

Hamidreza Shahabadi



# Biography





Hamid Reza Shahabadi, author, researcher and chief editor was born on May 24th 1967 in Tehran. While still young, he got interested in writing stories. Meanwhile, he was experiencing cinematography and theater.

His first story for adults was published in 1989 in a weekly magazine. It was the story of a lonely village girl who travels to Tehran with her husband. Being a stranger in Tehran, one night, after fighting with her husband, she leaves home. Since she has no place to go to, after some happenings she gets back home.

He started studying history in 1988. He got very much fond of history and historical events. After a while, he set up a close relationship between history and literature. He concentrated on two areas: writing stories and historical-literary research.

Most of his stories have historical theme. However, in all of them, he focuses on today's children's, adolescents' and girls' problems in present Iran society.

“A Lullaby for the Dead Girl”, selected as the best novel in a decade (2000-2010), is about selling girls over a period. It also reviews girls' present problems.

In “When Moji was Lost” he deals with the issue of girls running away from home.

In the best-selling and very successful three-volume collection Gate of the Dead, it examines the subject of child labor from the past to the present.

محمد رضا شهابی  
پژوهشگر، نویسنده و سردبیر



Shahabadi has MA in history. He has been a teacher for years. Then, he has joined Kanon and worked in this organization for 18 years as editor and Kanon publication manager. He has been Iran delegate in UNESCO Cultural Center in Asia and Oceania. He received two scholarships in 2000 and 2008 to do research in Munich International Library. At present, he is a member of board of the Association of Children and Adolescent Writers.

Publishing 30 books, obtaining 35 national awards, introducing some of his books in the White Raven Catalogue, a credited book list, and some of his books being translated into Arabic, Turkish and Kurdish is the result of Hamid Shahabadi's 30 years of his activity in children literature domain.



کتابخانه ملی ایران  
سازمان اسناد و کتابخانه ملی  
جمهوری اسلامی ایران





# A Review of Selected Books



## Legend of the Young Archer

Publication: KanOON Institute for the Intellectual Development of Children and Young Adults

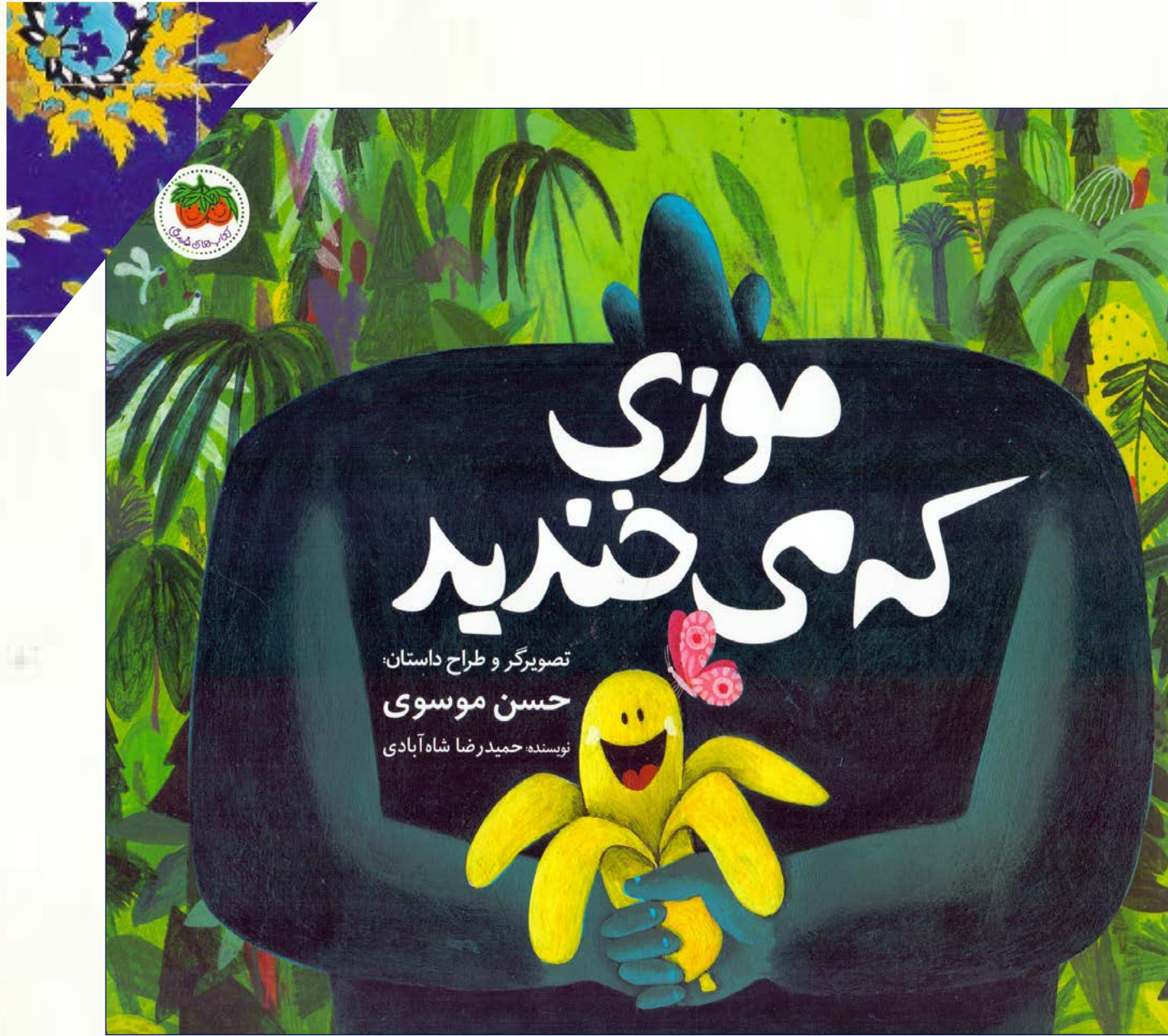
Year: 1999

Age Category: 10 to 14

In an unknown land and long time ago, a little boy called “Thunder” wishes to be a skillful shooter to be able to participate in the city shooting contest held every year to defeat the great hero of the city. One day, a stranger passenger talks about an old man called “Nasim” (Breathe) who is living in a faraway land called Khotan that can teach him shooting.

Thunder makes his way to Khotan to learn shooting from Nasim. Nasim trains him for three years. Thunder changes into a skillful shooter but Nasim’s training changes Thunder’s outlooks towards life apart from teaching him how to shoot. In a way that he no longer sees the need to defeat the city hero.

- The full text of the book is available in English in the attached file.



## The Banana that was Laughing

Publication: Ofogh

Year: 2014

Age Category: 5 to 7

A gorilla likes to eat bananas. But, if a banana smiles at him before eating then he may probably fall in love with it and give up eating.

“The Banana that was Laughing”, in the form of a short story and with the least number of words, teaches friendship, love and interest to children.

Hassan Mousavi is the illustrator of the book.

- This book has been introduced to the IBBY as One of the World's Best Books for the Disabled .



## Rabbits Fly

Publication: Madresseh Publications

Year: 2020

Age Category: 5 to 7

A kind rabbit pays attention to everything when he is moving on the ground. He takes back a chicken to its nest. Then he flies into the sky with the help of birds. From there, he saves a deer that hunters were chasing.

This story is inspired by an old story, with very short and simple sentences, it teaches children to be always alert and see those who need help.





## A Lullaby for the Dead Girl

Publication: Ofogh

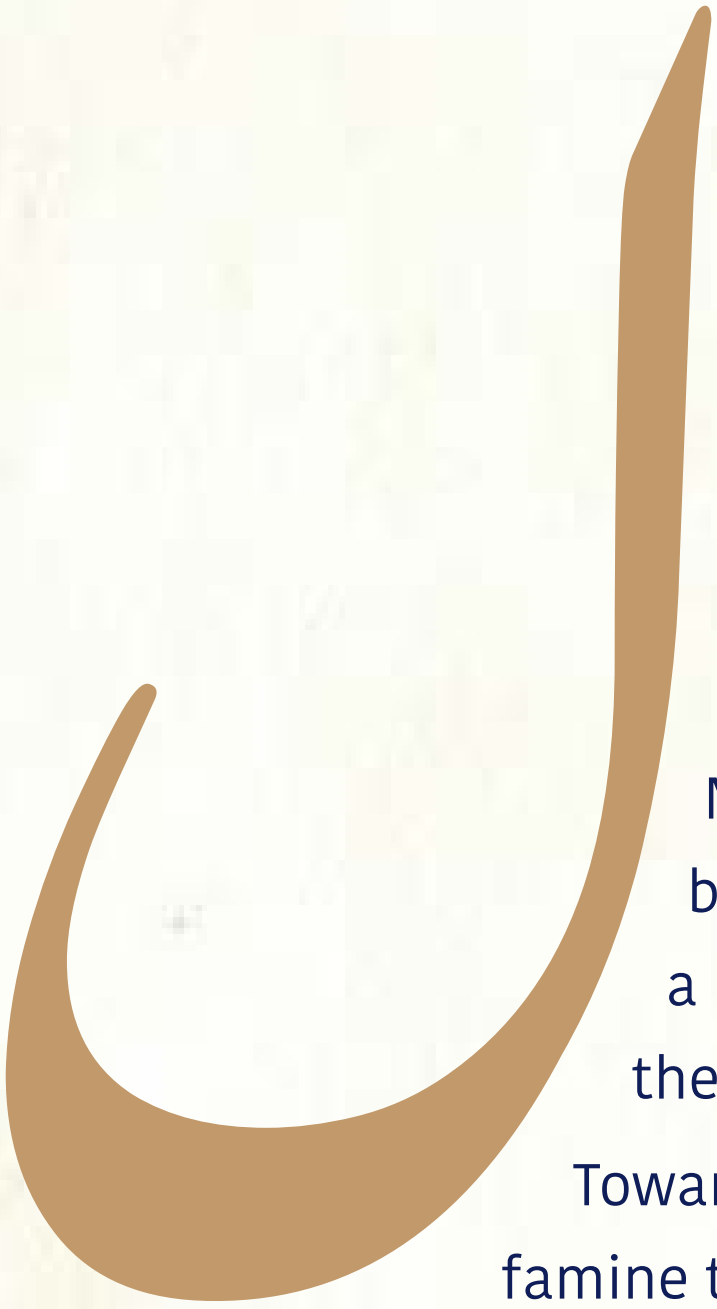
Year: 2007

Age Category: 14 to 18

In Tehran suburbs, in a faraway area, there is a small town called Arghavan. A town that most of its high buildings are unfinished because of the death of its constructor. Some families live in some of the completed buildings. Zohreh lives with her parents and her four brothers. She is the only daughter of a family of seven. They live in one of those apartments. Zohreh is lonely. The traditional parents and her brothers put lots of pressure in her. Her father beats her sometimes. Her brothers treat her with violence. Mother cares more about the boys and not Zohreh.

Zohreh gets depressed bit by bit. With her depression soaring, she feels that she is seeing a girl with gray hair in their home. Her hands are burnt down her elbows and she died a hundred years ago.

On sighting the dead girl whose name is Hakimeh, Zohreh gets a lot of tensions. Her



mood falls apart and constantly screams. Her family try to find a solution. They take Zohreh to the doctor. The doc prescribes tranquilizers. The medication causes Zohreh to immerse in herself. One day, she talks to her friend, Mina, about meeting Hakimeh.

Mina is a girl who is in the habit of reading books. Mina's father, who has studied history, has established a publication but he has gone bankrupt. Now, he can publish limited number of books. One of the books is written by a man called "Mirza Jafar Khan" who has written a report about selling poor Gouchani girls to Turkmans from Eshghabad in Turkamanestan. Mina's father gives her the typeset copy of the book to edit. Through reading the book, Mina comes to know about Gouchani girls.

Towards the end of Qajars, at the time of Constitutional Revolution in Iran, in Kurd settled villages in Gouchan, an area in North East of Iran, famine takes place. Hunger and poverty bring people to their knees.

But, besides this great hardship, the ruler of the region without caring about people's sufferings, increases yearly tax. He threatens villagers that if they do not pay the tax they will face punishment and death. Because of the pressure, some poor villagers have no way but selling their girls to pay the tax.

A great number of girls above three are sold to human being traffickers coming from outside Iran and taken to Eshghabad. The news of selling girls reaches Tehran and to the newly established Constitutional Parliament. Representatives send Mirza Jafar Khan to Gouchan to investigate and to prepare a report. Mirza Jafar Khan prepares the report but on the way back, gets stuck in sand storm and dies; the report does not reach Tehran. Years later, this report ends up in Eshghabad Library; an Iranian university professor finds it and sends it to Mina's father to be published.

Mina is impacted by Gouchani girls' story and exactly at the same time hears Hakimeh's story. Later they accept that Hakimeh is one of those



Ghouchani girls who dies after reaching Eshghabad.

Zohreh's depression soars. Meanwhile, her family are stricter with her.

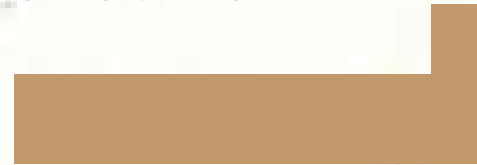
Follow up, Zhoreh escapes from home with Hakimeh; at the end of the story, we see some photos of runaway girls who are kept at police station.

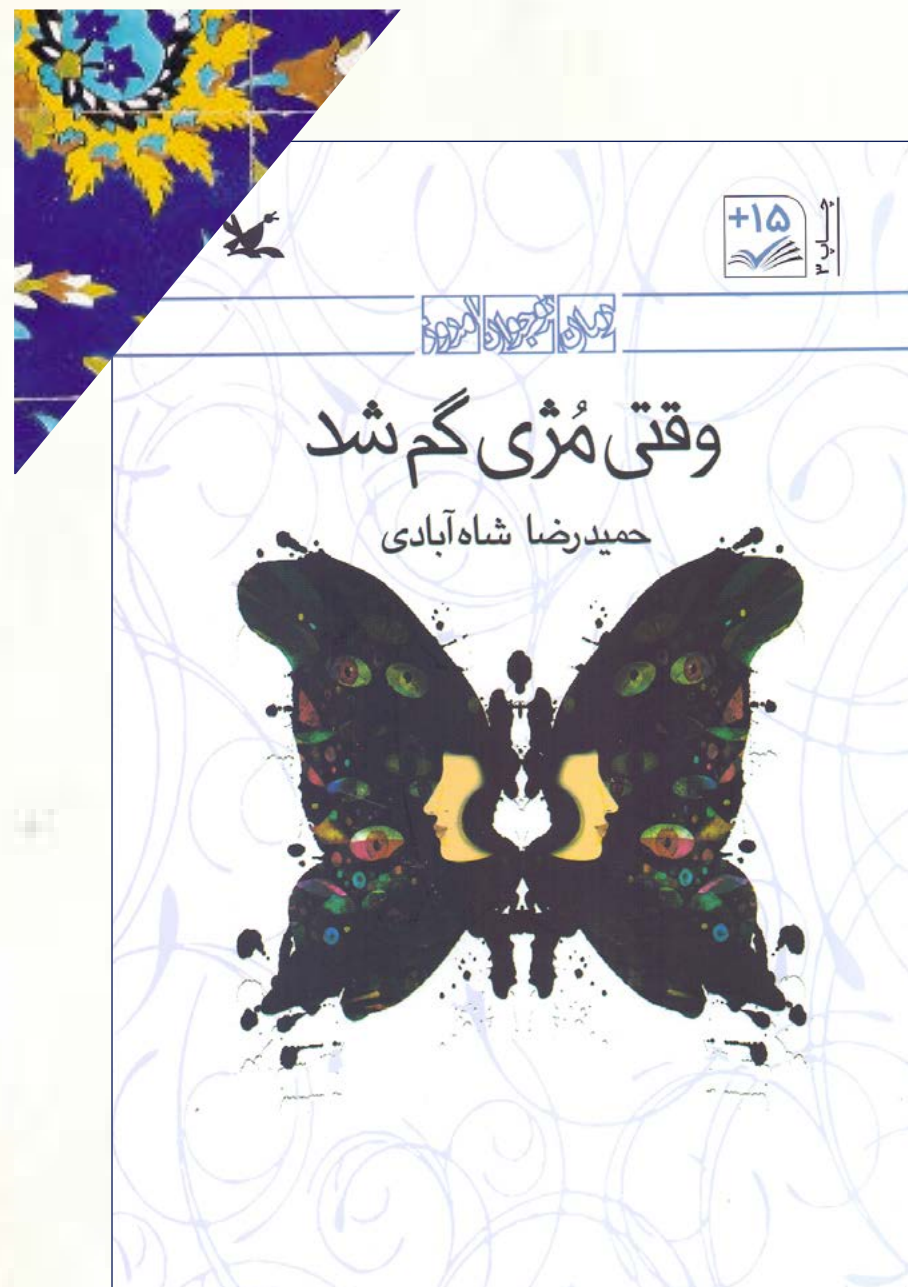
“A Lullaby for the Dead Girl” is the story of girls suffering all through history. The author narrates a true historical occurrence via Hakimeh and continues up to present girls. Throughout the story, there are references to the situation of girls in Iraq and Afghanistan.

At the end, Mina and her father go to Runaway Girls Care Center. There, a girl who is mentally disturbed because her father has badly beaten her mistakes Mina's father for her own father and slaps on his face and says, “See if you like it, why you beat me and made me blue?”

This way the readership hears the subsided angry voice of girls. “A Lullaby for the Dead Girl” is selected as the best adolescent novel in a survey done by Etemad Newspaper in a decade(2001-2010).

- The full text of the book is available in English in the attached file.





## When Moji Lost

Publication: Madresseh Publications

Year: 2010

Age Category: 14 to 18

Mojgan and Mojdeh are cousins. Everybody calls them Moji. That is why they are most of the time mistaken for the other. In a trip with the whole family, they all travel to the north of Iran. Mojgan's father is angry with her on their first night there because she has forgotten his anti-ulcer pills. Next morning, Moji (Mojgan) is lost and seems she has run away. Her parents and Mojdeh's father look for her everywhere in the hospitals and police stations and are then acquainted with the problem of runaway girls. They disappointedly return home just to find out that Moji has been hiding in the closet to punish her father. They are not happy for long because they soon realize that Mojdeh has disappeared this time. Mojdeh, who is already in trouble with her well-educated parents, has gone out to look for her cousin, but has been tricked by a friend who is a member of a kidnapping





group. She is now in serious trouble with the kidnappers and has some tragic adventures.

In one scene from the novel, Shah Abaadi connects Moji's problem with problems of all girls throughout the history. When Moji's parents are trying to find her, they reach a valley where the locals go whenever they lose someone and shout their lost name.

Yarali said, "You call, too. No harm."

There was a lump on my throat. My eyes were filled with tears. Suddenly, I opened my mouth and I cried from the bottom of my heart: "Miji".

My voice echoed in the valley. As if some shouted from other places, "Moji...Moji...Moji".

I cried again, "Moji..."

Again, there was a reply from the opposite side, "Moji.Moji...Moji..."

Then, Naser shouted as well, "Moji", after him Saman cried, too. Then, all three cried together. Our voices echoed in the valley and were mixed with each other. As if they were changed into other words. Once I heard, as if a number of men and women were shouting in the valley. One was saying, "Moji", one was saying, "Pari", one was saying, "Zari", one was saying, "Feri", as if they were shouting names of hundreds of lost girls.

- The full text of the book is available in English in the attached file.



## Gate of the Dead / First Volume Vertical Graveyard

Publication: Ofogh

Year: 2018

Age Category: 14 to 18

Towards the end of Qajar's era (the dynasty that ruled Iran since the end of 18th century to the beginning of 19th century), and before Constitutional Revolution, a very poor rural boy called Reza, riding a post office cart, with his parents go to another village to participate in a wedding. On the way, he goes to sleep. When he wakes up, he finds himself surrounded by a group of strangers rather than his parents. A man called Farrokh claims that Reza's parents have sold Reza to him.

At first, Reza resists but at the end he has no way but going with the man. Farrok brings Reza to Tehran and to a strange mansion. This mansion belongs to a man called Noyan Khan. Many kidnapped, sold or rented children are making carpet here. Reza starts working alongside another boy named Shakur.



In the middle of the courtyard of the mansion, there is a large pool, deep and smelly; its water has not been changed for a long time. It is said that many people are drowned in it and their bodies have not been found. All children are afraid of the pool. At night, they see strange images in it.

Shakur and Reza make friends with each other. One day, when they had gone shopping, they come to know Mirza Hassan Khan Roshdieh. He is the founder of modern schools in Iran. Traditionalists strongly oppose his efforts to expand modern education. They set his schools on fire several times. Mirza helps children when they run out of money to buy food. He gives them the address of his house to go to him whenever they have problems.

In another scene, Reza and Shakur witness the burning of a school that Mirza has recently built. In a clash with protesters at the school, Mirza's head is broken. Children accompany him to the wound dressing. After this incident, Mirza, who is trying to show himself to be stable, invites the children to eat Faludeh with him, and then says goodbye to them with a happy and smiling face. But, the children accidentally see him crying in a corner of wall in a dead end.

After a while, Reza and Shakur decide to escape Noyan Khan Mansion. They prepare for the escape. But, the night before escape, Shakour falls into the water while walking on the edge of the pool and suffocates, and his body does not come out of the pool.

With the death of Shakur, Reza gets sad. He cries from morning to night, but in the morning, when he is eating breakfast with other children, he sees Shakur, who is eating breakfast with a pale and cold body. Reza and other children are scared to see Shakur. But, Shakur calmly says he came out of the pool at night and returned to his place. The residents of the mansion believe in the return of Shakur. But, everyone is afraid of him and distances himself. Reza, however, does not leave his friend alone. They eat and sleep at work away from other children.

کوفتہ تھوڑا کشتہ حال  
بیمہ نہ ازین تھوڑا کشتہ تو نہ

One night, Reza wakes up and realizes that Shakur is not in the room. He goes out of the room to find Shakur and sees him standing by the pool in the middle of the yard, looking inside. When Reza arrives, Shakur asks him to go into the pool with him. Reza is scared but accepts on Shakur's insistence. Eventually, the two enter the pool and end in the world of the dead. There, Reza realizes that his parents did not sell him, but Farrokh stole him from them. After that, Shakur remains in the world of the dead, but Reza comes out and runs away from the mansion. After escaping and after several adventures by a group of blacks in Tehran (survivors of black slaves who came from Africa), he arrives at Mirza Hassan Khan and is rescued.

“Gate of the Dead” has been welcomed by readers and critics since its publication and has been reprinted many times. The work won the “Iran Book of the Year Award” and also won the first prize at the Roshd Festival and the Turtle Award, and was shortlisted for the Munich International Library

\* The full text of the book is available in English in the attached file.







## Gate of the Dead / Volume 2 Night of the Trench

Publication: Ofogh  
Year: 2018  
Age Category: 14 to 18

Reza who is saved by Mirza Hassan Khan at the end of volume one, gets back to his village. At the end of the summer, he travels to Tehran to study in Mirza Hassan Khan's newly established school. He reaches Tehran when the city is facing famine, Cholera, and diseases. On arriving in Tehran, he meets Nader. Nader has studied astronomy in Holland but since he has not found a job related to his field of study, he is working in Telegraph Office.

During an adventure, Reza is caught again by Farrokh and taken back to Noyan Khan Manstion. There, Shakur comes out of the pool again and saves Reza but tells him that Alieh, Rasoul's sister, (a little boy recently died of Cholera and has come to the world of the dead) is facing hardship and needs Shakur's help.



Alieh's father who cannot afford food for his daughter is going to send her to Noyan Khan Mansion. On the way back, in the street where mansion is located, Alieh is kidnapped in a strange way; her father is run over by a coach and his leg is broken. The father is taken to the hospital and Reza tries to find Alieh. He goes to Nader. They go to old gangsters in Tehran and look for Alieh.

Finally, they wind up in trenches in Tehran suburb that is a spot for poor and criminals. Finally, with lots of conflict and with the help of a black scientist called "Kafour" who has invented a strange powder, they defeat gangsters and save Alieh and other children who were supposed to be sold.

In this story, too, like other stories in Gate of the Dead collection, some parts of old Tehran, its social conditions, and people's tradition at that time are displayed. Children conditions and their rights is all the main point of the novel. Moreover, because a character like Nader and his characteristics exist in this novel, it shows another aspect of the history of Iranian modernism.

Nader is very much fond of books. He admires "Novel" as a new phenomenon appeared in the West. He is trying to make a balloon to prove the unbelieving people of Tehran that human beings can fly.





## Gate of the Dead / Volume 3 Well of Darkness

Publication: Ofogh

Year: 2020

Age Category: 14 to 18

After the adventures of volume two, finally Reza reaches Mirza Hassan Khan School and starts boarding there. One night, Razi, senior of Noyan Khan Mansion who is in charge of the mansion after Farrokh, goes to him. At the end of the second volume, Reza came to know that Razi is a dead who lives among the living.

Razi asks Reza to go to the world of the dead with Shakur help to ask for the place of the coins that Razi's father had stolen. Before this, through some happenings, Razi's father and his sister who have been each other fierce enemies were killed after Motamedodleh's coins were stolen. He was the previous master of Noyan Khan Mansion. Razi does not want to go back to the world of the dead, but he asks Reza to go there with Shakur's help and asks his dad for the place of Motamedodleh's coins. He threatens to

kill Reza if he refuses to do so.

Reza goes to the world of the dead with Shakur's help and asks Razi's father for the place of the coins. But, father gives the wrong address. Reza, who is not aware of this fact, gets tempted and decides to take the coins for himself.

But, he falls in the trap set by Razi's father, into a crypt in Noyan Khan Mansion among the bones of the dead. After some happenings, Shakur saves Reza. On the other hand, Kafour who is the target of revenge by Noyan Khan's people, after second volume is over, he puts Noyan Khan Mansion in turmoil with his new invention.

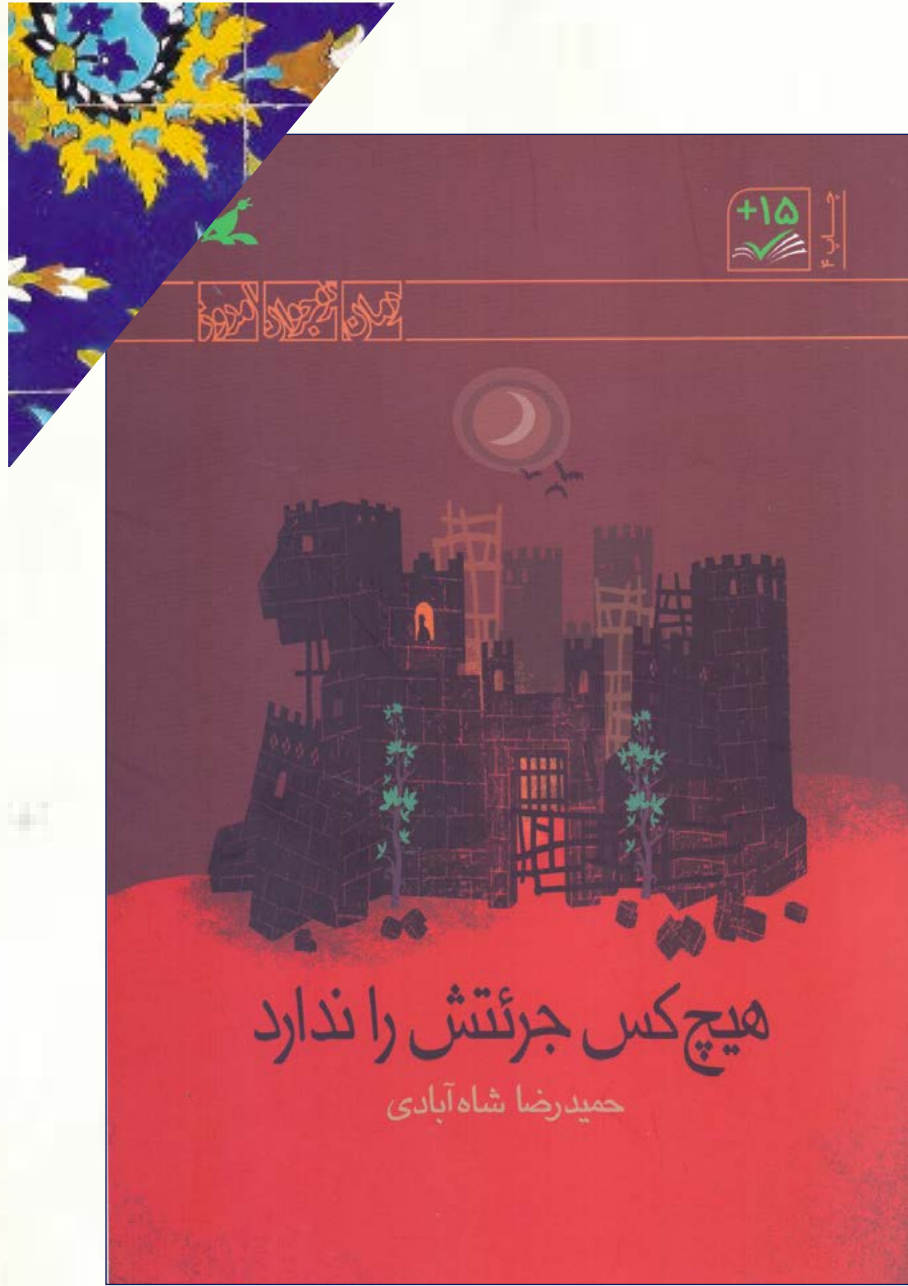
What Kafour does along with Reza's escape cause Farrokh to die and children run away from the mansion.

In this story, like other two volumes of the collection, the focus is on old Tehran and its conditions; also on the situation of Iranian children. In this part, we witness Mirza Hassan Khan's efforts to expand education and establish new schools.

One of the interesting points in the story is when people of Tehran face a bicycle as a token of modern life. At the end of the story, Nader finally succeeds in flying the balloon he had made and proves that human being can fly.



کتابخانه تخصصی کتب فارسی  
پایه نهم از تاریخ و جغرافیا



## No One Dares It

Publication: Madresseh Publications

Year: 2020

Age Category: 12 to 16

Once, while the kids were busy playing around the square at the center of the castle, a large rock dropped in the middle of the square. They were lucky not being hit by the rock. They first thought some parts of the castle walls were broken. But the walls were intact, and the rock was made of a different kind of stone. The rock was taken from somewhere else and was thrown over there. They were really scared. They went home and told their parents. Some adults gathered in the square and had a look at the rock. Then, they went up to the roof of the castle to find out who had dropped that rock. There were some traces there, like cow's hoofs, but it was not clear where they appeared from and where they disappeared into.



## Dilmaj

Publisher: Ofogh  
Year: 2006  
Age Category: Adults

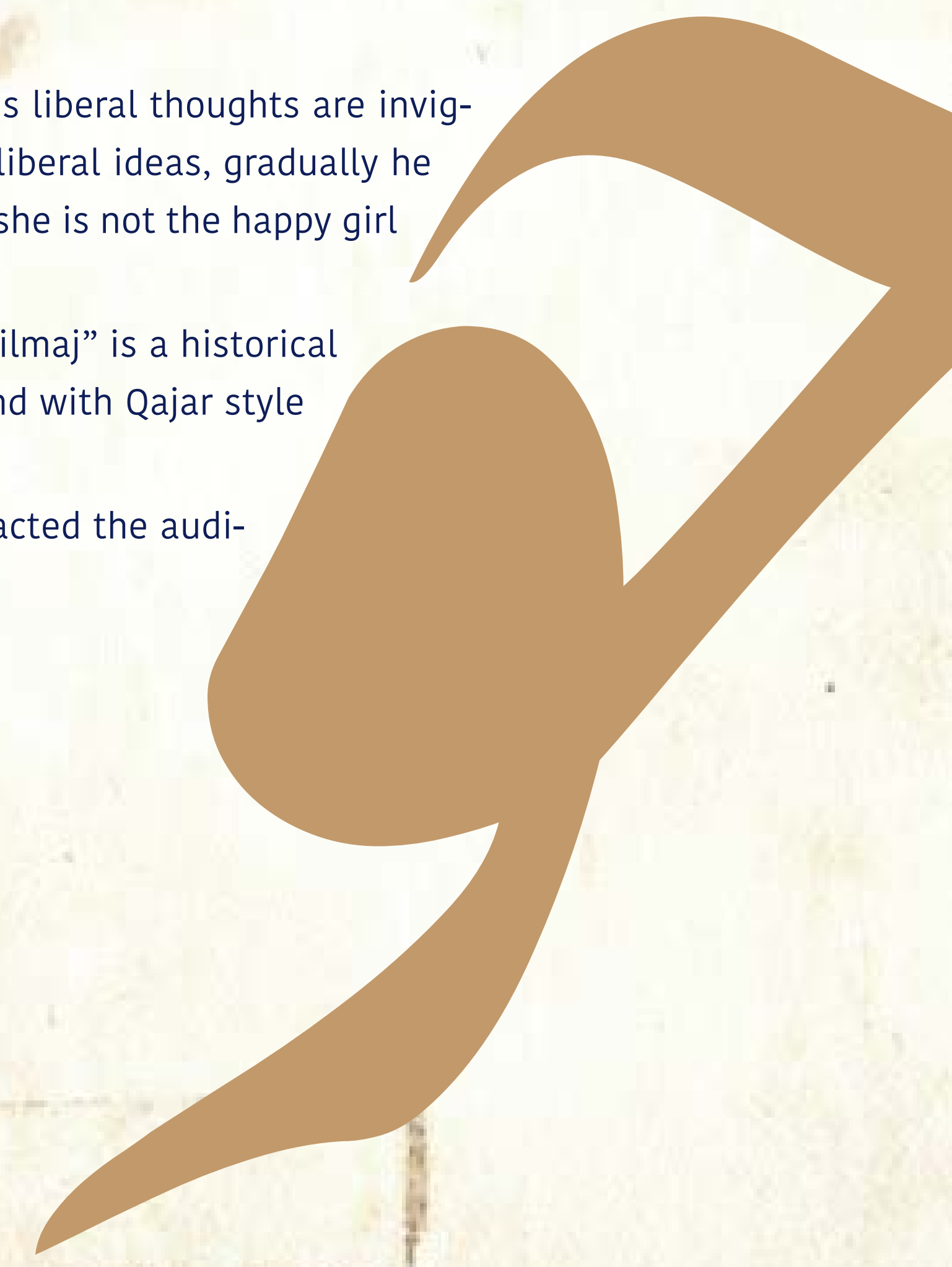
Yousef is a talented child of a poor family but well known. Since he was an adolescent, he used to study in a rich Qajar family home. While studying, he falls in love with a girl called “Zinat” who is learning signing in that house. But, he does not tell her about his love. After a while, a young nomad guy called “Esfandiar”, in love with Zinat, too, kidnaps her and takes her to his tribe. Yousef gets deeply depressed and lives in loneliness for a while. Eventually, one of his friends ends his isolation.

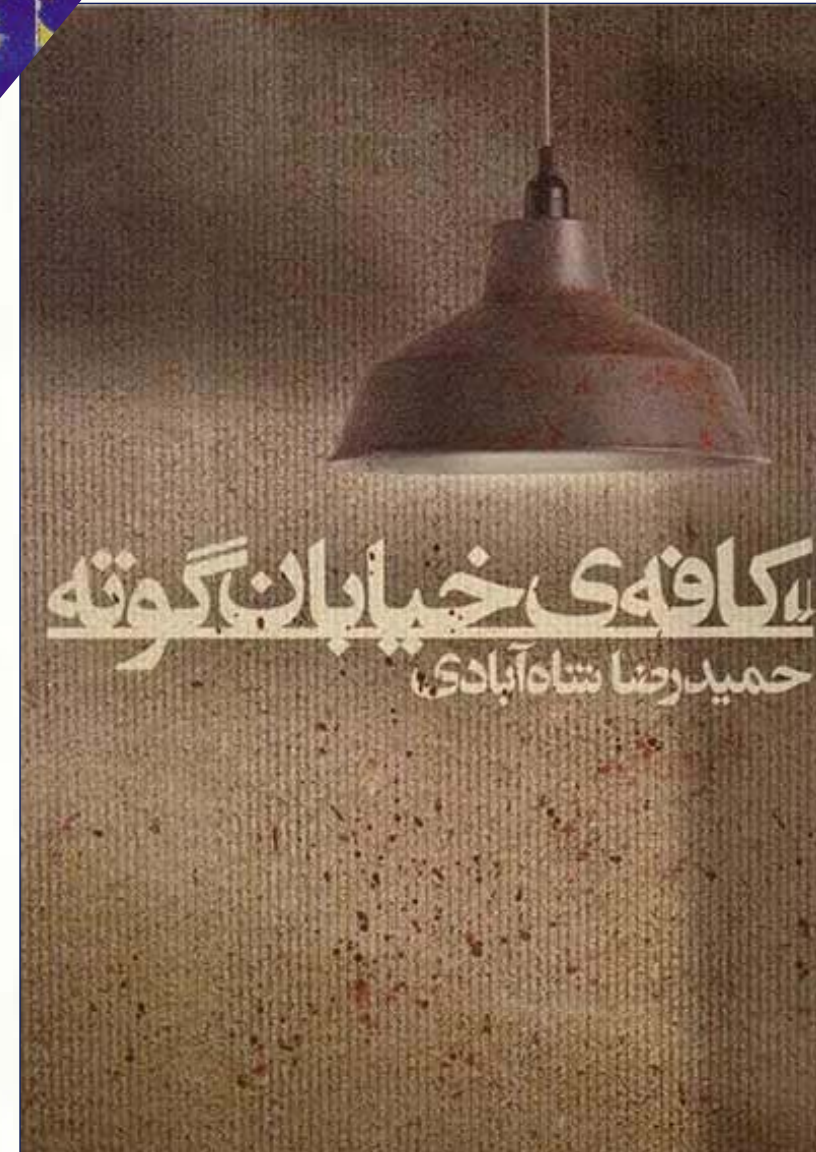
This time, he is influenced by his philosophy professor’s ideas who has constitutionalist thoughts. Sometime later, Mirza Shafiaa is arrested and sent to jail for attacking King’s coach. Yousef is arrested for connection with Mirza Shafiaa. But, a little while later, Esfandiar helps Yousef to escape the prison to compensate stealing his love.

Yousef escapes from Iran to England. On meeting Mirza Malkam Khan, the well-known Iranian intellectual, his liberal thoughts are invigorated. He gets back to Iran after some time but this time he enters into leaps of power and puts aside his liberal ideas, gradually he changes into a person who fights liberal people. At the end of the story, Yousef sees Zinat one more time but she is not the happy girl she used to be and Yousef does not have any interest on her anymore.

“Dilmaj” is a novel, which takes advantage of postmodern elements in the form of historical metafiction. “Dilmaj” is a historical dissertation about an unreal character called Mirza Yousef Mostofi (Dilmaj-Translator) written in old prose and with Qajar style that pictures adventures of the novel.

This novel received two national awards namely “Different novel commendation plaque”. This novel has attracted the audience and has been reprinted many times.





## Goethe Street Cafe

Publisher: Ofogh

Year: 2015

Age Category: Adults

Kianoush Mosotofi is Mirza Yousef Mostofi's (Dilmaj) grandchild that had been covered in Dilmaj. With his revolutionary thoughts, he joins a communist group.

The leader of the group is a very beautiful girl called Azar. Kianoush and another member of the group called Shahryar have fallen in love with her. After some time, the members of the group are arrested with the betrayal of Shahryar. Azar is killed and Shahryar escapes to East Germany.

Many years later, after Berlin Wall is removed, Kianoush is running a café, visits Shahr-



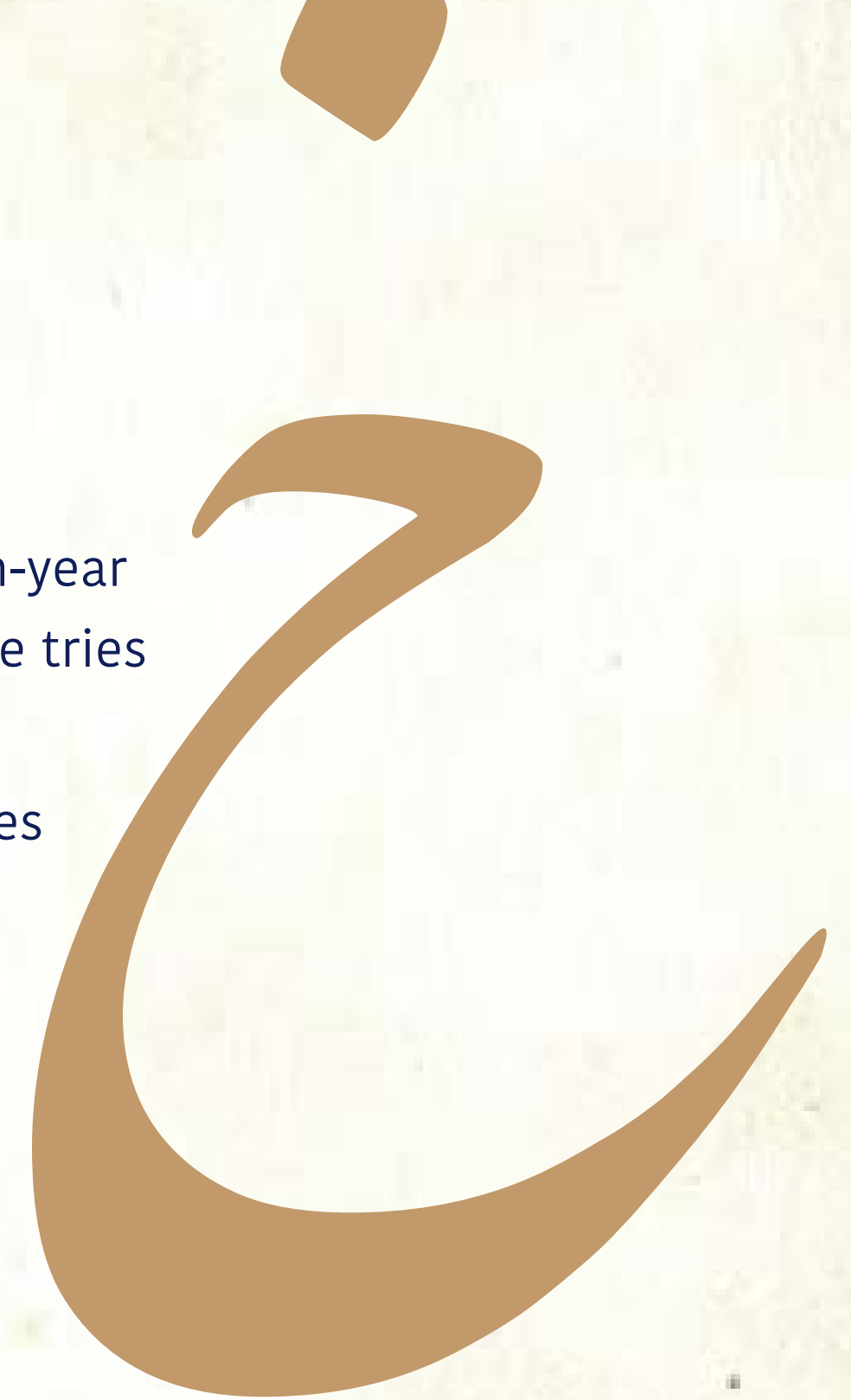
yar by chance, and decides to take revenge. But, Shahryar is now an old man who has lost his memory. He believes he is a seven-year old child; he does not remember anything from the past. Kianoush knows that people are nothing without their memories, so he tries to take Shahryar's memory back to him.

In the meantime, a children literature author who is on sabbatical in Berlin Library arrives and tries to write Kianoush's memories in the form of a story; a story that is similar to a children story.

Goethe Street Café is in fact is the continuation of Dilmaj. It narrates the story of intellectuality and progress in Iran from viewpoint of communist parties.

The style of narration is postmodern. Various historical periods mix with each other and people's age difference changes frequently. Children literature and narrative style of children stories are employed many times in this novel.

Amani Hassan has recently translated this novel to Arabic. It is published in Egypt and has attracted the attention of readers.





## Tambourine

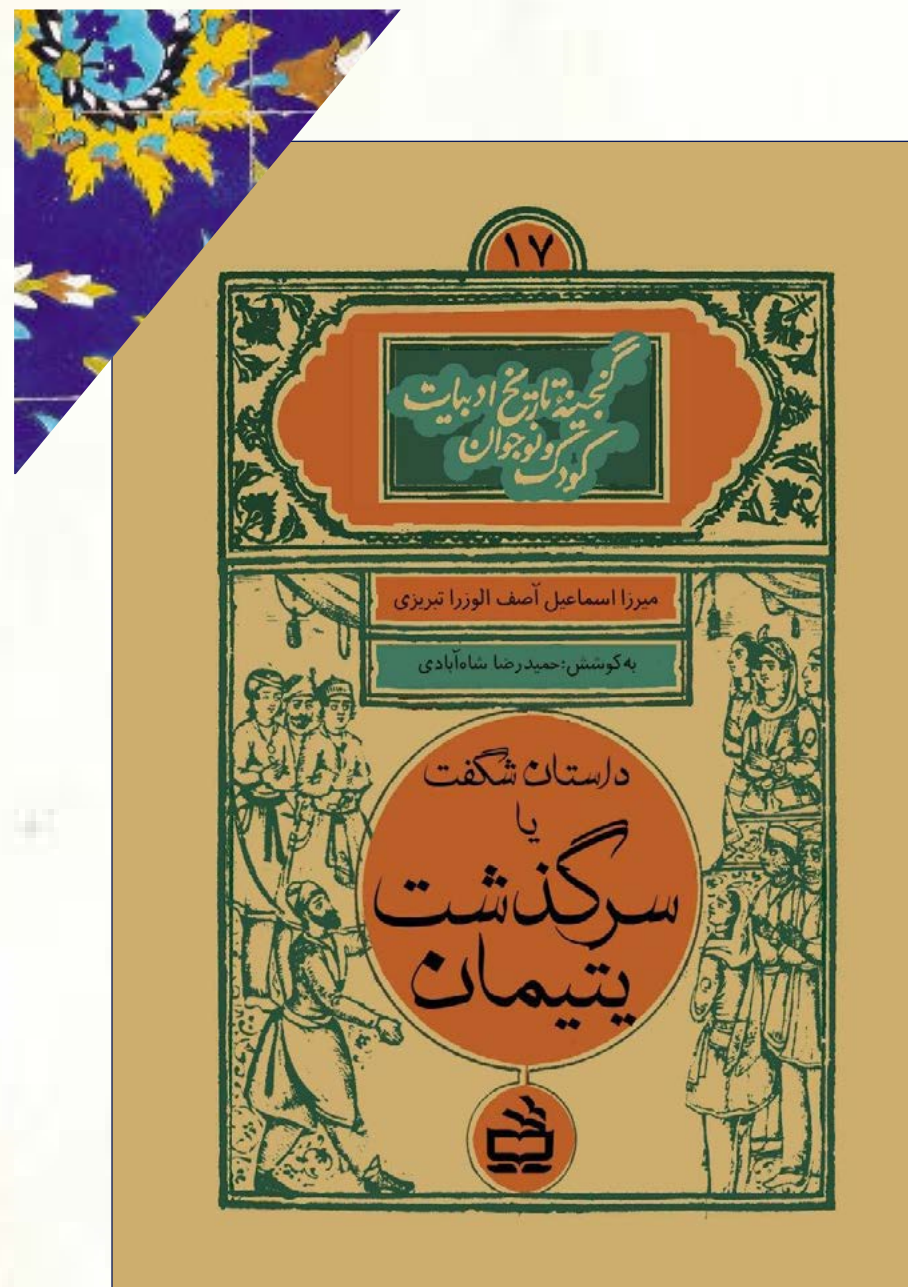
Publisher: Kaman  
Year: 2001  
Age Category: Adults

Six short stories in this collection is the result of the author's experience in frontiers during the war between Iran and Iraq.

Most stories narrate the confrontation of life and death:

A soldier wishing to eat cherry compote before dying, an old woman left behind in a military barracks to see her child released from captivity, is not allowed to enter; a group of the paralyzed in war who go to visit a history museum and hear the story of various wars from the museum guide. One of them who coughs badly is left in the museum.

کتابخانه فرهنگ و ادب  
ایران



## The Story of Orphans

**Author:** Esmaeel Asef Alvezareh Tabrizi

**Edited and Preface:** Hamidreza Shahabadi

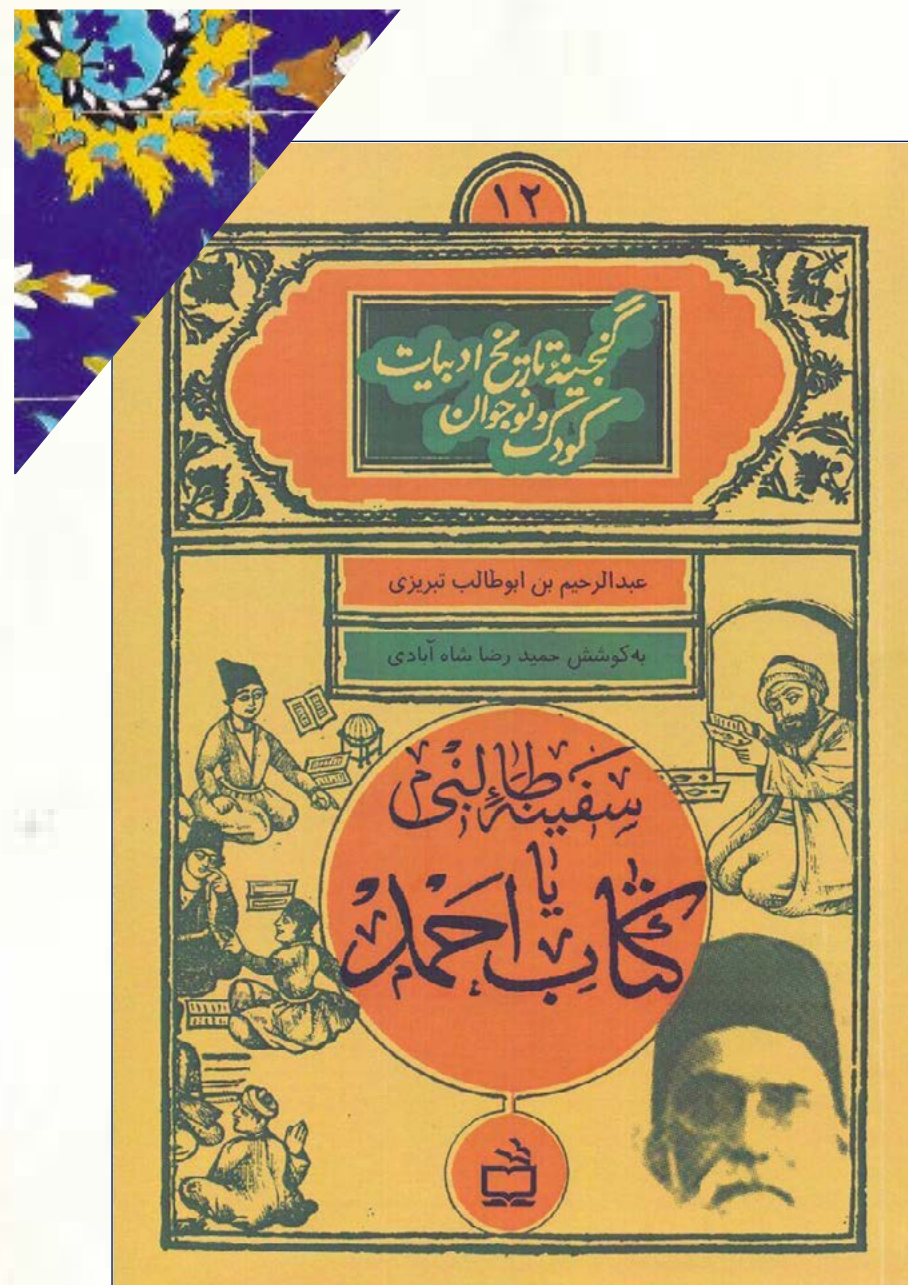
**Publication:** Madresseh

**Year:** 2020

**Age Category:** Adults

The literary type of the novel is short-lived in Iran. The first novel is published in 1903 and then many authors have started writing novels. If we are trying to find out about the first suitable novel for adolescents, we come across “Reza and Robabeh” written by Salim Gharabaghi published in 1912 that has a tough and improper language. But, two years later, we witness “The Story of Orphans” by Esmaeel Asef Alvezareh Tabrizi with more or less proper language that narrates the story of two orphans that has escaped home because of stepmother’s oppression. They go to another city and face several adventures.

Hamidreza Shahabadi has edited this novel for the use of researchers with writing a lengthy preface in addition to the life and thoughts of the author, he has dealt with issues such as the definition of the novel, the birth of the novel in Iran, and the characteristics of the adolescent novels.



## Book of Ahmad

Author: Abdol Rahim Talebof

Edited and Preface: Hamidreza Shahabadi

Publication: Madresseh Publications

Year: 2019

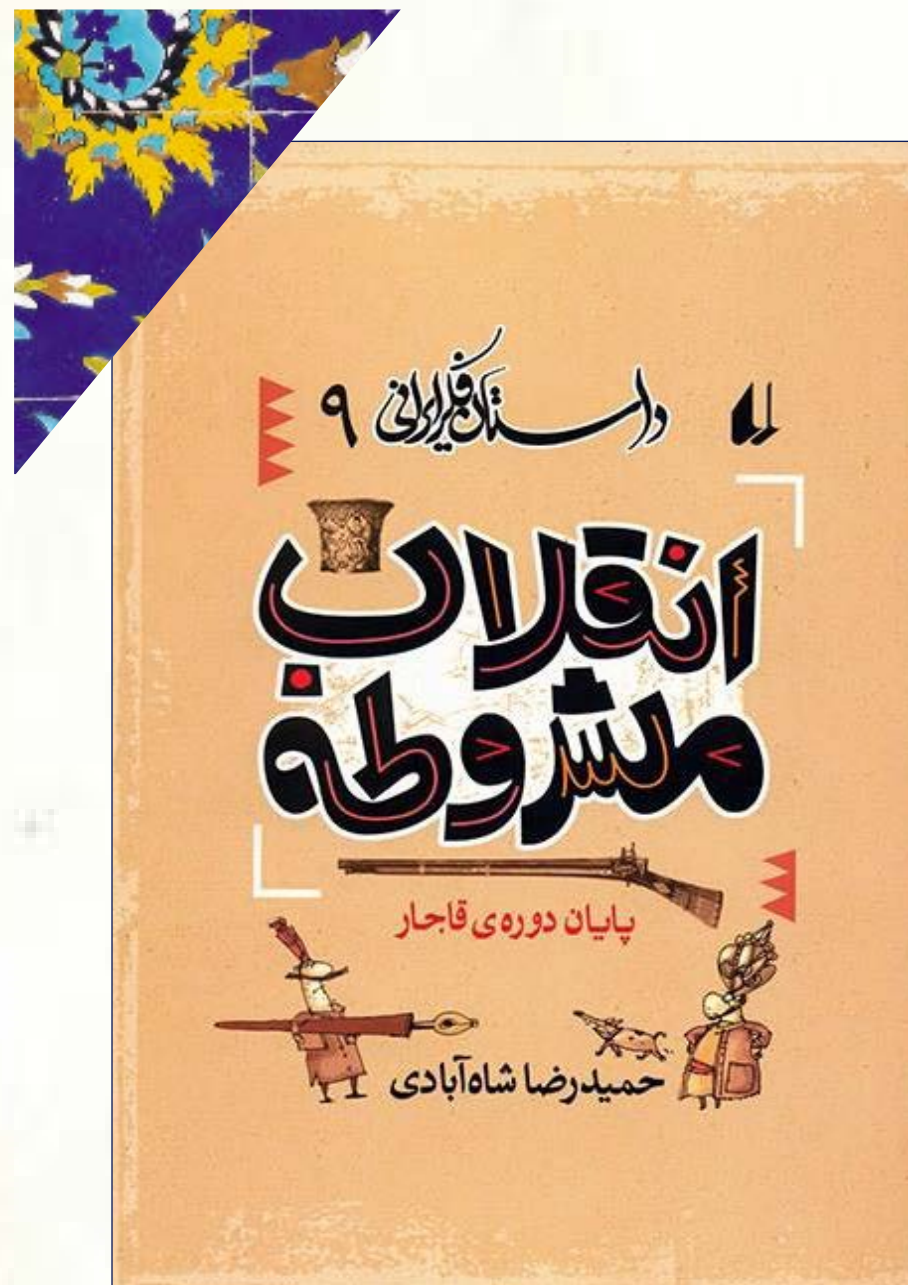
Age Category: Adults

“Book of Ahmad” written by Abdolrahim Talebof Tabrizi is the first book who has dealt with children education and training from a modern point of view. Inspired by Jean Jack Roust, the author has written a collection of dialogs between the imaginary author and his child, Ahmad, during which they talk about various discussions such as chemistry, physics, politics and theology.

“Book of Ahmad” reflects the traditional outlook towards children and their raising in many cases, yet, it contains some points signaling the birth of new concept of “Childhood” in Iran. That is why the book can be counted as the beginning of modern insights towards children and their needs in Iran.

Hamidreza Shahabadi has compiled the full text of the two books with a lengthy preface explaining the situation of Iranian children in 19th century. He reviews the author's thoughts. He compares "Book of Ahmad" with "Emil" written by Russo and explains the similarities and differences of the two book.





## Constitutional Revolution The Story of Iranian Thoughts

Publisher: Ofogh

Year: 2007

Age Category: 14 to 18

Iranian Constitutional Movement, which took place at the beginning of 20th century, is one of the most important historical occurrence in this country. With the issuance of the constitutional decree, the government system of Iran was removed from the form of pure dictatorship and the powers of king were decreased.

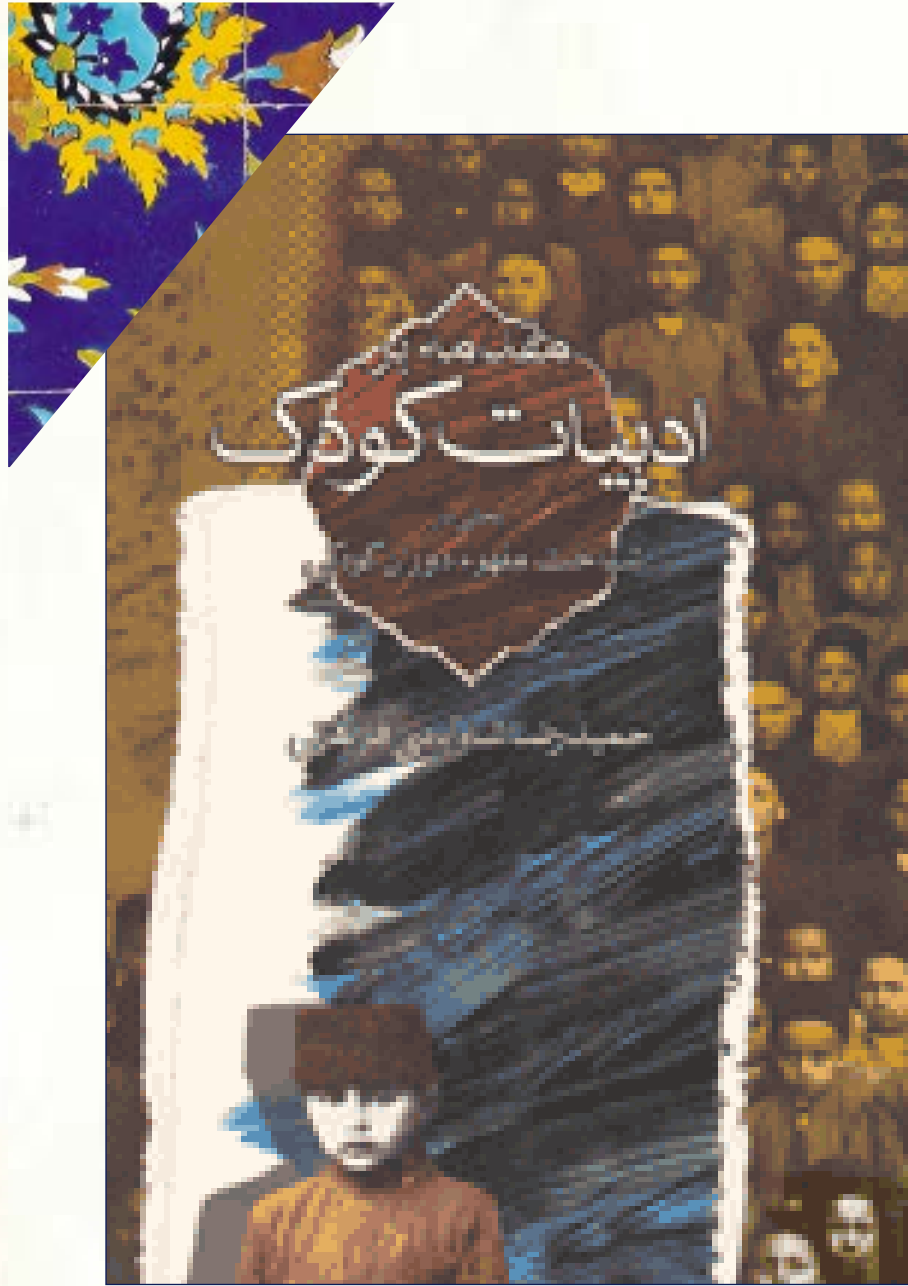
In constitutional revolution, the author tries to familiarize the audience with this important historical happening. First, he explains the conditions of the last years of Qajar era from political, social, cultural, and economical point of view and later explains problems and hardships of that period, and the advent of new educated class mostly studied in European countries.

He then talks about social elites' solution to get rid of the country's backwardness. The most important ways that these elites offered for progress and development could be divided into four categories: looking at the West, looking at the East, looking at ancient Iran, and looking at Islam. After describing each of these four perspectives, the author discusses their intersection and approach after the issuance of the constitutional decree and the spread of social freedoms, and points out the consequences of these conflicts

The final chapter of the book describes the impact of the Constitutional Revolution on Iranian art and literature.

This book has won the commendation of the Children's Book Council.

کتابخانه تخصصی کودکان  
بیمه ازین کتاب استفاده کنید



## Introduction to Children's Literature

Discussion on the Historical Evolution of the Concept of Childhood

**Publisher:** Center for Intellectual Development of Children and Young Adults

**Year:** 2003

**Age Category:** Adults

This book is dedicated to those “children who never find the chance to be children”. It is the outcome of author's survey in Munich International Library in 2001. Relying on Philippe Aries outlooks, Shahabadi has defined “Childhood” as a mental concept; he describes the historical changes of this concept in various societies.

First, he defines children literature, then, stating that the existence of the child as the addressee is the main feature of the children literature; he defines the child in terms of biology, psychology, and sociology. Then in following chapters, he studies children's place in ancient Iran and the world, in mediaeval centuries and at the end in the modern world. The last chapter of the book deals with the birth of the concept of childhood and Iran modern children literature.





## Some Articles

### **On the Absence of Childhood (2017)**

An article describing the condition of Iranian children in the second half of the nineteenth century and the beginning of the twentieth century in which children's condition is discussed from certain aspects like education, hygiene, children laboring, and selling children. This article was presented in Transformation of Concept of Childhood Conference.

### **The Confrontation of Ideal and Reality (2014)**

The concept of "Ideal Child" in "Book of Ahmad" written by Abdolrahim Talebof Tabrizi (Iranian author in second half of nineteenth century) is compared with children in real world.

This article was presented in Children's Literature Conference held by Children's Book Council.

### **Historical backgrounds of the creation of Shock-Headed peter by Heinrich Hoffmann (2009)**

This article is the result of the author's survey in 2009 in Munich International youth Library. It studies the historical records of the collection of poems by Heinrich Hoffmann, the well-known German poet.

### **A Historical Novel for Adolescents (2017)**

In this article, the necessities of paying attention to history and historical events in creating special works of teenagers are mentioned and the important points that should be observed in writing historical novels are introduced.

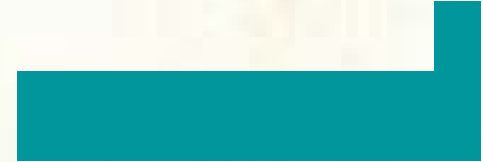
This article was presented in Children Literature Conference at Shahid Beheshti University.

### **Novel, Adolescent, and Novel for the Adolescent (2015)**

This article was presented as a speech for the members of board of education and PhD students in University of Ferdosi, Mashhad. It endeavors to define three concepts of Novel, Adolescent and Adolescent Novel and based on them explain the characteristics and a suitable novel for adolescents.



As Top Editor



## Collection of Marz-e Porgohar (10 volumes)

This collection contains ten fictions from ten regions of Iran and with the dialect of that region. Proper fictions from various areas of Iran have been collected with care based on various narrations. Ten outstanding illustrators have done the illustration. This collection was welcomed because it has paid special attention to domestic languages with the endeavor to preserve culture and language of various Iranian tribes. Hamidreza Shahabadi received the commendation plaque of Children Books Council.



## Collection of Today's Adolescent Novel (60 volumes)

Aiming to produce proper reading materials for adolescents and paying more attention to the literary type called novel, the project of "Today's Adolescent Novel" was implemented in 2011. For this project, 55 authors from Tehran and other cities were invited; they created 60 novels for adolescents. Authors travelled in-group to various cities talked to adolescents from various cultures and tribes. They had monthly meetings during which they not only had discussions but they read some parts of the books they were writing for the participants and used their criticism and ideas to improve their works.

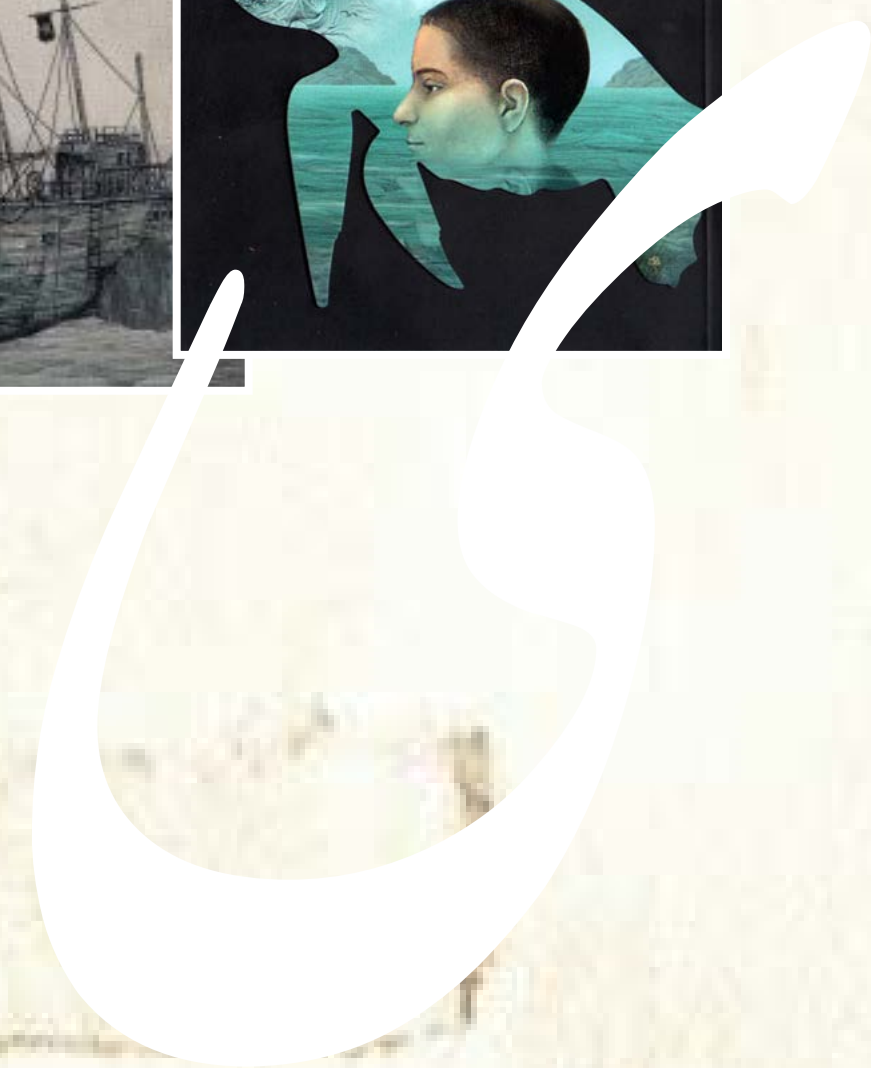
Hamidreza Shahabadi was the chief editor for this project and the main designer. Authors for this project like Farhad Hassanzadeh and Jamshid Khanian were Iranian nominees for Astrid Lindgren Award and Hans Christian Anderson Award have used his literary counselling to create their works.





Media and children literature activists welcomed “Today’s Adolescent Novel” collection. It made writing novels for adolescents thrive as far as that some has considered it as the rebirth of adolescent novel in Iran. Novels published in this collection have won several awards during years; some of them like “Hasti” and “Call me Ziba” by Farhad Hassanzadeh are published in various languages.

Shahabadi received a commendation plaque from Children Books Festival for editing this collection in 2012.





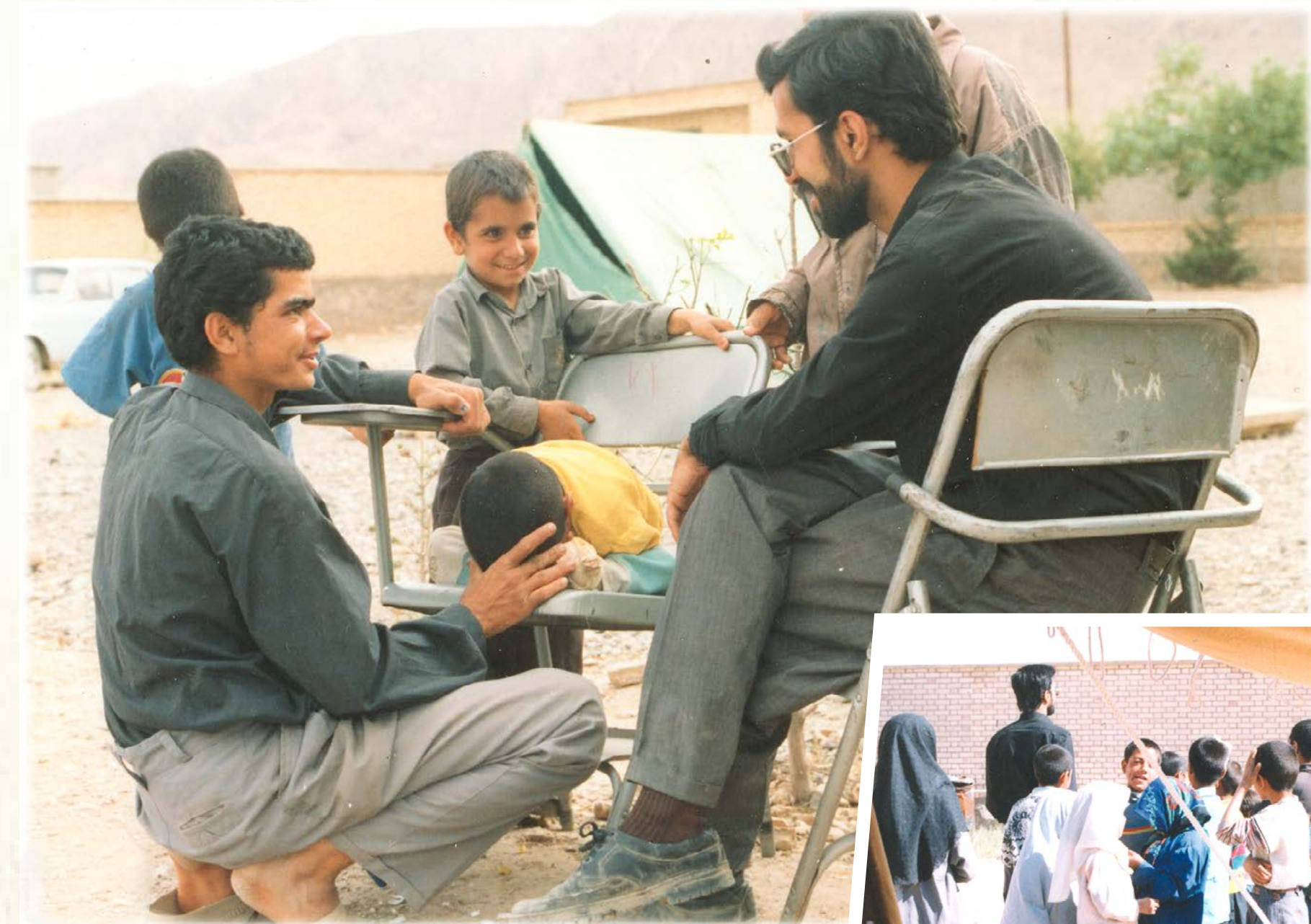
# As Book-Reading Promoter



Implementation of cultural aid project in earthquake in Ghaenat, Iran (2019).

In 2019, a horrible earthquake trembled Ghaenat in east of Iran. A number of villages were ruined. Hundreds of people were killed under the rubble. In less than 24 hours, Hamidreza Shahabadi and two other staff from Kanoon went to Ghaenat to help earthquake victims, to distribute water, food and first aids.

They reached the region when there were still many bodies under the rubble. People needed first aids. On the first day, they helped with taking the dead and the wounded out of the rubble. They set up relief tents and gave food and water to those who survived. But, suddenly, the conditions of a number of hurt children drew their attention. Children who has lost all the members of their family. They had no shelter. To entertain them, first they played with them. Then, they went to the closest city and brought them books, papers and color pencils. They read out books to children and encouraged them to draw.





After some time, they set up a very large tent in the ruined yard of a school and established the first cultural center in the quake-hit area. Children got together in this tent and with the help of the coaches who came from Tehran and other cities spent the day playing and learning. In 15 days, four more centers in four villages of the region was formed and attracted many children.



The movement paved the way for Kanoon to set up a special center for cultural relief after natural disasters. The center that is called “Messenger of Hope” is the outcome of that activity done in 2019.

- Representative of Iran at the UNESCO Cultural Center in Asia and the Pacific (ACCU) in 1998, 2001, and 2003. Participate in the production of joint Asia-Pacific books (Acp) with the aim of strengthening cultural commonalities and creating a common understanding.
- Iran’s representative in the joint project to promote reading in Asia and the Pacific (APPREBB )
- Three rounds as secretary of the Children and Adolescents Book Festival
- Two rounds as secretary of the Children and Adolescents Press Festival





**2002 Reviewing and Planning Meeting of  
Asian/Pacific Copublication Programme (ACP)**  
Tokyo, 3-5 December 2002  
Asia/Pacific Cultural Centre for UNESCO (ACCU)

- One round as scientific secretary of the top book festival
- Jury at numerous literary festivals
- Jury of the International Storytelling Festival
- Launching a high-volume Braille book production project for the blind at the Institute for the Intellectual Development of Children and Young Adults
- Implementation of the project of producing special books for the visually impaired in Madrasa Publications
- Member of Policy Council of Reading Book Clubs Cup Project
- Member of the Board of the Association of Children and Adolescents
- As a teacher of writing stories
- Teaching writing of adolescent novels in the Association of Child and Adolescent Writers
- Teaching novel writing at Iranian Fiction Literature Foundation and Adab County Institute
- Teaching the generalities of children's literature at Institute for the Intellectual Development of Children and Young Adults
- Teaching audience analysis in children's literature in Children's Book Council
- Teaching historical novels for teens in Children's Book Council



# In The University



Shiraz University and its Children and Adolescent Literature Study Center is a pioneer in this field. Shiraz University has allocated a postgraduate orientation to study children and adolescents Persian literature. It started its specialized and coherent research in the form of dissertations and various articles in this field. It also strengthened this field by holding specialized conferences. One of the authors who has been and who is in the center of attention of students and researchers is Hamidreza Shahaabadi. His works not only has the capabilities for research and analysis but also his lavish cooperation with Child and Adolescent Literature Studies Center is worth noting. The research done on Hamidreza Shaahabadi's works at Shiraz University are as follow:

## Books

- Ghalzam, Zohreh. (2015). Gender in Farsi Novel, (Studying the Role of Gender in some Adolescent Novels Selected in 1990's based on theory of "Gender and Literary Type" John Stevens) Tehran: Bamdad Nou.
- "Lullaby for the Dead Girl" is an outstanding novel in this book.

## Phd Dissertations

- Aghapour, Farzaneh. (2018) Contrast in Adolescent's Novels in Iran (Reviewing five selected novels). PhD Dissertation, Supervisors: Farideh Pour-Giv, Saied Hesampour. Faculty of Literature and Humanities, Shiraz University.
- In this dissertation, five novels: I Am not My Dad's Servant (Ahmad Akbarpour), Lullaby for the Dead Girl (Hamidreza Shahabadi), Hasti (Farhad Hassanzadeh), A Can of Giant (Mehdi Rajabi), The Emperor of Lilliput (Jamshid Khanian) have been reviewed. In "I am not My Dad's Servant" the adolescent is an entirely grownup person. He is not active and rebellious but through soft ways, he gets hidden points from grownups. The text is not multi-layered and interpretable. It does not leave any gap for the audience participation.
- In "Lullaby for the Dead Girl", contrary to its polyphony appearance, it imposes ideology in obvious relative ways on the audience and reduces the pleasure of the text. The relationship of power between adolescents and adults is unequal, one-sided and occurs at the lower strata. This process makes the reading more enjoyable. In both, the relationship between adolescents and adults is two-sided.
- "A Can of Giant", despite its norm-breaking surface structure and anti-normative personality, leads teenagers to accept the norms and formal social institutions through hidden coercion.
- The adolescent character is bewildering among other types of characters. He cannot have a part in the vibration of power and gives into the process of dominance and repression of official institutions. Overall, Hassanzadeh's and Khanian's novels have been more successful in the process of employing the role of adult dominance over adolescent and reduc-

ing the hidden writer's pressure on the hidden audience.

- In addition, looking at all the examples, except for Khanian's novel, adolescent novels, despite their structural growth, have not been able to empower adolescents and move towards the selection of liberating ideologies. It increases hidden ideologies and intensifies the unequal relationship of power between adolescents and adults. As a result, they have induced ideology in a more complicated form on their audience.
- This complexity increases the intensity of the influence of hidden ideologies and intensifies the unequal relationship of power between adolescents and adults
- "A lullaby for the Dead Girl" is studied under the following titles: Ideology and Aspect of View, Time-Place Reflection of Ideology, Mourning for Dead Girls, the Heritage Left from Ancestors, The Cycle of Power and the Absence of Agency in Shahabadi's Novel, the Battle between Enjoyment and Education, Confrontation in Characterization, rebellion, and imagination, historical alienation based on gender.

- Asadi, Samaneh. (2018). Element of Language in Iranian Teen Novel. PhD dissertation in Farsi literature, Lyric Orientation. Supervisor: Dr Kavous Hassanli, Faculty of Literature and Humanities, Shiraz University.


- In this study, by examining the language element in ten selected Iranian adolescent novels, it has been attempted to represent the linguistic features of these works and their strengths and weaknesses.

- The reviewed novels are: The Emperor of Words, No-Crown and No-Throne Prince of Underground, The Night Jerwask

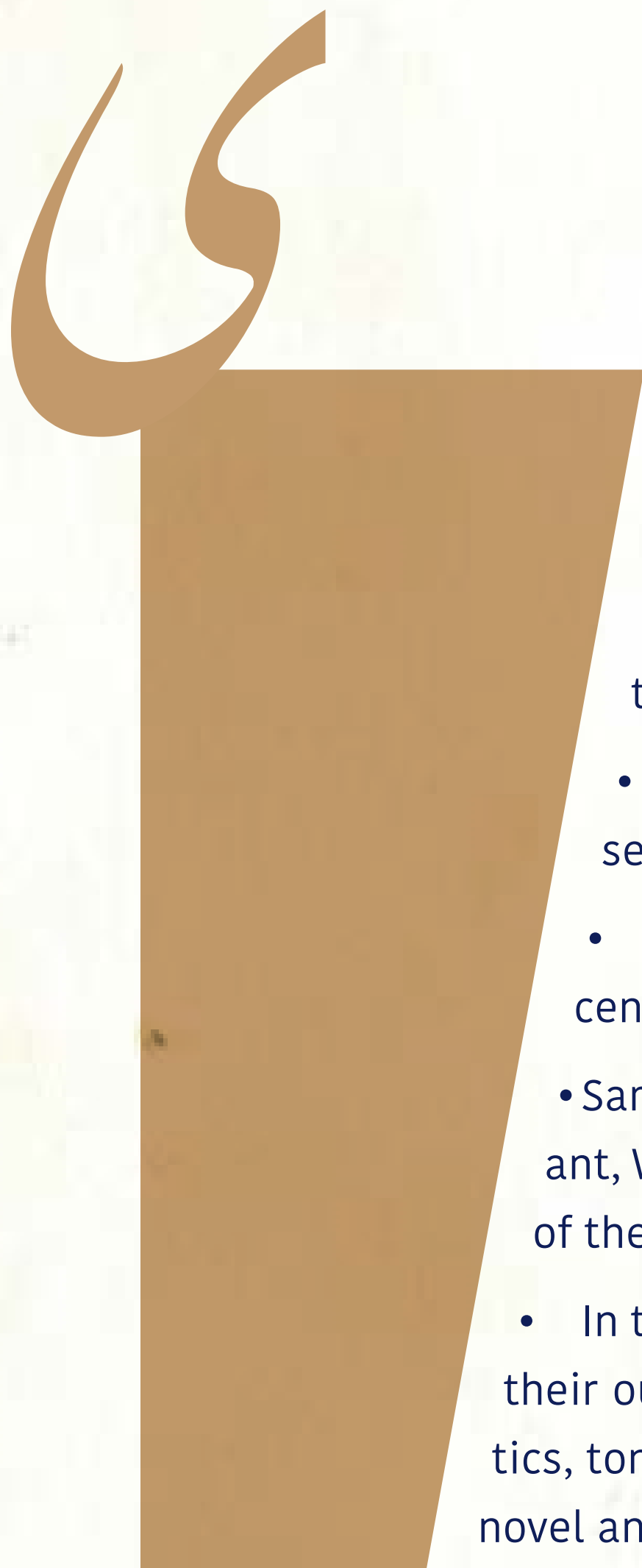




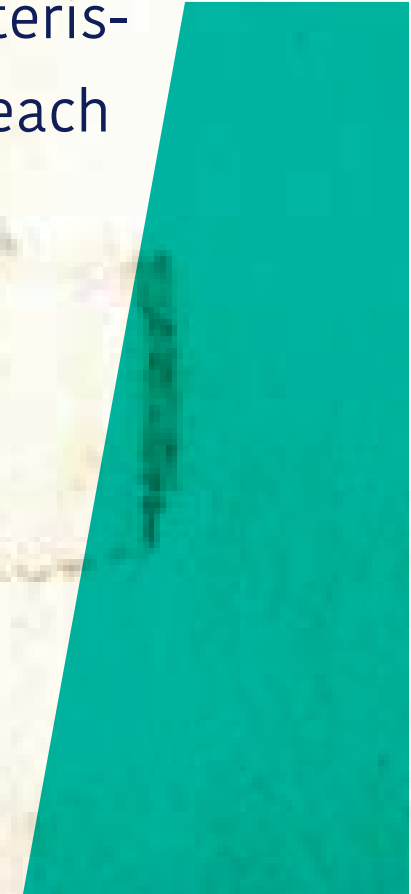
did not Sing, Lullaby for the Dead Girl, Hasti, Liasend Maurice Fairies, Even one Minute is Enough, Clown, Orange Hearts and Six Thousand-Year old Green Man. These works were studied at four different levels: Diction, Syntax, Rhetoric and Tone.

- The predominance of the use of various language criteria is one of the main features of novels at the lexical and syntactic level. The analogy is also the most widely used array in these works. Delays at this level indicate that whenever authors have avoided the mechanical application of arrays and the use of automated examples, and have dealt with them dynamically and creatively, the use of arrays in text has led to positive functions in story elements and, consequently, the structure of the work. But, most of these novels are similar to the characters' tone and pay little attention to creating appropriate tones with their characteristics.
  - An examination of the linguistic differences between male and female novelists in this study shows that the widespread use of common adjectives, words and terms in the language of adolescents and young people, the abundance of modes of condition and word formation in the works of female writers is more than the works of men.
  - Male writers have been more successful than female ones in creating multiple and appropriate tones for their characters; Also, women are more involved than men in narrating the story, and their voices are sometimes heard by the narrator and sometimes by the characters.
  - Some of these differences can be analyzed in the context of the achievements of “gender linguistics” studies. Based on the findings of researchers in the field of gender linguistics, it can be concluded that the most important differences in the linguistic characteristics of the authors of these novels are rooted in their gender differences.
  - Non-uniformity of prose in terms of writing and melodies, unreasonable change of verbs, inconsistency in the content of some sentences, bor-
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ing repetition of nouns due to avoidance of use of pronouns, distorted images and descriptions and problems in naming chapters (absence of suitability and harmony in the content of a chapter) are linguistic shortcomings in some of these works.

- First Hamidreza Shahabadi's works and background was studied and then "Lullaby for the Dead Girl" was criticized at the following levels: linguistic characteristics in four level of diction, syntax, rhetoric and tone and finally collaborative study.
  - Pirsoufi Amlashi, Zahra. (2018). Review of Characters and Characterization in Ten Selected Adolescent Novels. Doctoral dissertation in Persian language and literature, lyric orientation, Supervisor: Dr. Kavous Hassanli, Shiraz University.
  - This study, by examining the personality and characterization elements in a number of selected novels of Iranian adolescents, has clarified how to process their characters and their strengths and weaknesses in these works.
  - Samples for study in this research have been selected from seventy novels. They are: Persians and Me, I am not my Dad's Servant, Wake me up when the War is Over, Clown, Hasti, Younes' romances in a fish belly, A Can of Giant, No Crown, No Throne Prince of the Underground, Lullaby for the Dead Girl, A Thousands of Years.
  - In the present dissertation, in order to identify the characteristics of the characters and how to process them in the ten novels, their outstanding features such as physical characteristics, gender, age, moral and behavioral and speech characteristics, tone, level of education, job and social status and emotions and their thoughts are extracted from the text of each novel and then analyzed.
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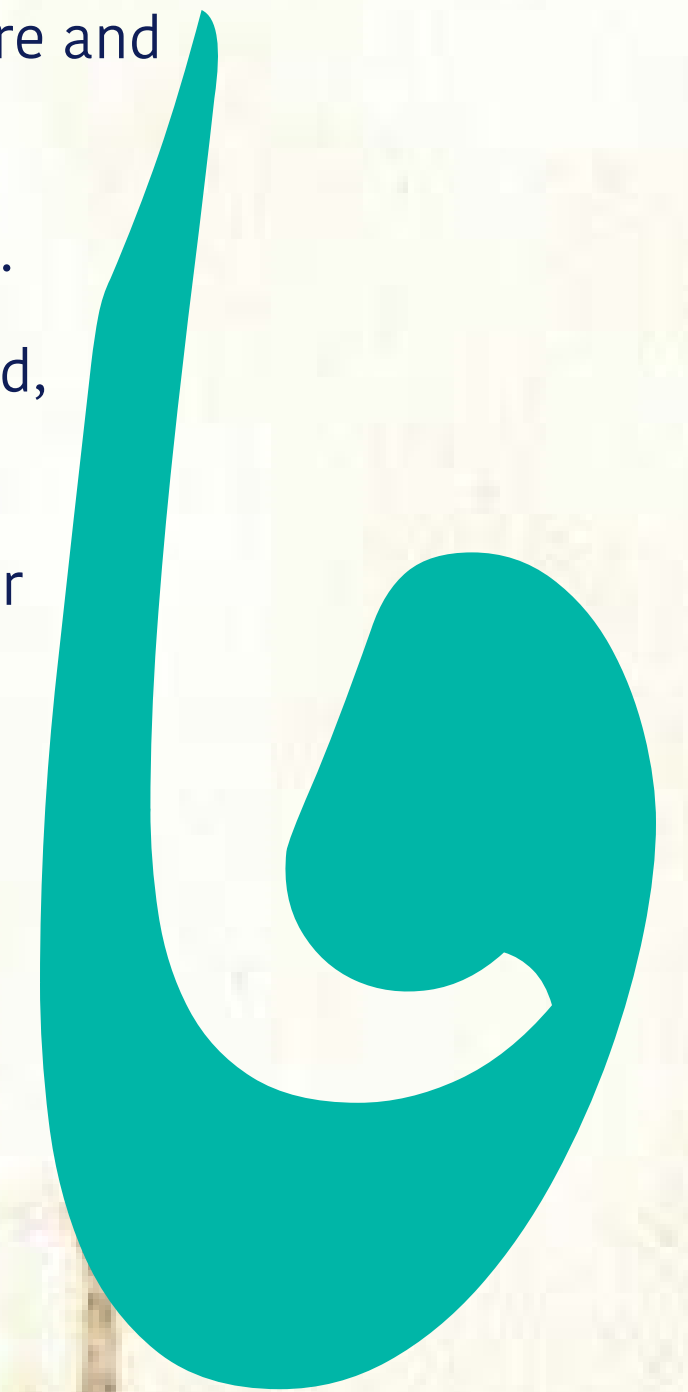
- Moreover, how the character relates to the other elements of the story (narrator, theme, tone, plot...) and how much each of them affects the processing and selection of characters is in the spotlight, too.
- The results of the studies show that the creation of tangible and profound characters, the harmony of language and tone with some personality traits of individuals, the effective connection of the element of characterization with other elements of the story, personification of strange creatures, the innovation in creating mythical characters and the useful presence of some sub-characters and background (use of meaningful names, titles, smells, etc.) are the strong points in characterization in these works.
- Some of the weaknesses of personality in some of the novels studied are: neglecting the appearance of characters and the function of their characters, weak and superficial construction of some characters, the same language and tone of most characters despite their personality, cultural and social differences, lack of logical dynamics due to personality. Presenting a stereotypical and typical image of some characters (especially women and girls), some characters are of no use, the small and marginal role of some narrators in promoting stories and superficial processing of characters due to the authors' focus on events, central themes or message of the story.
- Finally, authors of "Wake me up When the War is Over", "Younes' romances in a fish belly", "Clown", "A Can of Giant", and "Hasti" have been more successful in creating characters and processing them, and have written compelling and character-oriented novels.
- In this study, after looking at Hamidreza Shahabadi's works and performance, "Lullaby for the Dead Girl" is examined in the following sections: analysis of main characters, analysis of sub-characters, analysis of background characters, study of how to link characters with other elements of the story and finally summarizing the mentioned topics about this novel.

## Master's Disertation

- Arameshfar, Sheida. (2013). Investigating the Role of Bart's Functions and Indicators in Genet Time in Three Iranian Novels and Three Adolescent Foreign Novels. Master's Thesis, Supervisor: Dr. Saeed Hesampour, Faculty of Literature and Humanities, Shiraz University.
- "Lullaby for the Dead Girl" is an Iranian sample studied in this research.
- Findings have shown that the novels studied in devising narrative time are not uniform and there are some advantages and disadvantages are seen in each of them.
- Paying special attention to the discussion of content time along with structural time, bringing myth and history into the story, purposeful use of various forms of grammatical verbs, white writing in the text, using innovative initiatives at the beginning of the story are good tricks for writers to make stories more interesting.
- Weaknesses of the stories include repetitive and boring descriptions, inappropriate use of grammatical verbs, linear form of time without any jump and untimely despite the subject of time travel, underestimating the audience and emphasizing the obvious content of the story.
- Aghapour, Farzaneh. (2013).
- A Study of the Fantasy World of Six Western and Iranian Adolescent Novels with Bakhtin's Carnival and Polyphonic Approach. Master's Thesis, Supervisor: Dr. Saeed Hesampour, Faculty of Literature and Humanities, Shiraz University.



- The dissertation examines carnivals, sounds, and fantasy elements such as how to enter another world, animal characters, and magic in six Iranian and Western Adolescent novels.
- The researcher has chosen Mikhail Bakhtin's theoretical approach to carnival and polyphony to analyze novels and has paid attention to its application in children's literature.
- Western scholars have used Bakhtin's theory in children's literature. Although, the application of this theory in children's literature and fantasy genre is less known in Iran.
- The results showed that in the Iranian model, the fantasy elements are much smaller than "The Amazing World of Oz" collection.
- Imagination, heroism, and fantasy characters are components of Iranian fantasies. Instead of creating a completely different world, these fantasies have taken advantage of the child's return to the imaginary world and put the fantasy in the context of reality.
- By taking the character on an imaginary journey and paying attention to the child's voice, Akbarpour empowers him; But the other two novels show a monolingual society; A society that imposes adult norms on children and does not care about them.
- Of course, Shams and Shahabadi have tried to change the values and make the children's voices heard. It should be noted that "Amazing World of Oz" collection was written in the twentieth century and naturally emphasizes the preservation of the values of formal culture and following established laws.
- This collection is completely monophonic, and the author seeks to unify all the sounds. Baum's novels fall into the category of concentrated fantasy and contain elements of new fantasy, including the opposition of good and evil. Attention to fantasy spaces, fantasy characters and magic are other elements in this collection.






- Jokari, Mahnaz. (2014). A Study of Methods for Presenting Ideology and Critical Reading Strategies in Four Iranian Youth Novels. Master's Thesis, Supervisor: Morteza Khosronejad, Faculty of Literature and Humanities, Shiraz University
- This study seeks to discover the techniques and methods that the authors of Iranian adolescent stories and novels use to expand the critical reading ability of their young readers.
- Techniques and methods that provide the audience with the necessary cognitive and emotional mechanisms to get rid of the ideological clauses that govern the text and turn them from a reader to the one who accepts the text to a conscious critic of the work.
- This research has examined the narrative discourse in the novel of Iranian adolescents with an ideological approach. The study found that in recent teen novels, writers have used techniques and methods to read critically, but Iranian adolescent novels continue to be dominated by ideology.
- It can be said that the novels of the last decade have taken the path of critical reading, but they are still at the beginning of this path, and these techniques have sometimes led to the induction of more and more ideologies.
- In this study, “Lullaby for the Dead Girl” has been analyzed from different perspectives, including: style, narrator and implicit authors, narration listener and implicit reader, perspective, narrator's voice, characters' discourse, focal character, characterization, irony and intertextuality and the process of critical reading.
- Ghalzam, Zohreh. (2013).



- A Critique of the Gender Plans of Ten Selected Teen Novels of the Eighties Based on the Theory of Gender and Literary Types. From John Stevens' point of view. Master's Thesis, Supervisors: Farideh Pourgiou and Saeed Hesampour, Faculty of Literature and Humanities, Shiraz University.

- In this study, the characters, situations, actions, and events of the stories are examined from a gender perspective. It has also been shown that the language and structure of discourses, the angle of view and the meaning that includes value themes and judgments, are so gendered in these stories.
  - The findings show that out of the novels reviewed, only "Lullaby for the Dead Girl" and "Hasti" have devoted their subject matter to the theme of gender. The author of the novel "Lullaby for the Dead Girl", referring to the study done about one of the characters in his story "On the Sale of Quchani Girls" during the constitutional period and the connection of this unfortunate incident with the issue of runaway girls in his time, points to the historical suffering of girls. It reveals the repression practiced by the patriarchal system. Girls and women are allowed to wear veils.
  - Although the author criticizes the patriarchal system, he himself cannot escape the domination of this culture. Because he has the same image of girls and women as the stereotypes of patriarchal culture.
  - He has only been able to make the violent men of the patriarchal system kind and aware of the principles of psychology and turn them into new patriarchal men in the contemporary world. But in the meantime, the girls and women in the novel aren't changing much.
  - Although the author points out that the two girls in his story are well-read, this awareness is not very effective in changing their
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destiny; Because, the main actors in the story and the characters who help solve the crisis in the story are men.

- Rafiee, Samira. (2016). Ways to represent Violence in Five Selected Teen Novels. Supervisors: Zahra Riahimin, Farideh Pourgivi, Faculty of Literature and Humanities. Shiraz University.
- In this study, it is stated that the main goal of children's literature is to build human beings and society. It is through this type of literature that children learn about different issues and find different ways to deal with them and gain experience.
- There are various themes in children and adolescents' stories, one of the most important and significant one is violence. In this study, the character and characterization, violent storytelling activities, the author's depiction of violence in the story, verbal and linguistic elements of the stories about violence and the use of verbal violence by fictional characters and the literary storytelling of violence in children's novels has been examined and analyzed. These novels are: Children of Weaving Carpet House, The Crazy Girl, I Am not My Dad's servant, Lullaby for the Dead Girl and Hasti.
- The results of this study show that the characters in these five novels are divided into several categories of main and secondary characters and static and dynamic characters. In the novels "Children of Carpet Weaving House", the method of indirect characterization is used, and in the other four novels, both the method of direct and indirect characterization are used.
- The violence used in these stories is divided into five areas: physical violence, psychological violence, economic violence, sexual violence, and social violence.
- The highest rates of violence are in the two areas of psychological violence, physical violence. Victims of violence are mostly children,

women and girls. Among the factors that cause violence in these novels are poverty and low family income, father's unemployment, low education, isolated family social situation, psychological pressures and social crises, and the most important consequences of violence in these five novels are suicide, isolation and depression and girls run away from home.



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که فایده بسیار زیادی دارد

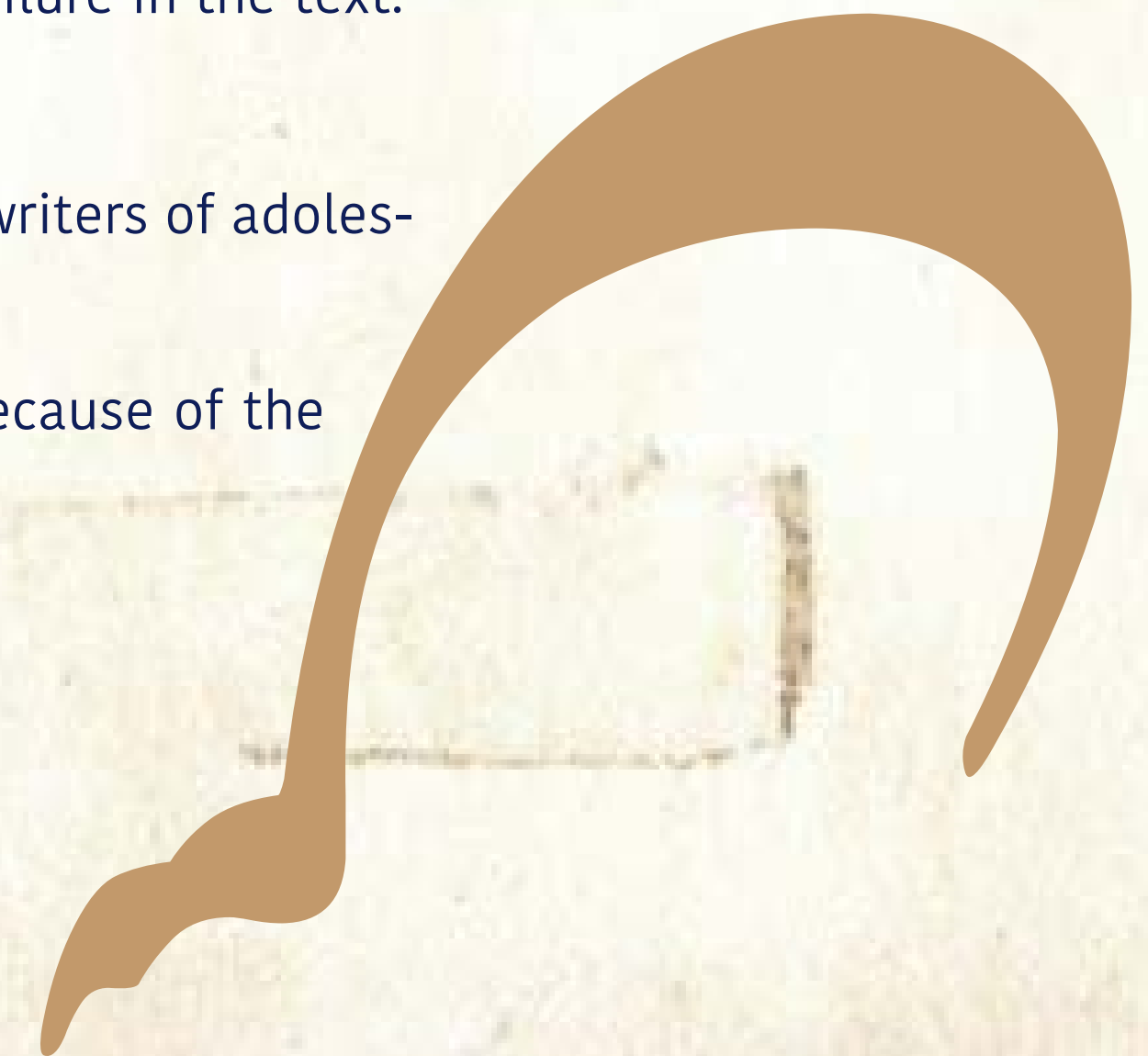




## Published Articles

- Eizadpanah, Amin. (2016). "One Narration, Multi Voices: "A Study of Conversational and Polyphonic Styles in a Lullaby for a Dead Girl". Journal of Children's Literature Studies, Year 8, Issue 1 (consecutive 15).
- In this study, "Lullaby for the Dead Girl" from the perspective of dialogue and polyphony has been studied according to the theory of Mikhail Bakhtin's novel. Bakhtin considers the novel to be a literary genre with a polyphonic character, realizing change and a counterpoint to certainty.
- He argues that the different voices in the novel's discourse, which have different values and tendencies, and are therefore irreconcilable, prevent the final unraveling and cause an open ending in the novel. The presence of a narrator's circle, the change of time, the treatment of girls by the male author, the open ending, the presentation of less-discussed social issues, and the location of the incidents, which are located on the outskirts of the city, are among the things that makes "Lullaby for the Dead Girl" dialogued, polyphony and pro-change.
- On the other hand, the non-linear narrative style and the central focus of the narrative and the repeated change of the narrator, along with the not-so-complex structure of this novel, cause decentralization and mental development of the adolescent audience. Therefore, "Lullaby for a Dead Girl" can be considered as a good example of a teenager's novel and a different experience that can pave the way for the audience's sense of aesthetics and prepare them for texts with a more complex structure.
- Jokari, Mahnaz; Hadayegh, Behi. (2018). "Investigating the Influence of Ideology on Adolescent Novel, Studied: A Lullaby for a Dead Girl." Journal of Literary Criticism and Theory, Third Year, No. 2 (Vol. 6), pp. 29-51.

- The paper addresses the fundamental shift in critical thinking and teaching over the past twenty years, acknowledging that all texts are inextricably intertwined with ideology, and that ideology does not have a separate meaning.
- This makes the need for more complex research in this area more apparent; especially in the field of children's literature, the relationship between the adult who writes the book and the child and adolescent who reads the book has led to a kind of power imbalance.
- Authors have always tried to instill their views in children and adolescents
- In the last decade, writers have tried to reduce the pressure on their audiences by using more and more ideological pressures. But, what is important is that using these techniques alone sometimes leads to even more induction of the ideology of a text.
- One approach that can be employed to examine the techniques used by authors, especially in the field of narration, is narrative discourse, in which narrative factors such as implicit author, narrator, story characters, narrator listener, and implicit reader are examined.
- In this study, narrative factors are examined according to Bakhtin's approach to polyphony, two-phony and monophony in "Lullaby for the Dead Girl" and it is shown how much this novel has progressed towards the induction of ideology or its failure in the text.
- Kohansal, Marya. (2018).
- "Women, according to men, examining the representation of women and girls in the works of male writers of adolescent novels in Iran." *Journal of Child Literature Studies*, Ninth Year, Issue 1 (17)
- This study focuses on the fact that attitudes toward women in adolescent novels are significant because of the impact of these texts on audience outlooks.





- Adolescents, in imitation of the characters in novels, accept and internalize their roles and characteristics on a proxy basis. The study analyzed the following works to examine how women are represented in adolescent novels by male authors.
- Lullaby for the Dead Girl, Wake Me up When the War is Over, Youne's Romance in a Fish Belly, A piece of Pizza for Barbecued Trapezius
- The findings of this study show that in relation to gender stereotypes and discrimination, all three generations of women living in the stories have the same conditions and their differences have not affected their attitude towards patriarchal society.



## Articles published in the Proceedings of the Conference

- Eizadpanah, Amin. (2014). A Study of Polyphony and Otherness in “Lullaby for the Dead Girl”. 5th National Conference on Children’s and Adolescents’ Literature, Shiraz University’s Center for the Study of Children’s Literature.
- In this article, the characteristics of “Lullaby for the Dead Girl” are examined according to the theory of Mikhail Bakhtin’s novel. The researcher has tried to examine the methods of dialogue in this work of adolescent literature. Bakhtin sees the novel as a literary genre with polyphonic property, with noting otherness and a point against certainty.
- He believes that the different voices in the novel’s discourse, which have different values and tendencies, and are therefore irreconcilable, prevent the final unraveling and cause an open ending in the novel.
- It seems that the existence of the narrators’ circle, the change of time, the treatment of girls by the male author, the open end, the promotion of social issues less paid attention to, and the location of events on the outskirts of the city are some of the parameters that has made “Lullaby for the Dead Girl” dialoged, polyphonic and aware of otherness.
- On the other hand, the non-linear and centrifugal way of narrating and changing the narrator many times, along with the not so complicated structure of this novel, causes decentralization and mental growth of the adolescent audience. For this reason, “Lullaby for a Dead Girl” can be considered a kind of transitional experience for the adolescent audience, paving the way for the promotion of their aesthetic sense and their readiness for texts with a more complex structure.

- Pourgiv, Farideh; Ghalzam, Zohreh. (2015). "A Study of Role of Gender in "Lullaby for the Dead Girl" and "A Thousand and One Years", based on John Stevens' theory of gender and literary genre. 5th National Conference on Children's and Adolescents' Literature, Shiraz University's Center for the Study of Children's Literature.
- This research studies the role of gender. Gender roles put emphasis on the difference between men and women.
- These differences are mostly imposed on human beings through the culture of society. Books are also a cultural tool that guide children and adolescents in accepting gender roles. Among these, the works created for teenagers are of special importance.
- In the search for identity, the adolescent distances himself or herself from parental dependence and believes in his or her physical, sexual, intellectual, and spiritual identity, and it is in this direction that significant changes are seen in his or her attitude and behavior.
- Therefore, the effects of this period have a great impact on adolescents over this period and establish their personal identity. Stevens believes that existing mental schemas in the culture of any society shape story, discourse, and meaning.
  - These schemes depend on three factors: the author, the written work, and the reader. He presents a list of female and male gender schemas.
    - Writing a story based on stereotypical schemas that are strongly based on gender segregation leads to the reproduction of these schemas and, consequently, to the reproduction of patriarchal culture; therefore, criticizing of stories based on gender is a necessity.
    - In this study, the two novels are pathologically studied: from the perspective of gender and literary type. The characters, situations, actions, and events of the two novels are examined in terms of gender roles, and the extent to which the language and structure of

the discourses, perspectives, and meanings, which include valuable themes and judgments, are accepted in these two novels.

- Jokari, Mahnaz; Hadaegh, Behi. (2015). "A Study of the Influence of Ideology in "Lullaby for the Dead Girl": Taking Advantage of Bakhtin's Polyphonic Approach in Narrative Discourse." 5th National Conference on Children's and Adolescents' Literature, Shiraz University's Center for the Study of Children's Literature.
- One of the fundamental changes in critical thinking and teaching over the past twenty years has been the acceptance that all texts are inextricably intertwined with ideology, and that ideology is not a separate meaning on the text.
- This highlights the need for more complex research in this area; Especially, in the field of children's and adolescents' literature, the relationship between the adult who writes the book and the child and adolescent who reads the book has led to a kind of power imbalance, and the authors have always tried to instill their views into children and adolescents.
- In recent decades, authors have sought to reduce the pressure of ideology on their audiences by using techniques; But, what is important is that using these techniques alone has sometimes led to even more induction of the ideology of a text.
- One of the approaches that can be used to examine the techniques employed by writers, especially in the field of narration, is narrative discourse, in which narrative factors such as implicit writers, narrators, story characters, narration listeners, and implicit readers are examined.
- In this study, narrative factors are examined according to Bakhtin's approach to polyphony, two-phony and monophony in "Lullaby Adolescence for the Dead Girl", and it is shown how much this novel has progressed towards the induction of ideology or its failure in the text.
- Shamshiri, Babak; Zakeri, Mokhtar. (2015). "Analysis of the Concept of Identity in Adolescent Novel". 5th National Conference on Children's and



Adolescents' Literature, Shiraz University's Center for the Study of Children's Literature.

- One of the main themes of the modern world is the issue of identity, which is explored in this study in the novel of adolescents.
- One of the periods of human life in which identity is an issue is adolescence. Adolescence is the age of searching for identity, and knowing oneself and knowing who they are is an important issue for this age group.
- In this study, with a non-ideological approach, the concept of identity in relation to the main characters of the novel and how the identification process is performed in relation to each of these characters, which are mainly adolescents, is examined.
- "Lullaby for the Dead Girl" is the sample of study in this research. The results showed that in this novel, all three main characters of the story are involved in the issue of identity and identity crisis, in which the inappropriate functioning of the family institution and the unfavorable social situation play a major role in creating this crisis. The main areas of identification in this novel are: family, peer group, education, nationality and place.
- Kohansal, Maryam. (2015). "Women according to Men, Studying how Women and Girls are Reflected in Books by Male Writers in Teen Novels". 5th National Conference on Children's and Adolescents' Literature, Shiraz University's Center for the Study of Children's Literature.
- This study focuses on the fact that attitudes toward women in adolescent novels are significant because of the impact of these texts on audience attitudes.
- Adolescents, in imitation of the characters in novels, accept and internalize their roles and characteristics on a proxy basis.

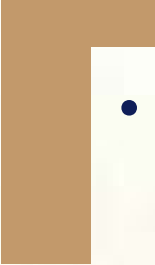

کتابخانه تخصصی زبان و ادبیات فارسی  
پایه نهم

- The study analyzed the following works to examine how women are reflected in adolescent novels by male authors:
- Lullaby for the Dead Girl, Wake Me up When the War is Over, Hasti, Younes's Romance in Fish belly, and A Piece of Pizza for Barbecued Trapezius.
- The findings of this study show that in relation to gender stereotypes and discrimination, all three generations of women living in the stories have the same conditions and their differences have not affected their attitude towards patriarchal society.
- Mousavian, Masoumeh; Bazmara, Mahboubeh. (2015). "A Study of the Role of the Father in Today's Teenage Novels." 5th National Conference on Children's and Adolescents' Literature, Shiraz University's Center for the Study of Children's Literature.
- The Center for the Intellectual Development of Children and Young Adults (Kanoon) is one of the largest contenders for the publication of books for adolescents across the country. In the last five years, the policies of the directors of the center have focused on publishing books, especially novels for teenagers, and many novels have been written and published in this regard.
- On the other hand, changes have already taken place in the pattern of the family system in Iran and the role of the father, which seems to have led to some changes in the patriarchal system and father's role.
- The statistical population studied in this study is the novels Kanoon has published during the last five years (2009 to the end of 2013), which was closer to the subject of family and father. In the field of extracting concepts that refer to the father's role, work has been done in the novels using qualitative analysis and coding of concepts, and then the concepts and codes extracted have been adapted to theories in the field of patriarchy and finally results in this field. The novel "No one Dares" is one of the novels studied in this research.





- Mirghiasi, Seideh Robabeh; Pouyan, Majid. (2015). "New Media in Teenage Novels." 5th National Conference on Children's and Adolescents' Literature, Shiraz University's Center for the Study of Children's Literature.
  - The spread of the Internet and modern communication tools has created a new generation. This new generation has been familiar with new technologies since childhood, and deals with mobile phones, computers, tablets, ..., and knows how to use them.
  - Research on the Internet also shows that the majority of users in Iran are young people who use email, chat, and blogs.
  - Adolescents have fun using the Internet and use this space to interact with others, and in virtual interactions, they re-learn about themselves, which affects shaping their identity.
- 
- Thus, the concept of "childhood" and "adolescence" is influenced by the great and rapid changes of the modern world, and when the creators of children's literature choose this group of audiences for their work, they need to know the characteristics of today's children and adolescents and their stories must reflect the facts of childhood and adolescence in the modern world.
  - In this study, the content of 48 stories published in the collection of Today Adolescent Novels between 2010 and 2014 by Kanoon Publications, with the aim of reviewing new media (Internet, email, chat and blog) in a quantitative and qualitative analysis.
  - The findings of this study show that the Internet is mentioned in ten novels from this collection, and the authors only paid attention to email among the Internet communication possibilities.
  - "When Moji was Lost" and "No one Dares" are the novels studied in this research.

- 
- Najafian, Azadeh. (2015). "A Study of the Semiotics in the Adolescent Novel Cover Design; A Case Study of 5 Volume Designs from Today's Teen Novel Collection. 5th National Conference on Children's and Adolescents' Literature, Shiraz University's Center for the Study of Children's Literature.
  - This article examines the semiotic design of the cover of five teen novels. These five novels have been selected from today's collection of teen novels published by the Center for the Intellectual Development of Children and Young Adults (Kanoon), and they all have a single illustrator. The novels are: "Hasti" by Farhad Hassanzadeh, Younes's Romance in Fish Belly and "A box of Pitza for Barbecued
  - Trapezius" by Jamshid Khanian, "When Moji Was Lost" by Hamidreza Shahabadi, "Return of Herdad" by Fariba Kalhor.
  - These five cover designs have been selected because they all consist of a set of simple visual cues and do not have a narrative aspect.
  - All five works are examined in three sections: cover design analysis, text analysis, and the relationship between text and image. According to studies, when the cover of the novel was lost due to the use of hyper-textual references and the possibility of different readings, it was evaluated as the best cover design. The cover design of "Return of Herdad" is in the last place due to the clear connection between "Me and the Image" and putting less challenge on the audience's mind.
  - Hamidreza Shahabadi's Presence in Conferences and Festivals
  - The Fourth Conference of the Center for the Study of Children's Literature at Shiraz University: May 2013. In this conference, entitled "Children's and Adolescents' Literature and Illustration", Mr. Hamidreza Shahabadi was present at the meeting as the chairperson of the board.
- 

- The Fifth Conference of Shiraz University Children's Literature Studies Center: May 2015. In this conference entitled "Adolescent Novel", in the first session, which was directed by Dr. Saeed Hesampour to review "Hasti", a novel by Farhad Hassanzadeh's, Mr. Hamidreza Shahabadi, as the critic, along with other critics, Dr. Mehdi Hajvani, Shahram Eghbalzadeh and Mohsen Hijri, analyzed the novel.
- The Seventh Conference of the Center for Children's Literature Studies, Shiraz University: May 2018.
- In a specialized meeting on reading and reviewing theories of the Children and Adolescents Reading Clubs Cup with the presence of Ali Asghar Seyedabadi (presenter and presenter of the Book Clubs Cup Project), Mr. Hamidreza Shahabadi attended the meeting as the director of the meeting. Dr. Farzaneh Aghapour, Adeleh Khalifi, Dr. Mostafa Rahmandoust and Afsoon Amini attended the meeting as critics.
- In the special program of the 7th Conference on Children's Literature of Shiraz University, a conversation was held with Hamidreza Shahabadi. In this interview, he spoke about the impact of these conferences on creators and authors. He said that the entry of universities and academies into the field of children's literature and the theoretical efforts in this field fills a huge gap that our children's literature has been involved in for many years, and the university must maintain its relationship with the creators of children's literature.
- Fifth Festival of Children's Literature Studies Center of Shiraz University: May 2016. In this festival, as a picture book of storytelling review (re-writing and recreating), in the works section, the work "Morning of Eid" written by Hamidreza Shahabadi and Alireza Golduzian was nominated for this award.



# Overview of Works



The name of Hamidreza Shahabadi in Iranian literature is more than anything else leads the mind to history. He has studied history at university and has not lost this ground when working in the field of fiction and literature.

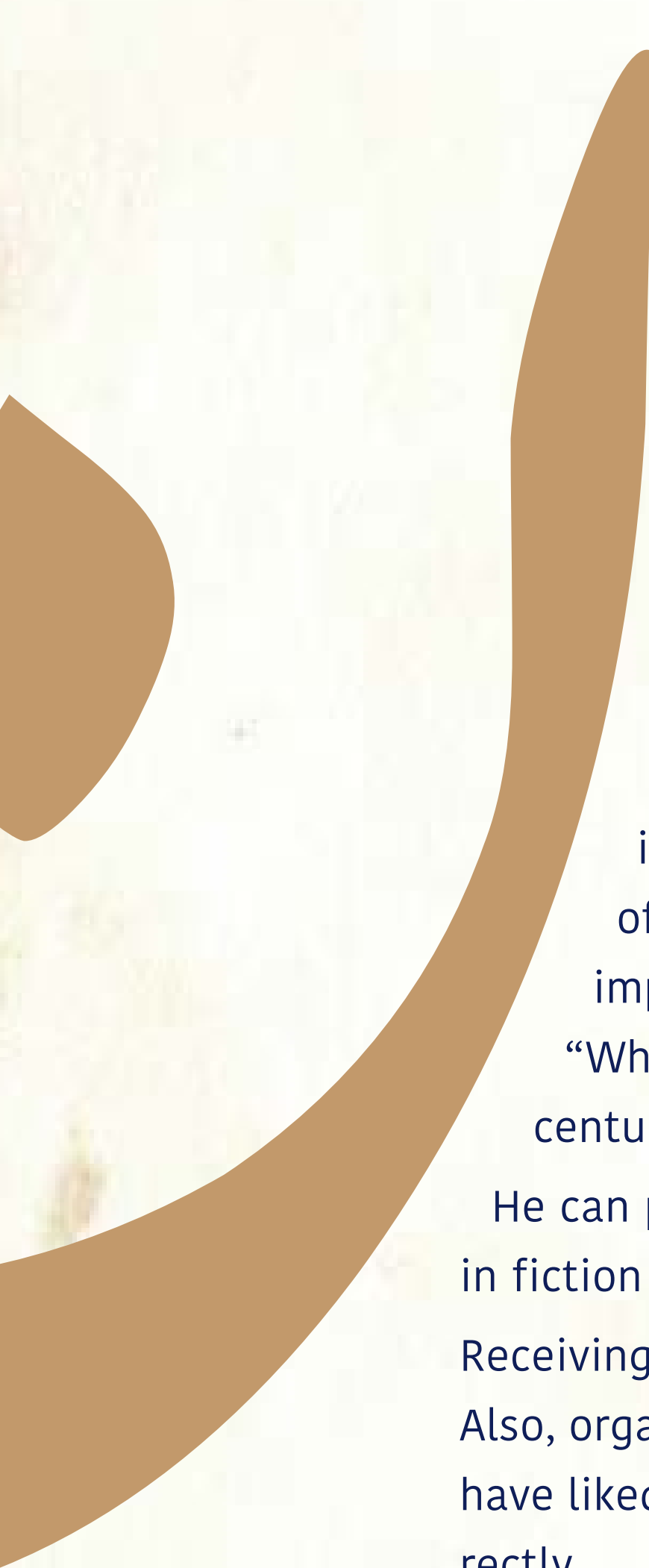
What is more and more the main characteristic of Shahabadi's work, is their historical significance. It is not an exaggeration to say that in all his works, including works for children and young adults, and fictional and non-fictional works, he did not refuse to refer to history. He has studied history at the university possibly this has defined his entire professional life. Although he was involved in various activities, such as filmmaking, directing and acting but after graduation, he seriously devoted his energy to writing, and this writing was a combination of literature and history.

At a time when neither children nor adults are interested in studying history (especially the bitter history) of their own country and other nations, the choice of such a topic is a huge risk, but the issue becomes even more interesting when each of the fictional-historical works of this writer faces extended public interest and attracts the attention of experts; beside attracting common readers, it receives prestigious awards.

It may seem that the work of the Shahabadi is not entirely new, as in the past years there have been numerous historical books that have all been trying to attract the audience through the use of narrative techniques, but what should not be ignored is that Shahabadi does not write a historical story, even he does not narrate history in a fictional way. Instead, he introduces history as one of the characters of the story and creates a setting to encounter history with other characters and situations of the story. This is the feature that distinguishes his works from others, making it possible to receive the award from Waw Literary Prize or his other novel, Dilmaj to receive the title of a different novel.

Shahabadi's works are not historically limited to a certain period of time. From the earliest ancient and religious periods to the contemporary history and political history after the Islamic Revolution is covered in his works. The mind of his adolescent or adult reader is attracted to the





characters and events that were previously less prominent or attractive. With a glimpse into his works, one can clearly understand that his purpose in writing stories with historical references is not entertainment, neither education, he wants the reader to think after closing each book and pass this thinking like a virus to others. Because his works have the capacity to engage the reader for a long time and turn into the main subject of group conversations.

The privilege of themes in Shahabadi's works is not limited to addressing historical events and characters but uses themes that this is not often considered as important by other writers. Traumatic women and girls, labor children and those children whose rights are often neglected are some of the characters in his fictional works that have attracted the attention of readers and critics. Women play important roles in his works and they have been specially and creatively treated in his two novels, "The Lullaby for the Dead Girl," and "When Moji Was Lost". "Lullaby for the Dead Girl," tells the story of the girls in Quchan during the constitutional era, the early twentieth century Iran, when the people demanded a constitution to control the monarchy.

He can push such characters the depth of history and connect them with their contemporaries, and create one of the greatest contradictions in fiction is by writing contemporary historical novels.

Receiving prestigious awards and honors can be seen as a sign that his works have always been considered by the Iranian literary community. Also, organization of critical reading and review sessions, signature celebrations and multiple publications of work is another sign that readers have liked the book. We see these signs clearly in the works of Shahabadi, and on the basis of this, we can claim that he has done his work correctly.

He has not neglected religious themes works in his works, and in the novel Confessions of the Slaves, he narrates the journey of Imam Reza



(PBUH) through the language of slaves. The history of the eight-year war between Iran and Iraq is another theme of Shahabadi's stories. No One Dares It and Dayere Zangi (Tambourine) are two successful works with the setting of this war.

According to the above, the role of Hamidreza Shahabadi in Iranian fiction, especially the literature of children and young adults, and the reconciliation of different classes of people with history can never be ignored. The role that is very evident now and it continues to show its positive effect for many years, as his current audiences are the future historians.

Before writing one of his novels, Shahabadi had been busy with the transcription of hard-to-read Qajar manuscripts for three years and then began writing the novel after his notes. This shows us that the author values his writing, studies, takes time, and by writing subtle and precise pieces, does not allow any negative view, and this is the reason that with the publication of any work, he does not receive anything other than encouragement and award.

On the other hand, he is a writer for all ages. When one writes for different age groups, one is usually successful only in one stage, somebody in writing for children and the other in writing for adults. But Shahabadi by consistent literary achievement and by gaining the approval of his readers has shown that he can satisfy children, adolescents and adults alike, and also his works can be read across different age groups. For example, such works for adolescents as Lullaby for the Dead Girl is also popular among adults.

In simple terms, he does his work in the best possible way, and it is the best not only in writing but in all aspects of his personality. We can review his career history to become more familiar with his personality.

Shahabadi has a ten-year of management of the Center for Intellectual Development of Children and Young Adults in his resume. A period that can be considered as a successful period for the Center for Intellectual Development of Children and Young Adults. He was the editor of Contem-

porary Teenage Novel collection. The novels published in this collection has received many national awards and many of them were translated into several languages.

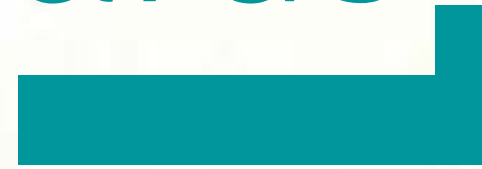
The production of vocal and braille books for blind children, receiving numerous international awards in the field of publishing, compilation and illustration, organization of several national and international workshops, and invitation of European literary and artistic figures to such workshops are just some parts of his activities in the management term at the Center for Intellectual Development of Children and Young Adults.

We can generally see how everywhere he started working, he has left good traces. The Asia-Pacific Joint Publications (as the representative of Iran), the International Library of Munich (for conducting two research fellowships), and the international exhibitions of Kuala Lumpur, Bratislava and Frankfurt are examples of centers that remember Hamidreza Shahabadi, along with great achievements of Iranian literature and publishing industry.





# Awards



## Dilmaj:

- Praiseworthy for “Waw” literary prize in different novel section (2007).
- Nominated for Once Upon the Time Literary Prize (2007).

## Lullaby for the Dead Girl:

- Nominated by public poll at Etemad Daily as the best teenager novel of the 2000s (2011).
- Winner of the Golden Medal and the Diploma of Honor of the 13th Children and Youth Book Festival of Center for Intellectual Development of Children and Young Adults (2008)
- Special Book published in 2008, Children’s Book Council (2008).
- Nominated book of the 4th Best Children’s Book Festival in the Publishers of the Cultural Association section (2009).
- Introduced by White Reaven List: Reading List of Munich Library (2008).
- Nominated novel of the 8th literary festival of Shahid Habib Ghanipour (2008).



## **Confessions of Slaves:**

- Book of the Year of the 9th literary festival of Habib Ghanipour, fictional biographies section (2009).
- The Diploma of Honor and the Golden Medal of the Fourteenth Festival of Books, Center for Intellectual Development of Children and Young Adults in the Religious Fiction section (2010).
- The first rank, the third Razavi Fiction Festival, Story Writing section, (2010).
- The first rank, Book of the Years of the Quranic Stories (2010).
- The first rank of the Salam book festival in adolescent ritual section (2009).
- Nominated by the 8th Roshd Festival (2010).

## **When Moji Was Lost:**

- The first rank, in the Eleventh Roshd Festival in Story section (2014)

## **No One Dares It:**

- Honorary Diploma of the 17th Children and Adolescent Book Festival, Center for Intellectual Development of Children and Young Adults (2014)
- Selected Book of the 13th Roshd Festival, Secondary School Story section (2016)

## **The Constitutional Revolution, the end of the Qajar period:**

- Awarded by Council for the Children's Book (2007)

## Gate of Death:

- winner of Book of the year Award in Iran. (2019)
- winner of first Prize in Roshd Book Festival. (2019)
- winner of Silver Prize in Flying Turtle Award. (2020)

کتابخانه ملی ایران  
ایستگاه مرکزی کتابخانه ملی  
کتابخانه ملی جمهوری اسلامی ایران

## Books

- (2000), The Legend of the Young Archer, Tehran: Institute for the Intellectual Development of Children and Young Adult.
- (1996), Rain and Summer, Tehran, Center for Intellectual Development of Children and Young Adults.
- (2000), Dayere Zangi (Tambourine), Tehran, Farhang Gostar (Soroush) .
- (2007), The Constitutional Revolution: The End of the Qajar Period, Tehran, Ofogh Publication.
- (2006), Dilmaj, Tehran, Ofogh Publication.
- (2017), Vertical Cemetery, Tehran, Ofogh Publication.
- (2015) Goethe Street Caffee, Tehran, Ofogh Publication.
- (2008), Cherry Compote, Tehran, Iranian Cultural Exhibitions Institute, Taka Publication.
- (2009), Lullaby for the Dead Girl, Tehran, Ofogh Publication.
- (1999), God's Days, 10 volume. Tehran, Institute for the Intellectual Development of Children and Young Adults.
- (2003), Introduction to Children's Literature: A Discussion on the Concept of Childhood, Tehran: Institute for Intellectual Development of Children and Young Adults.
- (2016), the banana you are washing, Tehran, Ofogh Publication.
- (2012), When Moji Was Lost, Tehran, Institute for Intellectual Development of Children and Young Adults.
- (2013), nobody dares, Tehran, The Institute for Intellectual Development of Children and Young Adults.

- (2020), Rabbits fly, Tehran, Madreseh Publication.
- (2019), Book of Ahmad(Emendation) Tehran, Madreseh Publication.
- (2020), The story of orphans (Emendation) Tehran, Madreseh Publication.
- (2018), Gate of the Deads(Vertical cemetery) Tehran, Ofogh Publication.
- (2019), Gate of the Deads(Night of the trench) Tehran, Ofogh Publication.
- (2020), Gate of the Deads(well of Darkness) Tehran, Ofogh Publication.

## Articles and Notes:

- “The Past Days of Amazing Stories”, Fictional Literature, First Year, March 1992, No. 5.
- “Criteria for Criticism”, Fictional Literature, first year, November 1992, No. 1.
- “Digging for Fictional Literature Concepts”, Fictional Literature, first year, Dec. 1992, No. 2.
- “Literature, constitution, and some other words”, Fictional Literature, Fall 1996, No. 41.
- “With Stories and Fiction Writers”, Fictional Literature, Winter 1998, No. 49.
- “Absence of children: an attempt to recognize the history of childhood in Iran in the Qajar era”, Children’s Book Council Conference, 2013.
- “Confrontation of Idea with Reality: Examining the Concept of the Child in the Ahmad by Abdolrahim Talubov Tabrizi” Children’s Book Council Conference, 2014.
- “The Image of Blacks and Slaves in the Popular Stories of the Qajar Period”, Children’s Book Council Conference, 2015.
- “School of Political Science from Idea to Implementation”, Darul Fonoun Magazine, 2018.
- “Historical backgrounds of the creation of Shock-Headed Peter (Der Struwwelpeter) by Heinrich Hoffmann”, International Munich Library, 2001.

## Meeting, Roundtable, and Discussions

- “Where is the problem? Distribution, Audience Studies, Text “, Journal of Children and Young Adult Literature, 2001, No. 25 (Meeting Report with Hamidreza Shahabadi, Younes Shokkharakh, and Shokoh Haji-Nasrullah)
- “The Place of Love in Children’s and Adolescent Literature”, Children and Adolescent Literature Monthly, July 2001, No. 45 (Meeting Report with

Hamidreza Shahabadi, Soraya Ghazal-Ayagh, and Mohsen Hejri)

- “The Economy of Iran’s Publishing is a Greenhouse”, Children and Adolescent Literature Monthly, December 13, 2002 (No. 63) (Meeting Report with Hamidreza Shahabadi, Mohammad Hadi Mohammadi and Alireza Kermani)
- “The lack of feminine and childish narrative in the history of literature”, Journal of Children and Younger Adults Literature, 2006, No. 45 (Concerted with Hamidreza Shahabadi, Mohammad Hadi Mohammadi and Zohreh Qayini)
- Mahjoub, Nelley, “Copyright, The Only Way to Enter the Global Publishing Market”, Journal of Economic Trends, March 2005, No. 18 (Dialogue)
- “Group Dialogue in the Absence of Life”, Journal of Child and Adolescent Literature, Autumn 2013, No. 59 (Dialogue with Shiva Hariri, Hamidreza Shahabadi, and Roya Maktabifar)
- Ghaemkhani, Mohammad and Hossein Samani, “History must narrate the story”, City of Adab Website, October 2013 (conversation).
- Fekri, Reza, “Our Historic Heroes Have Been Sacrificed by Ideological and Party Views”, CafeDastan Website, October 2016 (conversation).
- Khoshkar, Shadi, “Use the heroic opportunity,” Bicycle magazine, April 2015, No. 783 (conversation).
- “Childhood is a new concept” (Report of the 21st Meeting of the Literary Review), Children and Adolescent Literature Monthly, February 2002, No. 64 (Main Speaker: Hamidreza Shahabadi).
- “Adolescent novel, definitions, and history in Iran”, Ferdowsi University of Mashhad, Nov. 2017 (Main Speaker: Hamidreza Shahabadi).
- “Religious Literature for Children and Adolescent: Issues of Text and Image”, Imam Reza International University, 2018 (Main Speaker: Hamidreza Shahabadi).
- “Teenage novel”, National Conference on Child and Adolescent Literature at Shiraz University, 2011 (Speaker: Hamidreza Shahabadi).
- “Lady Sun in the Mirror of Short Story”, Tehran International Book Fair, May 2011 (Roundtable with Hamidreza Shahabadi).



- Mahjoob, Nelly, “A Light from the Darkroom of History”, Hamshahri Newspaper, 2008 (Dialogue).
- Nili, Zohreh, “The House is in Our Past,” Hamshahri Newspaper, 2008 (Talk).
- Faramarzai, Seyyed Hassan, “I have not committed to reality”, Shargh Daily, 2006 (conversation).
- Nourshamsi, Hamid, “I don’t breathe in the atmosphere of contemporary literature”, Mehr News Agency, August 2016 (conversation)...
- Nami, Ali, “Redline is not a good excuse,” Vaghaye-Ettefaghieh Daily, 2016 (conversation).
- Mohammadi, Sayer, “History with the dialect of novel and narration”, Iran Daily, November 2016 (conversation).







روز به این فکر کردم که دو دختر باشند که یکی شان فرار کند...  
یکی گم شود. همه فکر کنند کسی که گم شده فرار کرده و دنبال  
یگر دند. بعد دیدم این دو تا باید یک اسم داشته باشند و به  
ف ما رسیدم. داستان که جلورفت، تقارن ها شکل گرفت؛ دو  
خواهر، دو باجناق، دو دختر خاله...



اه آبادی: تمام سعی من در این  
یون بود که بگویم در مورد هیچ  
دوست دارم نوشته شدن  
خرتان از خانه هم چنین موضوعی  
ت، ما نمی توانیم به طور مشخص  
م تقصیر کیست و چه چیزی باعث  
از خانه فرار کنند.

وقتی می خواهیم نویسنده  
باشیم!  
بیش تر نوجوانان حاضر در جلسه  
دوست دارند نوشتن را حرفه‌ای تر دنبال  
کنند. برای همین بخش پایانی جلسه را  
می گذاریم برای صحبت کردن در این  
مورد و شاه آبادی به سؤال های نوجوان ها  
در باره‌ی تجربیات نوشتن جواب  
داد.

پرسا: همیشه برای من سؤال بوده  
که نویسنده‌ها سوزهایشان را چه شکلی  
پیدا می کنند؟ مثلاً داستان وقتی مژگی  
گم شد چه طور شکل گرفت؟  
شاه آبادی: برای من به مرور به دست  
می آید و در طول زمان شکل می گیرد.  
من همیشه ریز به ریز و جزء به جزء جلو  
می روم و وقتی فصل اول را می نویسم  
فصل اول را می نویسم

کپی با حمیدرضا شاه آبادی، برنده جایزه کتاب سال در بخش داستان  
کودک و نوجوان که نظر جالبی در باره جوایز حوزه بزرگسالان دارد

# جایزه‌های ادبی را قبول ندارم

حمیدرضا شاه آبادی، نویسنده و پژوهشگر، در سال ۱۳۴۶ در تهران به دنیا  
آمد. در جوانی به هنر داستان نویسی علاقه‌مند شد و تجربه‌های پرآکنده‌ای  
در نوشتن داستان داشت. اما با انتشار اتفاقی یکی از داستان‌هایش، این  
علاقه‌مندی رنگ جدی تری به خود گرفت و به این ترتیب، نویسنده‌ی  
حرفه او شد. در کارنامه شاه آبادی معلمی و حضور در کانون پرورش فکری کودکان و نوجوانان دیده  
می شود. پس عجیب نیست که نام او روی جلد بسیاری از کتاب‌های محبوب حوزه نوجوانان ثبت شده  
باشد. جایزه کتاب سال در سی و هفتمین دوره خود، در بخش داستان تألیفی ادبیات کودک و نوجوان  
جایزه را برای کتاب «دروازه مرگان: ۱. قبرستان عمودی» به شاه آبادی داد. این موفقیت را بهانه  
کردیم تا با این نویسنده قرار گفت و گو بگذاریم. او معتقد است تجربه، اثر انگشت هر نویسنده است.

را که در ذهنش خلق کردیم  
آن را برای کسی تعریف  
شفاهی متولد می شو  
پشتش است تخلیه می شو  
توصیه می کنم آن به  
تعریف نکنید.  
پرسا: ممکن است فضایی کاملاً زنده  
برای نوجوانان  
داستان نویسی بگوید؟ خود در مجله‌ای  
شاه آبادی: داشتن رشو که شدم  
خیلی خوب است تا هر  
می کنید ممکن است در سال‌های مدرسه  
نوشتن را ادامه ده  
اول بعد هم قسه  
می نوشتیم. که  
کند اطلاعات داشته پسند. سر و  
نویسنده فهم خودش را از دنیا می نو  
و این به مطالعه‌ی غیر داستانی  
دارد.

تصور می کردید که روزی نویسنده‌گی به  
حرفه تان تبدیل خواهد شد؟  
فکر نمی کردم که این راه را تا کجا ادامه خواهم داد و  
راستش را بخواهید گاهی مردد هم می شدم. رشته  
تحصیلی من تاریخ است و به این رشته علاقه داشتم،  
کارهای پژوهشی هم در این حوزه انجام داده بودم. در  
میانه‌های دهه ۷۰ دوستی نزدیک، یکی از همان‌ها که  
سال‌ها مرا عقب انداخت، به من گفت چرا سراغ تاریخ  
نمی روی؟ از تو قصه‌نویس در نمی آید. پس سراغ کار



نوجوانی شما در مواجهه با ادبیات چیست؟

اولین بار چه زمانی نوشتن برایتان  
تاریخی بود. اما در نهایت مهم این است که از جایی به  
بعد، در دوره‌ی نیه بعد به عنوان نویسنده مطرح می‌شوید و  
خواندن آن لذت نمی‌برم کنار بگذارم و فقط به این دلیل  
که فضای موجود آن را خواندنی می‌داند، سراغش نروم.  
فکر می‌کنم این اتفاق بزرگی بود که در ذهنم افتاد و به  
من اجازه داد که خودم باشم با سلیق و علائق خودم. برای  
نویسنده بودن نخستین چیزی که لازم است، خود بودن  
است. همه ما در زندگی تجربه‌هایی به‌دست می‌آوریم،  
که هر کدام مثل شیاری بر انگشت سپاه ما می‌نشینند و  
مجموع این شیارها، اثر انگشت ما را شکل می‌دهد. هیچ  
آنفوری در دنیای نیستند که اثر انگشتشان به‌همدیگر شبیه  
باشد. مهم این است که اثر انگشت خودمان را بسازیم.  
نخستین قدم برای نویسنده شدن، پیدا کردن این ویژگی  
و باور کردن آن، بدون خجالت است.

چرا تصمیم گرفتید برای نوجوانان  
بنویسید؟  
عوامل متعددی در رسیدن به این انتخاب دست به‌دست  
هم داده‌اند. من معلم بودم، بعد به کانون پرورش  
فکری کودکان و نوجوانان رفتم. همین کافی بود تا  
بر کار برای نوجوان متمرکز شوم. ضمن اینکه به‌نظر من  
نوجوانی و حس و حال آن، تا آخر عمر در وجود انسان  
باقی می‌ماند. انگار تصویری از خودمان در آینه می‌بینیم  
که تا همیشه خودمان را با همان تصویر به یاد داریم.  
فلسفی‌ترین دوره‌های زندگی، نوجوانی و بعد  
از چهل سالگی است که انسان به جایگاه  
خود در جهان فکر می‌کند؛ دوره سؤال  
و تصمیم‌گیری. بنابراین این نوجوانی  
خیلی مهم‌تر از آن است که بتوان آن  
را نادیده گرفت. برای کسی مثل من  
که برای بزرگسالان هم می‌نویسد،  
نوشتن برای نوجوانان شبیه به  
جذب مخاطبان سال‌های آینده  
هم هست.

تفاوت نوجوانان  
نسل جدید با دوره



نوجوانی شما در مواجهه با ادبیات چیست؟

روش‌های نوشتن را می‌توان آموزش داد  
از شاه‌آبادی پرسیده‌ایم که آیا در کارگاه‌های داستان‌نویسی، می‌توان نویسنده  
تربیت کرد؟ او در پاسخ می‌گوید: «من معتقدم بله، کارگاه‌های داستان‌نویسی  
می‌توانند روش‌های نوشتن را آموزش دهند. اما منکر این حرف هم نمی‌شوم  
که داستان‌نویسی مایه‌ای می‌خواهد که در هر کسی وجود ندارد. این مایه را  
در تفاوت در نگاه تعریف می‌کنم، یعنی نویسنده توانایی این را داشته باشد که  
هر چیزی را، طوری ببیند که دیگران نمی‌توانند. نویسنده باید حرف‌هایی برای  
گفتن و مسئله‌ای برای خود داشته باشد، اگر این ویژگی‌ها وجود داشته باشند، یک  
کارگاه داستان‌نویسی و یک استاد خوب می‌تواند به افراد جهت دهد و کمکشان کند که  
درست بنویسند و جلو بروند. اما به چیزهای دیگری هم به جز آموزش نیاز هست؛ مثلاً  
وقتی رمان می‌نویسی، علاوه بر اینکه باید تکنیک‌ها و روش‌های رمان‌نویسی را بدانی،  
باید همتی برای منظم کار کردن و وقت گذاشتن برای فرایند توان‌فرسای نوشتن داشته  
باشی. باید بتوانی ساعت‌ها فکر کنی، با ذهنت کلنجار بروی و در نهایت صحنه‌ای خوب



عکس مهری نوشین/ایران

دیده شدن احتیاج دارد، چون ناشر می‌تواند از این راه  
خوانندگان بیشتری جذب کند.  
اثری بوده که روی دست تان مانده  
باشد؟  
رمان «هیچ کس جراتش را ندارد» را ۱۰ سال به چاپ  
نسیطرده بودم، حس می‌کردم اثر خوبی نیست. بعد  
کتاب را به بعضی دوستانم دادم تا بخوانند و آنها تشویق  
کردند اثر را منتشر کنم. با اینکه رمان خواننده شد و  
حتی جوایزی هم گرفت، هنوز معتقدم کار چندان  
عالی‌ای نبود. تا به حال کاری نبوده که ناشران رد کرده  
باشند، اما کتاب‌هایی بوده که خودم ترجیح داده‌ام  
چاپ نشوند. فکر می‌کنم نویسنده باید همیشه در حال  
نوشتن باشد، اما قرار نیست هر چه می‌نویسد چاپ کند.  
ما با نوشتن تجربه به‌دست می‌آوریم و یاد می‌گیریم.

زحمت کشیدیم، درباره آن فکر کردم  
که بعضی دوستان ۱۵ روزه رمان می‌نو  
برای کامل شدن کتابم وقت گذاشتم. ا  
که دلم می‌خواست دیده نشد. احس  
بارقه‌هایی از ناامیدی را می‌بینم اما نگذا  
پیدا کند.  
با کدام اثر تان به مسیر  
کرده‌اید، امیدوار شدید؟  
دیلماج، سال ۱۳۸۵ بود که این کتاب منتشر شد. قبل  
از آن کتاب‌های دیگری هم چاپ کرده  
بودم اما به‌نظرم کارهایی عالی  
نبودند. وقتی دیلماج منتشر  
شد، حس کردم اثر انگشت  
خودم را پیدا کرده‌ام و می‌دانم  
که چه می‌توانم بنویسم.  
خوشبختانه کتاب با استقبال  
خوبی هم مواجه شد. سال  
بعد رمان لالایی برای دختر  
مرده را هم نوشتیم که اثری  
برای نوجوانان است و بعدها در  
بررسی منتقدان، به‌عنوان بهترین

نمی‌توانم در این اثر موضع‌گیری کنم.  
به دلیل اینکه اصلاً مسأله‌ام نمایش این  
شخصیت‌ها در موقعیت فلسفی است  
نه در موقعیت سیاسی یا در موقعیت  
تاریخی. در عین حال برداشت‌های  
خیلی مختلف تاریخی می‌شود از این  
اثر داشت. اما من در پی این نبودم که  
قرائتی کلی از تاریخ‌چینش‌های اجتماعی  
ایران داشته باشم. گمان می‌کنم این  
مشکل را خوانندگان پی‌دایمی کنند که با  
پیش‌فرض‌های ذهنی خود به سراغ اثر  
می‌روند و توقع دارند که...  
نویسنده به‌جانب‌داری از یک جریان  
خاص بپردازد؟  
دقیقاً همین‌طور است. من احساس  
می‌کنم اگر نویسنده‌ای یک نوع قرائت  
خاص از هر موضوع را براندرش تحمیل  
بکند. در واقع ادبیات متن را از اثر  
خودش گرفته است و چنین اثری تبدیل  
به داستانی ایدئولوژیک می‌شود حتی  
نویسنده اگر با نشانه‌گذاری‌های صریح  
خواننده را برای درک هر نوع مفهومی  
به یک سمت خاص سوق بدهد، این  
کار به نوعی گرفتن جان ادبیات از اثر  
است. ادبیات زمانی به مفهوم واقعی

این است که برای مردم کار کنم. شاید سراغ کارهایی  
مثل پزشکی می‌رفتم یا هر کاری که خدمتی برای  
مردم باشد.  
چه چیزی شما را خوشحال می‌کند؟  
موفقیت خودم و عزیزانم، احساس اینکه اوضاع در  
زمینه‌های بهتر شده یا شنیدن خبری خوب، تا مدتی  
شارژم می‌کند.  
هنوز هم به اندازه آن روز که  
داستانتان بی‌خبر از شما چاپ شد، شوق  
دیدن نامتان روی جلد کتاب‌ها را دارید؟  
بله. هر آدمی مدام خودش را محک می‌زند و دوست  
دارد احساس کند که مفید است و در مسیر قرار گرفته  
است. حتی شنیدن تحسین و تشکر برای همه ما لازم  
است تا احساس زنده بودن داشته باشیم.

ادبیات داستانی ما عبوس است  
شاه‌آبادی تجربه‌های متنوعی در ژانر نویسی، به‌خصوص در ژانرهای  
پلیسی و ترسناک داشته است. او در پاسخ به اینکه چرا ژانر نویسی  
در ادبیات ما کمتر مورد توجه قرار گرفته؟ می‌گوید: «ادبیات  
داستانی خیلی عبوس شکل گرفته است. رمان سیاحت‌نامه  
ابراهیم‌پیگ، نخستین اثر داستانی فارسی است که رمان محسوب  
می‌شود. اثری کاملاً سیاسی با توصیف شرایط اجتماعی، که  
زیرزمینی دست به‌دست می‌شد. گرایش به ادبیات، کاملاً سیاسی بوده و  
قرار است رمان‌نویس، در نقش یک فعال اجتماعی وارد میدان شود. بعدها  
هم این مسیر ادامه پیدا می‌کند و داستان‌نویسی، خیلی جدی و سخت  
دنبال می‌شود. در زمانه ما، گرایش‌های سیاسی در فرم نشان داده می‌شوند.  
در نهایت مردم دیگر از خواندن داستان به‌عنوان یک اتفاق سرگرم‌کننده  
استفاده نمی‌کنند. به همین دلیل هم تیراژ کتاب‌ها روز به روز کاهش  
پیدا کرده‌اند. فکر می‌کنم همین است که امروز ما به‌دست  
رودر بایستی می‌خوانند. این وسط قصه‌پردازی و سؤال «بعد چه شد؟»  
که هر داستانی را جذاب می‌کند، وجود ندارد. ژانر نویسی و قصه‌مند  
نویسی، متأسفانه رفتار سطح‌پایینی محسوب می‌شود و نویسندگان آن  
هم در دسته عامه‌پسند نویسان دسته‌بندی می‌شوند، که اصلاً درست  
نیست. آثار ژانر نویسی در ادبیات ما بسیار کم‌تعداد است در حالی که در  
داستان‌پردازی حفظ شده و هم موقعیت شخصیت‌ها مورد پردازش قرار  
گرفته است؛ مثلاً تا قبل از نهضت رمان سیاه که در دهه ۱۹۵۰ به‌وجود  
آمد، رمان‌هایی پلیسی داشتیم که خواندندشان بیشتر شبیه حل معما  
بود. اما بعد داستان‌هایی نوشته شد که پلیسی بود اما در متن اجتماع  
اتفاق می‌افتاد. جای اینکه قصه بنویسیم و در عین حال ادبیات خلق  
کرده باشیم، در کشور ما خالی است. نوجوانان بیشتر از بقیه به داستان‌ها  
اجتماعی، تندی هم باعث شده سراغ آثار، خاص‌تر و ترحم‌پسند»



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