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# ABBAS JAHANGIRIAN

# Biography



I was born in Qom (a city near Tehran) on October 26, 1954. Qom is a religious city with traditional atmosphere. In the early and later years, the world around me was not peaceful and calm and the winds of change never stopped blowing! Even if it was calm everywhere, our house was in turmoil!

My father was a farmer, and my mother was a very religious housewife. I was the tenth child of the family, and if I count the two dead siblings, I would be the twelfth one! And each of these ten sisters and brothers before me, are an unwritten novel in themselves. Especially my father, who was very brave and adventurous, he was the one who launched the famous Bread Movement in Qom together with his friends. This movement was protesting the high price of bread, and eventually, Mohammad Reza Shah (the late Shah of Iran before the Islamic Revolution) ordered bread to be sold at the previous price at Qom. I graduated from Feiz elementary school. The school was so big and full of trees that I considered it as a piece of heaven. The school's backyard was full of trees; my brothers and cousins had brought and planted them there. On the one hand, there were European ashes, mulberries, and fig, on the other side there was greengage trees, red and pink flowers, and pomegranate trees.

When I was in the second or third grade of primary school, my brothers were prosecuted and arrested for their political activities.

The night when security agents rushed to our house, everyone fled except one brother who did not want or could not, and was arrested and taken to Tehran's Qezel Qaleh prison. Since then, our home has become the focal point of political news, arrests, and the tense world of grownups, as *The Little Prince* (the character of Antoine Saint Exupery), called them!

The grownups sometimes separated me from the playgrounds of my childhood and pushed me into their high-risk games, and sometimes my father sent me to the farm, and sometimes the teachers had special orders... This is the way I lost my childhood!

I remember reading the first story books when I was about thirteen or fourteen.

One day, one of my brothers, who had more political activities, insisted on leaving home! No one was at home except me.

As he insisted, I became curious and skeptical. I promised to leave, but did not do! I shut the door and went over the roof and hid there to watch my brother. I wanted to know what the story is.

He also closed the back door to make sure I will not return from the alley. Then, he picked up a shovel and went to the small and always dry garden by the wall and started digging a hole. He laid a small barrel in the hole and poured soil over it and covered the entire surface with leaves.

In the evening of the same day, the officers rushed into the house and captured him. I thought there was a relationship between his capture and that barrel!

Very early on the next morning, when everybody was still asleep, I removed the barrel and found a dozen of books inside it. I could not understand some titles but remember two books very well, did not find the books, except for the two books: *The Gadfly* by Ethel Lilian Voynich (set in 1840s Italy under the dominance of Austria, a time of tumultuous revolt and uprisings. The story centers on a member of the Youth movement. It is a story of faith, disillusionment, revolution, romance, and heroism.), and another novel, *A Jungle Man* which was about the life of Mirza Kuchak Khan (a national revolutionary fighter and leader of political movements in southern regions of Iran). I read these two books several times and this was the beginning of my readings.

I was in the seventh grade when we had a teacher who came from Tehran. One day, he asked, “Do you read books? I mean non-educational books.” Everybody was silent. While my heart beating fast, I raised my hand. He smiled and asked, “Well, what are you reading?” I said, “I have read two books; *The Gadfly* and *A Jungle Man*”. I remember his wide eyes upon hearing this. As if he did not expect a teenager by my age to read such books. He asked me to introduce the books to the kids and I was afraid. I thought that there must have been some reasons for my brother hiding books in that hole.

I was worried about making trouble for him, but I was trapped and there was no way to escape. I summarized the story of both books for the class. My mouth was dry with fear, and I could not move my tongue, but there was no other option. Both stories were interesting to the kids and they listened carefully, but they were unaware of the chaos in my heart. I was not sure if I should not have talked about it. I summed up the books for the teacher and the class who applauded me. Fortunately, no bad thing happened. Only after that, I was obliged to introduce a new book I have read in the last ten minutes of



some classes. This event continued until a day when I read a story I have written myself but told the class it is by a foreign writer. I was not careful enough and the location of the story betrayed me.



“It was a strange story,” said our teacher. “The author was foreign, but it happened in Qom!” The children laughed. I had to confess that I wrote the story myself. “Why did you read in the name of a foreign writer?” He asked. “I was ashamed to tell the class that I wrote it myself,” I replied. He said, “Continue writing. It was such a good story.” So, the ten-minute opportunities together with the encouragement of the teacher and classmates made me write.

At that time, the Qom branch of the Center for Intellectual Development of Children and Young Adults was opened where I could attend story writing and theatre classes. I felt I had found the house of my dreams. I was starting new classes when the ugly and angry guard of the center stopped me because my mustaches has started growing he considered me neither as a child nor as a young adult. He told me that I must go to “Youth Palace!”

Before going to the Youth Palace (cultural, artistic, and educational places that were designed for education and leisure times), I attended some music and singing classes with a teacher from Rasht who was exiled to Qom. He privately trained music and traditional Iranian vocal tracks. Together with a classmate, I secretly attended his house. At that time, music education in Qom was a risky task. We practiced both singing and Santour, and we had access to the big private library

of the coach until one day he asked us to stop coming! Perplexed, I asked why. He replied, “a neighbor happened to know about this music and singing class, and as Qom is considered a sacred city, no entertainment is allowed here.” I said: “OK. So, stop teaching music, but singing is not a sin.” He replied, “I am exiled to Qom and if anyone complains about me for any reason, I will be deported to a farther and smaller city. You are not to reach anywhere with Santour in this city! However, your vocal track is good and does not require a teacher. Mimic the readers and train your voice to see what happens!”

This is how I left my voice at home and never returned to it again!

I passed the high school in Mohammadiyah, Hekmat, and Hakim Nezami high schools. At the same time as studying, I became a reporter for the magazines of *Youth, Girls and Boys*, and *World of Sports*. I won awards of my reports.

It took some time until finally, I found myself at Youth Palace. In 1975, together with a group of my friends, I organized a theater group and named it “Desert Theater Group”.

At that time, there were many TV reports on theater, training, and performance of Iranian and foreign theaters, but one out of every hundred families in Qom could have a home television. A friend with whom I met at Desert Theater Group had access to TV at home. The distance between our houses was so much, but most of the time, I went to their house to watch the TV and returned back home so late. Until one day I went to the only TV store in Qom and bought a TV set. I worked as a teacher at the Peikar School of Adult Literacy Program. It was a source of income to buy the TV.

In the early 1970s, there were plenty of TV programs on theatre that served as my classes and teacher. Also, I attended the Free Cinema programs, an organization dedicated to the development of experimental films and education of young people for this purpose.

One night, however, my mother rushed to my room. She covered her face from Davoud Rashidi, the famous theatrical player, and director, who was then the TV presenter for Theatre Magazine and irritably said: “Take

this box of disbelief out of our house!”

she continued explaining that people are seeing television antenna on our roof, they are saying that in the house where the sound of radio, television, or music is heard, the angels never step in and Satan will eventually reside in a house with no angels.

I told my mother that I will take the TV out of the house and I could not follow the news about theater and movie programs and had no media for training. I found a solution. I installed the TV antenna in a small container and put it horizontally on the roof, so as they could not see it from the alley and told them that I have sold the TV. From then on, every morning before the rise of the sun, I set the antenna horizontally and, in the evenings, I turned the antenna upright to work. That made me wake up sooner than even the cock. During these years, I wrote a few plays, one of them was about the story of my home TV. The plays I wrote, either directed by myself, or were by my friend, Masrour Nematollahi, and were usually staged at Lion and Sun Hall, Youth Palace Hall, or the High School Hall.

I went to Tehran in 1975. I became a member of the Free Cinema Association and wrote a script, *Desert Margin*. After reviewing the various views



and criticisms, I rewrote *Desert Margin* for the stage and together with the Desert Theatre Group, we practiced for a performance at the national theatre festival. The festival of that year was held in the city of Sari (a northern city of Iran), and the *Desert Margin* won the highest award of the festival.

Mohammad Ali Keshavarz and Behzad Farahani (Iranian actors), were the judges of City Theater Festival. Our play was staged for one night at the 25th Shahrivar Hall (one of the most famous theater halls in Tehran: today called Sanglaj) for the artists. Early in 1979, Aladdin Rahimi directed it as *Milad* at Molavi Hall of Tehran University. *Milad* staged in many cities, and on February 17, 1979, it was the first television show broadcasted from the first Iranian television network after the revolution. *Milad's* show was also the first professional experience of Parviz Parastooi (a famous Iranian actor).

This show made it possible for me to enter the School of Dramatic Arts, a prestigious university in Tehran. I received the second rank in dramatic literature. Later, I published the adventures of entering this college in *Namayesh* magazine.

In 1981, I joined the Iranian Association of Writers, but some events and political tensions interrupted my contact with this professional association. From 1981 to 1983, universities were closed due to the certain conditions that arose after the victory of the Islamic Revolution. I also returned to Qom and started working on my father's farm. Irrigation Regeneration in the Desert Areas was the result of these years, a plan I submitted to the Ministry of Agriculture. The plan reduced both efforts for irrigation and water consumption in low water areas. At the same time as I was working with the Verjavand Theater Group in Tehran: and wrote several plays.

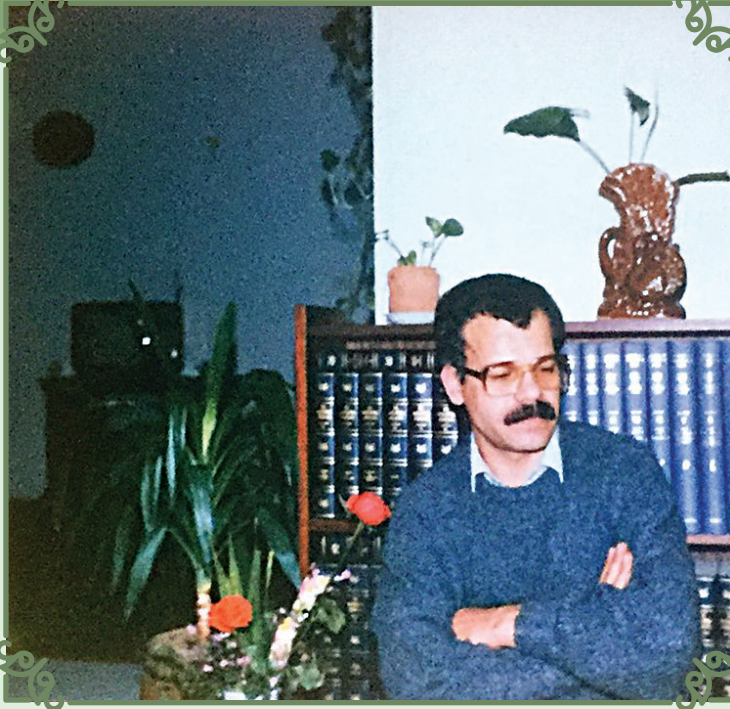
I married on January 1, 1983. My wife was a student at Tehran University, College of Science and simultaneously taught at high schools in Tehran.





On February 8, 1984, in an old house on Palestine Street (in the center of Tehran: at that time called Palace street) my daughter, Sima, was born. For nearly four decades, this house was home to many writers, poets and other cinema and theater artists who gathered there. It was an old house with more than 80 years old and had the beautiful architecture of Old Tehran: together with a large library that was used by many. The house later became the subject of one of my plays. After reopening of the universities, I continued my studies at the Faculty of Fine Arts of Tehran University.

I continued my artistic activities until in 1987 I wrote a letter to Mohammad Beheshti, director of Farabi Cinema Foundation, the main foundation for policy making and supporting cinema in Iran, and asked for organizing an independent festival for children and adolescents' films. Ali Montazeri, who was the secretary of the Fajr Film Festival (the most important Iranian film festival), supported the independence of children's films. With the support and support of Beheshti and Montazeri, the first Iranian children and adolescents' film festival was held in Tehran in February 1989. The festival led to the flourishing of children's cinema in later years.



I had also compiled the Dictionary of Children and Adolescents' Films, which was published with the first festival. This is a comprehensive and detailed list of all the TV and cinematic movies produced in Iran until 1988.

I finished my master's studies in dramatic literature in 1989.

I started my career in the field of fiction for children in 1993, the year when I wrote *Prince Pumpkin* a work published by the Center for

Intellectual Development of Children and Young Adults. The fourth Book of the Year Festival, one of the most prestigious awards for children's books in Iran, awarded the book and more than 85,000 copies were sold to date.

Ebrahim Foruzesh (a well-known Iranian director) adapted *Small Man* on this book. The book was also translated into English. In a short time, the book appeared in the list of the most read books at the libraries of the Center for Intellectual Development of Children and Young Adults.

Having started writing stories for children, I started collaborating with the Iranian Broadcasting Organization. I started working as a researcher at the IRIB Research Center and wrote *Evolution of Children's Television Films*, and at the same time, I was a documentary writer and collaborated with various directors.

One of my serious concerns over the next decade was the National Children and Youth Theater Festival in Hamedan. They have closed the festival after nine courses. Three years after its closure, I wrote a report about it in 2000 and presented it to the Board of Directors of the Association of Writers for Children and Adolescents.

Association of Writers for Children and Adolescents is a Non-governmental

and Nonprofit Organizations in Iran that aims to protect the independent identity and the material and intellectual rights of writers for children and adolescents. I am a founding member of this association.

I tried to remind the Board of Directors of the need to intervene and support the most important and influential film festival for children and adolescents. Addressing the theater issues was not a part of the community's mission, but the interest and attachment of most of the members, including Mehdi Hejwani, Mahmoud Barabadi, Ali Kashefi Khansari, Ali Asghar Seidabadi, Jamaloddin Akrami, and Mohsen Hejri to write a letter to Ahmad Masjed Jamee, the then Minister of Culture.

Fortunately, the minister welcomed the proposal. At that time, I was a member of the board of directors of the Association of Writers for Children and Adolescents, the Chairman of the Board of Directors of the Iranian Playwriter's Center, and the Executive Secretary of the Iranian Theater House. These positions together with the support of such figures as Iraj Rad, the director of the Iranian House of Theater, led to the National Festival of Children and Youth Theater in Hamadan in 2006. In 2019 the, the 25th anniversary of the festival was held with international guests in Hamadan.

Since the beginning of the first Board of Directors of the Iranian Playwriter Club in the second half of the 1970s, I was a member of the board of directors, executive secretary, and chairman of the board of directors for three terms. On morning walks at the final year of my presence at the board of directors, I met Khosrow Hakim Rabet, a major Iranian playwright. The result of this meeting was the idea of a competition for the selection of the dramatic works of art that was formed in Kan gardens at northwestern outskirts of Tehran. I shared the idea with



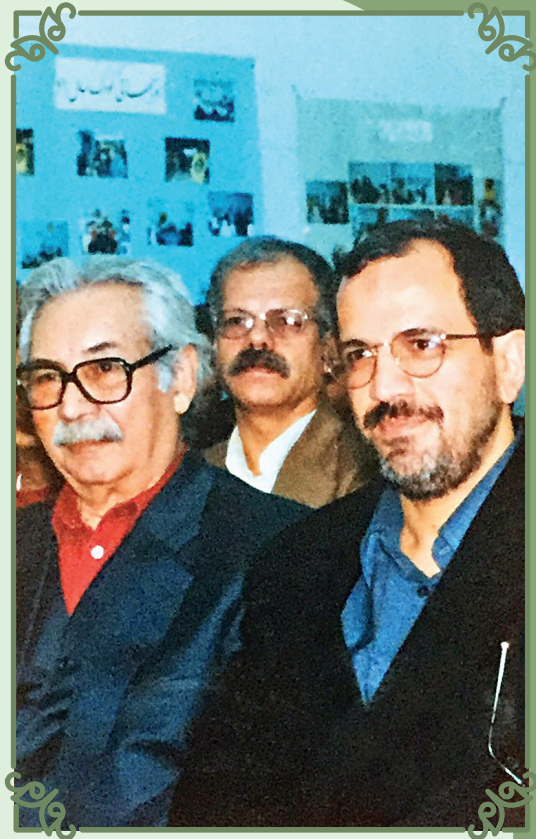
the late Akbar Radi (another Iranian playwright) and he persuaded the head of the Center for Performing Arts to host the festival. Now the festival is 9 years old and is the only independent festival in Iran for playwriting.

I have learned from the experience that the step-actions of a writer who loves his people are complementary to his or her pen-action. Education, peace, well-being, and the good fortune of children and adolescents should be the main concern and motivation of the writer and shape his or her ideal world. I think executive activities, especially education and judgment, raise the level of self-esteem of writers, and that is the reason I quit and did not continue some of my works that I felt the literary community would give it an average score.

My books have been very lucky so far, as they have received four prizes from the Children's Book Council (an independent and non-governmental organization for the promotion of children and adolescent's literature in Iran), and they have been listed in Flying Turtle Award (another independent literary list of books for children). *Monster's Shadow* received silver badges from the Flying Turtle, and some of my books were honored as Book of the Year or awarded by Book Festivals of a variety of prestigious organizations such as the Center for Intellectual Development of Children and Young Adults, Book of the Season Award, Salaam, and Roshd. Festival of Iranian Dramatic Literature also awards some of my scripts and plays.

Each writer has personal intellectual concerns and mindsets. Protecting the environment (a theme is *Monster's Shadow*, *Girls Dreams are not False*, *Water's Dream*, and *Ruckus* play); promotion of peace, friendship and love (a theme in *Hamoun and*

*Darya, Wake Me Up When the War is Over, Pomegranate Branch, and Tree House*); work, sustainability, and hope (a theme in *Turan Tour, Prince Pumpkin* and *Problem-Solving Notebook*); respect to elders and family values (a theme in *Where are You Mother, Problem-Solving Notebook, and When Weeping Songs*), important aspects of Iranian history and identity (*Ibn Muqaffa, Farabi, Anooshirvan, Ardeshir Babakan, Seven Bodies, Stories of Nezami Arouzi's Four Chapters, The Story of Zahhak and his Shouldering Snakes, Rostam and Suhrab, Son of Bread and Salt, Angels School, Water's Dream* and *Jam's Memorial*); importance of urban culture (a theme in *One Day in Metro, The Blue Schoolbus, and Mashdi Mandali's Machine*) clearly indicate the nature of my concerns and projects. Also, I value research and have devoted considerable time on researching theatrical and cinematic issues. Because of an overwhelming revolution, eight years of intensive war with Iraq and forty years of cold war half of the Due to the passing of a revolution, eight years of war with Iraq and forty years of the Cold War with half of the superpowers of the world and the region, and the consequent sanctions by the USA and its allies, Iran has always been on the stage of passage from difficult situations. One result of this tragic situation is the formation of hard social settings characterized by the struggle for survival and, consequently, the deepening of violence in human relationships. I believe





that literature and theater can reduce violence in society, teaching people to build compassionate social relationships.

There is no bright landscape for the children of the Middle East and Western Asia. The shadow of war, poverty, as well as class, ethnic, and religious discrimination, threatens the life of today and tomorrow's children in the region, and these difficult conditions make hard choices and responsibilities for the writers and other artists of this troubled region. This is the reason in my future screenplays, plays, and novels, I am going to focus more on various social problems facing children and adolescents.

## Resume

Founding Member of Desert Theater Group, Qom, 1975.

Instructor of the Organization to Fight Illiteracy, Aristotle Educational Complex, 1975 – 1978.

Member of the Free Cinema, 1975 to 1979.

Member of the Committee for the Children and Adolescence of the International Theater Institute (ITI), 1979 and 1980.

Managing Director of Khameh Publications, 1991.

Member of Unima Mubarak (Iranian Branch of the International Union of Puppet Dramatists), 1991.

A representative of IRIB Research Center at the 10th Festival of Children and Young Adults Films in Isfahan, October 1994.

Member of the selection board of the first IRIB Production Festival, 1995.

Researcher at the Counter-Narcotics Headquarters, 1996.

Member of the Council of Writers of *Film and Art Monthly*, 1998 and 1999.

Designer and Founder of the Rehabilitation Center Library (together with Mohammad Reza Yousefi), 1999.

Editor-in-chief of *Playwriting Magazine*, the organ of the playwright's club, 1999 and 2000.

A representative of the Association of Writers for Children and Adolescents in the Environmental Protection Agency, 2000.

A representative of Association of Writers for Children and Adolescents at the Center for the Performing Arts and Children's Theater Festival, 2000 and 2001.

Executive Secretary and member of the board of directors and the playwrights' Association, 2000 and 2003.

A representative of the Association of Writers for Children and Adolescents in the seminar on the protection of children's rights, 2001.

Executive Director of the Theater House, 2002.

Member of the Board of Directors of Association of Writers for



Children and Adolescents, 2002 and 2003.

Managing director of *Kanoun Magazine*, the organ of the Iranian Playwriters Association, 2003.

Member of the Society of Artists of Tehran to Rescue the Bam Earthquake (with Naser Malekmootee, Behzad Farahani, Pouri Banayee and Behrouz Gharibpour), 2003.

Member of the sympathy group of artists for Bam Earthquake Artists, House of Artists of Iran, 2003.

The organizer of Playing Nights, Playwriter's Club, House of Artists of Iran, 2003.

Chairman of the Board of Directors of the Iranian Playwriters Association, 2003 and 2004.

Secretary of Seminar on Realistic Stories – Imaginative Readers, Kerman, 2004.

Member of Association of Cinema Writers and Critics, 2005.

Member of the Council for Children and Adolescents Adaptation (Joint Plan with Farabi Cinema Foundation and the Association of Children and Young Adult Cinema), 2005.

Member of the selection committee for novels with a cinematic adaptation capacity (a joint project of the Association of Writers for Children and Adolescents and Farabi Cinema Foundation), 2005.



Member of the Council for reviewing the texts of the 5th theater festival of theaters in Cultural Organization of Tehran Municipality, 2006.

Secretary of the Strategic Council of Iranian Theater, 2006-2008.

Director of Children and Adolescents Theater Department, Organization Performing Arts, 2006.

Member of the board of directors of Children and Adolescents Theater Department, Organization Performing Arts, 2006.

Member of the Social and Cultural Committee of Idea Center of the City (Municipality), 2006.

Organizer, workshops of the International Children and Adolescent Theater Festival, Isfahan, 2006, 2007, 2008.

Founder of the Drama Literature Division, Association of Writers for Children and Adolescents, 2007.

Member of the Council of Qualitative Experts, Hall of Arts, Special Hall for Children and Adolescents Youth, 2007.

Member of the Board of Directors, International Theater Institute (ITI), 2007.

A representative of the Association of Writers for Children and Adolescents and the Board of Directors of the Association in the 15th International Children and Adolescents Theater Festival, Isfahan, 2008.

Secretary of Seminar of Publishers and Playwriters, House of Artists of Iran, 2008.

A representative of the Association of Writers for Children and Adolescents at Saba Center to produce animated films, 2008.

Founding Member of the Board of the Association of Performers for Children and Teenagers, 2008.

Advisor to the Secretary of the International Children and Adolescents Theater Festival, 2008.

The organizer of workshops for Rural and Adaptive Screenplays at Saba Center (IRIB Animation Production Center), 2008 and 2009.

Member of the Policy Council of the Third Course of Selection of the Excellent Dramatic Works of Iran, 2009.

Member of Central Council of Children and Adolescents Theater, General Directorate of Performing Arts, 2009.

Member of the Council of Writers of *Roshd Art Monthly*, (Special Note on Student View), 2010.

Founding Member of Children's Theater Foundation, 2012.

Secretary of the Jury, First Book Festival, Environmental Protection Organization, 2014.

Member of the Children's Cinema Board, Farabi Cinema Foundation, 2014.

## **Awards and achievements**

*Prince Pumpkin*, - Honorary diploma of the fourth Festival of Books for Children and Adolescents, 1995.

*Hamoun and Darya*, Diploma of Honor, Children's Book for, 2003.

*Hamoun and Darya*, Candidate for the First Award Ceremony, 2003.

*Problem-Solving Notebook*, Listed in Top Books of Twenty Years of Sustainable Literature, 2003.

*Problem-Solving Notebook*, Diploma of Honor, Council for the Promotion of Peace Culture for Children, 2004.

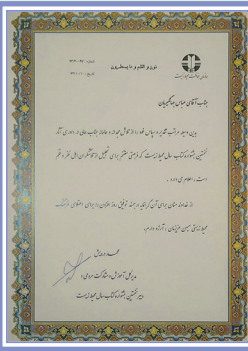
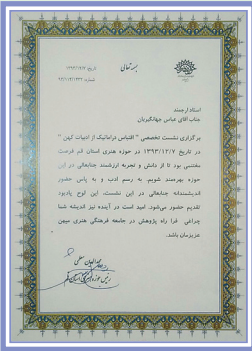
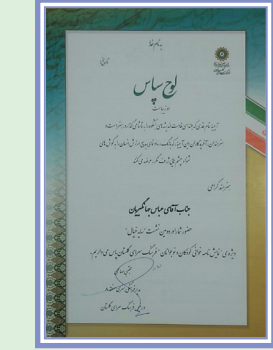
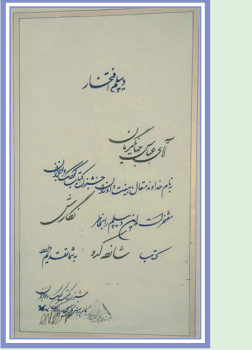
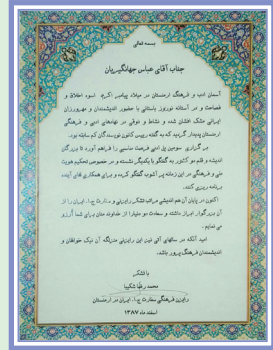
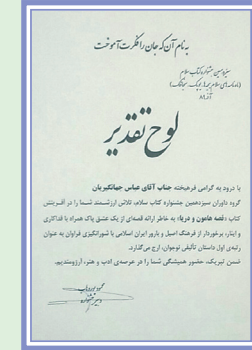
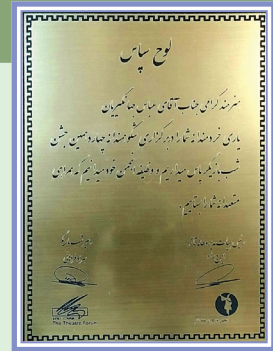
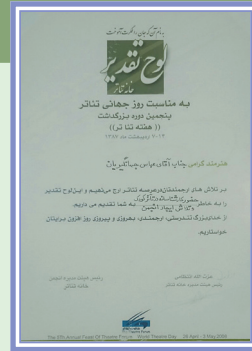
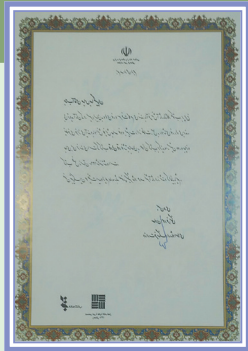
Diploma of Honor, fifth Theater Week Festival, for founding Association of Theatre of Iran, 2008.

*Pomegranate Branch*, Nominated for of the Season.

*Pomegranate Branch*, Nominated in Isfahan Literary Festival.

*Pomegranate Branch* – Listed in Special Books of





Children's Book Council.

Diploma of Honor of Sixth Theatre Week Festival, for artistic endeavors and achievements, 2009.

*Hamoun and Darya*, Golden Statue and First Diploma of Honor for Narrative Fiction, thirteenth Salaam Book of the Year Festival, 2010. Diploma of Award of Children's Book Council, *Nezami Arouzi's Four Chapters*, 2010.

*Girls Dreams are not False*, Listed in Top Books of Houzeh Website, 2010.

Statue and Diploma of Appreciation, 18th International Children and Adolescents Theater (Hamadan), for years of activity in the field of children and adolescent theater, 2011.

*Wake Me Up When the War is Over* – Listed in Special Books, Children's Books Council, 2011.

*Touran Tour*, Statue and Diploma of Appreciation, Twentieth Book of the Season Prize, 2011.

*Touran Tour*, Nominated for Book of the Year of the Islamic Republic of Iran, 2011.

*Touran Tour*, Nominated for Fifteenth Book of the Year of Center for Intellectual Development of Children and Young Adults, 2011.

*Touran Tour*, Diploma of Appreciation, the third rank of the Best





Adolescents Novel by the readers, 2012.

Honorary Membership for three decades of valuable efforts and services on the development of children and adolescent theater at the National Stage of Iran, 2012.

*Zahhak and his Shouldering Snakes*, statue and diploma of Eleventh Festival of Didactive and Educational Books, 2014.

*Son of Bread and Salt*, Listed in the nineteenth List of Flying Turtle, 2014.

*Monster's Shadow*, Listed in the twentieth List of Flying Turtle, 2015.

*Monster's Shadow*, Silver Badge of fifth Flying Turtle, 2015.

*Son of Bread and Salt*, Diploma of Award, Council on children's Books, 2015.

*Monster's Shadow*, Diploma of Appreciation, eighteenth Book of the Year of the Center for the Intellectual Development of Children and Young Adults, 2017.

*Monster's Shadow*, nominated for Book of the Year of the Islamic Republic of Iran, 2017.

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Jahangirian, Abbas et al., (2000), "Remembering a Friend: Mahmoud Ehayei and the Last Tableau (remembering a storyteller for children and adolescents 1944 – 2000)", *Quarterly Journal of Child and Adolescent Literature*, Autumn, no. 22, pp. 94 – 100.

Jahangirian, Abbas (2002), "Images that Kill Taste", *Etemad Newspaper*, October 23.

Jahangirian, Abbas (2004), "Appropriate novels for cinematic adaptation", *Aftab newspaper*, October 23.

Jahangirian, Abbas (2005), "Moradi Kermani is Serious in his works", *Children and Adolescents' Books Monthly*, May, 91, p. 130.

Jahangirian, Abbas (2005), "What Have I Read Recently", *Children and Adolescents' Books Monthly*, October.

Jahangirian, Abbas (2007), "From Story to Screenplay", *Jam-e-Jam Newspaper*, February 15

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Jahangirian, Abbas (2002), *Problem-Solving Notebook* (pictorial story), Illustrated by Mitra Charkhiyan, Tehran: Tazmin Danesh.

Jahangirian, Abbas (2002), *Hamoun and Darya* (novel), Tehran: Tazmin Danesh.

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Jahangirian, Abbas (2007), *Pomegranate Branch* (teenage novel), Tehran: Scientific and Cultural Publications.



Jahangirian, Abbas (2008), *Ardeshir Babakan* (Historical Novel), Illustrated by Siavash Zolfagharian, Tehran: Madreseh Publications, Third reprint, 2011

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Jahangirian, Abbas (2009), *Girls Dreams are not False* (pictorial story), Illustrated by Sima Jahangirian, Tehran: Monadi Tarbiat Cultural Foundation, Fourth reprint, 2017.

Jahangirian, Abbas (2009), *Hamoun and Darya* (novel), Tehran: Monadi Tarbiat Cultural Foundation, Fifth reprint, 2017.

Jahangirian, Abbas (2010), *Wake Me Up When the War is Over* (novel), Tehran: Ofogh Publications, Third reprint, 2012.

Jahangirian, Abbas (2010), *How to use public transport? One day on the subway*, Illustrated by Laleh Ziaee, Tehran: Tehran Transportation Organization.

Jahangirian, Abbas (2010), *How to use public transport? One day in a taxi*, Illustrated by Laleh Ziaee, Tehran: Tehran Transportation Organization.

Jahangirian, Abbas (2010), *How to use public transport? Blue School bus*, Illustrated by Laleh Ziaee, Tehran: Tehran Transportation Organization.





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Jahangirian, Abbas (2011), *Turan Tour* (novel), Tehran: Center for Intellectual Development of Children and Young Adults, Third reprint, 2017.

Jahangirian, Abbas (2011), *Where is my mother?* (Pictorial story), Illustrated by Somayeh Alipour, Tehran: Monadi Tarbiat Cultural Foundation, Second reprint, 2014.

Jahangirian, Abbas (2011), *Anoushirvan* (historical novel), Tehran: School of Cultural Institute of Borhan, Second reprint, 2013.

Jahangirian, Abbas (2011), *Sweet Stories from Seven Bodies* (Rewriting of Classic Literature), Illustrated by Hesamuddin Tabatabaee, Tehran: Peidayesh Publications.

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Jahangirian, Abbas (2012), *Tree House* (Long Story), Tehran: Orouj Publications.

Jahangirian, Abbas (2015), *Son of Bread and Salt* (Historical Novel), Tehran: Center for Intellectual Development of Children and Young Adults, Third reprint, 2017.

Jahangirian, Abbas (2015), *Monster's Shadow* (novel), Tehran: Center for Intellectual Development of Children and Young Adults, Second reprint, 2018.

Jahangirian, Abbas (2016), *School of Angels* (Story of Medicine in Iran), Tehran: Center for Intellectual Development of Children and Young Adults, Second reprint, 2017.

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Jahangirian, Abbas (2018) *Son of Bread and Salt (For the Blind)*, Tehran: Center for Intellectual Development of Children and Young Adults.

## B) Poetry and short stories

Jahangirian, Abbas (1998), *The Merchant and His Horse*, Gonbad-e-Kabood Newspaper, June 11, no. 46.

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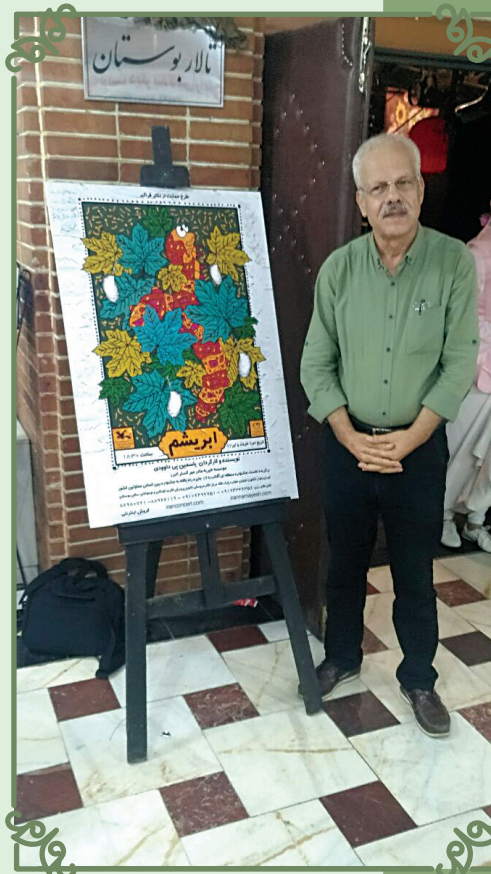
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Jahangirian, Abbas (2012), "If I stay, you will fail", *Once Upon A Time*



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Jahangirian, Abbas (2012), "My Ball, Your Ball," *Once Upon A Time Monthly*, December, no.8.

Jahangirian, Abbas (2018), "The Whale and the Mirror", *Zist Ayeen Quarterly*, November and December.

Jahangirian, Abbas, "Thirty short stories for educational textbooks", Tehran Transportation Organization.

### C) plays

Jahangirian, Abbas (2001), *Selected Texts from Contemporary Literature: Jam's Memorial* (play), Tehran: The Neyestan Books.

Jahangirian, Abbas (2001), *When Weeping Songs* (play), Isfahan: Aftab Andish Publications.

Jahangirian, Abbas (2010), *Narrative of Rostam and Suhrab* (play), Illustrated by Banafsheh Ahmadzadeh, Tehran: Center for Intellectual Development of Children and Young Adults, Second reprint, 2013.

Jahangirian, Abbas (2012), *Narrative of Zakhak and His Shouldering Snakes* (play), Illustrated by Mitra Abdollahi, Tehran: Center for the Intellectual Development of Children and Adolescents, Second reprint, 2013.

Jahangirian, Abbas (2015), *Ruckus* (play), Tehran: Surah Mehr.

### D) Research reports

Jahangirian, Abbas (1988), *Dictionary of Films for Children and Adolescents from the Beginning to 1988*, Tehran: Asfar Cultural Foundation.

Jahangirian, Abbas (1996), *Dictionary of Theater and TV Performances 1958 to 1996*, Tehran: IRIB Research Center.

Jahangirian, Abbas (2012), *Dictionary of TV Theater from 1979 to 2012*, Tehran: IRIB Research Center.

Jahangirian, Abbas (2011), *From Hamoun (Desert) to Darya (the Sea)*, Tehran: Center for Intellectual Development of Children and Young Adults.

## Conferences and presentations

Jahangirian, Abbas (1992), "The Situation of Fiction in Educational Textbooks", Tehran: The Second Seminar on Children and Adolescent Literature, March.

Jahangirian, Abbas (1999), "Roundtable on Criminal Prosecution and Crime Prevention," Tehran: Today's Society of the Economy, June and July.

Jahangirian, Abbas (2009), "The Cinematic Features of Houshang Moradi Kermani Stories", Isfahan: International Festival of Children and Young Adults.

Jahangirian, Abbas (2009), "Meeting of the role of translation in the development of potential cultural markets", Tehran International Book Fair, May.

Jahangirian, Abbas (2000), "The Effects of French Playwriters on Iranian Dramatic Literature", Isfahan, Suresh University.

Jahangirian, Abbas (2001), "The Necessity of Revision of the Red Lines of War in Literary and Artistic Reproduction", Tehran: The Eighth Memorial to the Holy Defense Theater, May.

Jahangirian, Abbas (2002), "Problems of Children and Adolescent Literature", Tehran: Center for Intellectual Development of Children and Young Adults, November.

Jahangirian, Abbas (2002), "The role of performing arts on school education", Tehran: Howzeh Honari, December 26.

Jahangirian, Abbas (2002), "A Discussion Panel







on Playwriting and Theater for Children and Adolescents”, Tehran: Center for Intellectual Development of Children and Young Adults.

Jahangirian, Abbas (2002), “Discussions on Publications for Children and Adolescents”, Tehran: January.

Jahangirian, Abbas (2003), “Specialized Roundtable on Reviewing Dramatic Books for Children and Existing Conditions”, Tehran: July.

Jahangirian, Abbas (2003), “Who is Responsible for Children’s Theater? A Roundtable”, Tehran: House of Artists of Iran, July.

Jahangirian, Abbas (2003), “The Pathology of Contemporary Iranian Theater”, Tehran: House of Artists of Iran, January.

Jahangirian, Abbas (2003), “Pathology of Film Production for Children in Iran”, Isfahan: Seminar on Horizons of Children’s and Adolescents Cinema.

Jahangirian, Abbas (2003), “The Specialized Meeting of Narrative in the Cinema”, Tehran: Association of Writers for Children and Adolescents.

Jahangirian, Abbas (2003), “Cinematic Capacity of Iranian Fictional Literature”, 18th Children and Adolescents Film Festival, October.

Jahangirian, Abbas (2003), “Specialized Meeting on Children’s Literature and Cinema”, Isfahan: International Festival of Children’s and Adolescents’ Films, 2008.

Jahangirian, Abbas (2003), “Specialized Meeting on the Common Links

between Cinema and Literature”, Isfahan.

Jahangirian, Abbas (2004), “The Roundtable on the Interaction between Cinema and Literature”, Tehran: Book House.

Jahangirian, Abbas (2004), “Meeting with Jean-Claude Carrière (head of the French Writers Association) with Iranian playwrights”, Tehran: House of Artists of Iran, May 6.

Jahangirian, Abbas (2004) “Houshang Moradi Kermani and naming of a street in Kerman after him”, Kerman: Kerman Book Fair.

Jahangirian, Abbas (2005), “Roundtable on Literary Adaptation in Children and Adolescents Cinema”, Tehran: *Filmmaker Monthly*, October.

Jahangirian, Abbas (2005), “The Specialized Meeting on Adaptation, Past Experiences and Road Ahead”, Tehran: The 20th International Children and Young Adult Film Festival, October.

Jahangirian, Abbas (2005), “Cinematic Characteristics of Houshang Moradi Kermani Stories”, Isfahan: 20th International Children and Young Adult Film Festival.

Jahangirian, Abbas (2006), “Meeting the Problems of Adaptation for Cinema in Iran,” Tehran: October.

Jahangirian, Abbas (2006), “Reviewing the play of Mr. Shoemaker and Aunt Beatle”, Tehran, May 28.

Jahangirian, Abbas (2007), “Meeting on Children’s Cinema & Literature”, Tehran International Book Fair, May 5th.

Jahangirian, Abbas (2006), “Eighth Meeting of the Children’s and Adolescents Theater”, Tehran.

Jahangirian, Abbas (2006), “Meeting on Assessing the Role of Play and Art in Interacting with Children”, Tehran, February.

Jahangirian, Abbas (2006), “The First Meeting of the Children’s and Adolescents Theater”, Tehran, April.

Jahangirian, Abbas (2006), “Meeting on Pathological of Children’s and Adolescent Theater Festivals”, February.

Jahangirian, Abbas (2007), “Conference on Aspects of Translation



and Adaptation for Children and Adolescents' Theater", Tehran.

Jahangirian, Abbas (2007), "Meeting on Pathology of Playwriting for Children and Adolescents", November.

Jahangirian, Abbas (2007), "Meeting on Playwriting and Research", Tehran: House of Artists of Iran, March.

Jahangirian, Abbas et al., (2007), "Seminar on Links Between Literature and Theater", Isfahan: 14th National Children's and Adolescents Theater.

Jahangirian, Abbas (2007), "Specialized Meeting on Problems of Pupil Show", Tehran, Bahman.

Jahangirian, Abbas (2008), "The Second Research Seminar on Academic Theater", Tehran.

Jahangirian, Abbas (2008), "Meeting on Theatre", Hormuz Island, January.

Jahangirian, Abbas (2008), "Special Meeting on the Problems of Publishing Drama", Tehran, May.

Jahangirian, Abbas (2009), "Special Meeting on Development of Writers for Children", Tehran, March.

Jahangirian, Abbas (2009), "Specialized Conference on Theatre Development Strategies in Schools", Tehran, Winter.

Jahangirian, Abbas (2010), "History of Qom and it's Dramatic Capacities", Qom, Howzeh Honari, June 13.

Jahangirian, Abbas (2010), "Roundtable on Playwriter and Security", Tehran.

Jahangirian, Abbas (2010), "Joint Meeting of Iranian Playwriters and Head



of Armenian Writers' Association", May.

Jahangirian, Abbas, "Specialized Review Meeting of Harry Potter Book and Movie", Isfahan: International Festival of Children's Movies.

Jahangirian, Abbas, "A Specialized Meeting on Cinematic Capacities of Iranian Fictional Literature", Isfahan: International Festival of Children and Young Adults.

Jahangirian, Abbas, "Cinema for Children is Primarily Fictional", Hamedan: Twenty-First Children's Film Festival.

Jahangirian, Abbas (2010), "Special Review Meeting on the Current Situation of Children and Young Adult Cinema", Tehran: Association of Writers for Children and Adolescents, October 14.

Jahangirian, Abbas (2012), "Problems of Playwriting for Children and Adolescents", Hamedan.

Jahangirian, Abbas (2012), "The Children's Theater in Iran: what we have and should have", Seminar on Contemporary Children and Adolescents Theater, April 14.

Jahangirian, Abbas (2012), "Roundtable on Imaginative Writing, Children's Theater", Tehran: March 3.

Jahangirian, Abbas (2012), "About Mohammad Reza Yousefi", Tehran: Celebration of the Fourteenth Anniversary of the Association of Writers for Children and Adolescents, March.

Jahangirian, Abbas (2013), "Contemporary Iranian Teenage Novel", Tehran: Creative Creation Office of the Center for Intellectual Development of Children and Young Adults, November.

Jahangirian, Abbas (2014), "Children's Literature and Resistance", Tehran: Scientific and Cultural Publications, September 26.

Jahangirian, Abbas (2014), "About Gholamreza Ramezani (Director)", Tehran: Association of Writers for Children and Adolescents, December 15.

Jahangirian, Abbas (2015) "Damned Years (by Yervand

Otyan and Translated by Andranik Khachomian)",  
Tehran: The Armenian Cultural Complex of Tehran (Raffi),  
November 6.

Jahangirian, Abbas (2016), "About Jafar Toozandeh Jani", Neishabur:  
Tomb of Khayyam, July 26.

Jahangirian, Abbas (2017), "Literature and the Environment,"  
Kalaleh: Reading Clubs Ceremony, November.

Jahangirian, Abbas (2017), "Little Prince in Iran", Lahijan: Omid  
Cultural and Artistic Institute.

Jahangirian, Abbas (2017), "Meeting on Environmental Protection  
and Reading Promotion", Tehran: Center for Intellectual Development  
of Children and Young Adults, April 18.

## **Workshops and Courses**

Screenwriting Training Course at Arak Culture House, 1980.

Teaching courses on literature and research methods at the University  
of Medical Sciences, Islamic Azad University, Tehran: 1997.

Teaching courses on Drama and Playwriting, University of Art and  
Architecture, Azad University Tehran Branch, 1999 – 2000.

Director of Education and Tutor of Screenwriting, Andisheh va Honar  
Cinematic Institute, Tehran and Isfahan, 2000-2002.

Research methods, Applied Science University, 2001-2002.

Workshop on the rewriting and reproduction of ancient texts through  
the experience of recreating *Seven Bodies by Nizami Ganjavi*, 2011.

Screenwriting Workshop, Howzeh Honari, Tehran: 2011.

Course on Literary Adaptation for Cinema, Farabi Cinema Foundation,  
2012.

Course on Professional Film Criticism, Farabi Cinema Foundation,  
2012.

Course on Fiction Writing, Shariati University, Tehran: 2000.



Workshop in Story Writing, Shahid Bahonar Educational Camp, Tehran: 2018.

Workshop on Literary Adaptation, Center for Intellectual Development of Children and Young Adults, Isfahan: 2018.

Workshop on Fiction Writing, Faraz Educational Institute, Tehran: May 2018.

## Judgments

Secretary of Judges Board, National Student Theater Festival, 2002 – 2003.

Secretary of Judges Board, Association of Writers for Children and Adolescents, 18th Festival of Children's and Adolescents Film Festival, Isfahan: December 2003.

Secretary of Judges Board, Adaptation Films Festival (Selected Movies of the Association of Writers for Children and Adolescents), Children's and Adolescent Film Festival of Isfahan, 2005 – 2009.

Judge, Twenty-third International Children and Adolescents Theater Festival, Isfahan: October 2009.

Member Judges Board, Research Division, Eighth Women's

Theater Festival, December 2009.

Judge, Three International Festival of Story writing, Science & Cultural Publications Company, 2011, 2013, and 2014.

Judge, 19th International Children and Adolescents Theater Festival, Hamedan: 2011.

Judge, Playwriting Contest, International Children's Theater Festival, Hamedan: September 2011.

Member of the Board of Judges, Playwriting Competition, 18th International Children and Adolescents Theater Festival, 2011.

Judge, 23rd Festival of Fars Provincial Theater, Shiraz: 2012.

Judge, 2nd International Drama Festival for Children and Adolescents Theater, 2013.

Judge, Third Festival of Children and Adolescent Theater Festival, Howzeh Honari, Tehran: January 2015.

Judge, First Environmental Books Festival, 2014.

Judge, Selection of Book of the Year in the Playwriting, Center for Intellectual Development of Children and Young Adults, 2014.

Judge, International Children and Adolescents Theater Festival, 2008 and 2009, and 2015.

Judge, Annual Celebration of the Players Society, 2016.

### **Translated works**

*Hamoun and Darya*, translated by Andranik Khachomanian, Tehran: Iranian Language Center, 2007.





*Farabi*, translated by Emma Begijanian, Armenia: Hayestan, 2009.

*Farabi*, translated by Aziza Issayeva, Kazakhstan, 2010.

## Articles, theses, and notes on the works

Barabadi, Mahmoud (2002), “A Memo on the Story of *Hamoun and Darya*”, *Children and Adolescents’ Books Monthly*, July and August, no. 57 – 58, p. 57.

Alavi, Parviz (2002), “A Collective Photo”, *Children and Adolescents’ Books Monthly*, September, no. 59, p. 69.

Asadi, Nasrin (2003), “Seven Lovers of the Sea; A Review of *Hamoun and Darya*”, *Hamshahri Newspaper, Bicycle Appendix*, October 28.

Nursalehi, Shohreh (2003), “Alas, Somewhat Young; Reviewing *Problem-Solving Notebook*”, *Children and Adolescents’ Books Monthly*, March, pp. 89 – 91.

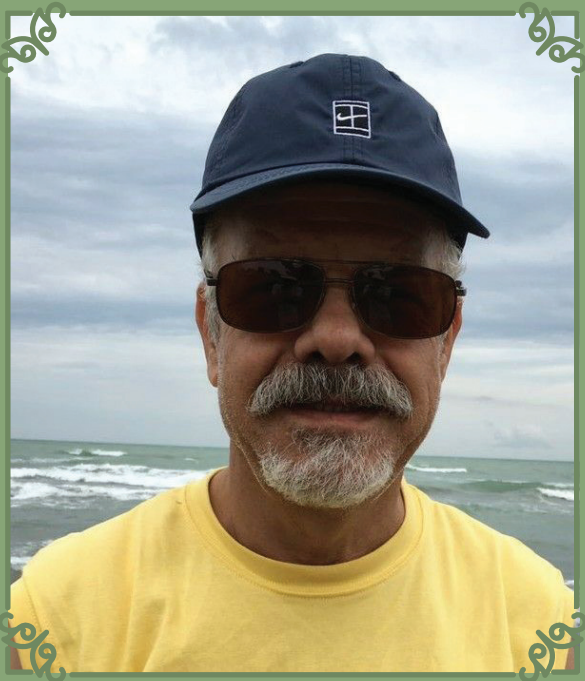
Motamedi, Nahid (2004), “Psychological Realism; A Review of *Hamoun and Darya*”, *Children and Adolescents’ Books Monthly*, April, no. 78, pp. 69 - 72.

(2005), “Traffic of Symbols: A Report of the Meeting on *Hamoun and Darya*”, *Children and Adolescents’ Books Monthly*, June, 92, pp. 124 – 127.

Asadi, Nasrin (2005), “With Painful Hands; A Memo on *Ibn Moqafa*”, *Hamshahri Newspaper, Bicycle Appendix*, no. 2726, June 29.

Barabadi, Mahmoud (2007), “A great man, as great as his name; A review of *Farabi*”, *Children and Adolescents’ Books Monthly*, September and October, Nos. 118, 119 and 120, p. 26 – 29.

Naeemi, Zari (2008), “The smell of Pomegranate; a note on *Pomegranate Branch*”, *Hamshahri newspaper, Bicycle Appendix*, no. 4603, July 27, 2008, p. 7.



Mahdipour Omrani, Roohollah (2009), "The Story; Both Strategy and Tactics; Review of *Pomegranate Branch*", *Children and Adolescents' Books Monthly*, no. 141, pp. 26 – 35.

Shadegan, Nima (2010), "Get up, lazy! A note on *Wake Me Up When the War is Over*", *Hamshahri Newspaper, Bicycle Appendix*, no. 5327, January 27, p. 7.

Omidian, Bamdad (2010), "War and Love; Review of *Wake Me Up When the War is Over*", *The Monthly Book of Hamshahri*, January and February.

Barabadi, Mahmoud (2010), "Like the Breeze of the Midnight; Reading *Wake Me Up When the War is Over*," *Children and Adolescents' Books Monthly*, March 2010, no. 161, pp. 30 – 33.

Mortezaiefard, Fatemeh (2010), "Introducing

*Wake Me Up When the War is Over*," Ketabak website, March 18.

Falegari, Marzieh (2011), "Reading *Prince Pumpkin*", Website of Howzeh Honari, March 4.

Maleki, Zita (2012), "Dead with Laughter, Toward Fear! A Note on the *Touran Tour*", *World of Book Monthly*, August, nos. 277 – 279, p. 74.

Khakabazan, Ali (2012), "Women's Travel; Review of the *Touran Tour*", *Children and Adolescents' Books Monthly*, July, no. 177, pp. 30 – 34.

Maleki, Zita (2012), "Walking toward the Story; Introducing *Touran Tour*", *Hamshahri Newspaper*, no. 5705, June.

(2013), Introducing *Tree House*, Ketabak, May 3.

Ramezani, Mohammad (2013), "Even if you Do not read it, it does not matter!", *Kayhan Children's Monthly*, no. 2824, May 21.

Haghshenu, Farkhondeh (2013), *Another Investigation 2*, Tehran: Book House.

Penhani. Afarin (2014), "Reviewing *Hamoun and Darya*" Seymareh Online

Journal, December 14.

Ramezani, Amir (2015), "The Representation of Sacrifice in the Four Decades of Child and Adolescent Cinema After the Revolution: the case of movie and novel of *Hamoun and Darya*", Thesis for a Master's Degree Certificate, Tehran: Allameh Tabatabaee University.

Bagheri, Narges (2015), "Awakening the Romantic Aspects of *Wake Me Up When the War is Over*," Kerman, The First National Conference on Children and Adolescent Literature.

Gholzom, Zahra (2015), *Sexuality in Persian Novel*, Tehran: Bamdad Now.

Babak, Reza (2016), "A New Voice in the Teenage Novel", *Hamshahri Newspaper*, May 7, no. 6812.

Zavaran Hosseini, Safura (2016), "Reading *Monster's Shadow*", Ketabak Website, May 12.

Zarifian, Simin (2016), "Introducing *Son of Bread and Salt*", Ketabak website, June 7.

Mirshafiee, Alemeh (2016), "The Story of the *Monster's Shadow* in the Recreation Cycle", *Journal of the Review of Children and Adolescents*, no. 11, Autumn, p. 237 – 243.

Ghowjagh, Youssef (2016), "This Thousand Monster" *Journal of Children and Adolescents Books*, no. 11, pp. 243 – 247.

Rashidi, Esfandiar (2016), "A successful novel for teenagers and young people", *Journal of Children and Adolescent Books*, no. 11, Autumn, pp. 247 – 248.

Mohammadi, Mohammad Hadi (2016), "Manifesto of a writer about a man and his environment", *Journal of Children and Young Adult Books Review*, no. 11, Autumn, p. 248 – 250.

Babak, Reza (2016), "The link between cinema and literature in *Monster's Shadow*", *Journal of Children and Young*

Adult Books Review, no. 11, Autumn, pp. 250 – 253.

Khojasteh, Faramarz et al. (2017), “Image of Children in the Fictional Works After the Islamic Revolution”, *Literary Research Quarterly*, Autumn, no. 73, p. 129 – 150.

Kohansal, Maryam (2018), “Women According to Men, Reviewing the Representation of Women and Girls in the Works of Male Writers of Teenage Novels in Iran”, *Quarterly Journal of Child Literature Studies*, Volume 9, Number 1, Spring and Summer 2018, pp. 135 – 164.

Pirsoofi Amlashi, Zahra (2018), “Adolescent love with mystical tone; The influence of the mystical approaches in characterization of teenagers in *Wake Me Up When the War is Over*”, Mashhad, Imam Reza International University, National Conference on Child and Adolescent Literature and Spirituality.

### **Book launch and review sessions**

Ghanavati, Jafar. Salehi, Atoosa. Kamous, Mehdi and Jahangirian, Abbas (2005), “A Review Meeting of *Hamoun and Darya*”, Tehran: Center for Improvement and Education, April.

Jahangirian, Abbas. and Motamedi, Nahid (2007), “A Review Meeting of *Hamoun and Darya*”, Tehran: Bahman Cultural Center.

Jahangirian, Abbas (2010), “A Review Meeting of *Hamoun and Darya*”, Tehran: Shahid Bahonar High School, May.

Jahangirian, Abbas (2011), “Review Meeting of *Wake Me Up When the War is Over*,” Tehran: House of Librarians, May.

- Fatahi, Hossein. Bayrami, Mohammad Reza. Kashifi Kvangsari, Ali, and Jahangirian, Abbas (2013), Review Meeting of *Touran Tour*, Tehran International Book Fair.

Jahangirian, Abbas (2013), “A Review of *Prince Pumpkin and Little Man Movie*”, Gonbad -e- Kavous, Center for





- Intellectual Development of Children and Young Adults, June 25.
- Jahangirian, Abbas and Begijanian, Emma (2010), “*Farabi Book Launch*”, Armenia, Writers Association of the Republic of Armenia.
- Jahangirian, Abbas (2013), “Review Meeting of *Hamoun and Darya*”, Khorramabad: Center for Intellectual Development of Children and Young Adults, March.
- Jahangirian, Abbas (2014), “Review Meeting of *Hamoun and Darya*”, Tehran: Noor Special School.
- Jahangirian, Abbas (2015), “A Review of the Book and Film of *Hamoun and Darya*”, Sari: Center for Intellectual Development of Children and Young Adults.
- Jahangirian, Abbas (2016), “*Son of Bread and Salt Book Launch Ceremony*”, Tehran: Center for Intellectual Development of Children and Young Adults, November.
- Babak, Reza. and Jahangirian, Abbas (2017), “Book Launch *Monster’s Shadow* Focusing on the Conservation of Rare Animals”, Tehran Cultural Center, August 7.
- Organizing review sessions and meeting with audiences for *Touran Tour* in the libraries of Center for Intellectual Development of Children and Young Adults

of different cities across Iran including Zanjan, Ardebil, Lorestan, Golestan, Chaharmahal and Bakhtiari, Hamedan, East Azerbaijan, West Azerbaijan, Kurdistan, Tehran, Behbahan, and Dolatabad.

## List of adapted films and animations

*Small Man Movie* (Based on *Prince Pumpkin*), directed by Ebrahim Forozesh, Produced by Cinematic Department of the Center for the Intellectual Development of Children and Young Adults, 2003.

*New Year's Day Movie* (Based on *Problem-Solving Notebook*) Directed by Mohammad Ali Talebi, Produced by Shahed Television Group, 2006.

*Hamoun and Darya* movie (based on *Hamoun and Darya*) Directed by Ebrahim Forozesh, Produced by The Center for Intellectual Development of Children and Young Adults, 2007.

*Monster's Shadow* TV Series (Based on the *Monster's Shadow*), Produced by IRIB, Golestan Center (preproduction), 2010.

*Hamoun and Darya* Radio Production (based on *Hamoun and Darya* the novel), Pouya Internet Radio, Directed by Georges Charbakhsh, California: Los Angeles, September 2011.

A documentary about Abbas Jahangirian, Directed by Amir Mashhadi Abbas, Produced by Hamedan International Children and Adolescents Theater Festival, November 2011.

*Problem-Solving Notebook* animation (based on *Problem-Solving Notebook*), Directed by Mahdi Khorramian, Produced by Saba Institute (IRIB animation center), 2017.



## Overview of Work

The fictional world of Abbas Jahangirian is full of danger and memories, and while his characters are passing hard times and difficult days, they are not disappointed and passive. Possibly he wants to give the reader the pleasure of disclosing light through displaying darkness and show particles of hope in despairing situations. Jahangirian's stories are written with a social approach and narrate the moments of human suffering and bitter situations of life, but the destiny of the hero of his stories is to endure and endeavor to change fate.

Realism is the most important characteristic of Abbas Jahangirian's works. He illustrates the realities of the lives of Iranian children and adolescents, and believes that "literature has everything in its capacity." So, by studying ethnic and tribal subcultures as well as social problems of the Iranian society, he writes about their cares, concerns, hopes, despairs, advantages, and disadvantages, and illustrates the problems, difficulties and set of believes that society imposes on individual and results into anxiety and psychological pressures. He portrays a society that is anxious and narrates stories that are the direct consequence of the state of society. However, eventually, he does not fall into the trap of frustration, depression, lethargy, or passivity. Possibly this is because Jahangirian has lived a full of chaos life and has passed many troubles and has gone through a lot of suffering. His adolescence and his youth times have passed through the uncertainties of an overwhelming revolution, the anxieties of a brutal war, in a crowded family, and in a small town with certain traditions. Now, it seems that he has triumphed in the struggle against the dark forces of life and is well-versed in his personal experience and history. And he wants to portray the society as a self-portrait of poverty and loneliness and darkness





and carries the message that we must reconsider ourselves and find new ways for prosperity and salvation. It could also be said that Jahangirian wants to express and expand the idea that life is a continuum, permanently rotating. So, studying the history and writing stories with a historical approach is an integral part of

his career. Most often in his narratives of contemporary society, such as in *Hamoun and Darya*, *Turan Tour*, or *Monster's Shadow*, there are references to past events and ancient myths that illustrate how history and mythology are repeating themselves. Jahangirian believes that “our roots are in history and the task of the writer is to link the young generation to the past.”

The special world of art is another recurrent theme in the works of Abbas Jahangirian. He says “entering the world of art, either writing or music or any other art... is not a conscious process. It’s not that a person decides to be a writer or a painter.” He talks about a hidden force that sets people to find themselves and follow a path. For himself, everything began at the beginning of the 1970s. When he became acquainted with the Center for the Intellectual Development of Children and Young Adults and began to work in theater groups. This simple yet sweet adventure of an adolescent was the reason to enter the School of Dramatic Arts and experience the world from fresh perspectives. The personal experiences of Jahangirian and the period he has lived in is reflected in most of his works, and his stories can be compared to certain periods of his life that he has spent in tension, bitterness, deprivation, and art. About the stories of *Prince Pumpkin*, *Pomegranate Branch*, and *Tree House* it is said that the paternal garden of Jahangirian was his second home. A garden near the city where he had a small land and, in every season, planted



something. There was a free space near the garden where jackals, foxes, hedgehogs, turtles, snakes, and different birds lived there and he liked to make a documentary about the lives of these animals, but he did not have a camera. A regret that after several years, finds expression in the story of *Monster's Shadow*, and activates bitter and sweet memories. By recalling aspects of his personal life and experiences, Abbas Jahangirian points out such features as class differences, social problems, and environmental issues. He then illustrates the effect of these phenomena on the lives of children and adolescents and provides a ground for the reader to explore the potential power of art. Art is an evolving practice that encourages awakening and progress. The reader's awareness is important to Jahangirian, and he tries to inject the thirst for change to the mind of his audience. The situation is dire and life has reached a dead-end, and the trap of darkness is ahead, but the individual must be courageous and spirited in the face of events. The individual discontent and unpleasantness of the situation as described by Jahangirian is true; at the same time, he considers history and art as required for salvation, and this is also true. This is the way Jahangirian has lived and the path he has found.

Reviewing the notes and articles, conversations, and stories by Jahangirian shows that he does not even consider life as easy and calm, and at the same time does not label it as absurd and futile. He does not imagine darkness as endless. He praises persistence and effort and do not miss hope, as far and unreachable it could be. In *Wake Me Up When the War is Over*, there is such a situation as hope and salvation seem to be impossible for the hero. The war and its consequences – poverty, displacement, and loneliness – along with unfortunate social and political situations and inadequate social relations have distorted the landscapes of life. However, Jahangirian never talks about decay and does not consider life as meaningless. He is lively, joking, hoping, and introduces art as a source of power for change. The characters find their way to freedom and salvation through literature, calligraphy, paintings and convey the message to the reader, that there is no way to escape the

transformations of the society and the games of the times, but we can change and learn to face and pass the problems. Most of Jahangirian's characters are going through chaotic and unpleasant periods of their lives. The main character of *Prince Pumpkin* has a low grade in school and *Touran Tour*, the father of the family is unemployed: illustrations

of the reality of the society as narrated through stories. However, Jahangirian does not intend to leave his reader defenseless. His historical, mystical, and artistic attitudes toward life are active and involved in the context of the text. In *Touran Tour* and in *Wake Me Up When the War is Over*, some form of critical and social satire and an invitation to search for customs, cultures, and histories is heard so that the reader could reach internal peace from external riots and social anxieties. In both stories, there are references to bitter situations, but the writer beautifully uses satire to make the situation less tragic and make the story more interesting.

Abbas Jahangirian's constant advice is to literature, music, and theater. Either in his stories and plays, when he talks through his characters, and when he more directly speaks in his articles and notes and interviews, he investigates the problems and tries to find and

suggest a solution to the existing problems. In *Scarecrow* script, very frankly he discusses the problem of child sexual abuse and invites the community to act to prevent it and inform the children and adolescents. In *Monster's Shadow*, he complains about the laws of the community about hunters and environmentalists and especially the clashes legally require retribution. For the first time, he discusses the problem of



extinction of the Iranian tiger as the main theme of the story and sets Golestan National Park, one of the most beautiful protected areas in Iran, as the location of the story. This location for the first time is introduced in a fictional work. He makes the reader follow, asks the reader to reflect, requiring him or her to become more conscious of the deep feelings and capacities, and to stop to be indifferent to the environment. Love is another concern for Abbas Jahangirian. He knows teenagers and the way they think and feel. In most of his works, there are clear reflections of a romantic mind. In the characterization of the teenage hero of *Wake Me Up When the War is Over* there is some form of mystical approach. In *Hamoun and Darya* love has a legendary and fabulous overtone. In *Monster's Shadow*, there is a talk about an innocent love that undergoes a test. In Jahangirian stories, human beings are not extraterrestrial beings. The people of his stories are gray and are seen with their good and bad aspects and characteristics, and their vices and virtues. That is why his narrative of life is sometimes happy and sometimes sad. In the world of Jahangirian's story, the reader can experience such contradictions as insecurity and security, or fear and laughter, simultaneously; the reader would also witness the lives of people who are in pain and suffering, but can forgive and can love; they are noble and proud.

The other distinctive feature of Jahangirian's works is in the fact that they can easily be dramatized and staged. Because of his academic studies and his acquaintance with cinema, he can mix words with images and create a new style for the teenage novel. In every book, there seems to be a movie at the heart of the narration. In *Touran Tour*, involving and evolving dialogues and conversations along with inclusive descriptions, have helped to make the story naturally pictorial and dramatic. Other novels including *Hamoun and Darya*, *Monster's Shadow*, and *Wake Me Up When the War is Over*, are full of memorable dramatic scenes. As the reader reads the words page after page, the images are created and start moving in her or his mind. Possibly this is the main factor that has led to so many cinematic adaptations of Jahangirian's works.

The environmental issues are also an important theme that is often highlighted and strongly presents itself in Jahangirian's narratives. He never ignores the available natural treasures in Iran and the dangers that threaten them. Abbas Jahangirian often writes in praise of friendship and proximity with nature and talks about respect toward the environment and animals. *Monster's Shadow* can be read as his personal statement for the promotion of the culture of respect toward the environment, written all with honesty and sincerity, and reflects reality. Jahangirian does not just narrate the story he has created, but also, he perpetuates his philosophical approach for a better life. In his many years of literary and artistic activities, through a variety of narrations about economic poverty, gender discrimination, war, and the destruction of nature, he has always warned his readers about the consequences of all these, drawing the attention to defective actions in human societies. Through narrations of suffering, loneliness, and problems, Jahangirian has tried to emphasize the necessity of empathy, engagement, and participatory actions. By developing appropriate patterns and expanding public awareness, he promises that by taking advantage of cultural and natural resources, material deprivations of life could be compensated and steps towards a friendlier world could be taken.

## Introducing Books

### Prince Pumpkin

*Prince Pumpkin* is a pictorial story that happens in the village of Barasan, near Qom. The hero of the story is a son named Mohammad Ali but is often called Mamal. In New Year celebration, his father has given him a piece of land for farming. Mamal starts farming on the land. At the same time, he is in trouble at school and does not get a good grade in entrepreneurial skills. Mamal tries methods for farming and finds new technique so that finally, he succeeds in producing a great and beautiful pumpkin. He picks the pumpkin carefully to show it to his teacher as part of homework but on the way,





the cows destroy and eat his pumpkin. He tells the story to the teacher, but the teacher does not believe him. Eventually, the teacher accepts to visit his farm to be astonished at the depth of Mamal's achievements in agriculture and farming.

Suitable suspense together with vivid and memorable images from rural settings are among the main features of this story that can act as a medium for transferring experience and information about farmers' lives and works. Also, there are deep reflections on ethnic beliefs in the context of the story.

## Hamoun and Darya

The story of *Hamoun and Darya* begins with the introduction of the village of Pirabad and the description of the "old tree" – a sacred tree. Then, it discloses the love of Hamoun who is deeply attached to his cousin, Darya. Every day, he sits on a branch of "Old Tree", Dotar –a traditional musical instrument– and sings romantic songs. Darya also sits on the roof of her house and gets involved in Hamoun's performance. When Toufan, the brother of Darya, becomes aware of their attachments, does not allow Darya to go to the roof. He also hurts Hamoun in different ways. Hamoun has five other rivals in his love with Darya. One day, Darya gets jaundice, and a wise man prescribes her to eat live fish, otherwise, she would die. Seven lovers go to the Ahowan pond for fish. Five of the lovers return from the middle of the road because of problems, fear, etc. Hamoun and Toufan arrive at Ahowan together and with great suffering, they catch a fish. On the way, under the heat of the desert sun, Toufan drinks the water of the basin. Hamoun tries to keep the fishes alive to reach them to Darya. Two fishes survive and it is Hamoun that gives them to Darya. This makes Darya healthy again, but Hamoun falls to sleep from extreme exhaustion.

The story of the love of Hamoun and Darya adapts the tone of ancient love poetry. It is as if this boy and girl have emerged from an old legendary land. Love is a key concept in making the central idea of the story. Also, there are strongly symbolic and allegorical elements in the



story, including, snake, scorpion, grasshopper as well as different local flowers, the escaping deer from Bahram's hunting ground, and the recurrent use of 'seven'. The alignment of reality with the allegorical elements is reminiscent of an ancient tale, and at the same time, integration of narration with contemporary issues, such as the social status of the desert and the everyday life of the people around Taftan Mountain in Sistan and Baluchistan province, has led to the story to find several layers of meanings and it deeply activates and involves the minds and thoughts of the reader. The characters of the story are socially and culturally at two extreme poles of the rich and the poor. Each one appears in the story with the special nature and culture of their class and presents a language and behavior accordingly. By portraying a traditional culture and patriarchal society, the writer narrates a romantic story without complications and obscurity. The sincerity of narration, clear and memorable imageries, as well as showing the relationship of the people with nature are among the elements that make the text of the story alive and beautiful. He is involved in a struggle to reach the love of Darya while she is at home weaving carpet. Magical and psychological realism of the story is fascinating. The writer investigates the minds of fictional characters and analyzes their thoughts and feelings to directly illustrate the complex human emotions and create grounds for reflection and introspection.

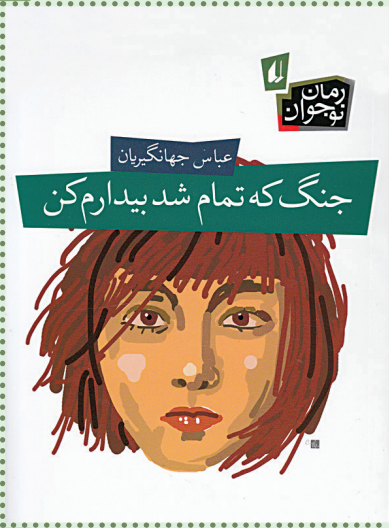
### **Wake Me Up When the War is Over**

The story of the *Wake Me Up When the War is Over* happens in the final years of the long Iran-Iraq war, and it is about two teenagers; Haami and Hourri. Haami is a 15-year-old boy from Abadan who has lost his father, mother, sister, and brother in the bombardment and has migrated to the city of Qom with Bibi and Uncle Abbas. A variety of factors including financial problems, different lifestyles, the special gaze of the people who see the Haami as an orphan war-stricken person, makes life very difficult for him. In their neighborhood, there lives Hourri, a teenage girl, who

is as lonely as Haami, but she has an older brother and lives with her father. Hori's mother has died, and because of her father's prejudices and her stepmother's conspiracy, she lives in the attic. Her father believes reading books, watching television, going to school, and similar activities are not necessary for girls as they distort her. So, Hours is imprisoned and has no relationships. She only weaves carpet to compensate for the cost of living

of the family, otherwise, she must marry a rich old man. Houri's brother also agrees with this marriage and is trying to persuade his father to arrange it. The attic rooms are next to each other so that they find a way to communicate through a small hole on the wall. The boy starts sending the girls some fictional and poetic books and encourages her to read. Gradually, Hours starts to continue her education at home. Haami is an artist in nature, he sings, draws, and practices calligraphy. However, he must work for his own life and for Bibi, because Uncle Abbas no longer can help them. He starts working with his calligraphic skills, with

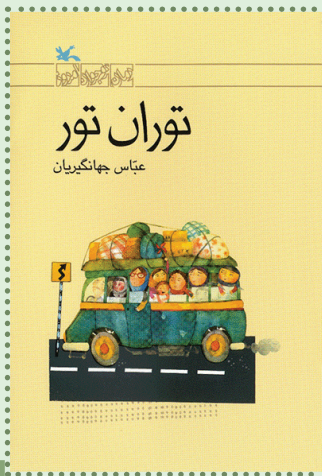
some little earning. Haami undergoes different experiences: from calligraphy on the glass of shops and cars to writing letters for people to throw in Jamkaran Well, etc. Each job adds a new adventure to Haami's life, and in this hard path, Mr. Afra, a school teacher of art, is his only supporter. Eventually, on the proposal of Mr. Afra, Haami starts working at a stone cutting workshop. His job is to carve tombstones. One day, Haami uses an innovative approach to making gravestones. This leads to his acquaintance with a professor at the University of Art. The professor invites him and Mr. Afra to his house. This visit makes Haami understand the nature of painting. The professor encourages him to exhibit his works together with Houri's and handmade carpets. When the artistic works become ready, Mr. Afra takes them to his house, but Iraqi planes bombard the city of Qom. Haami realizes that Houri's house is destroyed. He tells the story to Houri, and the girl who had so much suffered to make the carpet, closes her eyes, telling Haami, "wake me up when the war is over."



This novel is a critique of the war and shows the ugly face of how it results in loneliness, displacement, and poverty for human beings. Also, the other side of life is very well illustrated, where love can be saved. The efforts and perseverance of the Haami, his accountability toward Hour, and the importance of art is among the most important features of this story.

## Touran Tour

*Touran Tour* is a realist story that happens in Tehran and near Mazandaran; the narrator is a 15-year-old girl named Sara. She had hoped to be a footballer or runner, but her legs are anesthetized due to an accident and she must move and walk with a stick. The characters are introduced initially. Amahmoud Agha, Sarah's father, is an irresponsible and free person in marriage, paternity, and work as a taxi driver. He works with an old small bus as a school bus. Nevertheless, he prefers breakfast to be early, and neither his dirty and messy vehicle nor his repeated delays do not matter for him. Most often, students and their families wait for the arrival of the drive and reach so late to the school. Until the school's moderator finally excuses him and he loses his job. Everybody at home becomes worried about him getting unemployed; they gather to find a solution to the problem. Eventually, the landlord, Bibi Osan, suggests launching a tour service, "Touran Tour". They all collaborate to inform about the tour and enrollment program, and the first trip starts with 12 tourists to the plain of Lar Tulips and Zahak Castle. In this tour, Amahmoud Agha is the only male person. When they arrive at Fereydoun's Throne, Amahmoud Agha



talks to the guard and leaves the tour member to Kojur city, to stay the night there free from eleven women. The residence of eleven women in Fereydoun's Throne is accompanied with hilarious and funny adventures and they seek refuge to the stories of Shahnameh to pass this adventurous night.

Among the most important features of this novel is the dialogues about fictional characters, making them



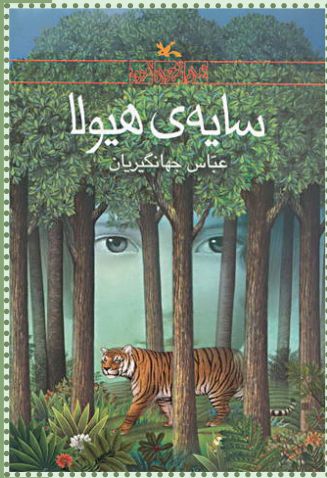
familiar and tangible for the reader. The characters show their characteristics through their language and behaviors. They are simple and intimate, very like the people we may see every day and with no unusual complications and abnormalities. The audience sees and hears everything from Sara's point of view, and descriptions of their moods and readable and sweet. This is because there is a natural and logical distance between characters, making their encounters and dialogues pleasant and interesting. Through the creation of fictitious fear on Fereydoun's Throne, the writer creates a comic situation for the characters to act and react.

### **Monster's Shadow**

*Monster's Shadow* begins with the hot singing of Bakhshi Aman, reflecting the secrets that exist in his past. Following this song, there are many incidents that make the secret marginal. The story goes through three parallel narratives: Laleh and the Leopard, as narrated by Afra, reconstruction of the Laleh's life in a movie by Afra, the relationship between Maral and the Leopard. Maral is a fifteen-year-old girl with her younger brother, Taimaz, who on a summer holiday, travel to their father's work in Golestan National Park, the largest Middle Eastern wildlife park. It is commonplace in Almehr's environmental guard to have friendship with birds and puppies and damaged calves. Therefore, a deep friendship develops between Maral and a baby Leopard. Afra is a young documentarian who visits the location for a documentary about Mazandaran Leopard, asking Maral to accept a role in the show. Hidden emotions gradually develop between Maral and Afra. Reading the script, Maral travels to the past and learns about the deep friendship between Laleh and Four-Eye, the last leopard of Mazandaran. Although Maral is trying to reconstruct Laleh's life and her relationship with Leopard, the reality shows itself as stronger and the adventures of Laleh are repeated in Maral's life. During some events, Maral's father is imprisoned and she finds herself in a difficult position, the only way to freedom being to accept a forced marriage. Maral finds herself in the dilemma to save her father's life and or to go to Afra; until Afra's efforts find a

conclusion and her father is exonerated and released.

In the mythical story of Leopard and Laleh, Morad falls in love with Laleh, but envies the emotional relationship between Laleh and the Leopard and kills the latter. Frenziedly, Laleh buries the



Leopard's body at the foot of a legendary and mythical tree and hides in a cave. Morad spends the rest of his life singing sad and tragic songs. He is the same Bakhshi Aman as the start of the story. He has been hidden during the parallel narrative and successive crises. He is hidden in the process of making parallel narratives and successive crises, but through the manifestation of the spirit of the Laleh on Maral, the hidden part of the story is revealed. *Monster's Shadow* is a realistic and social story with a focus on environmental issues in which there are discussions

on wildlife, the relationship between environmental protectors and the hunters, ethnic and tribal customs, as well as love. It also challenges social norms and judicial laws about the relations environmental protectors and the hunters. The structure of the story is circular and focuses on the repetition of events. It tries to recreate new stories from oral narratives that are prevalent among the people and to show that history always repeats itself. One important feature of this novel is the artistic mixture of the extinction of a rare wildlife species with the vanishing beauty of the art of music and folk songs of Turkmen people in northern Iran.

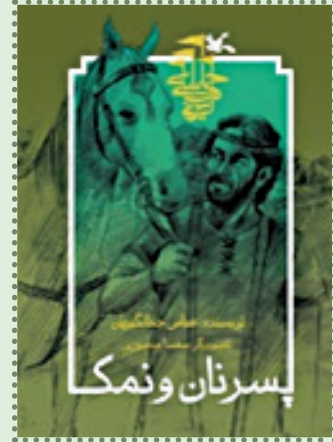
### **Son of Bread and Salt**

*Son of Bread and Salt* is about the life and history of Jacob Laith, the founder of the Saffarids dynasty (third century AH) in Iran.

The story begins with the birth of Jacob, a child who will create chaos in the existing caliphate of Baghdad and their descendants in Iran.

Jacob is the son of Rudabah and Laith. They live in the Gharnain. The people of this city, have given the

position of judgment about their quarrels, problems, and tribal and ethnic disputes to Laith, who is a chivalrous blacksmith. After Jacob's birth, Laith wants his son to work in his workshop, but Jacob leaves his father's job. After a short time, Jacob's family emigrates to Zaranj, near Neishabur. Jacob's teenage years pass in this city, in relationship with various caravans from different cities. Listening to the tales and words of the people makes Jacob interested in the caliph's style in government. There are popular reports indicating that despite his heavy income through collection of taxes from Iranians, the caliph does not spend anything on Iran and Iranians.



Numerous reports on the cruelty and oppression of the caliph make Jacob move for justice. He selects Bahman Ayar as a model for action, a thief who stole from the rich to help the poor and was at the heart of the people. Then, to fulfill his great dream of life, he starts by organizing a large army by the young men of Sistan and cutting off the hands of foreigners and domestic dictators from the vast land of Iran.

Eventually, Jacob's wish is fulfilled, and a group of young and brave men of Sistan promise him to defeat the wrongdoers and defend the rights of the oppressed. This treaty is the beginning of an adventurous life that is pure chivalry, justice, and love.

After referring to the family background and describing the childhood and adolescence of Jacob, the writer introduces this question of Jacob entered the 'Ayyarun group, a group of militant young people who fought for freedom and justice in Iran and Iraq. Then, there are great narrations of Jacob's struggles and wars to free Sistan of the clans of the Caliphate of Baghdad and to conquer large parts of Iran. The story is a description of the process of transformation of Jacob from a simple 'Ayyari man to brave Sistani and just rules

who respects collective wisdom. The language and content of the work are compatible with the subjectivity and adolescent's understanding and knowledge and the writer's approach toward the historical personality is realistic. The book is the result of extensive research on the historical character and the list references indicate the quality of research.

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