

HANS CHRISTIAN  
ANDERSEN  
AUTHOR  
**AWARD**  
2022



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IBBY Lebanon Nominee  
**Fatima Sharafeddine**

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# Fatima Sharafeddine

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# 1 Fatima Sharafeddine in brief



fatimawriter



Fatima Sharafeddine



fatima.sharafeddine



Fatima Sharafeddine

- 1966** Born in Beirut, Lebanon.
- 1975** Civil war erupts. She moves between cities and towns with family to keep safe.
- 1985** Graduates from school.
- 1989** Earns her BA in Early Childhood education from the Lebanese American University.
- 1990** Gets married to Bassem Hassan and moves to the USA for graduate studies.
- 1992** First child born, Talah.
- 1993** MA in Educational Theory and Practice.
- 1994** Works as a lead teacher in Preschools where she focuses her lesson plans on children's books.
- 1995** Second child born, Tamir.
- 1996** MA in Modern Arabic Literature.
- 1997** Continues working with children in preschools, and teaches Arabic language in Continuing studies department at Rice University.
- 1998** Teacher of Arabic language and culture classes at Rice University.
- 2001** Moves to Belgium with her family and decides to dedicate herself fully to writing for children in Arabic, her native language, a dream and passion she has had for several years.
- 2005** Publishes her first four books in Lebanon.
- 2007** Starts giving creative writing workshops in various Arab cities.
- To present** She has been writing and publishing until the present time, being involved in various events and activities related to children's literature globally.



# 2 Fatima Sharafeddine

## contribution to Literature

### for young people

**Fatima** entered the field of children's literature twenty years ago, when she decided she wanted to contribute to the huge gap that existed in high quality Arabic children's books. Her first works were welcome by a young publisher who also wanted to make a difference. Soon, Fatima's books were popular in public libraries, bookstores, and later on, schools. She has been since very active in traveling around Arab cities to meet her young readers. Up to the present, Fatima has written and published 145 books, addressing all age groups of childhood.

While translation had mostly occurred in only one direction in the past (from European languages to Arabic), Fatima is one of the first writers of Modern Arabic children's picture books to have been translated to numerous languages, including English, French, German, Castilian Spanish, Catalan Spanish, Swedish, Turkish, Italian, Finnish, Norwegian, Danish, Dutch, Romanian, Malawi, Russian, Chinese and Korean.

When her book *"There is War in my city"* (Asala publishers 2006) was translated to French in 2008, it became a big hit in Europe, since it deals with an

issue that is still a taboo even the 21st century. She was invited to schools in Belgium and Switzerland in order to discuss the book with elementary school children, most of whom think that the last war to have taken place was WWII. This same book had a different effect on Arab children, where it provided the opportunity to tackle the topic of war and occupation with children experiencing war first hand. In 2014, Asala publishers distributed hundreds of copies of this book to Syrian refugee children in Lebanon.

In the past few years, Fatima's focus has been on writing young adult novels, a category of literature that is still poorly covered in the Arab world. She has written four novels so far, two of which have been translated, *"Faten"* (to English, Italian, Norwegian, and Turkish) and *"Ghadi and Rawan"* (to English). One of Fatima's goals today is to contribute to ameliorating the status of this genre of literature in Arabic. She addresses crucial social issues, such as drug use, domestic violence and Anorexia, trying to break some of the still existing taboos in Arabic literature for the young.

# 3 Fatima Sharafeddine literary work for children

## a The author and her work

Today, Fatima works with several publishers in Lebanon, the UAE, Egypt, and Belgium. Topics such as tolerance, accepting the other, love, war, death, social injustice, girl empowerment, bullying, environmental issues, revolution, displacement, adaptation and identity, are all topics Fatima tackles in her books in a very subtle way, delivering to children stories that are fun to read, but also that touch their emotions and make them think and analyze. In addition to her contributions as a writer, Fatima has become a major advocate and global ambassador for Arabic children's literature around the world. She is invited to several events worldwide to speak about the development of the field, the weaknesses, and the problems that still need to be addressed, such as linguistic and social taboos. China, Singapore, Norway, and Sweden are among the places she had been invited to.

Moreover, Fatima designs and presents creative writing workshops to aspiring authors interested in writing for children and young adults. These workshops take place in Lebanon and in other Arab countries such as the UAE, Syria, Jordan, Saudi Arabia and Qatar.

In Lebanon, Fatima conducts creative writing workshops with children, and participates in the Reading Week in spring and in the Book Festival in summer, practices that give her the opportunity to have firsthand contact with her readers in various areas in Lebanon. She also participates in a variety of author tours in Arab countries and in Europe.

Today, Fatima resides in her apartment in Beirut where she continues to write and practice activities related to her profession.

## b Her story with the Arabic language

Arabic is a beautiful and rich language. But since literary Arabic is quite foreign to the mother tongue of children, i.e. colloquial Arabic, and since publishing in colloquial dialects is not practiced by publishers in general, Fatima was determined to overcome this language barriers. Her major contribution in the field is that she found the tone of language that most appeals to children, close to their mother tongue yet considered literary Arabic. Her books are distinct in the simplicity and musicality that she extracts from the language. An ability she started developing as a specialist in teaching Arabic where she realized the elasticity and beauty of the Arabic language, as well as the possibilities of simplifying it and adapting it to the

various linguistic levels and delivering it to children in original contents.

Fatima has explored a multitude of literary styles and genres for children. Her books include fiction stories, rhymes, poetry, alphabet books, non-fiction factual books, biographical books, Y.A novels, riddles, tongue twisters, early readers, fairytales, and retold folktales. She has written a big number of pictures books that entrain and widen the imagination of the child, in addition to books that tackle specific topics, such as accepting oneself, accepting and embracing differences, bullying, war, loss, managing angry feeling, managing fear, and peer pressure.

# 4 Awards and honor listings

**2021** Nomination, Astrid Lindgren Memorial Award

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**2020** Nomination, Astrid Lindgren Memorial Award.

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**2019** Nomination, Astrid Lindgren Memorial Award.

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**2017** Etisalat Award for Young Adult Book of the year for *Cappuccino* (Dar Alsaqi)

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- 2016**
1. Horizon Award Bologna Ragazzi New for *Lisanak Hisanak* (Tongue Twisters). (Kalimat)
  2. Nomination, Astrid Lindgren Memorial Award.
  3. Long listed for the Sheikh Zayed Award for *The red maple leaf*.
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- 2015**
1. One of the best 5 young adult books for 2015 by National TV Chanel in Norway, *Faten* (in Norwegian)
  2. Short listed for Etisalat Award for *Sumsum in mom's tummy*.
- 

- 2014**
1. Bologna Ragazzi Mention for *Do not open this book*
  2. Best Book Award at Cairo Book Fair for *Abgad Hawaz*.
  3. Feminist Literature Reading List Amelia Bloomer for *The Servant*
  4. Short listed for Etisalat Award for *The man who made the cherry trees blossom*.
- 

- 2013**
1. Best Book Award at Beirut Book Fair for *My brothers are special*.
  2. Arab Thought Foundation Award ARABIC 21 for *Tamer's special world*.
  3. Arab Thought Foundation Award

ARABIC 21, Honor listing for the books: *The little girl who wanted* and *Our neighbor Joujou*.

4. Long listed for the Sheikh Zayed Award for *Who are the olives for?*
  5. Best Book Award at the Sharjah Book Fair for *My book got bored*.
  6. Short listed for the Marsh Award for Translation, for the translation of *My own special way*.
  7. Short listed for Etisalat Award for *Ghadi and Rawan*.
- 

- 2012**
1. Arab Thought Foundation Award ARABIC 21 for *Grandpa's Donkey*.
  2. Arab Thought Foundation Award ARABIC 21, Honor listing for: *From... To, Who am I? The shortest haircut*, and *Grandpa*.
  3. Short listed for Etisalat Award, 2012, for *A strong wind blew*.
- 

- 2011**
1. Anna Lindh Regional 'Reading Here, There, and Everywhere' Award for *The book of Laughter and Crying*.
  2. Nomination, Astrid Lindgren Memorial Award.
- 

- 2010**
1. Best Book Award at Beirut Book Fair, for the young adult book *Faten*.
  2. Honor list of Anna Lindh Euro-Mediterranean Foundation, for *Aunt Zayyoun and the Olive tree*.
  3. Best Book Award of the IBBY Lebanon (International Book Board for the Young) and Beirut World Book Capital (Ministry of culture) for *My Skirt*.
  4. Honor list, IBBY 2010 for best translation into Arabic *I am not sleepy and I will not go to bed* (Lauren Child)
  5. Appreciation of the Jury of Assabil Ngo, Lebanon May 2010 for *Strange feeling*.
  6. Nominated for the Astrid Lindgren memorial award.
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- 2009** Honor list of Anna Lindh Euro-Mediterranean Foundation for *There is war in my city*.
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- 2007** Best Book Award from the 'National Committee of the Lebanese Child' for *Mountain rooster*.

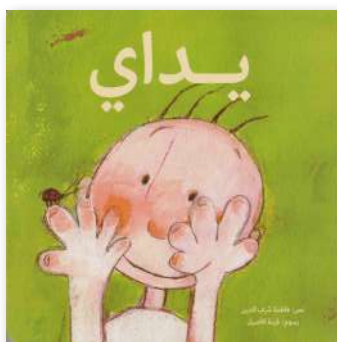
# 5 Ten important titles by Fatima

1

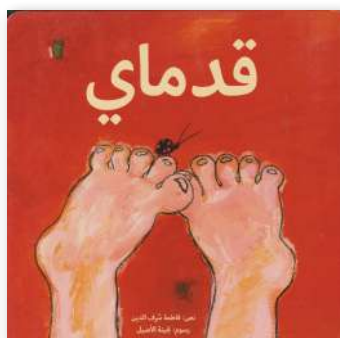
**Toddler Series** سلسلة للصغار  
[Kalimat Group]

2

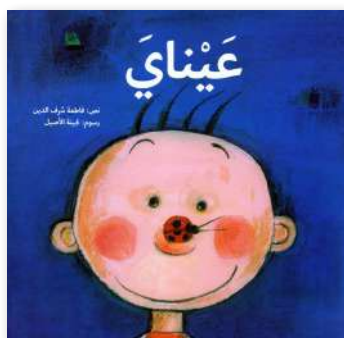
**A strong wind blew** هبت ریح قوية  
(2012) [Dar Al-Shorouk-978-9770-92-966-7]



**يديا My hands** (2012)  
[ISBN 978-9948-85-169-1]



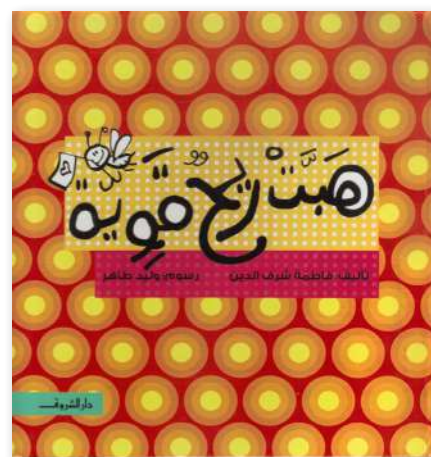
**قدماي My feet** (2012)  
[ISBN 978-8848-85-771-6]



**عيني My eyes** (2018)  
[ISBN 978-9948-10-044-7]



**أذناي My ears** (2018)  
[ISBN 978-9948-419-87-7]



This picture book refers to Egyptian uprising in the Arab Spring. It creates symbolic fantasized images of the world around us, changing into colors and making us laugh and imagine the best. At the same time, illustrations depict personalities from the historic and cultural scene of Egypt, putting it all in context.

This is a toddler series introducing basic functions of body parts. Most of the books for this age group are translated books, rather than written originally in the Arabic language. Here lies the importance of this series, where the author connects with the child in a simplified language, making sure to guard its musical tone.

3

**البنت النطاطة *Jumpy girl***

(2015) [Kalimat Group-ISBN 978-9948-18-139-2]



A child empowering story, where Hala, a very very short girl, defeats her bullying classmates with her self-confidence, always reminding herself of her mother's words, "Lift your head and straighten your back darling, that's much more important than long legs". She proves to everyone that success has nothing to do with looks.

4

**ابن سينا *Avicenna***

(2013-2018) [Kalimat Group- ISBN 978-9948-41-996-9]



This biographical book features a great Arab historical figure and polymath who shaped the understanding of various fields in sciences and humanities of today's world. This is the second book in the series "Do you know who I am?", the purpose of which is to make young people aware of this heritage and of the influence of personalities such as Avicenna, Averroes, Ibn Khaldun and Ibn Rush, on today's knowledge.

5

**لسانك حصانك *Tongue twisters***

(2016) [Kalimat Group- ISBN 978-9948-13-645-3]



Readers find themselves interacting spontaneously, as it is the nature of this book. The text plays on the sounds of the Arabic language, creating funny scenes with silly words and "impossible" letter combinations. The reader is challenged to repeat the sentence aloud in a quick manner seven times without making a mistake.

6

**سافيا *Savja***

(2019) [Dar AlSaqi- ISBN 978-6140-32-070-3]



This story is based on a true event that happened in the little town of Savja in the suburbs of Uppsala, Sweden. The only library of the town, which is the main meeting point of the young and the old, catches fire one day, leaving everyone in shock and distress. A brave librarian takes matters in her hands to get everyone on their feet to rebuild what was lost. Unity, planning and hard work lead to reconstructing a more elaborate library, but most importantly makes everyone realize that we can defeat any hardship by collaboration and love.



7

**فاتن *The Servant***

(2010-2017) [Kalimat group- ISBN 978-9948-15-778-6]



Faten is a 15-year-old town girl who is forced by her father to quit school in order to work as a maid to help support her family. She resents her parents for that, especially that she was excellent in school. She is moved to the city, Beirut, where she is employed as a live-in maid by a rich family. With her strong will and ambition, as well as the help of some friends, Faten succeeds to change her fate against all odds.

8

**إجاصة ميلا *Mila's Pear***

(2019) [Dar AlSaqi- ISBN 978-6140-32-130-4]



Mila suffers from bullying at school because of her overweight since childhood. Now as a teenager, she decides to do something about it. Little does she know about the consequences of her decision. Anorexia (an eating disorder disease) is a rising issue in the middle east and the gulf countries, yet there is little awareness of its danger in leading to death in some cases. The author decided to tackle this topic in order to bring awareness of it among the youth, as well as among parents and teachers.

9

**منتور *Mantour***

(2011-2017) [Dar Asala- ISBN 978-6144-02-215-3]



Mantour is a donkey whose job is to collect the garbage of the little town. One day he decides to go on strike and stop working because of some demands, among which a better equipment, a co-worker to help, and respect from the people. The more time passes the more the town drowns in trash and rodents take over the streets. Only then the people comply to Mantour's demands and collaborate to fulfill his needs.

10

**أنا لست نسرًا *I am not an Eagle***

(2013) [Dar AlSaqi- ISBN 978-1855-16-922-7]



A swan is shot down by a hunter while migrating with her family, and loses a wing. She can't fly anymore. A little boy rescues her and takes her in. She is named Karkar, is well fed, and taken for a dip in the sea daily; she is also entertained by the kids and their cat. Karkar feels home, till the day her family comes back to save her and help her go back with them. Karkar has to think, what is she? Where does she belong? A story about love, adaptation, identity and belonging.

# 6 Five key books submitted to the jury

1

لا تفتحي هذا الكتاب / حين أفتح هذا الكتاب  
*Do not open this book / When I open this book*  
 (2013) [Kalimat Group- ISBN 978-9948-20 210-3]



This book has two stories, each happening on one side of the accordion shaped production. “Don’t open this book” is a series of reasons why you shouldn’t open it, each referring to known events in traditional folktales. On the other hand, “When I open this book” lists all the sweet smells that could be in the world of the child, making reference to culturally related fragrances. The style of writing is funny and sweet, in a way that tickles the emotions of the reader. This book has been recently released as a bilingual book (Arabic-Italian) by the publisher Gallucci, Rome.

2

في مدينتي حرب  
*War in my city*

(2006) [Dar Asala- ISBN 978-9953-45-833-5]



War is part of the life of hundreds of thousands of children around the world today, yet it is a very sensitive topic to address children with. This book approaches the subject in a simple realistic way, highlighting the positive that we can always draw from any situation we find ourselves in. Hope is our only way out from hardships. Many foreign publishers were attracted to this book, especially that it doesn't dictate the time or place of the war it talks about. It could be anywhere, anytime. This book was translated to six languages (French, Catalan, Castilian, Danish, Dutch, Korean) with different illustrations that they found best suited children in other parts of the world.



3

العمة زيون وشجرة الزيتون  
*Aunt Zayyoun and the Olive tree*  
 (2010) [Dar Asala- ISBN 978-6144-021-79-8]

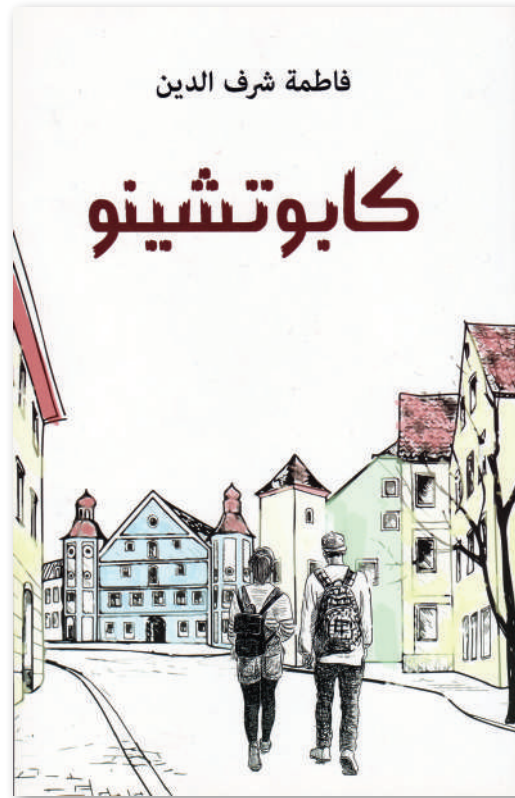


At the top of the hill there is a very old lady, Aunt Zayyoun, who has been there forever. At the top of the hill there is a very old olive tree that has been standing for hundreds of years. This style of parallel narration of both stories is intentional in order to show the similarities in the qualities of humans and of nature. Generosity, warmth, compassion, support, self-satisfaction, sacrifice, etc. In the end, aren't humans part of nature and visa-versa? Why the olive tree? The olive tree is culturally connected to Middle Eastern countries and peoples. It is the symbol of belonging, and of having deep roots in the lands.

4

**كابوتشينو**  
**Cappuccino**

(2017) [Dar ALSaqi- ISBN 978-6144-259-77-1]

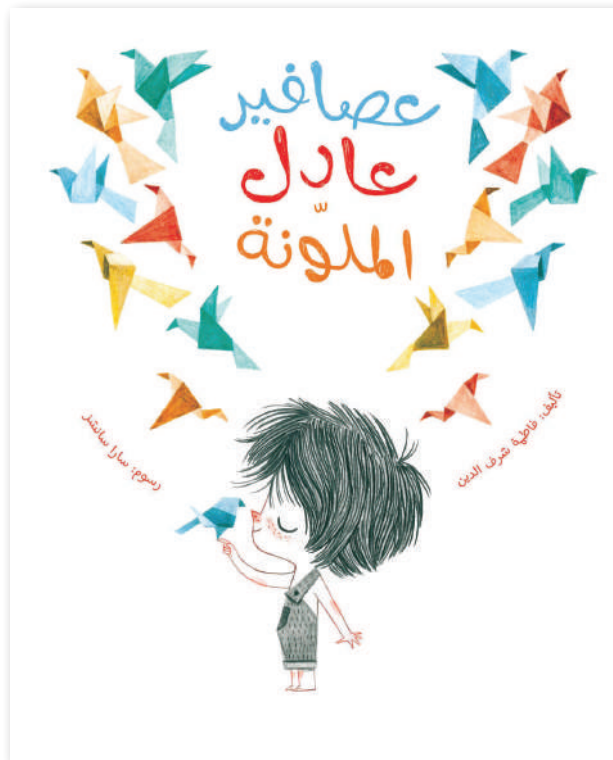


This is a young adult novel raising the issue of domestic violence, and of the patriarchal society in general. Anas and Lina, the main characters, discover each other's familial secret, and make it their mission to help their mothers face the difficulties they are confronted with. The book is written from two points of view, each main character telling the story from his/her perspective. Cappuccino has been a success in schools, where Fatima is often invited to discuss the topic with the students, a practice that uncovers many taboo issues imbedded in our societies. Cappuccino won the Etisalat award 2017 as Best YA novel of the year.

5

عصافير عادل الملونة  
*Adel's Colorful Birds*

(2017) [Kalimat Group- ISBN 978-9948-025-00-9]



In this picture book, Adel makes birds out of paper with no distraction, and to communicate with his family, he shows them his words with his fingers. A soft story about a little boy who has many hobbies and talents, the best of which is reading lips. The reader is left to think about that and to guess that Adel is actually hearing-impaired. This book has been translated to French by Gallimard, Paris, with the title “Les Oiseaux d’Adel”.

# 7 Bibliography

## a Complete list of Fatima's publications for children and young adults

0 to 2
2 to 4
3 to 6
4 to 7
5 to 8
9 to 12
12 to 15
14 to 18

Title	Illustrator	editions	Publisher	Awards
I swim like a fish	Angela Nurpetlian	2007, 2015	Kalimat,UAE	
Best bite	Angela Nurpetlian	2007, 2015	Kalimat,UAE	
I play with dad	Angela Nurpetlian	2007, 2015	Kalimat,UAE	
Go to sleep	Angela Nurpetlian	2007, 2015	Kalimat,UAE	
Murjan	Cristelle Hallal	2007	Kalimat,UAE	
Tweet Quack Buck	Hassan Zahreddine	2007, 2010	Kalimat,UAE	
Happy Bunny	Hiba Farran	2008, 2019	Asala, Lebanon	
I am not small anymore	Lena Merhej and Maya Sahmi	2008, 2018	Kalimat,UAE	
How do I feel?	Candy Kennedy	2008	Kalimat,UAE	
I am not afraid	Lena Merhej	2007, 2018	Kalimat,UAE	
The simplest tie	Lena Merhej and Maya Sahmi	2009, 2018	Kalimat,UAE	
The shortest haircut	Lena Merhej and Maya Sahmi	2010, 2018	Kalimat,UAE	
Yasmina Series	Lena Merhej	2017	Kalimat, UAE	
Words and pictures	Nicole Debbas	2009	Kalimat,UAE	
My hands	Lujayna al-Assil	2012, 2015	Kalimat,UAE	
My feel	Lujayna al-Assil	2012	Kalimat,UAE	
My eyes	Lujayna al-Assil	2018	Kalimat,UAE	
My ears	Lujayna al-Assil	2018	Kalimat,UAE	
Fast or slow	Olga Skomorokhova	2017	Kalimat,UAE	
Angry or Calm	Monika Suska	2017	Kalimat,UAE	
Come out little one	Sasha Haddad	2015, 2019	Saqi, Lebanon	
My daddy yawned	Walid Taher	2019	Saqi, Lebanon	
Time for bed little one	Nadine Feghali	2015	Saqi, Lebanon	
The dance of colors	Thomas Bromm	2005	Asala, Lebanon	
Jammoule's neighbors	Rola Osseiran	2005	Asala, Lebanon	
Tamer and the new haircut	Rola Osseiran	2005	Asala, Lebanon	
Talah and the sea	Rola Osseiran	2005	Asala, Lebanon	
Happy Sad	Yasmine Taan	2005	Asala, Lebanon	
Tiny girl	Nadine Sidani	2008	Asala, Lebanon	
Tambouri	Nadine Sidani	2008	Asala, Lebanon	

Complete list of Fatima's publications for children and young adults

Title	Illustrator	editions	Publisher	Awards
<b>My donkey is lost</b>	Lena merhej	2008	Asala, Lebanon	
<b>How much do you love me?</b>	Cristelle Hallal	2008, 2016	Kalimat, UAE	
<b>professions</b>	Manal Haddaine	2009	Kalimat, UAE	
<b>Lama's moon</b>	Angela Nurpetlian	2009	Kalimat, UAE	
<b>The eid shoes</b>	Oussama Mezher	2010	Kalimat, UAE	
<b>CD of 12 songs</b>	Composer Hani Sibli	2010	Kalimat, UAE	
<b>Grandma</b>	Lujayna al-Assil	2010	Kalimat, UAE	
<b>Grandpa</b>	Lujayna al-Assil	2010	Kalimat, UAE	Arab Thought Foundation Award ARABIC 21, Honor listing
<b>From... To</b>	Naine al-Khatib	2010	Kalimat, UAE	Arab Thought Foundation Award ARABIC 21, Honor listing
<b>Mimi's hair</b>	Rasha Munib	2009, 2015, 2017	Kalimat, UAE	
<b>Mimi and her busy mom</b>	Rasha Munib	2011	Kalimat, UAE	
<b>Mimi and the piano</b>	Rasha Munib	2014	Kalimat, UAE	
<b>Mimi in Paris</b>	Rasha Munib	2015	Kalimat, UAE	
<b>Mountain rooster</b>	Thomas Bromm	2005, 2010	Asala, Lebanon	Best Book Award from the 'National Committee of the Lebanese Child'
<b>Nina the little elephant</b>	Julien De Mann	2007	Asala, Lebanon	
<b>Tamer and the red box of chocolates</b>	Annik Masson	2007	Mijade, Belgium	
<b>The soty of Noura</b>	Hiba Farran	2008	Asala, Lebanon	
<b>Grandma and the moon</b>	Maya Fidawi	2008	Kalimat, UAE	
<b>The fool and the trickster</b>	Manal Haddaine	2008	Kalimat, UAE	
<b>I have an appointment</b>	Maya Fidawi	2008	Kalimat, UAE	
<b>My skirt</b>	Joelle Achkar	2009, 2018	Asala, Lebanon	Best Book Award of the IBBY Lebanon (International Book Board for the Young) and Beirut World Book Capital (Ministry of culture)
<b>My Pijama</b>	Joelle Achkar	2008, 2012, 2016	Asala, Lebanon	
<b>What if</b>	Hiba Farran	2009	Asala, Lebanon	
<b>The jar of butter and honey</b>	Manal Haddaine	2009	Kalimat, UAE	
<b>Zarifa misses Atifa</b>	Zarifa Haidar	2009	Asala, Lebanon	
<b>Zarifa hosts Afifa</b>	Zarifa Haidar	2009	Asala, Lebanon	
<b>Zarifa and her sister Khafifa</b>	Zarifa Haidar	2009	Asala, Lebanon	
<b>Zarifa plays with Tarifa</b>	Zarifa Haidar	2009	Asala, Lebanon	
<b>Zarifa wants a cat and a bird</b>	Zarifa Haidar	2009	Asala, Lebanon	
<b>Zarifa up on the tree</b>	Zarifa Haidar	2009	Asala, Lebanon	
<b>Zarifa's lost button</b>	Zarifa Haidar	2009	Asala, Lebanon	
<b>Bird Tales</b>	Joelle Achkar	2010	Asala, Lebanon	
<b>Grandpa's donkey</b>	Hassan Zahreddine	2010	Kalimat, UAE	Arab Thought Foundation Award ARABIC 21



Title	Illustrator	editions	Publisher	Awards
<b>My Bike</b>	Maya Fidawi	2010	Kalimat, UAE	
<b>The book of laughter and crying</b>	Sinan Hallak	2011, 2020	Asala, Lebanon	Anna Lindh Regional 'Reading Here, There, and Everywhere' Award
<b>Qasbaa, I will never forget it</b>	Mhmoud Fahmi Abboud	2011	Kalimat, UAE	
<b>A new machine at home</b>	Nour Bchouti	2011	Kalimat, UAE	
<b>Our neighbor Joujou</b>	Sinan Hallak	2012	Asala, Lebanon	Arab Thought Foundation Award ARABIC 21, Honor listing
<b>Everything is new</b>	Maya Fidawi	2012	Kalimat, UAE	
<b>My book got bored</b>	Sinan Hallak	2012	Kalimat, UAE	Best Book Award at the Sharjah Book Fair
<b>Flora</b>	Sawsan Nourallah	2013	Asala, Lebanon	
<b>Abjad hawaz</b>	Hani Saleh	2013	Shourouq, Egypt	Best Book Award at Cairo Book Fair
<b>What is the color of love?</b>	Rebecca Luciani	2013	Kalimat, UAE	
<b>Leila and the donkey</b>	Tina Makhlof	2014	Saqi, Lebanon	Honor List IBBY 2016
<b>For your birthday</b>	Sawsan Nourallah	2017	Saqi, Lebanon	
<b>Close to home</b>	Rebecca Luciani	2014	Kalimat, UAE	
<b>Sumsum in mom's tummy</b>	Mona yakzan	2015, 2017, 2019	Saqi, Lebanon	Short listed for Etisalat Award
<b>Where can I put you</b>	Fereshteh Najafi	2016	Saqi, Lebanon	
<b>I am Jinan</b>	Sundus chaibi	2016	Academia, Leb	
<b>There is war in my city</b>	Claude K. Debois	2006	Asala, Lebanon	Honor list of Anna Lindh Euro-Mediterranean Foundation
<b>Nadim in the street</b>	Mohammed Mneimneh	2008	Asala, Lebanon	
<b>Nadim and the noise</b>	Mohammed Mneimneh	2008	Asala, Lebanon	
<b>Strange feeling</b>	Samar Ziada	2008	Asala, Lebanon	Appreciation of the Jury of Assabil Ngo
<b>Halloum and Rihan</b>	Karim Dahdah	2009	Asala, Lebanon	
<b>karim and I</b>	Sima Halwani	2009	Asala, Lebanon	
<b>If I were a bird</b>	Amal Karzay	2009	Kalimat, UAE	
<b>Nadim and Louna</b>	Zina Mufarrij	2010	Asala, Lebanon	
<b>Nadim has a guest</b>	Zina Mufarrij	2010	Asala, Lebanon	
<b>Nadim won't go skiing</b>	Zina Mufarrij	2010	Asala, Lebanon	
<b>Nadim has a tummy ache</b>	Zina Mufarrij	2010	Asala, Lebanon	
<b>Nadim waits for his turn</b>	Zina Mufarrij	2010	Asala, Lebanon	
<b>Nadim's trip to the moutnain</b>	Zina Mufarrij	2010	Asala, Lebanon	
<b>Aunt Zayoun and the olive tree</b>	Sinan Hallak	2010,2016, 2018	Asala, Lebanon	Honor list of Anna Lindh Euro-Mediterranean Foundation
<b>Jude's fever</b>	Rasha Munib	2010	Kalimat, UAE	
<b>Who am I?</b>	Michelle stanjovski	2010, 2017	Asala, Lebanon	Arab Thought Foundation Award ARABIC 21, Honor listing

Title	Illustrator	editions	Publisher	Awards
<b>Mantour</b>	Joelle Achkar	2011, 2017, 2019, 2020	Asala, Lebanon	
<b>The little girl who</b>	AnkeRymenams	2011	Kalimat, UAE	Arab Thought Foundation Award ARABIC 21, Honor listing
<b>A very different trip</b>	Hatem Fathi Ali	2011	Kalimat, UAE	
<b>In the strangest of countries</b>	Tina Makhlouf	2012	Asala, Lebanon	
<b>Tame's special world</b>	Mariane Mussali	2012	Yuki Press, Lebanon	Arab Thought Foundation Award ARABIC 21
<b>Grandma can't hear me</b>	Tina Makhlouf	2012, 2015, 2017, 2019	Saqi, Lebanon	Long listed for the Sheikh Zayed Award
<b>Who are the olives for?</b>	Tina Makhlouf	2012, 2019	Saqi, Lebanon	Long listed for the Sheikh Zayed Award
<b>My story is special</b>	Salam al-Hassan	2012	Kalimat, UAE	
<b>A strong wind blew</b>	Walid Taher	2013	Shourouq	Short listed for Etisalat Award
<b>I am not an eagle</b>	Tina Makhlouf	2013	Saqi, Lebanon	
<b>My pink watch</b>	tarek kamal	2013	Kalimat, UAE	
<b>Do not open this book</b>	Fereshteh Najafi	2014	Kalimat, UAE	Bologn Ragazzi Mention
<b>My special brothers</b>	Rim al-Jundi	2014, 2019	Saqi, Lebanon	Best Book Award at Beirut Book Fair
<b>A red ball of wool</b>	Rim al-Jundi	2014	Saqi, Lebanon	
<b>The dancing sheep</b>	Maya Majdalani	2014, 2019	Saqi, Lebanon	
<b>The man who makes the cherry tries blossom</b>	Maya Fidawi	2014, 2019	Turning point, Leb	Short listed for Etisalat Award 2015
<b>The king's harp</b>	Maya Fidawi	2014	Turning point, Leb	
<b>The red maple leaf</b>	Maya Fidawi	2015	Turning point, Leb	Longlisted for Sheikh Zayed Award in 2016
<b>Princess in a box</b>	Maya Fidawi	2019	Turning point, Leb	
<b>Jumpy girl</b>	Mariana Ruiz Johnson	2015	Kalimat, UAE	
<b>Aunt Aucha</b>	Hanane Kai	2015	Kalimat, UAE	
<b>Noura's team</b>	Hassan Zahreddine	2015	Kalimat, UAE	
<b>A different kind of hero</b>	Rasa Joni	2019	Kalimat, UAE	
<b>The Gerbil</b>	Fadi Fadel	2018	Kalimat, UAE	
<b>Uprising</b>	Nadine Sidani	2020	Saysakoun, Leb	
<b>Adel's colorful birds</b>	Sara Sanchezz	2016	Kalimat, UAE	
<b>Ramadan in Emirates</b>	Estrellita Caracole	2015	Kalimat, UAE	
<b>Elementary dictionary</b>	Angela Nurpetlian	2010	Kalimat, UAE	
<b>Tongue Twisters</b>	Hanane Kai	2016	Kalimat, UAE	Bologna Ragazzi New Horizon Award 2016
<b>Such things happen</b>	Ghadi Ghosn	2013	Saqi, Lebanon	
<b>Ibn Battuta</b>	Hassan Amekan	2010, 2018	Kalimat, UAE	
<b>Ibn Sina</b>	Hassan Amekan	2013, 2018	Kalimat, UAE	

Title	Illustrator	editions	Publisher	Awards
<b>Ibn Rushd</b>	Hassan Amekan	2017	Kalimat, UAE	
<b>Ibn Khaldoun</b>	Hassan Amekan	2017	Kalimat, UAE	
<b>Ibn Majed</b>	Hassan Amekan	2020	Kalimat, UAE	
<b>Friends forever</b>	Diala Zadah	2013	Kalimat, UAE	
<b>Scratch your head</b>	Saqi team	2014, 2017, 2019	Saqi, Lebanon	
<b>Alia and the blue bird</b>	Diala Zadah	2014	Kalimat, UAE	
<b>Savja</b>	Maya Fidawi	2019	Saqi, Lebanon	
<b>Rosana</b>	Jana Traboulsi	2017	Saqi, Lebanon	
<b>Moussa</b>	Hatem Fathi Ali	2014	Kalimat, UAE	
<b>Nouh</b>	Fadi Fadel	2014	Kalimat, UAE	
<b>Ibrahim</b>	Fadi Salama	2014	Kalimat, UAE	
<b>Yussuf</b>	Hatem Fathi Ali	2014	Kalimat, UAE	
<b>Mohammed</b>	Fadi Fadel	2014	Kalimat, UAE	
<b>Suleiman</b>	Abdel Wareth Allaham	2014	Kalimat, UAE	
<b>Reptiles</b>	Martin Laksman	2017	Kalimat, UAE	
<b>Carnivores</b>	Martin Laksman	2017	Kalimat, UAE	
<b>Fish</b>	Martin Laksman	2017	Kalimat, UAE	
<b>Herbivores</b>	Martin Laksman	2017	Kalimat, UAE	
<b>Insects</b>	Martin Laksman	2017	Kalimat, UAE	
<b>Ghadi and Rawan</b>	Rim Jundi & Sinan Hallak	2013, 2015	Saqi, Lebanon	Short listed for Etisalat Award 2014
<b>Faten</b>	Kalimat team	2010, 2017	Kalimat, UAE	One of the best 5 young adult books for 2015 by National TV Chanel in Norway
<b>Cappuccino</b>	Soumar Kawkabi	2017, 2018	Saqi, Lebanon	Etisalat Award for best YA novel of the year 2017
<b>Mila's pear</b>	Lucciana Maamari	2019	Saqi, Lebanon	

## b Translated editions of her books

Translated editions of her books

English Title	Arabic Title	Language	publisher	Country
Ibn Battuta	ابن بطوطة	Italia	RCS Rizzoli	Italy
Ibn Battuta	ابن بطوطة	Swedish	Bokforlaget Trasten	Sweden
Ibn Battuta	ابن بطوطة	Turkish	Nar Publishing	Turkey
Ibn Battuta	ابن بطوطة	English	Groundwood Books	Canada
Ibn Battuta	ابن بطوطة	Croatian	Artresor NAKLADA	Croatia
Grandpa's Donkey	حمار جدي	Turkish	Erdem	Turkey
The little girl who wanted	... البنت الصغيرة التي	Turkish	Erdem	Turkey
Hizmetkar	فاتن	Turkish	Nar Publishing	Turkey
Faten	فاتن	Italian	Gallucci	Italy
Faten	فاتن	Norwegian	Mangschou	Norway
The Servant	فاتن	English	Groundwood Books	Canada
Who are the olives for	من الزيتون	Malaw	Pustaka Nasional	Malawi
Ibn Sina	ابن سينا	English	Groundwood Books	Canada
Ibn Sina	ابن سينا	Turkish	Nar Publishing	Turkey
Ibn Sina	ابن سينا	Croatian	Artresor NAKLADA	Croatia
Ibn Sina	ابن سينا	Italian	Gallucci	Italy
My hands	يدي	Italian	Gallucci	Italy
My hands	يدي	Turkish	YKY	Turkey
My feet	قدمي	Italian	Gallucci	Italy
My feet	قدمي	Turkish	YKY	Turkey
Grandpa	جدي	English	Yusof Gajah Liingrad Literary Agency	Malaysia
Grandma	جدتي	English	Yusof Gajah Liingrad Literary Agency	Malaysia
Mantour	منتور	Turkish	Edam	Turkey
Everything is New	كل شيء جديد	Turkish	Nar Publishing	Turkey
I Have an Appointment	عندي موعد	Turkish	Nar Publishing	Turkey
My Bike	دراجتي	Turkish	Nar Publishing	Turkey
What is the color of love	ما هو لون الحب	Turkish	Nar Publishing	Turkey
If I Were a Bird	لو منت طائرًا	Turkish	Nar Publishing	Turkey
Yasmina series (set of 4 books)	سلسلة ياسمينا	Swedish	Stiftelsen Natur & Kultur	Sweden
Tweet Quack Moo	تويت كواك مو	English	Bloomsbury Publishing	UK
Mimi in Paris	ميمي في باريس	English	Bloomsbury Publishing	UK
Mimi and the piano	ميمي والبيانو	English	Bloomsbury Publishing	UK
Mimi's Hair	شعر ميمي	English	Bloomsbury Publishing	UK

English Title	Arabic Title	Language	publisher	Country
Mimi and her busy mom	ميمي وأمها المشغولة	English	Bloomsbury Publishing	UK
Ibn Rushd	ابن رشد	Italian	Gallucci	Italy
Ibn Rushd	ابن رشد	Turkish	Nar Yayinlari Muzik Film ve Reklamcilik	Turkey
Ibn Khaldoun	ابن خلدون	Italian	Gallucci	Italy
Ibn Khaldoun	ابن خلدون	Turkish	Nar Yayinlari Muzik Film ve Reklamcilik	Turkey
Adel's colored birds	عصافير عادل الملونة	French	Gallimard Jeunesse	France
Aunt Osha	العمة عوشة	Italian	Gallucci	Italy
Close to my home	قريب من بيتي	Italian	Gallucci	Italy
Do not Open this book	لا تفتحي هذا الكتاب	Italian	Gallucci	Italy
Sami and the new haircut	تامر وقصة الشعر الجديدة	French	Mijade	Belgium
Sami and the new haircut	تامر وقصة الشعر الجديدة	German	Brunnen-Verlag Gmbh	Germany
Sami and the new haircut	تامر وقصة الشعر الجديدة	Finnish	Karkkila : Kustannus-Mäkelä	Finland
Sami and the new haircut	تامر وقصة الشعر الجديدة	Danish	Lamberth	Danmark
Sami and the new haircut	تامر وقصة الشعر الجديدة	Chinese		China
Sami and the new haircut	تامر وقصة الشعر الجديدة	Korean		Korea
Nina and the cat	نينا الفيلة الصغيرة	French	Mijade	Belgium
Nina and the cat	نينا الفيلة الصغيرة	Danish	Lamberth	Danmark
Nina and the cat	نينا الفيلة الصغيرة	Irish	Futa Fata	Ireland
Nina and the cat	نينا الفيلة الصغيرة	English	Jyotsna Prakashan	Pune
Nina and the cat	نينا الفيلة الصغيرة	Marathi		New Delhi
Nina and the cat	نينا الفيلة الصغيرة	Dutch	Averbode	Holland
Nina and the cat	نينا الفيلة الصغيرة	Romanian		Romania
Nina and the cat	نينا الفيلة الصغيرة	German	Brunnen-Verlag Gmbh	Germany
There is war in my city	في مدينتي حرب	French	Mijade	Belgium
There is war in my city	في مدينتي حرب	Spanish Castilian	Ediciones SM	Spain
There is war in my city	في مدينتي حرب	Spanish Catalan	Cruïlla	Barcelona
There is war in my city	في مدينتي حرب	Dutch	Heerenveen	Holland
There is war in my city	في مدينتي حرب	Danish	Lamberth	Danmark
There is war in my city	في مدينتي حرب	Korean		Korea
Sami and the box of chocolates	تامر وعلبة الشوكولاته الحمراء	French	Mijade	Belgium
Sami and the box of chocolates	تامر وعلبة الشوكولاته الحمراء	German	Giessen ; Basel : Brunnen-Verl	Switzerland
Sami and the box of chocolates	تامر وعلبة الشوكولاته الحمراء	Slovenian	Kres	Slovenia
Sami and the box of chocolates	تامر وعلبة الشوكولاته الحمراء	Dutch	Averbode	Holland
Sami and the box of chocolates	تامر وعلبة الشوكولاته الحمراء	Danish	Lamberth	Danmark
Sami and the box of chocolates	تامر وعلبة الشوكولاته الحمراء	Chinese	Hunan shao nian er tong chu ban she	China
Sami and the box of chocolates	تامر وعلبة الشوكولاته الحمراء	Flemish	LeesKnuffel	Belgium
Sami and the box of chocolates	تامر وعلبة الشوكولاته الحمراء	Arabic	Asala	Lebanon

## c Translations of others by Fatima

English title	Arabic Title	Writer	Publisher
The big bad wolf is good	الذئب الشرير يتغير	Simon Puttock	Asala
Series "Everything changes"	«سلسلة «كل شيء يتغير»	Angela Lambert	Asala
Everything is allowed	كل شيء مسموح	Nele Moost	Asala
Everything is mine	كل شيء لي	Nele Moost	Asala
I will not ever, never, eat a tomato	لا! لن أكل البندورة أبدًا	Lauren Child	Asala
I am not sleepy and I will not go to bed	أريد أن أسهر ولن أذهب إلى النوم	Lauren Child	Asala
Le mur	الجدار	Philippe De Kemmeter	Annahar
Mo's Star	نجمة مريم	Mahnaz Malik	Kalimat
We are all born free	كلنا نولد أحرارًا	Amnesty International	Asala
La route de pastèques	طريق البطيخ	Quentin Gréban	Kalimat
Jusqu'ici, tout va bien!	حتى الآن كل شيء تمام	Quentin Gréban	Kalimat
Princesses of the world	أميرات من العالم	Katell Goyer	Kalimat
Paddigton, The original story	پادنغتن، القصة الأصلية للدبّ القادم من البيرو	Michael Bond	Antoine
Paddigton in the Garden	پادنغتن في الحديقة	Michael Bond	Antoine
Paddington at the Carnival	پادنغتن في المهرجان	Michael Bond	Antoine
Paddington and the Christmas surprise	پادنغتن ومفاجأة الميلاد	Michael Bond	Antoine
The book of black colors	كتاب الألوان الأسود	Menena Cottin	Kalimat
How to talk to an autistic kid	كيف تخاطب مع فتى متوحد	Daniel Stefanski	Kalimat
Pierre la lune	كريم والقمر	Alice Brière Haquet	Kalimat
The goodbye cancer garden	وداعًا للمرض... أهلاً باليقطين	Janna Matthias	Kalimat
One thousand and one nights	ألف ليلة وليلة	Wafa Tarnovska	Kalimat
Camel in the Sun	جمل حليم	Griffin Ondaatje	Kalimat
The memory tree	شجرة الذكريات	Britta Teckentrup	Kalimat
The big blue sea	البحر الأزرق الكبير	Shamaa Khan	Kalimat
We are all Artists	كلنا فنانون	Shamaa Khan	Kalimat

# 8 Reviews

## War in my city

(Asala publishing 2006)

Jade Bérubé, La presse

For a little Quebecker, reading a children's book about war is making a strange incursion into another world. The text, the illustrations, the atmospheres, everything is foreign, everything is unknown. Author Fatima Sharafeddine understands this well. Her album for ages 3 and up, *Chez moi, c'est la guerre*, tackles the subject with a tenderness and a casualness that will reassure toddlers while opening the door to the difficult subject. We follow a little girl who has a dad, a mom, a little brother, grandparents, friends, an almost normal



life. Except that... Except that sometimes the school is closed. Except that there is so much noise outside that you sometimes have to hide. We appreciate the naive illustrations by Claude K. Dubois, which give the book a touching impression of reclaimed Kraft paper. No happy ending, no drama either. Life, but ... elsewhere.

## Adel's Colorful Birds (Kalimat, 2017)

Bawaba Literary review



The story "Adel's Colorful Birds", which targets children from 6-9 years old, by Fatima Sharafeddine and Sarah Sanchez's illustrations, tells the story of Adel, a child who loves making birds from colored paper. Once he starts, he forgets

everything around him and is not distracted by any sound. Adel remains in the bird world until he sees the red light at the door of his room, the sign that it is lunch time. As soon as he joins the family, it becomes clear to the reader that

Adel is deaf, so he uses sign language and lip-reading to communicate with them. The author treats the topic in a very delicate and sensitive manner, implying that a physical handicap does not stop us from achieving our best.

# “Cappuccino” (Saqi 2017)

By Hend Saeed (Arabic Programming Coordinator for the Emirates Lit Festival).

Fatima Sharafeddine, winner of a number of awards for her 120+ books for young people, is one of my favorite authors for children and young adults. Last year, I attended her writing workshop and learned much more about children books and how to create the ‘aha’ moment in stories. In person, Sharafeddine is much like her books: quiet, confident, strong, and full of beautiful real-life stories.

Moreover, her stories take us one step further, to discuss some social issues that many of us are too afraid to face!

Her first novel for young adults, *Faten*, is about the titular village girl, whose father arranges for her to work as a maid for a wealthy Beirut family, and the book explores the lives of servants and migrant workers in Beirut. What Faten’s father doesn’t know is that this ambitious fifteen-year-old decides to pursue her studies in secret.

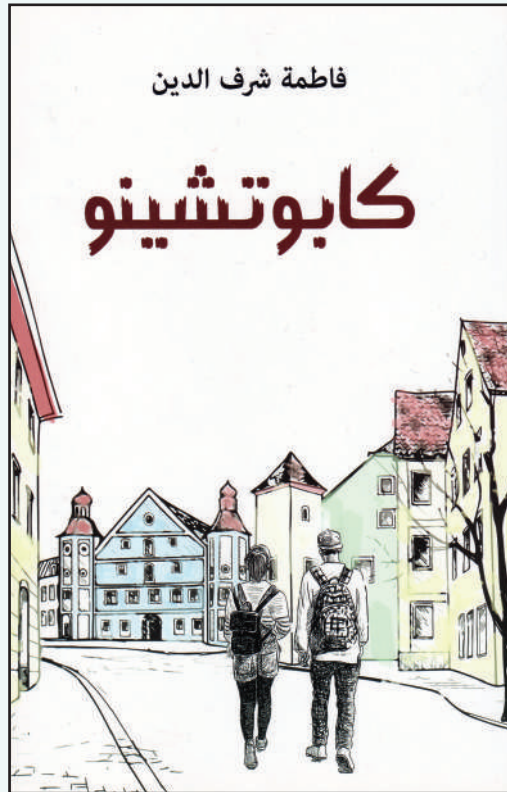
The powerful “Cappuccino” tells the story of Anas and Lina, a seventeen-year-old boy and girl who meet at a yoga class and develop a close friendship. As the story unfolds, we discover the crises they each face at home. Although family violence is central to the book, there are other issues that arise and start to unfold slowly as their relationship progresses.

The novel is co-narrated by the voices of Anas and Lina, and both their lives

unfold, chapter by chapter, in their voices.

Lina’s family moved to Lebanon from Paris following her father’s recent illness. Her father passed away a few months after the family moved to Lebanon, and now Lina lives with her mother and sister. Although Lina finds comfort in her relationship with Anas, she still can’t open up to him about what is happening in her home.

Lina is trying to adapt to her new life, but finds herself struggling. At 17 years old, Lina has limited Arabic and an identity crisis, struggles to make friends in school and to find her way around the much different social life in Lebanon. She tells Anas about how life was different for her and her friends in France: how they are more productive and don’t just go to coffee shops, like her peers in Beirut. She tells him that girls her age didn’t think of plastic surgery, as they do in Lebanon.





After Lina's dad passed away, her uncle became her guardian, as her father had given his brother authority over his house and land in Lebanon. Lina's uncle is controlling and takes everything they own, giving them a monthly salary on which to live.

As Lina's mother thinks about going back to Paris, she starts working as a volunteer with the Tamkeen organization. Meanwhile, Lina's uncle is trying to force Lina's sister to marry his son.

### Behind Anas's door

Anas studies in the German school and goes to yoga classes on Fridays. He lives with his father, mother, and sister. Yet he, too, has difficulties at home: He is always cautious before getting into the house, not sure what is happening behind the main door.

From glimpses at his daily journal, we know how Anas feels about his father. He loves his father, who provides for him and buys him gifts. Anas is also trying to be good, so his father won't get angry. Yet Anas also feels responsible for his mother and wants to protect her from his abusive father.

Anas is always thinking of his mother and what might be happening at home, even when he is out with his friends. He often makes up excuses to leave them and go home. However, he is also frustrated with his mother, as she always finds excuses for his father after he beats her up, claiming it was her mistake.

As the abuse grows worse, Anas' frustration with his father also worsens. His mother leaves the family home and goes to her parents. Yet she is sent back, as her family considers divorce shameful, and Anas's grandmother says, "a woman leaving her husband's home brings shame to her family."

After that, Anas decides to take action to help his mother. He does some research and finds Tamkeen, an organization that helps abused women. When he tells his mother, she refuses to initiate

a court case against his father as he might go to prison.

But another violent incident changes their lives. Anas must take his mother to the hospital, and there he compels her to report her broken ribs to the police. After this, she agrees to see a lawyer at Tamkeen, who advises her that, instead of having a court case against him, she could have a restraining order for a month, during which time her husband can work on his anger.

### Repressed anger, generation to generation

In his diary, Anas wrote how wanted to kill his father. Yet once he recognized what he'd written, Anas erased the words and changed it to: I will scream in his face and tell him I will hit him if he hits my mother. Indeed, he does hit his father, and then is gripped by fear that he might become him. He also discovers his father was beaten up and abused by his father when he was young.

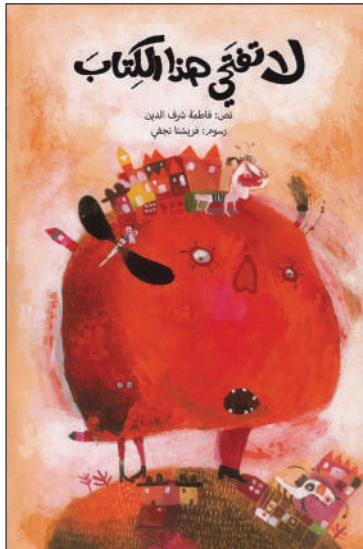
Lina and her mother help Anas and his mom through their difficulties, although Lina also must tell Anas about her mother's decision to move back to Paris.

The novel touches on identity, the obsession with appearances, and the importance of friendships, which can shelter us in a crisis.

What I thought needs more information is the ending: We hear that Anas's father was beaten up by his father when he was young, and that his father also abused his mother. It seems clear he'll need more than a month to change his behavior and more than a court order to stop his abuse.

## “ Do not open this book When I open this book

(Kalimat 2013)



### Goodreads

This book is considered a qualitative leap in the Arabic printing of children's books, a luxurious edition and an attractive design. A dual book, which contains a story on each side, brings together the famous villains of classical fairy tales and then unfolds into a world of beauty and warmth. The accordion shaped book flips between a world where the child sees villains and is then asked to be the hero of the book and rescue a frightened monster from the rest of the villains, and into a world of hand-picked mint, fresh baked bread, burning incenses and rose water. Do Not Open this Book! / When I open this book is an exciting read for a child to trigger

his/her imagination and is designed antithetically to create a playful read for both stories.

### Takam Tikou La revue des livres pour enfants-International

The reader can choose whether she/he wants to embark on a journey to the land of the daily pleasures of childhood or to the childish imagination, populated by monsters, fairies, ferocious animals and other incredible creatures. This beautiful double-sided album is the result of a very successful collaboration between the Lebanese author Fatima Sharafeddine and the Iranian illustrator Fereshteh Najafi. The text is soft and poetic on one side, rhythmic and funny on the other; the illustrations are full of small details to discover. Hardback, the book folds and unfolds like an accordion as you read it to the delight of children. Once the reading is finished, it is stored in its case. A very beautiful object that children will handle with happiness. This book was noticed at the International Children's Book Fair in Bologna where it received a mention from the jury of the Bologna Ragazzi Prize 2014 in the "New Horizons" category.

## Books

### Children's Novel Tells Real Truths About Divorce and the Loneliness of the Very Young

**Ghady & Rawan**

By Fatima Sharafeddine and Samar Mahfouz Barraj  
University of Texas at Austin, 2019

BY NAOMI PHAM



One of the co-authors of "Ghady & Rawan," Fatima Sharafeddine.

One boy loughs for fun summer days in Beirut while a girl wishes she could live another life in Brussels. Fatima Sharafeddine and Samar Mahfouz Barraj's young adult novel, "Ghady & Rawan," follows the tender, youthful friendship of the titular characters, friends connected by Ghady's yearly summer visits to Lebanon. But the end of summer vacation signals the end of comfort and fun as Ghady must return to Belgium and Rawan must fall back into the motions of school. The novel combines a sweet story about friendship and family with a bracing look at the scarier parts of growing up.

Summer, 2008. As 12-year-old Ghady looks out the window of his plane, he can barely hold back tears. More than anything, he wants to remain in Beirut with his friend Rawan, eating ice cream and exploring. This heartwarming story begins at the end of summer, when two close friends, seemingly worlds apart, dive back into the lives they are used to while wishing to inhabit the other's shoes. For Ghady, Beirut represents all that is pleasant and warm – there, the noisy streets replace the silence of Belgium. Rawan, who dreams of Brussels, thinks instead of the stable life she could have. They exchange their envies in daily emails, desperate to stay connected. "Isn't it enough that in Belgium you have safety and stability?" writes Rawan. "At least you've got electricity 24/7...Think about how, over here, we're at the mercy of random electricity blackouts and insane traffic. That's all on top of the daily back and forth between the politicians."

"Ghady & Rawan" explores the daily conflicts of adolescents in mature yet refreshing letters between the two characters. The perspective shifts every chapter, giving readers a very personal glimpse while showing just how different each character's

experiences are. Through it all, Sharafeddine and Barraj do not depict life in one city as better than the other; rather, the novel focuses on human struggles that unite them both: fear, loss, and change.

Ironically, Brussels becomes far from safe for Ghady as he comes head-to-head with discrimination at his school. Michael, an upperclassman, constantly hurls racist comments at him. When Ghady misplaces his trust in the new student Thomas, who tries to pressure him into trying drugs together with Michael, he must find a way to avoid Michael and his group. Battling against bullying, peer pressure, and marijuana, he stands tall and resilient, refusing to give in.

In Beirut, Rawan's warm outlook on life becomes cloudy and cold. She catches her parents arguing one night and fears a divorce may be imminent. She increasingly isolates herself from her friends and family, and her grades begin to slip as she descends into hopeless depression. But all is not as it seems, and Rawan learns that through friendship, even the toughest changes can be survived – and fortunately, the changes she had braced herself for turn out to be something else entirely, allowing her to keep her family together.

At the heart of "Ghady & Rawan" is the important message it sends to its youthful readers: problems shouldn't be faced alone. Despite the scary situations they encounter, neither Ghady nor Rawan tackle them on their own, relying on each other for support. Their friendship reveals something powerful that goes beyond two stories about growing up – how an idealistic view can temper the hardships of life. Even when confronted with pain and danger, Ghady and Rawan do not lose their hope for a better tomorrow. **AJ**

*I höstas besökte **Fatima Sharafeddine** den Internationella barnboksveckan i Stockholm som varje år anordnas av Internationella biblioteket. Sharafeddine, från Libanon, är en av de mest tongivande barnboks författarna från den arabisktalande delen av världen, med förlag både i Mellanöstern och Europa.*

*Nu kommer hon också på svenska tack vare Bokförlaget Trasten – dels med ungdomsboken *Fatine* och dels med bilderboken *Ibn Battuta*. IBBYs Mats Kempe skickade henne några frågor om hennes skrivande, förlag, språk och framtiden.*

## Fatine och Ibn Battuta från Libanon

You will soon publish your first two books in Swedish. It is the novel *Fatin* for teenagers and the picture book *Ibn Battuta*. Can you tell us a bit about the two books and how you see them in reference to the rest of your literary work?

**F**atin is my first young adult book. It is the story of a 17 year old girl who was forced to leave school in the village at the age of 15 to work as a maid in an upper class family in the capital, Beirut. Fatin is bright, and is determined to change her fate. With her determination and strong will, she succeeds to change the path of her life.

The events take place during the civil war in Lebanon in the 1980's. I drew a lot from my own experience of living in the war while writing the story. Besides, the character of Fatin is based on a true person.

In the Arab world, there are very few good books that are written for young adults. That is why I decided to venture in this field, as most of my other books are directed to children from 0 to 10 years. *Fatin* was very well received because of this lack in the market. I am very happy it will be translated into Swedish.

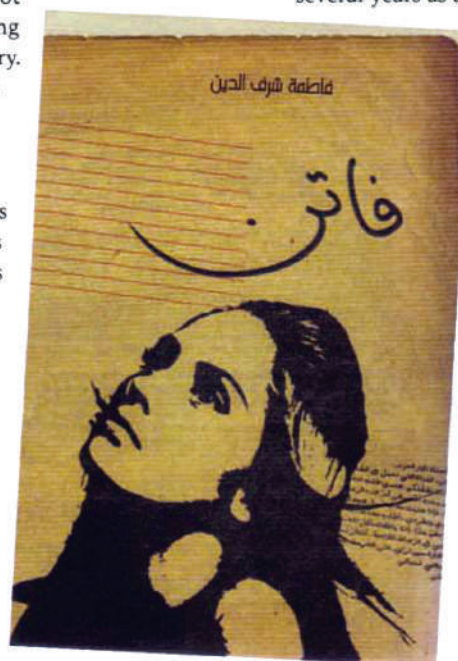
*Ibn Battuta* is a biographical book of the famous Arab traveler. It is part of a series of books

I am writing to introduce important Arab historical figures to the new generations. The book is directed to the age 7 to 10. There are several series of similar books in Arabic, but what makes this one different, is the style in which it is written and the events I decided to include. I chose to write it in the first person, as if Ibn Battouta himself is telling us his life story.

How did you become a writer of children's literature? What books and authors have been important for you in your own writing process? Can you be inspired by other things outside literature as well? And if so, what can that be?

Before I started writing for children, I worked for several years as a lead teacher in pre-schools in the USA, and afterwards I taught Arabic at the university level. At some point, I felt unsatisfied and needed to find a way to express all my feelings and ideas. My love of children's books, and my educational and professional experiences set the stage for the birth of the writer in me.

When I started writing children's books, I did it because I felt it was fun. Nothing more. But before I knew it, I was getting requests for more books from various publishers; and soon I was getting requests to give workshops for new writers and to participate in events related to the



field in different countries in Europe and the Arab world.

During my many years in the USA, I read a very big number of children's books. I did not know at the time that I was accumulating a reservoir and acquiring techniques of building a story for children. Some of my favourite writers are Eric Carl, Astrid Lindgren, and Beatrix Potter.

I am mainly inspired by what goes on around me. A little detail that might mean nothing to someone else could be the nucleus of a new story. I also draw a lot from my own childhood memories and from the childhood of my own children.

When we meet at the International Children's Book Week in Stockholm you were talking about the language-situation within the Arabic world, and your wish to write in a more "every day spoken" Arabic, but so far being forced to stick to classic Arabic due to, for instance, the publishing houses. Can you recapture for us some of your views on these things?

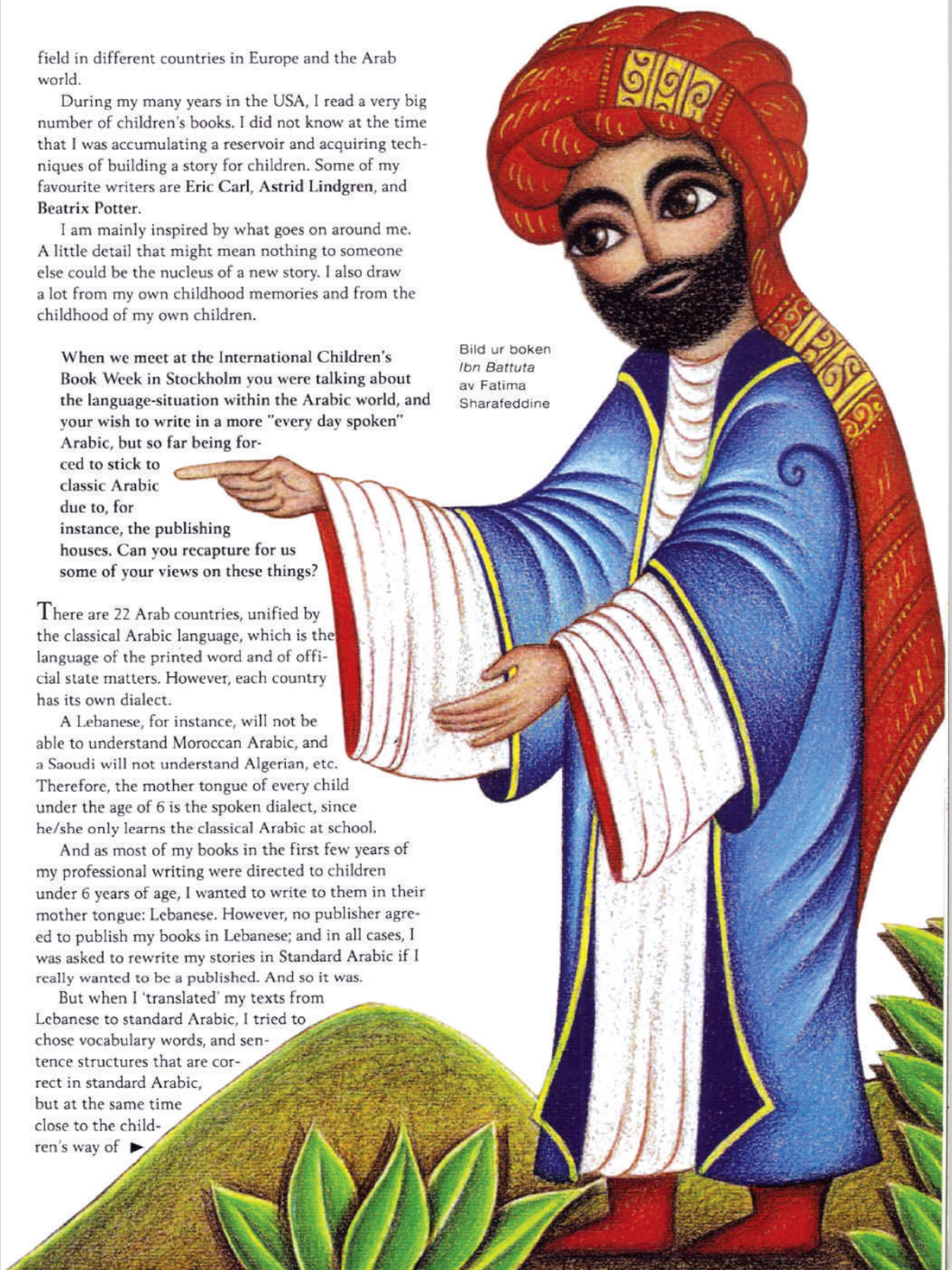
There are 22 Arab countries, unified by the classical Arabic language, which is the language of the printed word and of official state matters. However, each country has its own dialect.

A Lebanese, for instance, will not be able to understand Moroccan Arabic, and a Saudi will not understand Algerian, etc. Therefore, the mother tongue of every child under the age of 6 is the spoken dialect, since he/she only learns the classical Arabic at school.

And as most of my books in the first few years of my professional writing were directed to children under 6 years of age, I wanted to write to them in their mother tongue: Lebanese. However, no publisher agreed to publish my books in Lebanese; and in all cases, I was asked to rewrite my stories in Standard Arabic if I really wanted to be published. And so it was.

But when I 'translated' my texts from Lebanese to standard Arabic, I tried to chose vocabulary words, and sentence structures that are correct in standard Arabic, but at the same time close to the children's way of

Bild ur boken  
*Ibn Battuta*  
av Fatima  
Sharafeddine



expressing themselves. I am now able to manage to do both, on one hand please the publishers, teachers, and parents, and on the other hand reach the children.

**You have worked with many different illustrators. How would you describe a successful collaboration between text and image, between writer and illustrator? And what are your personal thoughts on the fusion between the text and the pictures?**

**I** think writers and illustrators should be put in contact at a very early stage in the making of a book. The purpose of that is not for the writer to suggest ideas to the illustrator, but rather for the illustrator to know the writer as a person so he/she understands where the story comes from.

The writer says everything he/she wants to say in the text, and has no right to have requests for the illustrator. The job of the illustrator is to add his/her imagination to the imagination of the writer. I believe that the illustrations should be complementary to the text rather than interpretative of the story.

The images should not limit the imagination of the child, and they should be of high artistic quality. By presenting such high quality books to children we show them respect, and we guide them to respect the book.

**You also work with many different publishing houses – both in the Arabic world and in Europe. Can you tell us a little about your contact with your publishers and advantages and disadvantages with having publishers in different parts of the world. Can you, for example, maintain the creative influence over the choice of illustrators?**

**I** think I am very privileged to be able to publish with several publishing houses. I am a full time writer, and therefore I produce a lot of books for the various age groups.

When I write a new book, I decide where to send it based on my knowledge of these publishers and their different interests. So the advantage is in this large spectrum of choices. The disadvantage is that sometimes I feel one specific publisher is upset about me choosing to give a book to someone else.

A writer can't escape the feeling of being in the middle of the battle fields between some publishers, especially when these happen to be in a small country like Lebanon.

As to the choice of illustrators, usually it is the publisher that decides which illustrator to assign to a given book. As a writer, I am asked if I like the style of

the primary samples of the illustrator. But when it comes to the final details, sometimes the publisher's decision is the final decision, even though I express some remarks for a change (this not true in all cases though).

**What are your views on children's books, and children's culture in general, now after the Arabic revolutions? Do you think children's literature can have an effect on the development of the society?**

**I** think this is an opportunity for the Arab world to realize that the future will be brighter if we invest in the new generations culturally, educationally, and socially. Here comes the role of books which will be the children's first window to the outside world.

But before we show our children that reading and love of books is the eye opener to the world, the adults themselves should start loving the book. As you know, there is a stereotype about Arabs that they don't read. This is truly a stereotype and a generalization, but it is also based on some experience. Future societies will be built by our children. We need to equip them with a strong base. The love of books and reading is only the beginning of this investment.

**Your own future plans – what will you be doing next? Will you write more books for teenagers? Will you continue to write picture books? Do you have other projects in mind? Will you write for adults too?**

**W**hen I first started writing, about ten years ago, there were very few other writers who were specialized in children's literature. I humbly say I played a pioneering role in this field in my country and the Arab region in general. Now, the status of Arabic children's literature has advanced a lot. More publishers, writers, and illustrators are fully dedicated to this field now.

The big gap we still have is in Young adult books. I published my first book, *Fatin*, recently, and I am about to finish my second one. I think in the future I would like to focus on this age group, since teenagers have never been treated, in my culture, as a distinct category of readers.

They are one day children, and as they hit puberty, they become adults. I do not plan to write for adults.

Regarding other projects, sometimes I dream of establishing an Art and Culture Children's Center. I do not know if this will happen one day.

Internationella biblioteket i Stockholm har flera böcker av Fatima Sharafeddine.

14 | NR. 12 | 1.–7. APRIL 2015

NY TID – UKENTLIG INTERNASJONAL ORIENTERING

# Kritikk

## Til ungdommen. Fra verden

### BARNELITTERATUR

Få barne- og ungdomsbøker i Norge er oversatt fra andre språk enn de skandinaviske og engelsk. Det vil Mangschou forlag gjøre noe med.

AV HEDDA LINGAAS FOSSUM

Over halvparten av bøkene for barn og unge som utgis i Norge er oversatt fra andre språk. 60 prosent av disse er oversatt fra engelsk, elleve prosent fra svensk, og et enda mer beskjedent antall fra dansk, finsk, tysk og fransk. Oversettelser fra alle de resterende språk er nesten helt fraværende. I 2013 utgorde de mindre enn fire prosent. «Norske barn og ungdom får lite input fra resten av verden gjennom litteraturen», sier Petra J. Helgesen, redaktør i Mangschou forlag, som i vår gir ut romanen *Du, jente!* av den libanesiske forfatteren Fatima Sharafeddine. Boka er den første i en serie ved navn «NEI/VER – nær mere verden». Målet er, som navnet antyder, å bringe verden nærmere norsk ungdom.

**Litteraturen skal skape en følelse av at verden er større enn lille Norge.**

«Å få så lite informasjon fra resten av verden er en svakhet ved barne- og ungdomslitteraturen. I en såpass globalisert tid bør ungdom få impulser fra andre deler av verden enn den dominerende. Jeg har lenge vært oppmerksom på Sharafeddines boker, og da oversetter Ubeke Köhler kom til meg med *Du, jente!* fikk jeg en sjans i fanget», sier redaktøren.

Divalet av boker baserer seg blant annet på aktualitet. «Den første ut handler om jenter og utdanning, en svært relevant problemstilling etter den siste Nobelprisen. Den neste er fra Russland og handler om homofili. Videre skal ungdom kunne identifisere seg med hovedpersonene, samtidig som de får en opplevelse av forskjellene som eksisterer. Handlingen skal være realistisk og gjerne hentet fra vår tid i landene forfatterne lever i – ikke fra et eller annet fantastisk-verd. Litteraturen skal skape en følelse av at verden er større enn lille Norge», forteller Helgesen.

**Prisbelønnet.** Fatima Sharafeddine er en viktig person innen arabisk barne- og ungdomslitteratur. Hun har skrevet og oversatt rundt 120 bøker for barn og unge, og vinner en rekke priser for sitt forfatterskap. Blant annet er hun gjentatte ganger blitt nominert til ALMA-prisen (Astrid Lindgren Memorial Award) – i manges øyne verdens mest prestisjefulle barnebokpris. I tillegg har hun i mange år jobbet for å bedre betingelsene for barne- og ungdomslitteratur i Midtøsten, med mål om en mer profesjonell barnebokbransje og et høyere nivå på barnebøker.

I *Du, jente!* skriver Sharafeddine om et høytaktuelt spørsmål i den arabiske verden: jenters rett til utdanning og selvstendighet. Handlingen er lagt til borgerkrigen i Libanon, der 15 år gamle Faten må jobbe som hushjelp i Beirut, langt borte fra familien og



landsbyen der hun vokste opp. Aller mest vil den skolefrikke Faten fullføre utdannelsen sin, og mye av spenningen i romanen knytter seg til om hun noen gang vil klare å gjøre ønsket til virkelighet.

**Å lese bøker fra andre kulturer åpner for en sannere forståelse av andre samfunn og bidrar til å bryte ned fordommene og stereotypene som ofte skapes i media.**

På spørsmål om hva som fikk henne til å skrive *Du, jente!* svarer forfatteren: «Karakteren Faten er basert på en virkelig person jeg kjente på 1980-tallet, da jeg selv var tenåring. Dette mennesket berørte meg dypet på grunn av situasjonen hun befant seg i. Hun hadde et hardt liv, men store drømmer. Jeg lærte mye av henne den gangen, og har aldri glemt henne. Å skrive om Faten har gjort det mulig for meg å bearbeide mine egne erindringer fra den libanesiske borgerkrigen, som jeg selv gjennomlevde. Dessuten har jeg lenge ønsket å skrive en bok for ungdom, fordi det er så få gode bøker for denne aldersgruppen i den arabiske verden.»

**Hvorfor bør barn og ungdom lese bøker fra andre land, kulturer og språkområder?**

«Litteraturen gjenspeiler samfunnet rundt seg, og har forhold mellom mennesker, kulturelt betinget oppførsel og

kommunikasjonsformer komme til syne. En god bok åpner for leserens indre verden og får henne til å føle med karakterene og forstå deres motivasjoner. Å lese bøker fra andre kulturer åpner for en sannere forståelse av andre samfunn og bidrar til å bryte ned fordommene og stereotypene som ofte skapes i media. Dette er spesielt viktig for barn og unge, som er mer åpne og mottakelige for inntrykk utenfra.»

**Blikk mot vest.** Kristin Ørjasæter, direktør i Norsk Barnebokinstitutt, jubler over Mangschous satning. Hun spør seg hvorfor slike initiativer er så sjeldne – hva mangelen på variasjon i oversatt barne- og ungdomslitteratur kommer av, og svarer selv: «Det handler om hvordan det litterære kretslopet fungerer. De store språkene har den største bokindustrien – gjennomføring med egne informasjonsapparater og mange informasjonskanaler. At det er disse forlagene som har de internasjonale bestselgerne, er et spørsmål om ressurser. Norske forleggere blir dårligere orientert om det som gis ut i land med svakere bokindustrier og mindre budsjetter.»

Ørjasæter tror at fenomenet også kan ha kulturelle forklaringer. «Det norske markedet er innrettet mot den angloamerikanske litteraturen. I Norge har vi en tradisjon for å se mot vest – og det preger også bokmarkedet. Forlagene frykter nok at det er vanskeligere å selge bøker som er oversatt fra et helt annet språk og kulturfelt. De utgir også en større økonomisk belastning, og det er ofte vanskeligere å få tak i oversettere», mener hun. Det er altså ikke bare et spørsmål om hva forlagene kjenner til, men også hva de tør å ta tak i. På spørsmål om hvorfor norsk ungdom bør lese oversatt litteratur utover den engelskspråklige, svarer direktøren: «Fordi Norge er et land i verden – og verden er representert i Norge.»

Nina Méd, redaktør i Gyldendal barn og ungdom, var for år siden ansvarlig for *Vordens beste* fellebøker, en serie for barn fra utradisjonelle språkområder. «Vi gav ut åtte-til-ni bøker, fra blant annet Japan, Tsjekia, Sør-Afrika, Brasil og Polen. Vi tenkte at serien skulle gi og gi, men det viste seg å være et snarere prospekt enn antatt. Vi slet med salget, rett og slett, selv om vi opplevde veldig stor entusiasme fra mange lesere», forteller hun.

Hva skal til for at norske forældre skal kjøpe flere slike bøker? Hva kommer først – at bokhandlerne får opp øynene og interessen, og legger forholdene bedre til rette for bøkene? Eller må forlagene begynne å anta et mer spennende og globalt utvalg? Er det bokkjøperne som må tenke nytt? Dette er vanskelig å svare på, mener Méd.

**Bestselgere.** Petra Helgesen i Mangschou setter søkelyset på bokhandlerne



«Problemet er måten de er organisert på. Innkjøpsprosessen blir stadig mer sentralisert, og bokhandlerne får mindre og mindre å si for hvilke bøker som skal stilles ut. Et ikke de som sitter sentralt interessert, blir det vanskelig å få solgt en bok», sier hun. Selv der det er lokal interesse, mener vi stadig nye hindre for direkte boksalg til bokhandlerne. Det er et paradoks at sentralisert beslutningstaking blokkerer for lokal etterspørsel», mener Helgesen.

**Det er et paradoks at sentralisert beslutningstaking blokkerer for lokal etterspørsel.**

Hun trekker frem den nynorske litteraturen som et eksempel. «Selv på Vestlandet blir ikke nynorske bøker kjøpt inn. Kjetdene velger isteden titler som pakles opp i stabler og distribueres nasjonalt, og så er det disse bøkene alle må kjøpe». Bestselgerdominansen bli selvforsterkende: Når det er de som er synlige, selger de enda mer. «En slik ensretning av bokmarkedet er skummelt. Man skal kunne gå inn i en bokhandel og finne bøker som man ikke visste

at fantes», sier hun.

For å motvirke en slik ensretning, trenger det en bokpolitikk som legger til rette for mangfold. Men innkjøpsordningen er under press. Den nåværende regjeringen mener at det som ikke har kommersiell appell heller ikke har lovet rett. Men litteraturen utvikler seg ikke hvis ikke de små bøkene finnes, de som trekker i en annen retning og skaper noe nytt, mener redaktøren.

Ililde Mugaas har skrevet masteroppgave om norske ungdomsromaner og er redaksjonsmedlem i *Ubok.no*, et uavhengig nettsted hvor ungdom kan oppdage og diskutere bøker. Hun beskriver norsk ungdomslitteratur som «veldig norsk og veldig hvitt», og minner om at de ulike innvandringsgruppene i Norge er svært lite representert i bøkene. Mugaas mener vi trenger mer debatt om flere anmeldelser av og større bevissthet rundt ungdomslitteraturen: «Vil vi godfatt at det nesten bare ble oversatt engelske og skandinaviske bøker for voksne? Nei. De voksne må protestere på de unges vegne», oppfordrer hun.

Lingaas Fossom er filans kritiker

الإثنين 3 آذار 2014. العدد 12714  
Monday March 3, 2014

## تتواجد يومياً في المعرض للقاء قرائها الصغار

# فاطمة شرف الدين: لا أرتجل القصص.. أقرأها

فاطمة شرف الدين قاصّة مختصة بالكتابة للأطفال، تتوجه إليهم في سردياتها وحكاياها آخذة من عوالمهم، متماهية معها، وراغبة في الإقتراب من مشاعرهم وأحاسيسهم وبراءتهم وأسفلتهم، مع تلك المسحة التعليمية المضرة والمسحة الشعرية التي يحتاج إليها القصص عن كائنات ذكية ومهمشة في آن في علنا العربي. مع الكاتبة شرف الدين، التي تروي للأطفال، اليوم، في مهرجان الكتاب اللبناني في أنطلياس، قصتها «أخواي مميّزان» على أن تقرأ قصصاً أخرى في أيام تالية، كان هذا اللقاء:



فصصك؟ هل تحددين الأعمار التي تودين القراءة لها؟

■ هناك طريقتان في تنسيق هذه الأنشطة، إما أن تتم دعوة صفوف مدرسية من قبل دار النشر التي أتعمل معها، وإما أن أتواجد أنا في في جناح الدار وأقرأ للأطفال الذين يأتيون بصحبة أهاليهم. الأعمار تتفاوت من ست إلى عشر سنوات، أي أعمار الصفوف الابتدائية. عادة أقرأ الكتاب الجديد، وبعد المناقشة مع الأطفال أتواجد لبعض الوقت كي أوقع الكتاب لمن يحب ذلك.

خلال عملية القراءة، كيف تقررين المادة التي تقرأها؟ هل تعتمدين على قصصك المنشورة أم تترجلين القصص؟

■ لا أرتجل القصص أبداً. فهناك فارق بين قراءة القصة وحكاية القصة. القراءة تعني الاعتماد على النص المكتوب، ثم مشاركة الرسوم مع الأطفال. الحكاية هي إخبار القصة من دون كتاب، وعادة تكون باللهجة العامية؛ هناك حكواتيون مختصون بذلك. أما أنا ككاتبة فيهمني أن أقرأ النص حرفياً، وذلك لأنني في عملية الكتابة أنتقي مفرداتي بكثير من التأنى، وأحسك جملي بشكل دقيق يعتمد على نظريتي الخاصة بالكتابة للأطفال. لذلك، أفضل أن أوصل النص المتقن كما هو إلى الأطفال.

ما أهمية لقاء الطفل بالكاتب؟

■ الأطفال عادة يعتقدون أن الكاتب لا يشبههم في حياته اليومية، وأنه يمتلك شيئاً غير عادي. اللقاء بالأطفال يفرّجهم منه فيلاخظون أنه شخص عادي جداً، لديه حساسات وسيئات، تماماً ككل الناس. وبالتالي، يشعر الطفل بأنه هو أيضاً

من عادتك المشاركة في معرض بيروت العربي الدولي للكتاب ومعرض أنطلياس من خلال أنشطة قرائية. هذه عادة جديدة في علنا العربي، ما الهدف منها؟

■ أيام معرض الكتاب هي مهرجانية بالنسبة إليّ. فأنا أتواجد تقريباً كل يوم، للقاء القراء والمهتمين بأدب الطفل، فأعرف من يسأل عن كتبي الجديدة، وأوقع النسخات التي يشترونها. القراءة في المعرض من الأنشطة التي أحرص على القيام بها باستمرار. فبالنسبة إليّ هي فرصة للالتقاء بقرائي الصغار ومعرفة رد فعلهم على قصصهم والإجابة عن تساؤلاتهم. في هذه اللقاءات، تدور أحياناً نقاشات مثيرة للاهتمام، حيث يعبر الأطفال عن آرائهم في موضوع القراءة والكتاب، وتصل جرائهم أحياناً إلى انتقاد المادة الجافة التي يدرسونها في المنهاج المدرسية، ويعبرون عن تفضيلهم لكتاب المطالعة. لا شك في أن القراءة للأطفال تقرّهم من الكتاب وتشجعهم على القراءة.

عادة القراءة للأطفال في المعارض جديدة نسبياً، إذا قارنا أنفسنا بالغرب. في الحقيقة، السنوات العشر الأخيرة شهدت تطوراً نوعياً في أدب الأطفال، بحيث كثرت دور النشر المختصة بهذا النوع من الأدب، وتعددت الأنشطة حول كتاب الطفل، وأنشئت مكتبات عامة تعمل على برامج لتشجيع المطالعة عند الأطفال. أنا سعيدة جداً بهذا التطور، خصوصاً أن هناك اليوم كتب أطفال عربية تضاهي الكتب الأجنبية بجودتها، كما أن هناك مناعاً يحصل على جوائز عالمية.

من هو الجمهور الذي يستمتع إلى

■ لقد رتبت اللقاءات في معرض أنطلياس دار الساقى، إحدى دور النشر التي أتعمل معها. وسوف أقرأ كتبي الجديدة: «أخواي مميّزان»، «أنا لست نسواً»، «جدتي لا تسمعي». وهناك لقاء مع الياقطين لنقاش الرواية الموجهة إلى هذه الفئة العمرية «غدي وروان».

حاورتها: عناية جابر

بإمكانه كتابة القصص والنشر في المستقبل. الشيء نفسه صحيح بالنسبة إلى اللقاء بالفنان الذي يقوم بإنجاز رسوم الكتاب. أنا شخصياً أفضل أن يكون الرسام معي خلال عملية القراءة، وذلك كي تشارك الأطفال تجربتنا في التعاون على إنجاز الكتاب.

ما هي الكتب التي ستقريتها في خلال معرض أنطلياس؟

الجمعة 28 حزيران 2013. العدد 12515  
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## من أجل مكتبة مدرسية.. حملة على «الفايسبوك»

تجربتها مع الأولاد مميزة. هذا ما حفزها على إطلاق المشروع، بدعم من إدارة المدرسة، «إذ لا يمكن أن يحرصوا من هذه الفائدة.. كانت تضمني أن تتطرق المكتبة مع بداية العام الدراسي المقبل. لكن مع الإضافات الجديدة على المشروع يبدو أنه لن يخلص قبل ستة أشهر». وبعدها، تفكر شرف الدين، في احتمال إطلاق التجربة مع مدارس أخرى.

الصفحة على «الفايسبوك»: goo.gl/MLRhh

والقواميس وغيرها، إذ يسعى المشروع إلى تأسيس مكتبتين في المدرسة، واحدة للمرحلة الابتدائية وأخرى للمرحلة الثانوية.. وإلحاقاً، تقريباً في شهر آب المقبل، سينظم لقاء، مماثلاً في صور للتبرع بالكتب، ويمكن للمساهمة أن تكون مالية «وخصوصاً للذين يعيشون خارج لبنان».

تعمم مشكلة هذه المدرسة على معظم المدارس الرسمية. تخيب عنها المكتبات، على عكس المدارس الخاصة، تقول شرف الدين، كانت

في المئة مما نطلبه.. لذا، ستطلق الحملة مرحلتها الثانية، هكذا، تفتح «مكتبة الفرج» (بناية بو عاصي)، في شارع ساسين في الأشرقية، بين الرابعة والسادسة مساءً الأحد أبوابها للمهتمين بالتبرع بالكتب خلال لقاء يفيمه «الشروع». لا يهم أن تكون الكتب جديدة أو مستعملة، «على شرط أن تكون حالتها جيدة. وتخص طلاباً تراوح أعمارهم بين الثالثة والثامنة عشرة، باللغتين العربية والإنجليزية، مثل الكتب المصورة والشعر والمراجع

لم تكن شرف الدين تتوقع أن الأمر يحتاج إلى غير الكتب. «كان يلزم، بفضل تشجيع أصدقائي، توسيع أهداف الحملة. تسعى الآن، بالإضافة إلى الكتب، إلى تأنيث المكتبة بمطالعة للقراءة ورفوف وتأمين موظف مختص بالمعلومات المكتبية واعتماد نظامي تصنيف وحماية لوجودها».

تمكنت الحملة، بدعم من «مكتبة السبيل»، والهيئة الوطنية لكتاب الأولاد، من تأمين أربعين كتاباً حتى الآن. «لكن هذه ليست إلا واحداً

أطلقت الكاتبة فاطمة شرف الدين حملة لتأسيس مكتبة خاصة في «المدرسة الجعفرية» في صور. والحكاية أن شرف الدين، مؤلفة القصص الموجهة إلى الأطفال، كانت تزور «الجعفرية»، لتقرأ لطلابها قصصاً هكذا، استفسرت عن المكتبة، لكن المكان كان غير مؤهل، عدا قلة الكتب فيه، «لا تتجاوز الخمسين كتاباً». فقررت أن تطلق حملة عبر «الفايسبوك» من أجل تأمين الكتب.

لكن الحملة ذهبت إلى مكان آخر.



الجمعة 11 كانون الأول 2009 العدد 994

## فاطمة شرف الدين تحكي لغة الأطفال

الطفل يحزن لتهجيره من بيته، لكن والده يريه مفتاح البيت الذي ما زال يحتفظ به ويقول له: «ستعود إلى بيتنا». وهو يصدق كل ما يقوله والده. كيف لا وهو.. طفلاً وفي الأجواء نفسها، تأتي قصة «في مدينتي حرب» التي أهدتها شرف الدين إلى أطفال فلسطين والعراق.

شرف الدين التي رُشحت أخيراً لـ«جائزة أستريد ليندغرين التذكارية لأدب الأطفال لعام 2010» التي يمنحها سنوياً «المجلس السويدي للغنون»، ستشارك في معرض الكتاب العربي في بيروت عبر سلسلة قراءات وتوقيع بينها توقيع كتبها «ربطة ولا أبسط» و«لو كنت طائراً» و«شعر ميمي» و«جرة السمن والعسل» الصادرة

لذا، حين تقرأ قصص هذه الكاتبة اللبنانية المقيمة في بلجيكا، تخال هذا البطل الصغير، الطفل الذي كنته في أحد الأيام من منا لم تراوده يوماً فكرة الرحيل عن البيت بحثاً عن مغامرات مرحة؛ لكن في عالمنا العربي، للحرب أيضاً مكان في عقل الطفل. في «لو كنت طائراً» (دار كلمة - 2009) نعرف أن البطل طفل فلسطيني يحلم بأن يطير ليعبر الجدار إلى بيته.

ذاكرة الشتات والحرب والاحتلال تتسلل إلينا، من دون تحديد هوية الجداد والإطار التاريخي والجغرافي، عبر قصة لا تستعير «لغة الطفل» بقدر ما هي أصلاً لغة الطفل وتفكيره ومنطقه وعالمه.

### أهل الأندلس

لم تنس فاطمة شرف الدين (1966) الطفل الذي كانته. ما زال حاضراً بقوة: ها هو ينادي جدته التي تسكن بعيداً، في مكان ما وراء الغيوم، هناك في «جدتي والقمر»، أو يتعلم قضاء حاجته على «النونو» ليستحق بطاقة انتساب إلى نادي الكبار في «الم أعد صغيرة» ثم يصفق باب المنزل في لحظة غضب ويرحل بعيداً عن إخوته في «نورا وقصتها».

لا مكان هنا للتخربات عن أدب الطفل وجدواه ومبتغاه وتوجيهه ضمن لغة الوعظ والإرشاد والقوالب الجامدة. الخيال بطل القصة، إنه خيال الطفل أولاً وأخيراً.



بيروت: أصالة، 2007  
28 ص. مصور بالألوان

Beirut - Asala, 2007  
28 p., ill. en coul.  
30x21 cm  
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فاطمة شرف الدين  
رسوم هبة فرآن

Fatima Sharafeddine

ill. Hiba Farran

### نورا وقصتها

نورا نملة لطيفة تعيش مع أسرتها وأصدقائها وتعمل معهم. ولكنّها ذات يوم تقرر الرحيل والهجرة إلى بلاد الغربة. فهل السبب هو عدم توفر الزاد أم عدم الاستقرار؟ أم لأنها تشعر أنّها ما عادت محبوبة ولا قيمة لها؟ وترحل نورا وحيدة.

قصة جميلة عن حياة النمل تحكي تجربة نورا التي صقلتها: ففي الواقع بعد أن تنقذ هذه الأخيرة أسرتها وأصدقاءها من مصيبة محتمة، تستعيد ثقتها بذاتها وترجع إلى أهلها.

النص لطيف وموزون، تميّز بمرونة خاصة من خلال استعمال جمل مسجّعة.

اللوحات ملفّحة، تستوقف القارئ بأسلوبها الخيالي وتفصيلها التي أنت على شكل منمنمات تنوّعت فيما التقنيّات والألوان. فكان بالنص لوحة خطت يدويّاً بالخط الكوفي.

كما يذكّرنا هذا الكتاب بحجمه، ونوع الورق المستخدم، والألوان الترابية، بكتب الحكايات القديمة.

### Noura et son histoire

Noura est une fourmi sympathique qui vit et travaille avec sa famille et ses amis. Un jour, elle décide pourtant de partir. Est-ce à cause de la pénurie alimentaire et de l'instabilité ? Ou parce qu'elle croit qu'elle n'est plus aimée et qu'elle n'a pas assez de valeur ? Toujours est-il qu'elle part.

Une belle histoire sur la vie des fourmis, qui rend compte de l'expérience formatrice de Noura : en effet, celle-ci, en sauvant ses amis et sa famille d'un terrible déluge, reprend confiance en elle-même et retrouve les siens.

Le texte est agréable et rythmé, caractérisé par la souplesse particulière des phrases rimées.

Les illustrations sont remarquables, exécutées dans un style fantaisiste, avec une multitude de détails s'apparentant aux miniatures, dans des techniques et des couleurs très diverses. On a l'impression que le texte est une toile calligraphiée à l'écriture kufique. Et par sa dimension, par la qualité du papier et les couleurs de terre, ce livre nous rappelle également les anciens livres de contes.





# Notes

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# Notes

A blank sheet of lined paper with a vertical red margin line on the left and horizontal blue lines for writing. The lines are evenly spaced and extend across the width of the page.

