

Rediscovering the Tomb of Shams of Tabriz in Khoy



TEHRAN -- The fate of Shams of Tabriz, the wandering mystic whose encounter with Jalal al-Din Rumi transformed the course of Persian mystical poetry, remains one of the great mysteries in the history of Sufism.

After Shams disappeared from Konya for the final time, accounts of his death and burial took different paths. Later hagiographical works, most notably Ahmad Aflaki's The Feats of the Knowers of God, recount a dramatic story of his murder in Konya. Yet the historical evidence is not sufficient to establish this account with certainty.

In the midst of this uncertainty, the city of Khoy in northwestern Iran has become the principal Iranian site associated with the burial of Shams.

The case for Khoy does not rest on a single source. Rather, it emerges from the convergence of historical chronicles, documentary records, architectural evidence, and a long-standing local tradition.

Among the Persian sources cited in support of the Khoy identification is the Faṣḥ Chronicle, written by the fifteenth-century historian Fasih al-Din Ahmad Khvafi. Ottoman records and historical representations of Khoy also document the presence and reputation

of a monument associated with Shams.

The modern scholarly revival of the Khoy tradition is closely connected with Muhammad-Amin Riahi (1923–2009), an eminent Iranian literary historian, scholar, and editor. Born in Khoy, Riahi devoted considerable attention to the history of his native city.

Through his studies of the final years and disappearance of Shams, he brought together a wide range of historical evidence and argued that Khoy was the most credible location for Shams's burial. His research helped restore the subject to serious modern scholarship.

The question was subsequently developed within the broader work of Muhammad Ali Movahed, one of the leading modern scholars of Shams and Rumi. His critical edition and studies of The Discourses of Shams of Tabriz established an important textual foundation for contemporary Shams scholarship.

Movahed also examined the historical continuity of the Khoy tradition and the enduring identification of the monument with Shams.

The physical focus of this tradition is the Minaret of Shams of Tabriz, standing within the historic landscape of Khoy.

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Elham Muhamadzade's The Room Wins Second Prize in Japan



TEHRAN -- Iranian short film The Room, written and directed by Elham Muhamadzade, has won the Second Prize at the 16th edition of the United for Peace Film Festival (UFPFF) in Japan.

Produced by Elham Muhamadzade in collaboration with the Iranian Youth Cinema Society – Kashan Office, The Room was among the 11 films selected as finalists for UFPFF 2026.

The 16th edition of UFPFF was held on September 20, 2026, at Human Trust Cinema Shibuya in Tokyo, ahead of the United Nations International Day of Peace.

Established in 2011, the festival is held annually around September 21 and promotes the use of film and visual media as a universal language for peace and social awareness. UFPFF 2026 official announcement

The Room follows a mother combing her young daughter's

hair when the sound of an explosion suddenly interrupts the quiet moment. The film's intimate setting and stark depiction of the impact of violence place it firmly within the festival's focus on peace and the human consequences of conflict.

The film previously competed at the 15th One Shot Film Festival in Spain and was also selected for the 10th Pakistan International Women's Film Festival and the Istanbul Women's Film Festival.

In Iran, it received the Best Film Award from the jury of the 4th Gamberoon National Film Festival and won a trophy, certificate, and cash prize at the 2nd 25 National Film Festival.

The Room was produced with the support of the Cultural, Social and Sports Organization of Kashan Municipality and the Iranian Youth Cinema Society – Kashan Office.

Tehran Theatre Hosts Anna and This Round I Play

TEHRAN -- Two productions are currently drawing attention on Tehran's independent theatre scene, with Anna at Simorgh Theatre and This Round I Play at Iran Art Boutique.

Written by Solmaz Keykhai and Sajjad Hassanvand, directed by Hassanvand, and produced by Fariba Torkashvand, Anna is being staged at Simorgh Theatre in Tehran.

The production centers on a French scientist and researcher working at the outbreak of the Second World War. As the threat of war grows, she becomes increasingly concerned with the possible destruction of human emotions and embarks on a mysterious project that gradually transforms both her personal life and her understanding of the world.



The production is performed as a solo work by Solmaz Keykhai, whose performance is at the center of the play's exploration of emotion, human vulnerability and the psychological consequences of war.

Hassanvand has also described

Keykhai's contribution to the writing process as an important part of the development of the production.

The creative team includes Siavash Jameh as directing consultant, Mohaddeseh Salehi as photographer, and Amir Khanza-

deh as public relations manager.

Meanwhile, Iran Art Boutique is hosting This Round I Play, directed by Abolfazl Aliari and written by Sanaz Larki. The production is presented by Setareh 8 Studio.

The play follows Lena, a young woman who wakes in an unfamiliar and unsettling place surrounded by mysterious people she does not recognize. She has only 24 hours to uncover the secret of the strange location. A man who appears to be her doctor may hold the key to solving the mystery.

The two productions pursue distinct dramatic territories: Anna uses a solo performance to explore emotion, scientific ambition and the human consequences of war, while I Play These Two builds its narrative around mystery, confinement and a race against time.

Ahmad Zabeti Jahromi Receives Iran's Sixth Sun Award



TEHRAN -- The sixth Sun Award was presented to Iranian filmmaker, editor, researcher and educator Ahmad Zabeti Jahromi at a ceremony held at the Museum of Cinema of Iran in Tehran

on Thursday, honoring more than five decades of his work in cinema, particularly documentary filmmaking and education.

The ceremony brought together cinema officials, filmmakers, artists, documentary practitioners and former students of Zabeti Jahromi.

Hamed Shakibania, who hosted the event, said the occasion marked more than 50 years of the recipient's continuous and influential activity and provided an opportunity to preserve his contribution to Iranian cinema.

Excerpts from Zabeti Jahromi's documentary work were screened during the ceremony, alongside messages from colleagues and former students unable to attend.

Morteza Razagh Karimi, chairman of the Board of Trust-

ees of the Sun Award, was the first speaker.

Referring to his longstanding familiarity with Zabeti Jahromi's work, he said the filmmaker's contribution could not be reduced to his films, books or years of teaching. One of his most important contributions, he said, had been the development of a discourse around documentary cinema.

Razagh Karimi said Zabeti Jahromi had approached documentary not simply as a visual product, but through questions concerning its nature, forms, structure, language and relationship with reality.

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Sanglaj: Tehran's Forgotten Old City

TEHRAN -- Under the weight of concrete, towers, traffic and the relentless acceleration of modern life, Tehran can appear to have misplaced part of its historical identity.

Yet in the center of the capital, Sanglaj remains: a neighborhood where the city seems to breathe at another pace, and where traces of an older Tehran survive in its streets, houses, residents and everyday sounds.

Sanglaj is one of the historic neighborhoods that formed Tehran's historical core. UNESCO documentation identifies Sanglaj, alongside Oudlajan, Bazaar, Chaleh Meydan and Arg, among the historic districts of central Tehran. Today, however, much of this urban fabric faces deterioration and pressure from redevelopment.

Among Sanglaj's aging walls, a small historic house has found a second life. Known as Khaneh Kuchak—"Small House"—the building was acquired five years ago by Mohsen Solhi, who found it in a severely deteriorated state.

Its windows had disappeared, its doors had been removed, and the abandoned property had become a place for drug users to gather. Rather than allowing the house to be absorbed into a new construction project, Solhi chose to restore it.

The restoration also revealed an unexpected layer of the building's history. During sewage works, a subterranean space was discovered that had reportedly remained sealed and buried

for approximately seventy years.

Its vaulted brick structure has since been restored. Part of the space, referred to as Jin Khaneh, or "House of the Jinn," now evokes the folklore and stories associated with hidden spaces of the old city, occupying a space between architectural memory and popular belief.

Khaneh Kuchak is not conceived (Continued on Page 7)



Picture of the Day



Tabriz Machine-Building Company is one of the largest industrial complexes in Iran, manufacturing industrial machinery, railway equipment and power-generation components.

Photo by ISNA