



ZAHRA TEHRANITAJ

25 years old
date of birth: 1996/03/21

bio: I am interested in language and culture studies specially in Japanese. I like translating works and I did translation besides my education. I like also teaching languages and every work related to language and linguistics.

CONTACT

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HOBBIES

Reading books
Learning languages
Design and drawing
sightseeing

EDUCATION

University of Tehran- faculty of foreign languages and literatures

2016 – 2021

Bachelor of Japanese language and literature and English as second language

3.9/4 GPA, Japan foundation scholarship in the third year of education

WORK EXPERIENCE

tarjomeonline online translator

2015–2018

Translating English essays as remote translator

Tisakimia sales specialist

2021 (2 months)

Conversation with Japanese companies for selling petrochemistry products

italki online tutor

2022–now

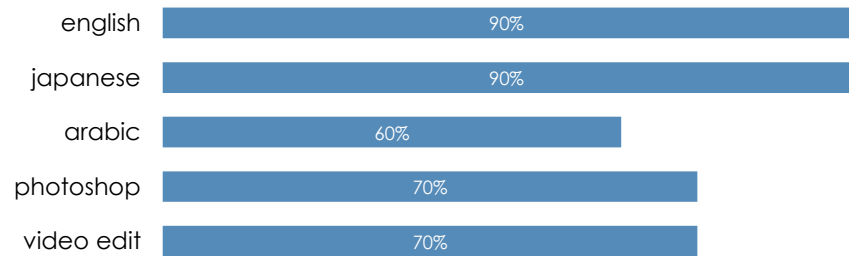
Teaching Japanese, English and Persian to people of all countries

Lancers.jp freelancer designer

2021–now

Designing logo, business card, etc.

SKILLS



Qualifications

TEFI **TEFL universal 2022**

International business **State Technical and Vocational Training Organization 2021**

Japanese language program certificate

The Japan foundation Japanese language institute, Kansai 2019

Jlpt N3 **2018**

Photoshop certificate **university of Tehran 2017**

NIEL English diploma **NIEL (the national institute of English language) 2012**

Address

Unit 3- NO 30-Madani Alley- Bayani st- Darvazeh Shemiran- Tehran

Criminal record and Debt status

None

Past embassy applications

None

Family structure

My family consists of my father, my mother, and my big Brother.

My father retired as the manager of a high school, my mother retired as a high school book keeper, And my brother is occupied as the accountant of a private company.

Work sample

言葉の外へ 文庫まえがき

小説家は言葉のプロだから、という言い方が嫌いだ。この言い方は言葉というものの拘束力とか強制力とか、あるいは言葉で名指したものの外を排除する力とかそういうものに対して無関心すぎる。

私はいろいろな理由から最近、幼稚園にいた頃から思春期くらいまでのことを思い返すことが多いのだが、言葉とのある関係の記憶が出てくると、自由に動いていた体を肩の上から手を置かれて無理矢理押さえつけられたときのように体が抵抗し出す感じがする。

言葉がなければ伝えることができないとか、言葉がなければ残すことができないというのは、だいたい本当か。私は子どものときから今にいたるまでずうとそうなのだが、一生懸命しゃべるともっとわかるようにしゃべってくれ、と言われる。それはおかしい。こっちは全力をこめて、全身を使って、伝えたいことを言葉と声と動作で発したのだ。なぜそれに対して相手は「わかる／わからない」というふんぞり返って目の前の人間を判定するようなことを言うのか。

目の前で何かが起きたり、目の前に風景が広がったりしているとき、もっとわかるように見せてくれ。と言わないように、全力をこめて伝えようとしている人間はそれ自体が現象なのだ。現象は理解するものでなく、それに立ち合って記憶にとどめるものだ。

小説家が小説を書くということはその小説によって理解する「とかわかる」ということが頭の一部分しか使わない、浅はかなことだということを経験するとか、それが前提としてある5もしそれだけを目的として小説を書いたとしたら、小説とはなんともみみじいものになるが、前提としてはそれがあから、読み終わった小説を言葉によつて説明しようとしても、それはもう全然その小説じゃない。

音楽で楽器が鳴らす音、絵の線や色、彫刻の素材の質感や形、ダンスの動きやダンサーの体形、小説における言葉はそういうもので、何かを説明して伝えるためにあるのではない、まあ、そういう機能がまったくないということは不可能かもしれないが、私がイメージする理想の一つは、私がいま両手で持っている何か粘性のある風船ぐらいの大きさの気体があり、

それを私が両手でゆっくり回転させようとしたり揉んで形を変えたりする。するともう一人の人がだいたい同じような粘性のある気体を両手の中に持っているそれが、少しの時間差で私がするのと似たような回転をしたり形が変化したりする。

いや、なんかこれでは新興宗教みたいでよくない。私は私で何かをするのだが、私がすることとは一見関係がないような、何も呼応関係がないかのようなことが読者の心の中で起こる。

Beyond the Words

I hate people say novelists are professional at words.

This way of thinking is definitely inattention to the power of repression and restriction of the words, or power of omitting the world is called beyond the words.

For various reasons, I recently recall a lot of things from kindergarten to adolescent; but when it reaches to memories of the words, I feel my free-moving body resists like when it is pressed down by a hand on the shoulder and has become forcibly motionless.

"If there were not words, you couldn't convey your intentions" or "if there is no word you won't exist too". Are these sentences really true? I continuously from childhood till now when I try hard to speak, I am said "please speak in a way I can understand you."

That's weird. I tried so hard and with utmost to show what I wanted to convey, by words, voice and action. Why does opponent say back something like "I understand/I don't understand" arrogantly and judges the speaker saying those. When something occurs in front of our eyes or when looking at a landscape surrounded us, it is a phenomenon itself when people try to describe it with utmost to avoid to saying show it in the way I can understand you. Phenomenon isn't something comprehensible but something we contend against and record it in memory.

When novelists write novel, understanding and comprehension occupy only a little bit of their brain. Rather than sinking these short-sighted things into their mind, it is premised to do that.

If assume only that as the goal of writing, novel would become stingy. But because it is as a premise, even if you try to describe a novel you have read, by words, that's not at all that novel.

Like the sound of instrument chimes in the music, drawing's lines or colors, kind or shape of the materials of the carving, dance movement or dancer 's body shape, the words in novels are not for describing something. However it's not possible to have not that function at all.

One of things I image is now having something in my hands like a gas with viscosity feature and about size of a balloon; I try to turn it around slowly by both hands and shape it vigorously. Then, another person having a thing almost like that with viscosity feature in both hands, shapes it by turning it around in the same way as I did with a little time difference.

No, it's like a heresy and that's not good. I do my best but what I do is not apparently related or has no concord. Thoughts like these come to mind of the reader.