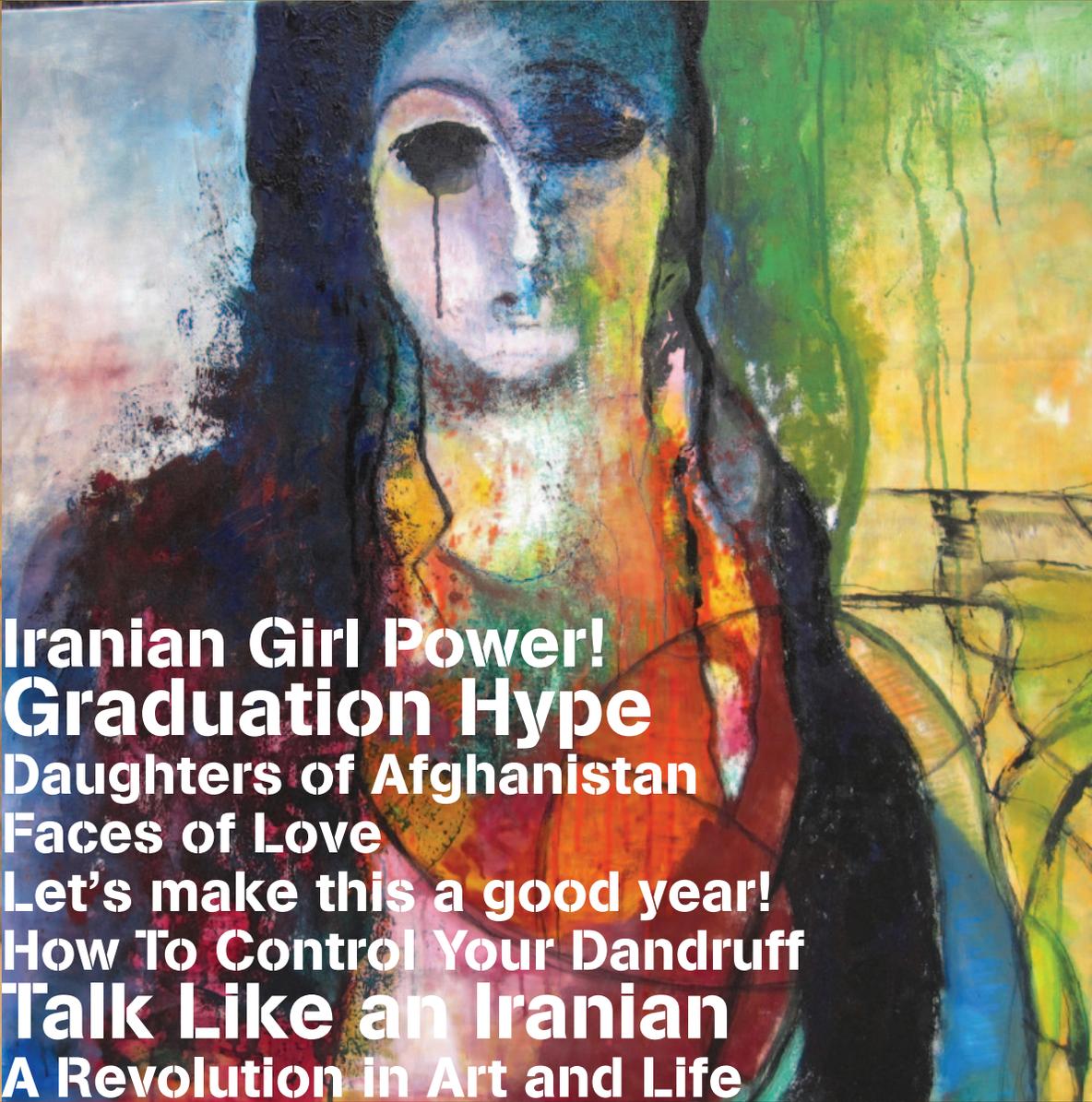


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- Iranian Girl Power!
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 - Daughters of Afghanistan
 - Faces of Love
 - Let's make this a good year!
 - How To Control Your Dandruff
 - Talk Like an Iranian
 - A Revolution in Art and Life
 - Identity and Assimilation
 - Persian Music in the Schools
 - IAAB Conference on Iranian Diaspora

Iranian Girl Power!

Shaghayegh Hanson

September 23, 2012, was a Sunday. I woke up after tossing and turning with a migraine all night. I was supposed to car pool with a friend and her husband to the 4th Annual Iranian-American Women's Leadership Conference in Irvine but I just wanted to go back to bed. I called my friend. She had been up all night too; she had received a call from Iran to say her husband's father had passed away. Well, it was not meant to be... just another conference anyway, two people unable to show up was no loss to the organizers.

What I didn't realize, however, was that if I didn't attend, it was I who would have been the big loser; I would have missed one of the most inspirational days of my life! Lucky for me, my friend and her husband still wanted to go, for at least the morning session anyway. They had been looking forward to it and wanted to be supportive of the effort. Dragging my feet, I reluctantly agreed to join them; if they could muster the energy to go after a tragedy, I could certainly recover easily from a bad headache!

I was expecting the usual clinical conference environment; name tags, suits, informational tables, blurry-eyed people wondering why they signed up for a conference that begins at 9:30 a.m. on a Sunday morning! But no! From the moment we walked into the conference there was a buzz and excitement that was infectious. Informational booths, yes, but also jewelry, books for sale by the speakers, food for sale, and people-watching of the highest caliber!!! I am not a superficial person, but I was totally smitten by the collective magnetism, confidence, and beauty of the hundreds of Iranian women milling about. I was immediately proud and my enthusiasm suddenly peaked just by breathing in the atmosphere!

The day became more and more gratifying and impressive as I attended panel discussions, and chatted randomly with others. The conference boasted a variety of panels from which to choose. For example, you could choose "Inspiring Women Authors" or "Essentials for Women's Health and Wellness," among five choices of panels in the first hour, or in the afternoon you could head to "Iranian-American Women in Media," "Entrepreneurship Do's & Don'ts," or the "Rising Stars" of the new generation in the afternoon section. The panelists were authors, business women, academics, musicians, professionals, and the list went on and on.

Among some of the more well-known speakers were Firoozeh Dumas ("Funny in Farsi"), Najmieh Batmanglij ("New Food for Life"), and Asieh Namdar (CNN anchor). Famous or not, the panelists were all accomplished and impressive. Women from San Diego were well represented on several panels: Zohreh Ghahremani (novelist); Afsaneh House (civil engineer); Haida Mojdehi (press liaison for Mayor's office); Tamila Ipema (Judge of San Diego Superior Court); Sarah Aghassi (Deputy Chief Administrative Officer for the County of San Diego's Land Use & Environment Group); and Shally Zomorodi (Fox News Anchor).

I wish I could write about of ALL the women who were presenters because each one's story would not only make you proud, but also warm your heart. And that is what made this conference so special; it was not just a learning and mentoring experience, but also the greatest show of heart, spirit, love, and determination that each woman brought from her Iranian background to make optimal use of her American opportunities.

Instead of only staying for the morning, we stayed throughout the program and were disappointed when it was over! I left feeling a lot wiser, a lot prouder, and a lot more motivated to follow my dream and to do it with grace compassion, and integrity dreams. Mariam Khosravani, founder and president of the Iranian-American Women Foundation, is a genius for creating this wonderful organization and for implementing an annual conference that combines education with charm and fun. I absolutely plan on attending next year's conference and am already excited to see who will be in the line-up of panelists!

For more information about the Iranian-American Women's Foundation go to www.IAWFoundation.org

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 Iranian woman
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On September 9, 2012, we celebrated the 25th Anniversary of the Iranian School of San Diego at a gala fundraising event for our “Building the Dream” project.

The incomparable Maz Jobrani was our master of ceremonies. He entertained over 200 guests while also informing them about our hope of having a Center for our community in the near future and encouraged everyone to step forth and do what they can to make the “Dream” project happen. He learned about the school and PCC from a video he presented earlier this year at the PAAIA “Passing the Torch” conference. He said, “I was so impressed that I offered my support to help in any way I could and so here I am.”

Amir Gowhari did a great job of catering at the fundraiser and our own DJ Julius offered sound and music. Past and present students of ISSD delivered dance and music performances. Without their participation, the evening would not have been so successful or so enjoyable.

A team from PCC’s Board and our membership planned the gala event for several months and finally executed a wonderful evening in which PCC was able to raise \$103,000 toward the building fund. PCC extends its deepest gratitude to all who attended the event and to each and every individual that took part in our silent and/or live auctions. Your fantastic support of this event has given us a huge jump closer to making a long lived dream finally come true.

We are now actively looking for a building that can be the starting point for us as a Center; a place that can hold arts and culture events, and educational gatherings, for all interested community members.

If you have not donated toward this project yet, you can still be a part of this exciting movement and do what you can to help us achieve the very best for our community; a Center that each supporter can be proud of. Your gift donations are tax-deductible according to law and there is still time to benefit for your tax returns for 2012.



BUILDING THE DREAM

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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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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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Graduation Hype

By Shaghayegh Hanson



Recently I gave a speech at PCC's "Building the Dream" Fundraiser and 25 year celebration of Iranian School of San Diego (ISSD) hosted by Maz Jobrani. Several people asked me to post the speech so they could read it again. So for this issue of *Peyk*, I am printing the speech, modified as appropriate for publication purposes. Thank you all who attended the event and all who are supporting our efforts!

Good evening ladies and gentlemen. Welcome! My name is Shaghayegh (Shay) Hanson and I have the privilege of being the president of the Persian Cultural Center (PCC) this year. On behalf of PCC, I would like to thank you all for being here this evening to raise funds for a building to house an Iranian-American Cultural Center. And to celebrate the 25th anniversary of the Iranian School of San Diego (ISSD).

I stand here before you, as the child of immigrants and as the parent of two American children. When I was a young 4-year-old child in Mashhad, before my family made the decision to move to London, I don't think it ever crossed our minds that there would come a time when my mother-tongue would not roll proficiently off my lips, or that I would one day marry a blond, blue-eyed American from Iowa. We never imagined that we would stop sleeping outdoors under the stars in the summer, or that we would soon forget the sound of the muezzin calling the faithful to prayer. We did not suspect that someday we would become strangers in our own birthplace or that the narrative of our children's lives would not be in Persian. And yet, in three short generations, all these things have come to pass.

Don't get me wrong, we are fortunate and lucky to be here. We may not be part of the same groups who took their chances on the high seas to travel on the Mayflower or those who signed their names in books at Ellis Island. But we continue the immigrant tradition of this country and have brought with us not only the immigrant ethic that gives this country its strength, but have also added to the cultural diversity that gives it its heart. We have gained much from our new home and this is where we would rather be. But if we are not vigilant, if we do not act now, we will also lose much.

If my Persian is broken, how will my children learn to speak it, if at all? If my memory is hazy about what goes on the Nowruz table and why, how will my children know? If someone at school, or on the news, or in a public setting tells my children that being Iranian is evil or bad, how will I ensure they can stand tall and weather the ignorance? I want my children to view their Iranian heritage not with apathy or ridicule or embarrassment, but with knowledge, love, and pride. I owe this to my family, to my children, to future generations, to the pioneers in this community who suffered much hardship to get us to where we are, and I owe it to the community large, for if we can combat ignorance with education, music, dance, and art, and answer a fist with a handshake, everyone benefits.

We parents know what is to be lost, for we are already losing it. This is why the quest for a cultural center has been led by ordinary working parents through walkathons and other fundraising events. We are indebted to ISSD for providing, these last 25 years, a village where our children gain a sense of identity and confidence. We need a home for our wonderful school—and you will see a video shortly that, better than any words I can

say, captures the vital importance of the school's existence as a resource (Video may be found at www.pccsd.org). Thank you founder Shahri Estakhry. Thank you tireless Principal Ali Sadr. Thank you Hengameh Ayari for the Dance Academy. Thank you everyday warriors, Rahim Mohammady, Rosita Bagheri, Fariba Babakhani, and Shahrzad Julazadeh. You have given us, and continue to give us, an amazing gift.

Other community pioneers, and organizations such as AIAP, IASF, DMF, House of Iran at Balboa Park, PCC and Mehregan Foundation, have long held the dream of establishing a Center one day: a place for lectures, performances, film screenings, a library, a resource room, a place for all to call home. Many have come together, giving up their free time, boundless energy, and mental prowess, to make the dream a reality. Tonight we continue their efforts and join them in their dream. In our young immigrant community I see three distinct generations. First, the pioneers who have the strongest of all links to the "Old Country." Their sense of identity can be captured by Moshiri's words, "Man Injaa Rishe Dar Khaakam. Man Injaa, Asheghe in Khaak, Agar Aloodeh yaa paakam." In English, "I am the root of the soil I love, whether it be pure or not."

Second, are those of us who were either born and raised here or born in Iran and mostly raised here. Third are our children. We parents are the torch bearers for our pioneers. We must ensure we keep the flame lighted for when we pass the torch on to future generations. An Iranian-American Cultural Center will provide us and our children with an infrastructure, a playbook, a dependable resource with which to succeed in our responsibility. The Center will be the legacy of our pioneers and a gift from all of us to the future generations of this community, whether Iranian-American or not.

I urge you to embrace the importance of this moment because I believe it will make all the difference between either vitality or certain death of the continuation of our culture in future generations. With the help of two poets I will leave you with my thoughts. To my fellow parents I quote from Nathaniel Hawthorne, "My children have had other birthplaces, and, so far as their fortunes may be within my control, shall strike their roots into unaccustomed earth." And to all who can look forward without forsaking the past I quote from Simin Behbahani:

**I will begin a second youth alongside my progeny.
I will recount the hadith of "Love of Homeland"
with such passion as to bring life to every word.**

The fire still burns in my breast
of the love for my people.
My poems may be drenched in blood
But you shall make me strong.
I will build you again with my life.

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Daughters of Afghanistan

literary voices of change

Every one calls you to his own
I call you only to yourself
—Rumi

Classical Persian verse constantly evokes Afghanistan and its glorious history. Poets such as Rumi (from Balkh), Sanai (from Ghazni), and Jami (from Ghor) are still celebrated today. Honoring and emulating the traditions of their culture, young Afghans are establishing their own, distinct voices. Contemporary Afghan poetry reflects the country's sociopolitical circumstances.

The Afghan youth have closely followed the literary and cultural trends of Persian literature in Iran and Central Asia and keenly observed the developments of world literature at large. From unrequited love, the most common convention in classical verse, they have turned to more idiosyncratic themes, as well as the poetry of social criticism. From strict schemes of rhyme and meter, they have turned to free verse, as well as the classical *ghazal*.

Mystic dialogues with God have been replaced by social conversations, interpersonal dialogues. Afghan poetry is currently going through a phase of mourning, and many poets employ a melodramatic tone to convey traumas witnessed by Afghanistan. Melodramatic or not, this new poetry appropriates a social space for national and international dialogue; it heralds a new era marked by voices cognizant of their time and courageous enough to reflect profoundly personal sentiments and challenge the status quo.

The streets and bazaars of Afghanistan are not the only arenas where women's physical mobility is obstructed and their presence obscured by patriarchal conventions; Afghan women writers are venturing into a male-centric literary tradition that spans over two millennia. Creating their own cultural space alongside male writers, their voices reveal their identities, bring renewed attention to the legacy of women as oral storytellers and poets, redefine conventional boundaries of poetic content, and reinforce their place in the Afghan literary tradition.

The following poetry selection—co-translated with Adeeba Talukder—draws the new generation of Afghan women writers. Nadia Anjuman (1980-2005), a student of journalism at the Herat University (School of Literature), was tragically murdered at the age of 25. Many of her peers believe that Nadia was killed by her husband, who strictly and openly forbade her from attending literary events. Narrated in the first person, Nadia's poem lets us into a world of repression and resilience, mobility and immobility, passive silence and deafening rage. *Gol-e Dudi* (Black Flower) is her sole published collection of poetry. Through her poetry, Nadia achieved fame and mobility,



Photo: Lorenzo Tignoni

traditionally deemed male prerogatives, thus violating long-unchallenged cultural boundaries.

Khaledah Forugh, born in 1972, is professor of Persian language and literature at Kabul University and a member of PEN Afghanistan Center. Hailed as one of the most promising poets of her generation, six volumes of her poetry have been published to date. She evokes elements of Persian mythology to create a dialogue between Afghanistan's past and its present and to challenge the status of women in contemporary society. Forugh also works in the field of literary criticism. Farangiz Sowgand, another young poet, is an emerging voice in the literary community of Mazar-e Sharif. Her *ghazal*, included in the selections below, challenges the conservative viewpoint towards prostitutes; sympathetic to their suffering, she dedicates her poem to them, the "pure women" of Afghanistan. She does not mourn her lost "chastity" or "innocence," but rather grieves her lost opportunity to narrate her story fully, recite her song, "sound her *faghan*."

Portrayed as helpless victims in the West, prisoners awaiting their Western liberators, the poetry of Afghan women places their historical suffering in its fuller context, alongside their rejection of and resistance to misogynistic efforts to veil their bodies and silence their voices. Following decades of the "privatization of the female voice in the realm of home and family," as Farzaneh Milani puts it, Afghan women writers strive to document their voices by mastering the art of the written word. In a land deeply scarred by war, their writings create a living monument, as tangible as a skyscraper, where one can recall the presences of all who have lost their lives to violence. Their poems directly challenge the forced loss of identity and create a social space in which traditions are no longer practiced with unquestioned devotion.

Sarah Maguire, founder of the Poetry Translation Centre, writes, "Those of us lucky enough to live in comfort in the West can often think that poetry is irrelevant and pointless, a minority pursuit for the educated elite. Yet in many parts of the world, including Afghanistan, poetry is the most important art form." Overlooked as yet in the West, the voices and tales of contemporary Afghan poets will be an inseparable part of the fabric of social change. Rejecting the popularized image of prisoners awaiting liberation, "silent victims" effaced by the monochrome blue of *chaddari*, new Afghan voices have expanded the realm of the possible with their bravery and resilience, adding myriad nuances to our understanding of their plight, shedding light on our own. They have given the world a new greeting. How will *we* respond?

Nadia Anjuman

Daughter of Afghanistan

I've no desire to open my mouth. What will I recite?
I who will remain despised by my age, whether or not I recite

How will I sing of honey? It's turned to poison on my tongue—
curses upon the fist of the tyrant who crushed my mouth

Bless this world with no one to share my grief
whether I weep or laugh, whether I live or die

I and this prison: my longing cornered to nothing.
I was borne of futility, born only to be silenced.

Heart! I know Spring has passed, and its joy too
but how could I fly with these ripped-off wings?

Though silent all this time, I've listened closely:
my heart still whispers her songs, births new ones for her every
moment

One day I'll smash this cage, its very solitude
I'll drink the wine of joy, sing the way a bird should in
springtime.

Though a delicate-limbed tree, I won't shudder with every breeze
I am a daughter of Afghan—I'll sound my faghan¹, weave it to
eternity

1. *Faghân* is a cry, an expression of regret and pain, kept in the
English translation to reflect the wordplay in the original.

Khaledah Forugh

Five in the Evening

(excerpt)

Our time
has always been five in the evening
never five in the morning.

My memory's clear waters
won't forget:
movement is the unforgivable sin
of our time.

Smell of dusk, grief-scented.
A mountain carving
takes form within me
and as I wail
long into the night
every night
it breaks.

The city's a rusty cry

tired

our house of reeds
its words fold into themselves
and prod the walls awake
though they, too,
are drifting in slumber.

This time, the rain
blows in the whirlwind
and mindlessly
throws the hands of trees
around.

Reed,

One must play
the lone reed

Farangiz Sowgand

Just to herself, she laughs for an hour
the passing breath of a prostitute

Then, shivering, she screams out loud
the frightened grief of a prostitute.

For a moment she gazes in the mirror:
she isn't there. And then she is
hidden in dust
dust of the world of a prostitute.

Every night, every day, every hour
held in sturdy arms
she weeps the tears of a prostitute.

Turns into a scorpion,
stings herself, cries
then imagines a cure for a prostitute

Death, busy
playing somewhere in the city
laughs in the wet eyes of a prostitute

With autumn's passing, another story
remains unspoken:
I've spent my birthday
spent with the grief of a prostitute.



All translations are by Adeeba Talukder and Aria Fani. The Persian original of the current selection can be found on the columnist's blog, *Alef*.

Sources:

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Follow Aria's literary blog:
Alef@ariafani.com



From: *New Food For Life* by Najmieh Batmanglij.

Soups and Ashes

“Soup plays a vital role in Iranian traditions. Many different kinds of soups are served to mark special occasions, and sharing a bowl of soup is believed to forge the bonds of friendship. Some soups are thin, but many are thick and substantial enough to serve as main course. An ash (rhymes with squash) is a wonderfully flavored thick soup. In Persian, the cook is called ash-paz, or the soup preparer, and the kitchen is ash-paz khaneh, the place where soup is prepared. For best results, make the ash a day in advance to give the flavors a chance to meld, and reheat it just before serving. Add the garnish at the last minute, after pouring the soup into the tureen. We Persians like to decorate our soups with various garnishes, creating patterns that are pleasing to the eye. Just before serving, stir in the garnish. Serve with crusty Persian bread like sangak, lavash or pita.”

Sweet & Sour Soup (Ash-e-miveh):

Serves 6, preparation time 30 minutes, cooking time 3 hrs.

Ingredients:

3 onions, 2 peeled and thinly sliced, 1 peeled and grated; 1 pound ground meat or chicken; 2 ½ tsp salt; ½ tsp freshly ground pepper; ½ tsp ground cinnamon; 1 cup chopped fresh parsley; ½ cup oil; ½ tsp turmeric; ½ cup yellow split peas or dried chick-peas; 8-10 cups water; ½ cup chopped fresh chives or scallions; ½ cup fresh beet leaves; ½ fresh chopped mint; 1 cup chopped fresh coriander leaves, 1 cup dried pitted prunes; 1 cup dried apricots; ½ cup rice; ¼ cup walnuts; ¼ cup sugar; ¼ cup red wine vinegar.

Garnish: 1 large onion peeled and finely sliced; 5 cloves garlic, peeled and crushed; 2 Tblspoon oil; 1 tsp dried mint flakes crushed; ¼ tsp turmeric.

Preparations:

1. In a bowl combine grated onion with ground meat. Add ½ tsp salt, ¼ tsp pepper, ¼ tsp cinnamon and 2 tablespoon parsley. Mix well and shape into meatballs the size of a walnut.

2. Brown the two sliced onions in ¼ cup of oil in a large pot. Sprinkle with 2 tsp salt, ¼ spoon pepper, and turmeric.. Add the split peas or chick-peas and saute for a few minutes. Pour in 8 cups of water. Bring to boil, reduce heat, cover and simmer for 25 minutes over medium heat, stirring occasionally.
3. Add the remaining parsley, chives, or scallions, beet leaves, fresh mint, and coriander and simmer, covered, 25 minutes longer.
4. Add prunes, apricots, meatballs and cook, covered for 25 minutes more.
5. Add rice and walnuts. Cover and cook for 45 minutes longer.
6. Mix the sugar and vinegar together and stir into the soup. Cook for about 25 minutes longer. Add more warm water if the ash is too thick. Taste for seasoning and add more sugar or vinegar if needed to balance the sweet and sour.
7. Shortly before serving, prepare the garnish by browning the onion and garlic in 2 tablespoons oil in a non-stick frying pan. Remove from heat, add crushed mint flakes and turmeric to the pan and mix well.
8. Pour warmed soup into a tureen. Pour the garlic and mint garnish on top and serve with Persian flat bread, sangak or lavash.

Note: For richer, more developed flavors, make your soup the night before. Just before serving, warm up the soup and add the garnish mixture of browned onions, garlic and mint.





Faces of Love

New Translations of Hafez Released

Dick Davis, distinguished scholar and translator of Persian literatures, has recently released his new translations of Hafez, entitled “Faces of Love: Hafez and the Poets of Shiraz” (Mage Publishers, 2012). Dick Davis had previously published translations of Ferdowsi’s *Shahnameh: The Persian Book of Kings* as well as Fakhruddin Gurgani’s *Vis and Ramin*. Davis is a Fellow of the Royal Society of Literature and has taught at the University of California and Ohio State University. *Peyk* would like to commend and congratulate Professor Davis for having undertaken a project of such colossal importance. The following is a short description of the book.

A giant of world literature, an eloquent princess, a dissolute satirist these are the three voices translated from fourteenth-century Persian by Dick Davis in *Faces of Love*. Together, they represent one of the most remarkable literary flowerings of any era. All three--Hafez, Jahan Malek Khatun, and Obayd-e Zakani--lived in Shiraz, a provincial capital in south-central Iran, and all drew support from arts-loving rulers at a time better known for invasions and political violence. Love was a frequent subject of their work: spiritual as well as secular, in varieties embracing every aspect of the human heart.

They could hardly have been more different. Hafez—destined to win fame throughout the world—wrote lyrical poetry that was subtle, elusive, and rich in ambiguity. Jahan largely forgotten until recent decades was a privileged princess who could evoke passion, longing and heartbreak with uncanny power. Davis says: To have this extraordinary poet’s fascinating and often very beautiful poems emerge from six hundred years of virtual oblivion seems almost miraculous. Obayd a satirist and truth-teller celebrated every pleasure of the flesh in language of astonishing and occasionally obscene honesty.

In his introduction, Davis himself a gifted poet as well as an acclaimed translator and scholar of Persian literature, describes the turbulent world of the three poets and recounts what is known of their lives. His scene-setting includes explanations of poetic conventions of the day: the rules of rhyming and meter, the stylized relationship between author and subject, and the way language sometimes hovers between male and female or between sacred and secular meanings. Detailed explanatory notes follow the poems, along with some personal reflections on the challenge of trying to catch the poetic genius of a culture distant in space and time. Dick Davis does it brilliantly: *Faces of Love* is a bridge that carries us to another age.

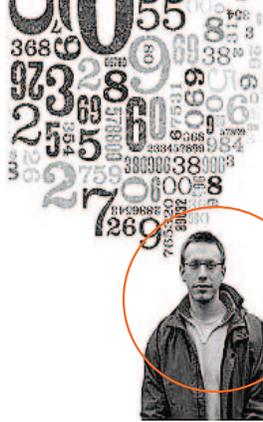




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By Sheiveh N.



Let's make this a good year!

As the school year gets underway, the many ranges of emotions that come with being a parent of school-aged children are bound to occur. Even my husband and I, who are both seasoned educators, go through these emotions with our own children who are in the third and seventh grades. The first month of school, we just hold our breaths and listen carefully to our children to understand their teachers' personalities and whether they will experience school success. We also stay tuned in with how they are doing in school all year round rather than waiting until the progress report comes home.

For instance, our oldest son appeared to be struggling in science. Even though his grade was still an A, I could see it was quickly going to slip because his grade on the weekly notebook was consistently poor. Rather than wait until parent conferences and/or back to school night and rather than get angry at our son and/or the teacher, I immediately contacted the teacher and asked for a conference. This leads me to the important conversations to have with teachers.

Many issues arise simply due to miscommunication. Hence, it is very important to clearly communicate our concerns with our children's teachers. At the same time, it is important to also communicate this is a team effort and not something that only the teachers should be focused on or only the parent should be focused on. When I met with my son's science teacher, I brought my son with me. The reason for this was that every time I would ask him about his science homework, he would get defensive and not want to talk about it. I was extremely frustrated and wanted to hold him accountable in a way that let him know the teacher and I were a team. I shared with her that my son did not seem to be very clear about her expectations for the science notebook. In the same breath, I told her I wanted this meeting because if she could help me understand her expectations, I could support those expectations and ensure my son is successful in her class. At the same time, this sent the message that I am an involved parent who pays attention to what goes on in the classroom, and for me to support the teacher I need to know the expectations.

Below, you will find some key tips for how to handle concerns about your child's education or teacher:

1. Always start with talking to your child. Ask questions and illicit factual answers. For example, instead of asking how your child feels about a teacher, ask him about the basic routines in the classroom. For example, here are some



questions to begin with:

- What is the homework policy?
 - How much time is provided in class to work on assignments?
 - Does the teacher mostly lecture in front of the class?
 - Do you have time to work with classmates?
 - Are there classroom discussions?
2. Talk to the teacher. No matter how frustrated or concerned you may be, do not go to the principal until you speak with the teacher first. Communication, in-person, increases accountability and decreases the possibility for miscommunication. Though sending an e-mail to request a conference is fine, important conversations about your child's learning should be done in person.
 3. Follow-up with an e-mail thanking the teacher and summarizing key points of the conversation you had during the meeting.
 4. Frontload the teacher and/or school personnel. It is extremely important teachers/counselors are aware of any key information that may be affecting your child's behavior and learning even if it's temporary.

In a previous article, I shared the importance of contextualizing your child's background for his or her teacher(s). This is where the frontloading is key. If there is any event that might be considered traumatic in your child's life, it may potentially affect your child's performance. Traumatic events can be good or bad. For instance, moving to a new home is a big change that may be positive, but is still a traumatic change for a child. Other important information includes divorce, death, anxiety, in-laws moving in with you, victim of bullying, etc.

Especially during these fiscally challenging times when classroom sizes are bigger than they have been historically, it is sometimes very difficult as a teacher to focus in on any one student. When a parent communicates they are involved and paying attention, it creates a mindfulness toward you and your child that can make a difference for your child during the entire school year.

Calendar of Events

Persian Cultural Center

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

www.pccus.org

Yalda Celebration

December 21, 2012

For more information: 858-653-0336



Persian Films at the San Diego Asian Film Festival

THE IRAN JOB

Friday, November 2 at 7:30p

Saturday, November 3 at 4:30p

MOURNING

Sunday, November 4 at 4:25p

All films screening at the UltraStar Mission Valley Cinemas at Hazard Center. Visit Pac-Arts.org for more details.

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



International Children Day Sunday, November 18

at Iranian School of San Diego from 11 AM to 12 PM

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>

Dollar A Month Fund's 6th Annual

Children's Charity Fundraiser

Casino Night

November 10, 2012 at 7:00pm to 11:00pm



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 12:00-4:00pm



Iranian-American Scholarship Fund

Tel: (858) 653-0336 • www.iasfund.org



Mehrgan Foundation

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

Events:

Historic La Jolla Walking Tour, Sep 22 - Dec 29, 2012

Price: Adults: \$10 Children 12 & Under: Free

Region: La Jolla

7846 Eads, La Jolla, CA 92037

858.459.5335 • Contact: info@lajollahistory.org

Adventures in Photography: A Century of Images in

Archaeology and Anthropology

1350 El Prado, San Diego, CA 92101

619.239.2001 • www.museumofman.org

Region: Downtown

Date: November 11, 2011 - January 13, 2013

Price: Included with Admission

Contact: mail@museumofman.org

How Things Fly

2001 Pan American Plaza, San Diego, CA 92101

619.234.8291 • www.sandiegoairandspace.org

Region: Downtown

Date: February 4, 2012 - January 6, 2013

Price: \$4-\$24

Contact: m paris@sdasm.org

Whale Watching Charters - Private Luxury Yacht

619.987.0663

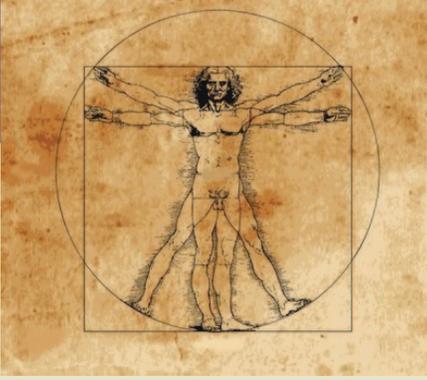
http://www.sandiegoboattours.com/San_Diego_yacht_charter_whale_watching.htm

Region: Downtown

Date: January 1 - December 31, 2012

Price: Depends on group size

Contact: info@sandiegoboattours.com



By Sanaz Majd, MD

How To Control Your Dandruff

Dandruff is among one of those embarrassing health conditions that some people are afraid to ask their doctor about –along with body odor, bad breath, and toenail fungus. Contrary to popular belief, it does not have anything to do with personal hygiene. And there’s simply no cure. But just because there’s no cure doesn’t mean you can’t *control* it.

What is Dandruff?

Dandruff is the common term for a medical condition referred to as “seborrheic dermatitis.” It is a condition in which the cells from the skin and scalp slough off rapidly, causing flaking and increased oil gland production. The surface of our bodies also houses a certain amount of fungus, and when this fungus overgrows it also contributes to dandruff and causes that characteristic itching. This seborrheic dermatitis occurs not only on the scalp, but also around the creases of the nose, around the ears, on the chest, and even on the back.

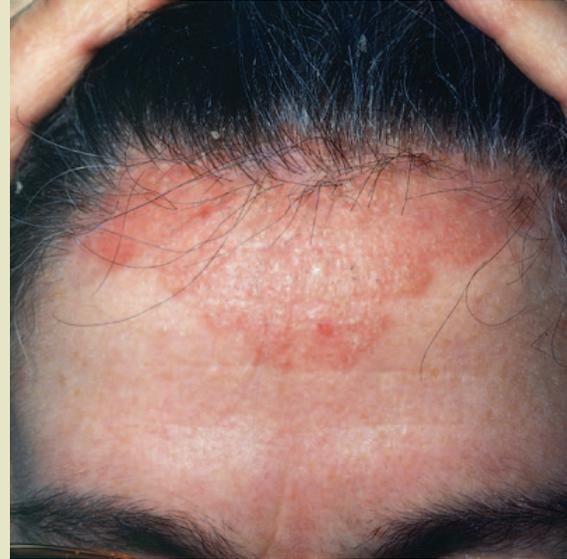
Dandruff is really common. In fact, all of us suffer from this to some extent—but just some more than others. Unfortunately, it is genetic. That means that how the cells on your skin overproduce has nothing to do with your personal hygiene but everything to do with the genes that your parents passed on to you.

How is Dandruff Treated?

Like diabetes, thyroid disorders, and other chronic medical conditions, there is no cure for dandruff. You will likely be battling with it your entire life. And even though it’s not nearly the worst medical condition to suffer from, it certainly can be frustrating and even embarrassing for some.

If you suffer from dandruff, you have probably realized that wearing dark or black clothing is not the most inconspicuous way to hide it. But besides revamping your wardrobe, there are other ways you can control your symptoms:

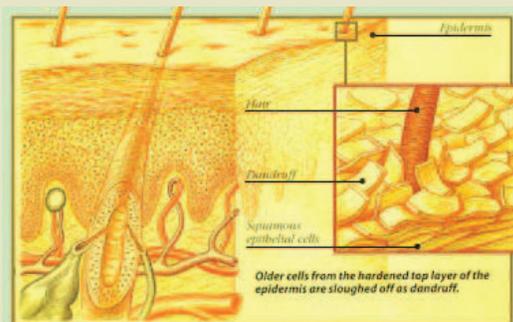
Antifungal Treatments: Some over-the-counter dandruff shampoos contain an ingredient called *ketoconazole*, and this can be applied to the scalp initially daily until symptoms improve, and then every other day. Your doctor can also prescribe a stronger version of this shampoo if necessary. It may take between four to eight weeks for you to see any improvement.



Other Shampoos: Other over-the-counter dandruff shampoos with any of the three active ingredients *tar*, *selenium sulfide*, or *zinc pyrithione* also battle dandruff. If no improvement with one ingredient is seen after four to eight weeks, switch to a shampoo with a different active ingredient.

Steroid Topicals: If your dandruff is itchy, using a product that fights inflammation, like a steroid topical, can help calm it down. There are various potencies of these products, and your doctor can select the right one for you. The least potent is an over-the-counter steroid cream called “hydrocortisone,” and because it is a cream this is best used for dandruff on the skin rather than your scalp. But some prescription steroids do come in solutions that can be applied to the scalp. And unlike the previously mentioned shampoos, steroid topicals are prescribed for short durations and not recommended for chronic use.

For some patients, it’s really a combination of the above treatments that is ultimately necessary to control dandruff.



Talk Like an Iranian

Christopher de Bellaigue

I may be wrong, but I believe I am the only Englishman to have applied for Iranian citizenship since the 1979 revolution. “We would be happy to receive such an application,” said the smiling man from the Department of Alien Affairs. “It would be an honor to consider your case, and I should say, given your accomplishments, that you stand a good chance of success.” I happily filled out some forms, gathered the required documentation, and went home to tell my Iranian wife the good news. “What accomplishments?” she asked.

Six weeks later, as requested, I returned. The same official received me, with obvious pleasure. He called for tea, asked after my health and that of my family, and spoke to me of this and that. Then he informed me with an air of great confidentiality that my case was “going very well.” “Do me the kindness of visiting again in six weeks,” he said.

I visited the same official four or five times over the next eight months, and on each occasion the pattern was the same—elaborate courtesies, tea, and encouraging words. I had every reason to believe that my name was sailing upward to those regions of the Iranian bureaucracy where decisions are made.

I cannot say exactly when doubt took root. Despite all the courtesies, however, there did seem to be a lack of verifiable progress. I decided to learn more about the citizenship process, and was dismayed to find out that, for all intents and purposes, there wasn't one. Only the Iranian cabinet could award me citizenship—a prospect that seemed rather unlikely. The forms and documentation and the repeated visits had been a polite fiction. For well over half a year of blissful self-delusion, I had been suckered by *ta'arof*.

Ta'arof comes from an Arabic word denoting the process of getting acquainted with someone. But as with so many other Arabic words that have entered the Persian language through conquest and acculturation, the Iranians have subverted its meaning. In the Iranian context, *ta'arof* refers to a way of managing social relations with decorous manners. It may be charming and a basis for mutual goodwill, or it may be malicious, a social or political weapon that confuses the recipient and puts him at a disadvantage.

Ta'arof is the opposite of calling a spade a spade; life is so much nicer without bad news. As I discovered in the Department of Alien Affairs, ta'arof can also be a way of letting people down very, very slowly. It often involves some degree of self-abasement, through which the giver of ta'arof achieves a kind of moral ascendancy—what the anthropologist William Beeman has called “getting the lower hand.” Thus, at a doorway, grown men may be seen wrestling for the privilege of going in second. For years in Tehran, we had a cleaner who insisted on calling me “Doctor” as a way of lifting me up the social scale. “I am not a doctor,” I snapped one day. Undaunted, she replied, “Please God, you shall be!”

Sometimes it takes two to ta'arof. If someone you meet on the bus invites you to dinner, for instance, you should recognize that this is merely ta'arof and say no. If a shopkeeper refuses to accept payment for your purchase, you must persist; once the right gestures have been made and honor satisfied, your money will eventually be taken, with infinite regret.

Some scholars believe that ta'arof has roots in the Sufi disapproval of worldly recognition and riches. It may also be connected to the practice of *taqiyya*, or concealing your true religious beliefs, something Shia Islam encourages its followers to do in the face of persecution. I have heard many Westerners complain that ta'arof is symptomatic of a broader Iranian tendency to clothe everything in ambiguity—and to spend an inordinate amount of time doing so.

Ta'arof can be particularly disorienting for Americans, who tend to prize efficiency, frankness, and informality. John Limbert, a retired diplomat who has been involved in Iranian affairs for 50 years, has given this culture clash more thought than most. Iranian society, he notes, is full of apparently inconsistent elements that we in the West regard as hypocritical. “Our instincts are to reconcile the contradictions,” he told me recently, while Iranians prefer “to live with them.” Limbert was among the Americans held hostage by a group of Iranian militants for 444 days in 1979–81. In April 1980, he was paraded on Iranian TV alongside the revolutionary cleric Ali Khamenei. In flawless Persian, Limbert joked that his captors had “overdone the ta'arof”—going on to explain that they were such diligent hosts, they had refused to let their guests go home. The joke was itself a very Iranian way to level a sharp criticism: it allowed Limbert to highlight the hostage-takers' breach of traditional Iranian hospitality.

Khamenei is now Iran's supreme leader, and is in charge of the country's nuclear negotiations with the United States and its allies. Viewed from the outside, such dialogue has less to do with ta'arof than with threats and counterthreats. Behind closed doors, however, events proceed more sedately and decorously—to the frustration of the West. As a former European ambassador involved in the negotiations put it to me recently, Iran's approach over several years of on-and-off talks has been defined by “indirectness, circumlocutions, and obfuscation.”

Even in the course of fraught negotiations, there is room for ta'arof. In the late 2000s, recalls the same diplomat, a European delegation went to Tehran to confer with the then-foreign minister, Manuchehr Mottaki. During the talks, the Europeans were following Mottaki down a corridor in the Foreign Ministry when suddenly he stopped outside a door to let them enter before him. Standing aside for officials of an inferior rank was a mischievous act of ta'arof designed to wrong-foot his guests. Mottaki succeeded in more ways than one. The Europeans were moving at such speed and were so surprised by his sudden halt that they backed violently into each other and had to scramble not to fall over. Mottaki smiled innocently as the Europeans filed sheepishly in.

Ta'arof is not always supposed to have a resolution; the best conclusion may be an open-ended one. So it has proved with Iran's nuclear dossier. So, too, with my own, more personal, diplomacy. I applied for Iranian citizenship in 2004. My “accomplishments” have not diminished. But I am still waiting for a reply.



Previously published in the Atlantic

BAUHAUS: A REVOLUTION IN ART AND LIFE

Bauhaus was an art school that not only revolutionized the way we teach art today, but also the way we live. The idea of design as a branch of arts flourished in Bauhaus, a school of art, design, and architecture that was founded in 1919 by a visionary architect, Walter Gropius.

Bauhaus was based on an idealized vision of bringing all arts under one unity, that of architecture, and therefore bringing art and life closer to one another. Gropius's opening manifesto asserted a utopian vision of ways to build, "which will embrace architecture and sculpture and painting in one unity, and which will rise one day towards heaven from the hands of a million workers." Despite this utopianism the reality of the Bauhaus was more modest based on realistic goals. The utopian side of it was restricted to the theory, and the realistic scope of it grew in a practice of design.

Bauhaus which was founded in 1919 in Weimar, moved to Dessau in 1925 and in 1933 like all things modern, liberal, and humane was closed down by the Nazi authorities.

In my teaching I often say to students, "if there was no Bauhaus, there would be no IKEA!" And then I add, "Even more, if there was no Bauhaus the very chair that you are sitting on, with its visible structure, practical mobility, and its reproducibility, would not have been possible!"

Bauhaus was run on different workshops, from weaving workshop, to photography, painting, sculpture. Students would have to complete different classes in different art and design workshops to graduate. Bauhaus very much on the steps of Arts and Crafts movement planted the seeds of modern design.

The Bauhaus as a movement promoted the distillation of decorative arts and design elements into simple geometric forms. The main idea in Bauhaus design was to really embrace the machine and to make objects in all areas for mass production.

The name Bauhaus is a combination of two German words, Bauen, to build, and Haus, House.

When looking at Bauhaus design there are some fundamental elements to look for, Function, Simplicity, Form, Craftsmanship, and Structural Openness, the underlying skeleton of the structure is visible.

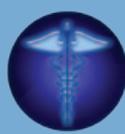
In between the two World Wars, in a milieu of heightened emotions, Bauhaus revolutionized the way art and life has treated each other for ages. By looking into the practical side of production Bauhaus sought to bring out a craftsman within



every artist and to close the gap between intellectual labor and manual labor. Bauhaus brought all arts under one roof and more than that Bauhaus made art available for all, in every corner of our daily environment.

The first Bauhaus manifesto states, "The ultimate aim of all artistic activity is building! ... Architects, sculptors, painters, we must all get back to craft! ... The artist is a heightened manifestation of the craftsman. ... Let us form ... a new guild of craftsmen without the class divisions that set out to raise an arrogant barrier between craftsmen and artists! ... Let us together create the new building of the future which will be all in one: architecture and sculpture and painting." [W. Gropius: *Manifest des Staatlichen Bauhauses in Weimar* (Weimar, 1919)]

A group of talented, famous, and extra ordinary artists of the Twentieth century taught in Bauhaus as workshop masters. Artists such as Kandinsky, Klee, Itten, Moholy-Nagy, Albers, Bayer and many more; In 1933 Bauhaus, dissolved under Nazi Germany moved to Chicago, United States. The original school never gained its prime days back, but its legacy is never-ending.



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*.

Afshin Bahador M.D.

So. Coast Gynecologic Oncology, Inc.
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9850 Genesee #570
La Jolla, CA 92037
858/455-5524

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and Critical Care Med.
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Haleh Mahdavi, M.D.

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Identity and Assimilation

Dr. Ahmad Fattahipour

There is no definite and precise data on the number of Iranian immigrants in the United States.

However, according to Dr. Mahbod Seraji, an Iranian American management consultant to American corporations with business interests in the Middle East, the estimated number of Iranians in the United States is one million (and 120,000 in Canada).

Dr. Seraji, who spoke at an AIAP meeting last year about the “generations” of Iranians who have immigrated to the U.S., further broke down the numbers into generations and discussed the special problem for the Third Generation—identity and assimilation.

First Generation. Iranians who were born and educated in Iran and immigrated to the United States are generally considered the “First Generation” as they practically “live” in Iran, although their present habitat is the United States. They speak their native language at home; their friends and kindred are Iranians. They get some of their news from Iranian media, and travel to Iran and receive their Iranian guests in their residence. The only significant change in their lives seems to be change of their addresses from Iran to the U.S. They constitute the majority of the immigrants.

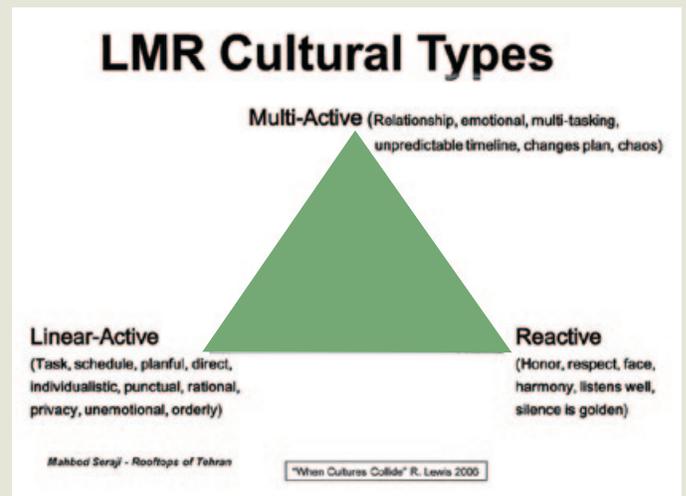
Second Generation. Iranians who were born in Iran and were brought to the United States when they were children, and were educated in the United States, are considered the “Second Generation.” They live in two worlds: the world of their parents at home, and the world of their school and environment. It would not be far from truth that they live in schizophrenic/paranoid state of mind. They are neither Iranian nor American, but they are both! They are Iranian Americans. Assimilation of this generation into American culture is not easy, and often problematic.

Third Generation. Iranians who were born in the United States to Iranian American parents are considered the “Third Generation” and have gone to American schools, consider America their home country, and expect to be regarded and treated like all other Americans. Their wealth, income, and education are generally higher than average Americans. And they are aware of it. However, they face invisible hurdles in their lives which indicate they are not fully accepted as Americans. This could be because of the political tensions between Iran and the U.S. and the perceptions of the American public of Iran since the hostage situation in 1979. Therefore, for the Third Generation, no matter how well-educated or wealthy they are, they may experience the subtle discriminations and prejudicial behavior of some Americans who are anti-Iran and anti-Islam.

It is important to be cautious in demarcating the line between generations. Personal and external factors such as marriage to persons from other cultures, war or sanctions, or one’s ideology, or the opportunities for better paying jobs for some specialists in Iran or other countries may have an impact on the status of immigrants. Also, it may be noted that some people just do not fit in any of above categories, they may be just “in between” two categories. For instance, a person may be categorized as a “one and a half” immigrant. A journey from one culture to another culture, particularly a solidly conservative, ancient one like Iran, is long and it may take more than three or four generations of Iranian Americans to become completely assimilated into the American society.

As Dr. Seraji pointed out, the issues of identity—how a person describes or perceives of oneself—and assimilation—how an individual is absorbed and incorporated into a group of a society—are difficult for Third Generation immigrants and their offspring to reconcile as they try to become integrated into mainstream American society.

In analyzing the Third Generation, Dr. Seraji has adopted some charts from Richard D. Lewis’s monumental research work, “When Cultures Collide,” known as LMR (three cultural types: linear-active, multi-active, and reactive). The differences between Iranian and American cultures reflect the different values of these two cultures. People may move from one part of the world to another, but they do not change their values and attitudes easily. Fortunately for some Iranian immigrants, the similarities between Iranian and American cultures outweigh improve. At present, the main barrier is the political tension between the two countries. That is why Dr. Seraji believes that Iranians should participate in local, state, and federal elections, and not hesitate in acting like other immigrants who arrived in this country some years earlier.



PERSIAN MUSIC IN THE SCHOOLS PROGRAM NEEDS YOUR SUPPORT



The Center for World Music is reaching out to the Persian-American community for support for its Persian Music in the Schools program that puts Persian instruments into the hands of San Diego K-12 students. The program received a big boost in 2010 when it was awarded a substantial three-year grant from the PARSA Foundation. With the end of PARSA support period fast approaching, with the economic crisis and its impact on government funding for the arts, and with the current funding crisis in public schools, the Persian Music in the Schools program will have to be cut back dramatically if the Center does not receive financial support within the next few months. The Center regularly submits grant applications requesting support for the program, however in order to sustain it into the future community support is necessary.

There is no other program like this one in the entire United States. Participating San Diego K-12 students receive weekly instruction in Persian music and culture from renowned Iranian-American artist-teacher Kourosh Taghavi. Students learn the fundamentals of Persian music by first learning about rhythm. After learning how to clap the Persian rhythms like "kereshme", "baste-negâr," and "khosravâni," students learn how to perform the rhythm on the *daf*. Students then continue to learn new and more challenging rhythms, sing traditional Persian melodies, and receive an introduction to the *setar*.



Since 2010 Mr. Taghavi has introduced Persian music and culture to literally thousands of students (and parents, teachers, and administrators) at nine schools. If additional community support is received, the Center expects the program to continue to expand to additional schools and communities. Mr. Taghavi described the benefits of the project from his perspective as an Iranian-American at the beginning of this project: "Once this project has started, the non-Iranian community would get to know Iranians as promoters of art, culture, and music. Thus, from a very young age the image that San Diego K-12 children will have of Iranians would be forever changed, and it would therefore fight defamation and make it difficult to distort the reality of who Iranians are through stereotypes and ethnocentrism. Through traditional Persian music young children will learn about Iran and the story of its culture. Once this is done local San Diego

communities become aware of the impact of this project, other opportunities for other Iranian artists and philanthropists will emerge as other similar efforts become more commonplace and acceptable. Furthermore, the proposed project will help young Iranian-Americans to become more involved with traditional Persian arts, culture, and music because the traditional arts will become more acceptable to their families."

The impact of community support will be exponentially increased by various sources of matching funds, while REMO will provide a discount on its instruments, including REMO's *daf* drum designed by master Iranian drummer Pejman Hadadi. Grants from the National Endowment for the Arts and the California

Arts Council will also provide matching funds. San Diego parent-teacher associations and organizations (PTAs and PTOs) are increasingly providing financial support as the San Diego community discovers the quality and value of the program. For the program in 2010, the Center for World Music received a number of generous

donations from members of the Iranian-American community. The Center hopes that additional community support will ensure that this program survives and continues to provide a model for Iranian music and cultural education across the United States.

Please contact the Center's Executive Director, John R. Gabriel, directly at (760) 845-9480 or at john@centerforworldmusic.org. To learn more about the Center's programs please visit www.centerforworldmusic.org.

If you would like to make a tax-deductible donation to the Center for World Music to support the Persian Music in the Schools program, please mail a check payable to Center for World Music (with "Persian music program" on the memo line) and mail it to:

Center for World Music
PO Box 2131
Carlsbad, CA 92008



August 5, 2012
By Abdy Salimi

PROJECT WALK

“I have been told by my physician and my therapist that I won’t be able to walk on my own again, but I am determined to give my treatment a try anyway.”

These were 24-year-old Khatereh Sharify’s words when I had the opportunity to visit her on Wednesday, July 25, 2012. Khatereh, AKA Katie, is paralyzed from the chest down and currently lives with her mom and 19 year-old sister in Carlsbad, California. She was involved in a car accident and injured her spinal cord on her way to an interview with her advisors at the University of Southern California in November 2011. Due to a delay in obtaining legal residency and receiving a green card, as well as the financial challenges associated with her treatment, her dreams of continuing higher education at USC might have been put on hold for a while, but her character about achieving goals in life is stronger than ever.

Khatereh is involved with a treatment program at “Project Walk,” a local organization in Carlsbad to help victims of spinal cord injuries regain their functions and independence, and to maximize potential recovery in life.

Khatereh and her family were forced to leave their hometown in the Bay Area to be closer to facilities at the Project Walk headquarters four months ago. This move has put yet another financial burden on her family’s shoulder. Persian Cultural Center has set up a special account under Khatereh’s name for all donations received from the community. If you wish to help her, please contact the Persian Cultural Center office or call (858) 653-0336.

For more information please go to www.supportkatie.com



PCC Represented at IAAB Conference on Iranian Diaspora

Iranian Alliances Across Borders (IAAB) held its 5th International Conference on the “Iranian Diaspora” at UCLA on October 13 and 14. Established in 2003, IAAB is a non-profit, non-partisan organization which addresses issues of the Iranian diaspora communities. This year’s conference included 35 panel presentations, 10 workshops and roundtables, while more than 5 films were screened. Over 75 speakers based in 10 different countries on 4 continents presented their research and shared their experiences with participants. Amy Malek, the conference director, reflects on IAAB’s biennial event, “We learned about the variety and breadth of scholarship and research being conducted in and about our communities.”

Local and global organizations such as the Persian Cultural Center of San Diego (PCC) were present at the conference, and addressed various needs of their particular communities. They also shared their process of growth and development. The conference provided an excellent forum where challenges facing Iranian communities around the globe were raised and addressed by Iranian and non-Iranian educators, advocates, activists, cultural producers, journalists, and scholars.

PCC representatives attended various panels and workshops that addressed our community’s issues and needs. Mr. Ali Sadr represented PCC at a roundtable entitled, “Iranian Community Centers” where community leaders discussed their past experiences and offered a model for future endeavors. Mr. Aria Fani represented the Iranian School of San Diego (ISSD) on a panel entitled “Education in Diaspora: Pedagogical Questions and Possibilities.” Since the panel engaged issues that are fundamental to our heritage school, a brief account of the speakers’ talks will ensue, courtesy of Mr. Kayvan Farchadi of IAAB. The panel was moderated by Dr. Marjorie Orellana (UCLA), who studies the children of immigrants in the Latino community.

Ms. Aitak Ajangzad (Columbia University) kicked off the conference with her presentation on “Music Education as a Way of Fostering Linguistic Skills and Cultural Knowledge in Young Children.” Ms. Ajangzad teaches at *Pardis for Children*, the first Persian language elementary school program in New York City. She instructed the audience to clap along as she sang an original children’s song in Persian.

As the number of Iranian American children in diaspora continues to increase, Ms. Ajangzad has realized the need to identify appropriate pedagogical approaches for introducing her students to Iranian language and culture. Ms. Ajangzad argues that experiencing a language in all its forms is crucial for language acquisition. Her curriculum includes singing, movement, storytelling, theater, puzzles, and instrument introduction. She said, “Music has a magical communicative power. No matter how loud the class is, as soon as I play the first cord the room becomes quiet, and without instruction the children



form a circle around me.”

Dr. Shirin Vossoughi (Stanford University) presented a paper entitled, “Cultural Production, Solidarity, and the Arts at Camp Ayandeh and Camp Javan: A Pedagogy of Questions.” She was the director of IAAB’s Summer Leadership Institute 2012 (Camp Ayandeh). Dr. Vossoughi’s curriculum asked questions such as: Why is acceptance in school so linked to assimilation to a dominant culture? What do we have in common with other communities of color? What do we have in common with IA communities around the world?

Dr. Vossoughi highlighted one workshop where campers were given a map and were asked to draw a line from Iran to wherever in the world they have family, color coded by the year of their immigration. In groups, campers together documented various waves of immigration, posing questions to each other in the process: *Why did you family move there? Why did they move when they did? Do you think we will ever go back to Iran?*

The campers had a diverse range of stories about why their family left Iran –highlighting religious and socio-economic differences – creating an important dialogue that is often nonexistent among the larger Iranian diaspora. Together, students explore the meaning of diaspora, develop their personal stories, built cultural dignity, and challenge dehumanizing narratives about who Iranians are. She concluded, “We have a lot to learn as adults from the way campers honored each other’s stories.”

Mr. Aria Fani (Iranian School of San Diego) described “Persian as a Heritage Language in the U.S.” and proposed new tactics for teaching Heritage Language Learners (HLL) advanced Persian that will allow them access their heritage culture more deeply and effectively vis-a-vis their foreign language learner colleagues.

Mr. Fani described HLLs as possessing high aural comprehension, high speech rate, and effective guessing strategies. He further explained that HLLs are able to access cultural knowledge from their community. However, they also have significant difficulty at high registers due to shortage of vocabulary and lack of style variety. They focus less on linguistic accuracy and tend not to self-correct. HLLs engage in regular code mixing between languages and registers. One major problem for HLLs is “over extension of personalization” – when students resist learning that does not corroborate language use and cultural knowledge passed down by their families.

The proposed solutions Mr. Fani described include: top-down speech training, a high degree of reading of complex



Please join PCC in helping recently arrived Iranian refugees

Once again our community is getting together to help our fellow Iranians in need. Many of us, who have immigrated to the U.S, are familiar with the challenges and the hardship of the first few months of the arrival to this country. This period of time is especially challenging for refugees who have no social support as they arrive in San Diego. In the past few months, we have experienced a higher number of refugees being sent to San Diego. These families need our support and assistance. We encourage everyone of you to join us by volunteering a few hours of your time every month to support and help our fellow Iranians. Please contact PCC office at (858) 653-0336 or Gity Nematollahi at (619)277-9713 or e-mail gitynematollahi@gmail.com to find out how you can contribute to this humanitarian cause.

بار دیگر بر آنیم تا گرد هم آمده و دست دیگر هموطنان نیازمندان را بگیریم. بسیاری از ما، که به ایالات متحده مهاجرت کرده ایم، با چالش‌ها و مشکلات چند ماه اول ورود آشنا هستیم. این دوره خصوصاً برای پناهندگان که هیچ نوع حمایت اجتماعی در بدو ورودشان به سن دیگو دریافت نمی‌کنند بسیار سخت است. در چند ماه گذشته تعداد زیادی پناهندگان ایرانی به سن دیگو فرستاده شده‌اند. این خانواده‌ها شدیداً نیاز به حمایت و کمک ما دارند. ما از شما تقاضا داریم که به ما در این امر مهم بپیوندید و حداقل ساعتی از وقت خود را هر ماه به این منظور هدیه بفرمایید. جهت دریافت اطلاعات بیشتر و نحوه همکاری در این هدف انسانی لطفاً با دفتر کانون و یا گیتی نعمت‌اللهی با شماره تلفن (619) 277-9713 و یا از طریق ایمیل gitynematollahi@gmail.com تماس بگیرید

texts, a greater emphasis on academic and literary knowledge, expanded use of presentational modes of teaching based on student research projects, and the use (and development) of materials explicitly produced for HLL students. Another important factor Mr. Fani addressed is the removal of ridicule from the classroom, which is a constant de-motivational force for HLL students outside of the classroom.

Ms. Golnesa AsheghAli (George Mason University), a graduate student lecturer of Persian, presented a paper entitled "Finding Ourselves? Language and Identity in the University Classroom." Ms. AsheghAli teaches HLLs and foreign language learners (FLL). Their motivations for registration include: fulfilling a university language requirement, improving pre-existing language skills, and desire to communicate with family members more effectively.

Ms. AsheghAli expanded on the importance of fostering a sense of community in the class, a microcosm of what Ms. AsheghAli hope to for the Iranian-American community at large. Selected sources of her coursework, includes "Funny in Farsi" by Firoozeh Dumas, which she introduces after students learn how to write their names and know what they mean. Ms. AsheghAli also draws on the poetry of Tara Fatemi, from a collection entitled "A World in Between," edited by Mohammad Mehdi Khorrami and Persis Karim.

Ms. AsheghAli expressed the importance of learning interactions between HLLs and FLLs as a method to build cultural bridges and deconstruct stereotypes. She presented an example of HLLs who regularly complained that their parents attempt to dictate their fields of study and the proximity of the university they attend. A southern Anglo-American woman in the class shared that she had to fight with her parents to attend a school far away from home— a teachable moment of overlap in cultures. AsheghAli concludes, "Some of my most interesting insights came from non-heritage language learners."

Amy Malek said, "When our team began planning this event in December 2011, we envisioned a space where our various borders—national, interpersonal, or otherwise—would be crossed to create networks for knowledge exchange, spark new ideas and collaborations, and share valuable lessons learned." The conference may have drawn to a close on October 14, but scores of educators, scholars, leaders and community members had joined multiple conversations that will continue far beyond the conference, reflecting on its success in fostering dialogue amongst Iranians and non-Iranians and on the future of our growing diaspora.