تابشی و عناصر خالق، بر شاخه‌ی انجمن اثر مارگریت پرسنار
- بررسی نالی استنوره شعور، بر زبان ساسون شهر فاشه جان بارن
- به همراه خوانشی بی اداس از نین
- (با سطر و سطر) زده زنده دوران مورد کاربرد آن آثار خارجی و دست

حسن زاده، فرهاد، من سیمپالو + جی جوی،
تصویرگر، مهدی شمیری، تهران: چکمه، ۱۳۹۲،
شمارگان: ۲۰۰۰ نسخه.

- عنوان جلدها به ترتیب:
۱. بفرمایید پیرانگی، سیمپالو
شابک: ۹۷۸-۶۰۰-۷۳۱۶-۴۹-۱
 ۲. چه بویی داشت جوراب سیمپالو!
شابک: ۹۷۸-۶۰۰-۷۳۱۶-۴۸-۴
 ۳. بگذار بروم مدرسه، سیمپالو!
شابک: ۹۷۸-۶۰۰-۷۳۱۶-۴۷-۷
 ۴. کلاغ بی‌نمک نخورد، سیمپالو!
شابک: ۹۷۸-۶۰۰-۷۳۱۶-۴۶-۰
 ۵. غذای خوشمزه برای سیمپالو!
شابک: ۹۷۸-۶۰۰-۷۳۱۶-۴۵-۳
 ۶. خواننده نسل جوان سیمپالو!
شابک: ۹۷۸-۶۰۰-۷۳۱۶-۴۴-۶
 ۷. خاله شمسی کجاست، سیمپالو!
شابک: ۹۷۸-۶۰۰-۷۳۱۶-۴۳-۹
 ۸. عید شما مبارک، سیمپالو!
شابک: ۹۷۸-۶۰۰-۷۳۱۶-۴۲-۲



فصلنامه کتاب

نقد و بررسی

سال دوم، شماره ۲
پیاپی ۲۰۰۲

حالا دیگر
نویسندگان،
مخالفان خود
را علیه به تمام
درون ماهه های
فصله های پیران
فرض می کنند
و تلاش در
ساختن شکلی از
گلیشه های روایی
ساختارگرا را مبنای
نوشتن داستان های
خود برای کودکان
قرار داده اند

«آگاهی تمرکز یافته» در داستان بزرگسالان، توسط نویسندگانی چون هنری جیمز و دی. ایچ. لازس، و نگاه منتقد این نویسندگان را به شیء شدگی مرسوم و متداول آن دوره می توان به خوبی دریافت.

حال دیگر بحث ها درباره کودکان جدی تر می شد. ژان پیاژه از اولین هایی است که با جدیت گفت: «کودک بزرگسالی در ابعاد کوچک نیست.» بحث درباره کودکان و تعاریفی تازه از «معصومیت» و کودکی و نگره های تازه ای از رفتار و روان شناسی کودک جان می گرفت و ادبیات کودک به دنبال تعریفی منسجم و نجات بخش از سیطره متون تولید شده برای بزرگسالان بود.

چادوکر شهر آرزو می توان از پیشگامانی دانست که «تشان دهنده ناخرسندی از داستان های شورانگیز در یک بزنگاه یا چرخش تاریخی (Fin de siècle) است و



دانشگاه ولی سرخ، مشهد

پایان نامه کارشناسی ارشد
رشته‌ی زبان و ادبیات فارسی

مقایسه‌ی شیوه‌های طنزپردازی در آثار هوشنگ مرادی
کرمانی، فرهاد حسن‌زاده و شهرام شفیعی

بتول زارعی جلال‌آبادی

استاد اعمد
دکتر حمید جعفری قریه‌دلی

استاد مشاور
دکتر نوگس باقری

مهر ۱۳۹۳

دانشگاه کردستان

دانشکده ادبیات فارسی و زبان‌های خارجی
گروه زبان و ادبیات فارسی

عنوان:

کاربرد تکرار در روایت‌پردازی کودکان کلام‌محور حسن‌زاده

پژوهشگر:

شاهزاده کریمی

استاد راهنما:

دکتر پارسا به‌تویی جنبه‌ساری

استاد مشاوره:

دکتر صالح ادینی

پایان‌نامه کارشناسی ارشد رشته زبان و ادبیات فارسی

مهرماه ۱۳۹۲



دانشگاه ولی سرخ
دانشکده ادبیات و علوم انسانی

پایان‌نامه کارشناسی ارشد رشته زبان و ادبیات فارسی

پژوهشی و تحلیل آثار برجسته کودکان آفریدان حسن‌زاده

استاد راهنما:

دکتر جهانگیر جعفری

استاد مشاوره:

دکتر سید کاظم موسوی

پژوهشگر:

مهديه طالبی

اسفند ۱۳۹۱



Shahrokh University
Faculty of Literary and Humanities
Department Persian Language and Literature

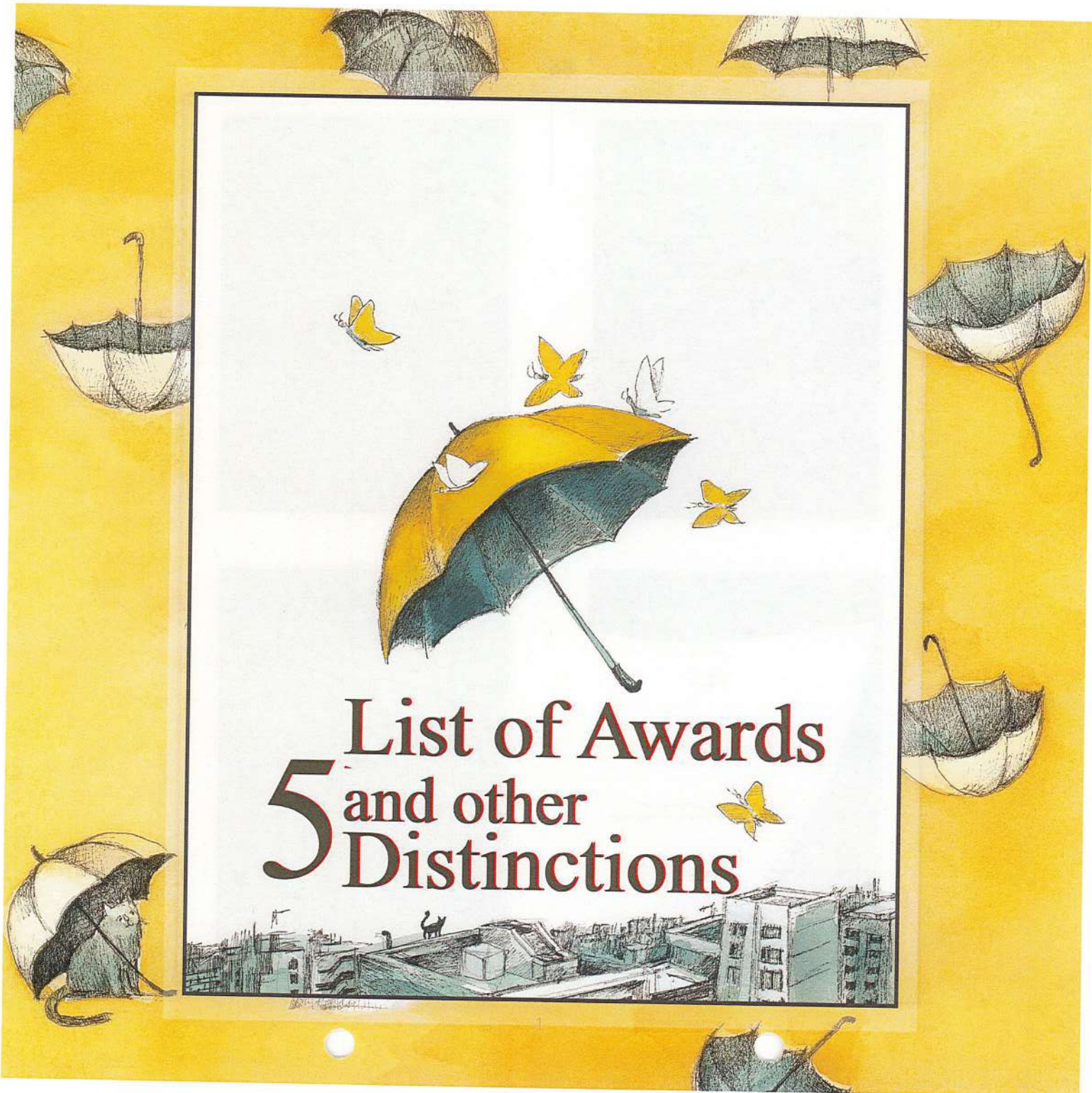
Study and persu of Children opuses of
Farhad Hassanzadeh

Supervisor:
Dr. Jahangir Safari

Advisor:
Dr. Kazem Mousavi

Researcher:
Mahdih Absol

March 2013



List of Awards
5 and other
Distinctions





1994 Selected by Teen Soroush Book Festival for the book, **“Snakes and Stairs”**

1994 Selected by Kanoon Year Book Festival for the book, **“Masho in Fog”**

1995 Iran Book of the Year citation for the book, **“Masho in Fog”**

1998 Selected by the 7th Press Festival in Children Stories Section

1998 Selected by the Children Literature Festival for his collection of books from 1978 to 1996

1998 Selected by the Resistance Literature Festival for the book, **“Moonlight’s Guest”**

1999 Selected by "Once Upon a Time" Festival for the book, "The Beautiful Telltale Monster"

1999 Selected by Roshd Educational Books Festival for the book, "Amir Kabir"

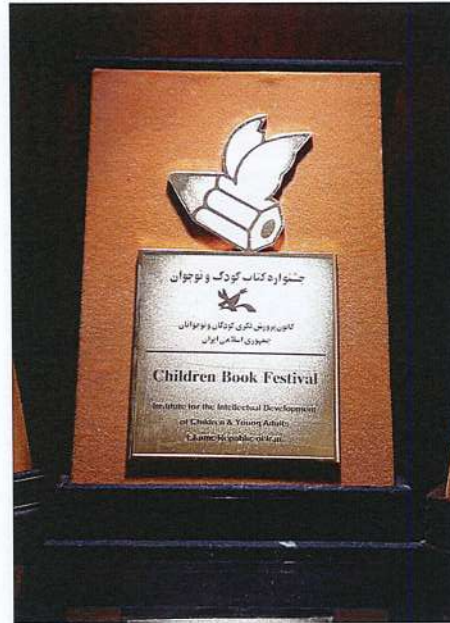
1999 Selected by Hello Kids magazine in the stories for teens for the book, "Love and the Mirror"

2000 Selected by Hello Kids magazine in the stories for children for the book, "Two Greasy Mouthfuls"

2001 Selected by the 10th Press Festival in Children Stories Section

2002 Selected by the Resistance Literature Festival for the book, "The Backyard"





2002 Selected by Hello Kids magazine in Children Stories section for the book, **“The Same Purple Shoe”**

2005 Selected by the Children Writers Association for the book, **“The Pot-headed Monster”**

2006 Isfahan Literary Awards citation for the book, **“KootiKooti Tales”**

2006 Selected by the Book and Media Festival for the article, ‘The sour grapes are thirsty’

2007 Selected by Salam Festival in Children Stories section for the book, **“KootiKooti Stories”**

2007 citation from the Cultural Association of Children Books Publishers for the book, **“I Like the Sound of the Rainfall”**

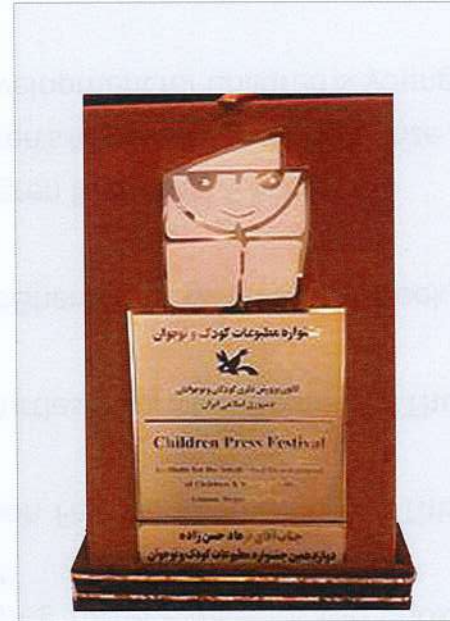
2007 Selected by Kanoon Press Festival for the note, **“I get soaked in the rain”**

2008 Selected by the Children Writers Association for the short story, **“Chewing the Snowman’s Nose”**

2008 Iran Book of the Year citation for the book, **“The Scorpions of the Bambak Ship”**

2008 Kanoon citation for the book, **“The Scorpions of the Bambak Ship”**





2009 Citation for his literary works from MehrTaha Institution

2011 Citation from the 16th Book of the Year Festival by Kanoon for the book, "Galope"

2012 the first prize of the Teen Audience for his book, "Hasti"

2012 Silver Turtle from the 1st Flying Turtles Festival for the book, "Hasti"

2012 Citation from the Children Books Council for the book, "Hasti"

2013 Selected by the 16th Book of the Year Festival by Kanoon for the adopted book, "Saadi"

2014 Selected by the 14th ShahidGhanipoor Festival for the book, "This Weblog Will Be Transferred"

2004 Candidate for Golshiri Award for the book, **“The Backyard”**

2004 Mehregan Award citation for the book, **“The Backyard”**

2004 Candidate for the Golden Pen Award for the book, **“The Backyard”**

2004 Candidate from Iran Book of the Year Award for the book, **“The Backyard”**

2010 Kanoon citation for the book, **“The Scorpions of the Bambak Ship”**

2011 Candidate for the Iran Book of the Year Award for the novel, **“Hasti”**

2012 Candidate for Kanoon Book Award for the novel, **“Hasti”**

2014 Candidate from the third Flying Turtle Award for the book, **“This Weblog Will Be Transferred”**

2014 Candidate in the 17th Kanoon Festival for the book, **“This Weblog Will Be Transferred”**

2015 Candidate for the 4th Flying Turtles Award for the novel, **“The Sweet Times”**

2015 Candidate for the 15th ShahidGhanipoor Award for the book, **“Don’t Catch Cold, KootiKooti”**

2017 Candidate for the Astrid Lindgren Memorial Awards

2016 The Winner of the 12th Children’s Magazines ‘Festival’s Prize ,
The Institute for the Intellectual Development for Children & young Adults, **“The Scorpion’s Time”**

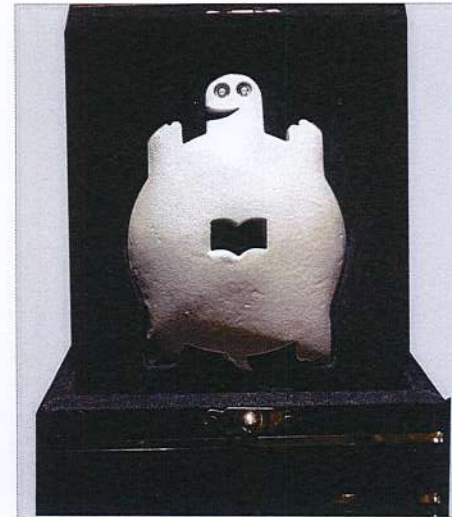
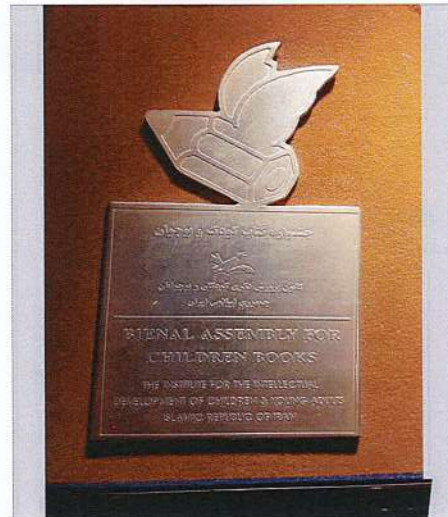
2016 The Winner of the 18th Children's Magazines 'Festival's prize, The Institute for the Intellectual Development for Children & young Adults, "**Call me Ziba**"

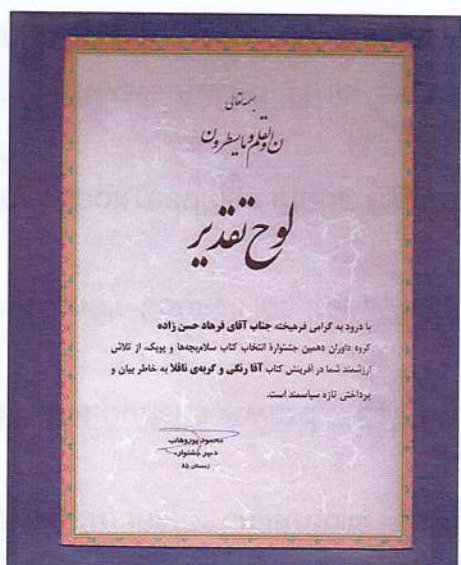
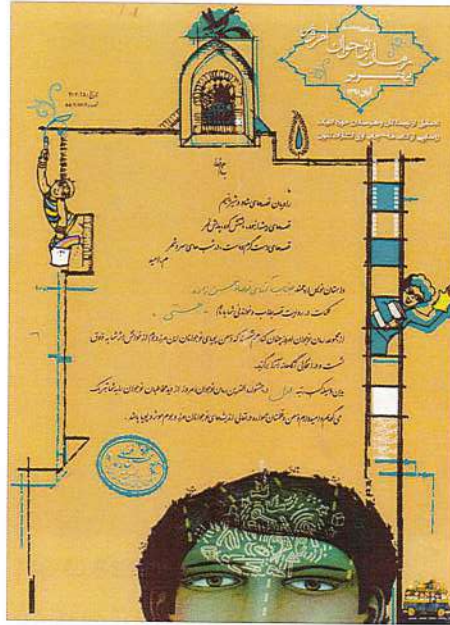
2016 The Winner of Children's Book Council's Award, "**Call me Ziba**"

2016 Appreciated from Children's Book Council of Iran, "**Mrs. Parrot & Mr. Merchant**"

2016 The Winner of the 1st Country's Book readings' Clubs' Award, "**The Children's Favorites' Author**"

2017 Appreciated in the 5th Mehr Festival's Award. (This festival is held by several Protective organizations for derelict's girls, and all the jury members of these centers are Young adults), "**Carrot's Ice cream**"









HANS CHRISTIAN ANDERSEN
AWARD 2018

THE INTERNATIONAL BOARD ON BOOKS FOR YOUNG PEOPLE
CONGRATULATES

FARHAD HASSANZADEH

ON BEING FINALIST FOR THE AUTHOR AWARD 2018

Patricia Aldana

PATRICIA ALDANA
PRESIDENT OF THE HANS CHRISTIAN ANDERSEN AWARD JURY
ATHENS, GREECE 2018

Certificate
of
Honour

for
Writing

to Farhad Hassanzadeh

for Ziba Sedayam Kon

ATHENS, GREECE 2018

WALLY DE DONCKER
IBBY PRESIDENT *Wally de Doncker*



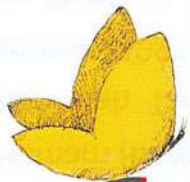
به نام خدا

جناب آقای فرهاد حسنزاده

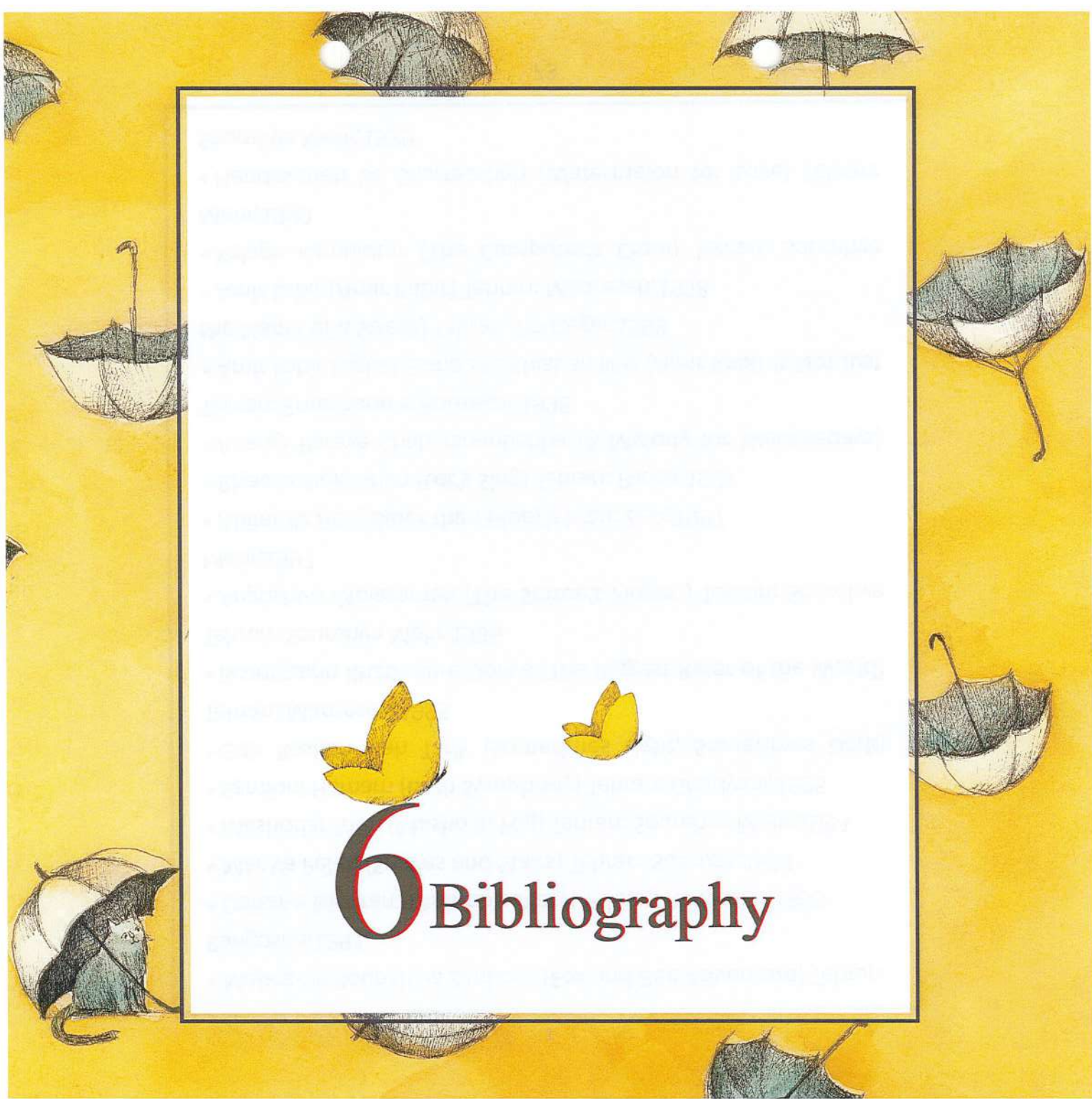
کمیته جوائز شورای کتاب کودک از میان آثار پیشنهادی گروه‌های بررسی که در سال ۱۳۹۲
برای کودکان و نوجوانان انتشار یافته‌اند، اثر «*زیر صندل من*»
را کتاب برگزیده شناخته است. هنر شما در تألیف
این اثر درخور ستایش فراوان است.
ضمن تبریک، برای شما آرزوی موفقیت روزافزون داریم.

هیات مدیره شورای کتاب کودک

۱۳۹۵/۱۲/۸



6 Bibliography



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- Gah Roshan Gah Tarik (**Sometimes Light, Sometimes Dark**) Tehran: Madreseh,1995
- Bozorgtarin Khatkesh-e Donya (**The Biggest Ruler of the World**) Tehran: Sourehye Mehr,1996
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- Biyaavazbekhanim (**Let's Sing**) Tehran: Parisa,1997
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- Hendevaneh be Sharteeshgh (**Watermelon for Love**) Tehran: Sourehye Mehr,1999

د قتر مېرمان

د پير از تقاشي
د پير از تقاشي
چې كودك نه



سروده: فرهاد حسن زاده تقاشي: عيسويده تاپنده

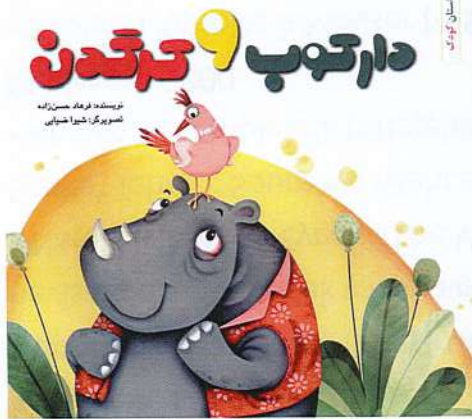


د پاهو زينو

لوېسته فرهاد حسن زاده

دارتوب ۹ تر گدن

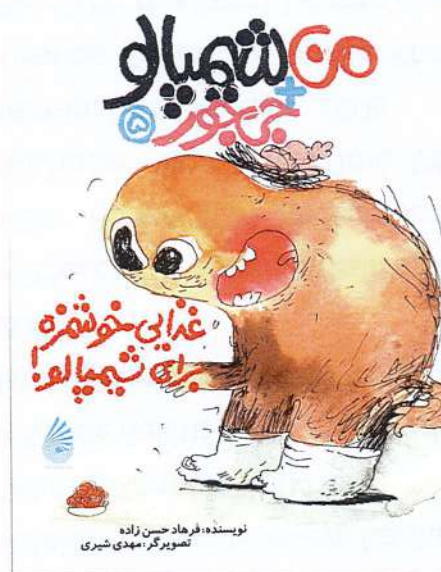
لوېسته فرهاد حسن زاده
تصويرگر: شيرا حسيني



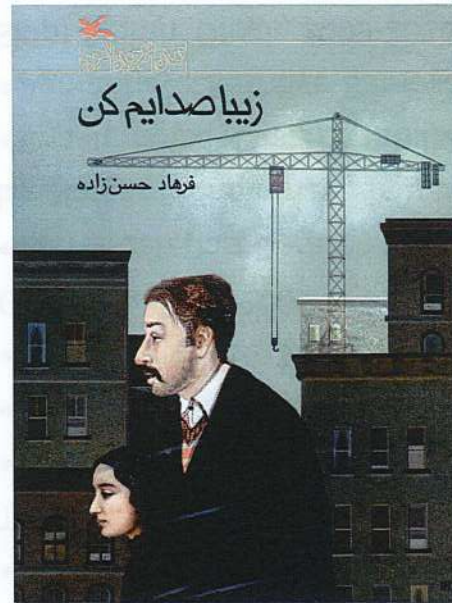
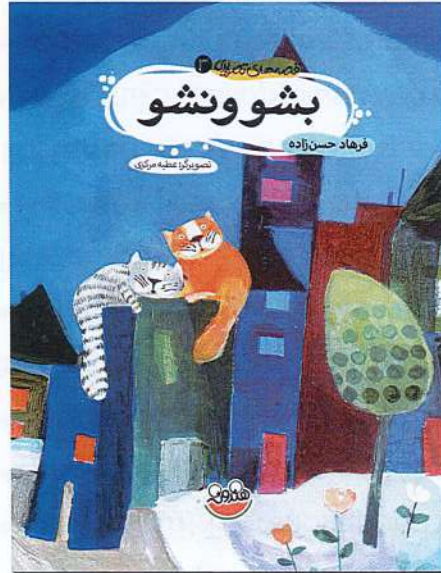
هدیه خيس

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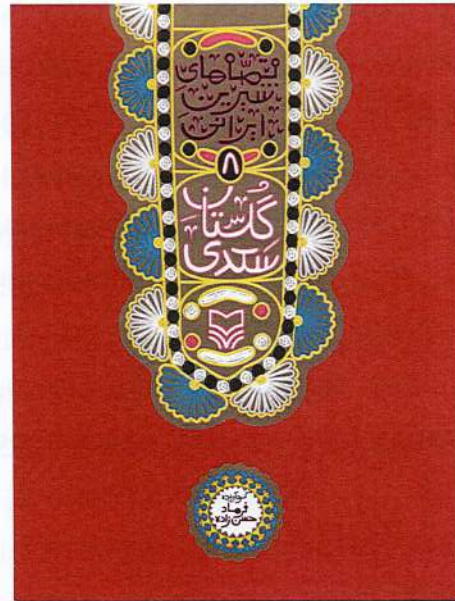
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(**Shimpaloo, Jijor and Me/ Where's Shamsi's House, Shimpaloo?**)
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(**Shimpaloo, Jijor and Me/ Happy New Year, Shimpaloo!**)
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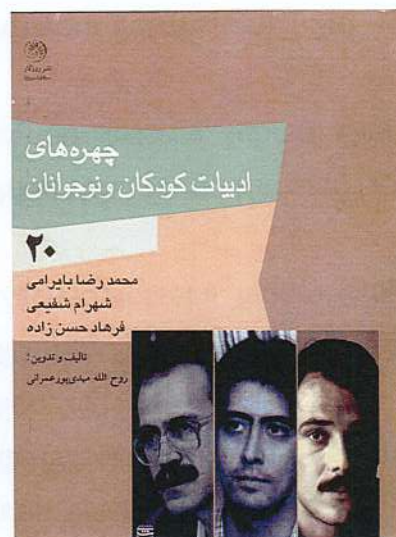
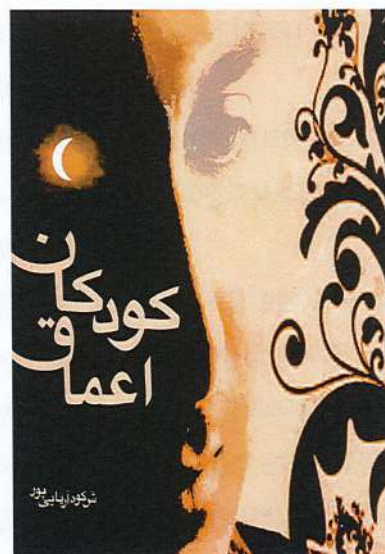
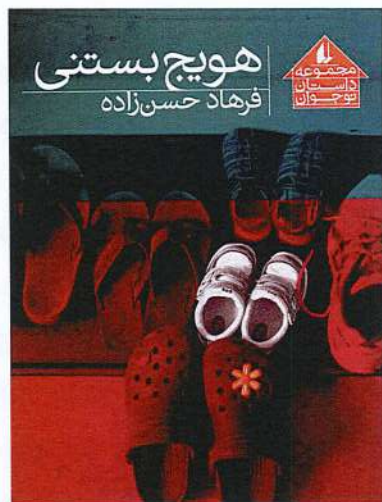
آقا رنگی و گربه نازا

داوری و تصدیق: پروین طاهر تعداد: ۸۰ عدد	داستانی پند آموز و جذاب موضوع: آموزش مهارت‌های زندگی
داوری و تصدیق: پروین طاهر تعداد: ۸۰ عدد	داستانی پند آموز و جذاب موضوع: آموزش مهارت‌های زندگی

کتابخانه دیجیتال
 ISBN: 978-964-01-1111-1

مطابق با استاندارد کتابخانه ملی ایران
 شابک: 978-964-01-1111-1

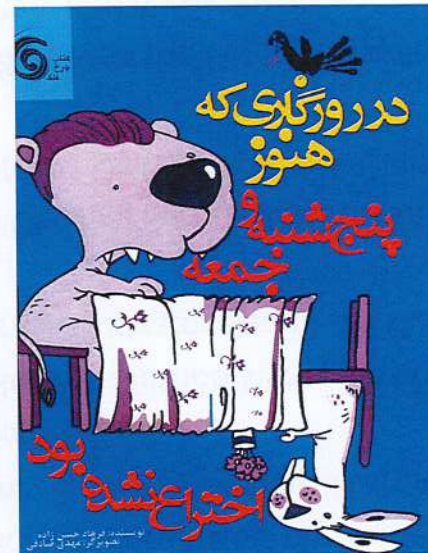
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- Jenazeh ... Ba Ejazeh (**A corpse ...With your Permission**). (3rd Vol. Group 5+1). Illustrator Seyedeh Zeynab Hussein. Tehran: Ofogh, 2017.
- Biz.. Biz... Business. (**4th Vol. Group 5+1**). Illustrator Seyedeh Zeynab Hussein. Tehran: Ofogh Publication, 2017.
- Chatri Ba Parvane-haye Sefid (**An Umbrella with White Butterflies**). Illustrator Ghazaleh Bigdeloo. Tehran: Fatemi Publication, Tuti Books, 2017.
- Khaterat-e Khon Asham-e Ashegh (**The Memories of A Vampire in Love**). (2nd Vol.) Illustrator Laleh Ziyaei. Tehran: Charkhofalak, 2018.
- Chetor Bayad Yek Mashin ra be Hamam Bord? (**How one can give a bath to a car?**) (1st vol. Mrs. Aunty & Watery Events). Illustrator Nazani Jamshidi. Tehran: Ladder Books, 2018



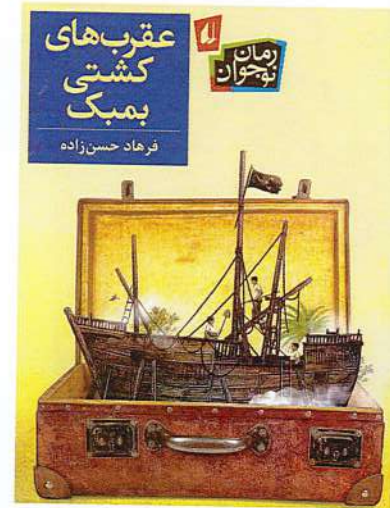
- Man va Gholak va Ghalihe-ye Parandeh (**Me & Little Giant & Flying Rug**). Illustrator Elham Ataee Azar. Tehran: Nashreh Shahr, 2016.
- Nosh-e Jan Agha Boze (**Good Appetite Mr. Goat**). Illustrator Barmak Alikhani. Tehran: Daneshnegar Publication, 2016.
- Jashn-e Tavalod-e Por Dardesar (**A Birthday Party full of Troubles**) (1st Vol. Group 5+1). Illustrator Seyedeh Zeynab Hussein. Tehran: Ofogh, 2017.
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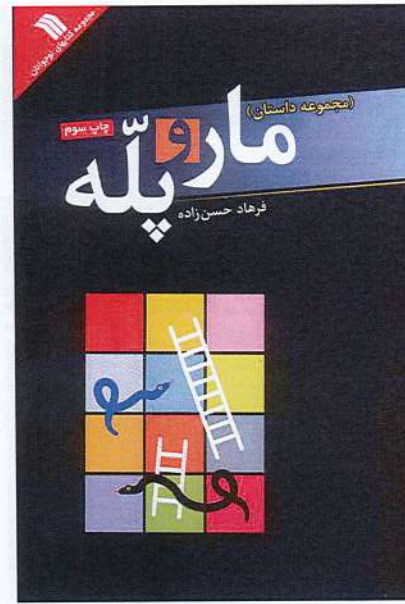
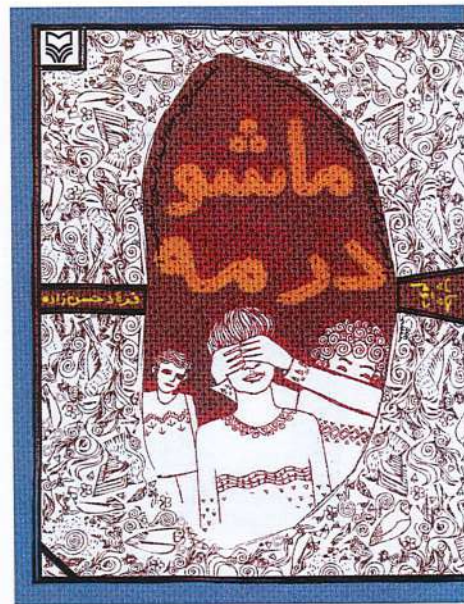


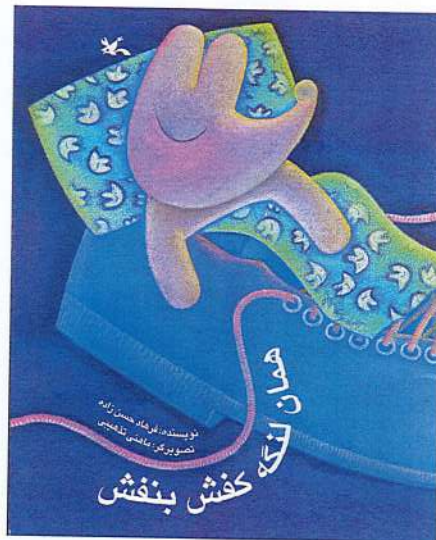
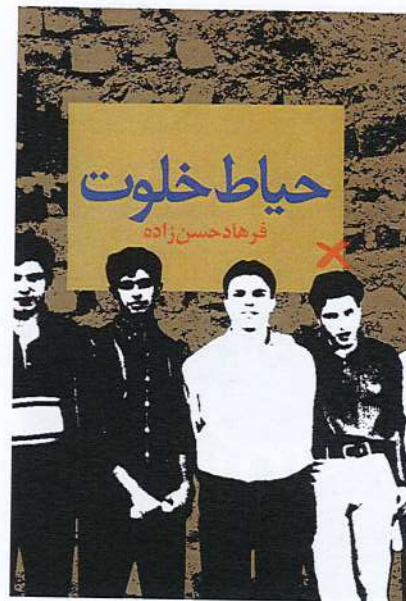
طغز و جوجو
خنده به شرط قلقلک
 فرهاد حسن زاده
 تصویرگر: مهدی صادقی

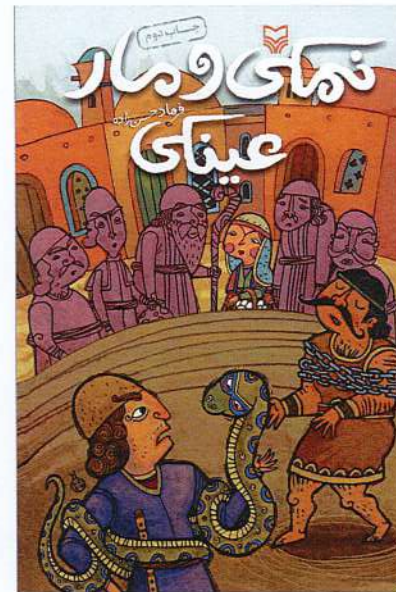
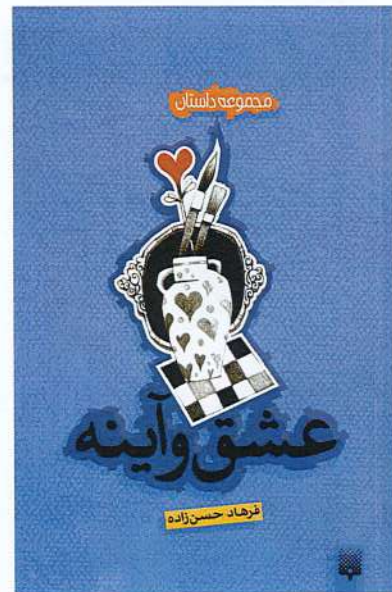


- Chetor Bayad Yek Mashin ra be Hamam Bord? (**How one can give a bath to a car?**) (1st vol. Mrs. Aunty & Watery Events). Illustrator Nazani Jamshidi. Tehran: Ladder Books, 2018
- Shelang-e Ab-e Fesh Feshoo (**The Fesh feshoo Water Hose**). (2nd Vol, Mrs. Aunty & Watery Events). Illustrator Nazani Jamshidi. Tehran: Ladder Books, 2018.
- Shir-e Ab-e Harf Ghoshkon (**The Obeying Fucet**). (3rd Vol., Mrs. Aunty & Watery Events). Illustrator Nazani Jamshidi. Tehran: Ladder Books, 2018.
- Gorbe Che Mehraban Shodeh (**How Kind the Cat Is!**) Illustrator Ghazaleh Bigdeloo. Elmi farhangi, Blue Bird Books, 2018.
- Barf o Aftab, Dastan-e Bijan va Manijeh (**Snow & Sun: The Story of Bijan & Manijeh**). Tehran: Fatemi Publication, Tuti Books, 2019.



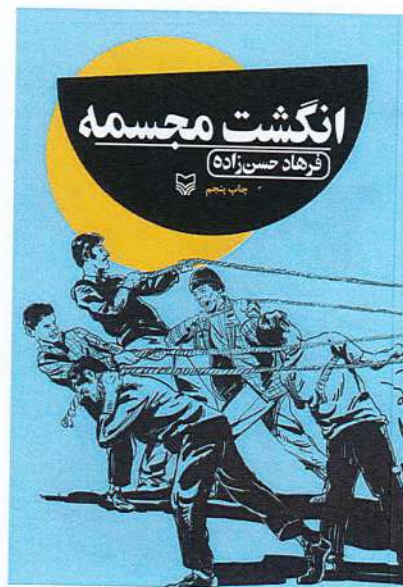
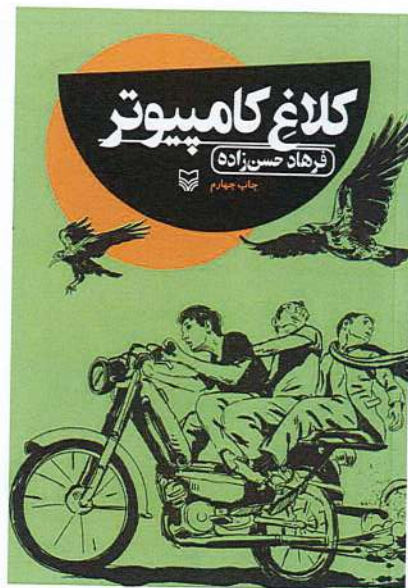
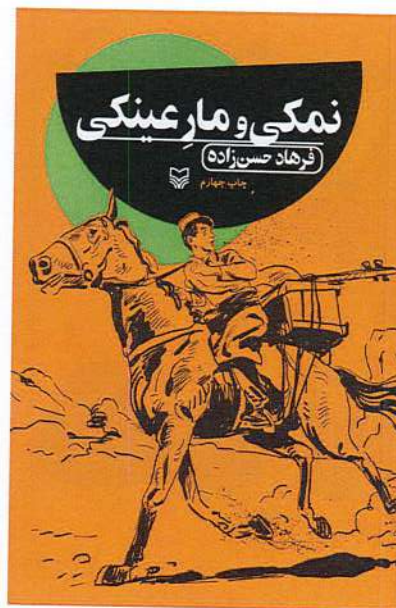
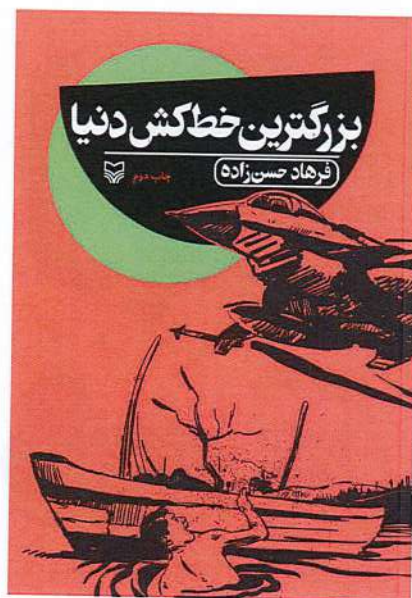


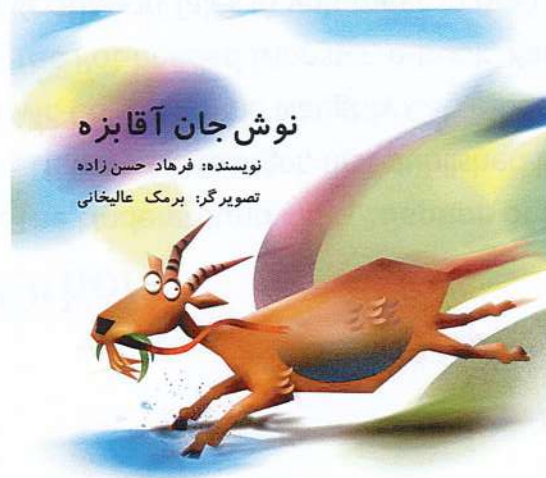








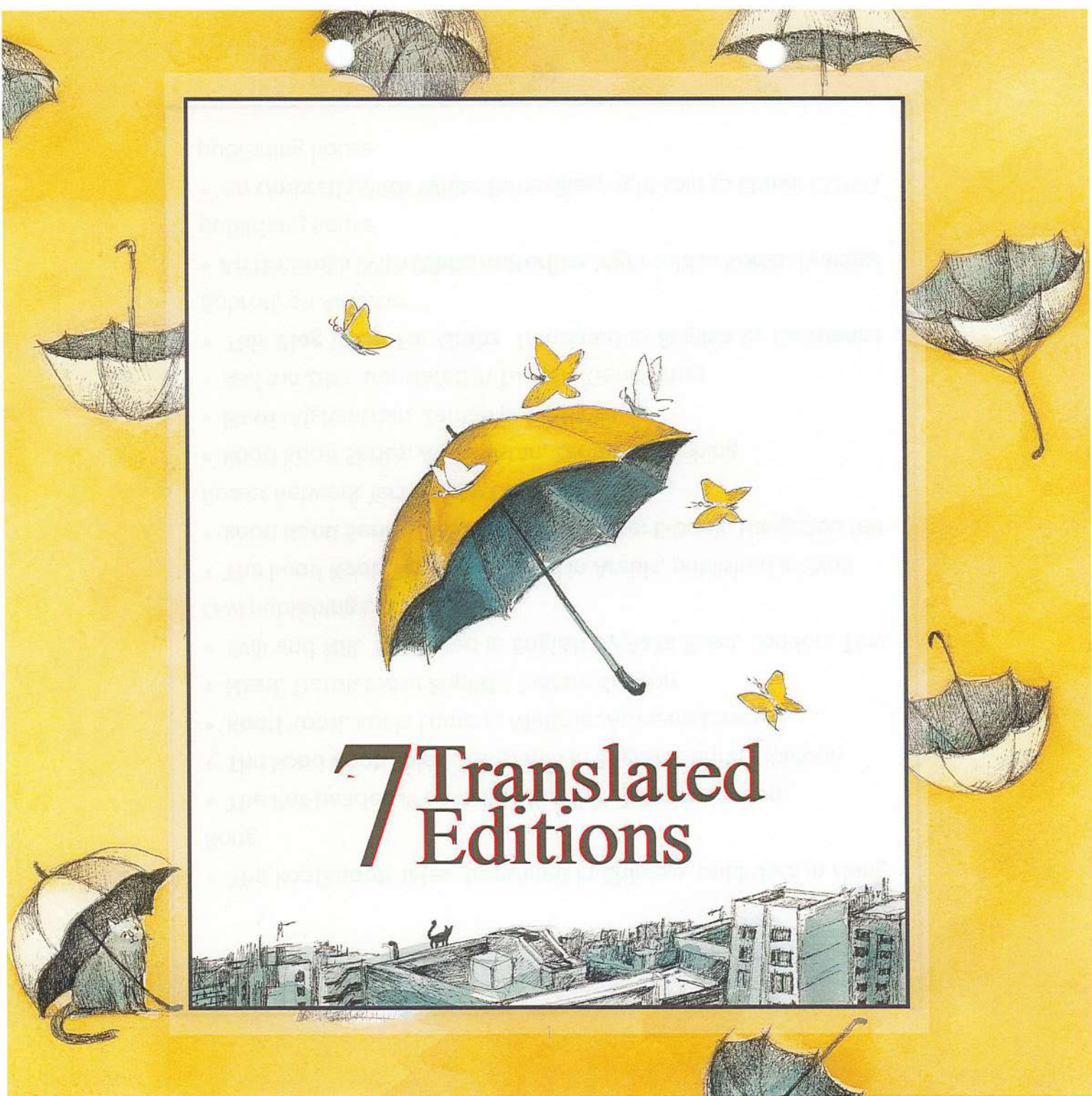






Others

- The Underground Kids (**Adaption of Shokooh Ariaiipoor's Diary**) , Lietrary Messenger, first published in 2007
- Mr. Color and the Naughty Cat, e-book, Kanoon, 2010
- The Pot-headed Monster, e-book, Kanoon, 2010
- KootiKooti Tales (**3 volumes**), in Brail, by Kanoon, 2013



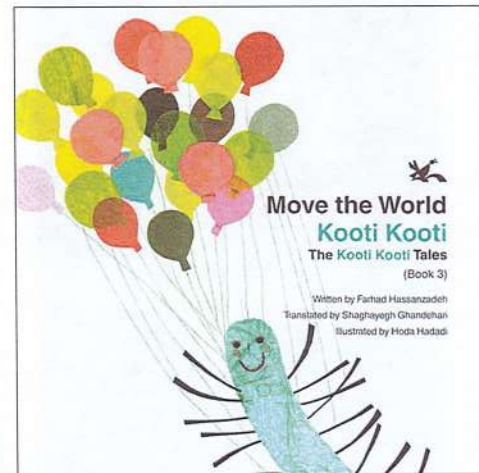
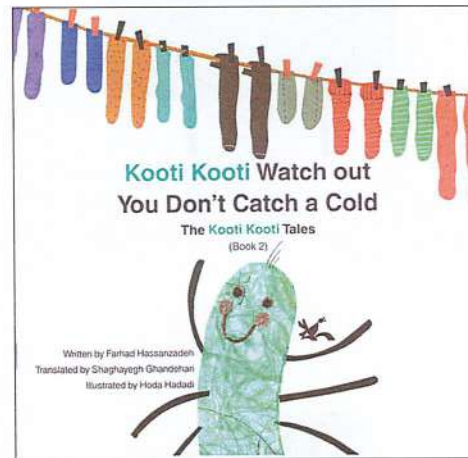
7 Translated Editions

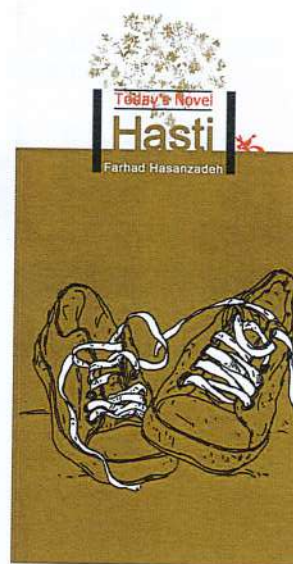
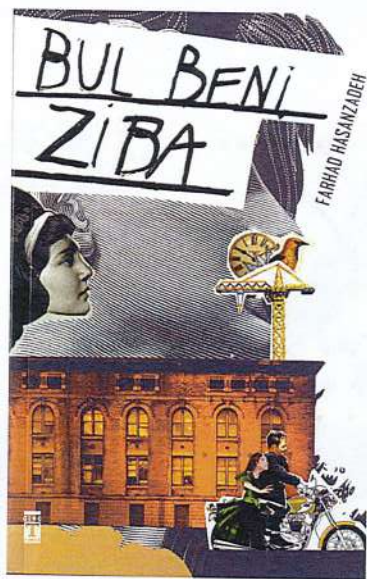
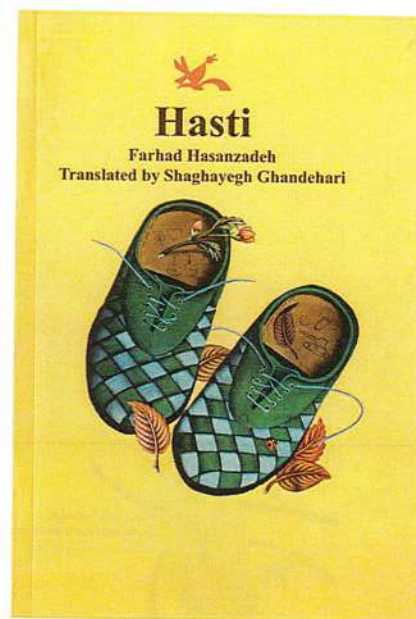
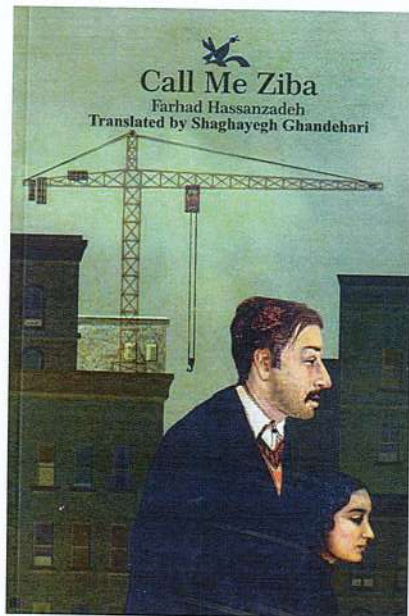


- **The kooti Kooti Tales.** translated in **Chinese**, published in Hong Kong
- **The Pot-headed Monster**, in **Kurdish**. Tehran: Kanoon
- **The kooti Kooti Tales.** Translated in **English**. Tehran: Kanoon
- **Kooti Kooti.** Kuala Lumpur, Malasia: Ameeneducare
- **Hasti.** Translated in **English**. Tehran: Kanoon
- **Will and Nill.** Translated in **English** by Azita Russi, London: Tiny Owl publishing Ltd
- **The kooti Kooti Tales.** Translated in **Arabic**, published in Syria
- **kooti Kooti Series.** Translated in **Chinese: E-book**, Hangzhou red flower network Technology Company.
- **kooti Kooti Series.** Afghanistan, Zehtab publishing.
- **Hasti.** Afghanistan, Zehtab publishing.
- **Kall me Ziba**, translated in **Turkish**, Genç Timaş
- **This Blog Is Up For Grabs**, Translated in **English** by Constance Bobroff, on Amazon
- **An Umbrella With White butterflies**, right sold to **Korea**: Jiyangsa publishing house
- **An Umbrella With White butterflies**, right sold to **China**: CCPPG publishing house

小蜈蚣穿鞋子

埃哈·哈桑扎德·文 荷建·海建地·圖





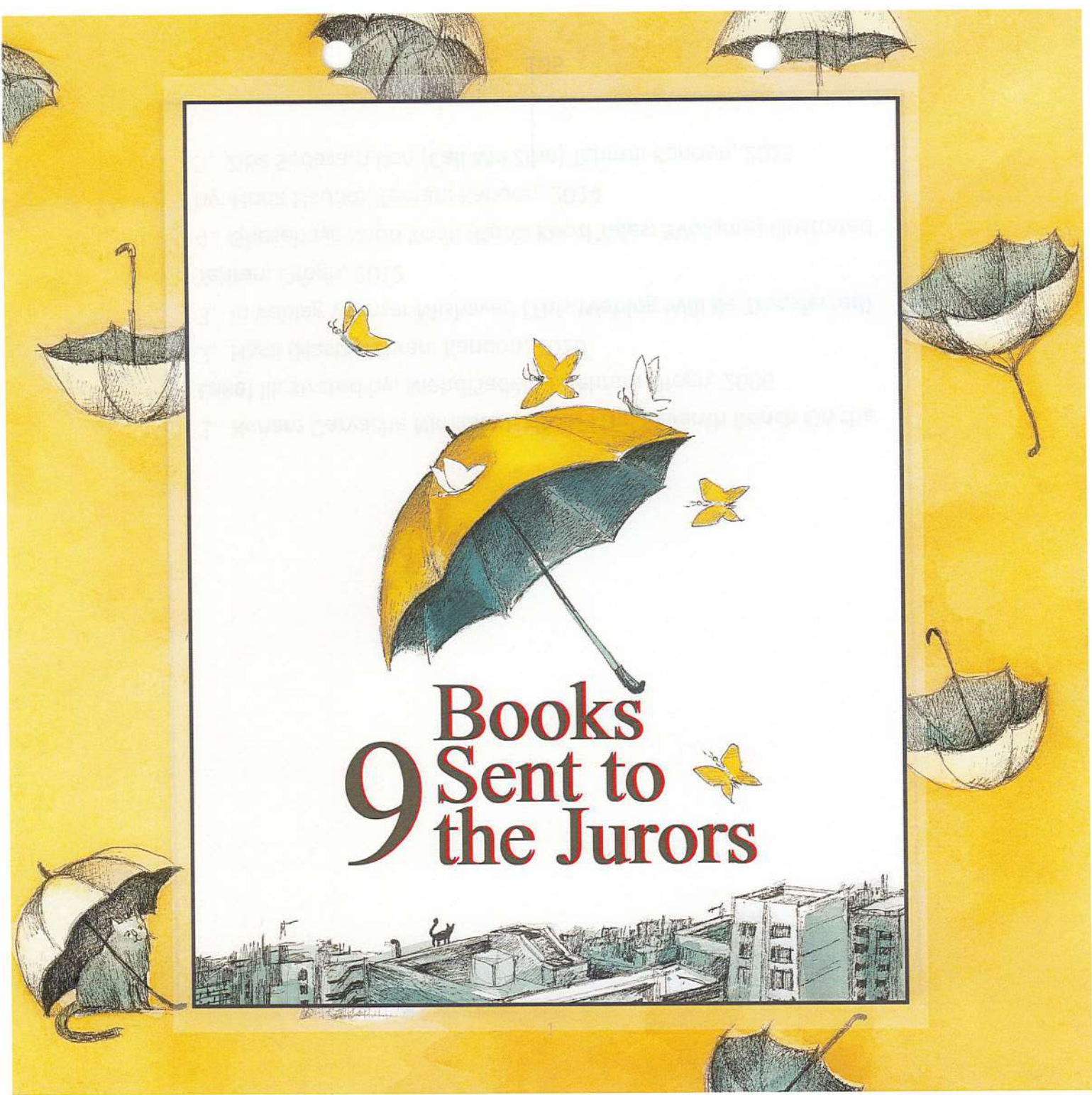


The background is a solid yellow color. Scattered throughout are several pencil sketches of umbrellas, some open and some closed, in various orientations. There are also several small, stylized yellow leaves or petals falling from the top towards the bottom.

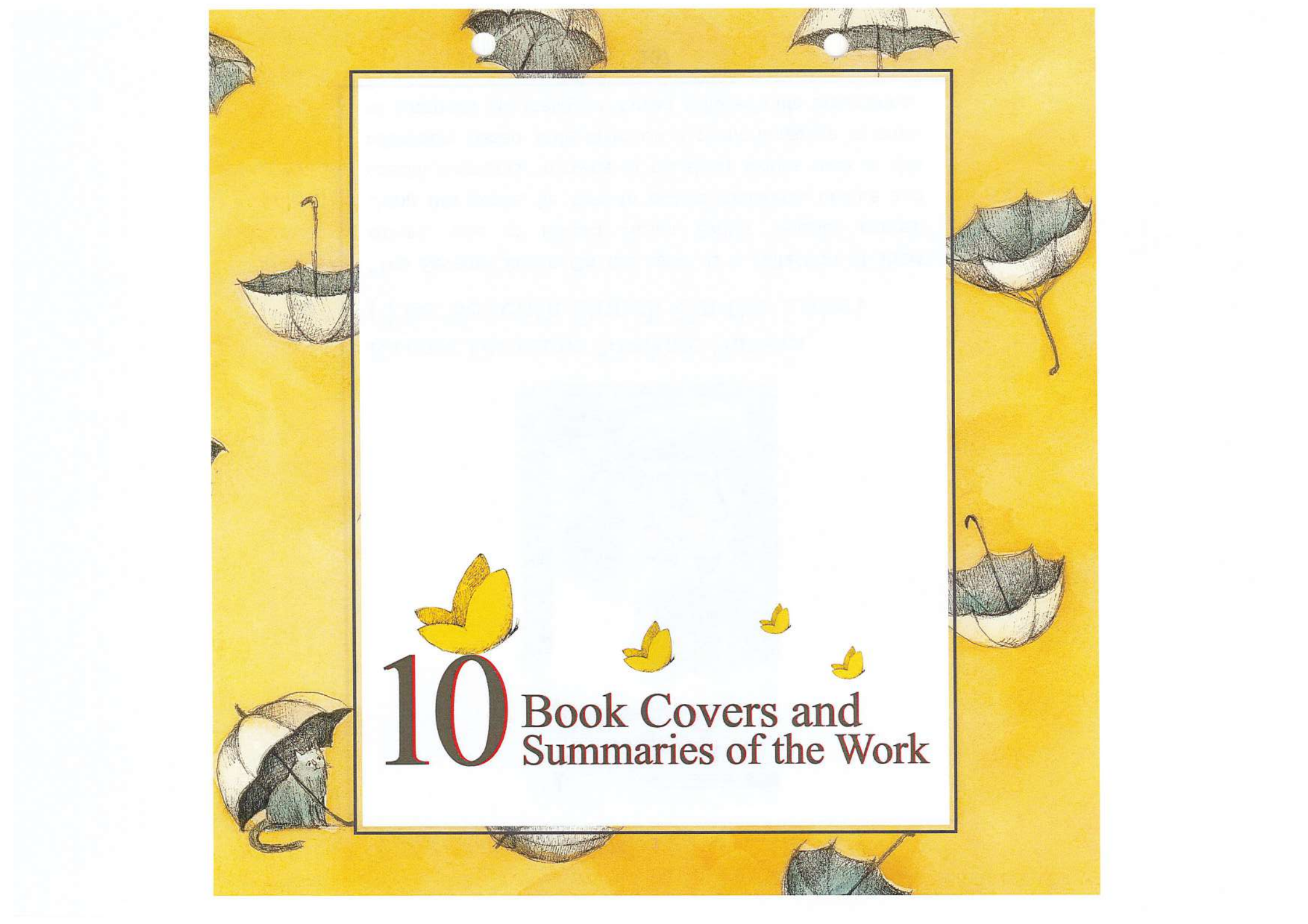
8 Most Important Books

- Kenare Daryache Nimkate Haftom (**The Seventh Bench On the Lake**) Illustrated by: MehdiSadeghi. Tehran: Ofogh, 2006
- Mehmane Mahtab (**The Moonlight Guest**) Tehran: Ofogh, 2008
- Aghrabhaye Keshtiye Bambak (**The Scorpions on the Bambek Ship**) Tehran: Ofogh, 2009-2016
- Hasti (**Hasti**) Tehran: Kanoon, 2010
- In Veblag Vagozar Mishavad (**This Weblog Will Be Transferred**) Tehran: Ofogh, 2012
- Ziba Sedayam Kon (**Call Me Ziba**) Tehran: Kanoon, 2015
- Ghesehaye Kooti Kooti (**Kooti Kooti Tales: 3Volume**) Illustrated by: Hoda Hadadi. Tehran: Kanoon, 2014
- Beshnova Nashno (**Besho and Nasho**) Illustrated by: AtiyehMarkazi. Tehran: Chekeh, 2016

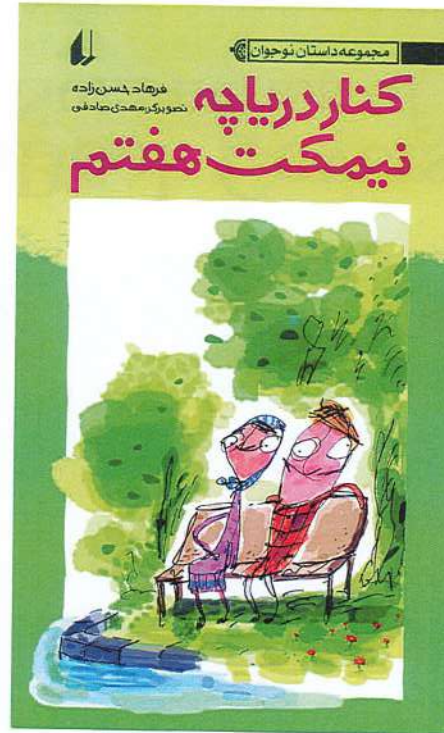
9 Books Sent to the Jurors



1. Kenare Daryache Nimkate Haftom (**The Seventh Bench On the Lake**) Illustrated by: MehdiSadeghi. Tehran: Ofogh, 2006
2. Hasti (**Hasti**) Tehran: Kanoon, 2010
3. In Veblag Vagozar Mishavad (**This Weblog Will Be Transferred**) Tehran: Ofogh, 2012
4. Ghesehaye Kooti Kooti (**Kooti Kooti Tales: 3Volume**) Illustrated by: Hoda Hadadi. Tehran: Kanoon, 2014
5. Ziba Sedayam Kon (**Call Me Ziba**) Tehran: Kanoon, 2015



10 Book Covers and
Summaries of the Work



Kenare Daryache Nimkate Haftom (The Seventh Bench On the Lake)

“The Seventh Bench On the Lake” is a collection of short stories, one of Farhad Hasan Zade's favorite genres. Using this genre, he tries to picture children's unique and special moments. In many of his short stories such as this collection, Hasan Zade takes on a comic language in order to approach the reality of Iranian children's life experiences.

This book consists of seven independent stories. The stories share the same style and similarities in content and this is what differentiates this collection from Hasan Zade's other books. All of the stories in the collection are about difficulties in children's lives that are imposed to them by the adults' logic and will. Difficulties such as teachers' domination over children's personal issues, emotional and sexual assaults, domestic violence against children, adults taking advantage of adolescents' emotional issues and so on are some of the themes that are reflected in the stories.

The first story is about a group of classmates in an all-girls school. They are preparing themselves to welcome the return of a classmate who has been away for a while. They try to support their friend by doing some things for her and giving her a gift (a diary with lock) away from the strict school rules. At the end of the story we find out that the absent student is an adolescent girl and the reason she left the school is that one of her teachers read her personal diary and used the content against the girl in the class in order to punish her. This led the girl to undergo a severe emotional collapse.

"Like all Rabbits" is the title of one of another story in the collection. The story begins with describing a young boy who is looking at the pets from behind the window of a pet shop.

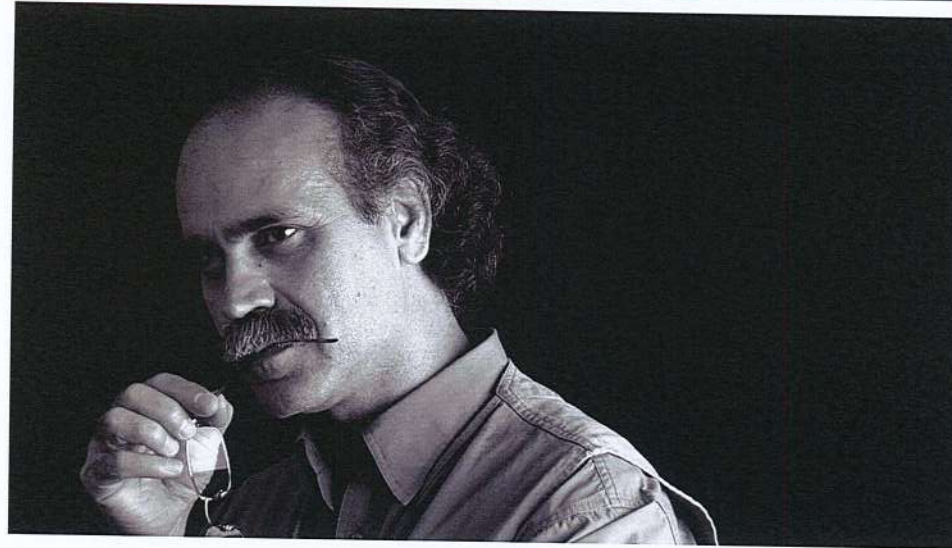
After describing the boy's inner encounter with the pets and their buyers, he enters the store and faces the shopkeeper who increasingly touches the boy's body as he takes care of the boy's order. The shopkeeper tells the boy that he can have a rabbit with a lame leg with a lower price or even for free only if he stops by the shop more frequently. At the same time, another customer enters the store and the boy who is very anxious leaves the store and that is when we see he has a difficulty in walking, as well.

"Cotton Islands" is a story about adolescents' romantic relationships in a traditional community in a large metropolitan area. The narrator is an adolescent girl who has a secret distant relationship with a boy who lives next door. A vague and stressful relationship that goes no further than just looking at each other secretly and sending secret messages to each other.

This relationship has become possible in the modern social environment of the city, but, the girl's parents realize and do not accept it. The girl's father is very upset and reacts so harshly that the boy accidentally falls down from the roof. The whole of the story is narrated by the girl a few days after this event and we become aware of the story while she is sleeping in her bed struggling with her thoughts. The father is sent to prison and the girl's family is experiencing poverty and isolation, or as the girl in the story

says: the members of the family are isolated on their cotton mattress islands.

In these stories Hasan Zade speaks of subjects with a journalist's eyes. This is due to his involvement in the field of journalism. He has been successful in creating great stories out of these journalistic contents by making skillful use of various storytelling techniques such as choosing narrator, point of view of the story and his way of telling the story. In addition, Hasan Zade takes the reader on a journey into different inner worlds of human characters of his stories without proposing any judgments about their deeds and thoughts. He simply opens up their inner world to us by applying various techniques such as describing characters' encounters with each other, narrating their thought life, and describing their worldviews. The conflicts in these stories reflect real struggles in human relationships, conflicts that are inevitable because of differences in the inner world of human beings. Hasan Zade reflects these differences in his descriptive narration technique. The climax of these human struggles can be seen in the difference between the world of adults and children. It is in these encounters that children experience the world of adults and become mature, their feeling life changes and they become more realistic and solid in their behavior and feelings.



The general background of the stories in this collection is vague and only unfolds by going forward in the story. The vagueness of the stories gives the reader the opportunity to interpret them in various ways. On the other hand, this vagueness reflects the conflicts of inner worlds of thoughts and feelings and worldviews of the human characters. The author creates clear pictures of inner feelings and emotional status of his characters. However, it is these characters themselves who are not successful in understanding their own and the other people's inner needs and feelings. This vagueness of realities helps Hasan Zade to include touches of unrealistic genres in the general realistic style of the stories without leaving the reader up in the air wondering what is going on in the story. This is

specifically seen in these two stories: “The Elf's Second Grade” and “Fish's Tears, Fish's rehearsal”.

What makes Hasan Zade's collection of short stories more important and differentiates it from works of other authors is his courage to approach challenging subjects. At times, he even goes as far to break taboos and push boundaries by writing stories about subjects that have long been forbidden to approach. He tries to approach these subjects from children' view point and show how they see and experience theses problems. His special interests in the status and quality of children' life in urban environment in Iran's changing situation is a new approach in Iran's children' literature. Not only he tries to reflect daily life of children in urban areas, but also he pays attention to children' hidden and deep feelings and their understanding of the world.

Speaking of children' rights, such as, their privacy, freedom of human relationships, emotional and sexual health in urban areas and vulnerability to the world of economy and politics give a prominent figure to this collection of stories. The descriptive, comical, and at the same time logical language of this book, as well as, its intimate approach to adolescents' issues grabs the attention of the young reader and motivate him to follow the stories to the end.



Mehmane Mahtab (The Moon's Guest)

Fazel and Kamel are inseparable twins, as a single soul inhabiting two bodies. However, when Iran-Iraq war begins, their paths separate. Kamel regards the onset of war and their departure from Abadan as an opportunity for moving to a new world, for progress and education. But Fazel chooses a different path: staying and fighting. As time passes and various events occur, each brother in his chosen path changes gradually and enters a new phase of his life.

When the family arrives at Mahshahr, Fazel decides to go back to Abadan and fight next to his brother Adel, who joined the Resistance from the beginning, in order to keep Khorramshahr from falling. On his way back to Abadan, Fazel meets a fellow traveler, a pregnant woman named Parvaneh, who like Fazel, is looking for someone: her husband Nossrat. As soon as they reach the town, Parvaneh sees her house in ruins. Only a mound of soil, bricks, and tangled girders remain of her home. Spotting the baby cradle that is jutting out of the debris overwhelms Parvaneh. Fazel takes her to his home, and in order to find Adel and Nossrat, he goes to see Ali the kebab seller, their mutual acquaintance. Fazel and Kamel used to work for Ali during summer breaks and Adel knew Ali from before. Ali has now joined the supply unit in the rear and cooks for soldiers. He informs Fazel that Adel has been killed in an explosion and takes him to his grave. Gradually, Fazel becomes acquainted with the truth of war and the ever-lurking danger.

However, Kamel and the rest of the family, who have chosen migration, are not living very comfortably either. Not yet being aware of the realities of the war, people in other cities do not treat them well and regard them as gutless deserters. In Shiraz, they are thrown out of the park at night, and, in Isfahan, Fazel and Kamel's Uncle Aziz's car is stolen. Kamel, who up to that point had hopes of going to Tehran, studying, and becoming an engineer, has no choice but to stay in Isfahan with the family.

Father's leg is broken in an accident, and Kamel becomes the family's breadwinner. He witnesses the sufferings and degeneration of many families who have become displaced like them, staying in a temporary camp. His mother has bought a sewing machine to help with the expenses by tailoring. His sister cannot attend the university anymore. On the other hand, being displaced and under financial strain, some of his peers, like his cousin Louis, have become delinquents and thieves. Kamel is engaged in an internal struggle all the time, comparing himself to Fazel. He thinks others regard Fazel's choice as more proper than his, inwardly admiring Fazel and condemning him.

Fazel is now Ali's right hand. He accompanies Ali from daybreak and provides the supplies to the rear with his help. Day by day, the siege becomes tighter and the situation more difficult. Nossrat asks Fazel to take Parvaneh to a safe location. Fred, who is reluctant to leave, finally accepts as he cannot say no to Nossrat. He takes Parvaneh to Shiraz and returns to Abadan immediately. He is on his way back, but the road is closed from a point onward. Perforce, he goes on foot. He becomes the traveling companion of a motley group, individuals who are each on their way to Abadan due to their own ideas and wishes: one to trade, another to stay and keep the town alive, and yet another to retrieve the treasure he has hidden somewhere in Abadan. One of the travelers gets killed on the way and Fazel sees

how death moves neck and neck with them. At last he gets home. Now the shadow of the war has fallen more heavily than before. Granny Jerman, the old Armenian woman, has stayed back plus one or two others. He returns to his old job helping Ali, the kebab seller, and working with the supply line to send provisions from the rear to the fighters.

Father, whose leg is better now, comes to Abadan in search of Adel and Fazel. Fazel has to give him the news of Adel's martyrdom. Father needs to return, but he does not insist on Fazel's returning with him. He now believes that Fazel has the maturity to operate and survive on his own under those urgent circumstances. Fazel stays behind to continue defending the town and supporting the fighters.

The situation at the camp worsens and becomes harsher every day. Father now knows that he has diabetes and loses one foot to infection. Kamel's internal struggle continues. He is now very distant from his dreams. He is neither going to school nor is he residing in the capital. His parents insist that he should not work and should study instead, but he now feels more responsible for his family. However, he still feels Fazel's presence, as if it is pulling him like magnet. He feels he has to go, that Fazel is calling him. Finally, it makes up his mind. There is a recruiting in the camp for soldiers to be sent to the front. Mother and Father are against his decision at first, but at last when Father's

relative comes to inform Father of a job opportunity, his parents give their consent for his going to the front and, in truth, for his joining Fazel.

The war is going on in Abadan with more intensity and cruelty than ever before. Just a few minutes after Granny Jerman's son, who has come from Germany for his mother, leaves with her, Granny Jerman's home is blotted out by a missile. Before departing, Granny Jerman gives her late husband's empty gun to Fazel, hoping that it might be of use to him someday. In a difficult night, the fighters and the remaining citizens succeed in driving back the Iraqis, who have entered the town from the other side, and save the town. That night, many get injured or killed. However, fighters' resistance to keep Khorramshahr from falling is fruitless. Khorramshahr falls at last. Fazel, who is now a few feet away from the enemy, incidentally enters a house that has fallen into Iraqis' hands, and an unexploded missile is suspended through its kitchen ceiling. One of the Iraqis notices Fazel's presence, but Fazel threatens him with Granny Jerman's gun and manages to get the Iraqi soldier's weapon. Following an explosion, the missile and the kitchen gas cylinder explode, Fazel is badly burnt and is sent on a launch to another town for treatment. Parvaneh and Nossrat go with him on this trip. Everybody is heartbroken and in despair over the fall of Khorramshahr and the fact that many fighters, friends, and fellow townsmen, especially Ali, the kebab seller, have been

martyred. Another boat comes towards them. Fresh forces are aboard it. Fazel feels Kamel's presence and catches a glimpse of him on the upcoming boat. Kamel also stares at those who are aboard the launch. Fazel must be somewhere nearby. Fazel's face is totally burned, but Kamel does not need to see his brother's face to be able to recognize him. He can smell Fazel in the air. He jumps into the water and finally gets in front of his long-separated half -- like a mirror. They are next to each other again, both with the same will and the same wish.

The Moon's Guest is a dual narration of the early days of Iran-Iraq War. Many books have been written about this war and what went on in the fronts. However, at the time that the Moon's Guest was published (1996), few works had focused on normal people who were hurt and displaced because of the outbreak of the war. Migrants and regular citizens who had to leave their homes when the war started are a main part of the reality of the war, and it took years for them to be seen, for other people to learn what they had gone through. The Moon's Guest not only tells the events happening at the front line, but also narrates the lives of those people who were forced to leave peace and happiness in their defense homes and step onto a path whose end is not known to anyone. They are just looking for a safe, quiet corner to rebuild their lives, but sometimes they are not admitted to urban areas and sometimes they are regarded with contempt for their

inevitable escape. Their children's dreams are obliterated and their teenagers get sucked into addiction and delinquency. War does not just kill people physically, it blemishes human dignity and injures the soul. Hassanzadeh portrays this aspect of war beautifully, and of course bitterly, in the Moon's Guest. He has successfully bridged the two aspects of all wars, namely the political and the social aspects, depicting both of them tangibly and realistically. In fact, the two characters Fazel and Kamel each symbolize one of these aspects and the two aspects converge at the end of the story because they are, in fact, inseparable. The ruins brought about by war are not limited to the front lines, they pervade the deepest layers of society. Hassanzadeh, who is a war migrant himself, has actually reproduced his life experience in this novel. The Moon's Guest is like a message to the post-war generations, so they would know what wartime teenagers went through and how they faced the fiend of war, both those teenagers who were present in the battlefield and those who, in search of a safe haven, wandered through various towns and villages. May the post-war generations think of peace and strive to achieve a world without war, violence, and bloodshed.



Aghrab haye Kashti Bambak (Bambaak`s Scorpions)

Bambaak's Scorpions is a novel about the life of some teenagers from Abadan, who work in a graveyard in the midst of the Islamic Revolution of Iran and political conflicts. Abadan is a city in the south of Iran with oil wells. These teenagers have formed a gang called "Scorpions" and gather in an abandoned ship called Bobmak. Kholou and his friends have found a suitcase and some photos and come across a family of the employees of the Oil Company. The father of this family, due to political activities, has been arrested and his son, having founded this group, has joined the Scorpions gang. Kholou has no mother and lives with his father. Bringing

some forbidden books to the house, he makes some trouble for his addicted and illiterate father and gets lonelier than before, but after a while, the security police releases his father who knows nothing from prison. Affected by the revolutionary atmosphere of those days which are replete with political unrest, these young people make a dangerous attempt and knock out a policeman, thinking he is an influential agent of the secret security police, seize him and take him to their place, Bambaak. The policeman, whose name is Ghorban, is a neighbor and father of Kholou's beloved girl. In fact, he is only a traffic officer who has even been ill-treated by the government. Policeman Ghorban becomes a friend of the children and as he is pursued by the police, he stays in the ship for some days for the danger to pass. In addition, Kholou's father marries a woman working in the graveyard and brings her with her children to his house, but of course Kholou reacts unfavorably to this. Telling Ghorban's wife and daughter that he is alive, Kholou in a way confesses his love to his beloved girl, and, in the end after accepting his stepmother and the new conditions in his life, he returns home.

The paramount feature of this story is its natural and indirect humor. The playful acts which make the story attractive are appropriate for teenagers. Even the swear words are expressed in a way that they are fundamentally erotic but not offensive and, with a brief

implication, appeal to the intelligent reader. The writer has adeptly incorporated the humor found in the language of people living in the south of Iran into his work and draws upon different techniques of humor such as verbal irony and situational irony. Using comic situations which go beyond mere puns and verbal irony have made this work worthier than even his own other works. Considering the lack of comic young adult novels in Iran, Bambaak's *Scorpions* is noteworthy and with a special place.

The next point is that the story is told from a teenager's point of view. Kholou, the main character of the story and a member of the gang, narrates the story in response to the author's request and in some cases he makes some references to the author, using the money from him to buy drugs. After his father is arrested, Kholou becomes completely alone and feels that he needs his father in spite of all his bad characteristics. After internal struggles, he copes with his stepmother and his new brothers and sisters.

The sympathy and friendliness found among his teenage peers are manifest in the gang. Whatever they do, they do it together and the loneliness and family weaknesses are somehow filled by his peers. Bambaak ship is a hangout to which the members of the gang resort in order to escape social disorders, family problems and financial issues. Introducing a new boy from a different social class into *Scorpions* gang is a positive act in order to build a bridge

between different social classes while the differences are revealed in detail throughout the novel and an emphasis is made upon them. This does not only show a conflict between that boy and Kholou or his friends but also reflects the mess in which the people of southern Iran live, especially given that the newcomer comes from a middle-class family and other people are below poverty line and have no access to the minimums.

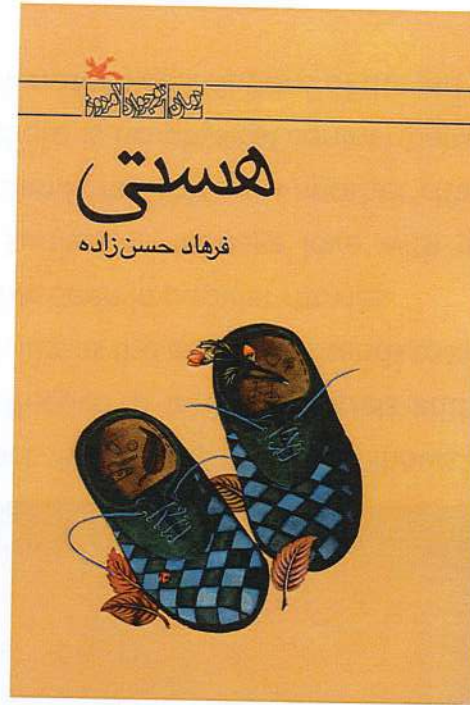
One can easily see the effect of political ideologies on teenagers and their participation in social movements in large numbers throughout the story. Political slogans enter their daily language and, given that adolescence is a period full of excitement, they affect their actions although Kholou and his friends do not understand the exact meaning of the slogans and the ideology behind them; a superficial meaning of the slogans suffices them. The need for an excitement is manifested in selecting a name for a group consisting of friends, reaching its peak when they kidnap the policeman Ghorban. The teenagers from all walks of life like to play a role in protests and the revolutionary atmosphere. Ideological harms and teenagers' ignorance of mechanisms dominating them are revealed indirectly in the story.

Regardless of the prevailing political aspirations, the teenagers use ideological slogans just to strike a pose; for example, in order to show off in the presence of his beloved, he calls a simple quarrel



a revolutionary act. Moreover, the story shows how stories and movies can be effective in forming models and desires for love among teenagers, just as the teenager intends to kidnap his beloved girl, like what he has seen in popular movies.

Bringing up the subject of teenage love with physical features, idealism, and romantic fantasizing is another characteristic of this book. Although there is no physical contact between Kholou and his beloved, the narrator's descriptions of the girl's physical beauty are notable.



Hasti

Hasti is a teenage girl who lives in south region of Iran with her family. The story begins with Hasti's fight with her father. Hasti has a character and behaves in a way that is not considered appropriate for a girl according to the social norms of her community. She behaves in a way that is considered boyish. Actually, she is a girl who likes to be a boy. She loves to play football, wear boy's outfit and hates dolls and all of these are not acceptable from a girl in a traditional community.

The war between Iran and Iraq (1981-1989) adds to Hasti's personal issues and makes everything more complex. With the emergence of war, Hasti and her family are forced to leave their house and city.

Hasti's Family live in the city of Abadan, close to the borders of Iraq and thus one of the first places to be involved directly in the war. Hasti and her family were among many other families who have to leave everything behind and flee. Hasti's father is a weak and coward person and the insecurity that comes with the war adds to Hasti's difficult relationship with her father.

The father is not willing to become a voluntary soldier and go to war, just like other men in the neighborhood, and fight for his country. In Hasti's eyes the family is worth nothing for her father and he is not willing to make any effort to make his family's life better. Not only he would not go to the war just as Uncle Jamshid did, but also does not have any job to support his family during the hard time.

Birth of Hasti's younger brother in the midst of the war and the father's joblessness added to the family's problems and turns life to a crisis. Hasti's mom has a strong personality. She tries to protect and support the family but is not successful. Eventually, Hasti problems and issues that each teenager in any part of the world experiences at some point of her life. Gender identity is

one of the most important issues that most teenagers get involved with at this point in their lives. Hasan Zade has touched upon this issue and shows how traditional and social restrictions may shake this identity. Hasti is a heroine who does not give in to the cliché and restrictions and tries to build her life the way she wants.

Hasti's gender identity issue is the core of the story and the other events become side stories. Hasti does not get along with traditional expectations of girls and women and is willing to make an example of being a girl that may be in conflict with many of the community's values. Some of the characters in the story have sympathy with her, such as Hasti's aunt, who is a college aged young woman and can be the representative of the intellectual section of the community. When Hasti runs away from home stays with her aunt who tries to help Hasti get rid of social cliché and discover her real self.

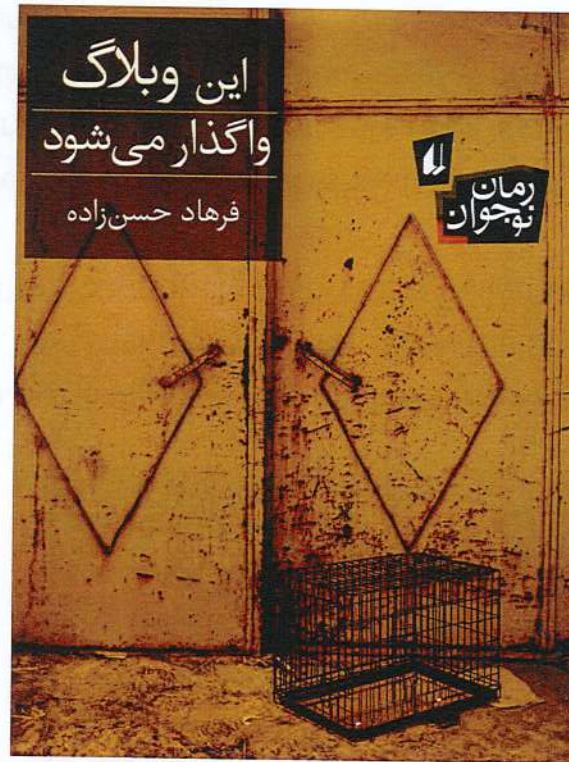
This story has solid structure and narration. By creating conflicts and crisis in the story, the author keeps the attention of the reader and with a peaceful view point tries to picture disasters such as war and displacement.

Hasan Zade spent his childhood in south of Iran and his childhood experiences helps him to create one of the most successful local fictions for adolescents in Iran. Hasti's story



shows how war can influence children's lives and change their childhood. The characters in the story speak with southern accent and this beautifully reflects the milieu where the story occurs.

Hasti is one of the most successful fictions for adolescents in recent years in Iran. It has not only been appreciated by the young readers but also has won several prizes from various organizations in the country.



In Veblag Vagozar Mishavad (This Weblog Will Be Transferred)

Dorna is a teenage girl who loves literature and writing. She lives in Abadan (a harbor in south of Iran). She has a blog named A Bunch of Keys. Accidentally, Dorna she meets a bookseller named Mr. Zaal and the story forms around this meeting. She finds an outworn notebook in an old book shelf in the back of Mr. Zaal's book store and reads it.

Each chapter of the book is one part of the story that Dorna posts on her blog. Dorna goes back in Zaal's lifetime and tells the story of Him and his love Fariba. As a young boy, Zaal has no family and works at a pet store (only selling birds). The owner of the pet store is a harsh man who does not have a kind heart. One of best parts of the story is when the pet seller rapes Zaal and causes severe emotional issues in the young boy to the point that he even tries to commit suicide.

When the war between Iran and Iraq begins (1981), Abadan and other cities in the south turn into dangerous war zones. Life turns upside down and Fariba's family who live in the same neighborhood as Zaal leave the city and all of a sudden Zaal's dreams are ruined. Zaal who is in love with Fariba had long been waiting for the right moment to let her know of his love, but the war and then Fariba's migration change everything. The war changes Zaal's own life, as well. The pet owner and Zaal are also forced to leave their store behind and flee from the city. They flee to the desert outside the city and suddenly find themselves confronting Iraqi soldiers. Zaal takes advantage of this opportunity and runs away from the cruel pet seller.

Gradually, other characters enter the story. Latif, is a cyclist, teenage boy who is a friend of Zaal and seems to be in love with Fariba secretly. It seems like there is a hidden love competition

between the two boys. But, Latif's destiny is to lose his legs during sever bombings on the city of Abadan.

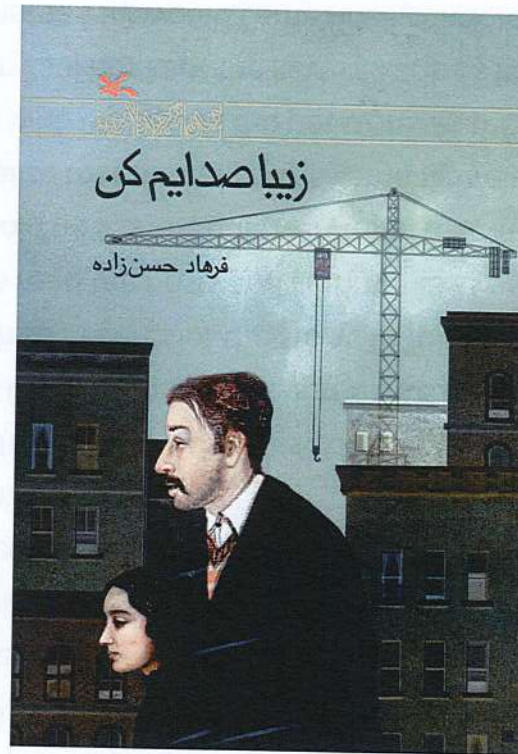
In this book, HasanZade works with strong themes such as teenage love, loyalty and so on, and thus creates a situation where he can speak of the issues that teenagers experience and get involved with. The author describes Zaal's love for Fariba with such wonderful details that is very exeptional in Iran's current fictions for adolescents due to limitations assigned by the state officials. Female characters and their feminine characteristics are beautifully described. They are active and effective and fight for their love and dreams.

HasanZade tries to attract his readers and make them want to follow the story by creating characters who are real. He uses the opportunity of the story to speak of some realities which are dark and bitter, but the vehicle of literature gives the reader the opportunity to encounter them in a secure and healing way. The dark subjects that the author brings in his book are war and its destructive consequences such as displacement, migration, as well as, working children, sexual assaults and other violent behavior against them in workplace and psychological issues that are results of such behavior. Implementing items such as selling birds and birds in the cage can be symbols that picture

Zaal's situation as if he is a prisoner to whom problems and difficulties show up from all directions. However, the way the author brings about these issues seems to be the first thing that catches the reader's interest. Each chapter of the book is a post on the blog. Sometimes, the author tries to get closer to the language of today's teenagers and implement terms that are frequently used by them. This approach in literature of the book and selecting the form of a blog to tell the story are notable characteristics of this book.

The author creates an interesting opportunity to unfold more details of the story by applying the form of a blog. In the story, the readers of the blog leave comments for the posts and some knots in the story are unfolded through these comments. This form also brings the people of current generation into the story as readers of the blog who leave comments.

This media (the blog) provides the opportunity of making conversations for the young readers and thus engages them actively in and through the events of the story. To follow up with the story, they are led to read the posts and comments as well as the story of Zaal from the old notebook, put everything together like pieces of a puzzle and realize that Mr. Zaal is the same figure as the young Zaal and is the boy who worked at the pet store. At the end, the readers realize that Mr. Zaal has kept the keys of Fariba's house with a hope that she and her family would come finally back to their house.



Ziba Sedayam Kon(Call Me Ziba)

The young adult novel Call Me Ziba is the latest book written by Farhad Hassanzadeh, dealing with guardianless children, child laborers, those living in the slums of Tehran the capital city of Iran, and huge social gaps in this city.

The main character of the story is a 15 year-old girl named Ziba whose father is hospitalized in a mental hospital for an unknown period of time, her mother has got married and she herself lives

in a dormitory of a welfare organization. Like his other novels written for young adults, Hassanzadeh has selected the first person point of view. Narrating her most inner feelings affected by being released, Ziba raises sympathy in the reader.

On her birthday, she helps her father run away from the mental hospital so the two of them can celebrate it together, have lunch and dinner in a revolving restaurant and Father buy Ziba a gift.

On their first encounter, Ziba finds out that her father lacks psychological balance. He looks at her with eyes full of fear, rage, and a lot of words and arguments, eyes which are as scary as Ziba's childhood was. However, unlike the other children in the dormitory who hate their fathers, Ziba loves hers. Father also loves Ziba. Ziba and her father need each other, but he sometimes becomes as frightful as a monster.

Both want to have a good day together. However, recalling his memories, Father reaches the threshold of psychological seizure, and whenever he gets like that, Ziba has to make him take a pill.

Her father has been a victim of terror in the days of war, having been affected by a blast wave there, which has harmed him psychologically. However, her mother says he suffers from periodic insanity and Ziba does not know how this insanity starts. Whenever he got nervous, he ran out of pills or money to buy pills, he had money but forgot to buy pills or forgot to take them on time, the

house turned into a hell. It was Ziba who would curl up then, trying to suffer less from his father's whipping. After being beaten by him, Ziba would go to bed, tearful and hurting, and the next morning she woke up with her father crying, apologizing, and caressing her.

In spite of censorship in Iran, the author finds a way to dodge it very skillfully and implies Father suspecting Mother of cheating on him.

On Ziba's last birthday, he becomes suspicious of Mother and goes crazy and punches and kicks the heater. Some boiling water gets splashed on her face. Mother is taken to the hospital, Father to the mental hospital, and Ziba is left alone and confused.

In order to make a living, pay the court for a divorce from Father, and support her addiction, she entrusts Ziba to a man called Aghabala. Her father had no clue that she had married Aghabala after getting a divorce from him. Aghabala has rented out Ziba to Ramazan, the newspaperman near Mellat Park, to sell flowers, tissues, newspapers and chewing gums for him at street intersections, and whatever money she gets, she gives to Ramazan every night. At night, Ramazan would take his own and Aghabala's shares and give little to Ziba. Aghabala had even made Ziba steal things. Her father did not know that at last she ran away from her mother and her husband's place, becoming homeless and living on the streets and being helped by the very author of this book. And currently, she lives in a dormitory for guardianless children.

One can find references to Ziba's illusions, fear, and horror in the book, which are indicative of a harmed teenager, a wandering and depressed one. Ziba herself likes to take one of Father's pills, so that she may forget her past.

The atmosphere prevailing in the story describes the conflict between the slums and the downtown of Tehran, where glances, behaviors, cars, buildings, stores and banks humiliate Ziba and her father. A city where neither its restaurants, nor its cafes and shopping centers have a place for them.

Ziba is anxious, waiting for a horrible accident. She regrets that she has been her father's accomplice, but Father wins her over with flattery and bizarre arguments in the form of humor. His arguments are new and interesting to Ziba. He talks with words of a different kind. He tells her he is a roommate of a journalist, a writer, and a doctor.

The day is approaching its end. Ziba wants to take him back to the mental hospital as she is afraid of his psychological imbalance. But now that he has tasted freedom, he rejects being taken back to the mental hospital.

Her father intends to take her to a room above the tower crane. Ziba has surrendered herself to him completely like a crow chick and follows him. When they arrive at the room above the tower crane, they give a loud hoot of joy.

They are standing on the top of a city which has ruined their identity and left them alone, one in a dormitory for guardianless children and the other in a mental hospital.

Her father brings out the cake and the candles out of his trousers pocket and lights the candles, and Ziba plays a musical instrument. Ziba is worried because Father has got a bee under his bonnet to fly from an altitude where even crows do not dare to. Ziba gives him a pill, but he throws it down from the tower crane window. She gets more worried.

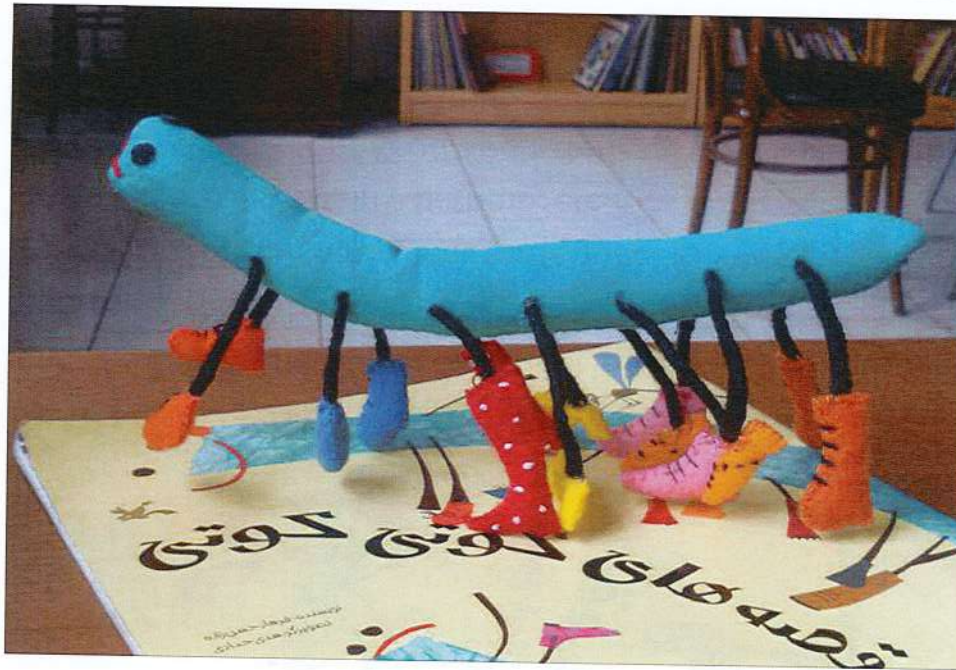
In the end, white-clad officers of the mental hospital take Ziba and her father down, driving her father away in an ambulance. Ziba is standing alone, dumbfounded and confused under the rain in a half-dark blind alley when her phone rings. It is the author, asking her, "Why don't you come here? The children and I are waiting for you with a cake in the dormitory."



Kooti Kooti

Imagine that you have a thousand feet instead of two. When you put your first foot through a doorway, how long would it take for your last foot to go through the same doorway? What would you do on a football field, in a bathtub, etc.?

The main character of Kooti Kooti stories is a millipede with a thousand feet who faces a thousand problems, and when he cannot solve the problems, he cries cupfuls of tears.

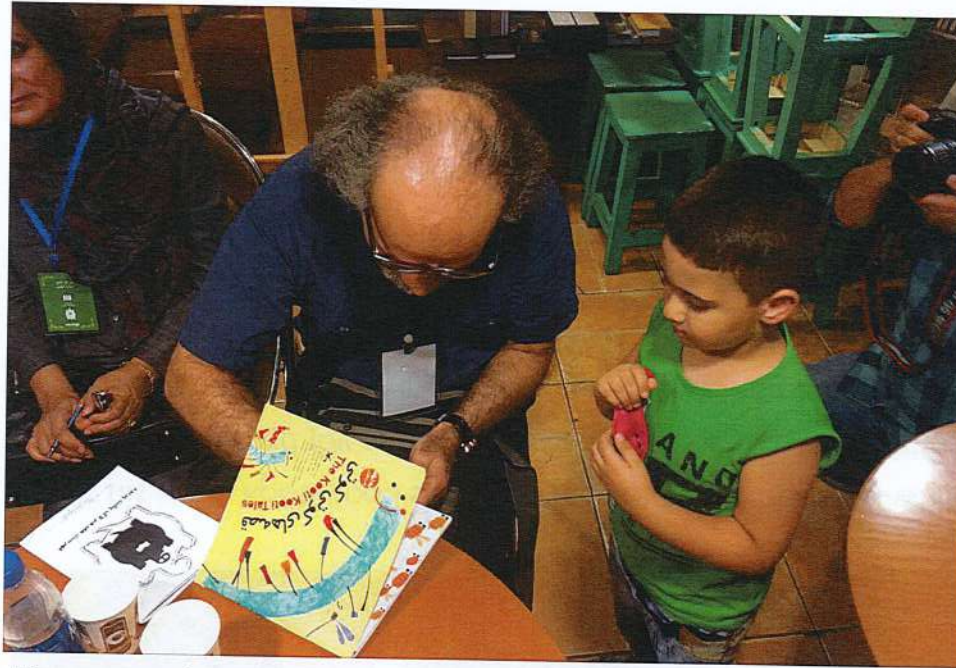


When Kooti Kooti sees that a few of the neighbors have shoes, he asks his father to buy shoes for him. However, since Father does not have much money, he does as Mother suggests: each month he buys one pair of shoes for Kooti Kooti. Finally, after a few years, he has various types of shoes for all his feet, but now the pair he got in the first month has become too tight for him.

When Kooti Kooti plays football, he steps over everyone's feet. When he takes a bath, scrubbing the soles of his feet takes a whole day. Nobody is willing to play Atal Matal Tootoleh (a game in which counting the players' legs is essential) because it is very difficult to .



count his legs. Kooti Kooti's adventures are humorous, and while they bring the child joy and laughter, they strengthen the spirit of questioning and criticizing in the young reader. When one of Kooti Kooti's shoes gets torn, he wails and whines, but upon seeing a small worm who neither has legs nor shoes and yet crawls laughingly as he goes to school, Kooti Kooti stops complaining. Some of the stories in the series are metaphorical and not only Kooti Kooti but the child audience are induced to think. More importantly, they help the child understand metaphors because metaphors are formed in the actions of Kooti Kooti.



Like every other child, Kooti Kooti likes to play truant every now and again. So he moans and groans. His 55th foot is hurting. Pain shoots up his 220th foot. His 333rd foot is itching badly. His 442nd foot is swollen. His 678th foot... oh, no, it has caught a chill... and putting on an act, he grumbles.

The young reader's emotional intelligence is empowered along with Kooti Kooti's because with Kooti Kooti, they experience their own inner needs as well as those of others and also experience how to interact with others.

Kooti Kooti represents a young child whose parents do not understand his problem because they do not do what he does, like



wearing shoes and trousers. Kooti Kooti does not want to be like his parents. He does not even want to be like Mrs. Fly, who tries on shoes once and then throws them away.

He wants to be himself, so he embraces the problems wholeheartedly:

because he loves shoes...

because he loves trousers...

he loves washing socks...

More importantly, the child easily understands metaphors in Kooti Kooti's adventures. In the Iranian children's book market, Kooti Kooti



is one of the few comic works written for preschoolers.

We know that there are few comic books, especially for young children, but Kooti Kooti's humor is sweet and charming even for very young children.

The book illustration has invigorated the characterization of Kooti Kooti, Mother, Father, Grandfather, and Grandmother. And it is inspiring for those youngsters who work on such artistic books. Kooti Kooti is fit for 4-10 year-old children. 4-7 year-old children who are incapable of metaphor comprehension but are metaphor makers can become familiar with metaphors through Kooti Kooti's actions. 7-10 year old children who understand metaphors, but cannot make them are encouraged to create metaphors.

The Institute for the Intellectual Development of Children and Young Adults (Kanoon), the publisher of the three-volume Kooti Kooti series, has published the first volume in Kurdish, English, Mandarin, and Malay as well.



Critical Articles 11 and Press Reviews

The List of articles, reviews and thesis on Hasanpour's books

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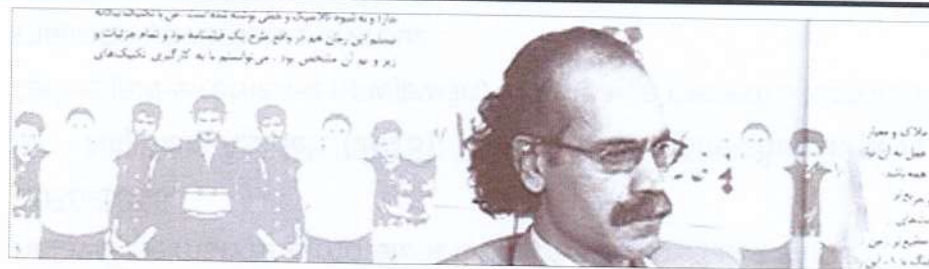
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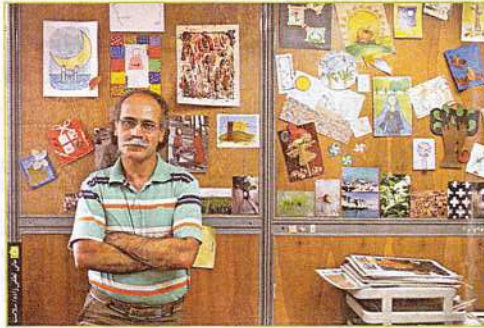


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گفت و گو با فرهاد حسن‌زاده نویسنده داستان‌های کودک و نوجوان

چرا بچه‌ها از کتاب درسی بیزارند؟

دیوار مدرسه مراسم کتاب‌سوزان راه می‌اندازد. خیلی وحشتناک است. این همه نقرت از درس و کتاب جای نگرانی دارد. دیگر دوره آن گذشته که فکر کنیم بچه‌ها همه چیز را از کتاب‌های اختیاری بجهالت‌آور قتی بیست‌درم کتاب‌های آموزشی‌اش صداقت و جود نفاذ پس می‌زند. به‌خصوص که شیوه‌های آموزشی‌شان به روز نشده و جدایی ندارند. من همیشه برای فرزندان دبالت مدرسه‌ای بودم که معیارش نمره و معدل نباشد. بعضی از مدارس متأسفانه برای اینکه در رقابت برای کسب رتبه منطقه‌ای و... قرار دارند، ملاقاتشان را روی نمره و معدل می‌گذارند و از بچه‌ها بنگاری می‌کنند. می‌ترسم از روزی که فرزندانم بگویند دیگر نمی‌خواهم بروم مدرسه. **سازست:** شما در کتاب‌هایتان سعی می‌کنید به بچه‌ها آموزه‌های اخلاقی و سلامت روانی و اجتماعی را متذکر شوید. با قائل به آموزش در کتاب‌های داستانی هستید؟
طبیعتاً بخش از ناملایم‌های که از آنها حرف



فرهاد حسن‌زاده، نویسنده کتاب‌های کودکان و نوجوانان و سردبیر مجله «دوجرخه»، سال ۱۳۶۱ در آبادان به دنیا آمده و با وجود تجربه‌های سختی که در دوران جنگ از سر گذرانده، تلاش می‌کند در داستان‌هایش با زبان شیرین و طنز یا مخاطب هم‌کلام شود. بعضی از کتاب‌های او مثل «قصه‌های کوفی کوفی» سرشار از لطیفه‌ها و داستان‌های طنز برای بچه‌هاست. رمان‌هایی هم نوشته که بازتاب روحیات نسل «پروژ» و بیانگر خواسته‌ها و نیازهای کودکان و نوجوانان امروز است. می‌گوید از اینکه یک بچه امروزی نیست خوشحال است اما همه توجه و تلاشش را معطوف این نسل کرده تا بتواند مدافع حقوق بچه‌ها و زبان حال آنها باشد. برخی آثار او مثل «همان‌گونه کشش باش» «هستی» و «دهتالونه به شرط عشق» جزو پر فروش‌های سال ۱۳۹۰ است.



پایه پای یک هزار یا

قصه‌های یک کتاب از فرهاد حسن‌زاده

بچه‌ها از کتاب درسی بیزارند. این همه نقرت از درس و کتاب جای نگرانی دارد. دیگر دوره آن گذشته که فکر کنیم بچه‌ها همه چیز را از کتاب‌های اختیاری بجهالت‌آور قتی بیست‌درم کتاب‌های آموزشی‌اش صداقت و جود نفاذ پس می‌زند. به‌خصوص که شیوه‌های آموزشی‌شان به روز نشده و جدایی ندارند. من همیشه برای فرزندان دبالت مدرسه‌ای بودم که معیارش نمره و معدل نباشد. بعضی از مدارس متأسفانه برای اینکه در رقابت برای کسب رتبه منطقه‌ای و... قرار دارند، ملاقاتشان را روی نمره و معدل می‌گذارند و از بچه‌ها بنگاری می‌کنند. می‌ترسم از روزی که فرزندانم بگویند دیگر نمی‌خواهم بروم مدرسه. **سازست:** شما در کتاب‌هایتان سعی می‌کنید به بچه‌ها آموزه‌های اخلاقی و سلامت روانی و اجتماعی را متذکر شوید. با قائل به آموزش در کتاب‌های داستانی هستید؟
طبیعتاً بخش از ناملایم‌های که از آنها حرف

یک کتاب، یک نگاه

فرهاد حسن‌زاده

مورخ هم‌سایه همیشه غاژ نیست
اگر چه در سال‌های اخیر بوداند نویسنده‌هایی که گوشه‌ها را در فضاهای کودک و نوجوان آثار فرخ‌نویس از آن‌ها که کتاب‌های انتخابی‌شان را در کتابخانه‌های مدارس و مراکز فرهنگی می‌خوانند. فرهاد حسن‌زاده یکی از نویسندگان برجسته‌ای است که در این زمینه فعالیت می‌کند. او با نثری روان و جذاب، به کودکان و نوجوانان کمک می‌کند تا با دنیای اطراف خود ارتباط بهتری برقرار کنند. در این گفت‌وگو، فرهاد با ما در مورد تجربیاتش در نوشتن کتاب‌های کودک و نوجوان، چالش‌های این حوزه و اهمیت آموزش در کتاب‌های داستانی صحبت می‌کند.

فرهاد حسن‌زاده: من همیشه برای فرزندان دبالت مدرسه‌ای بودم که معیارش نمره و معدل نباشد. بعضی از مدارس متأسفانه برای اینکه در رقابت برای کسب رتبه منطقه‌ای و... قرار دارند، ملاقاتشان را روی نمره و معدل می‌گذارند و از بچه‌ها بنگاری می‌کنند. می‌ترسم از روزی که فرزندانم بگویند دیگر نمی‌خواهم بروم مدرسه. **سازست:** شما در کتاب‌هایتان سعی می‌کنید به بچه‌ها آموزه‌های اخلاقی و سلامت روانی و اجتماعی را متذکر شوید. با قائل به آموزش در کتاب‌های داستانی هستید؟
طبیعتاً بخش از ناملایم‌های که از آنها حرف

سالها بود که با کسی قهر بودم. دیگر حتی فراموش کرده بودم. به او فکر نمی‌کردم و کاری هم به کارش نداشتم. بعد یکی آمد میانجی شد که نه سنی داشت و نه قد و قواره‌ای. گفت: «بیا و آتش کن»
گفتم: «دست بردار! کار ما از این حرفها گذشته»
گفت: «همای رو هر وقت از آب بگیری... عوبه که آدم بی‌گناه باشه... و خلاصه از همین حرفها، چپ چپ نگاهش کردم و لیم را گزیدم. خدایا این چه می‌گوید؟ چرا دست بردار نیست؟ دو دل بودم. مثل خیلی از آدم بزرگ‌ها دریم شده بودم. مثل خیلی از آدم بزرگ‌ها پولم را آماده کرده بودم چیزی بخورم. (حالا کاری نداریم که آن چیز سیگار بود) گفتم: بسم جنه!



ادبیات



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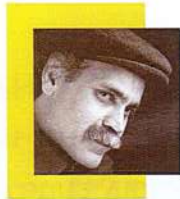
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The Weak Child

By Farhad Hasanzadeh
Translated by Shaghayegh Ghandehari

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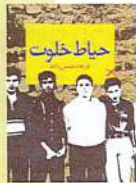


Farhad Hassanzadeh

Born in 1943, because of the Iranian war and being born in the border city of Ahvaz, he could not attend university. But after 20 years of successful and remarkable literary activities, he earned the artistic freedom of literature in Iran. He has written 10 different types of books for young adults and is one of the founders of the "Young Adults Authors Academy", which is the most pervasive writers' community in the country. He has been writing for children in the most widely circulated newspaper in the country "Hamshahri" and for his contributions in the hardest press, he has earned three awards. He has been the judge for several literary, cinematic and theatrical festivals in Iran and has been holding one of the most prominent "Creative Writing for Children" workshops throughout the country. He has earned 10 different national prizes for his major works such as *Matis Sazadai's Sculptures*, *The Backyard* and *Flying Tuffin in the Sky*. Several TV series and movies based on his books are producing at the moment.

6

 <p>Title: Shamsi Author: Farhad Hassanzadeh Pages: 240 Publisher: Qoqnoos First Published: 2008 ISBN: 9789644313424 Main Language: Persian</p>	 <p>Title: Matis Sazadai's Sculptures Author: Farhad Hassanzadeh Pages: 276 Publisher: Qoqnoos First Published: 2009 ISBN: 9789644313431 Main Language: Persian</p>	 <p>Title: By the Lake, the Sunset Author: Farhad Hassanzadeh Pages: 88 Publisher: Qoqnoos First Published: 2008 ISBN: 9789644313424 Main Language: Persian</p>	 <p>Title: Watermelon for Love Author: Farhad Hassanzadeh Pages: 88 Publisher: Cheshmeh Sabz First Published: 2009 ISBN: 9789644313431 Main Language: Persian</p>
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The Backyard
Author: Farhad Hassanzadeh
Pages: 251
Publisher: Qoqnoos
4th Edition: 2014
ISBN: 9789644313475
Main Language: Persian

It is the story of an old friendship between six friends and compatriots and their unattained teenage love stories; the story of a discontented generation whose lives were ravaged after the 79's revolution and then by the unfortunate war

The *Backyard* is Hassanzadeh's effort in demonstrating the unstable and ambiguous situation in the post-Iraqian war. The ruins of two major Iranian cities-Ahvaz and Khoram Shahr, fading of formerly respected values and principles and desperate survivors, bind in together under the framework of this exceptional novel. It is the story of an old friendship between six friends and compatriots and their unattained teenage love stories; the story of a discontented generation whose lives were ravaged after the 79's revolution and then by the unfortunate war, so as if it was not for Ashraf's sister Sharife's feminine destiny, the six friends would never reunite for the rest of their lives. The

narrator tells the story of this twelve year separation and the present situation of each character. Meanwhile, the teenage love story of Sharife and Homayun is beautifully recounted amidst Ashraf's memories of war. Their home, once a school, war frontline and a field hospital, becomes the center of the universe with a fascinating story of its own, pulling each one back to their original starting point after they leave under different pretenses. The gravity of this focal point, Sharife's home, is one of the most appalling features of this novel.

Awards: *The Backyard* was nominated for the national prizes, "Book of the Year", "Golshen Literary Award", "Mehregan Adb" and "Ghalame Zarin" and it was chosen as the "Book of the year" by the "Adabe Paydan" annual festival.

The silence between them was filled with the faint sound of pigeons from far away. It seemed the birds had already understood something was not right between them.

7

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حرفهای دم در



دستار از نمک



گفتگو با فرهاد حسن‌زاده به مناسبت
یادمان انتشار روزنامه سفلی همشاکردی



شعطان می‌خواست به وسیله آن از فرزندان آدم انتقام بگیرد. اما چون دل به دل راه دارد، تصمیم گرفتیم این بار خبر طور شده، روی شيطان را کتیم کتیم و از طرف همه چینه‌های خوب و سا معرفت که دو سال تمام مشتری پروینا قرص خوشمزگی‌ها و نمک‌شاهی‌ها روزنامه سفلی همشاکردی بودند، از همه کاره و هیچ کاره‌ان - یعنی آقای فرهاد حسن‌زاده - تشکر کنیم و پس چون نمی‌خواستیم این تشکر و خداحافظی خشک و حالی باشد، دلمان نیامد به همین راحتی

بسیار بڑا

می‌گویند وقتی شيطان در برابر حضرت آدم کشد او را از درگاه خداوند فرار گذاشت تا ابد دست ندارد. پیش خودش گفت: این همه بدبختی من شده بود نشان نامیاس و ناشکر می‌نکست کاری می‌کنیم یا دیوانه شوند یا خیلی نامیاسی می‌شد تا حدی که

توقیف برای بوجوانان

کتابچه‌ها
مطالعه‌ها
مطالعات و
مطالعات

کتابچه‌های سفلی
توقیف برای بوجوانان
کتابچه‌ها
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مطالعات و
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کتابچه‌های سفلی
توقیف برای بوجوانان
کتابچه‌ها
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داستان ایرانی؛ «لب بر تیغ»

فرهاد حسن‌زاده، نویسنده کودک و نوجوان



آخرین اثر منتشر شده‌ام همان کتاب «خوستان» بود که در مجموعه کتاب‌های «دوست دارم ایران» انتشارات مدرسه منتشر و راهی بازار کتاب شد. در این مجموعه نگارش کتاب درباره هر استان بر عهده یکی از نویسندگان بود و از آن‌جا که من اهل خوستانم، نگارش این کتاب به من واگذار شد. در این اثر ویژگی‌های فرهنگی، هنری، اقتصادی، طبیعی، جغرافیایی، آثار تاریخی و اماکن دیدنی این استان برای نوجوانان شرح داده شده بود. این کتاب در مقایسه با متن، بیشتر از تصاویر بهره گرفته و در ۷۸ صفحه منتشر شده است.

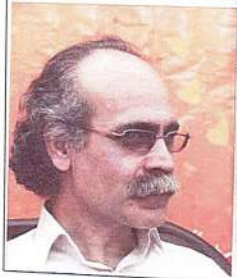
ناشران خارجی «دوست ایرانی» را پسندیدند

به گفته ناشران خارجی، مجموعه کتاب‌های «دوست ایرانی» که توسط انتشارات مدرسه منتشر شده است، به دلیل سادگی و جذابیت آن، مورد استقبال گسترده‌ای در کشورهای مختلف قرار گرفته است. این مجموعه کتاب‌ها که به زبان ساده و روان نوشته شده، توانسته است به نوجوانان در سراسر جهان آشنایی بیشتری با فرهنگ و تاریخ ایران بدهد.

ادبیات کودک

حسن‌زاده درباره رمان جدیدش «هشتی»

پیچیده از گردباد جنگ



از ویژگی‌های بارز مجموعه کتاب‌های «دوست ایرانی» می‌توان به سادگی و روانی آن اشاره کرد. این کتاب‌ها به گونه‌ای نوشته شده‌اند که برای نوجوانان در سراسر جهان قابل فهم و جذاب باشد. در رمان جدیدش «هشتی»، نویسنده به بررسی زندگی و احساسات نوجوانان در دوران جنگ پرداخته است. این اثر با زبانی ساده و روان، توانسته است به نوجوانان آشنایی بیشتری با شرایط جنگ و تأثیرات آن بر زندگی مردم بدهد.

ادبیات گفت و گو

گفت‌وگو با فرهاد حسن‌زاده، نویسنده رمان حیاط خلوت

حیات شلوغ آبادان در حیاط خلوت



فرهاد حسن‌زاده در حوزه ادبیات کودک و نوجوان با چاپ حدود چهار عنوان کتاب، توانسته است شناخته شده است. او که متولد آبادان در سال ۱۳۴۱ است، شروع کرده است پس از آن با انتشار کتاب‌های مختلف برای کودکان از سال ۱۳۷۸. شایسته و رنگارنگ فعالیت داشته است. مولفیت مجموعه داستان‌ها و رمان‌های او برای کودکان و نوجوانان در سال‌های اخیر ادامه داشته است. از جمله داستان‌ها و رمان‌ها که در سال ۱۳۷۸ به عنوان کتاب برگزیده سال، نامشور در مده کتاب برگزیده کشور، پرورش کودکان و نوجوانان در سال ۷۴ و تقدیر شده از طرف وزارت فرهنگ و ارشاد اسلامی در سال ۷۵ و نویسنده برگزیده جشنواره بزرگ برگزیدگان ادبیات کودک و نوجوان در سال ۷۸. اما در این مصاحبه ما کار چندانی با حسن‌زاده نویسنده کودک و نوجوان و کتاب‌های او در سال ۸۲ اولین ومنتش را در حوزه بزرگسال به چاپ رساند که توجه مخاطبان جدید ادبیات را به خود جلب کرد. در این رمان چند دوست دوران نوجوانی به پهنای به شادمانی آبادان پس از جنگ برمی‌گردند و فضای رمان را با یادها، اسرارها و شادی‌ها گذشته و حال رنگین می‌کنند. در سال جاری «حیاط خلوت» نامزد جوایز هوشنگ گلشیری (بخش رمان آرزو)، ادبیات پایتختی و کتاب سال جمهوری اسلامی شد. این روزها فرهاد حسن‌زاده در حال کار بر روی رمان سه جلدی خود با نام «وقت و نظر چنگ لنده» است.



بهترین

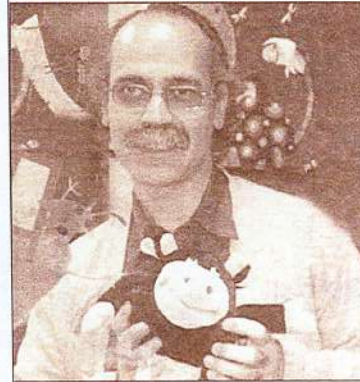
قدمی اروندرود که مرز بین ایران و عراق بود. از همان بچگی عاشق شعر و قصه و هنر بودم. شعرهایی که ما آن وقت‌ها می‌خواندیم و کوچه و مدرسه را روی سرمان می‌گذاشتیم، هنوز یادم است:

عموقلی بود دماغ شلی بود
دست کرد تو جیبم پنج‌زاری برداشت
رفت در نانوا با داد و دعوا

یک نان خرید و خورد فردا صبحش مرد!
بیشتر نویسنده‌ها وقتی که با آنها گفتگو می‌کنند و از علت نویسنده شدنشان می‌پرسند، در جواب می‌گویند: «پدر بزرگ یا مادر بزرگ پیری داشتم که شبها برایم قصه می‌گفت و من تحت تاثیر آن قصه‌ها امروز قصه‌نویس شدم.» اما راستش را بخواهید، من این‌طور نبودم. من - به قول امروزها - خودکفا بودم و خودم برای خودم قصه می‌گفتم. درست یادم نیست، ولی یکی از

کیسان بچه‌ها

کتاب مهمان



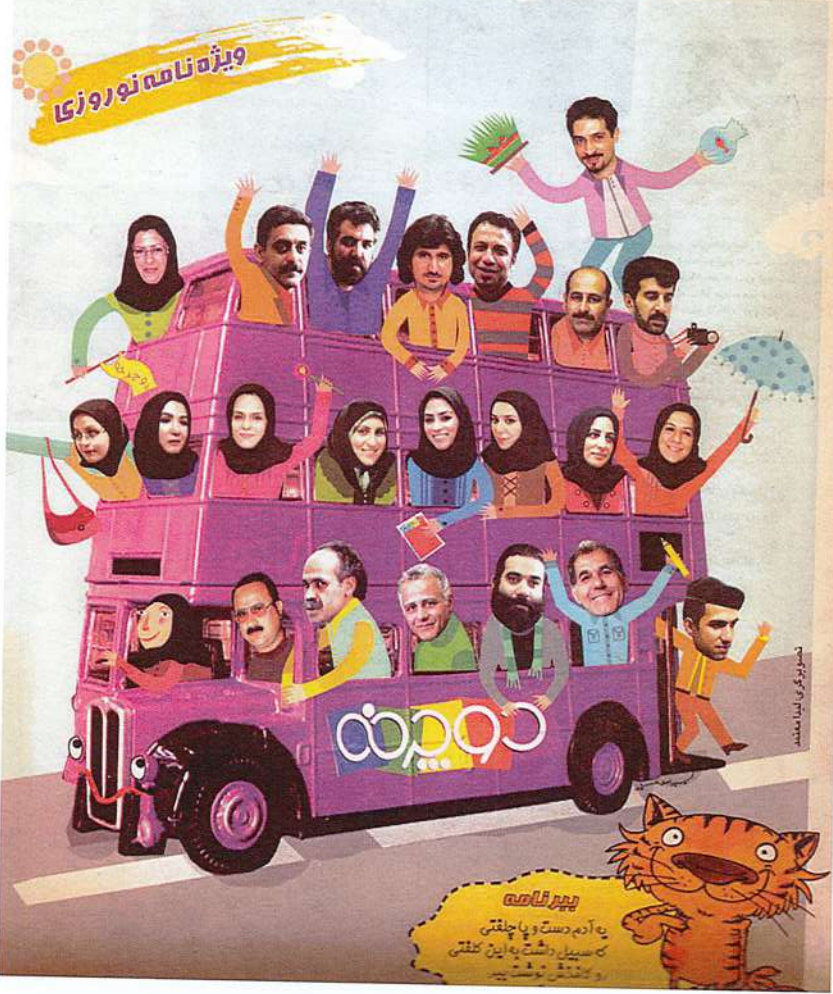
فرهاد حسن‌زاده

یک بار که به آبادان رفته بودم، لنج‌های بی‌صاحب رهاشده را دیدم که به محل بازی بچه‌ها تبدیل شده بودند. من این لنج‌ها را به قول فیلمسازها لوکیشن مناسبی برای یک رمان دیدم. با خودم فکر می‌کردم برای بچه‌هایی که در آبادان زندگی می‌کنند و محل بازی‌شان همان لنج‌هاست، چه چیزهایی می‌تواند جذاب باشد. این‌طور بود که به پلیس بازی و گروگان‌گیری رسیدم. بعد برای اینکه قضیه شکل بدآموزی به خودش نگیرد، بازه زمانی انقلاب را برایش در نظر گرفتم و این کار را به نوعی مبارزه تبدیل کردم.

بچه‌ها در این داستان پاسبانی را گروگان می‌گیرند اما در انتهای داستان متوجه می‌شوند که او هم با مردم است. این ماجرا به نوعی دیدن نسبی را به بچه‌ها نشان می‌دهد. چقدر در این کار تعمد داشتید؟

یکی از اصولی که خودم به آن معتقدم این است که آدم‌ها را سیاه یا سفید نبینم و آنها را با ویژگی‌های مثبت و منفی‌شان بپذیرم. این عقیده در عقرب‌های کشتی بمبک هم خودش، نشان داد.

ویژه نوجوانان، شماره ۵۲۷، پنجشنبه ۲۷ اسفند ماه ۱۳۸۸، ۲۰ ربيع الثاني ۱۴۳۱، ۱۸ مارس ۲۰۱۰، ضمیمه روزنامه شماره ۵۰۸۳ همشهری



Kermani's Tales of Majid Translated Into English

American translator C. Anthony John renders four books by popular Iranian author Majid Kermani into English and translated several other notable works by Iranian writers and poets as well.



A regular source of Iranian news reports is Majid Kermani. The author of the novel "The Tale of Majid" is a frequent contributor to the Iranian press. He has translated several of his books into English, including "The Tale of Majid," "The Tale of Majid," "The Tale of Majid," and "The Tale of Majid." He has also translated several other notable works by Iranian writers and poets as well.

Turkish Group Buys Publication Rights of Hassanzadeh's Novel 'Hasti'

The publisher rights for the novel "Hasti" by Farhad Hassanzadeh have been bought by a Turkish group. The novel is set in the city of Ahlat, a town in the mountains of the Zagros range. The novel is set in the city of Ahlat, a town in the mountains of the Zagros range.



5 Best Novels Chosen by The Week Magazine

The weekly magazine "The Week" has chosen five of the best novels of the year. The novels are "The Tale of Majid" by Majid Kermani, "The Tale of Majid" by Majid Kermani, "The Tale of Majid" by Majid Kermani, "The Tale of Majid" by Majid Kermani, and "The Tale of Majid" by Majid Kermani.



The book cover features the title "SING UNPAID SING FESTIVAL WARD" and an illustration of a person singing into a microphone.

The book is a collection of stories and poems. It is a collection of stories and poems. It is a collection of stories and poems.

Articles

Farhad Hassanzadeh the Versatile Artisan of Life Stories

Farideh Pourjiv



Farhad Hassanzadeh (born in Ahlan, Iran, on April 9, 1962) is a distinguished and prolific Iranian writer who has been writing since he was a teenager. According to his own web page, Hassanzadeh has written more than eighty books of short stories, novels, and poetry for children and young adults. He writes film scripts and dabbles in animation as well. He is one of the founding members of the Iranian Association of Writers for Children and Youth and was an editorial board member of a children and young adult journal, *Dakhtar* (the girl) for fifteen years. Hassanzadeh has received over forty awards for his books. He was also a candidate for the Armin Lindgreen Memorial Award in 2017 and 2018. Some of his books have been translated into other languages.

Diversity in Hassanzadeh's works makes the job of the critic interesting as well as difficult. He has written, as Mohsen Iraj points out, realistic as well as humorous stories, fantasy, and poetry (163); he has also done some rewriting of ancient Iranian tales. Some of this diversity may be due to his life: Hassanzadeh was born before the revolution in 1962 in Ahlan, and his family had to move out due to the

in Iran
 Abdi's 'Dust of War' is fiction
 ...
LA Open
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Portrait of
 ...
Parham's
 ...

فرهاد درخشانی، نویسنده و مترجم، در گفت‌وگو با مجله جوانان، روزگارش و آثارش را به اشتراک می‌گذارد.

مجله جوانان، شماره ۱۲۲، بهار ۱۳۹۷، شماره ۱۲۲، بهار ۱۳۹۷، شماره ۱۲۲، بهار ۱۳۹۷

سروتن نوجوانان

مختارترین عشق فوتبالی
قصه سینما در ایران
موهبای دم‌اسبی

۱۱ شهریور
۱۲ شهریور
۱۳ شهریور

کتابهای درسی را از دست بکشید و نوجوانان را از نوشتن لذت ببرید

بای حرف‌های نوجوانان

گفت‌وگو با

یار دیگر فرهاد

فرهاد درخشانی، نویسنده و مترجم، در گفت‌وگو با مجله جوانان، روزگارش و آثارش را به اشتراک می‌گذارد.

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انتشار از دانشی

سفر به استانبول
ISTANBUL

ویدئو گالری گفت‌وگو

کتابهای درسی را از دست بکشید و نوجوانان را از نوشتن لذت ببرید

مجله جوانان، شماره ۱۲۲، بهار ۱۳۹۷، شماره ۱۲۲، بهار ۱۳۹۷، شماره ۱۲۲، بهار ۱۳۹۷

سروتن

کتابهای درسی را از دست بکشید و نوجوانان را از نوشتن لذت ببرید

در سی و یکمین نمايشگاه بين‌المللی کتاب تهران
۱۲ اردیبهشت لغایت ۲۲ اردیبهشت ۱۳۹۷

نیازهای کودکان و نوجوانان
برای حسن زاده محور نوشتن داستان است

گفت‌وگو با حسن زاده محور، نویسنده و مترجم، در گفت‌وگو با مجله جوانان، روزگارش و آثارش را به اشتراک می‌گذارد.

مجله جوانان، شماره ۱۲۲، بهار ۱۳۹۷، شماره ۱۲۲، بهار ۱۳۹۷، شماره ۱۲۲، بهار ۱۳۹۷

گفت‌وگو با

کتاب بخوانیم تا مردم را بیشتر بداریم

فرهاد درخشانی، نویسنده و مترجم، در گفت‌وگو با مجله جوانان، روزگارش و آثارش را به اشتراک می‌گذارد.

مجله جوانان، شماره ۱۲۲، بهار ۱۳۹۷، شماره ۱۲۲، بهار ۱۳۹۷، شماره ۱۲۲، بهار ۱۳۹۷

کتابهای درسی را از دست بکشید و نوجوانان را از نوشتن لذت ببرید

فرهاد حسن‌زاده نویسنده، گویند و لوگوین و گفتگو با اسامین امروز

برای مخاطب کتاب‌هایم به اصل لذت پایندم



فرهاد حسن‌زاده نویسنده، گویند و لوگوین و گفتگو با اسامین امروز. او در این مصاحبه دربارهٔ کتاب‌هایش، فرآیند نوشتن و نگاهش به مخاطب صحبت می‌کند.

فرهاد حسن‌زاده: من به عنوان نویسنده و گویند، همیشه سعی می‌کنم که مخاطبم را درگیر کنم. برای من لذت اصلی نوشتن، این است که بتوانم با کلمات، دنیایی را خلق کنم که برای مخاطب جذاب و آموزگار باشد. من همیشه سعی می‌کنم که در کتاب‌هایم، علاوه بر تفریح، جنبه آموزشی هم داشته باشم.

فرآیند نوشتن برای من یک فرآیند مداوم است. من همیشه ایده‌ها را در ذهنم می‌پرورانم و سعی می‌کنم که آن‌ها را به شکلی جذاب و قابل فهم برای مخاطب تبدیل کنم. من همیشه سعی می‌کنم که در کتاب‌هایم، علاوه بر تفریح، جنبه آموزشی هم داشته باشم.

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کودگان را با به رسمیت نهمی شناسند

گفتگو با فرزاد حسن‌زاده، نقاش، بازیگر، مجری، منتقد، شاعر، نویسنده، گویند و لوگوین



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مؤلف فرهاد حسن‌زاده

نویسنده روزشایی

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کودگان را با به رسمیت نهمی شناسند

گفتگو با فرزاد حسن‌زاده، نقاش، بازیگر، مجری، منتقد، شاعر، نویسنده، گویند و لوگوین



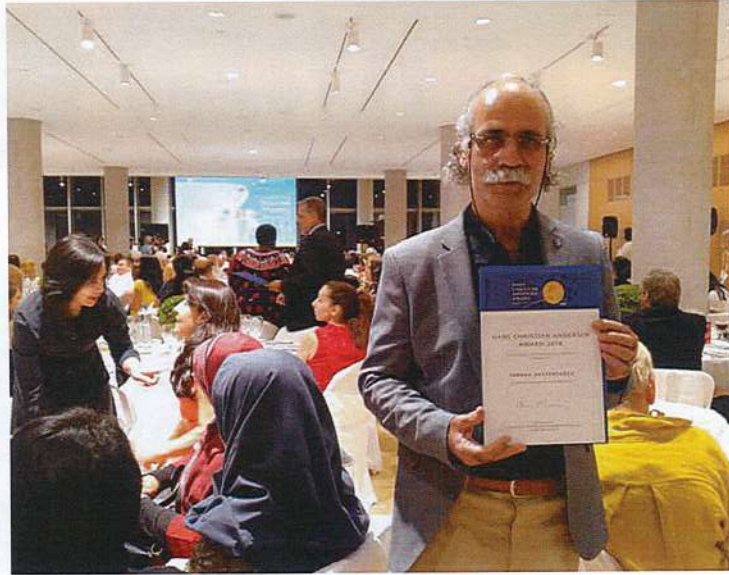
فرهاد حسن‌زاده: من به عنوان نویسنده و گویند، همیشه سعی می‌کنم که مخاطبم را درگیر کنم. برای من لذت اصلی نوشتن، این است که بتوانم با کلمات، دنیایی را خلق کنم که برای مخاطب جذاب و آموزگار باشد. من همیشه سعی می‌کنم که در کتاب‌هایم، علاوه بر تفریح، جنبه آموزشی هم داشته باشم.

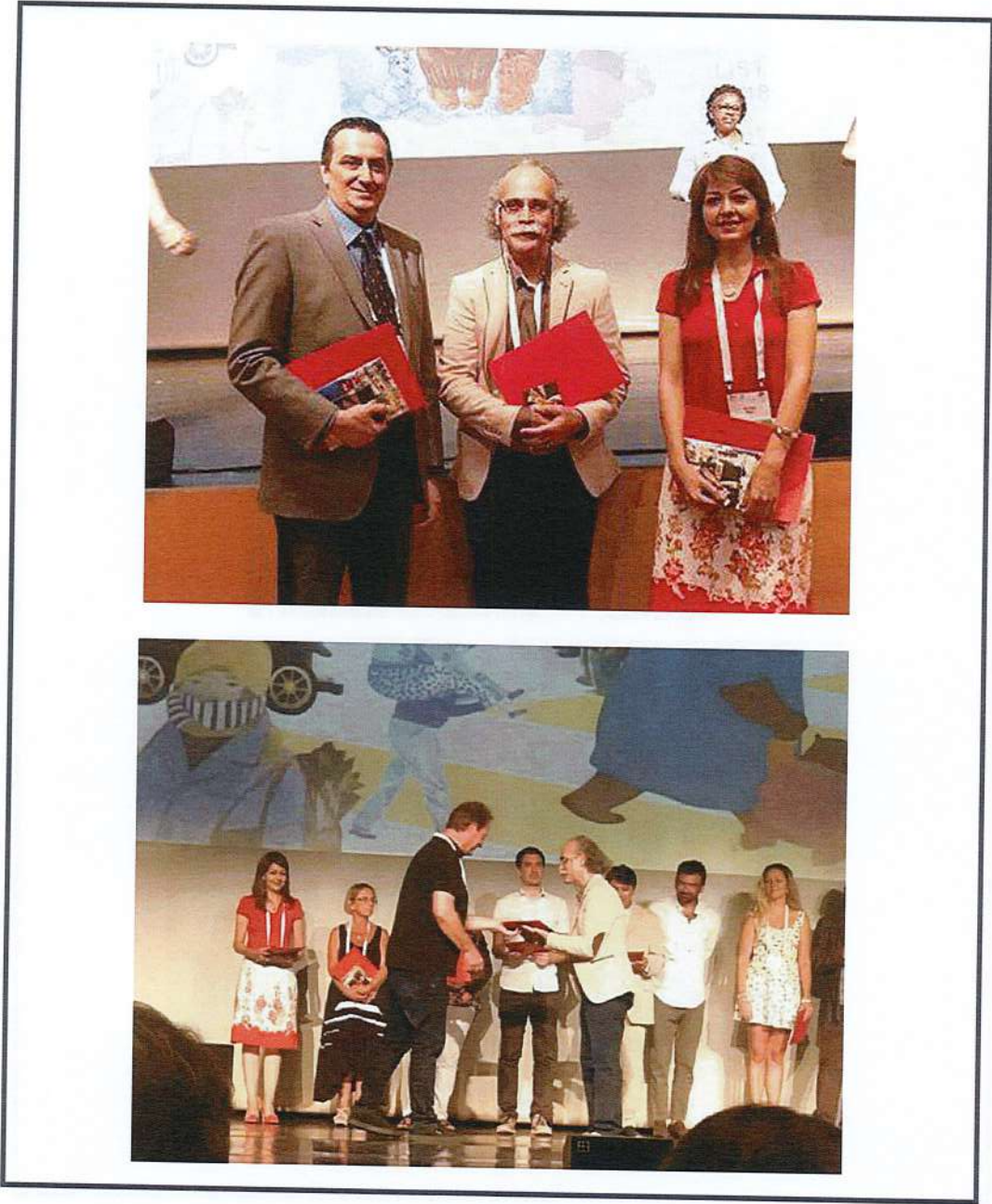
فرآیند نوشتن برای من یک فرآیند مداوم است. من همیشه ایده‌ها را در ذهنم می‌پرورانم و سعی می‌کنم که آن‌ها را به شکلی جذاب و قابل فهم برای مخاطب تبدیل کنم. من همیشه سعی می‌کنم که در کتاب‌هایم، علاوه بر تفریح، جنبه آموزشی هم داشته باشم.

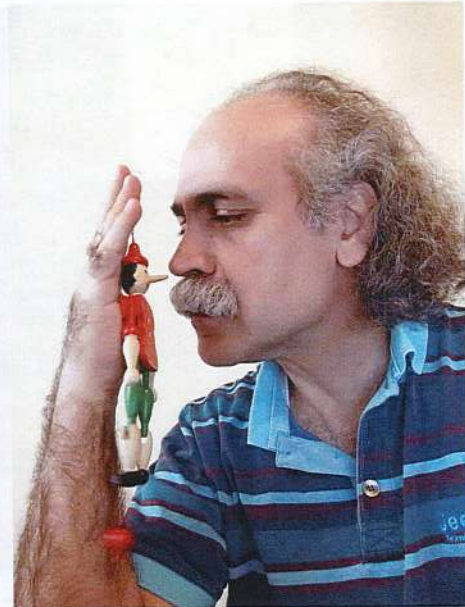
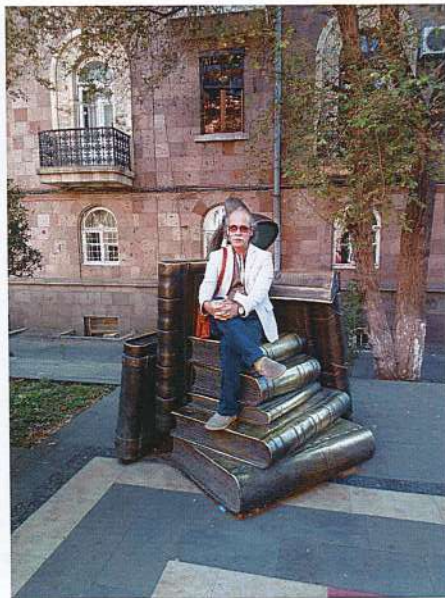
نگاه من به مخاطب این است که من می‌خواهم با کلمات، دنیایی را خلق کنم که برای مخاطب جذاب و آموزگار باشد. من همیشه سعی می‌کنم که در کتاب‌هایم، علاوه بر تفریح، جنبه آموزشی هم داشته باشم.



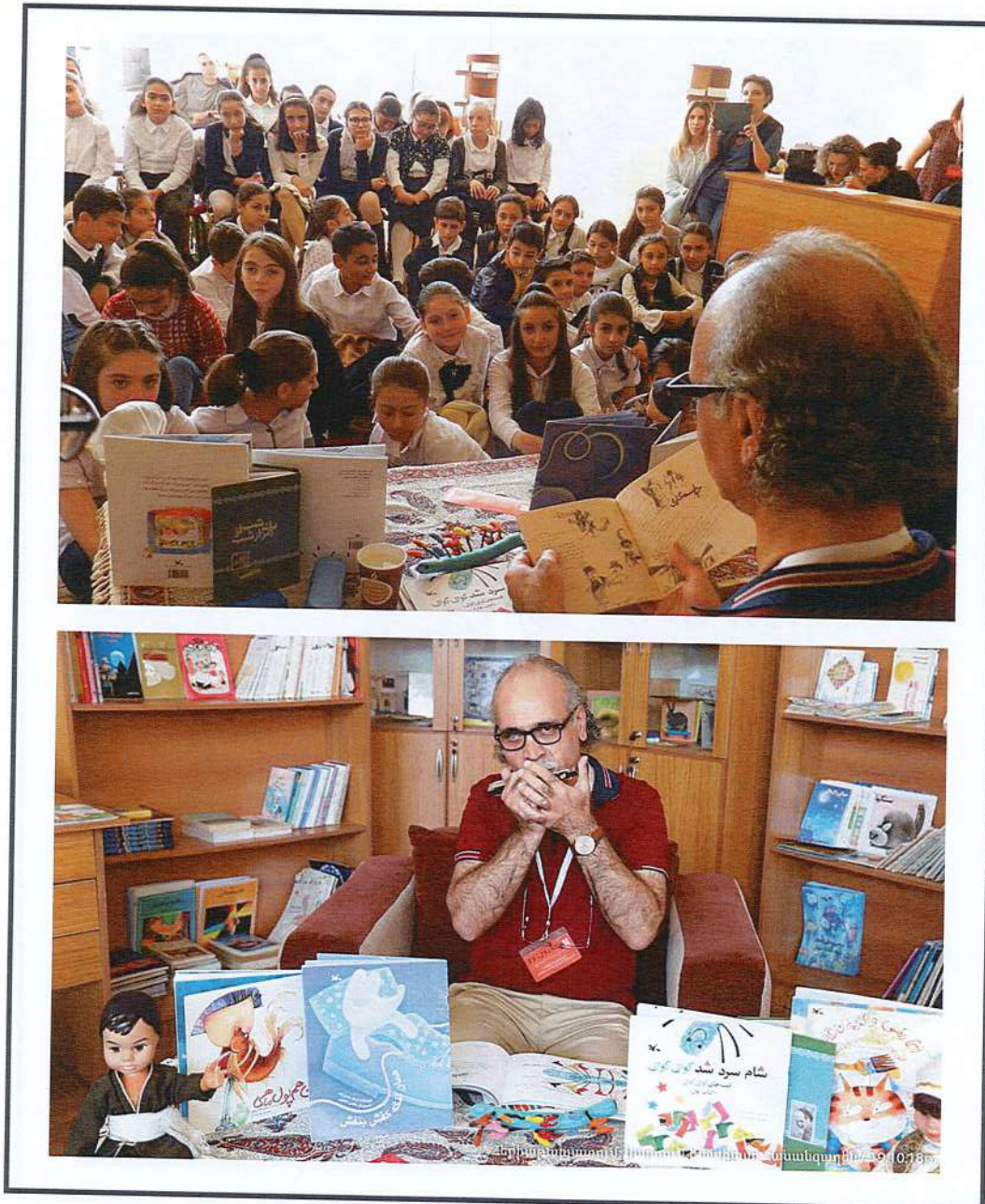
12 Gallery



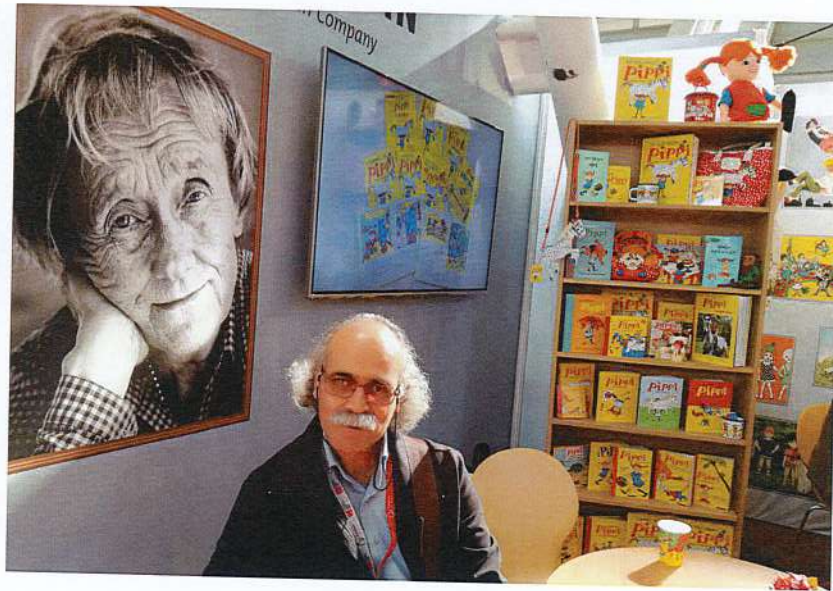
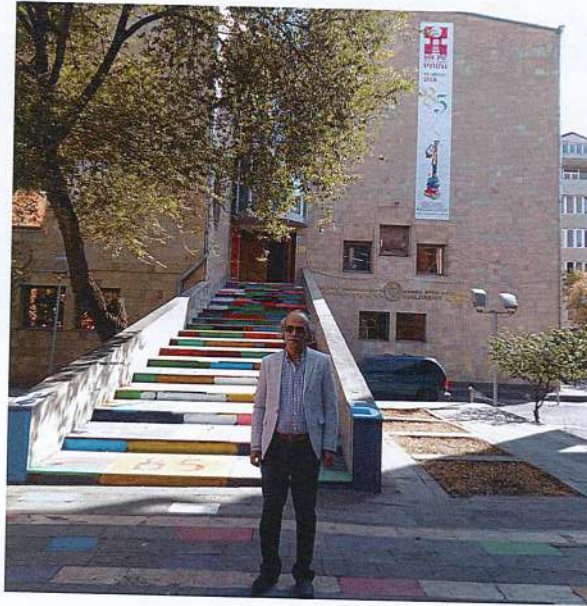




Ներհարսակազմի կարգում է Ֆակուլտետային / 19.10.18թ.

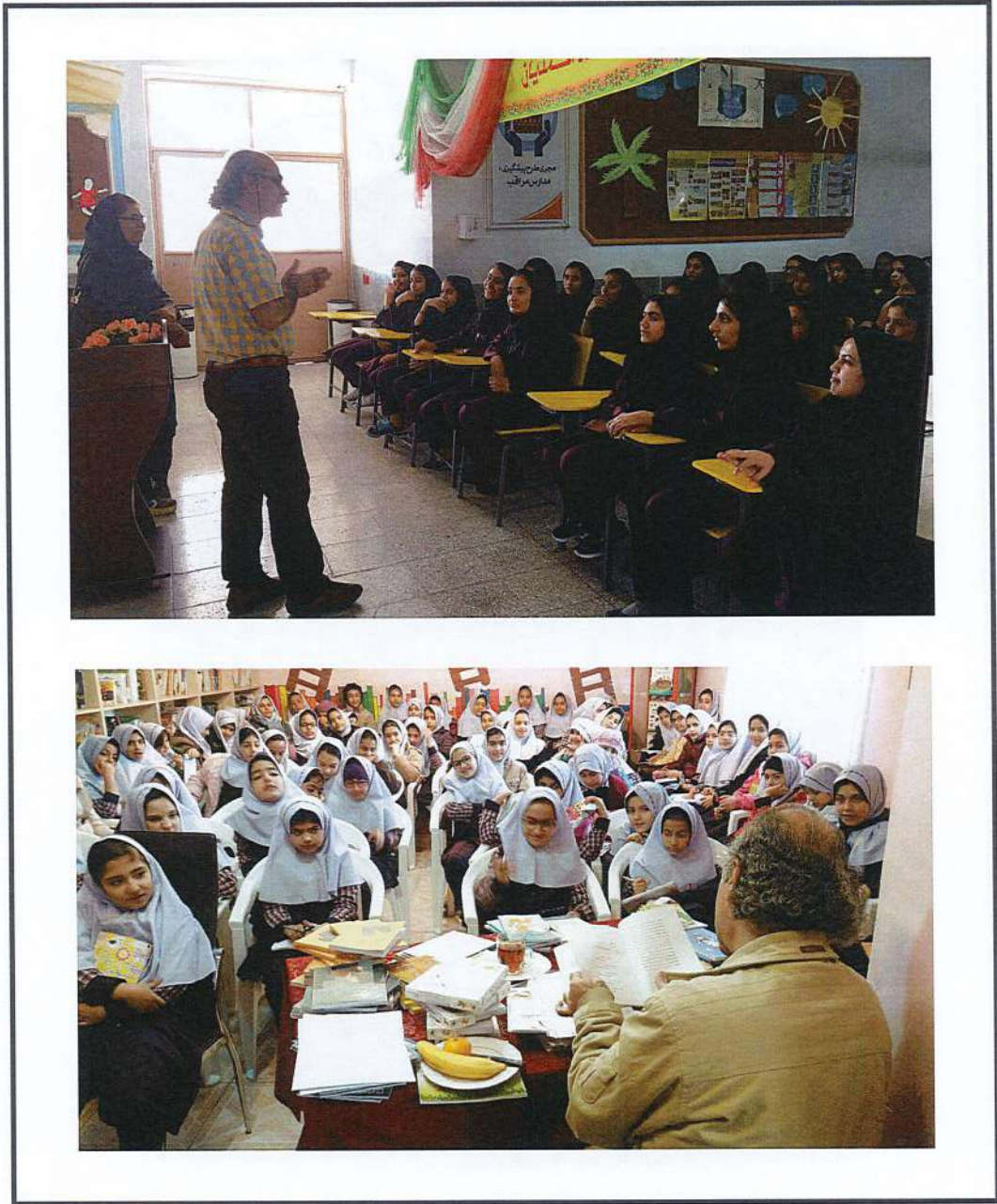


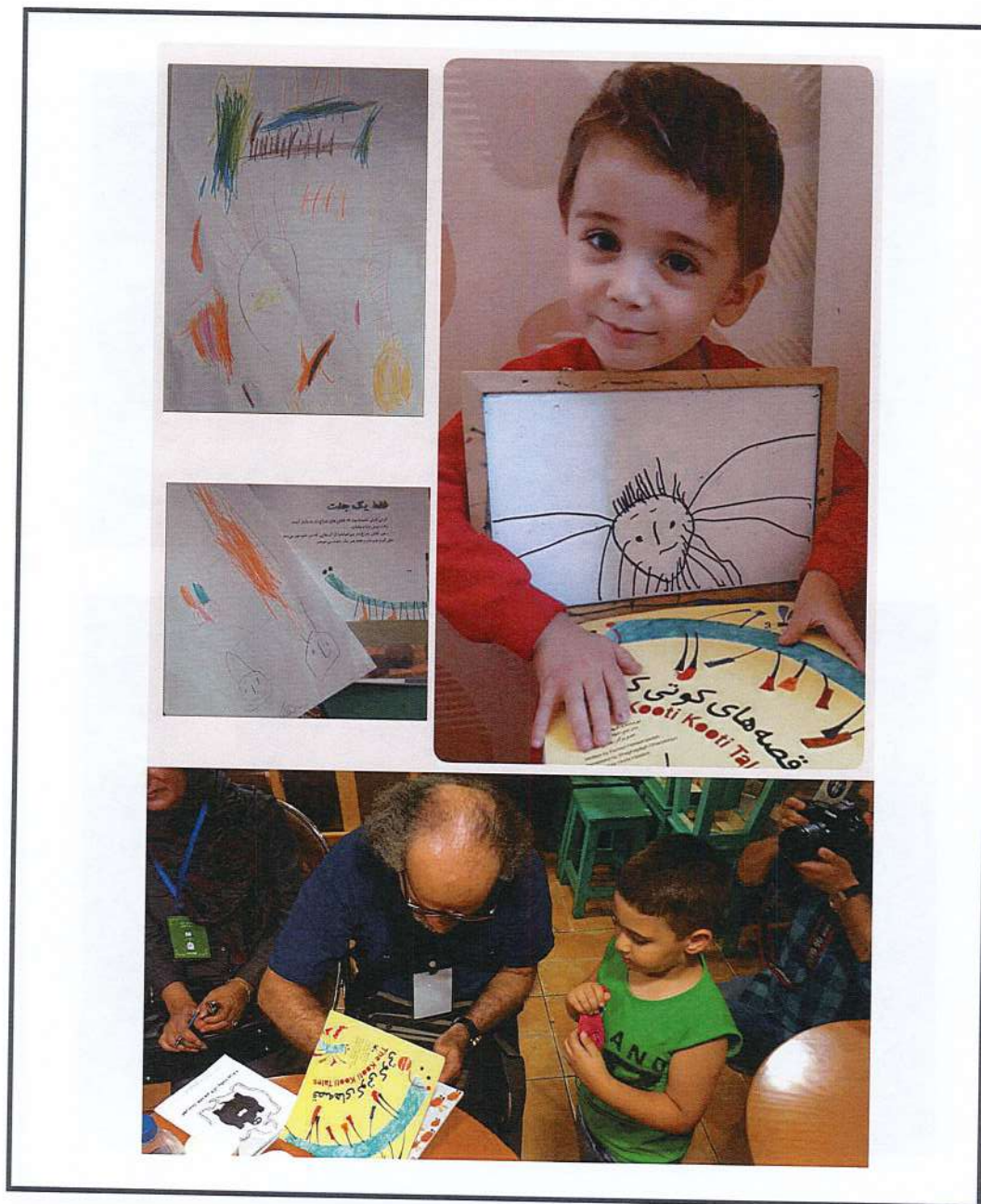




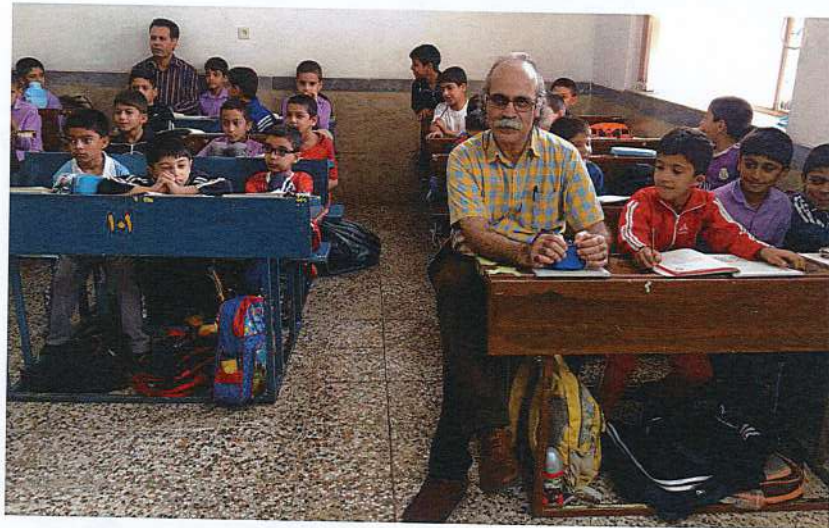
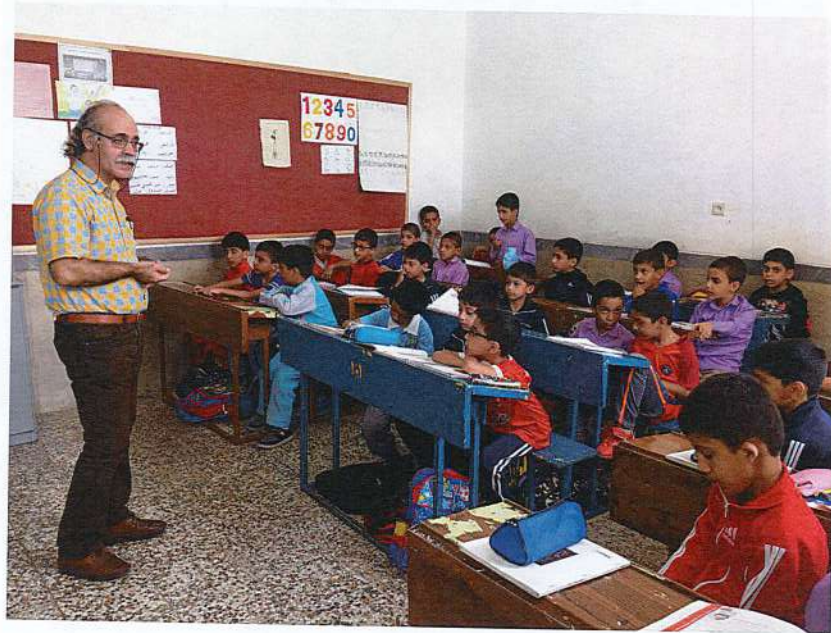






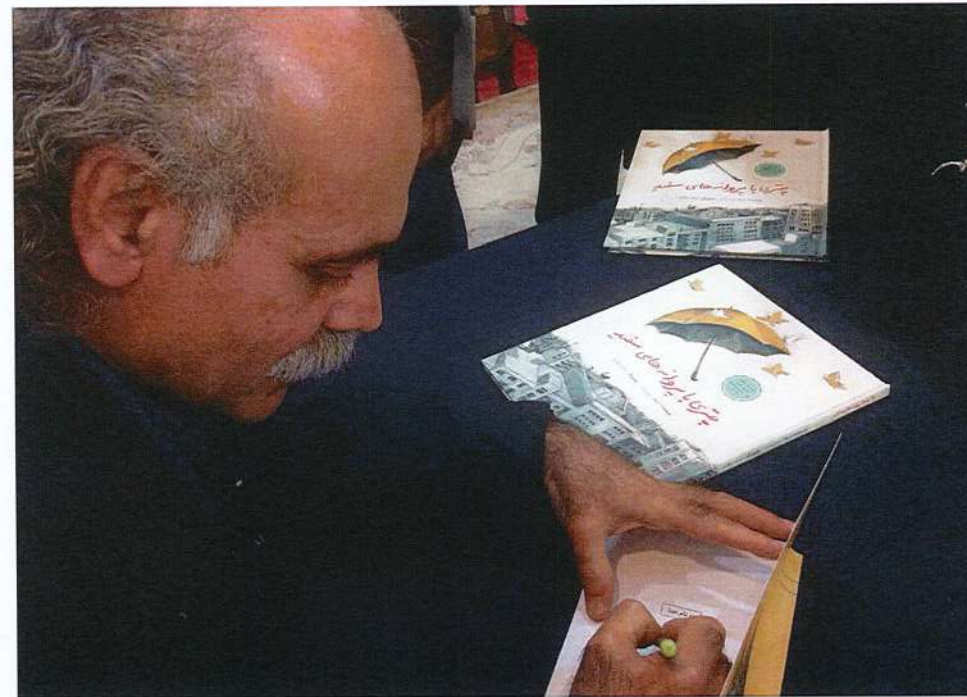












Acknowledgments

Children's Book Council of Iran would like to extend its Special thanks to Farhad Hassanzadeh and the Institute for Intellectual Development of Children & Young Adults (Kanoon) as well as the following colleagues:

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Farzaneh Aghapour
Shahram Eghbalzadeh
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