

Peyk

Persian Cultural Center's Bilingual Magazine
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143

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Happy New Year 2013

- What Is the Difference?
- I am Purrrrsian, Meow!
- Historicity and Romance
in the Verse of H. E. Sayeh
- Review of Desert Mojito Book
- Middle School
- Osteoporosis
- Realism:
Liberation of the Subject Matter!
- Persian as a Heritage Language

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Wishing You a
Happy & Prosperous 2013

Editorial
Editorial
Editorial
EDITORIAL



By: Shahri Estakhry



143
Peyk
Since 1991

What Is the Difference ?

For sometime now this thought has occupied my mind and it comes from the realities that I have observed from support of different events from our community? Someone perhaps can answer me and ease my pain.

What is the difference between a child with cancer or a child suffering from hunger? Why is it that suffering from hunger does not awaken our senses to the reality and a strong possibility of death for a child whereas cancer always brings to our mind and vision suffering and the extreme possibility of losing the child?

I'm a cancer survivor and I speak from experience of how devastating and painful it can be. It is a total life change after chemo and radiation, you and your life are NEVER the same. If I, as an adult can say this, I will also bear the pain and the suffering that a child experiences with cancer and their hope of survival from this horrible disease. However, today, the survival of children afflicted with different types of cancer in comparison to the 1960's is astonishing and heartwarming. You can check and review in the updated research from St. Jude's Children's Research Hospital the leading care center and research group for children's cancer in the U.S. www.stjude.org/stjude

In comparison, I have never experienced hunger, but I have held a dying child from hunger and as long as I live, I will always remember the painful and innocent look of hope in those last living moments. It becomes a haunting lifetime experience that even in sleep it comes to remind me and to ask myself "how did it happen"? According to UNICEF 22,000 children die everyday of preventable causes, the greatest being that of hunger.

Recently, a group of us attended a fundraising event to benefit children with cancer and a center that does extra ordinary care for their patients. I was proud to see over 800 attendees from my community paying \$150 a plate and some going even further and pledging more to support the children with cancer. I would estimate the minimum they raised was easily more than 1/2 million dollars. Hats off to all participants and to their generosity.

Now tell me what is the difference between a child dying of hunger and a child in process of cure of such disease as cancer? Why do we come out in multitudes to support the needs of one and nearly unaware and in - different to the other?

Afflicted children with any kind of an illness including hunger should be looked with the same sympathy and level of empathy that would include enormous love for their well being. When we want, we can be an exceptionally generous community. This gracious generosity needs to stretch beyond one doorstep and one cause. We must look at all children as our own, we need to be involved with whatever we can do to make a better world for all of them.

Often we cannot prevent children from being afflicted with diseases, thus we support the cure and hope for the best. However, we can prevent them dying from hunger if we support in due time and get involved in early stages. Millions of children can survive on a small bowl of rice and beans with once a day ratio. Denying the possibility of such support to save their lives is the greatest injustice against humanity. These little human beings are not asking much, their only hope is to be given a chance to a life. Once they reach the malnutrition stage, according to Drs. Without Borders "it will be a race against time."

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PCC NEWS

Persian Cultural Center Board and subcommittees have been meeting to discuss plans for the upcoming year. We have several fundraisers, concerts and events lined up, including Nowruz. Our building fundraising has been our main focus and has gathered momentum. We are looking at a variety of buildings to accommodate our programming and services while continuing to collect donations to maximize our purchasing power. We anticipate establishing an Iranian - American Center in the next year that will serve the entire community and generations to come. We hope to have your continued support for this historic undertaking. Please consider donating, if you have not done so already; on the opposite page there are several ways in which you can make your mark.

In November, Child Foundation and Dollar - a - Month Fund collaborated with PCC's Iranian School of San Diego (ISSD) to celebrate International Children's Day. In December ISSD held its annual Yalda celebration where students and parents enjoyed a fun and educational evening, playing traditional games and revisiting the meaning and tradition of Yalda in Iranian history. As always, the event was sold out and enjoyed by all. Also in December, PCC held an evening Yalda celebration at Sufi restaurant with comedian Michael, and a variety of dance and music. A moment of silence was observed for the victims of the recent Sandy Hook Elementary School shootings. The meaning and tradition of Yalda was highlighted and PCC collected toys for charity. The event was sold out and thoroughly enjoyed by guests of all backgrounds. We look forward to another wonderful year ahead with peace and prosperity for all. Thank you for your ongoing support in keeping our beautiful culture and traditions alive for all to share!



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We would like to thank all of you who have contributed to the building fund so far; your vision and generosity will serve generations of Iranian - Americans and San Diegans in the future.

Add yours or a loved one's name to this list.

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All donors' names will be recognized prominently on a plaque posted at the entrance of the Center and entitled, "Founders' Circle." In addition, at certain donation levels special recognition applies as indicated. This Center will not only serve you, your loved ones, and the community, but it will also benefit future generations and those who want to reach out and learn about Iranian Culture and the Persian language. As an established and respected community, we owe it to ourselves, our children, and the survival of our heritage to achieve this goal.

Solicitation of Material

Do you have an opinion on something you see here? Have you written an article that you would like us to publish? If so, we would love to hear from you! For directions on how to submit your piece, please contact PEYK - PCC's office at: P.O. Box 500914, San Diego, CA 92150. You might find your submission printed in the next issue of *Peyk*!

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I am Purrrrsian, Meow!

By Shaghayegh Hanson

You may recognize the title of this piece from one of Maz Jobrani's stand up performances. (Youtube: The Difference between Arabs and Iranians.) The point being that to lessen the blow of announcing you are "Iranian," which equals American - flag - burning - terrorist, you may prefer to say you are Persian, which equals cuddly cats and beautiful rugs. My daughter once told her 5th grade friend that she's Persian and her friend said, "You can't be Persian, only cats are Persian!" So there we have it, two opposite extremes of misperception that we have borne as a community for approximately 30 years since The Revolution threw us reluctantly onto the stage of world affairs.

However, in the last few years Iranian - Americans have become more visible which has led to a more informed reaction to our community. For a long time we have felt defensive about being Iranian and have instinctively defrayed the negativity by attempting to overwhelm it with unadulterated positivity. Apart from comparing ourselves to cats and rugs we have lauded high profile Iranian - Americans (see examples below at *). We refer people to Rick Steve's Travels in Iran, we talk about ancient Persian artifacts, we delight in the burgeoning number of American - Iranian writers, filmmakers, journalists, comedians and actors. All of this is great progress and we should be proud of the exposure.

For my part, I believe what is piercing the veil of ignorance most effectively are not just the things that distinguish our people, culture, and history as unique and worthy of admiration, it is the things that balance that distinction and bring us more into the mainstream consciousness by focusing also on our vulnerabilities and similarities to others in the melting pot. What has bothered me for quite some time is that as a community we tend to dwell on only our successes in education and wealth gain and tend not to talk about perceived negative issues. When Ahmadinejad said there were no gays in Iran, we all rolled eyes in collective intellectual embarrassment at the "backward" or "unprogressive" image this portrayed. But our community here is equally reluctant to take on issues of homosexuality, poverty, mental health, domestic violence, alcoholism, drug addiction and any number of things that may "taint" the image of a wholesome, wealthy, educated, and prospering Iranian - American community. We are guilty of brushing these things under the carpet, thus alienating ourselves, not just from those in our community that experience these issues but from the community at large, the message to whom is, "You should like us because we are educated, wealthy, and ethical." This type of attitude is not conducive to barrier breaking.

What Asghar Farhadi's "A Separation" did was to tackle divorce, class conflict, and a mental illness all in one swoop...and you know what, people from all backgrounds related to that. What Firoozeh Dumas' "Funny in Farsi" did was to show people that we can laugh at ourselves without compromising our dignity. And



despite the wave of dismay shown towards "Shah's of Sunset," the success of the show reflects that we have a recognizable place in the melting pot. To dismiss the show as shameful or an outrage is again to set us apart as some sort of untouchable, unblemished culture. If anything, the show further propels our presence in this country into mainstream culture and "normalizes" our humanity by showing that there is nothing inherently different about us; we too can take the American Dream towards the absurd.

This month KPBS will air a documentary called "The Iranian - Americans." The timing of this show is perfect. In the last few years, Iranian - Americans have become extremely visible. Visibility, in my opinion, is all good, from "A Separation" to "The Shahs of Sunset," because it opens all avenues for discussion and exchange of information. People's minds open up to information in a variety of ways. Once minds are open, honest dialogue can begin. This documentary will be a part of the dialogue.

I hope we are finding a confident enough footing in our new homeland to show ourselves honestly, warts and all. We do not combat prejudice and ignorance by showing only a "successful" image of ourselves. We can only be credible and approachable if we also show our vulnerabilities and human struggles, just like everyone else in this world, wherever they were born and whatever they may call themselves. Pride is not a bad thing but it is easier to swallow by others if accompanied by a healthy dose of humility.

*Examples of high profile Iranians:

- Firouz Naderi—NASA scientist
- Omid Kordestani—VP Google
- Abbas Kiarostami—Filmmaker
- Shohreh Aghdashloo—1st Iranian - American to be nominated for Oscar
- Pierre Omidyar—founder of Ebay
- Vali Nasr—Dean at Johns Hopkins and previous advisor to State Department Foreign Affairs
- Rudi Bakhtiar—CNN Anchor
- Christiane Amanpour—world renowned journalist
- Azar Nafisi—writer "Reading Lolita in Tehran"
- Golnesa Gharachedaghi—Shahs of Sunset (hates ants and ugly people)

45 YEARS OF “SILENCE”!

Forough Farrokhzad,

(5 January 1935 - 14 February 1967 / Tehran)

I Will Greet The Sun Again

I am sending-
my warmest greetings to the sun,
and to the tender rivers that streamed in my veins,
and to the raining clouds that forever carried- my endless
dreams-
to the other side.

Also,
my greetings go-
to the poplar trees in the yard-
and their sore but graceful aging-
under the comes and goes of sun:
They escorted me in all chilly visits-
of dry times.

And,
I am sending my greetings to the dark crowd of crows:
They always brought me the refreshing scent of nightly crops.

And,
my greetings go to my mother-
who stayed and lived in the mirror,
and looked like my aged face.

And my greetings to this earth, this generous earth-
that the thrill of repeating me, filled its aroused inside- with
countless greening seeds.

&

I will come, I will come,
I will arrive.

I will arrive:
With my flowing locks:
the winged scent of Earth;
With my eyes:
the bright insight of Night.

And I will bring to you-
all the flowers that I picked-
from the other side of the wall.

I will come, I will come,
I will arrive.

I will arrive!
And then,
all the closed gates will be shattered by Love,
And all the forsaken isles will be invaded by Love,
And there, I will greet everybody who loves.

And, I know:
There will be a girl,
still standing in front of the gates,
those soaked gates-
in the Deluge of Love.
I will greet her again as well.
I will greet her again as well.

Translation: Maryam Dilmaghani, September 2006, Montréal.



It is with heavy hearts and great sorrow; we have to announce the passing of a great PCC and ISSD friend and supporter Mrs. Atoosa Katouzian.

Her passing is indeed more than a great loss to PCC community & ISSD family. Her unconditional love, dedication to her husband, daughters, family, friends and culture is one that will be forever etched in our memories and hearts. For those of us in ISSD who witnessed her battle with this cruel disease, we could only marvel at her spirit and her perseverance and devotion to our school community whenever her health would permit.

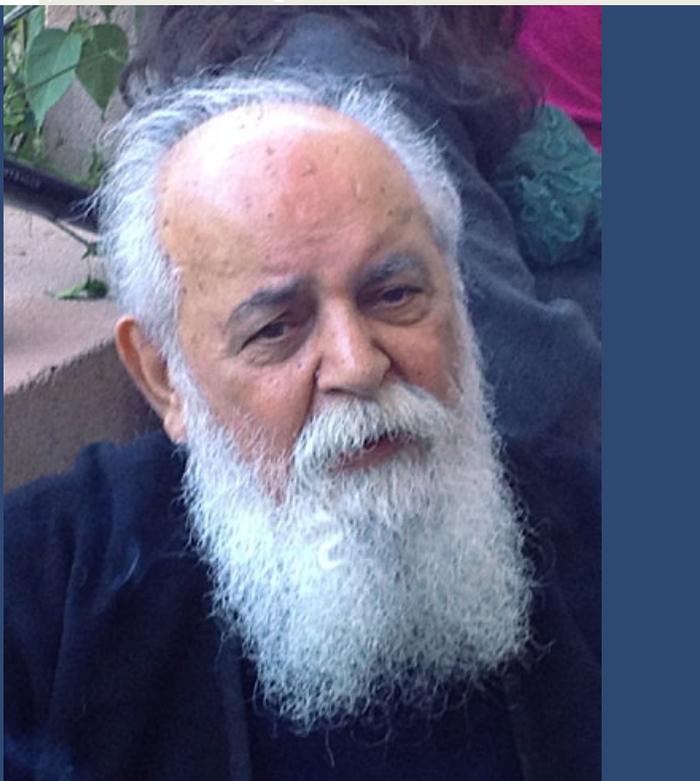
As one of the few Iranian woman engineer leaders in her industry, Atoosa was loved and well respected and naturally successful in every position she held.

Quoting from one of her close friends MahsaVahidi eulogy:” Atoosa carried the same passion into her community. Whether it was organizing a team for a breast cancer walk or revamping the snack table at ISSD or helping PCC with their building a dream project. She spoke to me many times about how we need to help figure out a plan for PCC to reach their goal of building a center for Iranians of San Diego. We always marveled at how ISSD has helped our kids with their cultural identity and the invaluable benefits that our children have received from this organization.” The PCC & ISSD community will miss her as will all the people and places she has touched over the years, but Atoosa has left an example for all of us to emulate. We will continue to be inspired by her passion, dedication and love of her family, friends, heritage and culture.

May she rest in peace and may her family be forever blessed with her memory that would give them strength they mourn her loss.

As suggested by Mrs Katoozian Family, in lieu of flowers, the money was donated to PCC Building Fund. Over \$6,000 was raised that was donated on her name. In addition, The family has also established a scholarship under Atoosa Katoozian name to be awarded annually to an outstanding student at ISSD.

Historicity and Romance in the Verse of H. E. Sayeh



The Art of Stepping Through Time (Buffalo, N.Y.: White Pine, 2011), a selection of work by the Persian-language poet H. E. Sayeh, is a welcome addition to the slim body of modern Persian literature in translation. Sayeh is the pen name of Houshang Ebtehaj, born in Rasht in 1927. A highly regarded figure on the Iranian literary landscape, a dozen volumes of his poetry were published between 1946 and 1999. A selection edited by M. R. Shafei Kadkani, *Ayineh dar Ayineh* (Tehran: Nashr-e Chashmeh), was first published in 1990 and is now in its tenth edition. *The Art of Stepping Through Time*, the first collection of Sayeh's verse to appear in English, is the result of a collaboration between native English speaker Chad Sweeney, an author of four books of poetry who lives in Redlands, California, and native Persian speaker Mojdeh Marashi, an artist, writer, and translator based in Northern California's Bay Area.

Sayeh's verse profoundly engages aspects of Iranian political history without compromising poetic independence. His love poems, recited with Hafezian lyricism, are among the most treasured works of contemporary Persian poetry. *The Art of Stepping Through Time* captures the variety of his verse in bright and engaging English. While the original rhyme and meter schemes of Sayeh's *ghazals* are lost, the simplicity of these translations, in form and verbiage, create their own music in English. "Musical congruence rather than musical equality" – this is what Marashi and Sweeney have opted for.

They have collaborated on this project for several years, during which their translations appeared in various peer-reviewed literary journals such as *Poetry International*, *Washington Square Journal*, and *Indiana Review*. With more than 50 poems from 12 books, the selection spans half a century of Sayeh's verse and offers a thorough picture of his literary development through various poetic forms (*ruba'i*, *ghazal*, and *she'r-e sepid*) and modalities (love poems, elegies, politically charged verse).

Love is the heat that multiplies itself
The birth of a birthing cosmos

The translators have not shied away from footnoting mythological and inter-textual allusions, providing guidance to curious readers who wish to explore the literary tradition to which Sayeh belongs. For instance, in the poem "Shabikhoon," translated as "Night Raid," the literal meaning of the term (night blood) has been footnoted, which brings the alterity of the source language into English, revealing some of Persian's semantic peculiarities. However, in the same poem, the translators have opted for a more domesticating translation of *saghi*, rendering it as "wine maid" – close to the conventional translation for the Arabic *saqi*, "wine server" – which flattens the deeper connotations of the term in Persian literary tradition. (The *saghi* pours the wholesome wine of life into the empty bowl of the poet. At times he inspires the poet and at other times he serves as a spiritual teacher, the symbol of the existence of the beloved on earth.) Though this collection is not bilingual, each translation is accompanied by the Persian title, which makes locating the original poems easier.

My bed
is the empty shell of loneliness.
You are the pearl
strung from other men's necks

Sayeh, in his verse and life, has been politically engaged. Active in the communist Tudeh Party, he was imprisoned following the Iranian Revolution of 1979. However, viewing his literary life exclusively through the lens of political historicity is a reductionist endeavor. Through his short introduction, Sweeney alludes to Sayeh's multilayered identity, namely the literary humanism that emerges from his love poems. He references *Hafez be Sa'y-e Sayeh* (Tehran: Chashm-e Cheragh, 1994), a colossal undertaking of a comparative, verse-by-verse study of existing versions of Hafez that took Sayeh around the Persian-speaking world. And he highlights some of the challenging aspects of translating Sayeh and provides useful background information on the aesthetic force and social power of his verse. Marashi and Sweeney must be commended for vigorously and critically engaging with Sayeh's variegated poetics in translation.



ARGHAVAAN

Arghavaan, my one - blood, my cut
branch!
What color is your sky today?
Sunny
or locked in cloud?

In this corner outside of the world
no sun yellows my forehead,
no news arrives from the spring.
All I know is wall,
the dark so close
when I empty my lungs
the air returns against me,
the flight of the eye
stumbles a single step.

A think flame from a sick lamp
is the only storyteller tonight.
My branch catches,
the air, too, is prisoner.

Whatever remains of me
has lost the color of its face.
The sun has not dropped one
glance from the rim of its eye
into the amnesia of this vault.

From quiet oblivion
in whose cold air every candle dies,
a vision of color kindles the mind,
out there,

my arghavaan:
my arghavaan is alone,
my arghavaan cries
with this flayed heart
bleeding from the eyes.

ارغوان

ارغوان
شاخه ی هم خون جدا مانده ی من
آسمان تو چه رنگ ست امروز؟
آفتابی ست هوا،
یا گرفته ست هنوز؟
من درین گوشه
که از دنیا بیرون ست،
آسمانی به سرم نیست
از بهاران خبرم نیست
آنچه میبینم
دیوار است
آه
این سخت سیاه
آنچنان نزدیک ست
که چو بر می کشم از سینه نفس
نفسم را بر می گرداند
ره چنان بسته
که پرواز نکه
در همین یک قدمی می ماند

کور سویی ز چراغی رنجور
قصه پرداز شب ظلمانی ست
نفسم میگیرد
که هوا هم اینجا زندانی ست
هر چه با من اینجا ست
رنگ رخ باخته است
آفتابی هرگز
گوشه ی چشمی هم
بر فراموشی این دخمه نیانداخته است
اندرین گوشه ی خاموش فراموش شده
کز دم سردش هر شمعی خاموش شده
یاد رنگینی در خاطر من
گریه می انگیزد
ارغوانم آنجاست
ارغوانم تنهاست
ارغوانم دارد می گرید
چون دل من که چنین خون آلود
هر دم از دیده فرو میریزد

Arghavaan,
what is the secret that spring always
arrives carrying our grief?
That every year the sand stains
with the blood of swallows
and over the branded heart heaps
loss onto loss?

Arghavaan, earth's claw,
grab hold the morning's robes and ask
the galloping messengers of the sun
when they will cross this black valley.

Arghavaan, hung in clusters of blood -
fruit,
at dawn when doves
riot the windowsill of sunrise,
lift my petaled soul
in your fingers,
hoist it to the flight's watchtowers.
Hurry, the flock is
grieving for captive birds.

Arghavaan—spring's banner of flowers,
raise your colors!
Become my bleeding poem.

Keep the memory of my loved ones
red on your tongue.

Shout the poem I cannot write!
Arghavaan, my one - blood,
my cut branch.

ارغوان
این چه رازیست که هر بار بهار،
با عزای دل ما می آید؟
که زمین هر سال از خون پرستوها رنگین است؟
اینچنین بر جگر سوختگان
داغ برداغ می افزاید
ارغوان پنجه ی خونین زمین
دامن صبح بگیر
وز سواران خرامنده ی خورشید پیرس
کی برین دره غم می گذرند؟
ارغوان

خوشه ی خون
بامدادان که کبوترها
بر لب پنجره ی باز سحر
غلغله می آغازند
جان گلرنگ مرا
بر سر دست بگیر
به تماشاگاه پرواز ببر
آه بشتاب
که هم پروازان
نگران غم هم پروازند

ارغوان
ببیرق گلگون بهار
تو برافراشته باش
شعر خون بار منی
یاد رنگین رفیقانم را
بر زبان داشته باش
تو بخوان نغمه نا خوانده ی من
ارغوان
شاخه ی هم خون جدا مانده من



Direct your questions and comments to Aria
@ af@ariafani.com



Noush - e - Jan Without any doubt, Pomegranate Stew (Khorsh-e - e - Fessenjan) is not only a favorite of Iranians but also all who have tasted it and many who have requested the recipe. It is a festivity stew. For any stew to taste good and have richer, more developed flavors, it takes low simmering for an hour or two. Here also we have the recipe for the famous Iranian fluffy rice via a rice cooker (not every rice cooker makes fluffy rice), I have given several non - Iranian friends a small rice cooker to make it easier for them to have the rice AND the delicious tah - e dig (crunchy bottom of the rice). On page 19 - you can find markets that will have the rice cooker for this purpose. *Wishing you and your loved ones a Happy and Joyous 2013. Here is to your good health with delicious food.*

Noush _ e Jan Editor

From: *New Food For Life* by Najmieh Batmanglij

Pomegranate Stew – Khorsh-e - e -

Fessenjan: Serves 6, preparation time 30 minutes, cooking time 2 hrs.

Ingredients: 2 large onions (chopped); 2 cloves of garlic (crushed); 1 tsp salt; ¼ tsp freshly ground pepper; ½ tsp ground cinnamon; ½ teaspoon nutmeg; 3 tablespoons oil; 1 1/3 cups ground walnuts; 1 cup fresh orange juice; 5 tablespoons pomegranate paste or 2 cups fresh pomegranate juice; 3 tsp sugar; ¼ tsp saffron dissolved in 1 tablespoon hot water and 1 large fryer or duck, 4 5 - pounds, cut up.

Preparations:

1. Brown one onion and garlic in 3 tablespoons oil in Dutch oven. Add ground walnuts and saute 3 minutes, stirring constantly. Mix in the salt, pepper, cinnamon and nutmeg. Pour in 1 ½ cups of water.
2. Combine orange juice, pomegranate paste or juice, sugar and dissolved saffron. Add to onions and nuts, cover and simmer 20 minutes over low heat, stirring occasionally. (add more sugar to taste if too sour).
3. In a pot, place one chopped onion and the chicken or duck pieces (do not add water). Cover & simmer over low heat for 30 minutes for chicken, 1 hour for duck. Remove unnecessary bones and the skin.
4. Place the chicken or duck in the Dutch oven with the pomegranate sauce. Cover and simmer over low heat for 30 minutes longer for chicken and 1 hour for duck. Stir gently

occasionally.

5. Check to see if chicken or duck is done; taste sauce and adjust seasoning. Transfer to a deep ovenproof casserole dish, cover and place in warm oven until ready to serve
6. Serve hot from the same dish with chelo (white rice/ recipe below).

Variation: This stew can be made with meatballs instead of poultry. Knead 1 grated onion into 1 pound ground meat and shape into meatballs the size of hazelnuts. Brown them on all sides in oil and add in step 4. Continue as in master recipe, cooking for 30 minutes.

Steamed Plain Rice: Electric Rice Cooker Method (Chelo with Polo Paz):

Serves 6, preparation time 10 min, cooking time 1 ½ hrs.

Ingredients: 3 cups long - grain rice; 3 cups water; 1 tablespoon salt; ¼ cup oil; ½ cup butter; ¼ teaspoon saffron dissolved in 1 tablespoon hot water.

Preparations:

1. Clean and wash rice several times (5 8 -) in cold water.
2. Combine all ingredients except the saffron in the rice cooker and start it.
3. After 90 minutes, pour dissolved saffron on top of rice. Unplug the rice cooker. Allow to cool for 10 minutes, without opening
4. Remove lid and place round serving dish over the pot. Hold the dish and the pot tightly and turn over to unmold rice. The rice will be like a cake. Cut it in wedges and serve.

Note: The cooking time for rice varies between different brands. Follow directions with each rice cookers.



Review of

Desert MOJITO

By Bijan Moridani

In her debut novel, *Desert Mojito*, Nazli Ghassemi capably brings into light the universal need for love, respect, acceptance and human bond. Set within the shimmering sands of Dubai, a glamorous city on the edge of a desert in the Middle East, Ghassemi depicts the nuanced social scene in this complex region through the witty and playful voice of, Maya Bibinaz Rostampisheh Williams, the thirty-something, American - Iranian narrator born in Wisconsin.

Maya and her quirky circle of international friends weave the reader playfully through their expat lives in the city's multicultural maze, as they deal with their personal and the socio-cultural challenges. The city of Dubai also central to the story functions as essentially another fascinating character – one caught between western modernity and eastern tradition and values. The insightful portrayal of this modern Islamic city and the Middle Eastern culture throughout the novel, shows us, the reader, over and over how similar we really are regardless of our differences.

A skilled humorist, Ghassemi charms the reader every chance she gets - from the title, *Desert Mojito*, to the *Ghormeh Sabzi*, *Love Potion* epilogue you can't help but enjoy the read, page after page. She finds the humor in ordinary circumstances, seducing us with playful chapter titles such as, "Let us Discriminate, Pretend, Fit



in," or "The Divine Prejudice". All along making you laugh, love, think and wonder what happens next.

Within the easy eloquence and sophistication of her writing, a complete and welcome surprise is the delirious poetry sprinkled throughout the novel. Here the author displays the very imaginative and at times melancholic aspect of her personality, in contrast to the humor that enlivens the rest of the book.

Ghassemi's effortless writing style and storytelling flows as easily as the mojitos that populate the social interactions throughout the novel, enticing her readers. The reader never notices that actually different aspects of culture including politics and religion as well as individual aspects of seduction and romance have been mentioned, all skillfully and sensitively. They all seem to have a ring of familiarity, so that the reader could imagine that those situations happened to them, too, further illustrating the point that whoever we are, from the east or from the west, man or woman, or any other category that we humans put ourselves into, we are all more or less the same.

As a male reader, I will add only that the book, while in no way written specifically for a female audience, allows male readers interesting small insights into the mysterious world of women. While the time has long passed for me to put these insights to good use, other men may benefit from the secrets shared within these pages.

I truly enjoyed this book of gentle humor and the search for love. I strongly recommend it, and hope that soon we get a chance to see more works from this up and coming writer.

Congratulations to Ms. Nazli Ghassemi.

Bijan Moridani is the author of The Persian Wedding.

Winter Savings Tips

Save money and energy this winter

By following a few simple tips and with the help of our rebates on energy saving improvements, you can take the bite out of winter energy bills.

- **Save up to 20%** on monthly winter energy bills by lowering the furnace thermostat three to five degrees (health permitting). Save even more by turning the thermostat off when you're not at home.
- **Caulk & weather-strip** around doors and windows to keep cool air out and warm air in.
- **Save up to \$10** monthly by having home air ducts tested for leaks and sealed, if needed.
- **Check your furnace** filter monthly. Clean or replace it per the manufacturers' recommendations.
- **Save up to 20%** on monthly heating costs by installing adequate insulation.

For more information please visit
www.sdge.com/winter



EDUCATION



By Sheiveh N. Jones, Ed.D.



Middle School

During my first year of teaching, I was lucky enough to get a teaching position in my dream school district. It was with excitement I began this teaching assignment. I had just come off of a teaching assignment in an inner-city school district teaching in a subject area for which I was not prepared. So here I was now in my dream district teaching mathematics and keyboarding. It was with great confidence I came into this position, never doubting that I could work with junior high students. After all, I graduated from this school district and even student taught here. I knew the community well AND I knew if I could teach in the inner-city, I could conquer the world.

Little did I know it takes a special person to teach hormonal adolescents and young teens who have very little self-control and find drama in every minute of the day. Not long after began teaching this group, I not only doubted my ability to be a good teacher, but I also was certain I chose the wrong profession! After some very reflective conversations with my principal, I came to the conclusion I was not cut out to teach middle school/junior high.

Flash forward fifteen years later and my own child was about to enter middle school as a sixth grader. Granted, he was not entering junior high school, which serves 7th and 8th grade, but nonetheless I had a terrible feeling in the pit of my stomach. All I could think about was how this age group was nearly the death of my career and now here I was with a child who was about to enter "that phase." How was I going to cope with the drama and impulsiveness that comes with this age group? Given my controlling nature, I was not ready to give up the control I had when my son was in elementary school.

During the days leading up to the first day of sixth grade, I recall I had the same fear I had when my son entered first grade and was no longer confined to only the kindergarten yard. In first grade he was going to be with the «big» kids up through fifth grade. And here we were now with the impending day of doom when he was going to once again be with the big kids, except this time they would be with those dreaded 7th and 8th graders - the same age group that nearly ended my career. I was anxious on two counts. First, I anticipated my son was now turning into a middle-schooler with the behaviors, habits, and everything else that comes with middle school. Also, we had made so many strides in dealing with after effects of bullying; my son was on the road to recovery. What if all those problems came rushing back now that he was at a bigger school with other middle-schoolers?

On the first day of school, I proudly carried my camera with me anticipating the cute photo I would get of him with his backpack slung over one shoulder and his lunch box in his hand. Instead, I barely got a photo of his back as he leaped out of my car as though he was running away from the paparazzi! And so it began. Middle school. Adolescence. Hormones. Mood swings. Yes, apparently boys can be moody, too, as I discovered.

My son is now in his second year of middle school and I am so pleased with him. It has not been an easy journey, but here are some things that I learned along the way:



- 1. The teachers make a big difference.** We paid attention to what our son told us about his teachers and their expectations. We found he was very calm and content until the last period of the day, when he had PE. It turned out his PE teacher was a very aggressive man who punished the entire class even when only one student misbehaved. Like we do every year, we made a point of going to back-to-school night to confirm our son's feelings and our impressions of each of his teachers. Through this, we confirmed our son's angst and the very next morning contacted his counselor to let her know a schedule change was mandatory; we wanted him to keep ALL his teachers except for the PE teacher. This change was immediate and that very day he no longer had PE with that teacher. If good teachers are not an option, I would strongly suggest you examine whether the school is the right one for your child and your family.
- 2. Communicate, communicate, communicate!** Communication with our child AND with school personnel has had incredible results. This communication needs to be purposeful. For instance, when we communicate with teachers, we always start with our purpose for contacting them, what we expect to resolve by the end of the conversation, and how we hope to take a team approach to supporting our child. When we communicate with our son, we make sure we listen to him without reacting. Oftentimes, he speaks to us with one or two words and then says, "Mom, I'm not a baby anymore." This might be designed to shut me down, but I remind him that our job as good parents is to be aware of what is going on at school and how he is feeling. Lastly, my husband and I communicate with one another as we want to make sure we are in agreement on decisions before we speak to our son. We also make a point to stay connected with the counselor, principal, and assistant principal. So that the school personnel knows me and feels my presence on campus, I have begun volunteering on the Parent Teacher Organization (PTO) as the vice president. This has made a tremendous difference on so many levels.
- 3. Check on student's progress.** Many districts now have programs through which parents can access their students' grade through the school's website. My son is now in the habit of checking his grades almost daily and sharing those grades with us. He knows we have access to the grades, including grades on tests, quizzes, and homework, at anytime. Given this, there is no possibility for our son to be anything but honest about his grades. Also, knowing about his progress lets us know where he needs extra help and whether we need to communicate with the teacher about any needs.
- 4. Celebrations, consistency, and consequences go a long way.** Believe it or not, children like consistency. They also appreciate consequences whether they are positive or negative. Consistency and consequences set boundaries so our children know exactly what to expect depending on their behaviors, grades, etc. In our house, we celebrate successes (positive consequences) by going out to dinner at a restaurant of our son's choice. Negative consequences include taking away television watching time and videogames until grades improve and late assignments are turned in.

Middle school is a tough time for students. They are transitioning from a nurturing environment with one teacher all day long in an elementary classroom to having multiple teachers in a bigger environment. We have to remember when they are in elementary school with one teacher, there is one set of expectations that go with that teacher. By the time students get to middle school, they have multiple teachers, which means multiple sets of expectations. Our students have to figure out how they fit in to each of these settings. They also are trying to figure out where they fit in during lunch with their peers. This can all be very overwhelming and difficult. If we can help ease the transition and even make our children aware of the change in environment with having to fit into each of the changing environments, we will do a great service to our children and their relationship with us.

Calendar of Events

Visit Our web site at www.pccus.org

Persian Cultural Center

Tel: (858) 653-0336 Fax & Voice: (619) 374-7335

www.pccus.org



Maestro Hossein Alizadeh & Pejman Haddadi in concert

Saturday Jan 26, 2013, 6pm

UTS Forum Hall
4545 La Jolla Village Dr., San Diego, CA, 92122

Nowruz Celebration

Saturday March 16, 2013

Charshanbeh Soori, March 19, 2013

Sizdeh Bedar March 31, 2013

Setar Workshop by Kouros Taghavi

Registration and info: (858) 243 6008 -

Tombak workshop, Info: (858) 735 - 9634

Daf Workshop with Ali Sadr,

Tuesdays 6 to 7:30 PM at PCC office.

Iranian School of San Diego

(858) 653 - 0336

ISSD Nowruz Preparation, Sabzehkari and egg coloring, March 3, 2013 at ISSD

Sunday March 3, 2013
Mt. Carmel High School 10am - 12pm



ISSD Nowruz Celebration

Sunday March 10
At Mt. Carmel High School
Dollar a Month Fund Nowruz Bazaar
Sunday March 3, 2013 at Iranian School of San Diego
10am - 12pm

Branch I: Sundays at 9:30 AM- 1:00 PM
Mt. Carmel High School

Branch II: Thursdays at 6:00 PM - 8:00 PM
Mt. Carmel High School
Mount Carmel High School
9550 Carmel Mountain Road • San Diego, CA 92129
For more information: 858 - 653 0336

Persian Dance Academy of San Diego

(858) 653 - 0336 www.pccus.org

Dollar a Month Fund

Tel: (858) 653 0336 - • www.dmfund.org
http://www.facebook.com/pages/Dollar_a_Month_Fund



Association of Iranian American Professionals (AIAP)

Tel: (858)207 6232 - • www.aiap.org
Last Wednesday of each month at 6:30 PM
at Sufi Mediterranean Cuisine
5915 Balboa Ave, San Diego, CA 92111



Dar Shahr Cheh Khabar?

ISTA (Iranian Student Association at UC San Diego)

visit us at www.istaucsd.org



House of Iran

Tel: (619) 232 - Iran Balboa Park,
Sundays 12:00 4:00 -pm



Iranian - American Scholarship Fund

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www.Mehrganfoundation.org Tel (858) 673 - 7000

PAAIA

Public Affairs Alliance of Iranian American
www.paaia.org



NIAC

National Iranian American Council
www.niac.org



Book Club Meeting

Last Sat. of each month
Sufi Mediterranean Cuisine
5915 Balboa Ave, San Diego, CA 92111

other events:

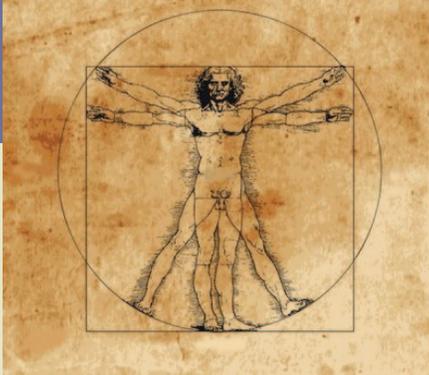
San Diego Museum Month: Half - Off Admission

Feb 1 - 28, 2013
Explore over 40 arts, culture and science - oriented institutions in San Diego this February with half - off admission during Museum Month.

ArtStop: Alice Neel

January 10, 2013 Time: 12pm to 1pm
Price: Free after Museum admission.
Region: Downtown
Lucy Eron, Museum Educator, discusses Alice Neel.





By Sanaz Majd, MD



developing bone loss.

- **Hyperthyroidism:** Excessive circulating thyroid hormones cause bone loss. That's why it's important to get treated if you suffer from hyperthyroidism, and also why it's important not to over treat hypothyroidism.
- **Medications:** Certain medications, such as Depo - Provera (a contraceptive injection) if used more than two years, anti-seizure medications, steroids, medications used to treat conditions like rheumatoid arthritis or lupus, and some chemotherapeutic agents can speed up bone loss. It's always important to weigh the risks and benefits of all medications.
- **Estrogen Deficiency:** Estrogen builds bone, and too little estrogen can actually deplete bone density. Therefore, certain estrogen deficiency states are deemed higher risk as well – menopause, premature ovarian failure, amenorrhea (a condition in which women do not menstruate), eating disorders, and excessive exercise.
- **Medical Diseases:** Besides hyperthyroidism, there are other medical conditions associated with bone loss – diabetes, chronic kidney disease, rheumatoid arthritis, inflammatory bowel disease, celiac disease, and cystic fibrosis.
- **History of Prior Fractures:** Doctors believe that a prior fracture indicates an increased likelihood of having another one.

Osteoporosis

This article focuses on a topic that every woman should be aware of regardless of her age – osteoporosis. Bone building begins to develop when we are young, and bone loss starts when we hit age 35. Therefore, the stronger our bones are when we are young, the better off they will be later in life.

Let's find out what we all need to learn about bone health and why it's so important.

What is Osteoporosis?

Osteoporosis is the loss of bone mass as we age. It's not typically painful, contrary to personal belief, unless there's a fracture. Decreased bone mass results in fragile bones, and that's when we are at a greater risk of fracturing a bone. We all lose bone mass as we age, but those with osteoporosis tend to lose it more quickly than others.

The reason that this is such an important medical topic is because those with osteoporosis tend to break a bone much more easily. Something as minor as tapping a leg against a table may be enough to cause a fracture. Or, a simple fall that may not affect others can cause a fracture in those with osteoporosis.

In the elderly, a bone or hip fracture can be the beginning of a downward spiral in health. Besides impairing the quality of life, independence, and the freedom to move about, it can cause other serious complications such as blood clots and infections.

Therefore, it's very important to prevent osteoporotic fractures as much as possible.

What Causes Osteoporosis?

Before we can begin to figure out how we can retain good bone health, we need to understand why some people lose bone more rapidly than others. Besides age, there are various risk factors for developing osteoporosis:

- **Smoking:** Add osteoporosis to the already long list of health conditions that are triggered by cigarette smoking.
- **Family History:** Those with a family history of osteoporosis are at a greater risk of developing it.
- **Sex & Race:** Caucasian women are at a higher risk, and Iranians are included in this group.
- **Excessive Alcohol Consumption:** Studies show that those who drink more than 2 drinks a day are at a higher risk of

Diagnosis of Osteoporosis

Doctors screen women for osteoporosis starting at age 65, but earlier if there are any risk factors for developing it. A special x-ray of the spine and hip called a DXA Scan is used as a screening tool.

Treatment of Osteoporosis

Treating osteoporosis consists of not only prescription medications, but also:

1. **Nutrition:** Postmenopausal women require about 1500mg of calcium and 1000 IUs of vitamin D daily. Alcohol consumption should be minimized to no more than 1-2 drinks a day.
2. **Exercise:** Weight bearing exercise, which includes running or aerobics (bearing weight on the legs) is the mainstay of exercise treatment. Doctors recommend at least 30 minutes of weight bearing exercise on most days out of the week.
3. **Smoking Cessation:** Changing several osteoporosis risk factors may not be possible – such as being female, and having a family history—but quitting cigarettes can certainly stop provoking the likelihood of suffering from it.

If you are young, you can change your bone health by _____ incorporating these recommendations now in order to prevent bone loss later. And if you are past age 35, you can help slow the progression of loss by taking good care of your bones.

Congratulations to Our 2012 Champions



Dollar a Month Fund
www.dmfund.org

5th Annual Poker:

Champion: Kaveh Bagheri
Runner up: Dino Ehya

3rd Annual Backgammon:

Champion: KayKhosrow Heravi
Runner up: Guity Nematollahi

First Year Blackjack

Champion: Sara Taghavi



Stand Up To Hunger
Stand Up For Education
Stand Up With Us
Every Dollar Can Do Miracles
Around the World

Thanks to our Sponsors and Attendees of Our 2012 Annual Casino Event

On November 10, 2012, friends and supporters of Dollar a Month Fund gathered for our annual Casino Night Fundraiser. The charity event was our most fun and successful one to date! Through the generosity of our attendees and supporters we have already mailed supporting funds for the Azarbaijan earthquake victims, through Pars Equality Center (they will double our donation of \$5,000). We have also mailed a check to one of our 2012 inner-city projects, The Monarch School. In addition, we are happily providing gift certificates and baskets of holiday goodies for our visiting families from the east coast Hurricane Sandy (whose 11 children are attending All Hallows Academy). Lastly, we are providing support for nutrition, school supplies and clothing for some of our refugee children and their families. *Cheers to those of you that supported these valuable causes, you are the ones that made all of this possible. Thank you.*

**SAVE THE DATE FOR OUR ANNUAL NOROUZ BAZAAR:
SUNDAY MARCH 3, 2013**

Event Sponsors: The Price Foundation, KPBS, The Union Bank, Opera Patisseries Fines, Chekhabar.com, DJ Julius and DJ Kia, Balboa Market, Kiagraphix, Expert Cleaners, Nika Water Co., Asal Pastry in Irvine, Champagne Bakery, Juice Kaboos – La Jolla, Sahel Bazaar, Super Irvine, Marketplace Grill, Nail 2000 UTC, Pemberley Realty, Iranian - School of San Diego, Hamidi Venture Inc., Alta Medical Link.

Iraj Aalam, Bob Afshin, Sarah Aghassi, Farihan Akbarian, Nasrin (Owsia) & Behrooz Akbarnia, Hamid Alebraliim, Mohammad Ayari, Bob Badiee, Kaveh & Soraya Bagheri, Kourosh Bagheri, Halmar & Nali Bayer, Hengameh Borgei, Arsalan & Sholeh Dadkhah, Brian Daly, D. J. Djahanbani, Dean & Shahra (Meshkaty) Ehya, Shahri Estakhry, Sofia and Jafar Farnam, Gary & Zohreh Ghahramani, Anna & Ali Gheissari, Mariam Gheissari, Shahrokh Golshan, Roxana Govari, Khosrow Heravi, Mahin Heravi, Moin Heydari, Feridoun & Hedi Hojabri, Mo Jannati, Sussan & Paul Johnsen, Shahrzad Julazadeh, Hamid & Anahita Kalantar, Goli Golshan Kashirad, Ali & Nazanin Kazemzadeh, Mehdi & Zohreh Kazemzadeh, Medrceh Kazemzadeh, Fereshteh & Mahmood Mahdavi, Behnam & Noushin (Berjis) Malek Khosravi, Mo &



DMF Board and Casino volunteers thank you for your support!

Mina Maysami, Marc & Nooshin Mirbod, Arjang & Hamideh Miremadi, Haida & Ali Mojdehi Shiva Nafezi, Afshin Nahavandi, Gity Nematollahi, Armon & Mahsa (Vahidi) Paymai, Fereidoon & Hami Raafat, Dara & Maryam Rahnema, Neda Rashti, Ludi & Ali Sadr, Abdollah Sabet, Minou Sadeghi, Rahim & Rana (Jamishidi) Sakhavat, Nayer & Hassan Samadi, Hossein Samadi, Paul & Haolly Simonette, Minoo & Manutcher Sohaey, F. Tabatabai, Kourosh and Sara Taghavi, Katayoun Yazdani, Kamran Zafar, Sholeh & Bijan Zayer



REALISM: LIBERATION OF THE SUBJECT MATTER!

During the first half of the nineteenth century as artistic disputes between the moral idealism of Neo-classicism and the power of passion of Romanticism was at its peak, Realism slowly began to develop. Realism became a force that dominated art for the second half of the nineteenth century. Compared to the anachronism of Neoclassicism and Romanticism's escapism, Realism had a hard edge.

What is Realism? In a sense, realism has always been a big part of visual arts. During the Renaissance, the technical issues regarding the representation of the real world—the limitations of representing the three dimensional natural world on a two dimensional canvas surface—was tackled. Verisimilitude or accuracy of representation was the problem that got resolved with mastering the formula for perspective, (the depiction of a three dimensional space on a flat two dimensional surface,) and later on with the invention of photographic camera. All through the golden centuries of Renaissance up to the emergence of Realism, what looked realistic was basically a naturalistic depiction of the subject matter. Keeping a closeness in appearance of things in nature and their depicted images in a painting was the goal of many artists. But before Realism, artists in the nineteenth century modified their subjects by idealizing or sensationalizing them. Here we have two examples of Paganini's portraits; in one, the famous musician is depicted in an idealized manner of Neoclassicism with an emphasized attention to his likeliness, and in the other, the sensation of his music is depicted in a Romanticism style.

The new style of Realism insisted on a precise imitation of visual perception without idealized or intuitive alterations. Realism also chose a totally different subject matter. Instead of depicting important figures of society, religious subject matters, or that of mythical stories, Realist artists concentrated on the facts of the modern world as they personally experienced them. Only what they could see and touch was considered real. Gods, goddesses, angels, and heroes of antiquity were out of the picture. Peasants and urban working class were welcomed. These were nobodies to the world of painting before the brave Realist artists would liberate the subject matter of their painting to everyday experiences around them. In everything from color to subject matter, Realism brought a sense of hushed abstinence to art.

The father of the Realist movement was Gustave Courbet (pronounced KoorBay), who lived from 1819-77. A man of great pragmatism, he challenged the conventional taste of historical paintings and poetic subjects. Courbet insisted that "painting is essentially a concrete art and must be applied to real and existing things." When asked to paint angels, he replied, "I have never seen angels. Show me an angel and I will paint one."

Courbet's doctrine was, "Everything that does not appear on the retina is outside the domain of painting." As a result, he limited himself to subjects surrounding him like the subject matter in *A Burial at Ornans*, a 22-foot-long canvas portraying a local funeral



Courbet, *A Burial at Ornans*, 1849-50.



Courbet, *The Painter's Studio: A Real Allegory*, 1855.

in desolate earthy tones. Never before was such a big canvas dedicated to ordinary folks in a daily earthly event. Oh! How many times has the history of painting seen the scenes of Christ's entombment and how many of a burial of an ordinary man! Of course, critics howled that this painting is awfully discourteous. The vulgarity of Courbet's subject matter, in which a dog in a painting does not symbolize fidelity or obedience but merely stands for a real live dog, was unbearable to art critics.



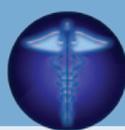
Ingres, *Paganini*, 1819.



Eugène Delacroix, *Portrait of Paganini*, 1832.

When an art jury refused to exhibit what Courbet considered his most important work, *Interior of My Studio*, Courbet built his own exhibition hall, really a shed, and called it Pavilion of Realism. There was nothing that could keep Courbet from defending the working class. He was jailed for six months for damaging a Napoleonic monument. He detested the showiness of the academic art. His plain figures at everyday tasks expressed what Baudelaire termed the "heroism of modern life." Courbet and other Realist artists freed the subject matter in painting from the harsh grip of the historical idealism and morally forced necessities. If Impressionists could freely roam around and depict daily urban scenery, if today's artists can depict anything they fancy, it is because the subject matter of art was liberated from the beast of idealism by Realism.

Dear Readers:



As a part of our community services, we have approached some of the Iranian medical specialist in various fields to send us their information to share with the community. We appreciate the work of Dr. Reza Shirazi who spearheaded this effort. The following list is not complete by any means. If you are a Medical Doctor and would like to be added to this list, please send your information to Dr. Shirazi or directly to *Peyk*.

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Los Angeles, CA 90024
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Carmel Valley Library
3919 Townsgate Dr
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Darband Restaurant
Authentic Persian Restaurant
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Tel: 619-230-1001

Soltan Banoo
Eclectic Persian Cuisine
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PERSIAN AS A HERITAGE LANGUAGE

The following article explores the profile, pedagogical specificities and implications of heritage learners of Persian. Since this paper was originally written for a conference on Iranian Studies, its format and tone may not be consistent with *Peyk's* writing style. All the same we hope its publication serves as a reference for educators and students alike. Due to shortage of space we are unable to publish its bibliography; you may contact the author to obtain his references.

Professor Joshua Fishman defines a heritage language (*zaban-e mirasi*) in the United States as a “language of personal relevance other than English.” Personal relevance varies from one’s connection to family, ancestral culture and land to the music of words and phrases. Heritage learners have an emotional attachment to language, in which they have widely divergent proficiencies (Polinsky & Kagan, 2007). According to Guadalupe Valdes, heritage learners are “individuals raised in homes where a language other than English is spoken and who are to some degree bilingual in English and the heritage language” (2000). It can also be argued that cultural knowledge enhances one’s learning process; therefore Persian, the lingua franca of Iran, is an essential component of what constitutes the personal identity of language learners of Iranian heritage, classified as family culture or sub culture.

Heritage learners of Persian in the United States are raised in homes where Persian is spoken to some degree; they speak or merely understand Persian, and are to some degree bilingual or in some cases multilingual with the addition of a colonial language (Spanish, French, etc). Though debated, students who are familiar with Persian exclusively culturally through connection with the heritage land family are often classified as heritage learners. Ancestral heritage learners come from Persian speaking families where one or both parents speak it; associate learners speak an Iranian language other than Persian, perhaps Kurdish, Azeri, Balochi, etc (Gambhir, 2008). These languages are rarely taught in the U.S; therefore orality is a form of literacy amongst non-Persian students of Iranian heritage.

Contingent upon the length and extent of their exposure, heritage learners of Persian may have almost no proficiency or speak it fluently. Nonetheless, their fluency in Persian is challenged by English once they start their K-12 education, marking an incomplete acquisition of the heritage language (Polinsky, M. & Kagan, O., 2007). Heritage learners who continue to maintain their proficiency in Persian often fall short in formal settings where literacy skills and full control of high registers (*zaban-e rasmi, adabi*), phraseology and vocabulary are required, a quality shared by the majority of ISSD’s advanced learners and students who immigrate to the United States having completed elementary education in Iran.

At an intermediate level, their characteristics, skills and proficiencies are as follows. By virtue of their proficiency in and prior exposure to Persian, intermediate heritage learners have high aural comprehension. Personal attachment to words and aural exposure help them in their pronunciation and intonation acquisition. They tend to be more tolerant of ambiguity, an aspect that can prove unsettling for foreign language learners. Through lexical and

contextual guessing strategies, they manage unfamiliar situations and lack of full comprehension. When dealing with shortage of vocabulary, they find new words to convey meaning; circumvention and simplification give them higher ability to produce language compared to foreign language learners. Generally, they are in command of oral language and have high speed rate. They have explicit knowledge of popular culture, *farhang-e ‘amme*, which includes mainstream cinema and music. Access to native speakers and their knowledge of popular culture signify their personal connection to language and immersion in sub-culture; community has a massive role in their learning process, unlike foreign language learners.

Their deficiencies are as follows. Heritage learners are generally only in command of colloquial register, and their grammatical competence is consistent with rules of that register. Lack of style variety leads to inappropriate use of language since; they can often only function in informal contexts. For example, there is no use of passive voice (*fe l-e majhool*) used in formal contexts and there is insufficient and inconsistent use of honorifics (*alqaab va zamaer-e jam’*), namely their inability to distinguish between pronouns for persons older in age. There is less focus on linguistic accuracy (grammatical structures and appropriate use of vocabulary) while foreign language learners tend to self-correct and repeat more.

Due to shortage of vocabulary and lexical gaps, heritage learners engage in code-mixing, often mixing Persian with English, and in more advanced levels mixing formal and colloquial registers of Persian, producing inconsistent varieties (McKay & Hornberger, 1996). Their knowledge about language and culture is implicit, defined by Ayn Rand as “passively held material which, to be grasped, requires a special focus and process of consciousness.” Furthermore, their knowledge of the history, geography, art and literature of their heritage land is extremely limited. An overextension of personalization in their learning habits poses a challenge to heritage teachers intending to present more academic goals and interests. Due to lack of practice and insufficient class hours, their linguistic patterns and deficiencies are often fossilized.

The following are the pedagogical implications. Instead of defining discrete language elements, a macro/top down teaching where real tasks are transformed into pedagogical ones can be adopted for Heritage learners (Kagan and Dillon, 2001). Since they have been immersed in popular culture, they need to gain knowledge of cultural, artistic, literary and historical topics and concepts. Presentational and interpretive modes need to be emphasized in order to reduce their reading and comprehension difficulties with texts and visual or written representations of various styles of



Persian. Research tasks would help them *interact* with and *interpret* texts, explore topics otherwise unfamiliar to them, and acquire essential investigation skills. Through role-assignments, not only will Heritage learners learn how to process information but they will also practice presenting their findings. In this process, they will become gradually aware of their own weaknesses, namely shortage of vocabulary addressed through various activities and exercises.



A macro-approach to grammar, teaching it based on concept has proven effective. Fairly large and complex texts provide address their lack of reading skills and proficiency in more formal registers. A high degree of internal grammar allows expansive writing assignments at early stages of instruction. A macro-approach to writing would concentrate on the content and gradually improve spelling, grammar and stylistics. Speaking would be emphasized through monologue (presentational) and discussion, while listening would involve a full range of native input, such as documentaries, interviews, etc (Olga 2001).

At an advanced level, what are ISSD's criteria?

Interpersonal mode (two-way communication between individuals): Students are expected to engage in oral and written exchanges to socialize, to provide and obtain information, to express, explain and interpret preferences and feelings, and to satisfy most needs. Interpretive (one-way communication using receptive skills of listening and reading): the student is expected to interpret and demonstrate an understanding of the spoken and written when different registers and honorific codes are used. Presentational (one-way communication using productive skills of speaking and writing): The student is expected to present debates and discussions to convey and analyze messages on everyone topics to listeners and readers (Oliai 2009).

The textbook that I have compiled and edited in 2009 serves as a thematic and pedagogical example of applying the particular profile of heritage learners of Persian. Curricula designed in the framework of teaching Persian as a second language are not age appropriate and do not correspond with the level of linguistic exposure and proficiency of Persian heritage students. Academic curricula do not cater to the particular needs of heritage schools such as ISSD either. Intermediate and advanced teaching materials developed in Iran for heritage learners such as *Farsi Biamouzim* (ed. Zolfaghari, Madrese Publishers) are tainted with a particular religious and political ideology; hence they directly run into conflict with Persian Cultural Center's non-religious and non-political status. My advanced-level compilation wishes to address the dearth of teaching materials in the field of teaching advanced Persian to heritage learners based on a thematic foundation that foregrounds the arts, culture, literature and history of Iran as well as Afghanistan and Tajikistan.

The advanced-level textbook is student centered and requires students to interact with the content and language to maximize their learning. It is aimed at teaching culture through language. Students will explore speaking, writing, and reading Persian through weekly reading lessons, vocabulary quizzes and exercises, and bi-weekly assessments (written and listening comprehension)

as well as numerous group activities and projects in class. Every lesson begins with a pre-reading activity, a set of vocabulary, a text, vocabulary exercises, comprehension questions, extension ideas and assignments, and at times grammar exercise.

The section on geography is aimed at familiarizing students with Iran's diverse geography and climate. Students will learn about major cities and historic villages of Iran, and their unique cultural and natural characteristics. This section also introduces Kabul and Dushanbe, the Persian-speaking capitals of Afghanistan and Tajikistan, with the hope of extending the knowledge of Persian culture beyond the territory of Iran today. The lesson, "the Face of Iran," wraps up this section, by analyzing the way in which Iran's diverse geography and culture is depicted by non-Iranian artists. This lesson opens up an alternate avenue of interpretation through art, and illustrates differences in perspective held by the Western media.

The section on history requires students to read about some of Iran's important dynasties. The emphasis will not be placed on specific dates or monarchs, but rather on major historical movements and figures that have shaped modern Iranian identity and psyche, lessons include the migration of Aryans to the Iranian plateau, the establishment of the Achaemenid Empire, the rise and fall of the Sassanid Empire followed by the Arab conquest, Iran under the Safavid Empire, the fall of the Qajar dynasty, the establishment of the Pahlavi dynasty by Reza Shah, the overthrow of Mohammad Mosadeq during the American coup d'état of 1953, the autocratic reign of Mohammad Reza Pahlavi, the Iranian Revolution of 1979 led by Rohollah Khomeini, and the Iran-Iraq War (1980-88).

The literary section surveys some of the most significant classical and modern works of Persian literature, lessons include Ferdowsi's *Shahnameh*, Omar Khayyam' famous *Rubaiyat* and satirical anecdotes of Obeyd-e Zakani. They also encompass the historical wave of modernization in Iranian poetry which was culminated by Nima Yushij's break of strict regularities of rhyme and meter of classical poetry in the 1920s. Sohrab Sepehri and Forugh Farrokhzad emerged as one of the most prominent poets of modern Iran who challenged both literary and social values of their society. Abbas Kiarostami's short poems place the role of observation and imagery at the heart of poetic expression, and depart from conventional qualities of classical poetry. They are both an educational tool to ignite a passion for producing language and a sample of Iranian poetry today.

The fourth section is aimed at introducing students with important aspects of Persian art and culture; lessons vary from Persian food, miniature painting, and Iranian cinema. The traditions of Yalda and Nowruz, the latter celebrated by some three hundred million people around the globe, familiarize students with both modern Iranian society and Persia's cultural past. The section ends with a short story by Mohammad Bahmanbeigi, the iconic figure of nomadic literacy movement in Iran, a grassroots organization that has educated and cultivated generations of students and educators amongst Iranian nomads.

Even though I have tried to contextualize various registers of Persian in this textbook, but the majority of the lessons have been written in formal, literary Persian. I believe future pedagogical endeavors need to be centered on authentic materials produced for native speakers of Persian in both colloquial and formal registers, as opposed to texts

Continued on page 23



در هواپیما:

از شوق زیاد حتی حاضر نبودم به آن فکر کنم، چون می خواستم از هر لحظه که به او نزدیک تر می شوم لذت ببرم. از طرفی هم با آن همه هیجان در لحظه بند نمی شدم و دیدارم را خیالبافی می کردم. لاکردار آنقدر هم دور است که هر چه میروی نمی رسی. توقف های طولانی در مسیر و بهم ریختن شب و روز هم مزید بر علت می شود که نتوانی ذهنت را آنطور که می خواهی نظم دهی. بعد از گذشت بیش از بیست و چهار ساعت هواپیما سرانجام از مسیر ترکیه وارد آسمان ایران شد. نفسم حبس بود. با لبخندی همراه با شگفتی به صفحه ی مانیتور صندلیم خیره بودم و از دیدن تصویر هواپیما که نم از مسیر گوش چپ وارد پیکر گربه ی بزرگ می شد لذت می بردم. مهماندار به زبان انگلیسی و آلمانی ورودمان به ایران را خبر داد و از خانم های حاضر خواست که هنگام خروج از هواپیما حجاب بر سر کنند. پشت بندش هم یک پیام فارسی از پیش ضبط شده از بلندگو ها پخش شد. ساعتی بعد خلبان از همه خواست که به صندلی های خود برگردند و آماده فرود شوند. بعد از پنج سال... چند ضربه و لحظه ای بعد در فرودگاه بین المللی امام خمینی فرود آمدیم.

هواپیما که ایستاد، بعد از خاموش شدن چراغ های "لطفاً کمربند های خود را ببندید" و زمانی که همه از صندلی های خود بلند شده بودند و مشغول برداشتن وسایل بودند، دو ردیف جلوتر خانمی با دقت خاصی مشغول تا کردن پتو های هواپیما بود. پیش خود به احساس مسوولیتش آفرین گفتم. کمی که دقیق شدم دیدم که دو تا از پتو ها را دولا کرده و به شکل یک شال گرم و نرم روی شانه های مبارک شش دانگش را به نام خود زده. لابد پیش خود چنین فکر می کرد که دو سه تا پتو و چند دست قاشق چنگال که دیگر قابلی ندارد. مضاف که هزار و چهار صد دلار هم پول بلیت داده است. همه هم و این پا آن پا کردن های خروج از هواپیما بود که خانم مسنی که پشت سر من نشسته بود گفت "ملت ایرانی هم دیگه... همیشه عجله داریم. فوری همه باشند و ایستادن این وسط" من هم که ایستاده بودم برگشتم و با کمال تعجب دیدم ایشان هم ایستاده اند. گفتم که موضوع عجله نیست و بعد از چندین ساعت نشستن، کمی ایستادن خالی از لطف نیست. چیزی نگفت ولی تا لحظه ی خروج از هواپیما به فاصله ی سه سانتیمتری از من حرکت کرد و هر دو قدم یک بار ساکش را به کمر و پا ی من کوبید تا خوب متوجه شوم که چه کسی عجله ندارد.

یک روز در تجربیش:

بعد از ظهر و بعد از یک در ترافیک ماندن جانانه، که کاملاً برای من خوشایند بود، به تجربیش رسیدیم. یادم بود که موقع سوار شدن کرایه ی ۱۱۵۰ تومان را روی تابلو خوانده بودم. ولی هنگام پیاده شدن، مسافرین یا ۱۱۰۰ تومان پرداخت می کردند و یا ۱۲۰۰ تومان و با کمال تعجب نه راننده و نه آنها اعتراضی به کمبود ۵۰ تومان نمی کردند. وقتی که چند روز بعد سکه ی ۵۰ تومانی را دیدم علت را تا حدی متوجه شدم، چرا که سر در دانشگاه را نداشت و با چشم غیر مسلح قابل رویت نبود. و وقتی سکه ی ۵۰۰ تومانی را از نزدیک ملاقات کردم دو هزاریم (همان دو زاری سابق با احتساب نرخ تورم) افتاد و فهمیدم که چرا!

هزار و دویست تومان دادم و پیاده شدم. تجربیش بر خلاف بیشتر محله های تهران که بسیار تغییر کرده بودند، تقریباً همان تجربیش بود. ملغمه ای از نماد های سنتی، مذهبی و مدرن شهری که با مسالمت خاصی کنار هم قرار گرفته بودند. بازار سنتی با حجره هایش، دست فروش ها و میوه فروش ها، امامزاده صالح که دیگر درخت کهن سالش را در بر نداشت، مراکز خرید کاملاً مدرن و جمعیتی که میان اینها پرسه میزدند، همه و همه زیر سایه ی البرز جلوه ای کم نظیر به این منطقه می داد. من هم به رود جمعیت پیوستم و در بازار و پس کوچه های تجربیش پیش رفتم.

ساعت ۳ بود. از زور گرسنگی، شکم کنترل امور را در دست گرفت و از یک "فست فود" سر در آوردم. به پیشخوان رفتم و از روی تابلو ساندویچم را انتخاب کردم. کمی عقب تر، حدود یک متری شخصی که مشغول سفارش دادن بود منتظر ماندم تا نوبتم شود. در همین حال و هوا ها بودم. که دو نفر از سمت راست و

یک نفر از سمت چپ فضای یک متری خالی را با سه شخص گرسنه پر کردند تا یاد بگیرم هنوز در این جامعه مردم بسیار صمیمی اند و به استفاده ی بهینه از فضا های شهری اهمیت می دهند. این صمیمیت در رانندگی هم فراوان بروز می کند. اگر تجربه ی در ترافیک رانندگی داشته باشید متوجه این موضوع می شوید. یک روز در همت از سر کنجکاوای، مجموع فواصل ماشین را با ماشین های چهار طرف حساب کردم که به سختی به ۲۰ سانتیمتر رسید. و در این میان اینه ها روابط بهتری با هم دارند و دائماً در کار نوازش یکدیگر هستند. هات داگ با ژامبون ویژه و یک ظرف سیب زمینی انتخاب من بود. ۱۶۵۰۰ تومان تقدیم خانم حسابدار کردم و نشستم. یک دور قیمت ها را پیش خودم جمع زدم تا مطمئن شوم اشتباهی نشده است. نشده بود.

کمی با دوربینم مشغول شدم و عکس هایی را که گرفته بودم مرور کردم تا غذا آماده شود. چند دقیقه بعد گارسون غذایم را آورد. ساندویچ را که از وسط نصف شده بود لای کاغذ پیچیده بودند. سوسیس قاچ خورده به همراه پنیر، خیار شور و سایر مخلفات اشتها را قلقلک میداد. نصفش را برداشتم و شروع کردم. با گاز اول نظرم برگشت. نان سفت بود و باقی هم چنگی به دل نزد. از زور گرسنگی یک تکه اش را خوردم و با سیب زمینی سرو تهش را هم آوردم. از گارسون خواستم که نصف دیگر را برابم بپیچد. برد و پیچید و در یک کیسه تحویل داد. از رستوران که بیرون آمدم، کمی آنطرف تر، در یک پیاده رو نسبتاً شلوغ، پیر مردی بساطش پهن بود و زیرپوش مردانه می فروخت. جلوتر رفتم. سن و سالی داشت و مشخص بود ناخوش احوال است. لم داده بود و چرت می زد. و چنان به یک سمت خمیده بود که چانه اش تا زمین چندان فاصله ای نداشت. کنارش نشستم.

پدر جان حالت خوبه؟ -

چشم های پف کرده اش را باز کرد.

نه، خیلی حالم بده... سرما خوردم. -

ناهار خوردی؟ -

انه - -

ساندویچ میخوری؟ -

نه، دوست ندارم! باید سوپ بوخورم. - -

کمی نگاهش کردم. ولی او مجدد در چرت فرو رفت. بلند شدم و جلوتر رفتم. فکر کردم که شاید یک بچه بیشتر ساندویچ دوست داشته باشد. جلوی سینما آستارا، پشت نیمکت یک ایستگاه اتوبوس و رو به پیاده رو، پسرکی فال فروش روی زمین نشسته بود. فال هایش را کنارش گذاشته بود و با شی ای که نفهمیدم چیست و می رفت. کنارش نشستم. به زحمت هفت سال داشت. نگاهم کرد.

ناهار خوردی؟ -

انوج - -

گرسنه ای؟ -

آره، خیلی. -

و بلافاصله حواسش پرت شی در دستش شد. ساندویچ را نشان دادم:

ساندویچ میخوری؟ -

ساندویچ دوست ندارم. برام مرغ سوخاری بخرا! - -

از جوابش خنده ام گرفت.

امروز غذا ساندویچه. مرغ نداریم... -

خوب برام سیب زمینی بخرا. - -

ساندویچه. میخوای؟ -

با حالتی که انگار دارد به من لطف می کند گفت خوب بده. و کیسه را گرفت. بلند شدم که راه بیافتم:

نوشابه هم داره؟ - -

نه، نداره -

و هنوز قدم اول را برداشته بودم که:

دهنی که نیست؟ - -

د بخور دیگه... نه، نیست. نصفش کردم. -

با خودم فکر کردم که اگر من هم اینقدر در انتخاب غذا وسواس به خرج می دادم و از خانم فروشنده سوال می کردم شاید ساندویچ بهتری گیرم می آمد و اصلاً کار به اینجا ها نمی کشید.

PERSIAN AS A HERITAGE...

that are specifically created for language learners. An interview I retrieved from *deutsche welle Persian* on the “smallest school” in Iran is a case in point. It is the story of an Iranian soldier in the province of Bushehr who teaches at a village with four elementary students who have a strong drive for education. His blogs about his school, an Iranian in Australia reads and translates his entries into English till UNESCO acknowledges the project by sending them educational supplies. My students identify with this lesson due to its authenticity and light-heartedness, and its comprehensible language. I hope for more collaboration between Persian heritage schools across the world in order to bring about more standardized, politically autonomous and pedagogically appropriate curricula.

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Helpful resources:

A Persian curriculum guide: ideas on standards, themes, objectives and assessment: www.persianasprofession.com/

A host of Persian articles on teaching Persian: www.persianlanguage.ir/category/articles/persian_learning

The American Association of Teachers of Persian: a non-profit, professional organization whose objective shall be to advance and improve the study and teaching of the Persian language and culture: www.aatpersian.org

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