

For The Hans Christian Andersen  
Author Award 2024

# JAMSHID KHAHANIAN

Iranian Nomination

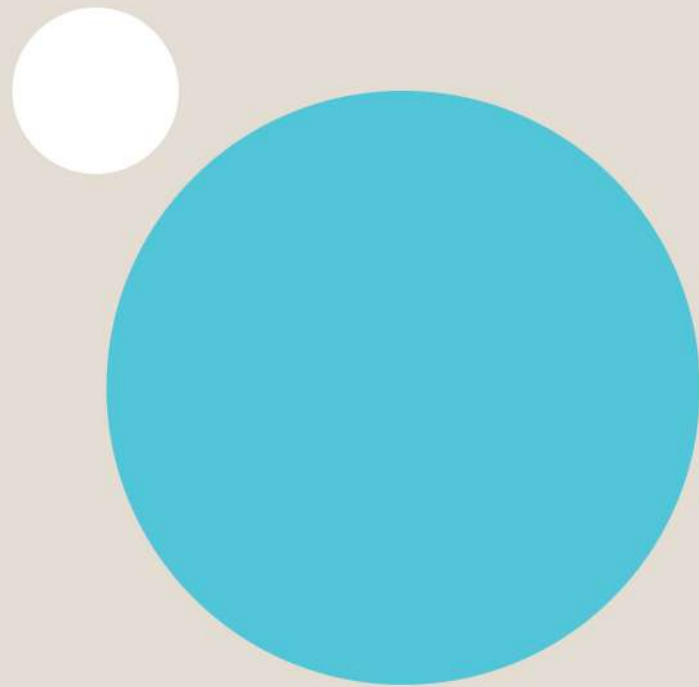


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**The Children's Book Council of Iran**

Tehran/2023

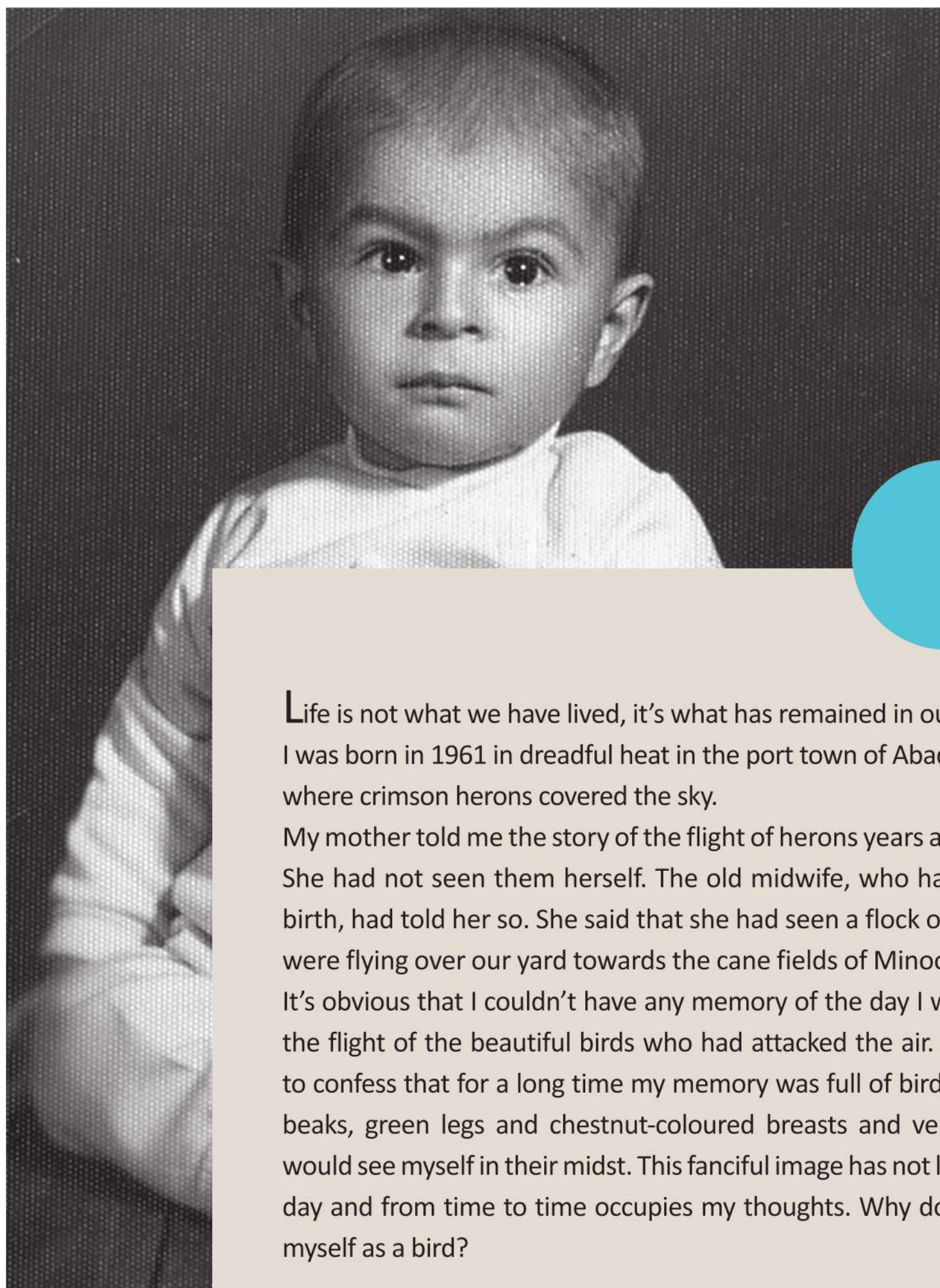


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1  
Biographical  
information  
on the candidate.





Life is not what we have lived, it's what has remained in our memory ... I was born in 1961 in dreadful heat in the port town of Abadan, at home, where crimson herons covered the sky.

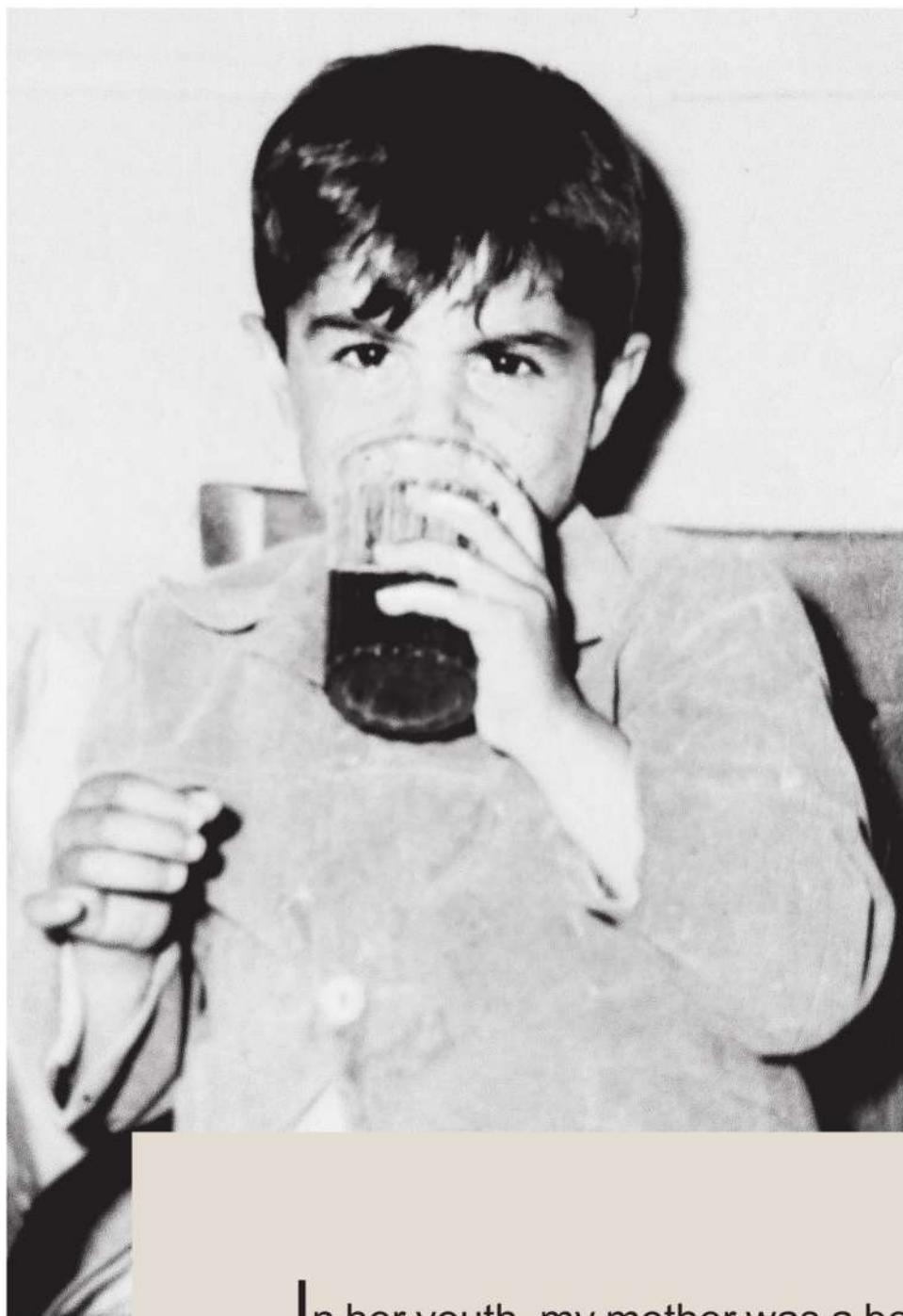
My mother told me the story of the flight of herons years after my birth. She had not seen them herself. The old midwife, who had helped my birth, had told her so. She said that she had seen a flock of herons who were flying over our yard towards the cane fields of Minoo.

It's obvious that I couldn't have any memory of the day I was born, and the flight of the beautiful birds who had attacked the air. Albeit, I have to confess that for a long time my memory was full of birds with yellow beaks, green legs and chestnut-coloured breasts and very strangely I would see myself in their midst. This fanciful image has not left me till this day and from time to time occupies my thoughts. Why do I remember myself as a bird?



WHY DO I REMEMBER MYSELF AS A **BIRD?**





In her youth, my mother was a beautiful, proud and very loving woman. My father was a handsome seafaring, strong and happy-go-lucky man with a sense of humour, who also loved comedy and folkloric stories. He would always take me to “Hafez Theatre”, where Nemat-o-lah Gorji, the famous comedian played. He was a fantastic swimmer and like the purple herons that conquered the air, would conquer the water. And of course, he was also a fantastic story teller. Me and my two sisters and three brothers after me, never understood the truth or falsehood of his seafaring adventures, which he would tell us with lots of details and great humour. For me, of course, the truth or falseness of his stories was not important, but what he told us. He had travelled through the Arvand River, and the Persian Gulf, the sea of Oman, to the farthest seas and oceans, and every time he came back from his travels, he would bring colourful magic suit-cases full of fantastic stories. I would devour his stories. I remember I was eleven when we received the news of their ship-wreck in the waters close to the port of Alshwykh in Kuwait.



I wrote my first story entitled “Boat” in the same year, as a result of that event. After a while, my father came home in one piece and with a long beard, like Captain Grant, in “The Children of Captain Grant”.

But from those bitter days, two things have remained well in my memory. First writing that story and second the story my mother told us children about my father. My mother said that one morning when I was sitting in the yard and combing my hair, I heard knocking on the door, I got up and went to open the door. I saw your father holding a very large Ewe fish, which was so large that was the size of himself, holding it by the tail, without talking, just stood there looking at me. I said: “well”? He came forward and roughly pushed me aside and went to the yard and threw the big fish by the water-tap.

When he was returning, in the same rough manner, he said: “tonight we will come for your hand”, and he went out the door. That same night, they came and made arrangement, and I became his wife; what else could I do!





I think it was one or two years after the translation of “Tistou of the Green Finger”, the work of Maurice Druon that I became a member of the Abadan branch of the Centre for the Intellectual Development of Children and Young Adults. This book was translated in 1973. In those years CIDCYA had opened its place amongst families, as an educational and art-promoting centre, and one of its tasks was the promotion of reading through a wide-spread net of libraries specializing in the education of children and young adults. But, I did not join the centre for reading, but to get its membership card, which was very chic and beautiful and having it placed one in a higher class.

The first time I went there, my membership card was made ready very fast. When I took the card with a lot of excitement and turned to leave, a male librarian who was sitting behind the counter called me and asked me to hand him the book which had fallen on the floor by the shelves. I went and picked it up; it was “Tistou of The Green Finger”. I liked the image on its cover; the librarian said I could take it home and read it. And that was what I did.

This became my introduction to the wonderful world of stories through “the book”. Of course it was not only this, since I became familiar with “theatre” in a more serious manner. I understood the world of art. And enjoyed music, also cinema ...



Sometimes, when I get a chance and revise my memories, when I get here, I ask myself: “if that day the Tistou of The Green Finger” had not fallen on the floor by the book-shelves, who would I be and where would I be today?

I still don't know what makes one's heart beat fast at seeing someone for the first time. Not psychology, nor Plato, nor Socrates, nor Phaedrus? None of them have given the right answer. But this heart-beating, no matter how short, or one-sided and sudden, even after fifty years, still remains in one's memory.




I don't know exactly how long had passed from my membership in the library of the centre, when I saw her. I don't know when she had come and had sat behind the desk, which was near the last row of white book-shelves and the exit corridor. I was reading the first volume of the 4 volumes of "Tripods", that is "the White Mountain", written by John Christopher, when I saw her. She had honey-coloured long hair, which covered her small and delicate shoulders. From where I was sitting, I could recognize the narrow and straight parting of her hair which with a soft wave had covered the sides of her face, in a way that at times she had to move them behind her ears. She had white skin, and eyes the colour of her hair. The way she was sitting and reading entranced in her book, the whole world around her were sighing in the yearning for her attention or lack of, including me.

The whole of this adventure took no more than a minute, just one minute. Then her mother or elder sister came to fetch her and she left. I never saw her again, never. But she has always remained in my memory. I have written my latest story which is not yet published, based on this one minute. A story entitled: "A Girl Came from Basra on a Hot Noon".



Reaching the 1979 revolution, I had written several short stories and a play. And I played in a number of plays which had Iranian and foreign themes. This was as I was not even seventeen. Among my writings, I only remember “The Vagabonds”, and that is because a group of high school kids played it without my permission. I cannot say, during this period, how my getting to know Bertolt Brecht playwright, director and German poet, along with his compatriot and fellow of his school of thought, Erwin Piscator with their admirable experiences in innovating “epic theatre”, a form that emphasizes the sociopolitical contrast of a play, how much tackled and played with my theatrical mind. In the same way, Louise Carroll with her wonderful “Alice in the Wonderland” and C.S. Lewis with “The Adventures of Narnia” also Andersen with his creative stories and Lingren with “Pippi Longstocking” left their impressions on my mind. Even so, Samad Behrangi with his “Small Black Fish” and Ali-Ashraf Darvishian with his collection of stories had an admirable place for me. In the month of Bahman (February) 1978 with the climax of people’s protests, the social mannerism of the society changed and everything affected by the political and social currents, took another form. A form that, from the historical point of view should be experienced and by-passed. But this was not the end of what had begun. I had become an adult and “war” was coming our way.





There are stars in the sky /  
on earth we have tripods /  
here are only mortars /  
our poem is four –fold /  
who has said these are shredded / ...

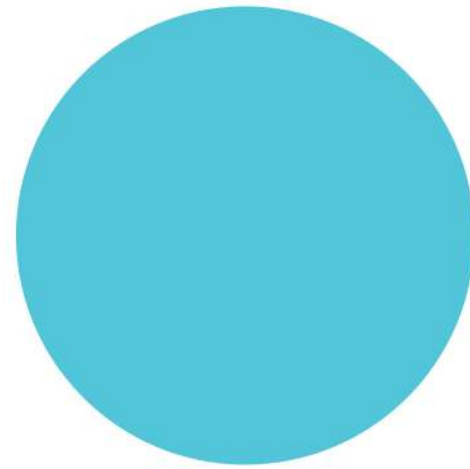
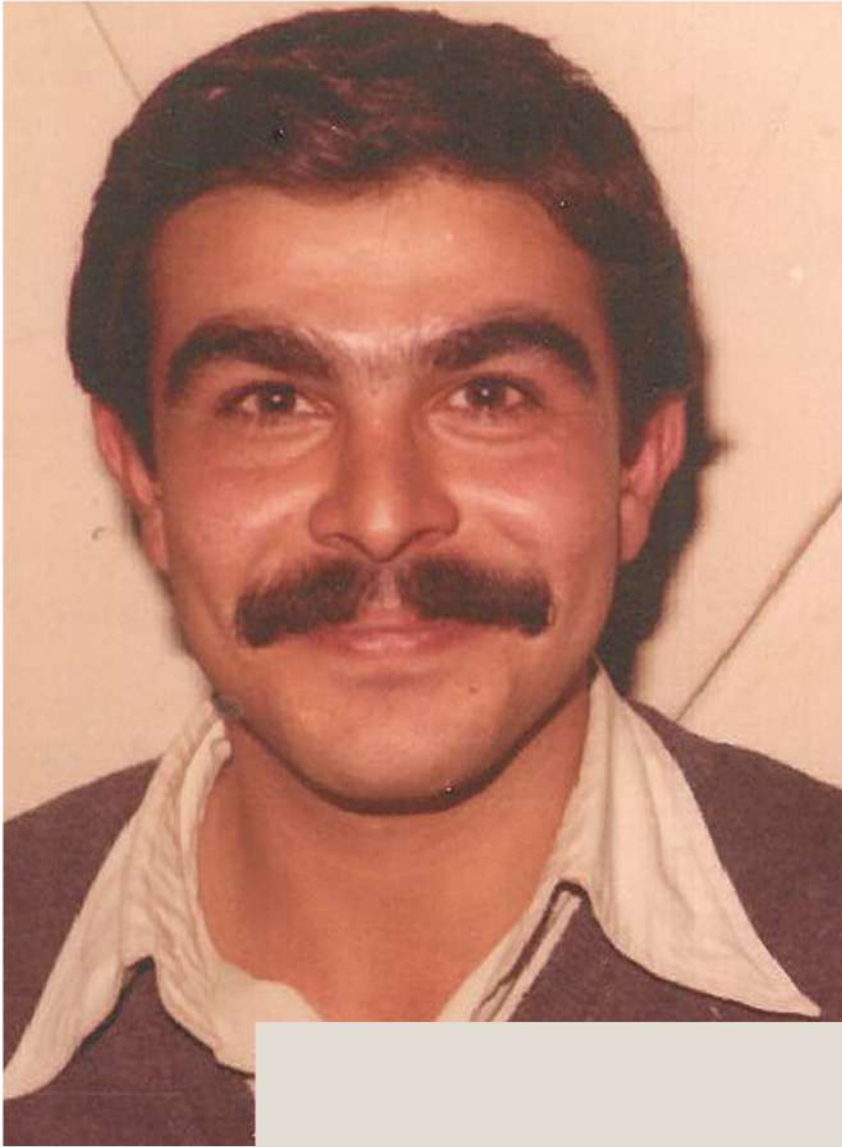
This is a small part that “Mobarak” sings and “Morshed” accompanies him drumming on a pot. “Mobarak” and “Morshed” are the two main personalities of the puppet play titled: “The Happy and Sad Comic Story of Mobarak”, which I wrote in two nights, in the frightening siege of Abadan, during the war.



The Iran-Iraq war started on 21 September 1980, and a short time later, in October of the same year, Abadan was besieged. At that time, I was nineteen and a couple of months before that, my father had gone to Kuwait on a small freight boat. Prior to the siege, my mother and the children along with our uncles and friends had gone out of town. I was supposed to join them a few days later, when I heard that Iraqis, by installing two bridges had crossed the Karoon River and were besieging Abadan, and were trying to cut off the linking roads of Abadan with other towns. This was while many families had not been able to leave town.

The bombardments were escalating, and there was no day that a house or houses or an area was not destroyed. The job of my friends and I had become bringing aid to the injured and the casualties. Amongst these were children who had either lost their families or along with their families had lost their homes.

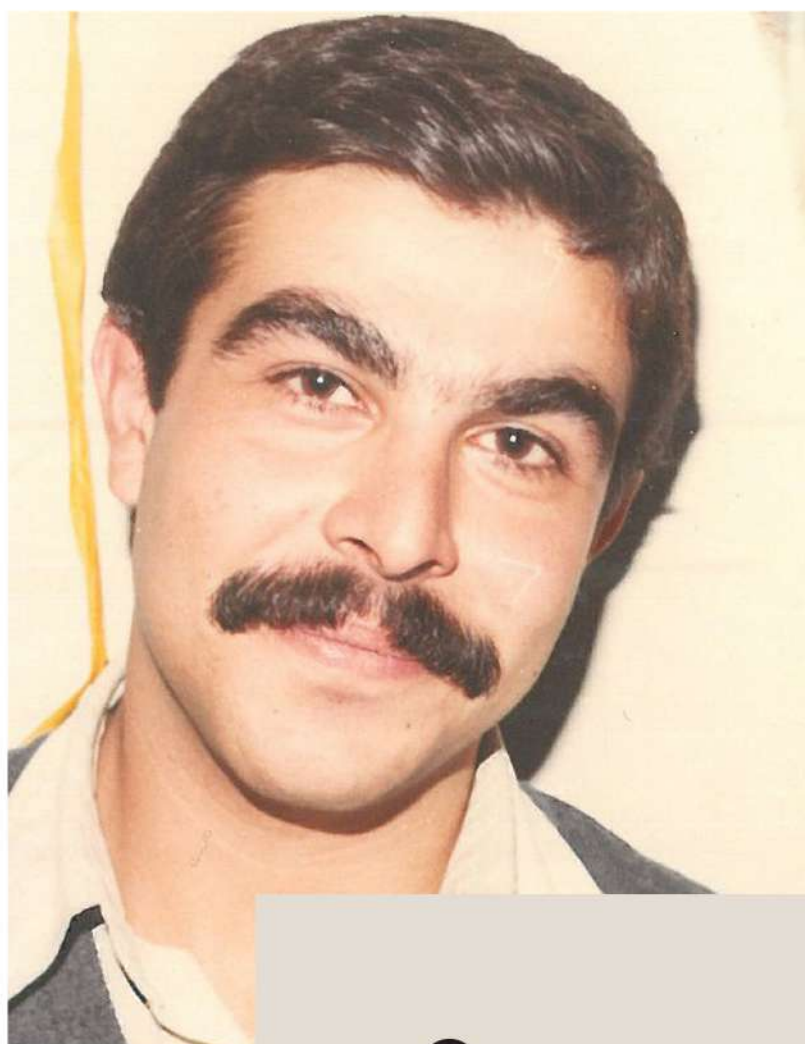




The idea to arrange a puppet show for children even adults, before dusk suddenly was lit in my mind. Of course, others welcomed it, but not whole heartedly. I thought with puppet shows we could entertain children and their families even ourselves, to lessen the effects of fright and fatigue in everyone. For this reason, I started to write the play of “The Happy and Sad Comic Story of Mobarak”.

One of my friends tried hard to make a glove-puppet of Mobarak the size of his own hand, under my instructions, which of course did not come out very standard, but became a cute puppet. I took on the role of “Mobarak”, and practiced a lot to be able to simultaneously speak for Mobarak as well.

I think the play and the place of its performance in one of the trenches was ready, when we received the news that the Minister of Petroleum and the accompanying people had been captured by the enemy on the road to Mahshahr.



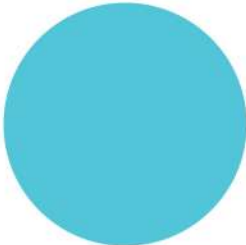
Our show was delayed a while, but very soon we got ourselves together. This time everything was ready, and we had such a large audience that we could not place all in the trench. The sound of bombardments could be heard from afar, but the sound of Morshed's drum beating on a pot and the shrill and squeaky voice of Mobarak was louder than any other sound.

There are stars in the sky / on earth we have friends / here are only mortars / ...

The siege of Abadan lasted 349 days, and I stayed a month after that, then I went and joined my family. A while later, my father with his Captain Grant's beard found us with hardship and we all got together. I finished my last year of high school; the cultural revolution of Iran had arrived and caused the closing of universities.

One year later I was drafted. I was stationed in the clinic of the coastal guard of the police of Khosrow Abad, 21 kilometers from Abadan. The war lasted 2888 days. During this time, I finished my service, got married and became father to a son.



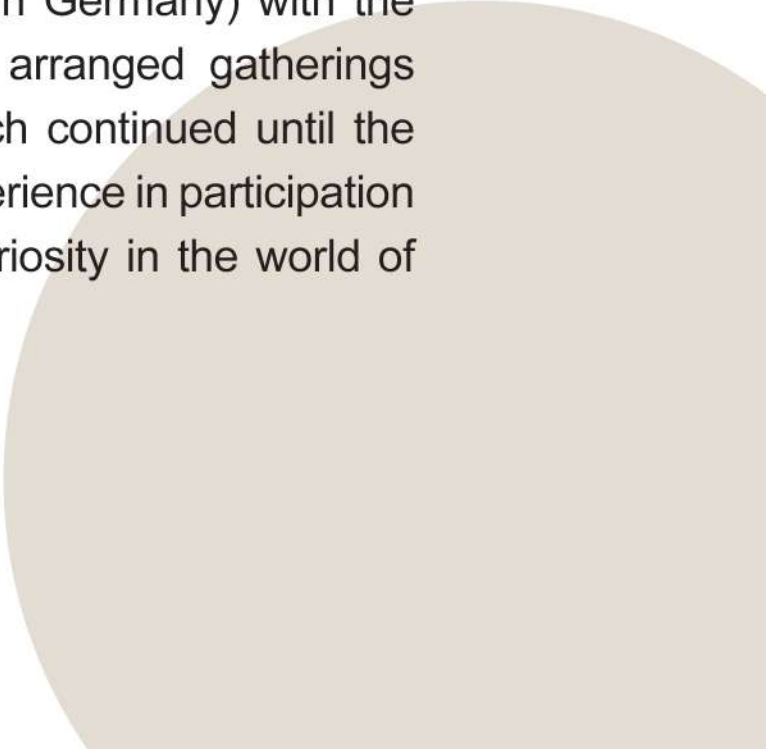


**E**ight years later, my daughter was born. I started work in the ship-building factory of the Persian Gulf, in Bandar Abbas. I studied Human Resources Management in Technical Management Organization, in Tehran. I wrote many plays inspired by the war, which in 2001 and 2011 were published many times and became among the most performed plays. Some of them were performed in festivals in Germany, Russia and Azerbaijan (Baku).

During this time, I also wrote a number of novels, long and short stories which were published in Iran. Some of them were translated and published by the polish publisher: “Krajowa Agencja Wydawnicza” and the Russian “Svetoch” and entered the book market.

During the same years I wrote a 13 part collection of proverbs for children in television, and then made a tele-theatre and an animation play. I believe that the most important events of those years for me were the writing of the novel “The Childhood of the Earth” (1997). And the creation of the imaginary personality of “Kol Kol Ashtar”. This personality which has its roots in our folkloric and oral literature is a demon that is sent from the sky to find a chance to do good deeds. Somewhere in an interview I said that: this demon came from the sky and fell right into my story so that I could return to the wonderful world of childhood and adolescence.

Now 25 years has passed from the creation of “the kind demon” and writing for children, and I keep writing without a pause. During these years I was invited to teach theatrical literature. Then I established workshops throughout Iran (and in 2018 also in Germany) with the title of “reading, reading and writing”, also arranged gatherings with young people called “two windows”, which continued until the beginning of covid 19. It was an exceptional experience in participation and cooperation in reading and writing and curiosity in the world of stories.



I remember when I was seven or eight years old, I asked my mother:

“when I was born, did I have wings”?  
And she said very seriously: “when you were born, you moved your hands and feet so fast and made an uproar that I didn’t notice your wings ...”

In 2003, my father who had no resemblance neither to himself nor Captain Grant, passed away and took a part of us with him. Life is not what we have lived, but what remains in our memory ... This must be a quotation of Gabriel Garcia Marquez, the renowned Columbian writer. I believe it’s exactly as he has said. I remember when I was seven or eight years old, I asked my mother: “when I was born, did I have wings”? And she said very seriously: “when you were born, you moved your hands and feet so fast and made an uproar that I didn’t notice your wings ...” Just recently, on the verge of my 60th year, once more I asked her the same question. This time she said nothing, only looked at me ... I’m not sure she remembered anything, no, she did not ...

2  
A portrait  
photograph  
of the candidate.





3  
A statement  
describing the  
candidate's  
contribution to  
literature for  
young people.





The Children's Book Council of Iran is proud to nominate Jamshid Khanian as the Iranian nominee for the 2022 Hans Christian Andersen Award. This choice has been made due to the prominent and influential role of this author in shaping the modern literature of Iranian children and young adults, its development and expansion among a wide range of readers and raising the reading quality in this age group.

Focused and comprehensive exploration of the characteristics of adolescence; highlighting concepts such as love, peace, identity and intergenerational relations; addressing issues such as death, war, immigration, loneliness, fear, discrimination and old age; paying special attention to the complexities of urban middle-class life, the problems of the family institution in the contemporary world; adolescent work and their civil rights; and finally paying attention to the life, culture and customs of the people of different regions of Iran are among the themes of Khanian's fiction. His works, with their diversity of content, formal and technical innovations, as well as artistic and aesthetic richness, have created a narrative and literary world specific to him. In addition to Persianite audiences, Khanian's works open the door to worlds full of wonder with artistic and elegant content for non-Persian-speaking readers.





The Children's Book Council of Iran goes on to explain its main reasons for nominating Khanian for the Hans Christian Andersen Award.

Jamshid Khanian was born in 1961 in the city of Abadan in southwestern Iran. The city has a special position in Iran's geography, culture and economy due to its friendly people; coexistence of various ethnicities and religions; special climatic and geographical conditions such as having a connection to open waters and the Persian Gulf through the Karun River and being rich in oil. Khanian experienced the wonderful world of literature for the first time when he was about thirteen years old, reading Maurice Druon's *Tistou of the Green Thumbs*. "*Before reading this book, my mind had become imaginative through the adventures my father told me about his voyages,*" he says.

*“My father was a sailor on large and small cargo ships, travelling to the far and near seas and many countries in Asia and Africa, always carrying with him suitcases full of clothes, perfume, tea and chocolate, and many naval stories as souvenirs. These stories crossed the line between fantasy and reality and created a world for me that only I was its hero. However, the Tistou of the Green Thumbs book revealed to me a truth that I still believe in and will always believe in, a truth that constantly tells me that stories becoming books to keep our dreams young and immortal”.*

Jamshid Khanian





Khanian wrote his first short story, *“The Boat”*, in his teen years after hearing of the sinking of a small cargo ship whose father was a sailor. Of course, sometime later, his father returned home, but this incident made Khanian experience the joy of writing for the first time. A pleasure that has stayed with him to this day.

With the start of the eight-year Iran-Iraq War in 1980, the city of Abadan was under siege for some time. During this time, the young Jamshid and a number of his friends and classmates, remained in Abadan as local forces to take care of the wounded and injured in the bombardment and to evacuate them to the safe place.

Khanian's recollections of this period, as well as what he experienced in war zones during his military service in later years, have had a profound effect on him. These memories and observations are reflected in some of his plays, stories and research. Khanian says, *“War not only destroys people and cities but also shatters the flight of our dreams. This is a theme that must always be remembered in favour of peace. The story is the safest place where the bitterness, ugliness and horror of war can be shown”*.





Khanian began his professional writing career in the early 80s by writing several plays and a collection of short stories for adult audiences. But in addition to writing stories for adults, he also wrote literary criticism, taught at universities and art schools, participated in the judging panels of various theatre and film festivals, managed the fiction and drama department of a publishing house and most importantly wrote for children and young adults. Publishing more than 40 books including fictions, plays, literary criticism, artistic and historical research, and film and TV screenplays is the result of nearly three decades of his career. In 1997, Khanian entered the world of children and young adults' literature by writing the "*Children of the Earth*" and creating an inhuman character called "*Kol Kol Oshtor*" based on ancient myths and folk beliefs. After a while, he focused all his creative energy on this field and became a professional writer for children and young adults. "*The experience of writing this novel was a rediscovery of the world I had experienced as a child by reading other people's works and hearing my father's naval stories. A world that I dreamed of creating it in my writing. A world that only the story of children and young adults can present to its creator and its audience,*" He says. After the successful publication of this novel, Khanian created some of the most important and enduring contemporary Persian children and young adult literature, some of which are mentioned below.



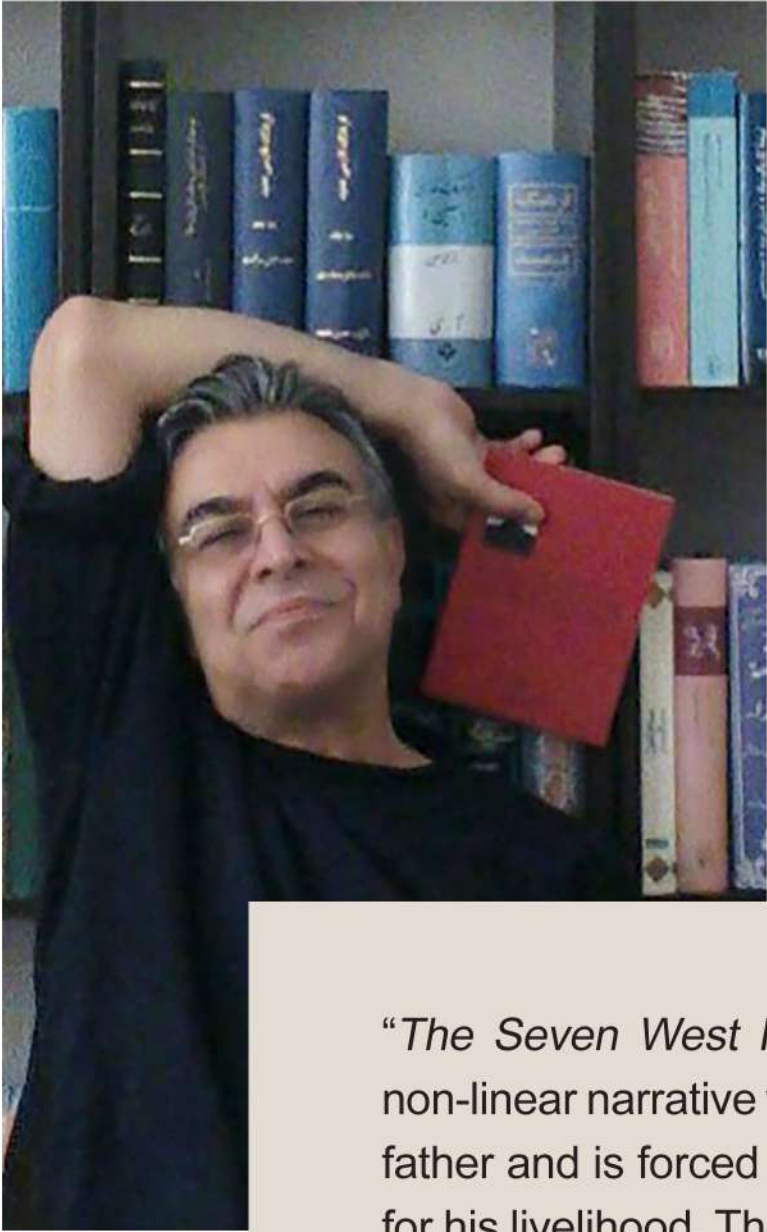


In the “*Beautiful Heart of Babur*” (2003) Khanian inspired by Thousand and One Nights and other classic children's stories uses regional myths and cultures practices to address racial and ethnic discrimination, superstitions, perpetuate prejudices against women and girls, and barriers to marriages in local communities.

In “*Nahi*” (2007), Khanian once again emphasizes on the problems such as superstition, xenophobia, bias and oppression against women, discrimination due to cultural and physical differences by combining reality and fantasy in the context of local and traditional Iranian culture. But his story is not entirely dark and grim, and active female characters talk about love, peace, and denouncing racial and gender discrimination.

“*The Elephant Turtle*” (2006) is a realistic novel in which Khanian demonstrates his skill in drawing the inner world of a teenager. Bullying and coercion is the main axis of the story. The main character feels fear due to being bullied by another teenager, and he does not share this issue with his parents for fear of being ridiculed by others. At the end of the story, when he is in a position of coercion, he avoids entering into such a relationship and allows the reader to think about the rightness and wrongness of his actions. The book has the capacity to provoke moral and social debates about the phenomenon of bullying and coercion and can help readers overcome the same problem.



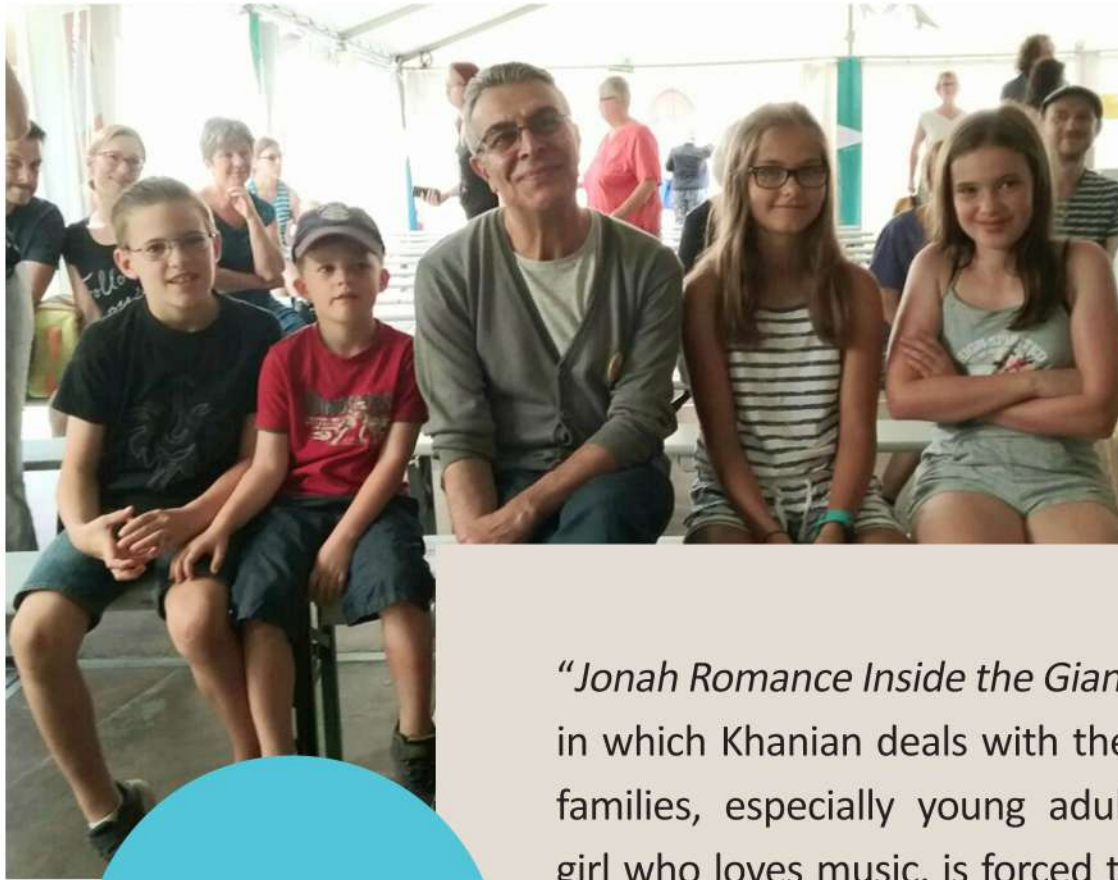


Jamshid  
Khanian

“*The Seven West Floor*” (2008) is a realistic story that uses a non-linear narrative with a focus on a teenage boy who has lost his father and is forced to work in the capital, far from his hometown, for his livelihood. The story shows his relationship with an old man whom the boy is supposed to take care of. Khanian depicts the boy's understanding of urban relations and class differences, and in addition to addressing issues such as adolescent work, ageing, and intergenerational relationships. The story shows how the boy goes beyond the tasks assigned to him and wants to make the old man "happy". The book contrasts the complexities of urban life with rural life with its closer connection to nature.

“*The Night That cricket Did Not Chirp*” (2003) is a realistic story in which the Khans depict the early days of the Iran-Iraq War and what it brought to civilians and their families. The narrator, a teenage boy, and his family plan to leave the city due to the start of the Iraqi invasion of Iran. Along the way, he encounters people who do not want to leave the city, families who have lost their members, boys and girls whose marriages are broken, and so forth. Khanian, due to his personal knowledge of geography, customs and language of the people of southern Iran, as well as his experience during the war, gives a readable and fascinating account of that period.





*“Jonah Romance Inside the Giant Fish”* (2010) is the second novel in which Khanian deals with the Iran-Iraq war and its effects on families, especially young adults. The protagonist, a teenage girl who loves music, is forced to leave the city and gave up her interest in pursuing music due to the start of the war and. With the formation of a teenage love affair between her and another boy, Khanian intertwines war, migration and destruction with love and literature. This novel, which is written in a non-linear and fluid narrative and in accordance with the ups and downs of music, is one of the most important works of Khanian to demonstrate his technical skills in writing.

*“A Pizza Box for Grilled Trapezoid”* (2012) is a novel in which Khanian combines elements from different genres. He uses elements of the horror genre, poetic language, detailing events, and geometric shapes and numbers to tell the story of a teenage girl who gradually learns about the relationships in the adult world and her parents’ arguments. The girl feels the danger of the family collapsing, and the beauty of Khanian work is to portray this danger in parallel with the strange events that take place in their home. The creative depiction of the complex world of teenagers who live in such conditions, along with the novel form and technique of the storytelling, has made this work one of the most successful stories of the Khans.





*“The Dwarf Emperor of Lilliput Land”* (2015) contains elements of a polyphonic novel. The narrator, a teenage girl, activist and dreamer, refuses to accept social stereotypes. She seeks to unravel a mystery that itself is not very clear to the reader by exploring the social life of the building block where she lives. In the final chapter, however, the reader realises that this character may be the creature of another teenage girl’s mind that has been introduced in the previous chapters. The complex form of the novel as well as challenging the biological and social conditions by its main character has made this work attractive to teenage audiences.





“*The Great Wizard's Conversation with the Queen of the Colours Island*” (2018) focuses on a young boy as the main character of the story and try to address the important global issue of grief and loss by using parallel narrative and referencing to other well-known works of children's literature. The main character unknowingly enters a situation that is arranged for a mother to cope with grief after she has lost her child, and through his conversations with this woman, he helps her to overcome the problem of missing her child and to gain a new understanding of herself. The fascinating conversations between a boy and a woman, as well as the complex structure of the story, makes the reader follow it to the end.

Finally, “*Edson Arantes do Nascimento and His Himalayan Rabbit*” (2019) is a novel in which the author enters into a dialogue with the teenage boy fictional character. The story revolves around a cinema hall fire incident on the eve of the 1979 Iranian Revolution in the city of Abadan, the birthplace of the Khanian. This incident, which is itself in a state of ambiguity and there are various narratives about the culprit, is the subject of discussion between the author and his character. The extent to which the author must recreate such an event in its historical form, or what may have happened in history with the help of imagination and literature, is a question that engages the reader.





In a general view, Khanian, both in his first works which have dealt more with the traditional and indigenous environments of Iran and in his later works which have paid more attention to urban environments and its issues, have pointed out issues that are tangible and understandable both for Iranian and the global audiences. Although he gives many details about the environment and history of his stories to his readers, he emphasizes universal themes such as social bias, war, immigration, adolescences relationships, intergenerational relationships, love and maturity. However, what highlights Khanian's work is his mastery of narrative techniques.





The content of the story and the formal and technical subtleties cannot be separated from each other in his works. These two together create multifaceted, deep and enjoyable works. Creating real and complex characters, offering different perspectives on events through the eyes of young adult narrators, proposing challenging themes that arouse the audience's curiosity and broaden their imagination and develop critical and conceptual thinking in them, paying attention to the language and tone of the characters, use of calculated descriptions and conversations and the use of innovative and complex narrative methods are important features of Khanian's works. Some of these characteristics are due to Khanian being a playwright and stem from his interest in language and linguistics and his awareness of language capacities which enables him to find his own personal style and sound.





In addition to young adult audiences, Khanian's books have attracted the attention of adults, critics, and academic researchers, and more than 100 articles, reviews and dissertations have been written about them. He has received more than 40 national awards, was included in the White Ravens Catalogue of the International Youth Library, received the IBBY Medal of Honor in 2005, 2012, 2014, was nominated twice for the Astrid Lindgren Memorial Award in 2019 and 2021, and was invited as the first Iranian author to participate in the biennial festival "The White Ravens" by The International Youth Library in Munich are some of the honours that signify the success of him.

The Children's Book Council of Iran considers Jamshid Khanian worthy of being nominated for the Hans Christian Andersen Award, given the reasons outlined in detail, and believes that his role in shaping, promoting and developing modern children's literature in Iran is undeniable.



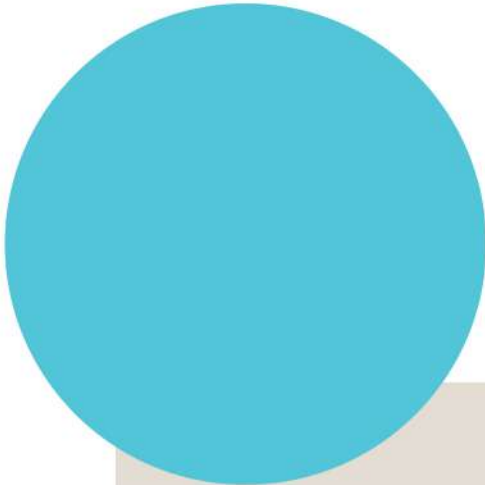
4  
Appreciative  
essays, interviews  
or articles.



## A Summary of the Main Research Topics on Jamshid Khanian's Books

A review of the literature on Jamshid Khanian's books reveals over one hundred published criticisms, analyses, and research articles. Among them, forty are academic studies in dissertations, research articles, or independent studies for presentation in scientific conferences, forty are specifically written according to Jamshid Khanian's books, and the rest have dedicated most of their research to his books.



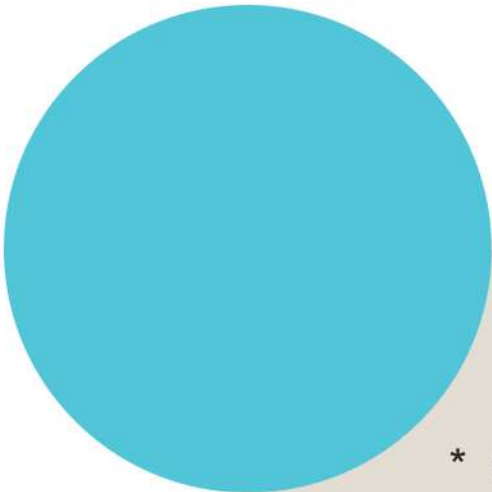


\* These dissertations, articles, and research criticisms have studied his works from various aspects and different approaches, including literary criticism, sociology, psychology, and philosophy. The main themes of these studies include peace, war, immigration, love, empathy and help, death, intergenerational dialog, parents' emotional issues, creating a questioning spirit and critical thinking, folkloric elements, native culture, ethnic and gender discrimination, the role of women, social classes, historical events, the other, identity, teen work, subjectivity, teen activism and agency, emotional and psychological change and evolution, attention to detail and careful characterization, ethical dilemmas, power inequality, utilizing comedy with repetition and ambiguity, polyphony, utilizing allegories and metaphors, symbols, signs, and intertextual elements, the importance of romanticization, and combining reality with fantasy.

\* As mentioned, language is a prominent theme of these studies and distinguishes his writing style identity with intertextual elements, symbols, semiotic codes, and allegorical components. In her article titled "Intertextuality in the Young Adult Meta-story of The beautiful heart of Babur", Narges Bagheri considers the use of intertextual elements and dialog between famous children's stories, like "The Little Prince", to be Jamshid Khanian's main strategies to develop concepts and meanings.

According to her study, young adults connect with the intertextual elements in different ways. In her doctoral dissertation titled “The Conflict between Young Adult Novels” penned according to five novels by Jamshid Khanian, including “The Dwarf (tiny) Emperor of Lilliput”, Farzaneh Aghapour argues that intertextual elements are key to his stories and are linked with the story’s totality. Khanian also creates symbolic texts to invite readers to engage in active reading to discover the text and an endless thrill. In a paper titled “Analyzing the Allegories of Jonah’ Romantics inside the Fish’s belly”, Ahmad Hosseini et al. consider this novel totally allegorical and analyzes the text's semantic, rhetorical, syntax, and stylistic layers to reveal the author’s strategies for creating symbolic allegories, including his use of music and its terminology like sonata and movement, as well as the myth of Jonah, to create an allegory of love and peace on the story’s war theme. In “Analyzing the Linguistic Element in the Night When Jarvasak will Not Sing”, Samaneh Assadi and Kavous Hassanli reveal the work’s vocabulary level, including common words, symbols, Arabic sentences, figures of speech, contrast, and others to conclude that not only are these words crucial for the creation of meaning, they also strengthen other fictional elements, including subject and theme, narration, characterization, and atmosphere. They believe that Jamshid Khanian has employed various linguistic means to improve the story’s quality and better deliver thought, and has escaped the trap of narrative clichés based on war.





\* Other significant elements in these studies include topics such as the roles of women, ethnic and gender discrimination, violence, and class distinctions. These themes are prominent in works such as “Nahi” and “The beautiful heart of Babur”, and are also present in his other works. In her article titled “A Whirlwind of Discrimination, Superstition, and Violence”, Masoumeh Ansarian analyzes the story of “Nahi”.

She believes that Khanian narrates the story’s events with live and moving imagery and uses the power of narration to communicate the bitterness of superstition, ignorance, and discrimination to the reader and show that ethnic, racial, and gender discrimination clichés become harder to resist when accompanied with a side of superstition. She believes that the focal point of the book is the protagonist's different approach to such issues, who navigates the malice and belligerence by activism and agency and rises to the people’s help as a social reformer, which is the path that the protagonist in “The beautiful heart of Babur” also chooses to establish peace between the two tribes.



At the same time, “Nahi” utilizes folkloric elements and native culture, which is also prominent in “The beautiful heart of Babur”, “The Night When the Jarvasak Didn’t Sing”, and “Edson Arantes do Nascimento and His Himalayan Rabbit” that attracted the attention of critics. In “The Southern Native Culture’s Role on the Themes of Jamshid Khanian’s Works”, Barat Hosseinpour analyzes folkloric elements such as local proverbs, local dialect, names, historical and geographic culture, rituals and beliefs, clothing, and other issues. Masoumeh Ansarian also mentions the creative use of local natural elements such as the Garam Zangi tree, Soheili wind, and indigenous elements such as Jalbil and Kondoreh (traditional clothes worn by the region’s women), or local words like Jahleh, which means earthenware jugs, or Chukar, a bird, as well as other elements.

These studies have explored folkloric elements and native culture in the atmosphere and scenery as well as personality traits and themes. Researchers have also considered women’s roles in his stories, including Maryam Kohansal’s article “Women Narrated by Men: Analyzing the Representation of Women and Girls in Young Adult Novels of Iranian Male Authors”. She believes that the approach toward women in teen novels is crucial due to their effect on the subjects’ shifting views. In this study, she also explores the representation of women in five novels, including “The Box of Pizza for the Grilled Trapezoid” and “The Romance of Jonah in the Fishs Belly.”





\* Many studies have analyzed the universal themes of Khanian's works like war and immigration, peace, love, music, help, empathy, and death. In "For Children's Eyes Only", Zari Naeemi reviews "The Romance of Jonah in the Fish's Belly" and notes that love and poetry follow in the footsteps of musical notes in the text on war and destruction. Like a wolf or a tiger, war leaps and tears apart, and according to Jonah (the protagonist), love and art walk like a turtle on a path littered with bombs to emancipate itself from death, ruin, and darkness. She believes that this story's structure has a musical form that is divided into three movements instead of chapters, and the book's structural and contextual formation is based on Beethoven's Farewell Sonata. Hossein Parsaei explored this book in "The Narrative Fusion of Design and Rhythm<sup>9</sup>". He believes that the music mentioned in the novel reflected the simultaneous combination and contrast between the themes of life and death, which symbolize the state of war and threat on human life, and every moment is a sonata of life and death in which the art of music, represented by a piano, is threatened. He also discusses the emotional and romantic relationship between the two teenage characters in the heart of war and vagrancy. In "The Guiding and Transcendental Love of The Romance of Jonah in the Fish's Belly", Tayyebeh Farhadi et al. reveal two structural layers in the book to analyze various stages of creation, evolution, and the romance between the story's characters.

Many works have explored the subject of death. In “The Phenomenological Outlook of the Great Sorcerer's Conversation with the Queen of the Island of Colors”, Sara Seddigh also explores themes such as the interaction between the teenager and adult, and empathy and help to analyze the subject of death from a philosophical perspective. She believes that a phenomenological reading of this books enables deep reflection on the readers’ part to question life, death, perception, and awareness, and to gain a deep insight into human conditions according to the characters’ lived experiences, which is facilitated with the art and literature that possess phenomenological insight.

In “The Harmony between Life and Death (In Search of Signs of Life and Death in Three Novels by Jamshid Khanian)”, Pirsoufi Amleshi evaluated the author’s strategies for expressing life and death. He believes that word selection and their multilayered applications, the artistic arrangement of fictional elements, the congruence between language and atmosphere, and the narrative coordination with the work and its structure have given this work a prominent representation of life and death.



نقد و بررسی داستان  
«طبقه هفتم غربی»، نوشته‌ی جمشید خانیان  
یک روز به یاد ماندنی

فروغ علی‌شاه‌رودی



نام کتاب: طبقه هفتم غربی  
نویسنده: جمشید خانیان  
ناشر: افق  
نوبت چاپ: اول ۱۳۸۷  
تعداد صفحات: ۸۴ صفحه  
شمارگان: ۳۰۰۰ نسخه  
قیمت: ۱۰۰۰ تومان

در جریان رشد و با گذر از کودکی، ارتباطات انسان گسترش می‌یابد و از این رهگذر تجربه‌های تازه‌ای کسب می‌شود و چه بسا همین تجربیات تأثیراتی بااندام بر زندگی انسان بر جای بگذارد. در داستان طبقه هفتم غربی، ارتباطی عمیق و پرمعنا بین نوجوانی ۱۴-۱۵ ساله و پیرمردی ضعیف و بیمار مورد کتک‌کش قرار گرفته است.

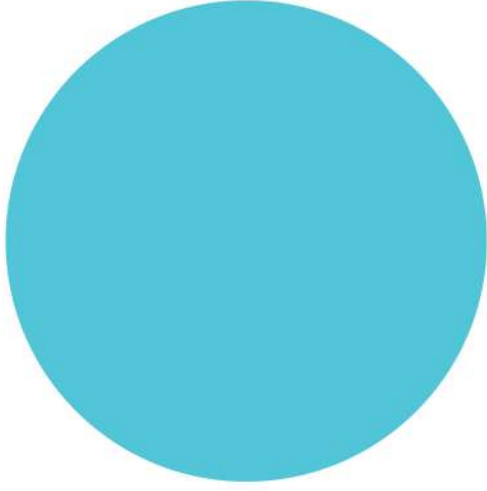
ساختار طرح، روشن و محکم است؛ اما مهم‌ترین ویژگی این داستان آن‌طور که از روایت برمی‌آید آن است که به ضرورت شیوه‌ی زمان‌بندی داستان تابع منطقی و توالی منظم زمانی نیست و به عبارتی ساختاری غیرخطی را به وجود آورده است. به همین سبب خط سیر داستان نیز دارای نظم مشخص نیست؛ آغاز، میانه و فرجام به گونه‌ای درهم تنیده شده است. با این حال، با این رفت و برگشت زمانی، خواننده با خط سیر داستان، شخصیت اصلی داستان یعنی امیرعلی، آدم‌ها و فضای داستان به خوبی آشنا می‌شود.

امیرعلی، شخصیت اصلی داستان، پسر ۱۴-۱۵ ساله‌ای است که پس از تعطیلی مدرسه دنبال کار می‌گردد. پدر او جنگلیان بوده که در اثر حادثه‌ای در جنگل مرده است. مادر امیرعلی برای گذران زندگی او و برادر کوچکش، خدای می‌کند و امیرعلی برای کمک به تأمین معاش خانواده تا به حال در نمونین روغنی و میدان تره‌بار شاگردی کرده است و اینک به پیشنهاد دوست مادرش برای پرستاری و مراقبت از نویسنده‌ای پیر به ایاز تمان او می‌رود. امیرعلی که برای تأمین معاش به آن‌جا آمده باید از ۷ صبح تا ۷ بعدازظهر از پیرمرد پرستاری و مراقبت کند، غذا و دارویش را بدهد، او را به حمام ببرد و... همکاری و تلاش بچه‌ها در رفع یا کاهش مشکلات اقتصادی خانواده‌هایشان موضوعی جدید در داستان‌های کودکان و

کتابخانه کودکان و نوجوانان  
روزپنجم ۱۳۸۸

\* Other themes include intergenerational dialog, teen work, subjection, activism, and agency and identity of young adult characters in Khanian's stories. In "This Dirty Lovely Money", Hossein Sheikholeslami analyzes "The Western Seventh Floor" from a philosophical standpoint. He interprets the protagonist's world (Amirali) according to his economic signs and class, and considers economic status to be the story's theme. In "A Criticism of The Western Seventh Floor, A Memorable Day", Foroughali Shahroodi discusses the relationship between two generations in the deep and meaningful relationship between the teenager and the diseased and frail old man, mentions teenage work, and states that the protagonist's occupation (Amirali) to make a living and help his mother lead to his independent maturity and a new experience.

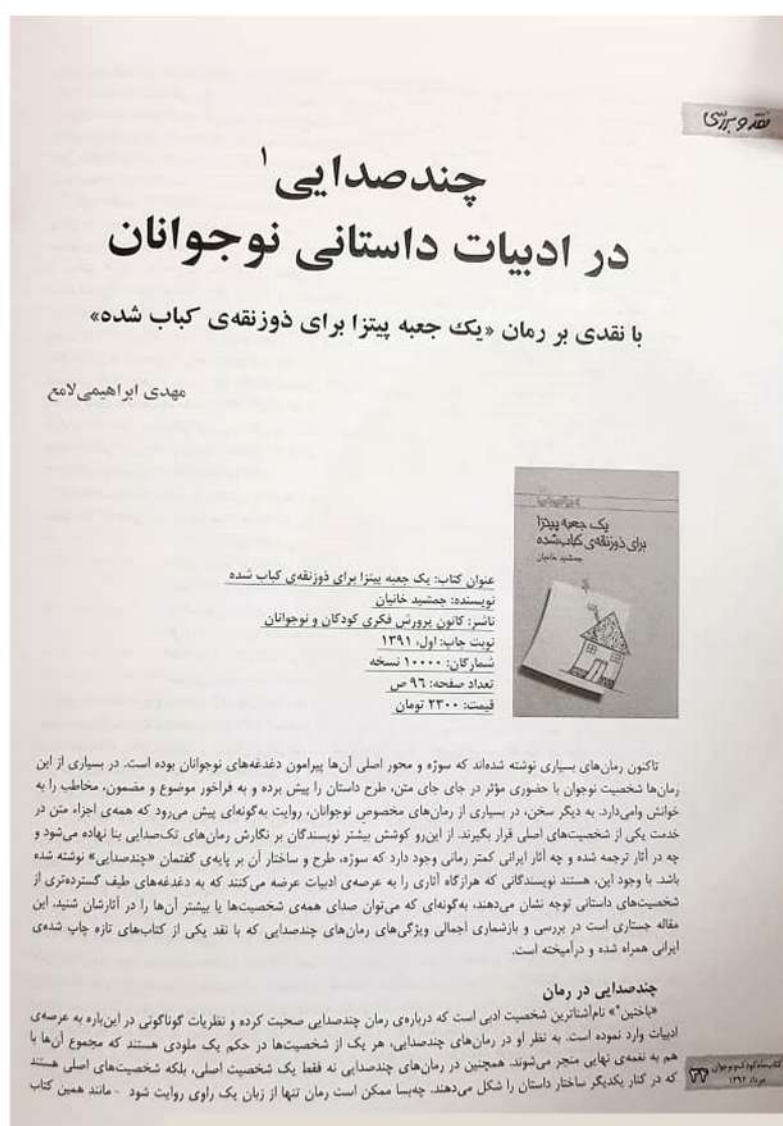
In "The Subject Problem and the Inter-Subject Relationship between Oneself and the Other", Sheyda Arameshfard presents a literary criticism of subjection and inter-subjection in "Edson Arantes Do Nascimento and His Himalayan Rabbit" to explore the relationship between the author and the protagonist as subjects, and states that both subjects have narratives rooted in reality according to their awareness, a reality that is negotiable and variable at the heart of the story's intersubjective relationship.



In another article titled “Another Reflection on the Identification Process”, Sheyda Aramesh analyzed the link between identity and the other to discover the protagonist's experience in reaching an independent and moderate identity and facing others in the identification process. “In the Search of Identity and the Other; A Sociological Study of Five Jamshid Khanian Stories”, Sara Seddigh identifies these works from a sociological perspective and shows the role of Khanian’s actors in reducing identity tensions and being open to “the other” in differences and conflicts arising from discriminations, violence, and other crises.

\* The literature has also considered ethical dilemmas, a spirit of questioning and critical thinking, and polyphony, including “The Child's Moral Development and Fictional Literature; Analysis of Jamshid Khanian’s Stories from an Ethical Development Perspective” by Hossein Sheikh Rezaei et al. Others have tried to explore some of Khanian's works, including “The Elephant Turtle”, “The Nights of White-Eyed Cats”, “The Shark,” and others from a psychological perspective on morality. According to these analyses, posing moral dilemmas, whether explicitly or implicitly, is Khanian’s most frequent technique for discussing moral issues. They also believe that his works can focus readers on public moral values, such as protecting the environment. Overall, many studies by Naeimi, Aghapour, Seddigh, and others have discussed the creation of a questioning spirit and critical thinking.





According to Mehdi Ebrahimi's article titled "Polyphony in Young Adult Literature with a Criticism of a Box of Pizza for the Grilled Trapezoid" he believes that there are few Iranian novels with polyphonic subject, design, and structure, and considers Bakhtin's view of polyphony to be this novel's most prominent feature.

Aside from the concepts and subjects briefly touched upon, a major subject of many studies on Khanian's works is form and structure. Many critics believe that utilizing a unique fictional technique and structure has distinguished his works, including the use of complex structures and multiple time layers instead of regular and linear structures, time travel, and parallel narration that is prominent in "The Western seventh floor" and the "Great witch's talk with the Queen of the Island of Colors". Critics have also focused on his other works due to a new technique and form, including "the Beautiful Heart of Babur" or "Jonah' Romantics in the Fish's belly".

## نظام دو قطبی در ادبیات و قربانیان آن

(نقد و بررسی یک رمان همراه با تگای کلی به آثار نویسنده آن)

زری نعیمی

مخاطب می‌گیرد و همه قدرت تشخیص را به دیگری که در آن بالا نشسته می‌دهد. او را در مقام «انای کل» می‌نشانند و مخاطب را در مقام «نادان کل». مخاطب در این نظام یک موجود متشخص نیست. «شخصیت» ندارد. موجود بی‌شکل و بی‌هویتی است بدون قدرت تشخیص که نویسنده مأمور است یا رسالت دارد تا به این موجود شکل بدهد. این روساخت نظام منبری است. در زرف‌ساخت این نظام، نویسنده و ادبیات هم شخصیت و تشخیص خود را از دست می‌دهند.

تنها مدرک عینی که ورود به / یا خروج از این نظام را اثبات می‌کند، «انتر» نویسنده است نه ادعاهایش و نه تئوری‌ها و نظریه‌هایش. نویسندگان ادبیات کودک و نوجوان در محاسبه‌ها، تحلیل‌ها و نظریه‌پردازی‌هایشان، مخاطب را و به ویژه شعور و قدرت تشخیص و شخصیت او را تا حد «خدا» بالا می‌برند. اما آن چه این مدعا را به اثبات می‌رساند، «انتری» است که نویسنده به عنوان یک

محدد خلق کرده، کتاب او مدرک عینی این خروج و ورود است.

اثر جمشید خانیان، «مدرک عینی» خروج مای منبری، معماری پیچیده و طراحی دقیق در ورودی ساختمان تا طبقه هفتم غربی از این است که بر هویت این خروج داستانی دلالت می‌بخشد. این مواجهه با طبقه هفتم غربی پیش می‌آید. احی و معماری این ساختمان داستانی است. در غربی به عنوان رمان نوجوان یا داستان بلند یا تان، نه ماجرای داستانی عمده است و نه بی‌و نه آن چه دغدغه فکری نویسنده را در این ماجراهای طبقه هفتم نه در ماجرای است که در نه در «شخصیت»‌های آن. «ماجرای» طراحی و

جهان کتاب، سال چهاردهم، شماره ۸ و ۹، ۱۷

طبقه هفتم غربی، جمشید خانیان، تهران: افق، ۱۳۸۷، ۸۴ ص.

از حمیدرضا نجفی نویسنده رمان کوجه صمصام، در جلسه نقد کتابش پرسیدم چرا دیگر نمی‌خواهد برای نوجوانان بنویسد. به غیر از همه دلایل دیگر گفت: «چرا در این ادبیات باید برای نوجوان "منبر" رفت. و من اهلس نیستم.» «فضای منبری» در ادبیات یعنی نظام سلطه، در چنین نظامی «نویسنده» و «مخاطب» هر دو از هویت و فردیت تشخیص یافته خود تهی می‌شوند. این نظام دو قطبی است. در یک قطب کسی ایستاده که راهنماست و صاحب تشخیص و قدرت تمییز. در قطب دیگر، موجودی است گنگ و بدون قدرت تشخیص. در چنین نظامی موجودی به نام «ادبیات» نمی‌تواند وجود و حضور پیدا کند. «ادبیات» ضد نظام سلطه است. «ادبیات» نظام دو قطبی نیست، نظام‌ها، سلطه، ه، شکا، ه، مقصد، تک قضاء، نه قطع، به، حد

In the “Bipolar Order in Literature and its Victims”, Zari Naeimi mentions the complex structure and precise structural design of this story with two linear and non-linear narratives relying on the author's eye for details. In "A Memorable Day," Foroughali Shahroudi explores the aforementioned topics as well as the story's chronology and non-linear structure. In “The Phenomenological Outlook...”, Sara Seddigh analyzes the story's complex chronological structure in “A Talk between the Great Witch with the Queen of the Island of Colors.”

\* Most of the criticisms on Jamshid Khanian's works have discussed “The beautiful heart of Babur”, “The Western Seventh Floor”, and “The Romance of Jonah in the Fishs Belly”.

\* Author and literary critic Ali Asghar Seyyedabadi considers Jamshid Khanian a special writer who has achieved an independent world in his works. He mentions features such as attention to native culture and the middle class, war and immigration, women's views, ethical values, a human perspective, and intergenerational discourse in Khanian's books, and states, “When Khanian writes about war, he appears to write about the absence of life”.

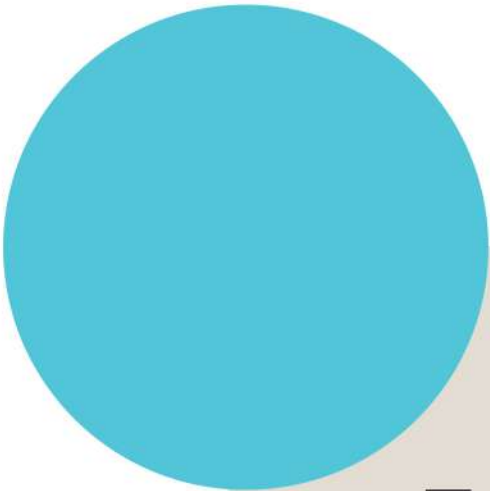


\* In a series of writings titled “The Fictional World of Jamshid Khanian”, author and literary critic Adeleh Khalifi states that Khanian is among the few Iranian writers of children’s literature with their own unique fictional worlds. His fictional world is peculiar, built from a labyrinth of secrets and magical imagery made with words. She believes that the power of Khanian’s stories lies not in his selection of secrets, but in exploring them. She also believes that Khanian’s fictional world is not a combination of cause and effect events, but a world in which myth and legend accompany reality and reality accompanies fantasy in harmony.

She mentions Khanian’s books, including “A Deep Dive” and “Edson Arantes do Nascimento and the Himalayan Rabbit” in combining fantasy and dream with reality, and states that Khanian bridges everything and drowns the story in another story and fantasy until there is no escape from its terror, and the story which appears to end on paper, continues in the mind.

She analyzes “The tiny Emperor of the Lilliput land” and explains that Khanian presents an accurate and detailed description of simple everyday occurrences while creating an intertextual link between his stories and other stories and books to make them profound, relationships that are affected by social events and continue outside of books. According to Khalifi, Khanian utilizes the distinctive features of a style in his stories and creates a world mixed with fantasy and reality with no clear boundary.

Khanian’s stories do not conclude or counsel. His characters have dreams and aspirations, and toil to reach their wishes. She discusses “The Deep Pool” as a fantasy horror with a masterfully penned atmosphere, one of grotesque literature that is a hybrid of fear and horror, and comedy and love. Khalifi also mentions women’s roles in Khanian’s works and that half of his main characters are girls. These girls, literate or illiterate, artist or rural, old or young, or child or teenager, are all activists.



They have dreams and are neither passive nor neutral. She also explores the subject of love in Khanian's works, including "The beautiful heart of Babur" and "Nahi", and explains that love is one of his main themes in his books and his characters fall in love dauntlessly and pay the price, like Kahour's love of Hozaba, or Liva's love of Nahi. "The Romance of Jonah in the Fishs Belly" displays a mythical and historical love that lives on as a tale after Jonah' death. Khalifi considers death another narrative element in Khanian's works. In his stories, death is the deathlessness of tale and time against the fall and death of characters. At the end of four analytical texts on Khanian's works, Adeleh Khalifi argues that Khanian has a consistent thinking and style and a reliable pen. She believes that Khanian's works will lead to deep thinking among his young adult audience.



\* In “The World’s Modern Voices of Children’s Literature,” writer and literary critic Mohammad Hadi Mohammadi analyzes “A Box of Pizza for the Grilled Trapezoid.” He believes that Khanian creates a multi-layered story to narrate elements of the modern world, including the transience of life, and considers the presence of multiple voices or polyphony to be a feature of modern or perhaps postmodern stories. In this article, he introduces Jamshid Khanian as a leading Iranian author on children's literature with two prominent traits: A modern voice, and a modern writing style.

# 5 List of awards and other distinctions.

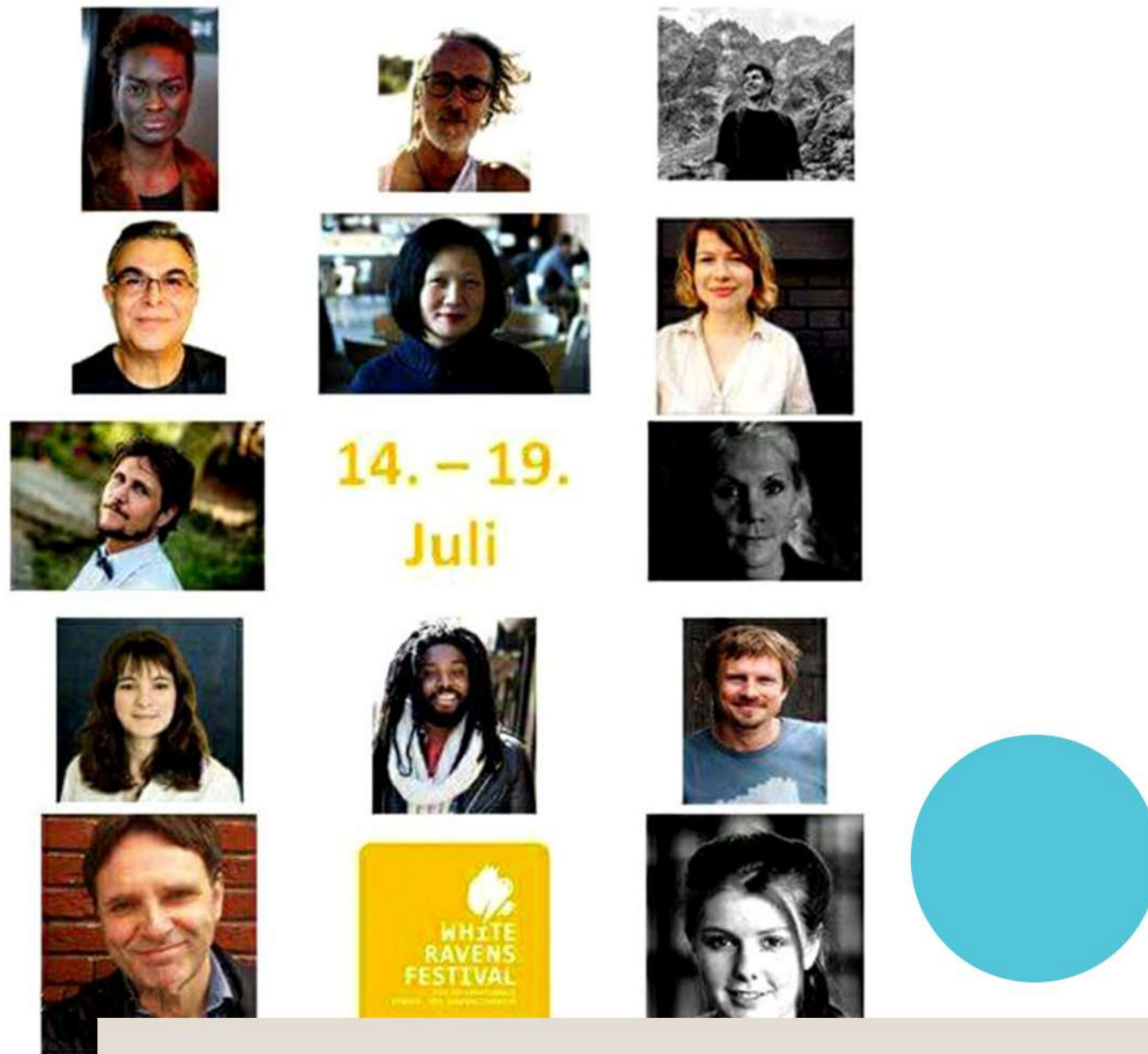




## AWARDS

1. (1996) Winner of the Fourth Sacred Defense Annual Book Festival for the novel *The Earth's Childhoods*.
2. (2000) Winner of Twenty Years of Sacred Defense Literature Award in Iran's Fourth Annual Book Week Festival for the novel *The Earth's Childhoods*.
3. (2002) Winner of the Third Roshd Educational Books Festival for *Xerxes*.
4. (2003) Winner of Shahid Ghanipour Annual Book Award for the novel *The night Jarvasak will not sing*.
5. (2003) Winner of Iranian Children's Book Council for *The night Jarvasak will not sing*.

13 Authors from 11 Countries. The White Ravens Festival has quite a bit to offer! Can you tell who is who?

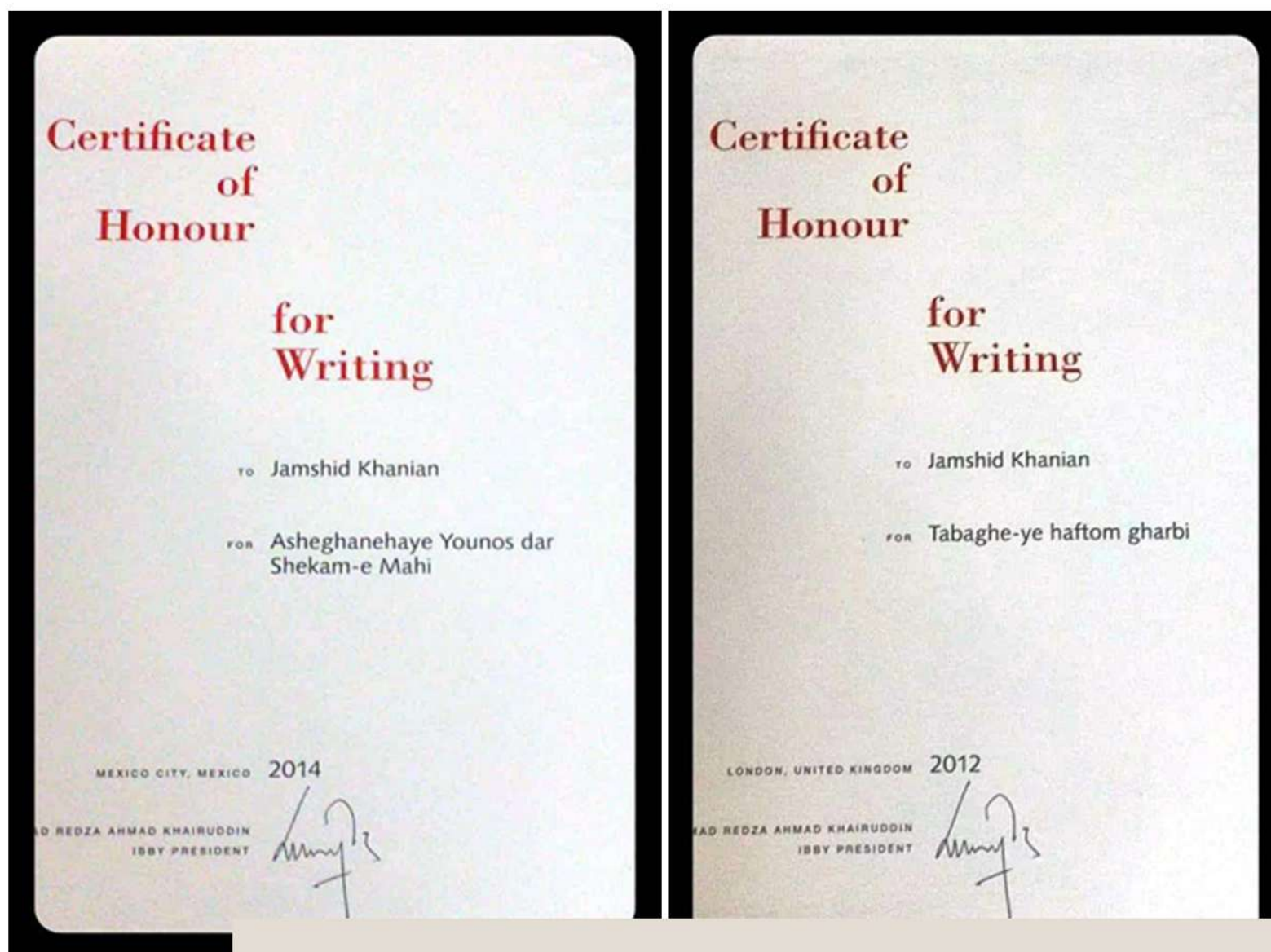


6. (2005) Honored by Munich Library for *The beautiful heart of Babur*.
7. (2007) Winner of Shahid Ghanipour Annual Book Award for the novel *The Elephantine Turtle*.
8. (2008) Winner of the Sixth Annual Book of the Year Award granted by the monthly journals of *Salam Bacheha* and *Poopak* for *The Night of White-eyed Cats*.
9. (2008) Winner of Annual Children and Young Adults' Book Festival held by the Institute for the Intellectual Development of Children and Young Adults for *The Night of White-eyed Cats*.
10. (2008) Winner of Shahid Ghanipour Annual Book Award for the novel *Nahi*.





11. (2008) Winner of Spring Book of Choice for the novel *Seventh Floor West*.
12. (2008) Winner of Authors' and Critics' Book of the Year Prize for the novel *The western 7th floor*
13. (2008) Winner of the Annual Children's Book Council Prize for the novel *The western 7th floor*.
14. (2009) Winner of Quarter-Century Sacred Defense Book Award in the field of Young Adult Novel for *The night Jarvasak will not sing*.
15. (2009) Winner of Shahid Ghanipour Annual Book Award for the novel *The western 7th floor*



16. (2009) Winner of the Fourth Book of Excellence Festival (held on the occasion of the 17<sup>th</sup> Annual Book Week of the Islamic Republic of Iran) for the novel *The western 7th floor*.

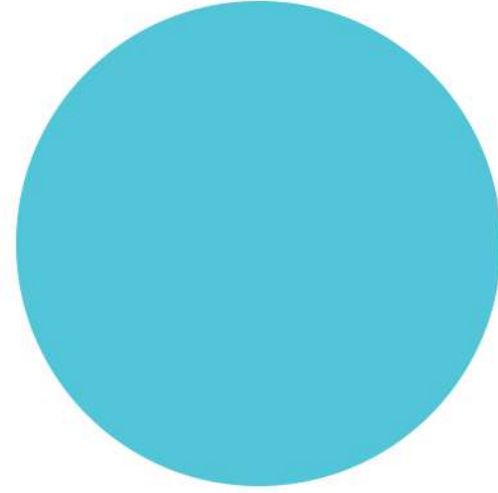
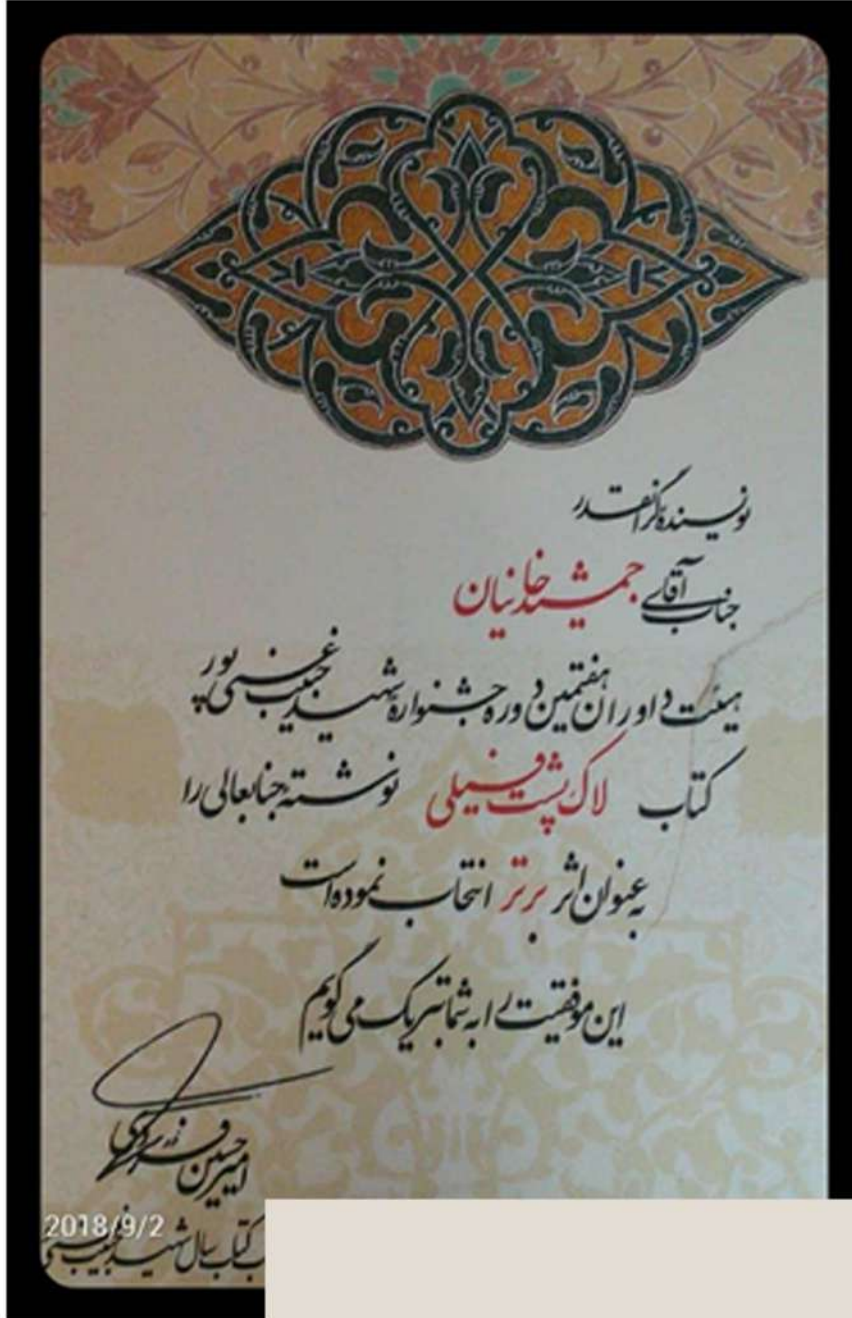
17. (2009) Winner of Quarter-Century Sacred Defense Book Award in the field of Dramatic Literature for *the play the Fourth Letter*.

18. (2009) Winner of the 7<sup>th</sup> Isfahan Literary Award for the novel *The western 7th floor*.

19. (2009) Winner of Quarter-Century Sacred Defense Book Award in the field of Aesthetic Research for the book *Sacred Defense Dramatic situations*.

20. (2010) Winner of Shahid Ghanipour Annual Book Award for the novel *A deep diving*.





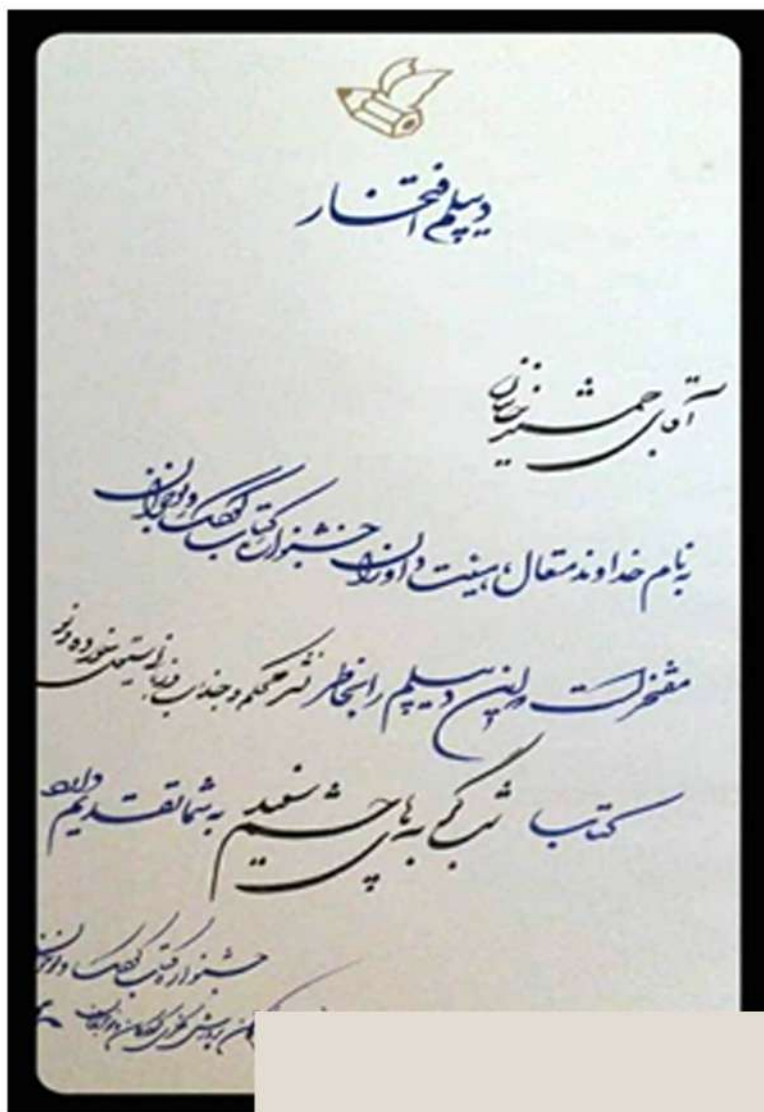
21. (2012) *The western 7th floor* Selected for IBBY Honor List (International Board on Books for Young People, London).
22. (2012) Winner of the Annual Children's Book Council Prize for the novel *The romance of Jonah in the fish's belly*
23. (2012) Winner of the Mehr-e-Taha Annual Book Award for the novel *The romance of Jonah in the fish's belly*.
24. (2012) Winner of the Lakposht-e-Parandeh gold medal for the novel *The romance of Jonah in the fish's belly*.
25. (2013) Winner of the Mehr-e-Taha Annual Book Award for the novel *A box of pizza for the grilled trapezoid*.





26. (2014) The romance of Jonah in *the fish's belly* honored by IBBY Mexico.
27. (2015) Praised by Children's Book Council for the novel *The dwarf emperor of Lilliput Dreamland*.
28. (2017) Praised by the 36<sup>th</sup> International Fajr Theater Festival as choice playwright, and also for a lifelong assiduity in writing plays, conducting research, teaching and producing theater.
29. (2018) Jamshid Khanian is the first Iranian Young Adult author from Asia who has been invited by the the International Youth Library in Munich to participate in the "the White Ravens Festival".
30. (2018) Celebrated in the 36th Fajr International Theater Festival, as a selected play writer and also as a lifetime of effort in writing, teaching, researching and producing theater.

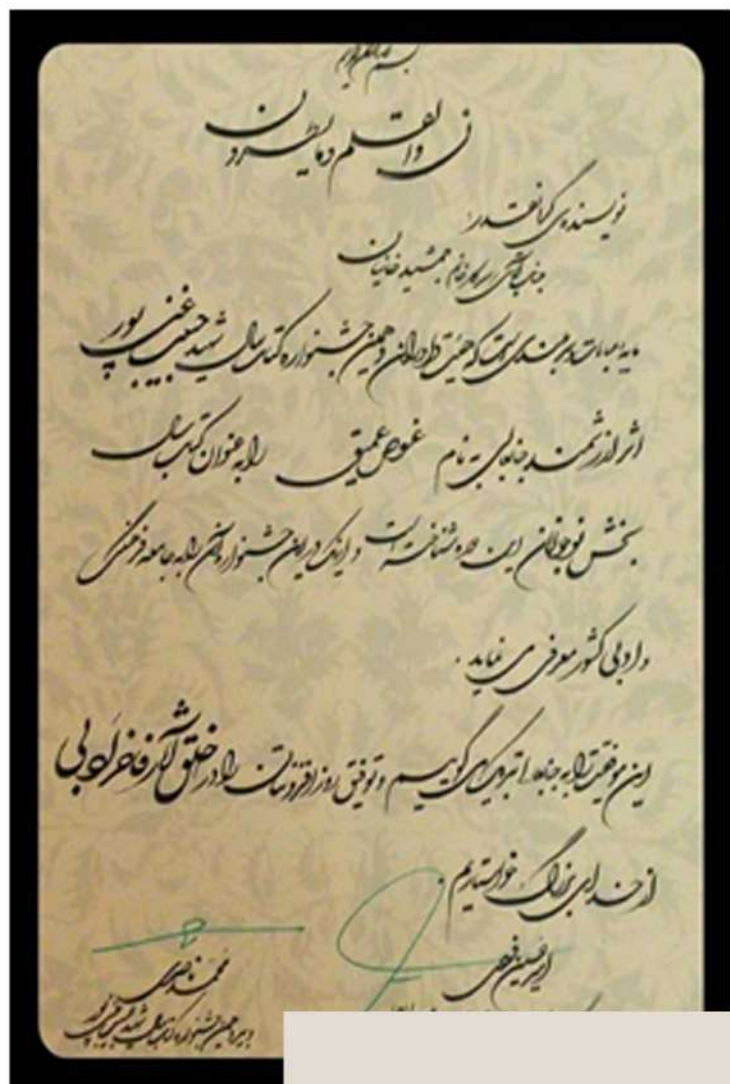




31. (2018) Receiving a "thank you letter" from the Institute for the Intellectual Development of Children and Young Adults, for the effort and production of valuable literary works and expanding the world of children and YA, as well as raising the standards of creating literary works.

32. (2019) Received the "Little Black Fish" (best book of the year medal) from the Children's Book Council of Iran (CBC) for the book "*The Talk Between the Great Witch with the Queen of the Island of Colors*".

33. (2020) Receiving a "silver medal" for the book "*The Talk Between the Great Witch with the Queen of the Island of Colors*" at the flying Turtle best book of the year List.



34. (2020) "Edson Arantes Donacimentos and his Himalayan rabbit" IBBY Honor List.
35. (2020) "Edson Arantes Donasimentos and his Himalayan Rabbit", best book of the year by Children's Book Council (CBC Iran).
36. (2021) "Edson Arantes Donacimentos and his Himalayan Rabbit", selected for the Flying Turtle List.
37. (2022) "On a hot summer afternoon, a girl came from Basra", s selected for the Flying Turtle List.
38. (2022) "On a hot summer afternoon, a girl came from Basra", nominated for the best books of the year Awards, Children's Book Council.



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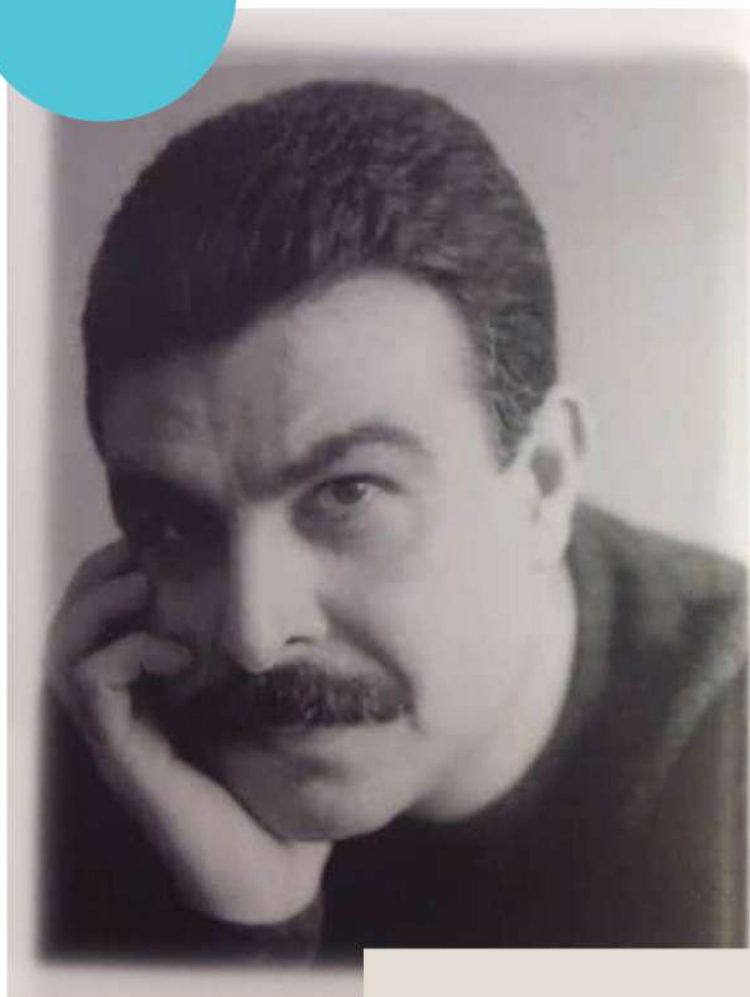
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3. Khanian, Jamshid. Night of the White-eyed Cats. Tehran: Institute for the Intellectual Development of Children and Young Adults Publication (Kanoon), 2001.
4. Khanian, Jamshid. Shark. Tehran: Tehran: Institute for the Intellectual Development of Children and Young Adults Publication (Kanoon), 2002.
5. Khanian, Jamshid. Aryans. Tehran: Educational Assistance Publishing Office (Roshd), 2003.
6. Khanian, Jamshid. Elephant Turtle. Illustrator Peyman Rahimizadeh; Editor Mojgan Kalhor. Tehran: Ofogh, 2006.
7. Khanian, Jamshid. The Beautiful Heart of Babur. Tehran: Institute for the Intellectual Development of Children and Young Adults Publication (Kanoon), 2004.
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11. Khanian, Jamshid. *Deep dive*. Illustrator Mamak Razmgir; Editor Ali Khakbazan. Tehran: Institute for the Intellectual Development of Children and Young Adults Publication (Kanoon), 2009. 216 p.
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13. Khanian, Jamshid. *A Box of Pizza for the Grilled Trapezoid*. Tehran: Institute for the Intellectual Development of Children and Young Adults Publication (Kanoon), 2015.
14. Khanian, Jamshid. *The Tiny Emperor of the Lilliput Land*. Tehran: Ofogh, 2015.
15. Khanian, Jamshid. *A Talk between the Great Witch with the Queen of the Island of Colors*. Editor Mojgan Kalhor. Tehran: Ofogh, first edition 2018.
16. Khanian, Jamshid. *Edson Arantes Do Nascimento and His Himalayan Rabbit*. Tehran: Fatemi Publishing Co., TUTI Books, 2019.
17. Khanian, Jamshid. *On a hot summer afternoon, a girl came from Basra*. Editor Mozghan Kalhor. Tehran: Ofogh, 2021. 115 pp.

# 7 List of translated editions and their languages.





## Dżamszid Chanian

Dżamszid Chanian urodził się w 1961 roku w Abadanie na południu Iranu. Obecnie mieszka w perle perskich miast, Isfahanie. Jest autorem opowiadań, powieści, tekstów krytycznoliterackich, a od niedawna pisze także sztuki teatralne. Debiutował w roku 1993 zbiorem jedenastu opowiadań. Od tego czasu ukazały się dwa kolejne tomiki, w tym tłumaczona obecnie na rosyjski *Bazi ru-je chatt-e mamnu* (Gra na zakazanej linii), wybór opowiadań, dwie powieści *U* (On lub Ona) oraz *Jek naqz bara-je Kaweh* (Rola dla Kawego), dwie nowele, m.in. *Choda hafez Humphrey Bogart* (Zegnaj, Humphrey'u Bogarcie). W krytycznej pracy *Dżost-o dżu dar matn* (Poszukiwania w tekście) zanalizował dziesięć współczesnych powieści irańskich. Dla młodzieży wydał zbeletryzowane dzieje panowania dynastii achemeńdzkiej *Chazajarsza* (Kserkses) oraz powieść *Kudakiha-je zamin* (Dzieci ziemi). Wkrótce ukażą się też trzy dalsze tytuły, *Szab-e gorbeha-je czasm sefid* (Noc białookich kotów), *Szabi ke dżarwasak nachond* (Noc, w której prusak nie śpiewał) i *Kuse mahi* (Miecznik). Do druku przygotowany jest również wybór kilku sztuk Chaniana zatytułowany *Dahani por az kalaq* (Usta pełne wron) oraz sztuka *A'ine'i dar saqf* (Lustro w oknie), wyróżniona na organizowanym w Niemczech festiwalu Jedwabnego Szlaku. Prezentowane tu opowiadania Chaniana, *Zausze o tej samej porze* – *ta sama zabawa* (*Hamisze, hamin waqt, hamin bazi*) i *Rozbujamy* (*Moh-e loo*) pochodzi z jego debiutanckiego tomu.

### Jamshid Khanian's Translated Works:

- 2002, a part of Khanian's stories is translated into Polish, namely "Always, The same time, The same game" in a book by Ivona Noviska named "The night of cedar and Fire" (Shaam-e-Sarv o Atash), National publication agency (KAW publication).
- A book named "Iranian City of Farang" includes stories by Jamshid Khanian and Nader Ebrahimi were translated into Russian by Svetoch publications.

8  
The most  
important titles  
by the candidate.



## The most important titles by the candidate

1. Khanian, Jamshid. *The Beautiful Heart of Babur*. Tehran: Institute for the Intellectual Development of Children and Young Adults Publication, 2004.
2. Khanian, Jamshid. *Nahi*. Tehran: Institute for the Intellectual Development of Children and Young Adults Publication, 2007.
3. Khanian, Jamshid. *The Elephant Turtle*. Illustrator Peyman Rahimizadeh. Tehran: Ofogh Publishing Co., 2006.
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6. Khanian, Jamshid. *The Romance of Jonah in the Fishs Belly*. Tehran: Kanoon Parvaresh Fekri Koodakaan va Nojavaanaan, 2011.
7. Khanian, Jamshid. *A Box of Pizza for the Grilled Trapezoid*. Tehran: Center for the Intellectual Development of Children and Adolescents. 2015.
8. Khanian, Jamshid. *The Tiny Emperor of the Lilliput Land*. Tehran: Ofogh, 2015.
9. Khanian, Jamshid. *A Conversation between the Great Wizard and the Queen of the Island of Colors*. Editor Mojgan Kalhor. Tehran: Ofogh, first edition 2018.
10. Khanian, Jamshid. *Edson Arantes Do Nascimento and His Himalayan Rabbit*. Tehran: Fatemi Publishing Co., TUTI Books, 2019.

9  
List of the  
representative  
books sent  
to the jurors.

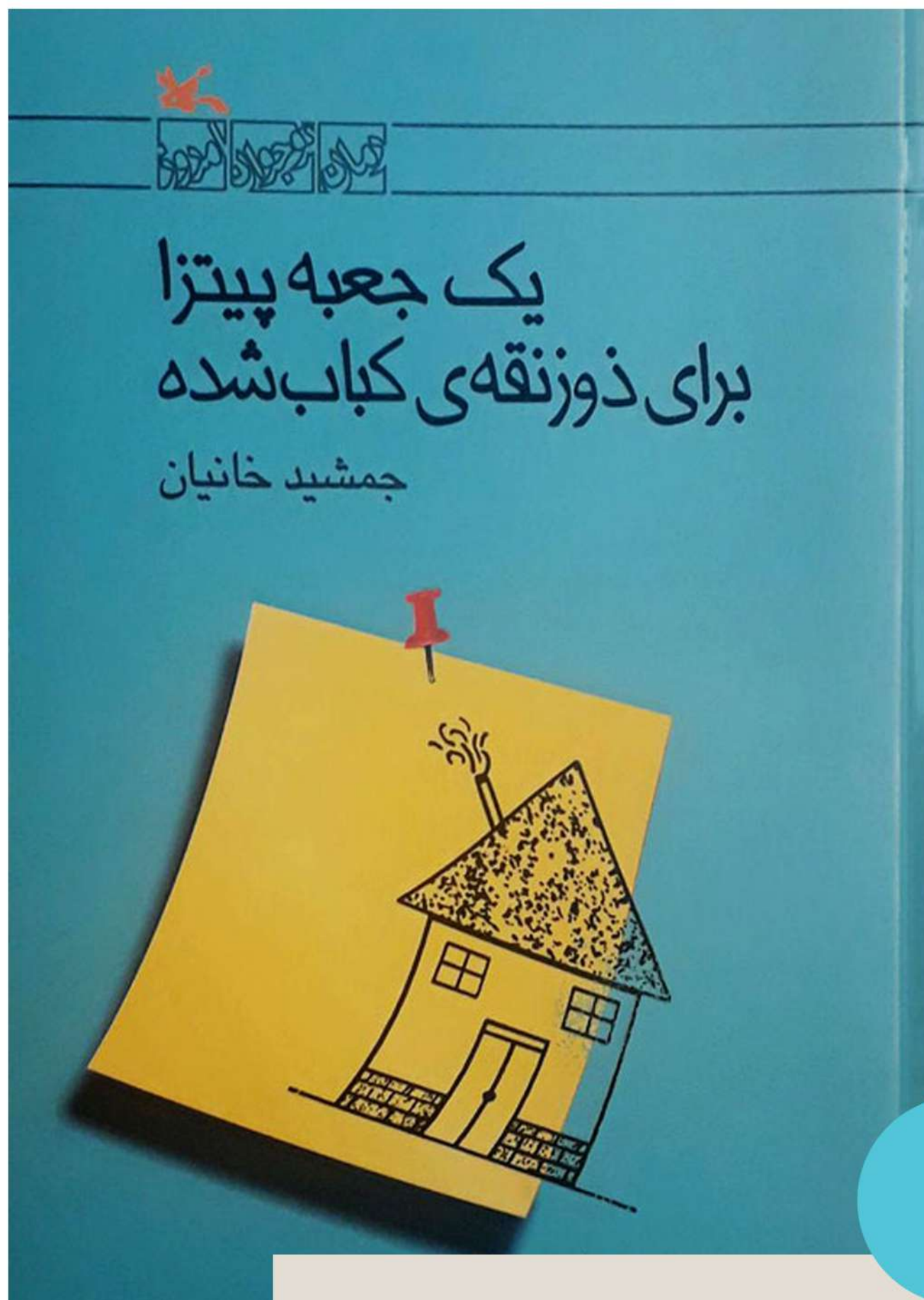


### List of the representative books sent to the jurors

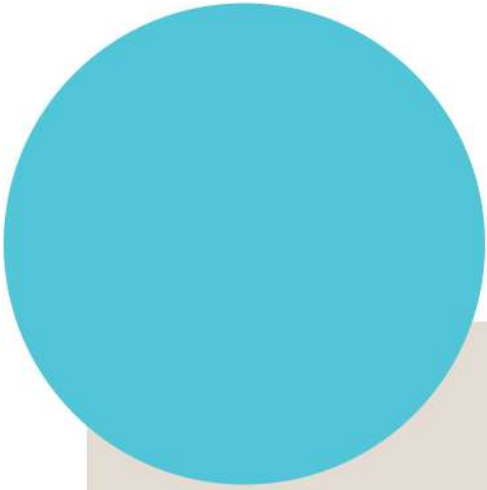
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2. Khanian, Jamshid. *The Western Seventh Floor*. Tehran: Ofogh, 2008.
3. Khanian, Jamshid. *The Romance of Jonah in the Fishs Belly*. Tehran: Kanoon Parvaresh Fekri Koodakaan va Nojavaanaan, 2011.
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10  
Reviews  
of the most  
important titles.





A Box of Pizza for the Grilled Trapezoid



"Anna", the narrator of the story, is a teenage girl who lives a quiet life with her parents. Her view of her surrounding world is meticulous and on point. She wants to become a great photographer. Her father is a math teacher and is an organized and precise person who loves math and books. Her mother is a housewife and loves flowers, plants, music, and painting, as well as old china dishes.

Summer has arrived and they have to move to a new house. The father, who seems to have been lucky enough to find a good apartment with very affordable rent in a large residential complex, delivers the news to his wife and daughter with great enthusiasm. As usual, he likens each new house to a geometric shape, this time depicting their new apartment like an isosceles trapezoid and drawing it on paper.

But in the new house, from the moment of arrival and after Anna notices the photo frame left by the previous residents in the living room, in which she sees the worried and scared eyes of the boy in the photo, strange things start to happen one after another. Sounds are heard from the closet; Archopal plates and mother's favorite vases are suddenly broken; books are thrown out of the shelves, and Anna's nightmares begin. In one of these nightmares, her father gives a box of pizza to her mother, and the mother sees a grilled trapezoid inside when she opens the box.



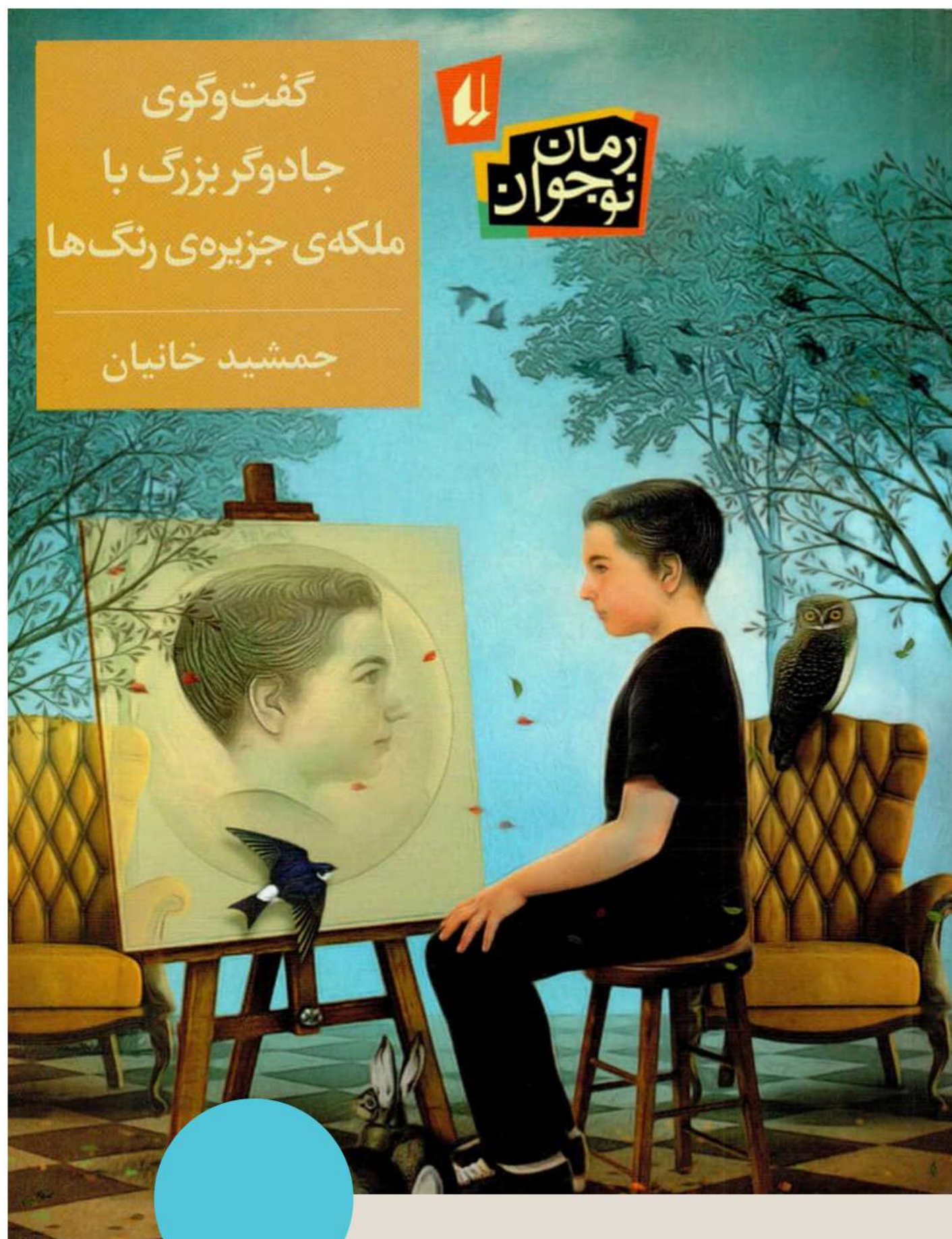
Anna's nightmares continue when she is awake as well. She sees shadows running around in the rooms. The house becomes chaotic. Anna and her parents try to find a logical reason for what has happened. The house might have mice, or the neighbor's lost canary has come and nested somewhere in their house, or maybe the previous residents had left the house on bad terms and now were retaliating... The father discusses the matter with the director of the complex, but there is nothing he can do either. Gradually, the simple but sarcastic conversations between parents turn into long angry arguments. To the extent that it leads to unhappiness, taking offense, discord, and eventually the expression of life's shortcomings. Their good and seemingly quiet life undergoes serious changes. It is as if the problems that had hitherto hidden themselves were being revealed along with the strange happenings. Eventually, the parents decide to vacate the new apartment and move to another just five days after getting there. During this time, based on the events that had taken place, and by becoming aware of her mother's hidden feelings and thoughts, and his father's concerns, Anna has come to understand that moving between houses can no longer change her parents' emotional state and be the solution to their problems since the problems seem to be moving along with them to the next house in the form of shadows and sounds within the furniture! But Anna, carefully and curiously, wants to find the clue to all that is happening and discover what has hidden itself so subtly.



"A Pizza Box for Grilled Trapezoid" is a realistic long story that tries to address the economic, social, and emotional problems of an urban middle-class family. The correct and conscious use of the first-person narrator in the form of a teenage girl is one of the important features of this story. The audience approaches this small family through the narrator and her sensitive and meticulous look, hears the voice of each of them equally, and gradually gets to know them. Utilizing some features of the horror genre such as horrific suspense, fear, and creating an insecure atmosphere, makes the audience well acquainted with the characters of the story, their actions and situation, and also the crisis that is taking shape, as well as understand and feel them.

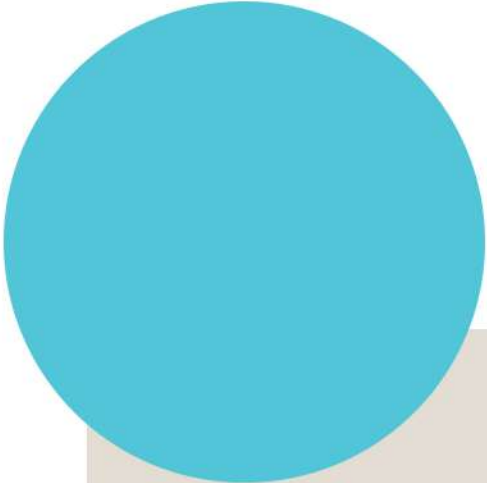
Attention to detail has been done carefully and delicately in the explanation and description of the space and place of the events, as well as in the meticulous processing of the characters. The poetic quality of language in this story is used not as a simple factor of communication, but as a possibility to put together the hidden signs and meanings as well as to convey an indirect message. The appearance structure of the book, which is directly related to the events of the story, is formed by the accompaniment of geometric images and simple drawings of birds, humans, and various houses, and accompanies the text. This book is considered to be one of the few in the realm of teen polyphonic novels by critics of children's and young adults' literature. Expressing the inner concerns and desires of each of the characters by hearing their voices along with representing the differences of views, is one of the structural features of this story. In conclusion, it can be stated that Anna is the narrator of the instability and transitory of human life in modern urban societies. She hears the hidden voice within her mother and feels the instability and fluidity of today's life behind the strong mathematical logic of his father, which has always evoked an atmosphere of security and stability for her.





A Conversation between the Great Wizard and  
the Queen of the Island of Colors



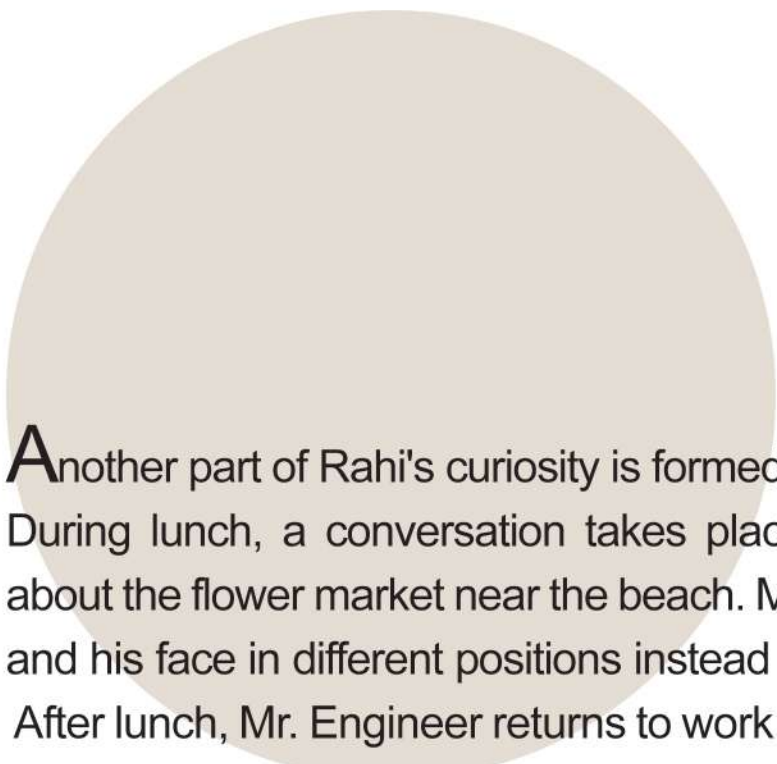


"Rahi" is the main character of the story; a smart, inquisitive, and daydreamer teenage boy who is interested in mathematics, physics, science novels, and cycling. He lives with his parents in one of the northern cities of Iran and near the sea. One of Rahi's most important and biggest dreams is to have a high-end bicycle that can replace his current one. He has decided to work in a pizzeria all summer to get it. But one day his mother says that they have been offered to let Rahi do something for a respectable and trustworthy family for one day, from morning until the afternoon. She explains that his friend Kia was supposed to do it at first, but then the family changed their minds when they saw Rahi. However, the mother insists that this is a humane act, and despite their wish that Rahi should not be paid to do humane deeds, the family insists on giving him a gift in exchange for his presence in their house. That gift is an amount with which Rahi can easily buy the bike he wants.

On the promised morning, Rahi, with his curiosity and questions, first goes to his friend Kia's house and tries to appease him; then he goes to the family's house. There, he meets "Mrs. Parsa" who is an artist and a painter, and her husband "Mr. Engineer" who is an architect and a musician.

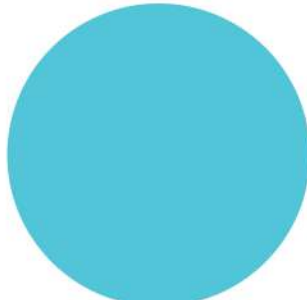
Although Mrs. Parsa seems kind, warm, and friendly, she behaves in a special and relatively strange way, as if she is constantly hiding something. Before going to work, Mr. Engineer also briefly tells Rahi a few small remarks about his wife at a convenient time. One of those remarks is his referring to her medicine and using it if necessary.





Another part of Rahi's curiosity is formed when Mr. Engineer returns home at noon. During lunch, a conversation takes place between Mrs. Parsa and her husband about the flower market near the beach. Mr. Engineer asks her to do a sketch of Rahi and his face in different positions instead of going to the market.

After lunch, Mr. Engineer returns to work and Mrs. Parsa starts drawing Rahi. In the meantime, conversations take place between them, which leads to a completely imaginative and, of course, conscious role-playing, especially by Rahi. During these conversations and games, when Rahi chooses the name "The Great Witch" for himself and the "Queen of the Island of Colors" for Mrs. Parsa, he finds out that Mrs. Parsa and Mr. Engineer have a son named "Amirtaha". But it is not clear where "Amirtaha" is. He is the same age and height as Rahi, in a way that when he wears one of the colorful shirts of Amirtaha at the suggestion of Mrs. Parsa, it is exactly his size. Meanwhile, Rahi realizes that as time goes forward, Mrs. Parsa seems more impatient and anxious. This state of mind continues until Rahi goes to the bottle of pills with concern, but Mrs. Parsa refuses to take them and insists on Rahi to go together to the flower market near the beach. Rahi finally and inevitably accepts. In the bazaar and different places, Mrs. Parsa asks Rahi to do what her son Amirtaha did a long time ago at the same time, just like playing a game. Rahi also accepts the roleplay and does whatever he is asked to do; until, finally, he comes close to getting an answer to his last question, which is about the absence of Amirtaha.





In the end, Mrs. Parsa, while looking sad and depressed, gives a bag of money to "Rahi" and asks him to return home. She says that Amirtaha also left at that time, and then, she goes towards the exit of the market herself. Rahi walks towards home. But in a challenge and conflict with himself, it seems that the game is not over yet and he decides not to leave Mrs. Parsa alone in that state. He runs after her and stands beside her just like his son Amirtaha. Sometime later, Mrs. Parsa's cell phone rings, and in response, she tells Mr. Engineer that everything is fine and that they are returning home.

This story is formed in a real situation, but with the emergence of fictional elements such as (the Witch and the queen) in the dialogues between the two main characters, Rahi and Mrs. Parsa. It accompanies the audience in a game between reality and fantasy, revolving around the absent character, namely Amirtaha. The narration of the story is based on the theatrical perspective (dialogue), and the third-person perspective is limited to the character of Rahi.

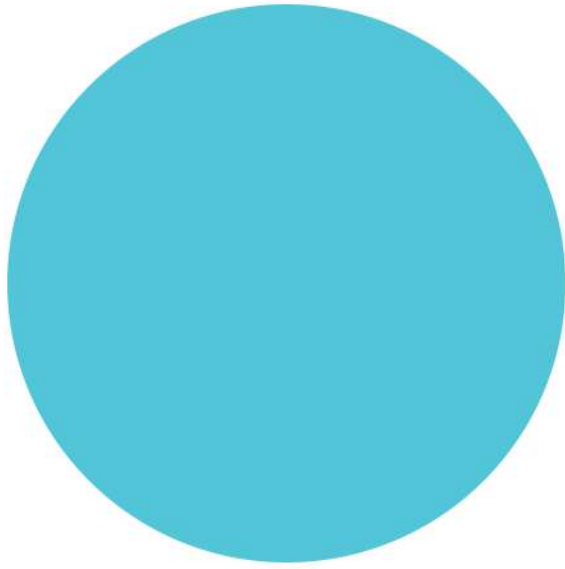
The theme of the story is the ritual of mourning by a mother who is overwhelmed with grief over the absence of her child (Amirtaha) and is depressed and sad. But until the end of the story, it is not clear why Amirtaha is not present and what exactly happened to him! This ambiguous situation in the story allows for different readings, each leading to a new understanding of the complex situation. It seems that what forms the central core of this story and integrates its content is the importance of human states and understanding the lived experience of a mother who is dealing with the absence or loss of her child. It is in such circumstances that the mother (Mrs. Parsa) tries to fill the vacancy for a day by replacing a boy who looks like his absent child. Meanwhile, Rahi appears in the role of a teenage boy who helps by not only taking the place of her child for a day, but healing her suffering with his empathy and companionship as well.



The story has two parallel narratives that have used the technique of defamiliarization in the linear circuit of time, as well as in the narration. Creating nested layers in time with an atmosphere of suspension throughout the story, creating present and absent characters that each have their individuality and voice, together with the dominant element of dialogue in the language and the use of intertextuality, form a complex structure for the rich content of the story, which has a psychological and philosophical approach. The mysterious atmosphere of the story challenges the audience's mind similar to Rahi's and provides a good ground for thinking about philosophical concepts such as death, existence, non-existence, suffering, and love.

The use of intertextual elements in the story is very precise and delicate, so that it creates a two-way connection with texts such as Jules Verne's, including the book "Mathias Sandorf" and its main character with Rahi. Or "The Invisible Man" by Wells, which is a kind of metaphor for the missing character of the story, Amirtaha. These intertextual elements are placed in a precise order and rule in the main text of the book. On the other hand, the use of special symbols in the book leads to the representation, production, and expansion of meaning through language. Like the painting "The Starry Night" by Van Gogh, which he created in 1889 when he was depressed and mentally ill. In this painting, the contrast between the darkness of the night and the bright stars can represent the light and hope and the context of darkness and sorrow. Or the painting "A Woman with Chrysanthemums" by Edgar Degas, in which a woman looks outside the painting at something seemingly familiar. This could mean the presence of "another" who exists for that woman, but there is no trace of in the painting, and therefore we do not see them. These symbols, which have a high capacity for different interpretations, appear to be placed skillfully in the structure and plot of the story.





Also, in this story, the relationship and interaction between the characters are remarkable. The conversations between "Mrs. Parsa" and "Mr. Engineer", each of whom have their own tone, express a relationship with love but without a common understanding of reality. Mr. Engineer has not been able to get close to Mrs. Parsa's mental world about Amirtaha. So instead of standing next to her wife with a feeling of love and empathy on that special day, he prefers to escape from the situation they are in and leave Mrs. Parsa with someone else in that unfortunate emotional state.

In the meantime, although Rahi and Mrs. Parsa are from two different generations, and Rahi accepts their one-day job offer only with the intention of independence and creating financial income to achieve his dream as a teenager, the dialogue between him and Mrs. Parsa in the course of the story also results in Rahi's reaching a new understanding of himself; to the extent that it is no longer a matter of achieving only his personal aspirations, but of paying attention to another and trying to understand a mother and a woman in a particular situation, which is a new experience for him. On this path, he believes Mrs. Parsa, listens to her, introduces her to his creative game, and then responsibly accompanies and supports her in his inner journey; so much so that at the end of the story, it is Rahi who plays the role of a therapist for Mrs. Parsa. He has been able to get closer to the world of Mrs. Parsa's mind and psyche, and this turning point marks the end of the story.



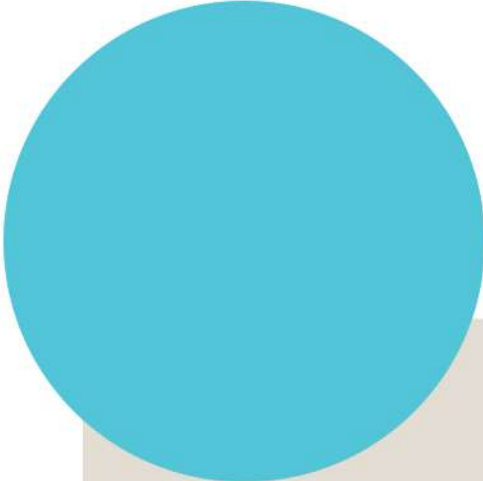
# إدسون آرانتيس دو ناسيمينتو و خرگوش هيماليایي اش

جمشيد خانيان



Edson Arantes Do Nascimento and His Himalayan  
Rabbit





The narrative begins when the author is preparing to write a new story. He sits at his desk to write the story, puts his index finger and thumb on his forehead, puts the elbow bone of his other arm on the desk, and begins to draw a curve on the paper with his blue pen to form the plot of the story in his mind. However, every time he does this, a dark-skinned boy who says his name is Edson Arantes Do Nascimento comes out of the middle of the curve and asks the author to help him find his Himalayan rabbit. The boy tells his story to the author. He says that he and his three friends, Zite, Shamly, and Jean-Louis are sitting behind the wall of the St. Gharapet church, drinking Fanta, and plotting to set fire to the house of the Red Viper, which is the nickname of the man who has caused his father great pain. But the author disagrees with the boy, saying that he has no place in his story. The author is supposed to tell the story of the burning of Cinema Rex, which is a historical fact. In the story that the author writes, four young people decide to set fire to Cinema Soheila using paint thinner, but they fail since the cinema is closed. They then choose the Cinema Rex and set it on fire instead. But Edson Arantes opposes this bitter ending, since his parents are in the cinema that night, and they will be killed in the fire if the story goes like this. He tries to convince the author to make sure that the cinema does not catch fire in his story and that his parents "walk hand in hand among the guards scattered here and there" and reach home safely. In the end, Edson Arantes goes to find another author to write his story. The story in which he is the protagonist and is going to fight the red-tailed boa constrictor. The author also forcibly promises to change the bitter ending of his story. The story ends with an open ending and the author engaging in complex mental curves.



The Cinema Rex fire in Abadan is one of the most important historical and political events in Iran. This cinema caught fire in August 1978 in the midst of the Iranian revolution, and hundreds of people who were watching a film died in this incident. The people responsible for the arson were never identified, and the ambiguity and controversy over whether the fire was the work of revolutionaries or government-linked individuals remain unclear. Jamshid Khanian has written the story of Edson Arantes Do Nascimento and His Himalayan Rabbit, referring to this historical catastrophe. A story that deals with violence but is anti-violence. In this story, Jamshid Khanian has obsessively and carefully paid attention to linguistic details and has avoided verbosity. In designing the scenes and atmosphere of the story, the author reflects the historical situation and the time and place in which the story is formed with the help of sound, image, movement, and signs. Khanian has also given life to the character by accurately describing the details and taking into account his physical characteristics and particular accent. A dark-skinned boy with a southern accent who wears the Brazilian football players' jersey and constantly brags and exaggerates. Addressing the various aspects of the character has led to a good depiction of his biological geography and the indigenous characteristics of the people among whom the character lives. The author has chosen Edson Arantes Do Nascimento or Pele, a Brazilian player, as the main character in his story. Khuzestan province is the cradle of Iranian football and the city of Abadan is called the Brazil of Khuzestan; since the people of this city love Brazil and even the football players of "Sanat Naft Abadan F.C." wear jerseys similar to the Brazilian players. Choosing this name and this character by the author has been wise considering the native characteristics of this region. In addition, Khanian has shown the class distance, discrimination, and inequality among the people of the south of the country in that historical period throughout the context of the story. The same thing that drives the teenagers of the story to set fire to the red-tailed boa constrictor's house.



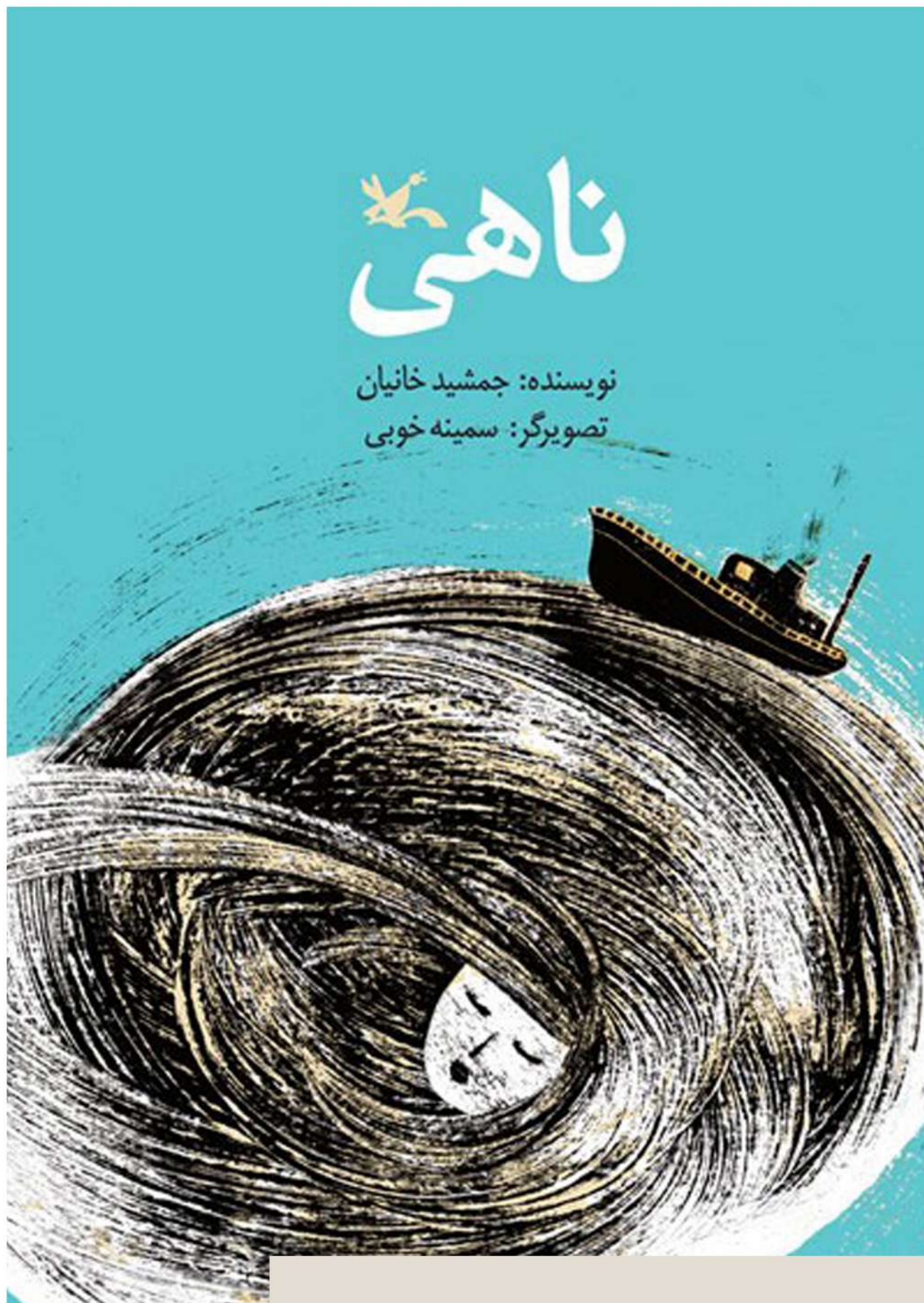
The two characters, the author and the protagonist, are the main characters of the story. The story narrates their endless struggle over what and how reality is. Since the author is the creator of the protagonist and the protagonist is the product of the writer's mind, it is natural for the author to be considered the dominant force in the relationship between the two. But Khanian breaks this cliché and from the very first sentence of the story, the protagonist begins his activism and announces his presence. He finds a strong vitality in the writer's mind, pulls him down from his divine throne, and places him in a position of weakness. Then, both characters enter into a dialogue; a dialogue that lasts until the end and is full of tensions and struggles to attain power. The character who has chosen the prestigious name of the Brazilian player, Edson Arantes Do Nascimento or Pele, breaks all the mental equations of the author and changes the plot in his favor. Khanian's dramatic expression and attention to detail in portraying this tense situation are brilliant. In the chapter for which the title "Court" has been cleverly chosen, the dialectical relationship between the author, the protagonist, and their consciousness culminates. Like a game of racquetball on the court, both sides throw the ball into the ground of the other in an uninterrupted discussion and question-and-answer. To be more precise, each speaks of their knowledge of a situation, and in the dialectical process of the confrontation of their knowledge, the reality is formed.



In this narrative, the story of the burning of Abadan's Cinema Rex has become a source of tension between the subjects of the story and the dispute over fate leads them to explore reality. In this way, the author tries to bring the story to the historical reality and the protagonist tries to replace another possibility in the context of the story; the cinema not burning in fire and thus saving the lives of hundreds of people is only possible not in reality but fiction. However, since nothing is impossible in the author's fictional world, the protagonist asks him to make the impossible possible, at least in the world of fiction, to change the reality and not set fire to the world of him and his parents. The open ending of the story and considering both possibilities (both the historical and fictional reality), negates any certainty and conclusion and allows the characters to each narrate the reality according to their own consciousness. A reality that is not predetermined and can be negotiated and changed in the relationship between the author and the character of his story.

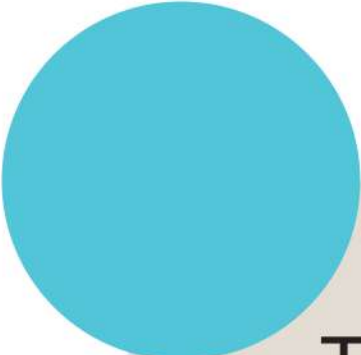
Therefore, in this story, there is a dispute over the historical reality that has been realized and a history that has not and could have not been realized. It also emphasizes the miracle of stories and imagination, which allows the audience to question the researcher's history and, with the help of story and imagination, create a world that has not been realized in historical reality.





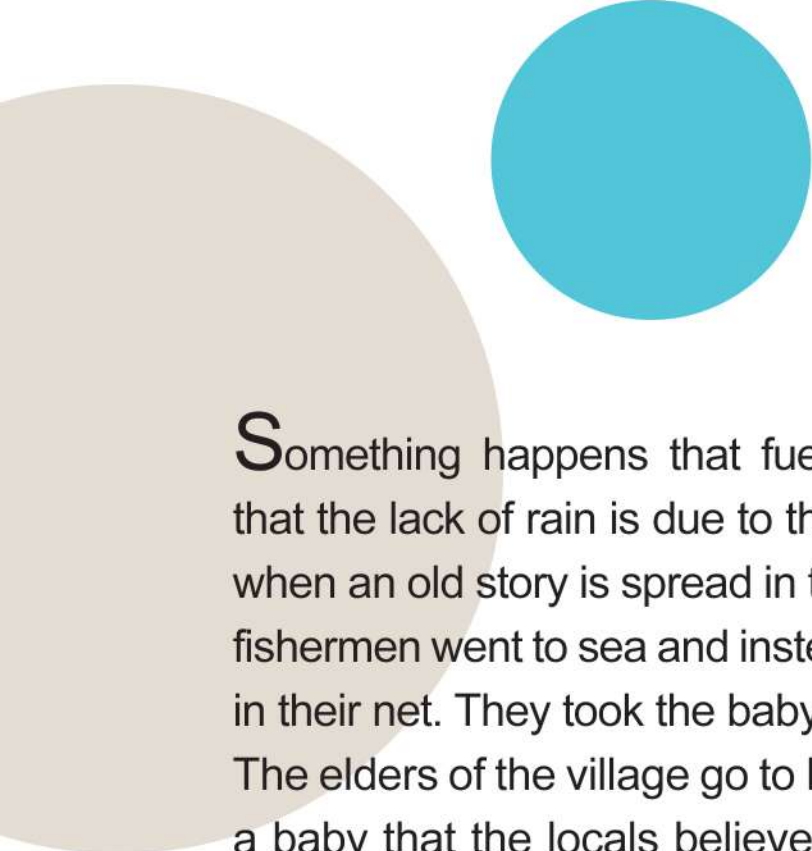
Nahi





The story of Nahi takes place in southeastern Iran, in a village called Gabrik in Hormozgan province, near the sea. One day a wandering salesman enters the village. He has a baby in his chariot! A girl with blue eyes and long hair. The wanderer has found this baby on the shores of the sea. Dadeh Bombasi is a woman who decides to adopt this baby. She is lonely and isolated among the villagers, labeled a thief and a carrier of bad luck, but she tries to cope with these conditions and prove herself. She takes responsibility for the child and names her Nahi, which is phonetically similar to the Persian word for fish (Mahi), and reminds one of the beach and the sea. Nahi is an abbreviated name of Anahid, who is the goddess of water in Persian mythology.

The villagers are against this decision by Dadeh Bombasi. Superstitious beliefs prevail in the village. The people believe in signs of good and bad luck, women and girls have no place in the village, and it is the men and the boys who decide for everyone.

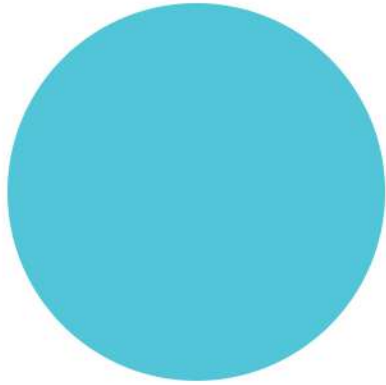


Something happens that fuels the villagers' beliefs: drought. The elders claim that the lack of rain is due to the presence of Dadeh Bombasi and Nahi, especially when an old story is spread in the village by word of mouth; the story of a day when fishermen went to sea and instead of fish, a laughing baby with long hair was caught in their net. They took the baby back to the sea.

The elders of the village go to Dadeh Bombasi to convince her to give up the baby, a baby that the locals believe is possessed by the evil spirits of the sea. Dadeh Bombasi refuses, as she has raised Nahi, loves her, and is not willing to leave her. The villagers ask Dadeh Bombasi to leave the village, but she refuses. Her house is set on fire, but she still does not give Nahi up.

Time goes by, seven years pass and there is no rain. The river is waterless and agricultural products have been destroyed. The people are frustrated, they have done whatever ritual they thought could bring the rain back to their land, and there is no other way but to ask Nahi, who they think is the cause of their troubles. They think it would rain if a young girl like Nahi went to the sea by boat, filled a container with water, and brought it to be buried in the riverbed. But Nahi is still a child, how can she go to the middle of the sea by herself and suffer these ancestral rituals? People gather in front of Dadeh Bombasi's house. She is willing to leave the village but does not accept this ritual.





**B**ut Nahi, who has seen and heard all that is going on, decides to go secretly to the sea with her friend Liwa, doing what the locals want to bring the rain back to the village. At the end of the story, we are faced with a surreal atmosphere; with Nahi, seeming as if a ghost from within the water were calling to her as if the sea were her home. Nahi goes back to where she had come from, to the sea.

And this story ends here in a space between reality and fantasy. A story that by depicting the superstitious customs and rituals and the burdens they place on women and girls, acquaints the audience with the impact of these beliefs on the lives of individuals in a society. Jamshid Khanian ties the issues and problems of the daily lives of rural people to the beliefs that have been passed down from generation to generation to this day. Beliefs that, due to the location of the region, are full of myths such as the existence of evil spirits and ghosts in the sea. The village where the story takes place is located in one of the least privileged areas of Iran. The region's problems in recent decades have been linked to water scarcity. Water scarcity has affected people's living conditions and livelihoods.

In such a poor society that is made poorer by events like drought that treats women and girls as the second sex, a society that does not know the true cause of their problems and attributes them to superstitions, Dadeh Bombasi and Nahi rise up to change the status quo. Dadeh Bombasi, who is always belittled for the black color of her skin, has the opportunity to show her abilities as a woman with the arrival of Nahi; to show that she can make ends meet with needlework, which is one of the indigenous arts of the women of the region, and raise a child on her own. To do this, she has to confront the villagers. Although the women of the village may empathize with her, this empathy is of no use because of the power that men hold. Dadeh Bombasi is alone. She must protect her small family and show that the power of love for the girl she has adopted is stronger than any superstition or discrimination. Whether it be the gender or racial discrimination that she is dealing with. Perhaps it is this power of the Dadeh Bombasi that is also transmitted to Nahi. Liwa is Nahi's closest friend, the son of one of the elders of the village. Nahi, like Dadeh Bombasi, does not care about class, race, or gender in human relations. She cares about being human. That is why she decides to go to sea despite the dangers ahead. She is an active and brave girl who cannot bear the suffering of the villagers due to the scarcity of water. Even if it is unlikely that her – the only young girl of the village – going to the sea can save the people, she will not hesitate to do so.

The story of Nahi is a story of effort. An attempt to remove the strong veils of superstition and popular false beliefs that have blocked the eyes of the villagers. An attempt to show the power of women and girls standing alone who do not submit to the unwarranted demands of men. An attempt to keep the windows of hope open and try to show the problems of people who want to lead a better life, but do not know the way. By depicting these efforts in a surreal story, Jamshid Khanian is inviting his audience to see and listen to another being.





The Night When Jarvasak Will not Sing



It is the beginning of the Iran-Iraq war. Milo, a teenager, and his family live in the border town of Khorramshahr in southwestern Iran. The Iraqis have approached Khorramshahr and the father is trying to get his family to a safe place outside the city. The grandmother is not happy to leave the city. She thinks this is a temporary situation. The mother is gathering the necessary equipment for this forced migration, and the sister is complaining about her bad luck since their old neighbor was supposed to be their guest tonight and talk about the preparations for her marriage to their son. The city is under bombardment. Milo's rooster has not been singing since the day the war noises began. Family members are rushing to collect essential items. The alley is totally dark. There is no sound, neither a human voice nor the sharp, continuous cricket sound that grandma called a Jarvasak.

Grandma says that a night in which Jarvasak does not sing is the night that sunrise is not determined whether to show up or not. It is a night that is left in between hell and heaven. Milo is about to cry and misses his friends while he is still standing in the alley next to their house. Grandma finally agrees to leave. Just before the family leaves the house, the doorbell rings. Their old neighbor has come to propose to Milo's sister. They insist on getting a positive answer that night and, according to courtship etiquette, put the ring on Mahi's finger and call her their fisherman son's fiancé. The sound of gunfire rises. Milo's father postpones the engagement to another time. However, at the last moment, the fisherman's mother puts the engagement ring in the palm of her hand and they leave. Milo's family rides in a pickup truck to the war-torn city to find a way out of it. On the way, Milo sees his friends staying behind to defend the city and feels that he is leaving every piece of his body back. At the end of the story, Milo and his family arrive at a bridge after a terrifying night and leave the city by passing it. At this time, Milo's rooster starts singing as the sun rises. Milo and his sister's fists also open up after a long time; inside Milo's fist are millet seeds and inside Mahi's fist is her engagement ring.



“The Night When Jarvasak Will not Sing” is a realistic long story about war with the theme of confrontation between life and death. The events of the story take place from sunset to near dawn. The time of the story and the power outage in the city and the use of black color to describe objects, clothes, etc., as well as the repetition of words such as night, darkness, and smoke add to the darkness of the atmosphere of the story and perfectly shows the grief of the characters and the tragedy of the southern people in this sudden attack. On the other hand, the repetition of the words ring and gold in the language of the story evokes concepts such as marriage, celebration, and caroling, and strengthens the continuity of life and hope. The central role of Milo’s rooster in the story shows the contrast between despair and hope. With the start of the war and the bombing of the city, the rooster no longer sings and only sings at dawn when they leave the city. This is how the storyline proceeds in the contrast of “staying and going”, “mourning and joy”, and “despair and hope” as symbols of life and death.

In this story, the native spoken and slang language in the dialogue of the fictional characters in the form of short sentences has been able to depict the inflammatory atmosphere of the days of war and the feverish interior of the characters. On the other hand, by accelerating the speed of the narrative, the author highlights the time constraints and the moment-by-moment approach of danger. Another one of the author's tricks to indirectly describe the emotions of the fictional characters and the destructive effect of war on their psyche is to use character-specific phrases. Milo, his mother, and his grandmother have their specific phrases that are constantly repeated in the story. In general, it can be said that the author has well portrayed the narrative atmosphere using a specific language structure and the audience, by understanding the fictional characters, does not judge them.

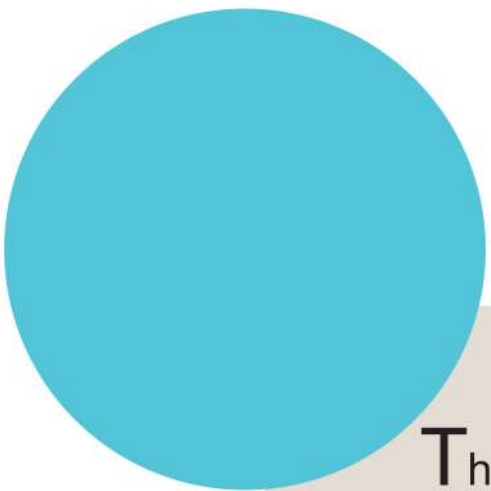
Another feature of this work is the short sentences in Arabic, which is mostly in the language of the grandmother. In addition to showing the character's religious beliefs, these sentences are a way to bring the fictional characters closer to a part of the people of southern Iran who speak Arabic. In fact, these sentences, along with other special elements and symbols of southern Iran which found their way into this novel, have placed it in the group of climatic and indigenous literature.

"The Night When Jarvasak Didn't Sing" is one of the most successful works in the field of war literature, since the author is far from the trap of repetitive, unbearable, and boring stereotypes of war literature, such as the concepts of hero, martyr, stability, and blessing of war, which are mass-produced in Iran under the influence of government propaganda. In this work, the image of life from sunset to dawn can be seen in a city that has been bombed by Iraq, which is not only influenced by belligerent slogans but with Jamshid Khanian's unique fictional world and in a symbolic concise and emotional expression, also shows the horror of war and the invasion of border towns and the hesitation to "stay or go" without any judgment.





## The Beautiful Heart of Babur



The narrator of the Beautiful Heart of Babur is a teenage girl who is an avid reader, and makes notes of the sentences she likes and keeps them safe. The same goes for the questions and thoughts that come to her mind. She is a searcher and seeks answers to her questions, to find meaning to her life. She likes very much to share her thoughts with others; and for this reason, she tells the readers a strange story she has heard during one of her travels. When she was thirteen or fourteen, she traveled south to Bandar Lengeh with her parents. Bandar Lengeh was an important port and center for pearl fishing. Where Babur's story takes place is a port village called Bandar Mollu; which is located close to main port, Lengeh.

Babur's story is told by Mr. Aakhori, a man who hosts the girl and her parents. He tells of a young black man named Kahour who lived in Mollu for many years before Babur was born. He was a diver and went pearl fishing with large ships. One day when they return from a voyage, the captain of the ship, Captain Maajed sends for Kahour. Haji Bando, who trades in Calcutta, has come to buy pearl boxes. Kahour is in charge of delivering these pearls to him in a nearby port called Bandar Shenaas. This is where the main knot of this story is formed. Kahour falls in love with Haji Bando's daughter named Hezbaa, a girl who also has the same name of the rarest and most expensive pearl on earth. Kahour travels the distance between the two ports day after day so that he can see Hezbaa. He shares the secret of her love with Captain Maajed. Even though he is just a diver who has nothing and Hezbaa is the only daughter of a wealthy businessman, he decides to propose. The big sailing ship goes to the far seas to catch pearls and Kahour has four months on the ship to think and decide.

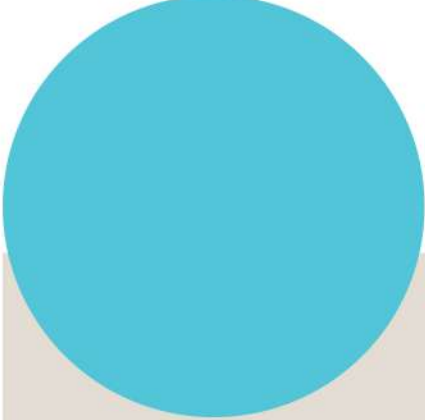


After returning from his trip Kahour goes to meet Hezbaa with a silk cloth and tells her that he loves her and wants to marry her. But when the father does not accept the proposal, there is no choice for Kahour and Hezbaa - who also loves him- to escape. When Haji learns of the incident, he gathers men of Shenaas to go to Mollu for her daughter. This act means waging war against Mollu. The livelihood of Mollu depends on Shnaas. The people of Mollu are divers and fishermen and are not in a good condition, but Shenaas people are businessmen and rich. In order to make peace, Haji suggests that either his daughter returns to him or the people of Mollu find and give him the pearl Hezbaa.

Life in Mollu becomes difficult. Some are forced to emigrate and those who remain have a hard time living; they blame Kahour and Hezbaa. But they get married and stay together and have two children: Babur, a boy who is dark-skinned like his father and a girl who has light complexion as her mother, named Jivan. Babur learns diving from his father and Jivan learns needlework, a local art form, from her mother. Years pass and Kahour decides to go to the far seas to find the Hezbaa pearl, to restore peace and tranquility between the two villages. He does not want the children of the villages to suffer anymore. There he goes and goes with his boat. After the disappearance of his father, every day Babour goes to the beach and looks at the sea. A month after Kahour's departure, his empty boat returns to the port. It is not clear what happened and where he is.

Babur has a dream one night, the dream of legends, the dream of Daal and Naneh Darya (Mother Sea) holding a child in her arms. Daal is a giant octopus behind a rock in the sea, and the pearl Hezbaa is inside an oyster behind this rock on the seabed. If a diver can pass this octopus, it will hit Naneh Darya who asks the diver to provide a cradle for her baby. Because of this myth, pearl Hezbaa is known to be difficult to obtain.





This dream makes the brave and fearless Babur decide to travel to the distant seas, thinking that perhaps no one knows that in order to obtain pearl Hezba, one must have a cradle along. He wants to finish his father's unfinished story and reconcile the two villages. Fourteen-years-old Baabour prepares the boat away from his mother's eyes but tells his sister that he intends to go to the sea. He goes to the distant seas and returns with the pearl. The villages celebrate and make peace, but Babur can never speak again and the secret of pearl Hezbaa remains with him forever. This is the ransom he pays to bring peace.

After hearing this story, the narrator goes to visit Babur. Many years have passed and Babur is old, thin, and gaunt, nonetheless his eyes still shine. The narrator can see the beautiful heart of Babur through his brilliant shinning eyes. The narrator asks her mother about the concept of love and affection, and the answer is that one cannot learn everything quickly; one must live life.

Our teenage narrator lives in books and stories, and throughout the narration of the story, she constantly refers to the books she has read: *Oliver Twist*, *The Little Prince*, *the Ugly Duckling*, *Alice in Wonderland*, etc.... bringing some of the sentences from those books and the connection she makes between them and the story she has heard and narrated. It shows her dynamic and active mind, and a girl who is helped by literature to better understand and look at different subjects from different angles. With these hints, in addition to deepening the story, Jamshid Khanian gathers writers from all over the world in this book and pushes the boundaries, turning "Beautiful Heart of Babur" into a world story.



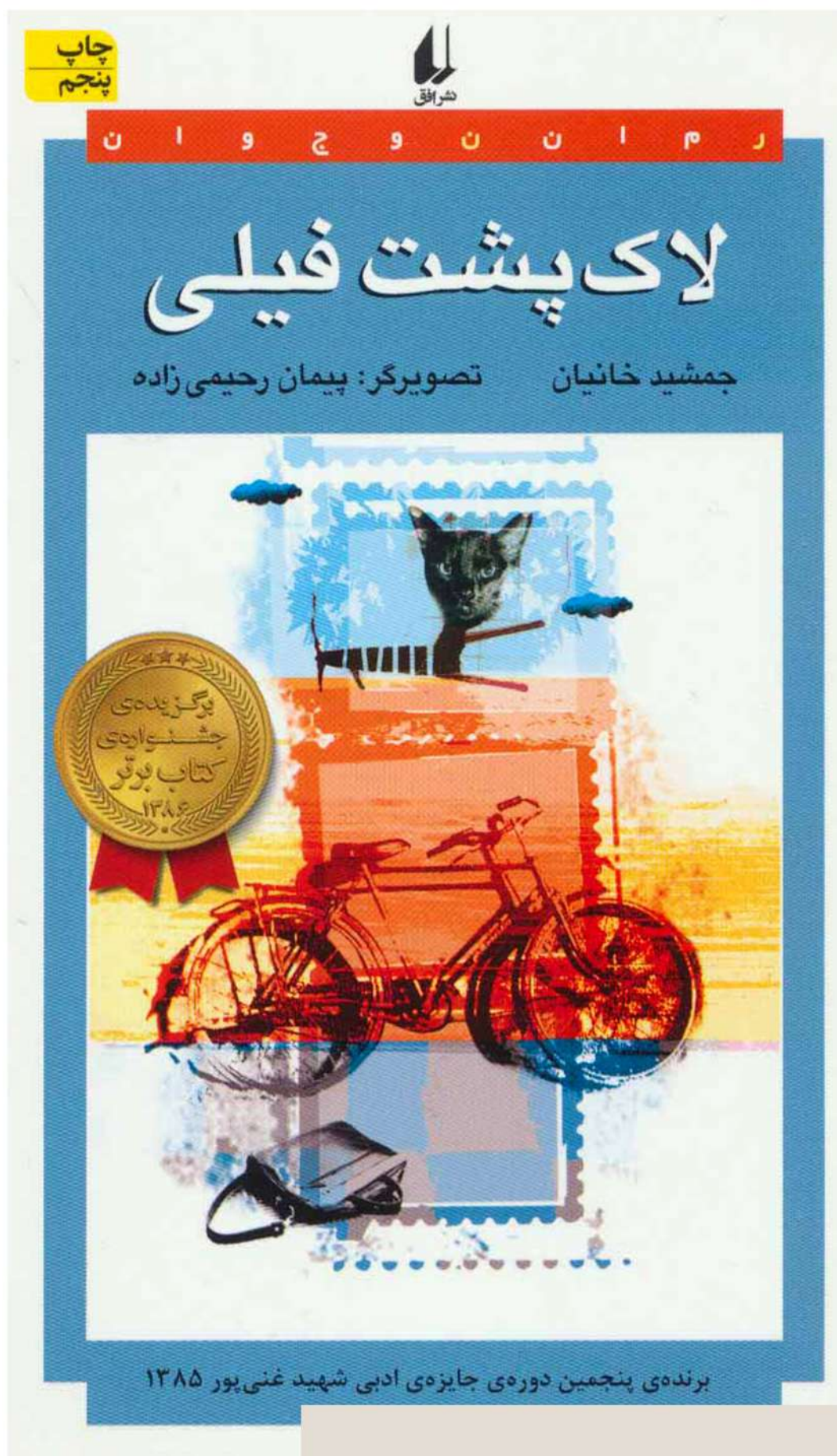
The story moves from story to story; its structure is reminiscent of the legend One Thousand and One Nights. The space that the author depicts in reference to the past childhood of Babur, draws the reader to the heart of the myths he refers to. The author describes the houses of the two villages, clothing, food, celebrations, relationships... and gives the reader a picture of the indigenous culture of the past. The myth that Kahour and Babur follow the pearl Hezba, comes from the same culture and is related to where people live. Two villages live by the sea and the sea is their source of livelihood. The narrative form of the book draws the audience to the end of the story.

In the heart of these stories, Jamshid Khanian refers to human concepts and conditions, and invites the readers to take refuge in literature. He recalls universal values such as accepting another and denying racial discrimination. Kahour is from the lower class and is a simple ship worker with dark skin, while Hezbaa belongs to the upper class and is the daughter of a wealthy businessman. She passes by wealth and comfort and marries Kahour. Their marriage leads to their social rejection and expulsion from port Shenaas, but their love is beyond anything. Of course they are upset that the people of Mollu are suffering, but Kahour is an active character and decides to look for pearl Hezba to restore peace and rebuild the relationship between the two villages. Kahour's spirit of being a peacemaker and taking action, passed on to his son Babur.

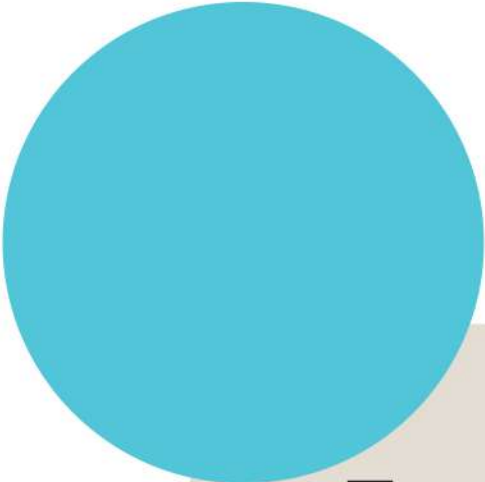
The teenage girl who hears the story and tells it again is not a passive character either. She asks questions such as what if Hezbaa's father was right or whether Kahour was selfish, should Babur's sister have stopped him... The introduction of these moral dilemmas also involves the readers. All the characters in the story are at a crossroads. This feature can be used in group discussion and go beyond the book. The author does not give a definite answer to these questions and dilemmas, but in the course of the story the reader thinks about them and goes in a direction that values peace, love, and literature.

As the narrator of the beautiful heart of Babur tells us, every new book starts where the previous story ends, and every story must have an undisclosed secret in order to survive.





The Elephant Turtle



The main character of the story is a boy who moves to a new neighborhood with his family. The boy faces a problem in the new neighborhood; a teenager with an unpleasant look harasses him and does not allow him to move around easily in the alley. The annoying teenager has a turtle-like face and an elephant-like body.

The boy who sees him as his lost turtle has no power to resist say no to what he wants. The Elephant Turtle draws a line in the alley and commands the boy not to cross it without his permission, otherwise, he would be punished. He, keeping a beetle in a box, frightens and annoys the boy by placing the animal on his hands and body.

This makes the boy obey the rules of the Elephant Turtle. The boy is under the pressure of the Elephant Turtle's domineering power and threats, and he cannot share his problem with his parents, since he assumes it will make him look small and weak. Because of this problem, the boy does not go to school for the first three days of school opening, and the mother questions him when she finds out. The boy refuses to tell the truth by lying.

On the fourth day, even though the Elephant Turtle has left the neighborhood, the boy crosses the alley again in fear and stops behind the line. He returns to normal life once he has the assurance that the Elephant Turtle is gone. He now meets a younger boy in the neighborhood, and although he can force his way on him like the Elephant Turtle, he instead becomes friends with the little boy.



The Elephant Turtle is a long story in the realistic genre that deals with bullying among children. The author – the first-person narrator of the story – is an eighteen-year-old who narrates an unpleasant memory from his childhood and emphasizes "writing the story" in order to face his fears, as well as its being a necessity and social responsibility.

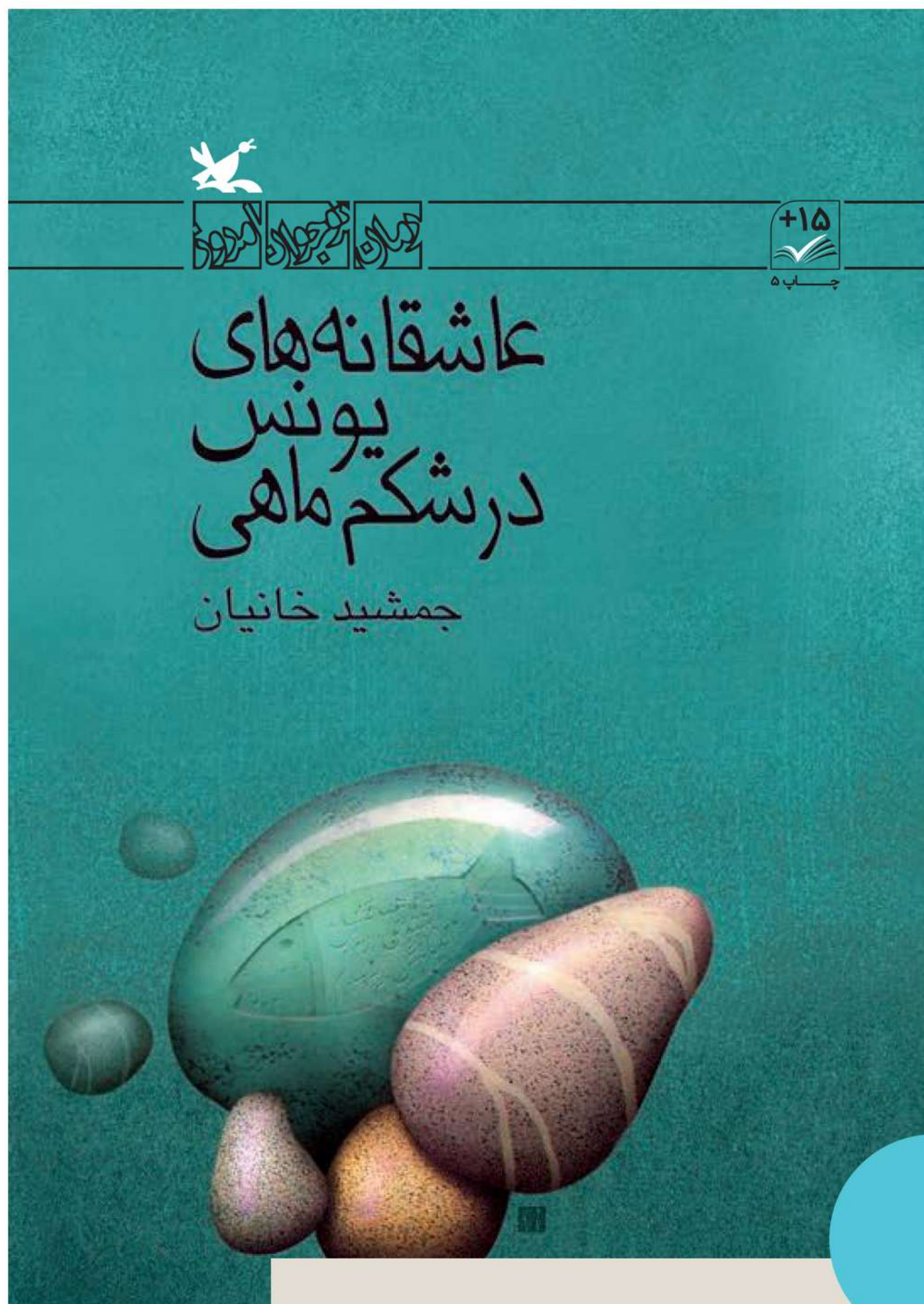
He depicts four anxious days of his life in the face of an older boy who seeks to dominate him through harassment. The clever use of the first-person narrative angle allows the reader to become familiar with the feelings and emotions of the boy as a victim, as well as the various dimensions of physical and psychological abuse. Through character development, the author has been able to depict the struggles of the victim with himself, his family, and the bully, and acquaint the reader with the fears, the ways to face and fight against bullying, and the solutions to get out of this problem. He has also been able to show the traumatic, aggressive, and power-hungry behaviors of the bully – from physical to psychological and mental dominance over the victim – throughout the story. The bully considers himself like a wizard who knows all the actions of the victim and tries to separate his realm from the realm of the victim by drawing a line and show his superiority over him by plotting a boss-subordinate game so that in his physical absence his domineering psychological presence is felt.

The author makes good use of language in creating an atmosphere of fear and threat and the psychological atmosphere of the story, as well as creating effective dialogues between the victim and the bully. He has also used symbols such as the elephant turtle as the boy's fears, the white line as his mental barriers, and the bicycle as a means of overcoming fears.

In the end, the boy/narrator finds himself in a position to play the bully, but still refuses to bully the younger child. By presenting this situation, the author provides the reader with a model of peaceful and moral social behavior.

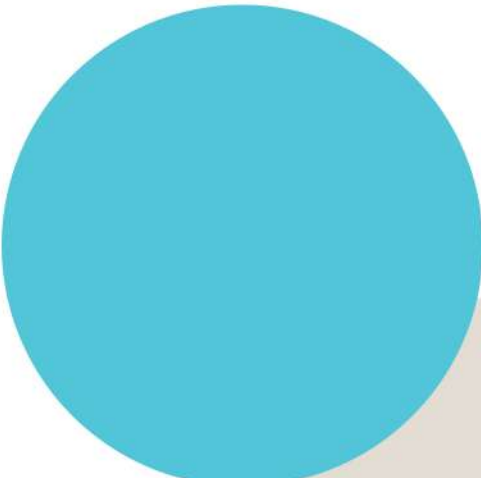
Readers of this book can critique the behaviors of the two dominant and submissive characters in educational environments, such as schools, through holding group discussions, and talk about their similar experiences and solutions regarding the issue.





The Romance of Jonah in the Fishs Belly





Sara is a thirteen-year-old girl who lives in Khorramshahr with her parents and brother, Sam. The city is on the border with Iraq and is located in southern Iran. Sara's father is a piano repairman and has passed on his love of music to his family. One day he comes home with a second-hand piano. They call it Cuckoo and accept it as a member of their family, especially Sara and her father who treat it like a living thing. One night Sara dreams that she is sitting behind Cuckoo and playing the piece. This dream is the beginning of her musicianship. She dreams of playing the piano and composing. Her family supports her, and her father invites the best teachers he knows in town to teach Sara.

Sometime later, one of the teachers goes to Germany. Later on he invites Sara's father to go to Germany to take a course of specialized piano repair. Father asks Sara to go with him and take courses in playing the piano. But Sara, who is very much dependent on her family and cannot stand being away from them, refuses the offer. While his father is in Germany an unexpected war breaks out between Iraq and Iran. After the Iraqi invasion of border provinces, Khorramshahr becomes one of the first cities to become insecure. Uncle Ghaazi and his wife Anghaa khanom, who work for Sara's family, come to them and encourage them to leave their home and town as soon as possible to a safe place. Cuckoo accompanies them too because Sara cannot leave behind one of the dearest things in her life. They have a pickup truck that father uses to transport the instruments. Uncle Ghazi sits behind the wheel and at the insistence of Sara's mother, Anghaa khanom who is pregnant, sits in the front seat. Mother, Sara, Sam and Cuckoo are in the back of the truck.



As soon as they leave town, a teenage boy and his grandmother stand in front of their truck on a road that is constantly bombed. Sara is forced to choose between the lives of two people and sheltering them or leaving Cuckoo in the desert. The truck starts moving and Sara is forced to watch Cuckoo standing in the middle of the desert from behind the truck, and she may witness that a bomb hits it at any moment. That's why Sara does not like Jonah at first, the same boy who appeared in front of their truck with his grandmother.

Jonah is a calm and strange boy. He has invented his own language and can speak backward. He has a poetic spirit and talks like philosophers and looks at the world differently. Jonah pays attention to the people around him and knows how to attract the attention of his peers and entertain them. It is important to Jonah to create a safe environment for them in the midst of the war. The fate of Sara and Jonah intertwined. They are displaced, they settle in war camps, they stand in long lines to get food and oil; together they have new experiences. Once, when Sara's bucket of oil falls to the ground and the oils spills, Jonah splits his share with her. The war has a strange effect on Sam, and he has become very interested in guns and shooting. Jonah tries to look at Sam's interest from a different angle, one that has nothing to do with violence.

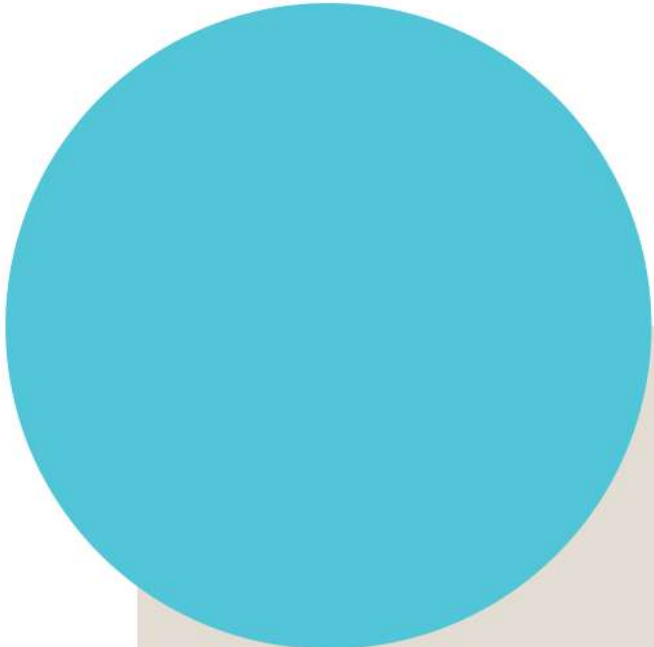
Jonah's different personality affects Sara, and while she has lost the love of her life, Cuckoo, and caught between liking and disliking Jonah, gradually attaches to him and an adolescent and innocent love takes root in her heart. Sara gets jealous of the character that Jonah talks about, a girl named Salma, without knowing that Salma does not exist. Sara realizes this secret at the end of the story, when Jonah dies as a result of an accident that occurs while digging a well. Salma decides to go in search of Salma to inform her of the news. Jonah had told her that Salma can be found in a window frame, to be reached by getting to a wall and then climbing a ladder. That window is the place Salma sees the world through. When Sara reaches the window, she encounters only a book of poetry. A book full of poems that Jonah had read parts to Sara. This is when she realizes that Salma is herself. Sara decides to compose a piece of music in memory of Jonah, a piece named the Romance of Jonah in the Fishs Belly.



This novel creates a powerful image of love in the heart of war; a love that can give hope to overcome hardships and a love that makes Sara pay attention to the people around her. The story is mixed with allegories and hints at mythical stories. The title of the book has taken from the story of the prophet Jonah, who was alone in the belly of a fish for some time. Jonah also behaves like a prophet and likens war to being trapped in the darkness of a fish's belly. Khanian shows the characters' feeling well with short dialogues, and is successful in creating the atmosphere as if the reader of the book is watching a play. Using love of music in front of the love of guns, he ties love and hate, death and life, and other conflicting concepts, and from the heart of these concepts gives a new understanding to the young reader.

Sara's piano is a symbol of the peace, security and aspirations of her adolescence that are left behind, and in front of her is a love that is robbed by war and its hardships. This is what wars do: to leave, and to lose. When the father returns, he goes to the war camps to find his family. After finding them, he announces that their house has been destroyed in the bombings, which crushes their hope of returning to the safety, love, and music they once experienced. By depicting Sara's family and people like uncle Ghazi and Anghaa khanom, Jonah and her grandmother, who are from different social classes, Khanian shows how war changes the lives of all of them and bridges the gap for survival. Illustrating what war does to the lives of these people, instilled in the reader the love of peace. This is contrary to the common image of the war in the official Iranian media. The traces of this image are insignificant not only in Iranian adolescent novels, but also in adult literature which deal with the eight years Iran-Iraq war. This point becomes even more notable when we know that Khanian is born in Abadan, and has touched, the experiences he refers to in the book.





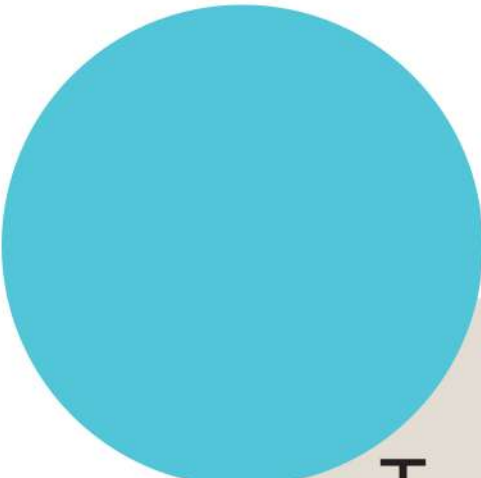
Khanian Ties Sara's story to music and in some places gives the reader information about the piano, its famous musicians, and terms in this field. This is one the characteristics of some of his works in which by binding form and content in narration, gives the young reader information in cultural fields in the pretext of the subject. Sara, the narrator of her life, with going back and forth in storytelling instead of a linear narrative, engages the reader in discovering many mysteries in order to put the events together. The book begins as such "Just one day after baba came, he died very calm and unexpectedly, like a tree that could no longer feed on the ground with its roots, and cannot absorb air with its leaves". The story begins with Jonah's death and the mourning of those around him and ends with his death and the events that followed.

Just as Jonah emphasized to Sara that one can set aside perpetual habits and extract something unusual and new from everything repetitive in life, Khanian encourages the readers to look at the world around them with a searching gaze.



## The Tiny Emperor of the Lilliput Land





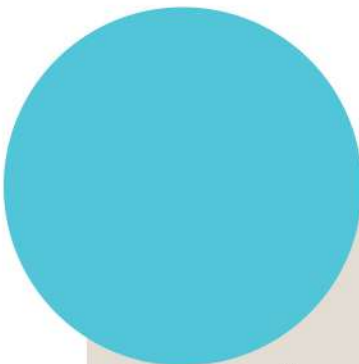
The book is the story of a sixteen year old imaginative girl named Aida who lives with her parents in a four-story apartment. The story begins when one day after waking up in the morning, Aida listens to her mother's phone message, which she has left from her work place, to go to the fruit shop and bring home the fruits she had bought. In the elevator, Aida finds a beautiful gift box which she does not know whom it belongs to. The box rests in the corner of the elevator and looks magnificent to her. She imagines it as the Emperor of Lilliput in Gulliver's tales. After returning home, the gift box is still there and she decides to find its owner.

From floor to floor, she rings the doorbells and asks the residents if they own the box. She meets many people whom she has seen before: Aafaagh khanom, the building cleaner and her daughter Ava, Hooman, a boy she doesn't like much, little Maazi, a little boy whom Aida has taught large numbers (million, billion, trillion, etc...), and other neighbors. In each chapter of the book, which is titled in large numbers, as Aida is in search of the owner of the box, she reveals different aspects of the characters and herself.

Aida is different in characteristic; for example she loves crows and contrary to popular belief, does not consider them insidious and harmful and likes to be like them, but instead hates sparrows. She also dislikes her father's neon orange shirt and her mom's red high heels. She runs away from the duties assigned to her by norms and prefers to do everything as she wishes to do. She eats breakfast the way she wants, not the way her mom says, she doesn't answer the phone calls, likes to buy fruit from another fruit shop and not the one her mother insists, and many more things. Aida's imaginative characteristic affects the progress of the story. She gives contradictory information to the readers throughout the narrative and is not a reliable narrator.

Although the story ends with an open ending, and it is not clear what is in the box, but it puts different possibilities in front of the readers to come their own interpretation. The uncertainty in the story, and the contradictory information that Aida gives to the readers, is kind of violation of the forms and rules in the world of the story telling. In this narration, nothing is definite and in final chapter suddenly things change and Ava, the daughter of Aafaagh Khanom, replaces Aida and narrates the story. It is not clear who the narrator is after all, Aida or Ava? The characters reconstruct themselves in another and create what they like to be and are not, in another. Of course, from the very beginning it is mentioned that Aida and Ava have a lot in common, both being imaginative teenagers. But there are differences as well, for example, Aida is the only child of an affluent and cultural middle-class family, and Ava is in an economically lower class family. Ava has to help her mother to meet the family's financial needs. The story reflects well on the issues of class differences, issues of urban middle class families, and apartment living in general. Aida and Ava are representatives of two socio-economical classes that unite and show some of the problems and conflicts of human beings today.



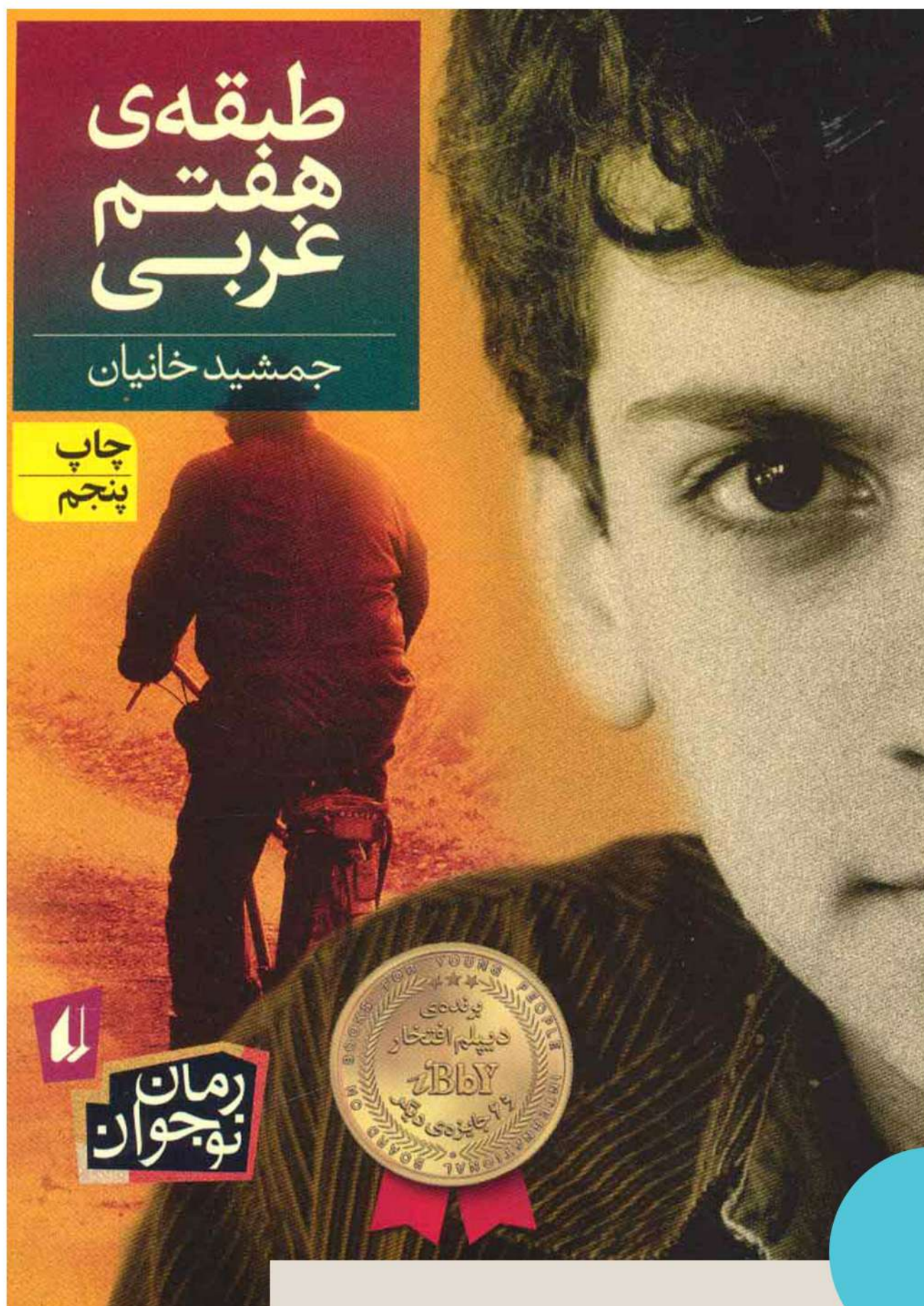


In her search for the owner of the box, with revealing different aspects of herself and the others, Aida gains experiences that ultimately make up parts of her identity. In a part of the story where little Maazi talks about his veteran grandfather who had been wounded in the war he suddenly interrupts himself and says: “something is stuck in the neck of grandfather from war, if he laughs or cries it will move in his neck and grandfather dies. He is dying now because he has laughed”. This presents a set of cultural and historical concepts and perceptions of society are presented.

Also, gender stereotypes represented by symbols, are considered in the story (such as red high-heeled shoes or neon orange men’s shirts), as elements of identity. Aida is trying not to be defeated by them and doesn’t accept stereotypes like the red high heels, but goes to her mother’s perfume, thus creating a part of her feminine identity.

Perhaps it can be said that the story of the Tiny Emperor of the Lilliput Land is the story of a teenage girl who thinks out loud and builds her personal world in the face of what is going on around her.





The Western Seventh Floor



**A**mir Ali is a fourteen-year-old boy. His father was a forester and lost his life in an accident in the forest. His mother sews to make a living for him and his younger brother. During the summer break, after doing odd jobs here and there, on the advice of his mother's friend, he goes to take care of an old man who has been a writer in his active days. His house is located on the seventh floor of an apartment. The day Amir Ali arrives, he decides to walk the stairs and count the steps; 140. Entering this building is a new experience by itself, and using the stairs, and in another occasion the elevator, both shows him new things.

The old man is ill and has been returned home from the nursing home for several days, at his insistence. He has had a fruitful cultural life, but now bedridden and has lost hope of life. The old man's daughter is employed and cannot take care of him all the time. Amir Ali, as a caregiver is determined to perform his duties well. The old man's daughter gives him the prescriptions' orders and shows him the food and related orders and asks him to take care of him carefully. She regularly calls Amir Ali from her work place and asks for her father.

Amir Ali listens to the woman's orders but cannot ignore the old man's wishes and needs, so he does whatever he asks him too. First thing Amir Ali does is to open the curtains of the dark room and hugs the old man and brings him to the window to enjoy the light. Amir Ali sees the sparks of light and joy in his eyes. A bit later, he grants his wishes and with difficulty, takes him out of the apartment and according to his request, he rides the old man on his bicycle and they cross the street downhill happily together. He then returns him back home and takes him a bath. The old man who finds a special feeling for Amir Ali in his heart, tells him stories of past. At the end of the day he asks Amir Ali with a childish passion, to bring him some roasted acorns next day.

On the second day, Amir Ali ascends one hundred and forty steps with a pocket full of acorn. When he reaches the old man's house, he realizes that he has passed away. He puts the acorns on the table and returns home, without taking the wages of his one day's work



The West Seventh Floor is a story in realistic genre which deals with the topics such as economy difficulties in families and child labor, communication and attachments between two generations, the struggle between life and death, and the connection between man and nature.

This is a journey within which the teenager of the story, in interaction with the surrounding social world, gets to know himself better and takes steps toward maturity. The story has a non-linear structure. The story takes place only in one day and a half, but goes back and forth where the reader becomes familiar with the characters and the atmosphere of the story.

From the very beginning of entering the building and climbing the stairs, Amir Ali encounters various people and realizes the differences between his socio-economy lifestyle and theirs. But upon entering the old man's apartment, despite his worries, an emotional and friendly relationships develops between them. Through their conversations, author draws the mood and spirits of the old man and the teenage boy and their resemblance to each other, to the readers. None of them are in the center of society's attention and are on the sidelines; the old man because of his old age and the boy because of his class.

Amir Ali is a simple but determined teenager with an inquisitive and adventurous spirit whose presence awakens the passion of life in the old man. He tells Amir Ali about his teenage time and the thrills, adventures, games and mischiefs he had then. The old man seems to have found a playmate who can travel with to his childhood world and experience the joy of exploring that world again. The hidden cycling sequence of riding downhill in the street and the excitement it evokes are enduring scenes from this book, an experience that strengthens Amir Ali's relationship with the old man. Like Amir Ali himself, the reader slowly gets acquainted with the world of old people, their dreams, desires, feelings and needs, and finally encounters the presence of death in the womb of life.

Another feature of this book is the brevity in the narrative. The reader gets acquainted with the mode of the story and the characters in a short period of time through the sharp and precise eyes of the young boy. Using third-person narrative, the author draws on details and with long pauses enables the readers to understand the world of the story.



The author uses a numbers of metaphors in this work, one of which being the stairs. Amir Ali uses the stairs and once the elevator, going to the seventh floor. In each experience he learns lessons and acquires a new knowledge of the environment. The Other symbol is time. Everyone is looking to control time and in a hurry, while Amir Ali slows down the passage of time for the reader without any action; as such to delay the death of the old man. The author uses elements of nature in drawing some situations. For example, the oak tree and its fruit, acorn, is a symbol of courage, strength, and patience in Iranian culture as it is in other landscapes which have oak tree.

Another concept that the author emphasizes is the relationship and friendship of man with nature. The people of this apartment, as many others living in urban areas in apartments, are alienated from nature. But Amir Ali has learned to love nature from his forester father. In this respect, his world has similarities with the world of the old man. The old man has lived in village until he was a teenager and has tasted life in nature. Amir Ali has lots of knowledge about the oak tree and sees the old man as an oak tree that has lived for many years and has borne fruits by writing books. But he also knows that trees too don't live forever and sooner or later would give way to young seedlings.

The final scene is very impressive, when Amir Ali, after counting one hundred and forty steps, reaches the half-open door of the apartment, realizes the old man's death while holding the roasted still warm acorns he brought to him. Affected by this, he smells the palm of his hand, which smells of an oak tree with which he has lived for only one day.





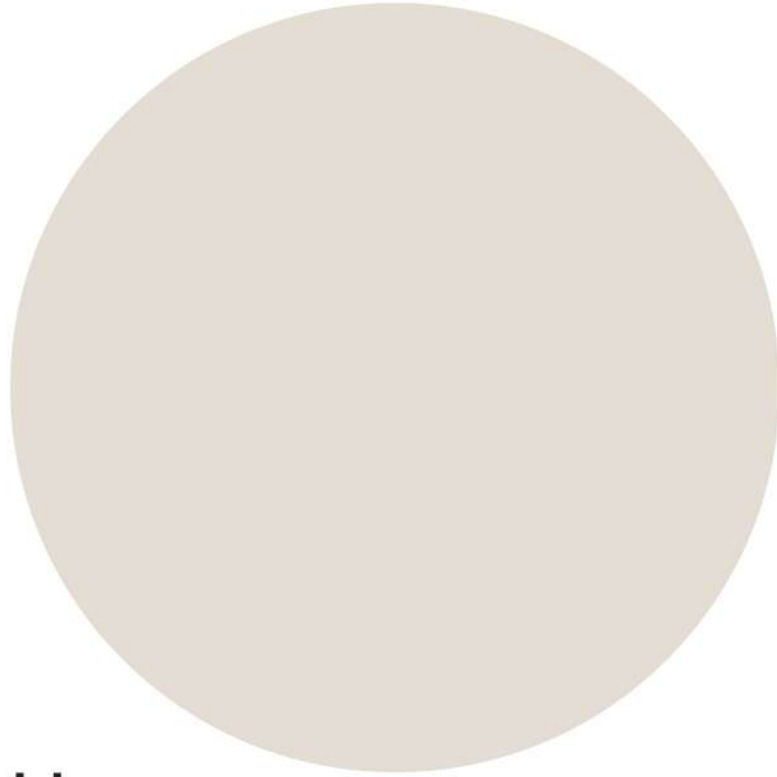
On a hot summer afternoon,  
a girl came from Basra



The story is about three teenage boys who are cousins and close friends. They live in Abadan, a border city in the south of Iran in Khuzestan province. The intimate relationship of these three cousins changed by the arrival of a teenage girl from Basra (a city in Iraq and 20 km from Abadan) to their neighborhood. When they see the girl with golden beautiful hair, bright eyes and white skin, for the first time they experience a new and vague feeling with their hearts trembling.

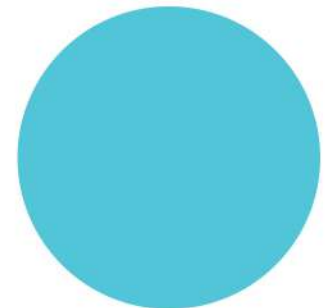
Raw and strong feeling that turns them from friends to competitors in no time. The golden hair girl and her father are looking for a house in the alley of the boys' residence in on a hot summer afternoon, and after finding the house and their acquaintance, they stay there for five days. During this period, each of the boys tries to attract the girl's attention and have a presence, so they resort to fighting and fierce competition to win her love. The experience of the first instinctive love in them turns into new and unknown behaviors. The sadness, pain, anger and rivalry at the first impulses of puberty, is the emotional and psyche discovery and challenge.

After the adventures they go through, one of the boys, who is also the narrator of the story, surprisingly discovers the girl's secret and realizes that her beautiful hair that enchanted them all is a wig. He realizes all the struggle and harms they caused each other were for something that is not real. Then a question raised in his mind, is he only infatuated with the girl's golden hair, and now that he knows she is bald, he no longer has that pleasant feeling towards her? How his friends would feel when they find out about this secret?



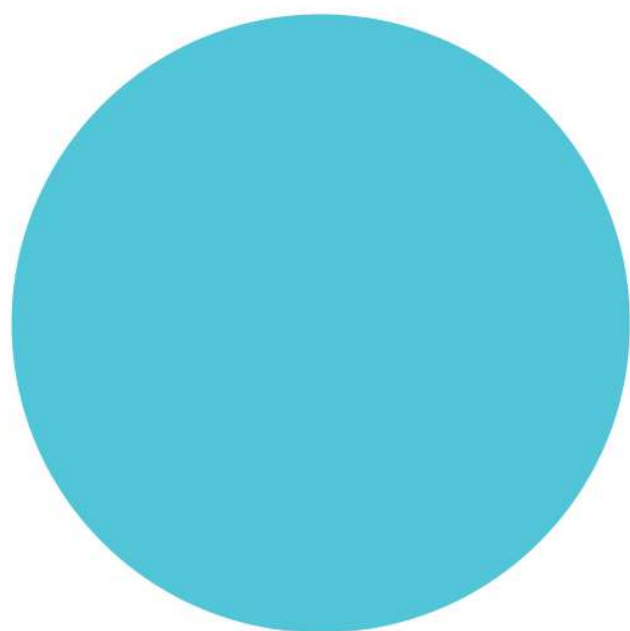
However, later on we realize that even with the revelation of girls secret, the main character-narrator wants to keep that unknown and wonderful feeling only for himself. Therefore, he creates an opportunity for his friends to see the girl without a wig. He is not satisfied with this and tells them that the girl's one arm, one leg, and one eye are not real. Finally, his friends run away in fear.

And he becomes the sole owner of this new and unknown feeling. A feeling that doesn't disappear even with the knowledge of the girl's secret, so last time when he see the girl (always from distance) his heart beats faster, the girl smiles at him and he stares into her eyes. When the girl and her father leave their neighborhood, the boy remains with the secrets he wants to write down and leave to the ground, free himself from the silence and sadness that engulfed him after the girl's departure.





# 11 Critical Articles and Press Reviews of the Books.



### Articles:

Ph.D desetations on Jamshid Khanian's works:

1. Aghapour, F. (2017). *Contradiction in Iranian teenage novel (review of five selected novels)*. Shiraz University.
2. Asadi, S. (2018). Language element in Iranian teen novels (An investigation of 10 selected novels), Shiraz University.
3. Pirsufi, M. (2018). A review of personality in ten selected teen novels, Shiraz University.
4. Shafiyee, E. (2007). *Human being in contemporary plays around war the academy Russian art, Moscow*. (Ismail Ismail, In John's Shirt, the fourth letter).



Kultur/Leserservice

## Die Magie der Worte

White Ravens Festival: Iranischer Autor zu Gast an der Berufsschule Marktoberdorf



Geschichten als Brücke zwischen Menschen: Der iranische Autor Jamshid Khanian im Austausch mit den Berufsschülern in Marktoberdorf. Foto: Koko

Marktoberdorf – Im Rahmen des White Ravens Festival für internationale Kinder- und Jugendliteratur las der iranische Autor Jamshid Khanian, einer der bekanntesten Jugendbuchautoren des Iran, an der Berufsschule Ostallgäu in Marktoberdorf aus seinem Roman „Tabaghe-ye Haftom Charbi“ („Siehter Stock West“). Die Internationale Jugendbibliothek Schloss Blutenburg in München veranstaltet das Festival seit 2010 alle zwei Jahre und lädt dazu namhafte internationale Schriftsteller ein. An der diesjährigen Veranstaltung nahmen 13 internationale Autoren teil, die in dem Zuge wenige Schulen in ganz Bayern für Lesungen besuch-

ten. Schüler verschiedener Berufsgruppen wohnten der Lesung an der Berufsschule, die im Zeichen der Völkerverständigung stand, gemeinsam mit Schülern aus den Anliegerber-

kerklassen bei. Zuvor gab es eine kleine Einführung in das von Widersprüchen beherrschte Land Iran, in dem jährlich eine dreiviertel Millionen Menschen als Urlaubern reisen und welches im Vergleich zu Deutschland circa die fünffache Fläche bei etwa gleicher Einwohnerzahl aufweist. Was die Altersstruktur des Landes angeht, ist bemerkenswert, dass 40 Prozent der Bevölkerung unter 35 Jahre alt ist.

Der im Jahr 1961 geborene Autor und Literaturkritiker Khanian, der mit elf Jahren seine

ersten Schreibversuche unternahm, hat zahlreiche Romane und Erzählungen für das Festival übersetzt. Im Anschluss trug der

Son ist im Zeichen der Völkerverständigung stand, gemeinsam mit Schülern aus den Anliegerberkerklassen bei. Zuvor gab es eine kleine Einführung in das von Widersprüchen beherrschte Land Iran, in dem jährlich eine dreiviertel Millionen Menschen als Urlaubern reisen und welches im Vergleich zu Deutschland circa die fünffache Fläche bei etwa gleicher Einwohnerzahl aufweist. Was die Altersstruktur des Landes angeht, ist bemerkenswert, dass 40 Prozent der Bevölkerung unter 35 Jahre alt ist.

Der im Jahr 1961 geborene Autor und Literaturkritiker Khanian, der mit elf Jahren seine

Jamshid Khanian in Marktoberdorf, Ostallgäu von Bavar

## M. A thesis done on Jamshid Khanian's works:

5. Aghapour kucheghazi, H. (2016). *Identity crisis in teenage novels of the seventy and eighties*. Shahid Madani University of Azerbaijan - Faculty of Literature and Humanities.
6. Akbarinia Yazdi, H. (2016). *A study of teeangers' lifestyle in six novels (Hasti, When Moji was lost, and The romance of Jonah in the fish' belly)*. Emam Reza International University
7. Asadi, Gh. (2017). *The audience and his role in paraphrasing and constructing selected stories of Jamshid Khanian based on Aidan Chambres theory*. Islamic Azad University Shiraz branch- Faculty of literature and humanities.
8. Baniashraf, R. (2014). *A look into the latent text reader of the five selected teenage novels of the decade*. Payam e Noor university of Yazd. Faculty of literature and Human sciences.



### Jamshid Khanian liest in Berufsschule

Das Thema Lesen mit Schulzielen wie interkulturelles Lernen und Wertevermittlung zu verbinden, war die Absicht bei der Bewerbung der Berufsschule Ostallgäu beim White Ravens Festival an der Internationalen Jugendbibliothek in München. Es war eine große und erfreuliche Überraschung, dass die Schule ausgewählt wurde für eine von 200 Veranstaltungen, die mit 13 international renommierten Autoren stattfand. Der Autor Jamshid Khanian und seine Dolmetscherin Aye Alavie kamen nach Marktobersdorf (eine von fünf ausgewählten bayerischen Schulen) für eine Lesung. Bei der Veranstaltung des mit Farsi sprechenden Autors waren unter anderem vier Berufsintegrationsklassen mit vielen afghanischen Schüler anwesend; da in Afghanistan ebenfalls Farsi gesprochen wird, konnten sie dem Autor direkt folgen. Neben einer Lesung auf Deutsch von drei Berufsschullehrern aus dem Buch „Siebter Stock West“ gab es Kulinarisches aus dem Mittleren Orient, eine Begrüßungsrunde in 14 verschiedenen Sprachen der anwesenden Schüler, einen Vortrag von Carmen Wittmann, der Leiterin der Stadtbücherei Marktobersdorf, und Informationen zum Iran, dem Thema „Lesen“.

Wertevermittlung

9. Bustanifard, F. (2012). *Ben Ma'ay, the subject of children's fantasy stories in Iran in the 80's*. Khaarazmi University, faculty of literature and human sciences.

10. Eslami, A. (2012). *Exploring and analyzing heroism in the teenage novel of the 80's*. Allameh Tabatabaee University- faculty of literature and foreign language.

11. Farajollahi, A. (2016). *Review of power in the top ten teenagers of the eighties, based on Michel Foucault's theory of power*. Valiasr University of Rafsanjan - Faculty of Literature and Human Sciences.

12. Farzan Rajabi, M. (2013). *Semiological examination of the place in the sacred defense theater (with emphasis on the plays of the Kanaal e Komail, Ismail Ismail, four pieces of several Rehman stories)*. Tarbiat Modarres University, faculty of Arts and Architecture





به گمانم جمشید خانیان یکی از نمایشنامه نویسانی است که در نمایشنامه نویسی جنگ از آغاز فعالیتش تا کنون همواره به صورت فعالانه و مجدانه و مستمر به فعالیت خود ادامه داده و آثار درخشانی پدید آورده است. با نگاهی به آثار او در می یابیم قریب به نود درصد نوشته های او، جنگ، مقاومت و دفاع مقدس در آن ها نمودی چشمگیر داشته و در واقع دستمایه در اغلب آثارش جنگ به صورت غیر مستقیم نمود بسیاری دارد. او در این آثار بدون هیچ شعار و برعکس خیلی خلایقانه و در قالب درام اجتماعی تأثیرات مخرب جنگ را بر آدمهای جامعه که اغلب هم جنوی اند تصویر و تحلیل کرده است. با وجود آنکه اغلب آثارش در جشنواره های تئاتر دفاع مقدس یا جشنواره های دیگر اجرا شده و با کمتر امکان اجرای عمومی را پیدا کرده است، اما اغلب مخاطبان با آثار او آشنا نیستند. جاب آثار او در یک مجموعه و نیز به صورت جداگانه، باعث شده مخاطبان بی گیرانه آثار او را دنبال کنند و از جهان و دنیای درام نویسی او به شناخت نسبتاً کاملی دست یابند. یکی از ویژگی های آثار او این است که ضمن آنکه به لحاظ محتوایی، جامعه در زمان یا بعد از جنگ در زیر ذره بین فکری او قرار می گیرد.

از نظر شکل و تکنیک نگارش نیز در نوع خود و آن هم در زمانی که این عرصه کمتر مورد توجه نمایشنامه نویسان بود (دهه ۶۰)، از استخوان بندی و استحکام خوبی برخوردار است؛ به نحوی که حتی خلایق های فرمی و شکلی آنها با نوآوری همراه است. به خصوص نمایشنامه "چهارمین نامه" از درخشان ترین آثار او و هم آثار نمایشنامه نویسی جنگ و حتی درام اجتماعی دهه شصت محسوب می شود که متأسفانه چندان به آن (و البته سایر آثارش) توجهی نشده است. از آنجا که آثار او هم در جریان نمایشنامه نویسی جنگ تأثیرگذار است و هم توجهات کافی و وافی به این آثار نشده است به اتفاق سر دبیر تصمیم گرفتیم تا پرونده این شماره را به آثار این نمایشنامه نویسی خلاق اختصاص بدهیم تا هم ادای دینی به

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14. Hadpour Seraj, J. (2000). *An analysis into a selection of dramatic literature works chosen by Holy Defense theatre, A practical project: Directing "A mouth full of crows"*. Tarbiat Modarres University, Art school.

15. Hedayati, F. (2009). *Sustainability Studies in the Fiction of the Holy Defense of Children and Teenagers*. Shahid Bahonar University of Kerman, faculty of literature and human sciences.

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17. Hosseinpour, B. (2017). *The role of native culture in the southern region in the works of Jamshid Khanian's dramatic works*. Tehran University, Farabi International Campus.

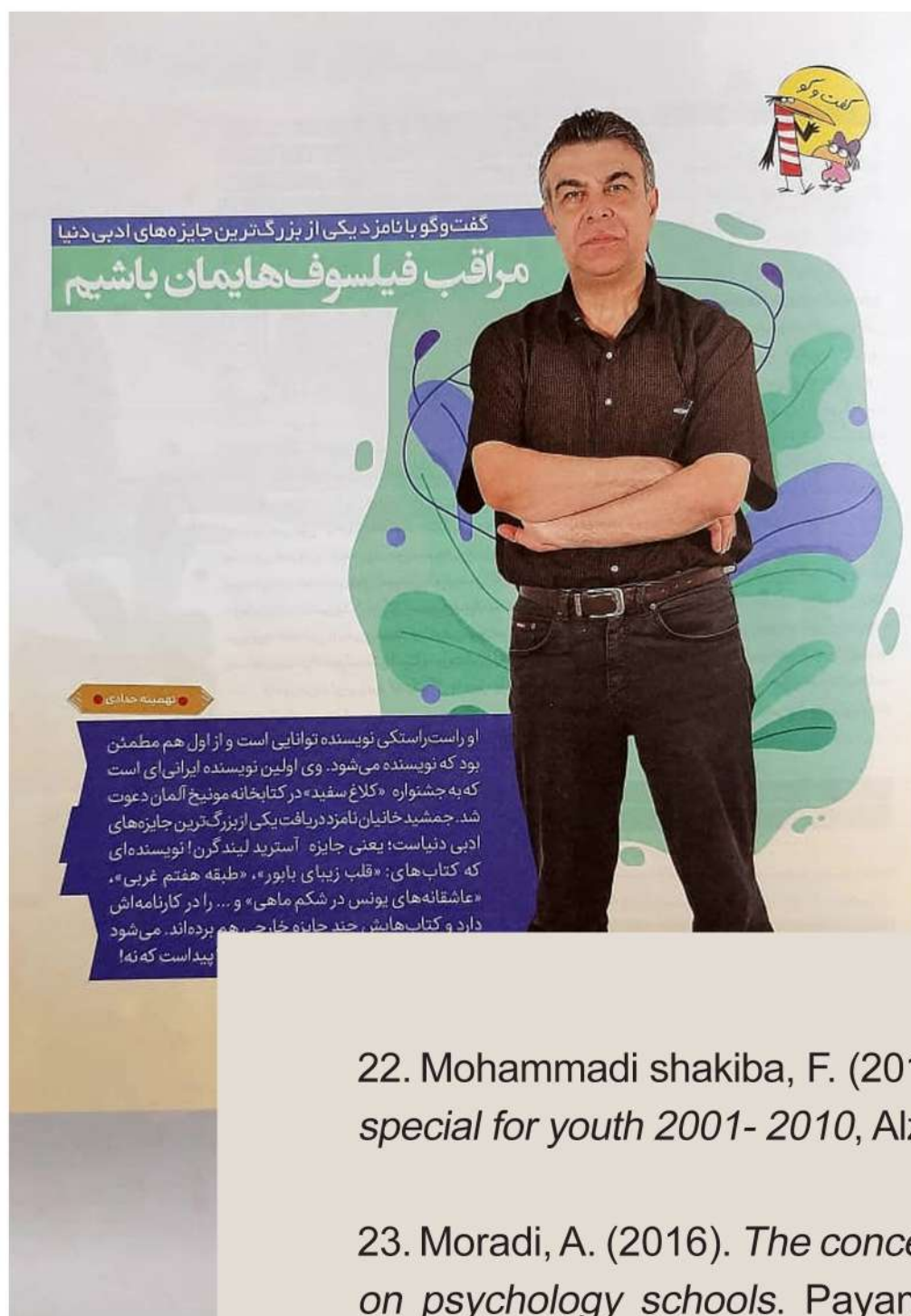
18. Kabirnejad, M. (2013). *A review and analysis of the theme "Love" in the teenage novel between 2001 and 2011*. Allameh Tabataba'i University - Faculty of Literature and Humanities.

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21. Mohaimenian Nejad, A. (2015). *Adaptive Study about "Zaar" ordinance in Iran and South African countries, based on "Inside the Yahya's shirt"*. Tarbiat Modarres University, faculty of Arts and Architecture.





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25. Nemati, N. (2017). *Comparative discourse analysis of teenage and adolescent Persian novels*. Sistan Baloochestan University, Faculty of literature and human sciences.

26. Nikju Tikvarlou, M. (2015). *International Resistance theatre festival in Iran: specifications, damages and solutions. Practical project: Acting in "A mouth full of crows"*. Tarbiat Modares University, Art and Architecture department.



## فقط بچه‌ها بخوانند!

زری نعیمی

زندگی و موسیقی بنا شده، جور در نمی‌آید. شاید هم این ذهن داغ‌بده من است که این روزها حساس شده و به یک جمله کوچک یک نظری واکنش نشان می‌دهد.

داشتم از یونس می‌گفتم، یونس که من می‌شناسم و یا من همیشه دوستش داشتم و دارم، شباهتی به این یونس ندارد. از این دو تا یونس در جای دیگری خواهم نوشت. چون معرفی‌ام طول و دراز می‌شود، اندازه یک نیمچه مثنوی، این یونس اهل شعر و اهل وارونگی است. نام می‌گوید: او یک بلغمه است، سنار می‌گوید: او یک دیوانه است. «عزیزش خارج می‌زند» این‌ها شخصیت‌های اصلی آخرین رمان خانیان هستند، عشق و شعر با به پای نت‌های موسیقی در متن جنگ و ویرانی

در جاده پیش می‌آید، جنگ مثل گرگ و پلنگ می‌پرد و می‌درد و تکه تکه می‌کند، و عشق و هنر به قول یونس مثل لاک‌پستی در این جاده زیر نور فرسز بمباران‌ها راه می‌رود تا خودش را از مرگ و تباهی و سیاهی به شهر توکس‌ها برساند: «از من می‌شنوید این جاده رو چهارنعل بتازید، اهواز هم نمونید. برید بهیهان، توکس‌های اطراف بهیهان حرف نذاره، زرد و بیفش، توکس مسکین، توکس صد پر، توکس شهلا» عشق خاموش و بدون کلام در جاده قد علم می‌کند، هر چند در سارا خود را وارونه نشان می‌دهد، مثل همان مربع در آینه، مثل خودمان که در آینه وارونه هستیم. یعنی آن چه می‌بینیم خودمان نیستیم، یکی از شخصیت‌های این رمان غیر از یونس، سارا و سام، جناب آینه است. با همان مربع حضورش را اعلام می‌کند و بعد موجودی به نام وارونگی، مثل وارونگی عشق در سارا، که خود را در چشم و نفرت و برخواستگی می‌نمایاند، آن هم هر جایی که پای یونس به وسط می‌آید، یونس که بی‌رود، یا دهان ماهی که باز می‌شود و یونس بیرون می‌آید، عشق در سارا از وارونگی بیرون می‌آید و چهره خود را می‌گیرد.

حالا که پای شخصیت‌ها را وسط کشیدیم، نمی‌شود چشم‌هایمان را به روی اصلی‌ترین آن‌ها ببندیم نمی‌شود صدایش را نشنویم، او ملکه رمان خانیان است، بر آن سلطنت می‌کند، با همان شکوه و ابهت و به همان



عاشقانه‌های یونس در شکم ماهی، جمشید خانیان، تهران: کانون پرورش فکری کودکان و نوجوانان، ۱۳۸۹، ۱۶۸ص، ۲۰۰۰۰ریال.

«از توی آینه به دست خودت نگاه کن و به مربع بکش.» من خیلی حرف گوش کن هستم. با شاید هم خیلی ففسول کتاب را که تمام کردم، رفتم جلوی آینه. به حرف یونس گوش دادم. چون من یونس را خیلی دوست دارم. نه این یونس راه یونس معترض را. نتایج مربع کشی‌هایم را الان لونی دهم. وقتی رسیدم به آخر نوشته، آن را برای یونس خواهم نوشت. داستان می‌توانست با همین جمله شروع شود. جمشید خانیان از جای دیگری آغاز کرده:

«او درست یک روز بعد از آمدن بابا، در حالی که به نظر سالم و سرخال می‌رسید، مثل درختی که دیگر قادر نباشد با ریشه خود از زمین آب و غذا بگیرد و سایر گیاهان هوا را جذب بکند، خیلی آرام و غیرمنتظره مرد.» این یونس است. همین اول کتاب بدون کینه آمده باشد می‌میرد. هر وقت اسم آید من می‌روم در شکم ماهی. این شکم ماهی می‌گوید می‌گوید ما ماهی هستیم. این صدای یونس همیشه می‌گه ما کناهکارهایی افتادیم نه، تا، بکه، شکم

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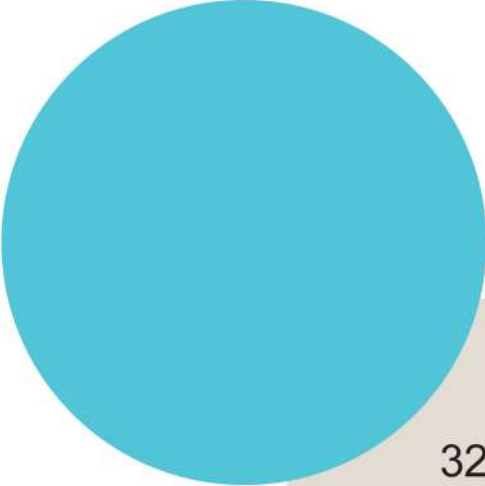
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## دلیم نمی خواهد بزرگ شوم

جمشید خانیان داستان نویسی و نمایشنامه نویسی، متولد ۱۳۴۰  
ایران است.

خانیان نوشتن را به طور جدی از دهه ۱۳۶۰ آغاز کرده است.  
در این دهه فقط داستان کوتاه بزرگسال می نوشت که حاصل  
آن مجموعه داستانی شد به نام "همیشه همین وقت، همین  
بازی"

وی در این سال ها در کنار داستان نویسی، به شکل جدی و  
مستمر نمایشنامه نیز می نوشت. نمایشنامه های "یک بیروز  
در اتاقی با چوبی"، "پوکار"، "چهارمین نامه"، "روی نی بندی"،  
"عشق، سال ریکن" و "بازی نامه ی بابور" از جمله نمایشنامه  
های همین دوران است. که همگی روی صحنه های تئاتر  
تهران و شهرستان ها به اجرا در آمدند و از جشنواره های  
مختلف از جمله "تئاتر فجر" و دوره های مختلف "جشنواره  
دفاع مقدس" رتبه های برتر را از آن خود کردند.

"بازی روی خط ممنوع"، "خدا حافظ همغزلی بوگازت"، "سپهر"  
گو، "سه دلار"، "یک نقش برای کلاه"، "فاصله های غریب"  
از آثار داستانی خانیان و "جستجو در متن" و "گرمینه تاترون"  
است در زمینه ی نقد و بررسی چندین داستان  
او در دهه ی ۱۳۷۰ و سال های نخستین دهه

در زمینه ی ادبیات کودک و نوجوان رمان کوتاه  
"مین" است که توسط نشر صبر به چاپ رسید  
مترین کتاب دفاع مقدس در چهارمین دوره و  
سال دفاع مقدس در هشتمین هفته کتاب سال  
پسندیده از آن زمان تا کنون در زمینه ی ادبیات  
مشغول به فعالیت می باشد.



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شکل می‌گیرد. فانتزی برگرفته از افسانه‌ها و اسطوره‌های است که پیش از این، به طور شفاهی نقل می‌شده است. البته یک فرق اساسی در باور آن روزی‌ها و امروزی‌ها درباره این سرمنشأ وجود دارد. مردمان آن دوره فکر می‌کردند که این افسانه‌ها و اسطوره‌ها در یک دوره‌ای وجود داشته‌اند. اما امروز می‌گوییم فقط در چارچوب قصه وجود دارند.

پرسیده شد که آیا چنین افسانه‌ای در باور مردم جنوب وجود داشته یا خیر؟

باید بگویم که نه، اصلاً چنین افسانه‌ای وجود ندارد. اما عناصری که در داستان در قالب شخصیت‌ها مثل تنه دریا و بچه‌اش یا «دال» و یا حتی «حزبا» آمده این‌ها در باورها محدود داد. د.د. افسانه‌ی تنه دریا و بچه‌اش، من هم در

اندهام و هم از بازمانده دریانوردان و بدنام. خبه این‌ها اصلاً مهم نیست

رد. مهم این است که این اتفاق در باور

طور که گفتیم، به این نوع از ادبیات

فانتزی یعنی داستانی که به

گیز می‌پردازد و چارچوب خودش را

و قواعد خاص خودش، گاهی فانتزی

می‌افتد که اصلاً آن دنیا را ما تجربه

اریم، اما چارچوب داستان، به گونه‌ای

دنیا را تجربه نشده را باور و تجربه

نزی این طوری اتفاق می‌افتد که از

دنیا غیر واقعی و یا چیزهای

ت می‌کند. نمونه‌های خارجی و

نوجه به کمی وقت، من صحبتیم را به

شما که کتاب را خواندید و اظهار نظر

ن دارم. یافته‌ام در کتاب ماه کودک و

نژادم

فای خالپان و همه شما عزیزانی که

شدید تشکر می‌کنم

قصه‌ای که فقط به «بابوره» می‌پردازد نمی‌دانم، اما بعد از این تأثیر یک سفر نیز در من دوباره جان گرفت. من سال‌ها در استان هرمزگان زندگی کرده‌ام. یادم می‌آید یک بار به اتفاق یکی از دوستان، به بندر لنگه سفر کردم. قبل از این سفر، یکی دو کار داستانی و نمایشی که موقعیت مکانی آن‌ها در بندر لنگه بود، نوشته بودم. اصلاً آن جا را ندیده بودم. آن سفر که پیش آمد و من رفتم به لنگه و بعد هم به بندرشناس و بندر ملو، خیلی جالب بود. در واقع خیلی شگفت‌انگیز بود چون من «داشتم به طور واقعی، وارد موقعیت‌های خیالی داستان‌ها و نمایش‌نامه‌هایم می‌شدم. شاید بخش دیگری از فرم انتخاب شده کتاب «قلب زیبای بابوره» یعنی فرمی که این دختر نوجوان می‌رود داخل قصه و از قصه می‌آید بیرون، متأثر از همین سفر باشد.

**میرزایی:**  
**می‌خواهم**  
**این کار شما را**  
**تحسین کنم**  
**که توانسته‌اید در پرده،**  
**برای کسانی که**  
**می‌توانند درک کنند،**  
**این مطالب را**  
**بازگو کنید.**

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من اذان  
نویسنده‌هایی  
هستم که بچگی ام  
بایز گسالی ام هیچ  
فرقی ندارد. مثلاً هنوز  
پاروی بامی اندام  
واختم می‌کنم: مثل  
بچگی‌هایم و هنوز  
عاشق خوردن  
خوراک ماهی و سرما  
و شلوغی و صدای  
بنان هستم

دقیق دقیق دقیق بگویم، این خودم بودم که مسیر  
زندگی‌ام را تغییر دادم و بعد کارت عضویت و بعد دوستم  
و بعد کانون. اصلاً هم فکر نمی‌کردم کتابخوان شوم،  
چه برسد به این که نویسنده شوم. پس، نتیجه می‌گیریم  
که کانون مسیر زندگی مرا تغییر داد. کانون، کانون...  
کانون...

چیز زمانی فهمیدیم که می‌توانید نویسنده باشید؟  
من هیچ وقت فکر نکردم که می‌توانم نویسنده باشم یا  
نه، اصلاً هیچ وقت این طور به این موضوع نگاه نکردم.  
من مطمئن بودم نویسنده هستم. همان طور که مطمئن  
بودم شاعر هستم و بازیگر هستم و کارگردار، هستم و

آنچه در پاسخ به سوال قبلی گفتم، مربوط می‌شود به تربیت  
هنری من. یعنی مربوط می‌شود به دوران کودکی ام. یعنی  
مربوط می‌شود به همان سالی که تازه «نیستوی سبز  
انگشتی» وارد کتابخانه‌های کانون شد. آن موقع‌ها هیچ  
داستان بدی نداشتیم. همه آنچه می‌نوشتیم عالی بودند.  
عالی بودند چون من داشتم کشفیاتم را می‌نوشتیم. وقتی  
از کوه می‌نوشتیم، معنی‌اش این بود که قبلاً کوه را کشف  
کرده بودم. همین‌طور وقتی از آسمان می‌نوشتیم یا دریا یا  
درخت و زمین و پرنده و جزئیات. من وقتی در حال نوشتن  
این‌ها بودم، در واقع داشتم هستی را می‌آفریدم. بنابراین،  
به من حق بدهید که بگویم هیچ داستان بدی نداشتیم و

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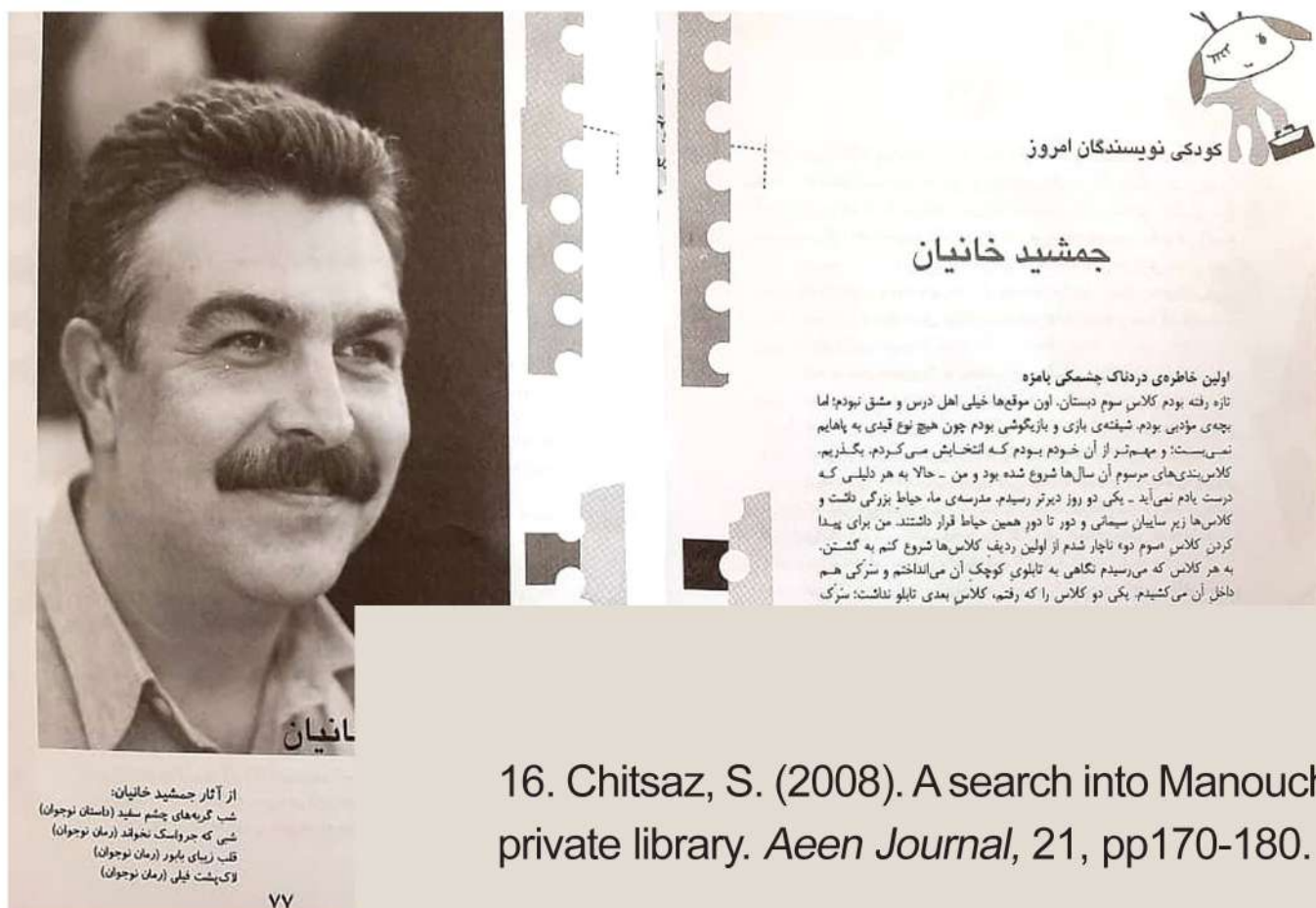
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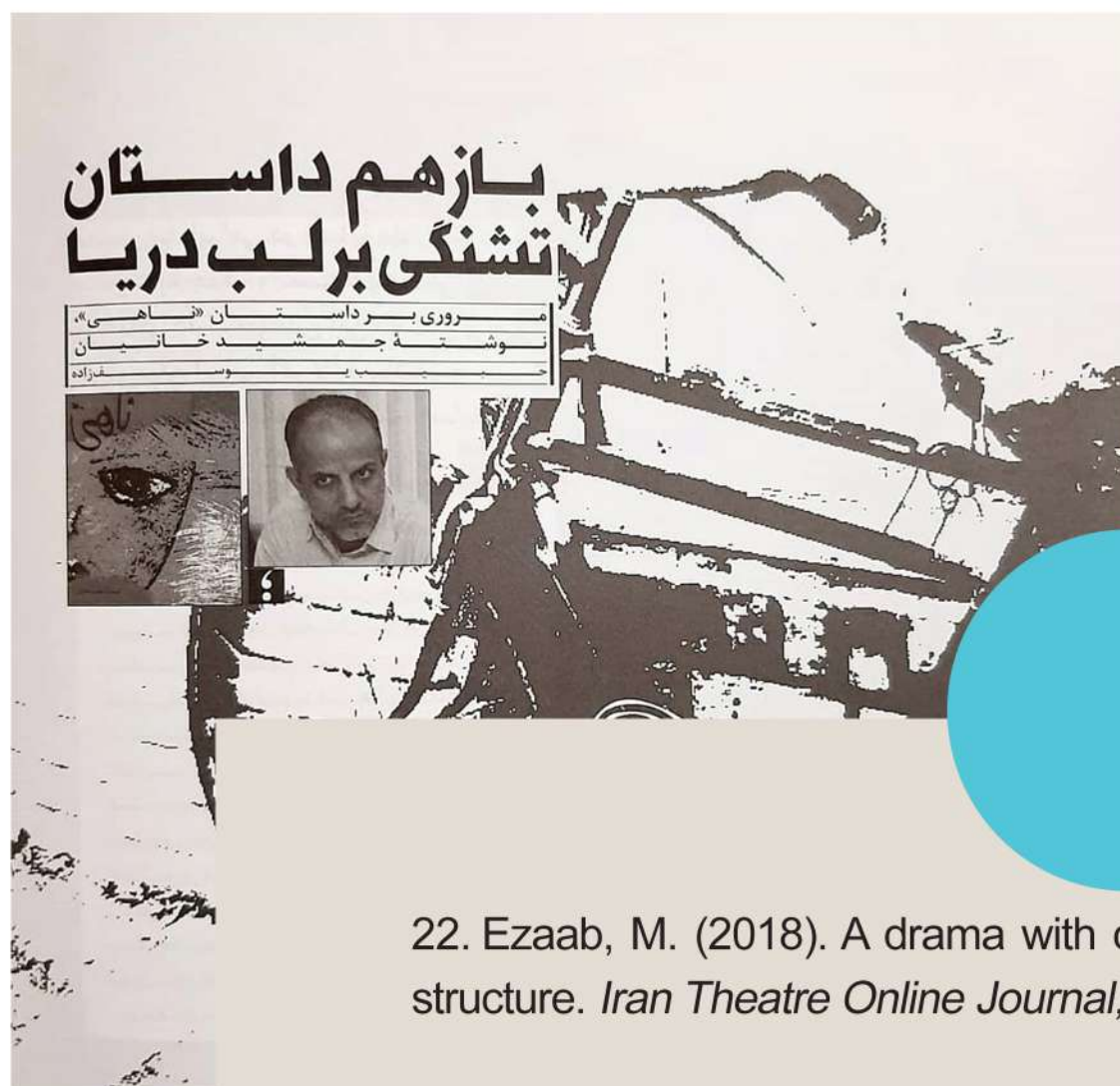
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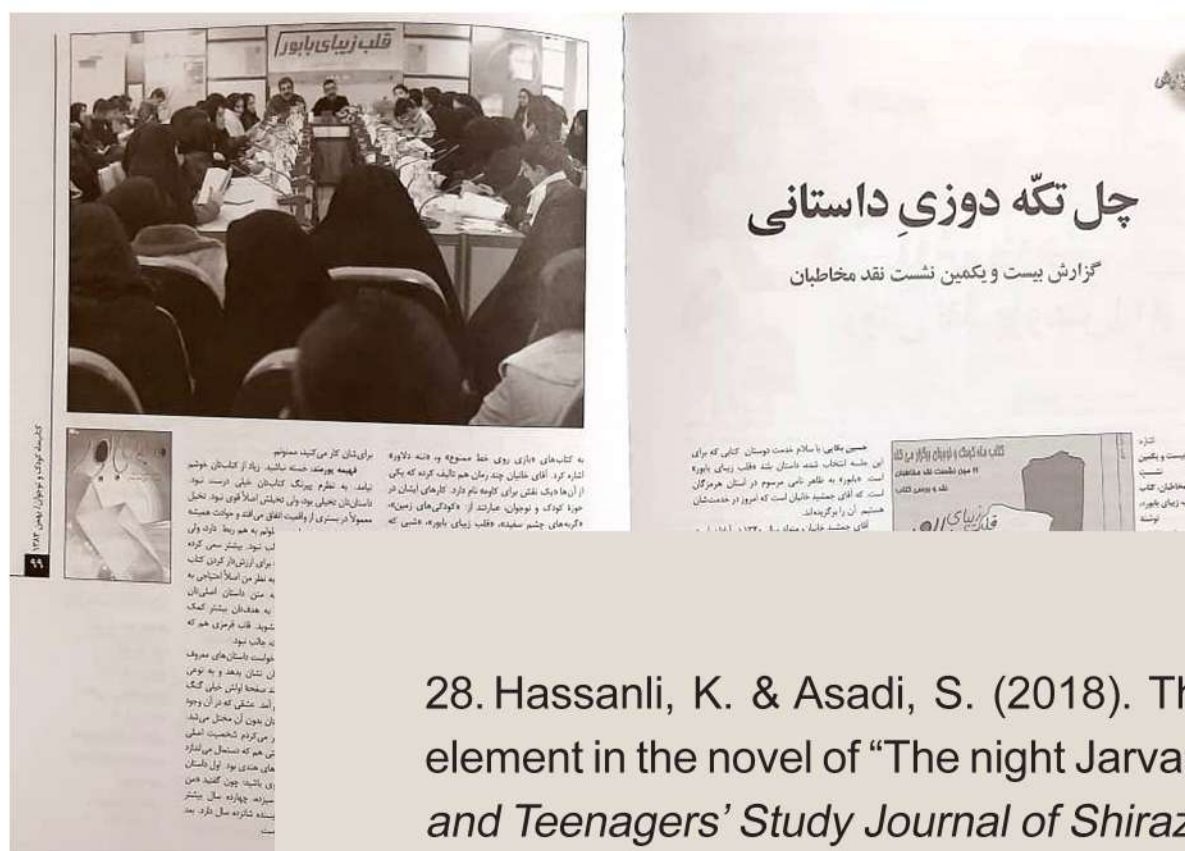
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## تولد داستان دفاع مقدس

زری نعیمی



عنوان کتاب: نسی که جرواسک نخواند  
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ناشر: کانون پرورش فکری کودکان و نوجوانان  
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بها: ۲۲۰ تومان

یک واقعت است که بتواند بر ذهن همان آلبوری را بگذارد که هر واقعه بیرونی می‌گذارد. در نگاه اول، خروس هیچ نقشی در روند ماجرا و تفسیر و تعولات آن بازی نمی‌کند، اما نویسنده به عنصری که می‌نویسد، خنثی‌های باشد، حضوری پررنگ و برجسته بخشیده است. است، خراس این حضور پررنگ و برجسته را مبهم نگارد. سپس تمام بار روشنی اضطراب کاملاً بر دوشی نهی است و خواننده باید توصیفات و توضیحات نویسنده با این شنا بشود، یعنی از طریق واسطه - با ذهن آن در خروس و توصیف و تشریح حرکات او از جنبه‌های گوناگون - شود. در سراسر داستان، نویسنده اضطراب و موقعیت پرتشان و آشفتگی تا یک‌دک این حالتها در گرز به‌سر.

مشت‌های باز و بسته میلو، از موقعیت اضطراب خروس به میان نمی‌آورد. آن را توضیح نمی‌دهد. توصیف هم نمی‌کند. سکوت و اختناق خروس، این موقعیت مختل و از هم پاشیده را به حینیت درمی‌آورد. اضطراب در وضعیت خروس، از یک حالت نور از تفسیر، از یک وضعیت تعین و تلفیق، سوز، آید و به یک شرمه نما.

این داستان، روایتی است حزری از وضعیت اضطراب که با خفقان گرفتن خروس میلو آگزن به سر می‌شود. میلو، با استهلاش و خروس با دستگیره خود، جنگ عراق با ایران را به نومی بگر و باع روایت می‌کند و ما این روایت را برای نخستین بار است که از خلال سناهای رسمی، حالت بر دایمیات پاییزی، از

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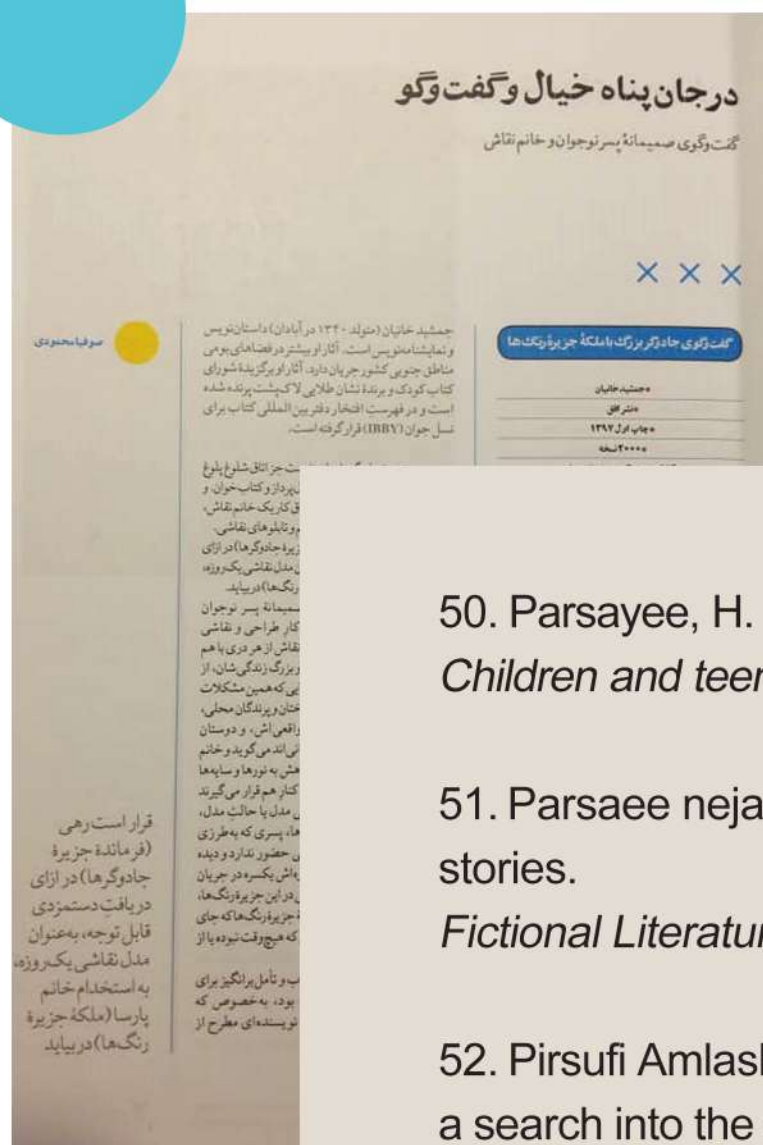
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خداوند  
سؤالات فلسفی  
که راوی داستان  
در قاب عکسش می‌گذارد.  
خیلی جالب بود.  
قسمتی که «کیور»  
یا «جوجه اردک زشت»  
مقایسه شده بود  
و طرف شدن  
هر دوی آن‌ها.  
شم خیلی جالب بود

هوگان خمیده بعضی نکرترها (مثل صفحه ۲۵)  
جالب بود و به نظر من جسته ناکیده داشته ولی در بعضی  
جاها (مثل صفحه ۲۲) اصلاً احتیاجی به ناکیده نبود که  
حمله «انگار ماه روی دستهای جزا نشسته بوده نکرتر  
شود. اولش که راوی می‌خواهد شروع کند به نوشتن  
داستان. خیلی آن را کتی می‌دهد. سؤالات فلسفی که  
راوی داستان در قاب عکسش می‌گذارد. خیلی جالب  
بود. قسمتی که «کیور» یا «جوجه اردک زشت» مقایسه  
شده بود و طرف شدن هر دوی آن‌ها. خیلی جالب بود.  
«قلب زیبای کیور» تضادی دارد با قلب زیبای «المیور»  
که اسم کتاب است و آن می‌نویسد بگویم که همه جا  
استان جالب بود ولی می‌توانست  
بدا کند و روی شخصیت‌ها بیشتر

فیدهای ساخته باشد. حداقل جسته این است که  
خواندگاری را که آن کتاب‌ها را بخوانند باید کجکام می‌کند  
آن کتاب‌ها را بخوانند.  
با وجود این که من از خواندن کتاب خیلی لذت می‌برم  
اما به این نکته هم اعتراض می‌کنم که شما آزادی‌ای را که  
خودتان هم خیلی به آن معتقد هستید و از بودن داستان این  
بیدارستان از خوانندگانش سلب کرده‌اید و مقابل نفس‌تان را  
خیلی جاها به خواننده تحمیل کرده‌اید.  
استرین چاوشی: کتاب‌تان آن قدر جذاب بود که  
نولست تک تک ما را با خود تا درباره همه نکاتش فکر  
کنیم. وقتی کتاب‌تان به آخر رسید، خیلی غمشگ شد

کرمیایی:  
تعالیقی که  
در این کتاب وجود دارد،  
به دقت  
چهارده - پانزده ساله  
راوی داستان  
مربوط می‌شود که

هایی. این قصه، دهه‌ها فرم دارد.  
فرم جدید برای همین هم خیلی  
می‌شود. این یک قصه نیست، نه  
هم پیش می‌روند. البته می‌تواند  
بدم. آن جایی که «کیور» می‌رود  
آن سنبلوق می‌راند را به «جانی»  
در همه جایی قصه گفته شده که  
و کتفت و حجاب و دریل دارد.  
که این سنبلوق با بگریه و از همدل  
با شروع می‌شود.  
نشده که «خزانه در آواز می‌کند»  
نما سفاکتش می‌زند  
م بدلم که فیسله است با دانستن؟  
خیلی گیر که همه این چیزها را  
می‌مغول است. با این که خدا  
دی نارد و ...  
بزرگ ...  
...

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Gallery●































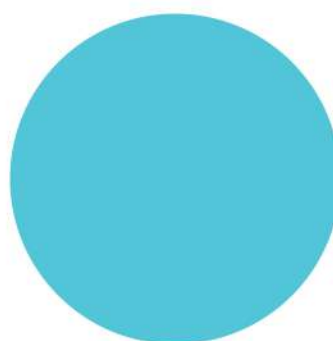


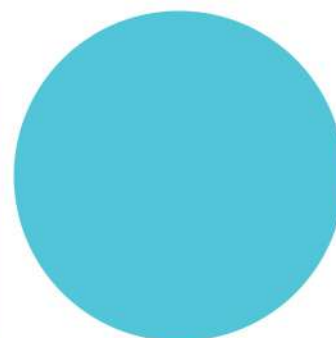






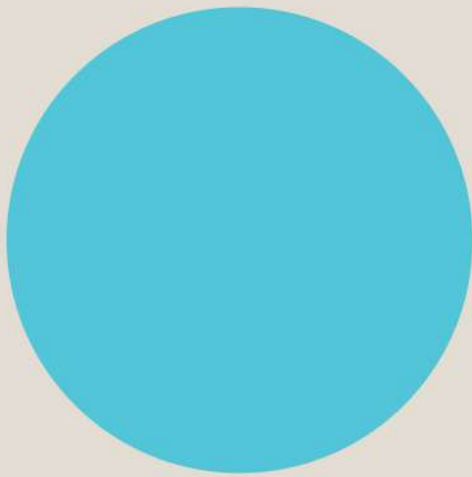








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