

PUBLISHING IN IRAN MAGAZINE



THE MODERN LITERATURE OF IRAN



**10 Authors to Whom
Iranian Children's
Literature Owes a Lot**



**Interview with
Ghanoonparvar
(Iranian Translator)**



**The 20th
edition of the Golden
Pen Awards**



**Iranian Authors:
Erfan Naza Ahari**



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Translation of Persia: TOP

Translation and Publication of Persian Works into Other Languages

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Definition of "TOP" Plan

This plan, in order to encourage the translation and publication of Persian works into other languages, is to take upon itself some of the costs of translation and publication of books in the target language in the form of a support plan, and to encourage international publishers to cooperate in translating and publishing Persian works into other languages at both financial and honorary levels and introduce and distribute prestigious Persian works in Islamic studies and humanities throughout the global market.

Addressees of the Plan

All internationally recognized publishers who are interested in translating and publishing one or more works from among the recommended book list made by TOP Plan into any of the languages such as English, Arabic, French, Spanish, Urdu, Russian, German, Chinese, etc. can benefit from the support provided per this plan.

Plan's Administrator

The Center for Organizing Translation and Publication has established a department named 'Translation of Persia: TOP' that decides and supervises support for translation and publication of works.

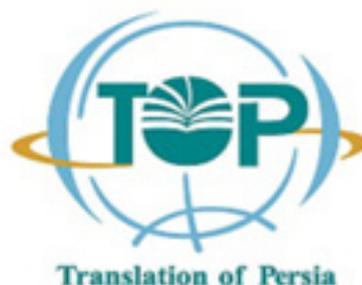
Note:

Books which are to be published only as e-books, in case they are made available on recognized e-book websites, will be supported up to 60% of the translation costs and a maximum of 2000 USD. In this case, the file of the translated book should be submitted to the Center for Organizing Translation and Publication.

General Conditions of the Plan

1- The Application Form should be completed and submitted in Persian or English.

1. All international publishers on the condition of having a publication license can apply for the support. International publishers who have previous experience of translating and publishing works of Iranian origin are given priority. This support is only allotted to publishers that meet the conditions; translators cannot apply for it unless they have a contract with a recognized publisher for releasing a book.
2. The books should be chosen from among the ones in the electronic or released list. The proposals suggested by publishers for translating and publishing other books will be examined in the TOP Department, and in case they are approved, they will also be supported.
3. The book(s) selected should not have been translated or published previously in the applying publisher's country. The request for re-publishing and re-printing will be processed and considered in another department.
4. Annually, a maximum of 5 titles requested by one particular publisher can be supported.
5. The copy and ownership rights of the translated works will be considered based on the mutual agreement between the publisher in the source language and the applying publisher.



Responsibilities and Commitments of the Applying Publishers

1. The applicants should submit their completed form and written request after choosing from among the list of the Center.
2. Priority is given to those applications, the proposed translator of which is among the experts trusted by the Center and whose editor(s) are native speakers of the target language.
3. Applying publishers should submit a list of their latest books together with their resume.
4. The applicants should submit the CV of the translator and editor who are to work on the translation of the work(s).
5. Those publishers who are to be supported should submit 5 copies of the published book which have a valid ISBN and book ID per each 10% support to the Center.
6. The publishers who are to be supported should include the phrase "This book has been translated and published with the aid of the plan: Translation of Persia: TOP" if requested by the Center.
7. The supported publishers are to translate and publish the book(s) at most 15 months upon the receipt of the first aid settlement in the applying country.
8. The supported publishers are to publish the book(s) in at least 1000 copies with valid ISBN and International Book ID.

Note: the regulation for supporting the books published only in soft copies or e-books are set out in the note under the title "Extent and Conditions of Support".

9. A summary of the author's biography, together with her/his picture should appear on the back cover of the book.

Registration Documents

1. Completed application form certified by the Cultural or Political liaison of the Islamic Republic of Iran in that country
2. Full CV of the recommended translator
3. A copy of the applying publisher's license
4. A copy of the latest list of published books by the applicant
7. Submitting at least 5 translated pages of the selected book(s)

Time and Method of Registration

The TOP Department, at the end of each quarter, assesses the submitted requests. Therefore, applicants can visit the Center's website: www.cotp.ir or visit the Cultural liaisons of the Islamic Republic of Iran located abroad and complete the application form and submit it together with other documents to the Center's address through mail.



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A Magazine Exclusively on the Book Publishing and Book Market in Iran

Vol.12/Summer 2022

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Interview:

A Conversation with Ghanoonparvar

By Kaveh Bassiri

M. R. Ghanoonparvar is Professor Emeritus of Persian and Comparative Literature at The University of Texas at Austin. Professor Ghanoonparvar has also taught at the University of Isfahan, the University of Virginia, and the University of Arizona, and was a Rockefeller Fellow at the University of Michigan. He is the recipient of a Lifetime Achievement Award from the American Association of Teachers of Persian (2021) as well as a Lifetime Achievement Award for his contributions to presenting Persian culinary arts to the non-Iranian public from Encyclopædia Iranica (2009).

He has published widely on Persian literature and culture in both English and Persian and is the author of *Prophets of Doom: Literature as a Socio-Political Phenomenon in Modern Iran* (1984), *In a Persian Mirror: Images of the West and Westerners in Iranian Fiction* (1993), *Translating the Garden* (2001), *Reading Chubak* (2005), *Persian Cuisine: Traditional, Regional and Modern Foods* (2006), *Iranian Film and Persian Fiction* (2016), *Dining at the Safavid Court* (2016), and *From Prophets of Doom to Chroniclers of Gloom* (2021). His translations include Jalal Al-e Ahmad's *By the Pen*, Sadeq Chubak's *The Patient Stone*, Simin Daneshvar's *Savushun*, Ahmad Kasravi's *On Islam and Shi'ism*, Sadeq Hedayat's *The Myth of Creation*, Nima Yushij's *The Neighbor Says: Letters of Nima Yushij and the Philosophy of Modern Persian Poetry*, Davud Ghaffarzadegan's *Fortune Told in Blood*, Mohammad Reza Bayrami's *the tales of Sabalan and Eagles of Hill 60*, and Bahram Beyza'i's *Memoirs of the Actor in a Supporting Role*. His edited volumes include *Iranian Drama: An Anthology*, *In Transition: Essays on Culture and Identity in Middle Eastern Societies*, Gholamhoseyn Sa'edi's *Othello in Wonderland*, and *Mirror-Polishing Storytellers*, and Moniro Ravanipour's *Satan Stones and Kanizu*. His most recent translations include Shahrokh Meskub's *In the Alley of the Friend and Leaving*, Staying, Returning, Hushang Golshiri's *Book of Jinn*, Moniro Ravanipour's *The Drowned and These Crazy Nights*, Hamid Shokat's *Flight into Darkness: A Political Biography of*



Shapour Bakhtiar and *Caught in the Crossfire: A Political Biography of Qavamossaltaneh*, Ghazaleh Alizadeh's *The Nights of Tehran*, Ruhangiz Sharifian's *The Last Dream and Doran*, and Shahrnush Parsipur's *Blue Logos*.

He was the recipient of the 2008 Lois Roth Prize for Literary Translation. His forthcoming books are *Swan Songs: On Diseases, Death and Dying in Persian Stories and Life Is a Fiction: A Memoir of Life and Literature*. His forthcoming translations include Ghazaleh

Alizadeh's *The House of the Edrisis* and *Two Views*, Hossein Atashparvar's *From the Moon to the Well*, and Reza Julai's *Jujube Blossoms*.

Q: Why should Americans read Persian novels? I am especially interested in the reading of the works as great literature and not as a way of understanding “the enemy” or the exotic other. Can we consider writers like Sadeq Hedayat, Houshang Golshiri, Mahmoud Dowlatabadi, Shahrnush Parsipur, and Simin Daneshvar in the same way as William Faulkner, Ernest Hemingway, F. Scott Fitzgerald, Flannery O'Connor, and Toni Morrison?

A: Good works of literature, as well as other arts, belong to everyone regardless of nationality. Many readers indeed read novels from other countries as a way or a window to other foreign, sometimes to them strange and exotic, cultures; but since good novels, in addition to being about people from a specific culture, more importantly, are about human beings, people all around the world, not only Americans, should be able to enjoy them. Obviously, the reason or reasons that Persian novels do not have as wide a readership as American novels have little to do with quality. I think the modern Persian novel has now reached maturity within merely a century, and in terms of aesthetic quality, the Persian writers that you mention stand shoulder to shoulder with prominent writers in other parts of the world.

Q: What Persian novels or collections of short stories should Americans read, and why? Unlike Iranian-American writers, Iranian writers are not writing with an American audience in mind, and their works may not be properly contextualized for the American reader. Moreover, based on my teaching, I wonder if reading some of the modern authors, like Hedayat or Sadeq Chubak, with their difficult texts and harsh critique of Iranian society, reinforces the American reader's prejudices.

A: I think the works of the writers that you mentioned as well as others can be included on the list. Among the works available in English, Daneshvar's *Savushun*, Esma'il Fasih's *Soraya*, Dowlatabadi's *Missing Slouchh*, and Jaafar Modarres-Sadeghi's *Horse's Head* are traditional narratives that appeal to general readers and also convey the trials and tribulations and joys and sorrows of people and communities you can find everywhere, on every continent. These works can be classified as “readerly,” to borrow Roland Barthes' terminology.

Works such as Hedayat's *The Blind Owl*, Chubak's *The Patient Stone*, Golshiri's *Prince Ehtejab*, and Parsipur's *Women Without Men* are experimental, or in Barthes' terms, “writerly.” These

“Regarding the question of whether or not such writing “reinforces the American reader's prejudices,” that should not be a concern, and generally is not a concern for a true literary artist. Self-criticism (if we regard these works as such) does not necessarily reinforce negative notions about oneself. All literature in some way is a critique of societies by their writers. People who live in democracies, including American readers, are too sophisticated to use a literary work as evidence against the society that produced it.”



works appeal to smaller audiences who, rather than wanting to be entertained, want to be challenged and participate in the production of meaning. Once it is institutionalized in any national literature, this type of fiction usually helps in the advancement of narrative technique and other aspects of fiction writing. The works of writers such as William Faulkner, Virginia Woolf, and James Joyce are examples of the English novel, and those of Hedayat, Chubak, Golshiri, Ravanipur, and Parsipur are examples of Pofisian fiction.

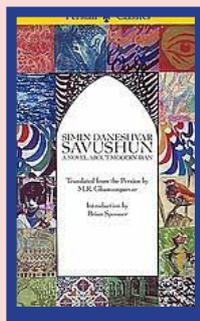
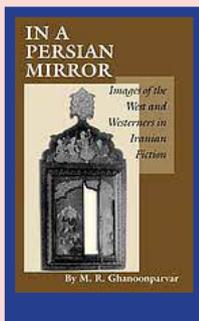
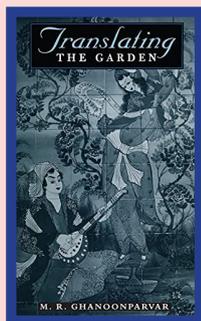
Q: I have several novels that I wish were translated, like Ghazaleh Alizadeh's *The House of the Edrisis*, so I can give them to others or teach them. What great Iranian novels are there that you wish you had time to translate or hope someone will translate? And Why?

A: I agree with you about Alizadeh's *The House of the theatrics*. It is a novel that I recommended to one of my doctoral students to translate a long time ago because I knew that she was capable of it, but unfortunately, due to unforeseen events, she could not complete it. Among many works that I wish someone would translate are Dowlatabadi's *Kelidar* and Golshiri's *Jennameh*. Despite all the negative criticism of both novels, I consider *Kelidar* to be a masterful narrative and an epic work. The prose resonates like music when you read it out loud, and by the way, like the *Shahnameh*, it should be read out loud. Try the first couple of pages and you will agree.

I consider Golshiri's *Jennameh* to be the greatest accomplishment among Persian novels to date. I have described it in an article as the Persian *Ulysses*. Like Joyce's work, it mainly happens in one city, and it captures the spirit of a culture and its components, the dilemma of a people at a given moment in history, but also their entire history.

Q: If you feel comfortable talking about Arabic literature, can you compare Persian and Arabic modern prose? Are they similarly responding to colonialism, modernization, urbanization, nationalism, Islamic heritage, etc.? Or are there significant differences? For example, I find it interesting that the most influential Arabic writer is Naguib Mahfouz, who is known especially for his elegant writing and realistic novels, whereas in Persian literature we have Hedayat who is known for his experimentation and dark works.

A: Literary comparative studies of modern Persian and Arabic kinds of literature seem to be a topic to which little attention is paid, both in Iran and in the Arab world. In American universities, because this literature is usually housed in Middle Eastern departments, some attention has been paid to this, although not enough.



“ Another difference between the two kinds of literature is that while Arab fiction writers have paid more attention to language and prose style, mainstream Persian writers have been more interested in experimentation and novelistic aspects, such as structure, narrative voice, point of view, and so on. This does not mean that the Arab writers have not been experimental or that the Persian writers have disregarded language-related aspects. All of these differences also stem from the fact that many Arab societies were exposed more directly to European languages and literature as a result of colonial rule, while the exposure of Iranian writers to Western literature was mainly through a relatively small number of those who went to Europe for education, as well as translations of Western literatures. ”

About comparing the development of modern Persian and Arabic literature there are similarities. Modernist writers in both kinds of literature battled against the traditional forces, and both were able to create changes. But thematically, they are different. While the social and political themes of Arabic literature are often direct responses to colonialism, in Persian literature, such responses are indirect. In other words, the two main demons against which Persian writers fought were the dictatorial regime and religious superstition.

Q: In *Prophets of Doom*, you do an astute review of Iranian committed literature and discuss how the writers felt an imperative to be politically engaged and to be “social prophets... who warn and try to guide the people” (xii). The book however was written only a few years after the Islamic revolution so it didn't discuss the post-revolution period. I was hoping you could talk about the role of committed literature in post-revolution. For example, I am thinking of the fact that the committed writers of the pre-revolution were mainly writing against the government and monarchy while the Islamic government has been promoting political writing as the *Literature of Sacred Defense*. This prescribed writing of course impacts your role as a writer, what you may write, and how your work is considered.

A: In fact, I have been somewhat preoccupied with the topic of “literary commitment” and have written about it (see for instance, “Post-Revolutionary Trends in Persian Fiction and Film,” *Radical History Review*, No. 105 (Fall 2009) :156-162. Briefly, the situation has changed, but in some respects, it has remained the same.

I would not consider the writers of the so-called *Literature of Sacred Defense* as committed writers in the sense that the phrase was understood before the revolution. These writers, many of whom are veterans of the Iran-Iraq War, can generally be divided

into two groups: the ones who have remained faithful to the idea of keeping the memory of the “sacred defense” and the “martyrs” alive in their work, such as Habib Ahmadzadeh, and those who have gradually changed their views and whose work can be described as anti-war, such as Ahmad Dehqan and Mohammad Reza Bayrami.

Regarding literary commitment in the pre-revolution sense, one story that was published soon after the revolution is Golshiri’s “The Victory Chronicle of the Magi.” Other works of this nature are those that are disguised in the form of such genres as magic realism, which I regard to be political, for instance, Parsipur’s *Women without Men*, Modarres-Sadeqi’s *The Marsh and Appointment in Aleppo*, and short stories such as those in the translation collection by Mehdi Khorrami and Shouleh Vatanabadi (*A Feast in the Mirror: Stories by Contemporary Iranian Women*), among others. Although these stories might not be regarded as political to many readers, they are political in the sense that they are meant to challenge the foundations of a theocracy and its religious morality.

Let me also add that in societies with strict censorship, all literature is prescribed in one way or another. Writers who support the rulers obey what is dictated to them, and those who do not, engage in self-censorship.

Q: What role do Iranian-American authors writing in English play in Iranian literature? Should they be seen as American writers or Iranian writers, or both? Do you think they are in a dialogue with Iranian writers?

A: For many years, I taught courses on Iranian-American writers, and together with my students, who were often Iranian Americans, we discussed these and similar questions. My short answer to the question of whether such writing should be considered a part of American or Iranian literature is that since the language is English, we should categorize them as American. But, of course, the question is far more complex.

First, with the exception of Taghi Modarresi and Bahman Sholevar, who immigrated to the United States decades before the Islamic Revolution, I cannot think of any other prominent first-generation writer who writes in English. Modarresi’s work can be considered a part of Persian literature since he wrote his novels in Persian and later translated them into English. Other older first-generation writers, such as Majid Amini and Manoucher Parvin, wrote in English, although often their stories are about or are related to their country of birth, similar to those of most immigrant writers.

I think that the younger, usually second-generation, writers whose first language is English, and many of whom are barely fluent in Persian, should be regarded as American writers, again, similar to other second-generation writers whose parents immigrated to this country. About this group having a dialogue with Iranian writers, naturally, the aspects of culture and history that the two groups share would facilitate such dialogue; but it depends on the interests and efforts of individual writers.

Q: In your book *In a Persian Mirror*, you go through a number of major Iranian works, identifying how they present the West and Westerners. How do you see the Iranian-American writers from

this perspective? How do they represent Iranians and the West and how is it different from the writing that is coming from Iran?

A: Many of the writers whose work I discuss in that book did not have first-hand knowledge of Western societies and cultures, and hence, they often fictionally construct their West, as it were. The case of the Iranian-American writers is obviously different. And their concerns and interests are also different.

Their “identity” is one of the major themes in the works of these writers; and in dealing with this theme, they also provide us with images of America and Americans from their perspective as individuals who have grown up in homes and families who still are trying to hold on to their old country values and culture, and at the same time, they have been raised in a society with a different, often conflicting, set of values and culture. America, for instance, that the Iranian writers portray is an alien place that does not belong to them and they do not belong to me, but the America that the Iranian-American writers present to the reader are a place that belongs to them and to which they belong.

Q: In *Translating the Garden*, you painstakingly record the process of your decision-making while translating Shahrokh Meskub’s text. You also compare translating to compulsive gambling that one does for the love of the process (121). Can you talk a little about some of the highlights of this process? Could you give some examples of the challenges that translating Persian produces? And maybe ways they can be addressed?

A: I think responding to this question would require many hours, and I am sure would be beyond the patience of your readers. As native speakers of any language, we are often not conscious of the layers of meaning in the simplest phrases. It is when we translate even a simple phrase into another language that we realize that we have merely transmitted one layer, even if accurately.

A helpful analogy regarding what a translator does is that he is like an artisan who tries to make a replica of a bronze statue in plaster or some other material. No matter how skillfully the

“Unfortunately, however, in recent years, universities have decided to operate like businesses, and many have terminated national literature departments, even in such important fields as Slavic, French, and German. A few years ago, I was advised by my university that I should avoid using the term “literature” in the title of my courses, and the reason for this was that students steer clear of a course that has this word in its title. The fact is that even though nowadays the number of programs that offer Middle Eastern languages has increased, unfortunately, the teaching of these languages seems to be for utilitarian rather than academic and cultural reasons.”

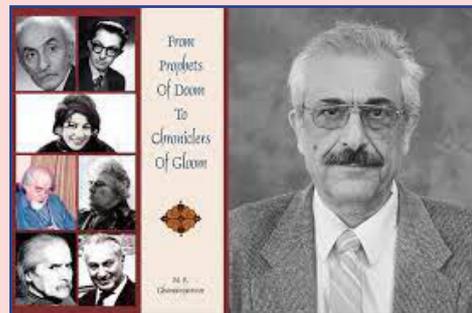
artisan executes his or her task, and no matter how well he or she succeeds in making the replica resemble the original bronze statue, the handiwork of the artisan is merely a reproduction in plaster and not the original bronze. If the artisan, or in our case the translator, fails to accurately duplicate and represent the original, what he or she has produced, in other words, his or her translation, is merely a failed attempt.

In contrast, if the replica or the translation is better than the original, it cannot be called a replica, or a translation. Some translators are tempted to tamper with various aspects and features of a literary work to supposedly “improve” it and provide a “more artistic” translation than the original. This is precisely the pitfall and the point at which the translators depart from their role and function, in other words, the rendition of a specific work into another language. Keeping a balance between providing a good translation and taming the translator’s artistic ego is often the most difficult task. In addition, translating literary works, which are full of cultural nuances, requires the translator to initially internalize the work in the original language within its cultural context, and then try to recreate a replication of the work in the target language in a different, and usually incompatible, cultural and linguistic context that is often an alien environment for that literary text. In this process, various factors such as the possible multiple interpretations of the text, careless reading or misreading of the original, culture-specific ideas and notions, lack of equivalent terminology in the target language, and so on can result in either the success or the failure of the translation. Giving you an example would require contextualizing it and is, as I mentioned, beyond the scope of our conversation.

Q: While the 1979 revolution, the hostage crisis, 9/11, and the nuclear debate seem to have sparked the interest of the American readers and resulted in the publication of many books on Iran, these events also have influenced what gets translated? Is Iranian literature in English a beneficiary of the political condition of the past few decades or is the condition limiting what books are being translated and how they are read? For example, of the eight or nine anthologies of Iranian short stories, five are dedicated to Iranian women writers. What do you think of this political influence?

A: I am not sure at all if those events are directly responsible for the number of anthologies devoted to women writers. I think more directly related to this phenomenon is the focusing of the attention of American and other academics on women’s issues in general in recent decades. Of course, we should also remember that in post-revolutionary Iran, among the best-known writers, the number of women writers has increased significantly for various social and economic reasons.

About the first part of the question, my experience has been that these events have had a negative effect on the field of Persian literature studies. Subsequently, about works chosen for translation, attention was drawn to those with little literary value, while prior to these events, translators chose works that they considered as having literary merit. Fortunately, in the past decade or so, some academic translators have refocused their attention on more artistically meritorious works, such as those translated by Khorrami and others.



Q: You have taught Iranian literature for many years. How has the field of Iranian studies in America changed in the past few decades, especially regarding the study of literature? Besides having more financial support, what areas of improvement do you want to see? What suggestions do you have for those who want to study or teach Persian literature?

A: Prior to the Islamic revolution, the field of modern Persian literature began to be taken seriously by some of the major universities, sometimes benefitting from a few already-established programs in classical Persian literature. For a couple of decades, despite the negative image of Iran, new programs were established that nearly always included not only the Persian language but also literature.

My suggestion to those who want to study modern Persian literature is to do it through comparative literature programs. I think this will help make Persian literature become a part of the mainstream literary studies in this country. This already has been happening with regard to Arabic literature because of the number and size of the programs, and I think it should be the mission of the next generation of Persian literary scholars to make this happen for Persian.

Q: You have been studying the influence of cinema on literature. I watched a talk you gave at the University of Arizona and found it very interesting. Can you talk more about your findings and the book in progress?

A: My main focus in this study is to investigate the reciprocal relationship in the art of storytelling between Iranian cinema and Persian fiction, as well as the narrative strategies employed by a select number of influential modern Persian fiction writers and filmmakers. In the first two chapters, I provide historical and theoretical backgrounds to the two media of storytelling, film, and fiction.

In another chapter, “Fiction in Film,” I examine the movie adaptations of literary works and show how early (and to some extent later) filmmakers struggled with adapting the written word for pictorial presentation. “Film in Fiction” is another chapter, in which I trace the influence of cinematic narrative on written fiction, especially since the second half of the 20th century.

In the subsequent two chapters, I examine a relatively large number of novels and films about the Iran-Iraq War to show how the strategies of fiction writers and filmmakers overlap in many respects in the late 20th and early 21st centuries. ■■■

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Introduction:

Aims at fostering the Iranian Publication Industry, and boosting the presence of Iranian books in global markets. The Cultural Deputy of the Ministry of Culture and Islamic Guidance provides the supporting grant for the translation and publication of Persian books by foreign translators and publishers based on the following criteria.

Objectives:

- Introducing Persian literature and culture to other countries
- Facilitating cultural diplomacy and international ties through literary and cultural relationships
- Fostering the Iranian Publication Industry
- Preparing the ground for private publishers and cultural institutes to cooperate with their foreign counterparts

Priorities:

This grant could be allocated to the translation and publication of all Iranian books having ISBN numbers issued by the Ministry of Culture in any theme and subject; however, the priority is given to the following topics:

- Contemporary Literature (Fiction / Non-Fiction)
- Arts
- Islamic /Iranian Studies
- Books on topics for Children & Young Adults

Grant Receivers (Who Can Apply):

All natural and legal persons who own/buy the copyrights of the Persian books from their Iranian right holders can apply for this grant.

These include:

- Publishers in all countries.

The Grant Is Provided For:

- Translation costs (fully/partly)
- Publication costs (fully/partly)



The Amount of the Grant:

The financial value of this grant in 2017 will be as follows:

- As for the books for children and young adults (mostly illustrated) : up to 1000 Euro for each title
- As for the books for adults: up to 3000 Euro for each title

Evaluation Criteria:

- The Quality of the translation into a foreign language; including accuracy, fluency, cohesion, coherence, etc.
- The publisher's plan and potentiality for distributing the book in the target country
- The time span for fulfilling the task (maximum 2 years)

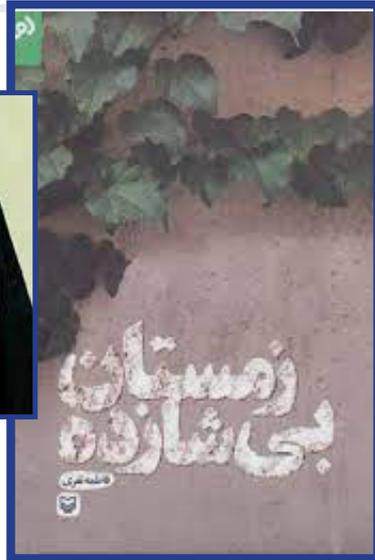
Allocation Procedure:

- The total fund will be paid after finalizing the publishing procedure and submitting the printed copy of the book to the secretariat.

How to Submit Requests:

- Send the application in printed or electronic form (available at: www.bookgrant.ir)
- Send the full CV (resume) of the translator or/and publisher, with the revealing documents attached.
- Send the legal copyright contract with the Iranian publisher
- Provide a copy of the Persian book which is going to be translated and published by the publisher

Note: All of the documents mentioned above could be uploaded and submitted to the secretariat via the official website of the project.



A Review of the Book:

“Winter without the Prince” By: Fatimah Nafari

Title: Winter without the Prince
Author: Fatimah Nafari
Publisher: Soore-Mehr Pubs.
Year of Publishing: 2018
No. of Pages: 196
ISBN: 978-6000306830

One of the work's strengths is addressing the historical event of the Iranian revolution and combining it with teen literature, and it somehow shows the accuracy and courage of the author. She claimed to have a strong interest in history and the study of it, and that she prioritized history study in order to write this book, even studying events from several decades prior to the revolution.

The book's text is straightforward and easy to understand. The story takes place in 1977, a year before the revolution, but the author chose to include some flashbacks to the past, which added to the story's intrigue and excitement. The main character and narrator of the book is a young boy named Reza who is a pigeon fancier. To today's teenagers, Reza being a pigeon fancier may seem silly and strange, but these pigeons later become the basis of many of Reza's decisions.

He comes from a poor family that lives in Varamin, but after a while, they have to come to Tehran due to his father's job. Reza and his pigeons become separated unintentionally as a result of his family's relocation to Tehran and their involvement in political and revolutionary movements. This separation has changed Reza so much that he has decided to sell them in order to help his family.

He is confronted with new concepts such as justice, change, and fiduciary duty. The story does not attempt to directly involve Reza in the conflict between truth and falsehood or to impose on him the task of determining who is correct and who is incorrect, and through the story, he discovered it himself.

With the book's potential, it appears that it could be used to make a teen movie by focusing more on the dramatic part. The main subject may appear to be a little repetitive at times, but the consistent events and boldness of meanings such as responsibility and trust will help to make this a great and unique work.

For more information about the book and acquiring its copyright, please contact:
Mrs. Asma (polliteraryagency@gmail.com)



Iranian author's novel adapted by Hollywood

The novel "Eileen" by Iranian-American author Ottesa Moshfegh is adapted for a Hollywood film, starring Anne Hathaway and Thomasin McKenzie.

The production of the movie is underway in New Jersey, US, and will be directed by William Oldroyd who has also directed Lady MacBeth, Cinema Express reported.

The film tells the story of a young woman who works at a juvenile correctional facility for boys and cares for her abusive, alcoholic father. She becomes involved in an unexpected plunge into a crime, surpassing her wildest imaginations. Moshfegh was born in Boston, Massachusetts, in 1981 to a Croatian mother and an Iranian father. Her debut novel, Eileen (2015), won the Hemingway Foundation/PEN Award, was shortlisted for the Booker Prize and was a fiction finalist for the National Book Critics Circle Award.

Children's literature in Iran: From tradition to modernism

By: Zohreh Ghaeni

Zohreh Ghaeni (born in January 1954, in Tehran) is a Children's literature expert, translator, lecturer, researcher, and historian. She is the co-writer of the 10-volume research book on the History of Children's Literature in Iran. She is the head of the Read with Me project. She also served as the IBBY Executive committee member from 2016 to 2020.



Children literature in Iran has a very old history that dates back to more than 3000 years ago when the first Persian families narrated rich oral literature.

Including lullabies, folktales, and rhythmic fables, generation by generation.

Recently a lot of clay exercise tablets have been found as a shred of evidence that used to be educated by teachers and they would write their exercises on these tablets from 1500 to 2000 B.C. Also in addition to children's oral literature, the children enjoyed written stories which dated back to the Sasanides period. This claim was proved when a Pahlavi manuscript of "Asurik Tree" (the story of palm date and the goat) was found about 2000 years ago.

Extensive research on the history has proved that although there are a lot of similarities between the historical patterns in the west and the east, during the middle ages, children's literature in Iran is different in certain aspects, inter alia, one can refer to the very progressive views of the Iranian philosophers toward children and the concept of childhood in the Islamic period.

Then we reach the Islamic era when the children were educated in traditional schools which were called Maktabkhaneh. In these schools, children learned some parts of the holy book, the Quran. The modern educational system which was inspired by western countries was established in Iran in the middle of the 19th century (constitutional era), but the turning point occurs in the late 19th century and early 20th century when new educational concepts entered the scene by those Iranian intellectuals who were educated in western countries and thus the number of modern schools gradually intensified.

At the beginning of 1920, only about 5 percent of the population was literate.

At that time the most important task was finding new ways to increase the number of literate children. Children in the new educational system needed modern textbooks. The pioneer educators tried to contribute to preparing new textbooks which could

answer to the special needs of children.

Finally, modern children's literature started about 1930, when several pioneer writers and poets wrote stories and poems for children, and a lot of children's books from western countries were translated and published. In spite of these activities, not only the rate of illiteracy among children was high, but also the Iranian children hadn't enough books yet.

By the 1960s, with the development of modernism, everything had changed. The reform which started at

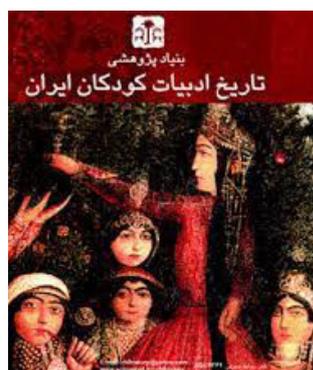
this time extended to the educational system. A group of recruited soldiers was sent to remote villages and more than half of the children became literate. By establishing the first institutions for children's literature, the situation of children's literature in Iran changed. Children's Book Council of Iran (CBCI) the first non-governmental organization and the Institute for the Intellectual Development of Children and Young Adults, founded and supported, both were established with the aim of improving children's literature in Iran and encouragement of reading among children and young adults in 1963 and 1965. Children Book Council of Iran by holding sessions or seminars with the participating children's literature experts, arranging children's books exhibition for encouraging parents and children to read, reviewing the children's books, and training librarians for schools, had a significant role in promoting children's literature and improvement of the quality as well as the number of children's books.

Institute for the Intellectual Development of Children and Young Adults by establishing a lot of children's libraries in most cities and sending mobile libraries to small villages had a very important role in motivating children to read. The Institute, by supporting and encouraging young writers and illustrators, could publish a lot of quality children's books that were accessible to the children in deprived provinces through its libraries.

After the Islamic revolution in 1979, the fundamentalists started changing the so-called western cultural structure. They tried to find a new interpretation of children's literature compatible with the revolutionary values. Hence, they highly supported the works of children writers inspired by Islamic ideological values. This policy continued also during the Iraq-Iran war when the government needed the young generation's support for the war.

After the war, in the 1990s, a more realistic group in the governmental institutes familiar with international attitudes started to

“ After the war, in the 1990s, a more realistic group in the governmental institutes familiar with international attitudes started to consider children's literature without focusing on ideological values. At this time a group of independent writers who had been isolated during these years found more opportunities to be active and create literature for children. ”



“ The history of children's literature is not a historical report of the development of children's literature in Iran. It is an analytical study that not only surveys the changes in children's status but also shows the evolution of the educational system that helped children's literature emerge ”

consider children's literature without focusing on ideological values. At this time a group of independent writers who had been isolated during these years found more opportunities to be active and create literature for children. The young generation and women started a new movement to demand their rights. For responding to the special needs of different groups in society, a lot of NGOs were formed. Some of these NGOs are organizations that are related to children's literature and encourage children and their families to read. During this time many young people, women in particular joined the children's book council of Iran, for encouraging reading in schools and families. A lot of young researcher on different subjects has joined The Encyclopedia for Young people which have been started as an extensive and national wide net project since 1978. In past decades, independent writers and young talented illustrators have published quality books and have tried to be a voice on the international scene. Among these creators, we can refer to some of our author candidates who have been nominated for Hans Christian Andersen Hooshang Moradi Kermani 1992, Mohammad RezaYousefi 2000, and the last one M. H. Mohammadi the candidate of 2006 and those young illustrators who have received appreciation from Bratislava and Bologna book fair. So far, this movement hasn't been successful in changing the situation in the way that Iranian children's literature could flourish. The main obstacle in the way is the conservative and bureaucratic structure of the Iranian educational system. The educational system is an authoritarian one. No innovative method has any place in this system. The school libraries are just small warehouses of books, and most of the books in these libraries are selected by a special institute in the affiliated educational system. The structure of the educational system doesn't invite the students to cooperate actively. The children are limited just to their textbooks. In this way, the schools which could be the very good customer for quality children's books don't buy books and the market is faced with deep depression and stagnation a very difficult situation. Only the publishers who are supported by the government can survive at all. Recently, the societal and cultural needs in Iran have motivated the new generation of experts in children's literature to focus on theoretical issues. Thus, the process of considering children's literature as expertise started, and historical studies were considered a basic requirement for expanding the developing children's literature in Iran. As a result of these attempts, a handful of researches have been conducted. Perhaps the most important research done in recent years is the project on "The History of Children's Literature in Iran." This project is undertaken by The Institute for Research on the

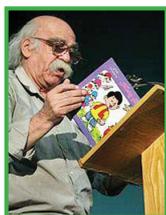
History of Children's Literature in Iran (IRHCLI). The primary mission of the Children's Literature Research Project was to identify, find, access, and analyze historical documents related to children's literature and publish them in a multi-volume series titled "The History of Children's Literature in Iran". The Institute has already published seven volumes and the project will extend to ten volumes. The HCLI project begins with oral literature and children's reading material in ancient times followed by the Islamic period reading material, the appearance of the first printed children's books in the mid-nineteenth century, and the development of children's literature up to the Islamic Revolution in 1979.

The history of children's literature is not a historical report of the development of children's literature in Iran. It is an analytical study that not only surveys the changes in children's status but also shows the evolution of the educational system that helped children's literature emerge. The issues the HCLI has focused on include: When did Iranian society start considering children as different from adults; how have thinkers defined the child and its special needs; when did children's literature begin; and in which historical period was the first books produced?

Research on pre-Islamic and Islamic works makes it clear that there are very few texts addressed directly to children. However, many passages can be found in general literary works that are written for children and are addressed to the young reader. This has been discussed extensively in the first two volumes of the HCLI. The turning point occurs in the late-nineteenth and early-twentieth centuries, when the appearance of new educational concepts, the continuity of oral literature and folklore, the development of a more simple Persian prose, the increasing number of translations from the West, the start of the printing industry in Iran, the establishment of new schools, the study of child psychology, and the rise of pioneer personalities as early publishers of books for children transformed Iranian children's literature. The project will conclude with an examination of the developments in children's literature during the 60s and 70s when Iranian children's literature flourished. The historical research and theoretical discussions on children's literature have created a new perspective for academic research. A new generation of scholars who have taken children's literature seriously and considered it a scientific and academic subject has started to do research on different aspects of children's literature. As a result of these attempts, new criteria and standards for research works are forming which would develop the academic works in Iran. ■■■

“ Recently, the societal and cultural needs in Iran have motivated the new generation of experts in children's literature to focus on theoretical issues. Thus, the process of considering children's literature as expertise started, and historical studies were considered a basic requirement for expanding the developing children's literature in Iran. As a result of these attempts, a handful of researches have been conducted. ”

10 Authors to Whom Iranian Children's Literature Owes a Lot



Manuchehr Ehterami
(1941–2008, Tehran)

Ehterami started writing satire in 1958 and published his first work in this field in the humor magazine "Tawfiq". Therefore, in the same year, he was invited to collaborate with that magazine and became a member of its editorial board. He wrote most of his satire under the

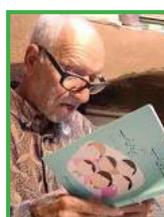
pseudonym "M. Persar Khaleh" and "A. Inkareh" in that magazine. At the same time, in addition to satire, he studied popular literature and began composing poetry for children. Ehterami collaborated less with Tawfiq magazine since 1964 and with the closure of the magazine in 1971, he distanced himself more from the press environment and pursued his collaboration with radio and television, writing satire.

After the victory of the Islamic Revolution, he started writing satire in two magazines, "Roftgar" and "Ahangar". In the sixties, he published Hassani's collection of children's poems (Don't Say Hassani, Say a Flower Bouquet and Our Hassani Had a Lamb). He also collaborated with "Gol-Agha" magazine since its publication. In August 1993, he started writing Jame al-Hekayat (Collection of Tales) and started chronicle writing with an eye on the chronicle writings of the Qajar period, which he signed as "M. Chronicle Writer". In addition to working with the press, he has also worked in the field of media satire, including writing the script for the Golden Tooth movie. In addition to satire, Ehterami also conducted extensive literary research during these years, the result of which was the book Humor in Ta'ziyeh Literature.

He wrote many humorous works in poetry (classical, modern poetry, write poetry, folk poetry, etc.) and prose (classical prose, short stories, etc.). He also wrote many works in the field of children's literature (humorous and serious works), and thus he can be considered one of the most serious satirists of children and adolescents. Ehterami died on Feb. 10, 2009, in Tehran and was buried in Behesht Zahra Cemetery in Namavaran (renowned people) section. There are numerous works of this contemporary satirist, including Clinging Like a Tick; Bullying; Who Went Under the Table?; My Cat Is So Cute, It Is All About Play; The Elephant Came to Drink Water; Ten Chickens Went To the Alley; Our Hassani Had a Lamb; A Mouse with a Tail Cut Off; Iranian Satirists Today; Don't Say Rooster, A Clock; Mouse Mousie; The Thief and Pepper Chicken; Hasani's Dad Has a Garden; Uninvited Guests;

Hassani and the Smart Wolf; Bald Hassan and Three Kids; Aunt Cockroach and Mr. Mouse's Wedding; Kids, I Want to Play Too; The Bear and The Honey Jar; Silkworm; I Ran and Ran; and Solomon, Daddy Solomon.

Manuchehr Ehterami has published more than fifty book titles for children during his lifetime. He died of heart failure in a hospital in Tehran in 2009. Ehterami was the author of works in the field of children and adolescent literature, their circulation has been more than tens of millions of volumes.



Mehdi Azar Yazdi
(1921–2009, Yazd)

Mehdi Azar Yazdi was farming and gardening with his father since he was a child, and after the age of 12, he studied Arabic for two years at a religious school. Azar Yazdi worked for some time in printing houses and bookstores. He became acquainted with the art of writing

after reading many books and then decided to rewrite the stories he read, in children's language.

He is the first writer in Iran to think of writing stories for children and adolescents. That is why he has been called the "Father of Iranian Children and Adolescent Literature". Also, because of his valuable works in the field of children's books, the day of his death has been named the National Day of Children and Adolescent Literature.

He received the UNESCO Prize and the Royal Book of the Year Award before the 1979 Revolution, and three of his books were selected by the Children's Book Council as the outstanding book of the year in 1964.

Some of the works published by Azar Yazdi include New Stories from Old Books, Smart Cat, Lazy Cat, Masnavi for Children, a collection of simple stories and Masnavi correction for adults, a poetic anecdote called Sugar and Honey Poem, and also two training books entitled Photography Self-Study and Chess Self-Study.



Mostafa Rahmadoost
(1950, Hamedan)

Mostafa Rahmadoost is a poet, author, and translator of children's and adolescents' books. Rahmadoost graduated from the University of Tehran in the field of Persian language

Mostafa Rahmadoost has been working tirelessly for children and adolescents for more than 30 years, and all of his activities have been somewhat related to literature. To date, he has published more than 314 works in the form of poetry collections for children and adolescents and has also written and translated stories and books on storytelling methods and children's literature in Iran and the world. His books have a circulation of more than six and a half million copies, and some of his works, including the story Two Lonely Turtles; Fiddling with Fingers; Three Steps Went Away from Mother; Two Brides, Two Grooms; etc., have been translated into thirteen languages.

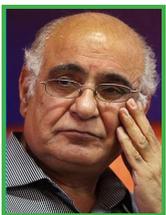
Hushang Moradi Kermani is one of the most famous contemporary Iranian writers. Hushang Moradi Kermani is a very prominent writer. He began living in poverty in a remote village. He is not just an author, he is a great storyteller. He knows how to narrate. He knows how to speak to get the audience to follow his words. Hushang Moradi Kermani can be considered as belonging to a generation of storytelling grandfathers. He tells stories and at the heart of his stories, tells of the pains of society. Moradi Kermani does not chant slogans, does not announce declarations, but says what he wants with his story. He speaks through the tears and smiles of the characters in his stories, and this makes his words penetrate the heart, the hearts of the people who have lived in Moradi Kermani's stories.

Fariba Kalhor has won several prestigious awards, ranging from the book of the year award, which she has received twice so far, to the Moon Medal by the Children Authors Association, letters of appreciation from Parvareh Center, Soroush Nojavan Magazine, and Salam Bacheha Magazine; and also the Parvin Award, etc. with dozens of certificates of appreciation and honorary diplomas.

and literature, and in 1992 he received his master's degree in Persian language and literature. Shortly afterward, he was able to obtain the top (doctorate) degree in art. Rahmandoost has also been a lecturer in storytelling, story writing, and children and adolescents' literature at universities, and has been the editor of numerous magazines in the field of children and adolescents.

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Works like I wrote I love you; A Hundred Rubies; It Was White, White Was Lonely; Left Hand, Right Hand; It's Like Cotton-Candy, In the Name of My Friend, God; 2 Feathers, 2 Feathers, 4 Feathers; The sky laughed Too; Caressing Songs; Playing is Sweet; A Lesson for the Sparrow; Ball in the Dark; I love Children, Topoli, The Beautiful Chicken; The Birds Said, "It's Great!"; The Sound of Music Instrument Is Heard; The Rooster Felt Sad; More Beautiful Than Spring; Easy Encyclopedia, an Encyclopedia for Children and Adolescents; Culture of Proverbs. A Valuable Collection of Persian Proverbs; and Caressing Songs, including a collection of lullabies, from among which, the Ashura Lullaby from this eminent poet was very well received and the collection of poems The Tale of Five Fingers and Fiddling with Fingers which is rooted in Iranian folklore literature, and a number of poems in this collection have been translated into Swedish.



Hushang Moradi Kermani
(1944, Kerman)

Hushang Moradi Kermani started writing in Kerman in 1960 in collaboration with the local Kerman radio station, and in 1968 he expanded his activities to the press by publishing stories in newspapers. His first satire story, The Alley of Us Happy People, was published in Khosheh magazine. In 1970 or 1971, his first fiction book entitled Masoumeh contains several different stories,

and another book entitled I Am a Frightened Gazelle was published.

Hushang Moradi Kermani is one of the most famous contemporary Iranian writers. Hushang Moradi Kermani is a very prominent writer. He began living in poverty in a remote village. He is not just an author, he is a great storyteller. He knows how to narrate. He knows how to speak to get the audience to follow his words. Hushang Moradi Kermani can be considered as belonging to a generation of storytelling grandfathers. He tells stories and at the heart of his stories, tells of the pains of society. Moradi Kermani does not chant slogans, does not announce declarations, but says what he wants with his story. He speaks through the tears and smiles of the characters in his stories, and this makes his words penetrate the heart, the hearts of the people who have lived in Moradi Kermani's stories.

His first writing award was for Children of the Carpet Weaving Workshop which in 1980 won the cash prize of the Children's Book Council and also the Anderson World Prize in 1986. Understanding and touching base with what he writes is a characteristic of Kermani's writing that can be felt in all his stories. It can be said that Moradi writes with all his being. Moradi Kermani has written his biography in the unique book You Are No Stranger with utmost simplicity and beauty. His works have been translated into various languages such as German, Esperanto, English, French, Spanish, Dutch, Arabic, Armenian, and Hindi. Interesting movies have been made based on many of his stories, such as Majid Stories, Mom's Guest, and Like Full Moon.



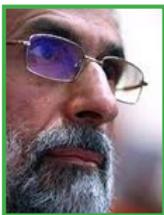
Iran attends Bologna Children's Book Fair

Iran attended the 59th Bologna Children's Book Fair (BCBF) which opened on March 21 and ended on March 24, 2022, in Italy.

Iran's Book and Literature House participated in this event in a pavilion of 32 square meters displaying over 300 books by Iranian writers, illustrators, and publishers. Bologna Children's Book Fair is the premier annual meeting for the international children's literature publishing and content industry. After two online editions due to the COVID-19 pandemic, BCBF 2022 has returned to an in-person format in its 59th year. The 59th edition of the event gathered over 2,215 titles of books by 1,070 publishers from 90 countries.



BOLOGNA CHILDREN'S BOOK FAIR



Mohammadreza Sarshar
(1953, Kazerun)

Sarshar is a writer, researcher, and literary critic in the field of children and adolescents. The total circulation of his works amounts to 6 million volumes. Due to his interest in writing, he left the university after his associate's degree and attended the Faculty of Fine Arts

at the University of Tehran. The first Sarshar's literary works were published in 1973 in a literary weekly magazine, and his first book was published in 1976. In total, he published four books and several short stories in the pre-revolutionary period.

Sarshar's works have won at least 26 awards nationwide so far, and some of them have been translated into English and Urdu at home and abroad. In 1994, the international magazine "Who Is Who", recorded his name as one of the most famous people in Iranian culture. Among his works are: Asilabad; If Daddy Dies; Alexander's Vortex; The Prize; Eager to Meet; I Am If I Go; Let's Learn Fishing; But Then; Our Sad Story; Twenty Years of Effort; Yathrib, City of Memories and Relics, The World Ladder; A Glance at Children's Literature Before and After the Revolution; Light and Color; Sparrow and Cottonseed; etc, Sarshar has also several years of teaching experience at the Faculty of Fine Arts at the University of Tehran.



Afsaneh Shabannejad
(1963, Kerman)

Afsaneh Shabannejad is a poet and writer of children's and adolescents' literature. She is an expert in Persian language and literature and has a master's degree in dramatic literature. She holds a doctorate in art and has won a first-class art medal in fiction and poetry.

Afsaneh Shabannejad started her artistic activities at the age of 18 by publishing her first collection of stories for adolescents entitled No, I Am Not Afraid in a Ministry of Education & Training magazine. She has published hundreds of works including poetry, stories, and novels, and about 40 works have won awards from various art and literary festivals. For some time, she worked as the editor of the radio programs "Children" and "Children of the Revolution". She has also been the editor of the magazines like Roshd-e-Noamuz and Roshd-e-Daneshamuz and a member of the Kayhan Bacheha Poetry Council. She has published more than 400 book titles in the field of poetry, fiction, translation, and rewriting for children and adolescents.

In 2010, she was nominated for the Astrid Lindgren Prize, the world's most prestigious literary prize in the field of children and adolescents, and in 2015, her book entitled Sweet Yogurt was listed in the White Raven List of the Munich international library. Her poems, screenplays, and stories have been used in children's and adolescents' programs on national radio and television networks, some of which are: Autumn Programs, Summer Features, Parparaks, and The Wick Guys.



Amir Hossein Fardi
(1949 – 2013, Ardabil)

Amir Hossein Fardi started serious work in the field of children and adolescent literature in 1982 when he became the editor of Kayhan Bacheha magazine, the oldest magazine for children and adolescents in the country.

He turned this magazine into an arena for children and adolescent poetry and storytelling artists. The story, poetry, and illustration councils were formed in the editorial office of Kayhan Bacheha, the result of which was the review and selection of the best works submitted to the magazine office. The result of this work over the years was the introduction of countless writers and poets to the literary community of the country.

In 1998, he participated in the formation of the "Association of Children and Adolescent Writers" and in 1999 he contributed to the formation of the "Iran Pen Society". In 2008, he received a first-class art medal from the Ministry of Guidance of the then administration. Novels and books such as Nest in the Fog, Blackness of Grass, Esmail, and Wolf Year are among the works of Amir Hossein Fardi.



Gholamreza Imami
(1946, Arak)

Imami lived and studied in various cities of Iran due to his father's job as a railway medic. After staying in Tehran, he worked in the cultural department of Hosseinieh Ershad, and after a while, he took over the management of Besat Publications. In 1969, he founded Moj and

Pendar publications and published works by famous Iranian writers and translators. In 1971, he worked as an editor in the Institute for the Intellectual Development of Children and Young Adults, and his writings and translations were published by the Center. After that, he became the publishing director of the Institute for the Intellectual Development of Children and Young Adults. He was in charge of the cultural and press affairs of the Embassy of the Islamic Republic in the Vatican for several years, and then he stayed in Italy with his wife and children. He currently works as chief editor for several publishing houses and travels between Italy and Iran.

While he is a writer and translator of children's and adolescents' works, he has also published memorable works in the field of adult fiction, including Ebrahim, a winner of the Children's Book Council Award, A Worship Like Thought, and Be a Child of Your Age, which have won global awards at the Leipzig and Japan Festivals. His translations are from works by Arabic-language writers such as Zakaria Tamer, Abdul Rahman Sharqawi, Qassan Kanfani, and Italian-language writers such as Umberto Eco, Oriana Fallaci, Eri Deluca, Johnny Rodari, and Firoozeh Jazayeri. Duma are also significant in his literary and cultural profile. Tales by Qassan Kanfani, The Fish Are Always Awake by Eri Deluca, There Was One Who Was Not Himself by Johnny Rodari, and Conversations of Oriana Fallaci are among the works that have been published with Imami's translation. Gholamreza Imami believes that to be a writer, we must always keep a part of our childhood alive, and he has done the same too.



Fariba Kalhor
(1964, Tehran)

Fariba Kalhor is a novelist and author of children's and adolescents' literature. She started her career in the 80s with contributions to Roshd magazines in the field of children and adolescent fiction and has written many works in this field. She has been the editor of several specialized magazines for children and adolescents, and this was her occupation over the years.

If we consider the beginning of Fariba Kalhor's career in 1983 with writing for the Roshd magazines, she has been writing for children and adolescents for about thirty-five years. Her work amounts to more than twenty children's and adolescents' novels, hundreds of stories, educational materials, rewriting, and translation. The number of her published books is more than 200 volumes, many of which are collections of stories. Considering the stories and articles published in children's magazines, the number of her works amounts to more than a thousand. For this reason, Fariba Kalhor has been called the "Lady of a Thousand Stories". In the following years, Fariba Kalhor tested her pen skills in writing adult novels and has published five adult novels so far.

Fariba Kalhor has won several prestigious awards, ranging from the book of the year award, which she has received twice so far, to the Moon Medal by the Children Authors Association, letters of appreciation from Parvaresh Center, Soroush Nojavan Magazine, and Salam Bacheha Magazine; and also the Parvin Award, etc. with dozens of certificates of appreciation and honorary diplomas.



Mohammad Mirkiani
(1958, Tehran)

As a teenager, Mohammad Mirkiani studied literary and artistic works as a typesetter in a printing press in Tehran and became acquainted with many works by great writers. Mirkiani holds a doctorate in art from the Ministry of Culture and Islamic Guidance. In 1982, he joined the children's group of the Islamic Republic of Iran radio station and began writing radio plays and Friday noon stories. The collection of

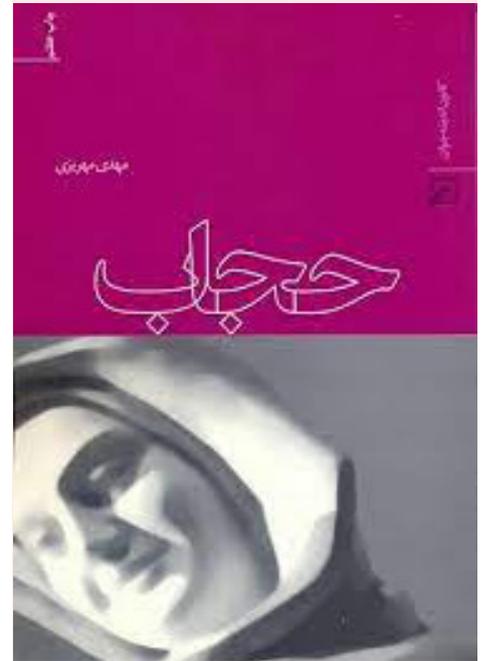
stories entitled My lonely day was selected as the book of the year in the fifth round of the book of the year of the Islamic Republic of Iran by the Ministry of Culture and Islamic Guidance. In several in-service training courses, he has taught children's literature and storytelling in the Ministry of Education & Training and the Institute for the Intellectual Development of Children and Young Adults. Most of Mirkiani's studies and tendencies are in the field of literature, especially ancient literature, history, psychology, and poetry. He has written about 200 short and long plays, including more than 60 books for children and adolescents, and his total published stories for all age groups in the form of short stories and novels are close to 500 titles.

His works include The Legend of Happiness, Five Stones of Advice and Sugar Cubes (4 volumes), Once Upon a Time, Our Story Became a Proverb (5 volumes), The Story of Our house, Tin Tin and Sinbad.

**Pol Literary Agency is poured to promote the valuable books
of the afro-mentioned writers.**

Please contact:

Asma: polliteraryagency@gmail.com



**English version of Iranian
book 'Hijab' published in
India**

**The Persian book 'Hijab,' written by
Mehdi Mehrizi, was translated into
English and is available in Indian
book stores.**

The book was translated by Abolfazl Haqiri in 72 pages. The English translation of the book was prepared under the framework of the TOP Program initiated by the Islamic Culture and Relations Organization. The plan supports the translation of Iranian books into other languages. In this book, the writer analyzed the subject of "hijab and covering," which are among the principles of Islamic jurisprudence, and reviewed the objections raised against it from various perspectives. The book comprises a prelude and two chapters on prevalent misgivings about the subject of the hijab.

For more information about the book and acquiring its copyright, please contact:

Mrs. Asma (polliteraryagency@gmail.com)

Persimmons Garden

Author: Hadi Hakimiyan

Publisher: Shahrestan-e Adab

Subject: Fiction (Novel)

No. of Pages: 183

Size: 14 × 21

ISBN: 9786006889153

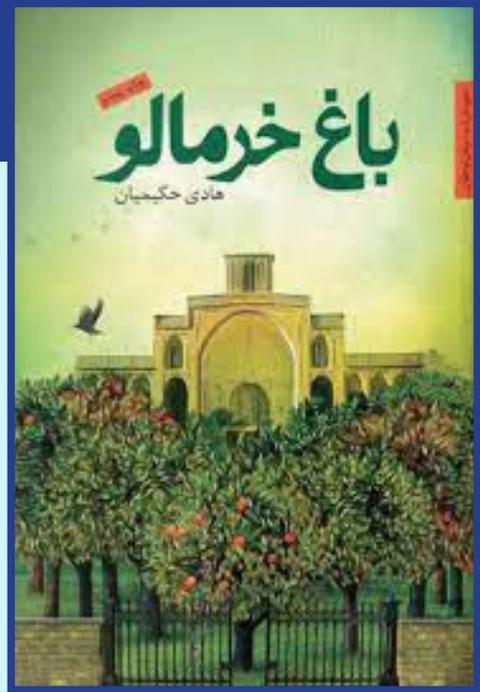
- Sample English text is available.
- Reprinted 4 times in less than one year.
- Honored in "Ghulam-e Zarrin Literary Prize"
- Selected in the Ninth Course of the Islamic Revolution Story Prize

- Right is available in all languages

Contact:

Asma

polliteraryagency@gmail.com



Booklessness

Author: Mohammadreza Sharafi Khaboushan

Publisher: Shahrestan-e Adab Pubs.

Subject: Fiction (Novel)

No. of Pages: 260

Size: 21 × 14

ISBN: 9786006889979

- Sample English text is available.
- Selected in Jalal Al Ahmad Literary Award, Iran, 2017
- The winner of the book of the Islamic Republic of Iran, 2016
- Honored in the Martyr Ghanipur Award, Iran, 2016

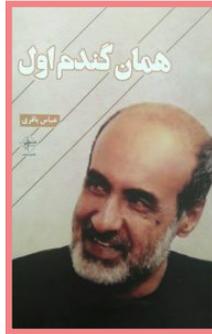
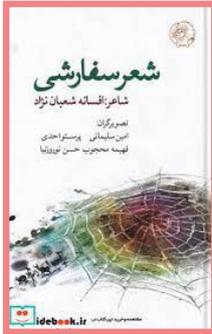
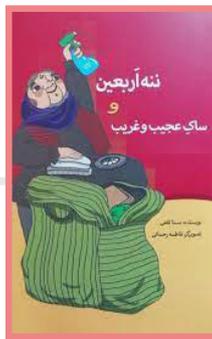
- Right is available in all languages

Contact:

Asma

polliteraryagency@gmail.com





publishers from Georgia and Egypt have purchased the copyrights to the Georgian and Arabic translations of two books by Persian writers

Pol Literary and Translation Agency said on Tuesday that publishers from Georgia and Egypt have purchased the copyrights to the Georgian and Arabic translations of two books by Persian writers.

Based on an agreement signed with Pol, a Tehran-based institution that translates Iranian books and presents Persian-language publications around the world, “Church Bells Ringing” and “Mrs. Poet and Mr. Beethoven” will be translated and published in Georgian and Arabic.

The Academic Press of Georgia (APG) will publish the Georgian editions of the two books by the end of 2022.

The APG is an independent Georgian press focusing on publishing monographs, revised dissertations, primary source material, and other books including, fiction and non-fiction literature, and children’s books with educational content.

The Cairo-based publishing house Official Egyptian has only bought the copyright to the Arabic edition of “Church Bells Ringing”.

Written by Ebrahim Hassanbeigi, the young adult book tells the story of a manuscript, which draws a priest to learn more about Imam Ali (AS), the first Imam of the Shia.

The story begins in a church, where a Tajik man offers to sell a manuscript to a priest who has an interest in manuscript books. Parts of the manuscript, which date back to about 1400 years ago, are about Amr ibn al-As, the Arab military commander who led the Muslim conquest of Egypt and when at the Battle of Siffin in 657 he fought to decide the succession to the caliphate, he sided with Muawiyah I, governor of Syria, against Imam Ali (AS).

The 20th edition of the Golden Pen Awards held

Iran Pen Association organized the 20th edition of its annual Golden Pen Awards on Tuesday evening while no books were winners in the categories of Adult Story and Review and Research.

In the Adult Story section, “Faces of Silence” by Mohammad Qaemkhani was granted an honorable mention, but no work could satisfy the jury in the Review and Research category.

“Faces of Silence” centers on the differences arising from land, books, and race in the history of Judaism.

The Golden Pen for best adult poetry was shared by “The Apostate” by Mehdi Jahandar and “The Very First Wheat” by Abbas Baqeri.

Poems in “The Apostate” voice criticism at people of modern society, which have forgotten their egos. The poet calls on them to do something for a change.

“Mr. Neighbor and I” by Alireza Motevalli and “Nanny Arbaeen and the Wonderful Bag” by Sana Saqafi shared the award in the Children’s Story section.

“Mr. Neighbor and I,” tells the story of Afsaneh, a 17-year-old girl whose life is affected after her father dies from an illness. Struggles with problems make her doubtful about her religious issues.

“Nanny Arbaeen and the Wonderful Bag” is about a kind old woman namely Nanny Arbaeen who has everything in her wonderful bag to help others.

“Commissioned Poetry” by Afsaneh Shabannejad won the Golden Pen for the Children’s Poetry section.

In this poetry book, the chief editor of a magazine calls a poet to request the composition of a quatrain for the poetry column of the journal.

The Golden Pen Awards is organized every year on the 5th of July, as part of Iran’s celebration of Pen Day in the Iranian calendar.

The Iran Pen Society Established the Golden Pen Award in Iran. This prize is for Best Poetry, Fiction, Research, and Literary Criticism works and is awarded annually on National Pen Day in Iran. The Golden Pen Festival has held 20 courses in Iran so far.

For more information about the awarded books and acquiring their copyright, please contact:

Mrs. Asma (polliteraryagency@gmail.com)

Top Picks

Pol Literary Agency brings you a curated selection of bestselling titles from the Iran book market.

Check out our recommended titles please and do not hesitate to ask for their sample pages for review.

Note: The Grant Program in Iran supports the translation and publishing of Iranian books abroad (see www.bookgrant.ir).

Right Manager: Pol Literary Agency

Contact Person: Asma Mollaei

polliteraryagency@gmail.com



Behnam's Story

Author: Davoud Amirian

Publisher: Navid-e Shahed

Subject: Fiction (Novel for young adults)

No. of Pages: 159

ISBN: 9789647691564

English text is available.

About the Book:

It is the story of Behnam Mohammadi Rad, a 13-year-old teenager from Khorramshahr, who in the wake of the Imposed War and the Iraqi invasion of Khorramshahr, begins to defend the city and finally gets martyred. The book, along with the retelling of the story, reflects on the outline of Khorramshahr. At the beginning of the Iraqi invasion, the situation of the defenseless people of this city, and the sacrifices of the adolescents and the youth of the city to defend the city. In this book, we get a picture of the beginning of the Iran-Iraq war, the events of the first days of the war, and the brave fights of the people, who in an unequal and alley-to-alley battle, defended their soil and home with the least facilities and

hand-made bombs. We get to know an adolescent who abruptly turns into the great person that makes one wonder. In this book, the life of martyr Behnam Mohammadi has been researched and presented eloquently and attractively in the form of fiction that enthusiastically carries the reader along. The prose of the story, like many of his other works, is very close to the language used down the street and at the marketplace. The book consists of three major historical epochs: Before the revolution, the process of the revolution, and the Imposed War. The writer, due to choosing an omniscient viewpoint, could have written more about the victory of the revolution and articulated the scenes of the victory of the revolution. The book Behnam's Story is a readable work in the young adults' book genre and during reading it, the reader sympathizes with the story's hero, which encourages him to read the book.



About the Author:

Davoud Amirian (1970–Kerman) is a writer who is well-known in Iranian children's and young adults' literature.

His main interest in the

subject is war literature. He published his memories of Iran and the -Iraq war at the age of twenty. Satire and the presence of young active and ambitious youths are characteristics of Amirian's works. A lot of his books have been published in Iran and other countries, for instance in Russia. Among them are:

- Heaven for you (1980),
- Mr. Mayor (2000),

- Friends don't say goodbye (2003),
- The scarecrow of the fiery farm (2003),
- World cup in Javadiye (2004) – Amiriyan's books were Frontlist in different book festivals and prizes such as the Islamic Republic of Iran Book of the Year, Holy Defense Book of the Year, and Book of the Season Award.

The Stories in Rumi

Author: Nahid Abqhari

Translator: Majid Jafari Aghdam

Publisher: Bang-e Ney Pubs.

Subject: Fiction (Short Stories)

No. of Pages: 250

ISBN: 978-6009461042

English text is available.

About the Book:

Like many mystic scholars, Mawlana Jalal ad-din Rumi has resorted to stories to express his sublime philosophy and thought, and by striking a sympathetic link between the reader and the characters of his stories he has simplified



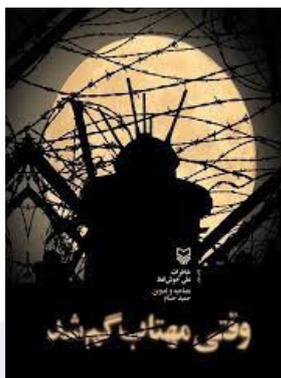
and sweetened his mystic teachings. Masnavi, which is an outstanding cultural masterpiece in the contemporary world, is composed of 25600 couplets and 6 volumes. It contains about 270 short and long stories and many anecdotes and parables. Despite the variety of subjects in the stories as Rumi himself says the Masnavi incorporates a single story describing his spirit. It is the story of Creation and is an exertion by the poet to make us understand that every person suffers from the pain of separation from his origin and his search for ways and means to return to his origin and eternal happiness. In an age in which spirituality is gradually being forgotten, mankind must benefit from the sublime teachings of Rumi, the ambassador of love, who teaches us to attain mystic unity.

The book contains 102 stories from Rumi's Mathnavi, written in a simple and flowing language. In between the lines, the author has inserted verses related to the stories so that while reading the stories the reader will see and enjoy the original verses. The author's effort to describe the hidden meaning of the verses in the stories has added to the merit of the book. The author's effort to describe the hidden meaning of the verses in the stories has added to the merit of the book. She has a penetrating look at Rumi's stories which reflects the poet's sublime mystic teachings and the pain of man's separation from his origin. While describing his own mentality and requirement to become a perfect mystic teacher in each story Rumi has a special message in mind. The author has a penetrating look at Rumi's stories which reflects the poet's sublime mystic teachings and the pain of man's separation from his origin. While describing his own mentality and the increment to become a perfect mystic teacher in each story Rumi has a special message in mind.



About the Author:
Nahid Abqhari is a famous Iranian Rumi researcher who has conducted extensive research in human

sciences. Due to deep devotion to Jalal ad-din Rumi, the writer has spent most of her time introducing the great mystical scholar and his outstanding works to the Iranians and to the world at large.



When the Moonlight Was Lost

Author: Hamid Hesam
Publisher: Soore-ye Mehr Pubs.
Subject: Fiction (novel)
No. of Pages: 652/Paperback
ISBN: 9786001757815
English text is available.

About the Book:

The girl gets off the car. She has to attend her English class. But she has failed to do her homework. She is worried and anxious fearing her strict teacher would check on her to see if she has learned the lesson. The crowd makes it too difficult for her to advance (on the sidewalk). It is so crowded as if the whole crowd is coming back together from a big party. People are frying fish and breaking seeds. The further she advances toward the city's main square, the bigger the crowd (gets). Surprisingly, when she finally arrives at the classroom, nobody is there but her teacher. She learns that everybody's gone to watch the hanging (execution) of a criminal who is going to be hanged. This book includes 14 short stories the narrator of which is a teenager. The writer in the book brings up bitter and unpleasant problems, which play significant roles in the world of teenagers. By making age groups and trying to keep them away from problems caused by naivety. ??

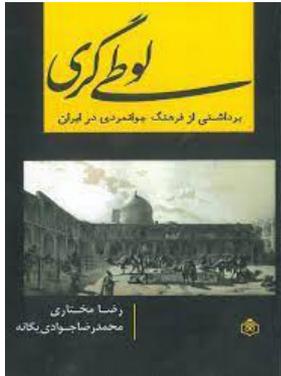
They are directly involved in modern life and its problems. Nowadays, there are two kinds of teenagers: child teenagers, and adolescent teenagers. The main concern of this book is the second category, the grownup teenager or the adolescent. Adolescence is an age or stage in life when individuals develop (from a child) into an adult (which is referred to) as reaching puberty or physical adulthood. At puberty, girls begin to menstruate. Usually, it is very painful for girls. At puberty, they (teenagers) are undergoing a self-dependence seeking and identity crisis. On the other hand, women sometime in their life reach the age of menopause. They get involved in love with no consequences. Teenagers' ending up in loneliness is the result of mistakes committed by their parents. Today we witness in our society too many single-parent children whose parents have been divorced. The single parent children are attracted to the wrong kind of love not only due to their needs but also due to the absence of attachment and emotions. Perhaps we should consider the entire book as focusing on the teenager at puberty who struggles to be himself.



About the Author:

Hamid Hesam (1961-Hamadan) is MA in Persian Literature from Tehran University. He spent his youth on the war front lines,

and this made the Holy Defense his main approach in writing and creating his works. His works have two special features: firstly, he is familiar with the do's of writing and has required taste. Figures of speech and description in his works are in a way that illustrates. On the other hand, he writes about the subject and setting that has been understood and perceived. Hesam was introduced as the year figure of the Islamic Revolution Art for writing the book "When the Moonlight Was Lost", during the Islamic Revolution Art Week. Hamid Hesam is currently living with his family in Hamedan. He has been the author of more than 14 books in the field of the Holy Defense like verbal memories, short stories, and stories.



Lumpiness in Iran

Authors: Reza Mokhtari

Publisher: Institute For Culture, Art And Communications

Subject: Non-fiction (Iranian Studies)

No. of Pages: 254

ISBN: 9786004520478

English text is available.

About the book:

The book "Lumpenism" is a picture of Iranian society relying on this culture. The culture, which, despite the efforts of the intellectuals to remove them, not only did not disappear but today has hegemony. The book "Lumpenism" is a research in the field of the social history of Iran, which is viewed by the socialists as a historical and cultural trait. Considering the details of this culture according to the historical facts are the book's points, which are not just limited to the presence of Lumpens in important events such as the Constitutional Revolution. The book deals with one of the most important socio-cultural traits in Iran as a historical tradition. This tradition, which is rooted in chivalrous principles, is the common theme of the Iranian soul in various intellectual and social ways such as the structure of generosity, Sufism, heroic, chivalry, Gnosticism, and Shi'i, which has changed throughout changed these developments caused the generosity and the chivalrous principles to be continued, the course of this historical tradition was more towards degeneration and transformation into Lumpenism. So that many historic sociologists have confused this cultural-historical tradition with Lumpenism, raised by Karl

Marx. In spite of the similarities with the LuDespiteriat of Marx, in terms of historical and cultural backgrounds, the attitude of lumpens and their presence in Iranian society is different from the Marxist Lumpenproletariat. Pondering this difference, the book tries to elucidate the historical and cultural background of Lumpenism in Iran and to examine this group since it was active as a social marginal power but important in political and social changes. Therefore, from the Qajar period to the present time (the Islamic Republic of Iran) is a time of research.

About the Author



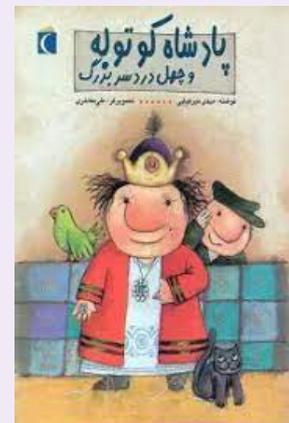
Reza Mokhtari Esfahani is an independent researcher in the field of contemporary history, whose background is in the field of social history, document research, and oral history. He also conducted oral history interviews with many political and cultural figures in Iran, which are available at the National Archives of Organization of Documents and the National Library of the Islamic Republic of Iran. Writing articles in journals is another aspect of his literary activities. His other scientific activities can be mentioned are the speech at the Conference of the 100th Anniversary of the Constitutional Revolution (2006) at the University of Oxford, the speech at the Conference of the 100th Anniversary of the Establishment of Baladieh in Iran (2007) at the University of Tehran, the speech at the International Conference on the Role of Religions in Ethics, Peace, Amnesty and Friendship, Shiraz, 2017.

Works:

1. Documents from the municipal associations, traders, and guilds, 1921- 1941, Publishing and Printing Organization of the Ministry of Culture and Islamic Guidance, 2001
2. Documents from religious associations and communities from the Pahlavi era, Publishing, and Printing Organization of the Ministry of Culture and Islamic Guidance, 2002
3. State and provincial reports on the socio-economic situation in Iran in 1931,

Publishing and Printing Organization of the Ministry of Culture and Islamic Guidance, 2004

4. Radio, Culture, and Politics in Iran, General office of Research and Development of Voice, 2009
5. The history of radio social developments, General office of Radio Studies - Future Plan, 2009
6. Sedimentation and Pain; Memories of Sayyed Reza Mir-Mohammad Sadeghi, Islamic Revolutionary Documentation Center, 2010
7. The story of radio in Iran according to the documents, General office of Radio Studies - Future Plan, 2011
8. First Pahlavi; From Coup to Fall, Parseh Book, 2013
9. Memoirs and documents of Abdol-Hossein Nawai; Notes and unsaid issues of the Pahlavi era
10. Haj Agha Hossein Qomi, Mehr Sura, 2016
11. The Thesis of Wisdom; Life and Time (Text in Persian) of Ali Asghar Hekmat Shirazi, Flute, 2017



The Midget King and 40

Big Troubles

Author: Mehdi Mirkiyee

Publisher: Mehrab-e Ghalam pubs.

Subject: Fiction (Novel for young adults)

No. of Pages: 67

ISBN: 97860010103

Winner of the 20th Islamic Republic of Iran's

Book of the Year Award

Sample English text is available.

About the Book:

From olden times until today, legends and parables have formed a significant part of the essence of Iranian literature. From the poems of classical poets and the prose that has remained from centuries ago to rewriting or creating works of fiction in contemporary times, legends and myths have always proven to be a source of information and inspiration for authors. While some writers prefer to rewrite old myths, others choose to base their characters on mythical ones. Some creative writers strive to create a different fantastical or even comical atmosphere in their stories; drawing on ancient characters. The Midget King and 40 Big Troubles have been penned the same way. On one hand, Mirkiaei has embedded the king and his attendants as classic characters at the heart of his story, on the other hand giving them a whole new side in favor of storytelling elements and his young audiences by the way their stories are narrated, adding a touch of humor.

In another thought-provoking metaphor, he depicts all people born in the land of the king exactly like him; the kingdom they live in is one which under strict orders of the king, controls babies from the very moment they are born. People and maternities are under orders to dress the newborn in the official army black attires of the king, shave their heads, hold their hands up as a sign of recognition and eventually draw a picture of them as a show of respect to the king.

**About the Author**

Mehdi Mirkiaei (1973–Tehran) is a contemporary writer and scholar who is also an academic of Allameh Tabataba'i University. He began his literary career by penning stories for children but later expanded his activities by attaining an academic certificate in history. In the years after the Islamic Revolution, Mirkiaei's works gained the attention of many literary critics and award juries and besides the book of the year award, he managed to nab a variety of literary awards including the Institute for the Intellectual Development of Children and Young Adults' book of the year award and the Council for Children's Books' book of the year award. Furthermore, two translations of his works have been published in Bosnia and Herzegovina.

Some of his Books:

Legend of the Marble Lair (Afsaney Laneye Marmarin). Tehran: Shabaviz, 2004
 The Song of the Charred Tree (Avaz-e Derakht-e Sookhteh). Tehran: Taka, 2010
 Fire and Water (Ab o Atash). Tehran: Amir Kabir, 2015
 Let's Write a Story (Biaid Dastan Benevisim). Tehran: Talaei, 2015



For Pol Literary Agency's right guides, please see

www.pol-ir.ir

33rd Tehran International Book Fair kicked off

The first in-person edition of the Tehran International Book Fair was inaugurated on Tuesday evening after two years of lockdowns caused by the outbreak of COVID-19.

"With Reading, We Feel Healthy" is the motto of the 33rd edition of the book fair, which had been run from May 21–31 2022. In addition, a virtual edition of the event can be found on ketab.ir.

170 publishers from 32 countries, including Switzerland, India, Hong Kong, Germany, USA, Italy, China, and Russia, participated in the book fair, which is hosting Qatar as its special guest.

Qatar was the fair's special guest this year.

Despite other international book fairs, the Tehran book fair is working as a grand bookstore, where domestic publishers attend every year to sell their books at a discount.

Due to this policy, a number of Iranian platforms for selling books online and publishers have banned the Tehran book fair this year. They argue that this policy would cause too much damage to book sales at other times and may lead to the shutdown of bookstores and platforms.

The 2020 edition of the Tehran International Book Fair, Iran's most important cultural event, was scheduled to be held in April with Turkey as the guest of honor.

However, the Ministry of Culture and Islamic Guidance canceled the fair due to a massive rise in the death toll from coronavirus in the country.

Due to the pandemic, the ministry and the Iran Book and Literature House, the main organizers of the book fair, decided, in the end, to run the event online.

The fairground was 120 thousand square meters in area and the event run for 10 days.

Iranian Authors

Erfan Naza Ahari



Erfan Naza Ahari (1974–Tehran), writer and poet, has a Ph.D. in Persian language and literature and has done some research in this field as well. Naza Ahari, now a Ph.D. student of philosophy, not only writes but also teaches at universities and other academic centers. One can see the trace of Naza Ahari's field of studies in her works, which have a mystical essence and thrive in traditional Persian literature. Both in her poetry and her stories, she tries to take young adult readers into her inner world and let them explore it. The concepts seen in her works are global ones dealing with the lost spirituality of modern individuals.

She is one of the authors of the book entitled *The Story of Peace* which is published in South Korea. Her works are translated into other languages as well.

Her books have been translated into English, French, Turkish, Kurdish, Arabic, Japanese, Italian, German, Swedish, and Dutch.

She is one of the authors of the book (*Story of Peace*) which has been published in South Korea. This musical work is supported by UNESCO. Naza Ahari is currently teaching in universities and scientific and educational centers.

Naza Ahari has written five research books in Persian literature on topics such as love, contentment, justice and oppression worth living, death, and existence in his background and has published several works in the field of children's literature, including *The secret of Shahrzad's pearls lies in the breasts of whales*, *a prophet passed by our house*, *Lily is the name of all the girls of the earth*, *the gentleman is your other name*, *I am the eighth of those seven*, *two days before the end of the world*, *write on the blackboard with light chalk*. In 2001, she was selected as the first winner of the Women's Poetry Congress, and *Behind the Cloud Alleys* by this author was selected as the winner of the Book Festival of the Center for the Intellectual Development of Children and Adolescents. Naza Ahari is currently teaching at universities and scientific and educational centers.

Selected Works:

- Of Simple Days (1996), Hozeh Honari
- Where's Your Backpack? (2002), Behnashr (Parvaneh)
- Strikethrough Letters (2003), Saber Publishing Co. (Daneh Books)
- Leili Is the Name of All the Girls on Earth (2004), Saber Publishing Co. (Daneh Books)
- A Prophet Went by Our Home (2005), Saber Publishing Co. (Daneh Books)
- God-flavored Tea (2005), Ofoq
- A Whale Is Beating in Your Chest (2006), Saber Publishing Co. (Daneh Books)
- Generous Is Your Alias (2007), Saber Publishing Co. (Daneh Books)
- Write on the World's Blackboard with the Chalk of Light (2009), Noonor Publishing Co.
- Two Days till the End of the World (2010), Noonor Publishing Co.

Selected Awards and Recognitions:

- Best Book of the Season Award from the Ministry of Culture and Islamic Guidance,
- Book of the Year Award from the Institute for the Intellectual Development of Children and Young Adults (Kanoon), Islamic Republic of Iran's Book of the Year Award,
- Book of the Season Award, as well as a plaque of honor at the International Book Office for the Young Generation (ibby) in Spain, etc.

Introducing some titles:

We Are All Sun-flowers

224 pages, 12x18 cm, Hardcover, Ages 10+, Sunflowers turn to face the light and humans turn to face God. We are all sunflowers. If a sunflower stares at the ground and the darkness, it is no longer a sunflower. Sunflower is the discoverer of the morning mine and is a stranger to darkness. These words were spoken to me by the sunflower and I was watching it being a little sun on the earth, each of its petals a flame and a hot circle burning in its heart. The sunflower told me, "When the farmer plants sunflower seeds, he is sure that the flower will find the sun. The sunflower never mistakes anything for the sun, but people mistake everything for God." In the prose and poetry of this book, rhetorical techniques and persuasive methods get the reader acquainted with moral and spiritual messages. The writer has a special approach to supernatural and religious matters and tries to update and rejuvenate various concepts by using unique vocabulary and poetic expressions.

Write on the World's Blackboard with the Chalk of Light
48 pages, 22x22 cm, Paperback, Ages 10+, My heart is beating fast again It seems that God Has stepped on the carpet that is my heart And in the thin threads of my heart Has woven a tree and a bird. How precious is my heart! As it is His fine hand-woven carpet. This bird sitting amid its warp and woof is the hoopoe flying towards where He resides this book is a collection of 18 poems about God and people's friendship with God. Expressing mystic topics through fantastic imagery, allegories are taken from Old Persian literature, and local motifs are among the most important features of this book



For more information about Erfan Naza Ahari's books and acquiring the copyright of her books, please contact:
Mrs. Asma (polliterryagency@gmail.com)

The Midget King and 40 Big Troubles

Author: Mehdi Mirkiyee

Publisher: Mehrab-e Ghalam Pubs.

Subject: Fiction (Story for young adults)

No. of Pages: 67

Size: 24×14

ISBN: 97860010103

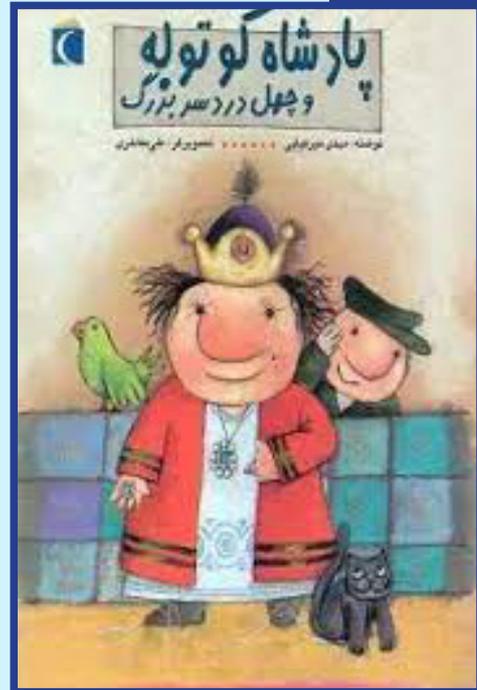
Winner of the 20th Islamic Republic of Iran's Book of the Year Award in 2002

■ Right is available in all languages

Contact:

Asma

polliteraryagency@gmail.com



Gate of the Dead Trilogy

Author: Hamidreza Shahabadi

Publisher: Ofoq Pubs.

Subject: Fiction (Novel)

Book 1: The Vertical Graveyard ISBN: 978-600-353-387-5,

Pages: 240

Book 2: Night of the Rampart ISBN: 978-600-353-487-2,

Pages: 240

Book 3: The Well of Darkness ISBN: 978-600-353-886-3,

Pages: 224

- the whole English text is available.
- Winner of Book of the Year, 2020
- Silver Medallist of the Flying Turtle, 2020
- Selected by the International Youth Library for the White Ravens Catalogue, 2019

■ Right is available in all languages

Contact: Asma

polliteraryagency@gmail.com



A brief interview with the author of the book “The Guardians”

Nasrin Sadatian

"The Guardians," written by Nasrin Sadatian and published by Soore Mehr, is a collection of 50 narratives from 50 Iranian guards at a prison camp for Iraqis.



Did you have any previous writing experience prior to writing this book?

Yes. Despite having a bachelor's degree in biology, I have a master's degree in dramatic literature and have written some screenplays. It was because of this interest in writing that I changed my major and began seriously pursuing writing.

Could you elaborate on the title "Guardian" of the book?

The stories' narrators were all those who had some sort of contact with the prisoners, which broadened the scope of the subject. Commanders, camp officials, medical personnel, aid workers, and others.

What challenges did you face during the interviews?

I began writing the book on March 8, 2017, with the expectation of finishing it by the end of the summer of 2018. But, for three years, we faced challenges due to a variety of factors, including the interviewee's failure to show up, old age, commuting, and, most importantly, their unwillingness to be interviewed. Besides, some of them had lost pieces of their memories and had to talk for hours to recall them. Eventually, I spent 128 hours interviewing these 50 people in order to write their memoirs.

Which facts stood out to you the most in these memories?

The Iraqi Ba'athists had so brainwashed their soldiers that even in captivity, they wanted to follow their own rules and power, making it difficult for the guards. As a result, the guards couldn't always use military force to calm them down, so they had to go talk to them without weapons.

How truthful are the stories? Do you think the audience believes the guards did not use as much force and power as they could?

I can confidently state that the story is free of exaggeration and censorship.

They were not permitted to act violently because of the condition, especially after Imam Khomeini's remark that Iraqi prisoners are our guests. For that when an Iranian soldier slaps an Iraqi soldier, the commander standing in front of the prisoners slaps our soldier.

It must have been difficult for the guardsmen and you to go over the memories. How did you keep the situation under control?

We cried a lot during work. I broke down in tears easily and

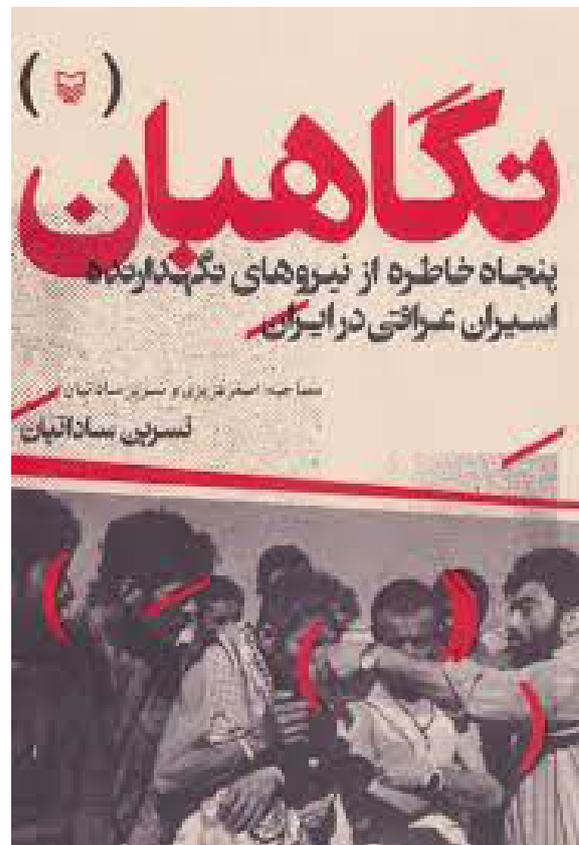
handed the narrator a tissue to make him feel better and wipe away his tears, and I didn't try to control all our emotions.

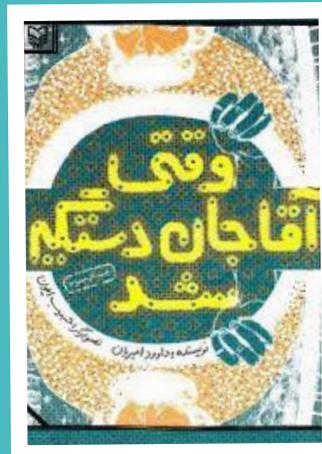
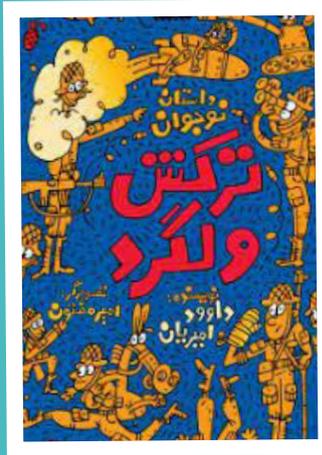
What feedback did your book receive from readers?

Many people were surprised that I chose the subject of war, and I was surprised as to why certain people with certain ideas and appearances were required to do so. I explained to them that war is a significant and valuable issue for a country's citizens, regardless of their beliefs or lifestyles.

For more information about the book and acquiring its copyright, please contact:

Mrs. Asma (polliteraryagency@gmail.com)





Davoud Amirian (Author)

Davoud Amirian is an Iranian contemporary writer. He has published more than 26 books and won several awards. He is currently working on writing memoirs, children's and adolescent literature, novels, comics, biographies of martyrs, and screenwriting.

He published his memories of the Iran-Iraq war at the age of twenty. Satire and the presence of young active and ambitious youths are characteristics of Amirian's works. A lot of his books have been published in Iran and other countries, for instance in Russia.

Some of Davoud Amirian's works have been used as screenplays in Iranian cinema and television.

The books "Farzandane Iranim (title means We are Children of Iran)", "Refaghat be Sabke Tank (title means Friendship in the style of a tank)" and "Doostan Khodahafezi Nemikonand (title means Friends do not say goodbye)", "Dastane Behnam (title means The Story of Behnam)", "Dastane Maryam (title means The Story of Maryam)", "Tavllode Yek Parvaneh (title means Birth of a Butterfly)" and "Jame Jahani dar Javadieh (title means World Cup in Javadieh)" are some of his most famous fiction works. Some of these books won Iran's Book of the Year Awards, Holy Defense Year Book Award, Award of Institute for the Intellectual Development of Children and Young Adults, and dozens of other awards.

Amirian's books were awarded in different book festivals and prizes such as the Islamic Republic of Iran Book of the Year, Holy Defense Book of the Year, and Book of the Season Award.

For more information about Amirian and his books, please contact:

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Iranian Publishing Houses



www.samt.ac.ir

The Organization for Researching and Composing University Textbooks in the Islamic Sciences and the Humanities (SAMT)

A Brief History of SAMT

In affiliation with the Ministry of Science, Research, and Technology of Iran, SAMT was established in 1984. Over 36 years, as a leading publisher, SAMT has been supporting the growing needs of higher education in Iran by composing, compiling, translating, and publishing textbooks, and journals specific to writing university textbooks in collaboration with educators, professors, and researchers of prominent universities and research institutes. We have served the scholarly community by publishing rigorous research and scholarship across various subject areas in the humanities. Using the latest technology, more than 2300 titles of books have been published in print and digital by 36 professional groups of SAMT and our in-house production and design teams. To further our aims of producing and disseminating knowledge in the humanities and of effective international cooperation and interaction, SAMT has also translated and published books on various subjects, especially in Persian literature, Iranian studies, Oriental studies, and Islamic studies, in cooperation and collaboration with universities, research and academic centers in countries including Afghanistan, Russia, Azerbaijan, Tajikistan, China, India, Iraq, Lebanon, Syria, Germany, and England.

Mission

Our mission is to attain the objectives of serving learning and scholarship in higher education in Iran by providing students and faculty of Iranian universities with affordable and accessible academic and educational sources they need to make further advances in the humanities.

At SAMT we are committed to conducting research, composing, and publishing high-quality academic textbooks and educational resources in the humanities in collaboration with eminent university professors and scholars worldwide and we continue to forge new relationships with other similar organizations around the world.



Awards and Honors

- The Best Publisher of Iran in 1997, 2000, 2002, 2004, 2010, and 2012 and the Selected Publisher in 2017
- 190 Titles of Books such as the Book of the Year, Book of the Season, and other national awards
- Honored by ECO Cultural Institute, as the only organization of academic press which has published university textbooks in prevalent languages in the ECO region in 2016
- The Best Organization in the Comprehensive Exhibition of Thirty Years of Achievements of the Ministry of Science, Research and Technology (MSRT) in 2008
- Ranked first in the organizations affiliated with MSRT and Ranked second in enablement in the First Festival of Best Public Relations of Universities, Research and Technology Centers of the Country
- Publication of recognized journals ranked as Scientific-Research Journals by the MSRT

The major functions of our organization are as follows:

- Investigating and identifying the research needs of higher education and taking action to compose, compile and translate basic references and textbooks in the humanities and Islamic sciences in Persian as well as other languages.
- Conducting fundamental, applied, and developmental research projects, holding scientific conferences, and presenting research findings via workshops.
- Establishing research collaborations among university professors and religious scholars as well as higher education and research institutes inside and outside of Iran to survey the humanities' issues in terms of their relevance to Islamic sciences and our organizational objectives.
- Monitoring the intellectual trends and significant thoughts in the university textbooks and resources of the humanities and analyzing them critically in terms of their relevance to the principles and issues of Islamic sciences regarding the evolution and promotion of the humanities.
- Printing, publishing, and selling books and references; producing informative computer software and mobile applications and other scientific and research products in Iran and overseas.
- Establishing relationships as well as developing collaborations with experts, scholars, universities and higher education and research institutes, and similar research centers (real and legal) in Iran and overseas to realize organization's objectives.

2. Scientific-Technical Supervision Functions

At this department, the book developed by the Research Department is prepared to be published as a finished product by the adept editors and experienced technical experts of the Scientific-Technical Supervision Department.

3. Executive Functions

Using the latest technology, the Executive Department makes sure that the academic community in Iran and scholars worldwide are able to access our products in the format that best suits them, in print or digital.

4-1. Aims and Policies

We base our framework and policies on ignition dating, developing, and, deepening international cultural and academic cooperation with universities and research centers in the region and worldwide. Our policies include:

- ▶ Adhering to human values and ethics and avoiding provoking political, cultural, and , religious conflicts
- ▶ Presenting Islamic and Iranian culture and knowledge and achievements of Iranian scholars
- ▶ Welcoming new knowledge achievements
- ▶ Promoting scientific and academic collaborations and exchange
- ▶ Initiating effective and constructive global interactions
- ▶ Inspiring and influencing the integrity of the region

4-2. Activities

We pursue our international policies and aims through the following activities:

- ▶ Expanding relations and cooperation with international academic and cultural centers and organizations
- ▶ Expanding scientific and research transactions and cooperation with foreign universities and research centers in the humanities and Islamic sciences.
- ▶ Scientific collaboration with Iranian experts in foreign countries
- ▶ Recognizing, evaluating, criticizing the books and scientific works of the world's scholars in order to translate them into Persian and other languages, and publishing them in cooperation with the relevant units of SAMT
- ▶ Writing and translating university textbooks, from basic to advanced, in the humanities through cooperation with academic and research centers of other countries
- ▶ Composing and translating textbooks, supplementary and fundamental books in the humanities from Persian to other languages within the framework of the MoUs signed with universities and scientific centers of other countries
- ▶ Preparing and compiling educational content for the centers of Persian language studies, Iranian studies, Islamic studies, and Oriental studies in other countries
- ▶ Exchanging information and doing effective marketing for SAMT's books in print or digital
- ▶ Hosting and attending international events: Workshops, ConfConferenceexhibitions

SAMT has actively participated in the international book fairs of different countries such as Afghanistan, Turkmenistan, Russia, Lebanon, England, Turkey, Germany, Egypt, Syria, Qatar, Oman, Tunisia, Iraq, Ukraine, Tajikistan, China, and, F rance. Our long-term objective is to make its participation more effective and active than ever.



4-3. Our International Collaborations

Some Universities and Research Institutes SAMT has cooperated with

Country	Ministry/University/Institute
Iraq	The Ministry of Higher Education and Scientific Research Kufa University
Afghanistan	The Ministry of Higher Education Balkh University
Russia	The College of Asia and Africa (The State University of Moscow) The Oriental Institute of the Academy of Sciences The Foundation for Islamic Studies
Syria	University of Damascus Arab Writers Association
Lebanon	Ma'aref University
Azerbaijan	Khazar University
Tajikistan	National University
England	College of Islamic Sciences of London
Germany	The Institute of the Humanities and Islamic Studies The Islamic Studies Foundation
China	Yunnan University

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Persian Fantasy: A Guide to the Genre

www.fictionlit.com

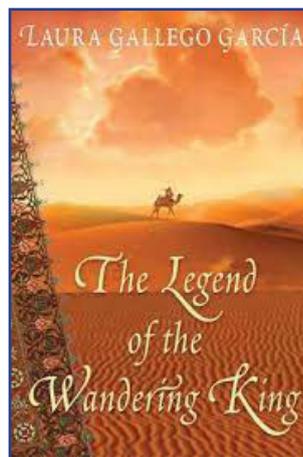
When we think of fantasy novels, we typically think of medieval Europe. Knights, kings, dragons, and wars are common in fantasy literature, and for good reason. These things are interesting and compelling, and they make a great backdrop for a fantasy novel. However, there is a whole world of fantasy novels that do not take place in Medieval Europe, and these novels are just as interesting and worthy of praise as the European Middle Ages fantasies that many of us know so well.



Persian fantasy is probably a genre that you are not familiar with. It is a genre that does not have thousands upon thousands of novels in it, but that doesn't mean that it is not worth reading. If you are looking for a fantasy novel influenced by the Middle East, the religion of Islam, and/or the Persian culture, look no further than Persian fantasy. Keep reading to learn more about this fascinating genre and everything it holds.

It is fairly simple to define Persian fantasy as any fantasy novel that takes inspiration from the Persian Empire, Persian culture, or takes place in a Middle Eastern-type setting can be a Persian fantasy. These novels often contain beautiful desert scenery, fascinating cultural rituals, and elements of religion. There is so much to learn and explore in a Persian fantasy.

Persian fantasies can take many forms. There is always an element of magic or the supernatural, that is a given for any fantasy. But Persian fantasies must also contain some element or influence of Persian culture. This could take the form of the setting, the religion or customs of the characters in the novel, or the time period. There is a vast number of ways that Persian fantasy authors incorporate the culture into their novels, as we will see below.



“ Though not the most popular subgenre of fantasy, there are so many great examples of Persian Fantasy from writers across the globe. Persian fantasy novels tend to steer towards being historical fantasy, but that is not always the case. As you will see below, there are many different ways for authors to write a Persian fantasy that result in beautiful worlds and captivating stories. If you are looking for an entrance into Persian fantasy, look no further than the novels and series below. ”

Throne of the Crescent Moon

Throne of the Crescent Moon is the first novel in The Crescent Moon Kingdoms series by Saladin Ahmed. Though this novel does not take place in Persia, it takes great inspiration from the Middle East and Persian culture. The world in which it takes place is quite similar to ancient Persia, making it a great choice for the reader who is looking to escape the classic medieval European setting of many fantasy novels.

This novel follows Doctor Adoulla Makhslood who is an elderly man looking to retire and spend the rest of his days drinking tea. He is a ghoulish hunter, and he and his assistant are faced with a dark sorcerer. This novel is full of alchemists, shapeshifters, and demons. Alongside all of the magical elements, there is a storyline full of political intrigue that is quite captivating.

“ Persian culture and the Middle East, in general, have a huge influence on the Throne of the Crescent Moon. There are many references to the culture, but that does not mean you need to be an expert on the Persian Empire or the religion of Islam to enjoy this novel. The characters will captivate you, the setting will entice you, and the plot will leave you on the edge of your seat. ”



The Song of the Shattered Sands

The Song of the Shattered Sands is a series of Persian fantasy novels by Bradley P. Beaulieu. This is another series that does not take place in Persia by name, but the influence is clear. The setting, the culture, and the dynamics of the story take great inspiration from the Persian Empire.

This series contains six novels and several novellas that each build out an incredible fantasy world with a beautiful Middle Eastern setting. The Song of the Shattered Sands series follows Cedamihn, a young girl who defies the evil King's laws. The twelve kings who rule the desert will not allow the people there to have freedom until someone comes to save them from the oppressive kings.

There is less magic in this series than in The Crescent Moon Kingdoms series, but it is definitely still a fantasy. There are supernatural occurrences, epic battles, and mythical creatures throughout the series that give it a unique Persian fantasy feeling.

The Legend of the Wandering King

The Legend of the Wandering King is a 2005 novel by Laura Gallego Garcia. This novel is a beautiful retelling of a real king from ancient Persia. It is not quite historical fantasy, as the author takes a lot of liberties with the story, but the inspiration is there and it creates a fantastic story.

This novel follows Walid, a young prince who is also a renowned poet. He curses the only poet who is better than he, and this poet is forced to create a carpet that shows the entire history of the human race. Walid soon finds that he must find forgiveness for this curse and embarks on a journey to change his ways.

While this novel may not be quite as action-packed as some of the others in this genre, it paints a beautiful picture of Persian culture. This book is thought-provoking and full of interesting characters and scenarios. If this summary intrigues, it is definitely a novel worth picking up.

Children's Book Council of Iran unveils nominees for 2023 ALMA

The Children's Book Council of Iran has announced its nominees for the 2023 Astrid Lindgren Memorial Award (ALMA), a prestigious Swedish prize for children's literature in the world. The nominees are Iranian writers Ahmad Akbarpur and Ali-Asghar Seyyedabadi and Afghan book reading promoter Nader Musavi,

Akbarpur was picked for providing new views in his writings, for example: breaking the hierarchy of power and undermining the upper classes' authority.

His regard for peace, friendship, tolerance, children with disabilities, and his writings that promote creative thinking and criticism are other reasons for the choice.

Seyyedabadi was selected for his 33 years of continuous activity and creative theorization in reading promotion, his key role in designing local and nationwide plans for book reading, as well as in the establishment of libraries and bookstores in remote rural regions. The Children's Book Council of Iran chose Musavi as its foreign nominee for the award.

He has been working for the past 22 years in cultural activities for migrant children in Iran. He is the author of several books carrying materials for Afghan migrant children about their motherland.

He also travels across Iran every year to run reading programs in over 350 schools for Afghan migrant children.

The Astrid Lindgren Memorial Award was established in 2002 by the Swedish National Council for Cultural Affairs to commemorate Swedish writer Astrid Lindgren and to promote children's and youth literature from around the world.

A brief interview with the author of the book: "Sweet Iranian Tales"

Sepideh Khalili

Reading, according to Sepideh Khalili, has a positive effect on the minds of children and teenagers and could be an effective educational method.

"Sweet Iranian Tales," published by Soore Mehr, is a collection of ancient Iranian tales, one of which is a rewrite of Bustan by Sepide Khalili. She rewrote Bustan in the form of short stories so that teenagers could understand and enjoy it.



Why did you decide to rewrite and present Bustan to teenagers?

I had previous rewriting experience and wanted to try rewriting this work as well. Another reason I chose this book was that I've always assumed that children are familiar with Bustan through their school textbooks, but not completely and that I can help them better understand Saadi's work.

Do you think today's teenagers will be able to relate to this book?

They sure can! Because I started to tell stories that were relevant to their current lifestyle. This book's themes include both good & evil stories; and, similar to the movies that they watch and follow with bated breath to see how the good character triumphs over evil, they would read this book to achieve the same thing.

Can these books influence the lifestyle of today's teens?

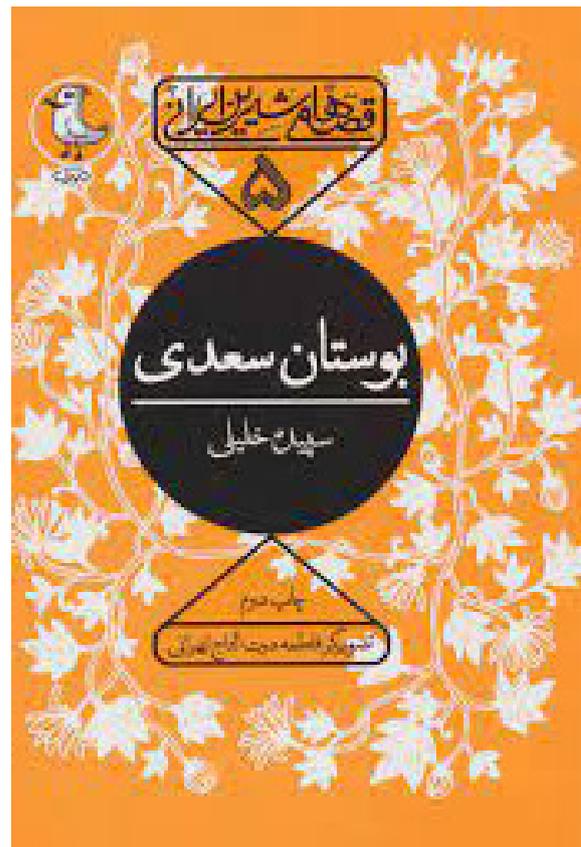
Humans have two learning methods. Direct learning is one method, and we all learn some things this way from the start to the end of our lives, and the second method is indirect learning, which has been used in much of our education. One of the techniques of this method is learning through books.

Will this book encourage teenagers to read the Original one?

I don't think so. Because today's teenagers have different life habits and are lazier than previous generations. They don't care about the original book because they want everything ready and available. Also, the cost of books has increased in comparison to previous years, making them less likely to read books.

So, do you think it's still possible to influence children's lives by guiding them through books?

Although children are naturally drawn to the good, they may be drawn to the bad due to excitement and an unfavorable living environment. Therefore, more time and money should be spent on children's education.



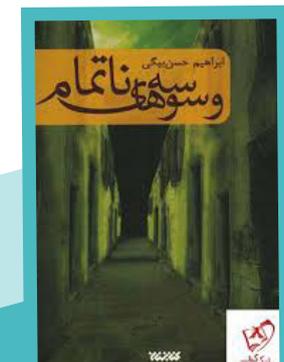
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Mrs. Asma (polliteraryagency@gmail.com)

Ibrahim Hassanbeigi

(Author)

Ibrahim Hassanbeigi is one of the well-known and experienced writers in Iran who has written for children and young adults for more than 30 years. He authored more than 50 books and at least 10 of them were translated and published in other countries. His travels all around Iran gave him the opportunity to collect drafts for his later stories. Hassanbeigi's books are characterized by a simple narrative with the theme of social affairs. He has published 90 novels, adult short story collections and children and young adult books, which some of them are popular and high sellers among teenagers and young adults. His books have been translated into other languages and published in different countries.



Awards:

- 1-Honored Diploma for the book " Eternal Roots", 13th Festival of Children Books, Iran, 2009.
- 2-The book titled "The Root in Depth" was selected as one of the best fiction issued in the Iranian revolution and sacred war.
3. The book titled as "The Rosebud on the Rug" was selected as one of the best books in the year 2000
- 4-The winner of Iran Book of the Year's Global Prize, for the Book "Mohammad", Iran,2013
- 5-The Winner of Qhanipoor Literary Festival for the book "Amir Hossein and the Enchanted Lamp",

Books sold their rights:

- 1- The book "Muhammad" was published in Turkey, Mana Publication, 2010.
- 2-The book "Muhammad" was published in England, by Sham & Meh Publications, 2013.
- 3- The book "Muhammad" was published in Lebanon, al-Hadid Publications, 2013.
- 4- The book " The Purple Years "was published in Georgia, Azad University Publications, 2015.
- 5- The book " The Rosebud on the Runway as g "was published in Hong Kong, Cotton Tree Publications, 2009.

For more information about Hassanbeigi and his books, please contact:
Mrs. Asma (polliteraryagency@gmail.com)

THE MODERN LITERATURE OF IRAN

By: Ahmad Karimi-Hakkak

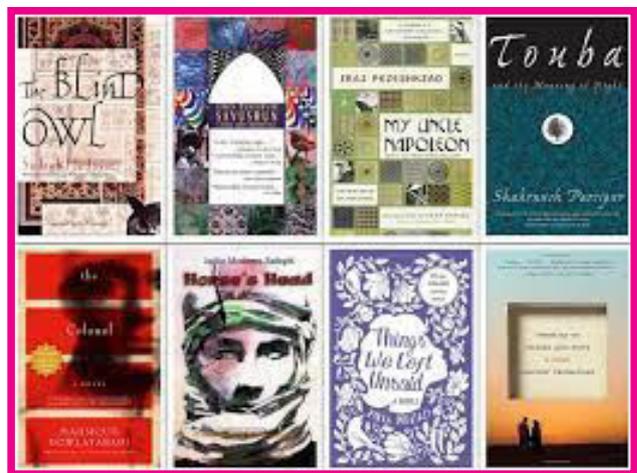
Ahmad Karimi-Hakkak is a Professor of Persian Language, Literature, and Cultures at the University of Maryland and Founding Director of the University's Roshan Center for Persian Studies. He has studied in Iran and the United States, receiving his Ph.D. in comparative literature from Rutgers University in 1979. Karimi-Hakkak is the author, editor, or translator of over twenty books and around one hundred and fifty research articles.



Throughout the nineteenth century, Iran's increasing contact with the Western world resulted in a series of radical changes in Iranian society, culture, and literature. For centuries, Persian literature consisting of a vast body of predominately poetic works had remained essentially poems called qasidas, verse stories and romances, and a variety of animal fables often with explicit moral lessons. There were also the Shahnameh, a monumental national epic in verse that enshrined Persian mythology and mythical history, and the Spiritual Couplets, a great number of prose Histories all of which were considered literature because of their formal and stylistic characteristics. This great body of literary works had been produced for the most part under royal patronage, and as read by princes, philosophers, and other members of the elite. The tradition dictated a rather rigid set of rules governing the forms and genres of this literature as well as its production and communication in high circles. Gradually, Iran's exposure to Western cultures changed all that. Many nineteenth-century intellectuals and social critics began to question the stringent rules and regulations to which literature had been subjected. They also questioned the propriety and relevance of the themes and topics of the classical canon to what they sensed to be a new and very different age. All the talk of medieval lyrics about doe-eyed beloveds and desperate lovers, they argued, was defunct; as was the kind of morality taught through the animal fables of olden times. The Persian epic called The Shahnameh (Book of Kings), on the other hand, was thought to be a good and useful book because it made Iranians aware of their national identity and proud of their ancient glory. Just as the system of government had to be changed to provide for people's population in the affairs of their country, Iran's literature also had to be changed in a way that would make it understandable and enjoyable to the masses of people rather than to kings and courtiers. In order to be effective, they concluded, literary works must be simple in form, direct in language, and thematically relevant to people's lives. After the Constitutional Movement of 1906, many writers and poets began to experiment with the ideas that the previous generation had expressed. Instead of celebrating the actions of kings and princes, they wrote qasidas that commemorated those who had lost their lives for the revolution. Rather than composing ghazals that would describe the indescribable beauty of the beloved, they wrote ghazals that would instill the love of the motherland in the reader's heart. Through their animal fables and parables, they advocated greater civil and religious freedoms rather than upholding old virtues of justice on the part of rulers and obedience on the part of their subjects. In prose, a great number of socially oriented writings, thinly disguised as travel

accounts, historical novels, and epistolary debates between religious conservatives and secular reformers began to appear, and satire became the dominant mode of social criticism.

In content, the body of Iranian literature written in the first two decades of the twentieth century is marked by a desire to make literature socially relevant and emulate the literature of the West. In language and form, however, this literature has an ambivalent character. While its differences from those of classical literature, it remains within the traditional formal and generic categories. Whereas it demonstrates ever bolder departures in subject matter, it remains grounded in age-old narrative techniques and characterization.

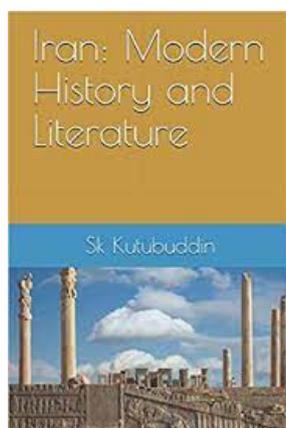


In 1922, Mohammad-Ali Jamalzadeh (b. 1898?) published a little book in Berlin entitled Once Upon a Time. With this book, the short story as it is known in Western literature found its way into Iranian culture. In his preface, Jamalzadeh set forth his innovative ideas concerning "literary democracy" and his view of Persian literature as a "mirror of Iranian society." Literature, he said, must be more accessible to the masses of the people and more reflective of their lives. Around the same time, the young poet known as Nima Yushij (1887-1960) was beginning to express his views about a new kind of poetry in his critical writings and through the example of his poems. Together with Sadeq Hedayat (1903-1951), Jamalzadeh and Nima are today considered founders of modern Persian prose literature and poetry respectively.

The stories of Once Upon a Time provide a good sample of the main themes of modern Persian fiction. The first story, entitled "Persian is Sweet," is about the language problem in modern Iran. Its characters, consisting of a Westernized Iranian, a traditional clergyman, and a local servant boy, fail to communicate even though they all speak Persian. The message is obvious; to foster the sense of a single national identity, Iranians must find a way to overcome the speech varieties that prevail in various geographical regions and among different social groups. Another story in this collection, entitled "With Friends Like This," laments the degenerate state of the country's government and army, which seem incapable of resisting foreign aggression and the resultant atrocities to which innocent and kind-hearted Iranians are subjected. Hedayat is a

particularly important and enigmatic literary figure. His famous book, *The Blind Owl*, written in 1948, has attracted worldwide attention for innovative narrative techniques and the depth of its message. Besides this haunting novella, Hedayat has written a large number of novels, short stories, and other literary works which often present a realistic, if not always happy picture of life in Iran in the first half of the twentieth century. Influenced by such Westerners as Freud, Proust, and Kafka, Hedayat often paints a dark and dreary picture of a society that has broken away from its traditional way of life without being able to establish its place firmly in the modern world. He remains the single most important influence on the following generations of Iranian writers. In poetry, it is Nima Yushij who is regarded as the father and the founder of the modern outlook in Iran. During a very productive poetic career of almost forty years, Nima diligently wrote poetry and single-handedly explained his critical views about it. Often misunderstood and ridiculed, Nima's poetry was different from anything that Iranians had been trained to recognize as poetry. As a result, for a long time, the phrase *she'r-e now* (New Poetry) meant nonsensical poetry. Nevertheless, Nima finally succeeded in converting enough poets to his point of view to perpetuate the writing of poetry in a new way. This new way meant essentially three things. First, the poet was expected to be true to his observations, describing things as they are in nature not as they had been expressed by the old system of poetic expression. It should not matter that in classical poetry the beloved's hair is described invariably as pitch-black, her cheeks as rose-petal, or her stature is always compared to a cypress. Poets should be allowed to describe their beloved exactly as she appears to them. Secondly, Nima argued that the old idea of meter and rhyme was mechanical and therefore unnatural. He simplified and expanded the metrics of Persian poetry, and changed the use of rhyme from predetermined sound at the end of the line to one that would follow and highlight the meaning of the poem. Most importantly, however, he changed the conventional classification of poetry into genres such as ghazals, qasidas, or Masnavis. Poets would now make their poems as long or as short as they wished and would simply call their compositions poems rather than a specific kind of poem which dedicated formal and structural restrictions.

Following these pioneering authors, a large number of Iranian writers and poets have contributed to the gradual emergence of a modern literary tradition that is rich, diverse, and far more accessible to modern readers— especially unfamiliar with the Persian language— than the classical canon. In poetry, it has attained heights that are already comparable in aesthetic quality to the best examples of classical Persian poetry, far surpassing it in social significance. In fiction, the significance of the modern tradition as a record of life in contemporary Iran, especially where it concerns the life of the poor and the downtrodden, cannot be overemphasized. Although it is extremely difficult to ill such a vast body of literature through as small sampling as is possible in brief introductory writing, the following poems and prose passages may help give an idea of the range of concerns covered by contemporary Iranian poets and fiction writers.



Contract for Translation and Publication of Two Book Titles by Madresse Publications in Turkey

The books will be translated and published based on an agreement with the Pol Literary and Translation Agency, a Tehran-based institution that translates Iranian books and presents Persian-language publications around the world, the agency announced last week. Written by Jamal Akrami, "Bright Heart of the Scarecrow" tells the story of a scarecrow that wants to travel across the world to see its attractions along with children. The Turkish edition will come out with its original illustrations done by Afsaneh Sanei.

Akrami is the author of dozens of children's books, including "The Boy Who Looked out", "Little Iliia", "The Sole and the Sea", "Malik Shamran", "The Stranger and the Sea", "Zarbal" and "Children of the Moon", a number of which have been translated into English, Spanish, Korean, Swedish, Turkish and several other languages.

"The Rabbits Fly" is about a rabbit that walks and runs in the jungle and notices what happens in it all around. However, the rabbits can also fly high above the jungle to help other animals when they are in need.

Hamidreza Shahabadi is the author of the book, which aims to teach children about kindness, friendship, carefulness, and learning skills. The book has been illustrated by Mahdieh Qasemi.

Shahabadi is the author of "A Smiling Banana", which was selected by the International Board on Books for Young People (IBBY) for its 2021 Collection for Young People with Disabilities.

His credits also include "No One Dares to Do That", "Goethe Street Café", "When Moji Was Lost" and "Vertical Cemetery".

Jamalzadeh's Persian is Sweet: Here is a passage from Jamalzadeh's "Persian is Sweet". It describes a young westernized Iranian and a Muslim clergyman as they appear to the narrator in the half-dark atmosphere of a make-shift prison cell:

I was so dismayed at first that I could barely see, but, as I gradually got used to the darkness, I sensed that I wasn't the only guest in the cell. I first noticed one of those notorious "Western-oriented gentlemen" who will serve as monuments to coddling, idiocy, and illiteracy in Iran, and who will surely keep audiences rolling in the aisles of local theaters (I hope the Devil is not listening) for another century. My Wog* companion was perched in an arched alcove wearing a collar as tall as a samovar chimney and from the black smoke of some Caucasus diesel train as sooty. Pinched by the collar, which propped up his neck like a pillory, he was immersed in a French novel, reading in the light and shadow of the cell. I was going to step forward and, with a stock "Bonjour, Monsieur," show him that I was also one of the cognoscenti when I heard a hissing sound coming from one of the corners of the jail. I looked in that direction and something that I first took for a shiny white cat curled up sleeping on a sack of charcoal caught my eye. It was a sheikh who had wrapped himself from ear to ear in his cloak and was sitting seminary-style: cross-legged, his arms hugging his knees. The shiny white cat was his ruffled turban, part of which had come loose under his chin and assumed the shape of a cat's tail. The hissing sounds I heard turned out to be the salutations in his prayers. (Jamalzadeh, p. 34) *Note: Here the term Wog is supposed to be an acronym for "western-oriented gentleman."

Yushij poem Makhola: In this poem by Nima Yushij the description of a flowing river running toward its manifest destination gradually merges with the expression of the poet's feeling about his mission as a poet who carries a familiar message to his readers.

Makhola
Makhola, the figure of the tall river
Goes heedlessly
Roars ceaselessly
Thrusts its body from rock to rock
As a refugee
Shunning the beaten path
Rushes to the depths

Rises to the heights
Flows restlessly
Together with the dark
One lunatic accompanies another.
It's long it treads its way
Joining many a stream
No one, it's long, has heeded it
And there it goes chanting its mute song
Fallen from all eyes
In this desert's lap.
In the mute murmuring of its waters
Makhola carries a familiar message
And the world of a manifest destination
Yet it flows
Over what lies in its way
A stranger trampling another.
Goes heedlessly
Roars ceaselessly
To what home unknown
A homeless vagrant tramping on its way.

Farrokhzad poem "The Bird was Only a Bird":

This poem by Forugh Farrokhzad, the most important woman poet in the entire history of Persian literature, contracts the condition of a **bird with that of human beings:**

The Bird was Only a Bird
The bird said: "What smells what sunshine, ah spring has come
And I will go searching for my mate."
The bird flew away from the portico's edge
Like a message it flew off and disappeared.
The bird was small
The bird did not think
The bird did not read the paper
The bird was not in debt
The bird did not know people.
The bird flew through the air above the red lights
At the height of oblivion
And experienced madly
Blue moments.
The bird, ah, was only a bird.



A Review of the Book: "Street's Feeling", by Nafiseh Alavi

Title: Street's Feeling
Author: Nafiseh Alavi
Publisher: Soore-Mehr Pubs.
Year of Publishing: 2021
No. of Pages: 248
ISBN: 978-600-03-2849301

Despite the wide range of topics in our society, social fiction has not had much of an impact in the last decade, but the excellent book "Street's Feelings" about addiction and homelessness is a notable exception.

A festival on addiction called "Street's Feelings" took place in 2018. Through this festival, we hoped to gather outstanding works that reflected on this issue, and we published the selected works in the form of a book called "Street's Feelings 1."

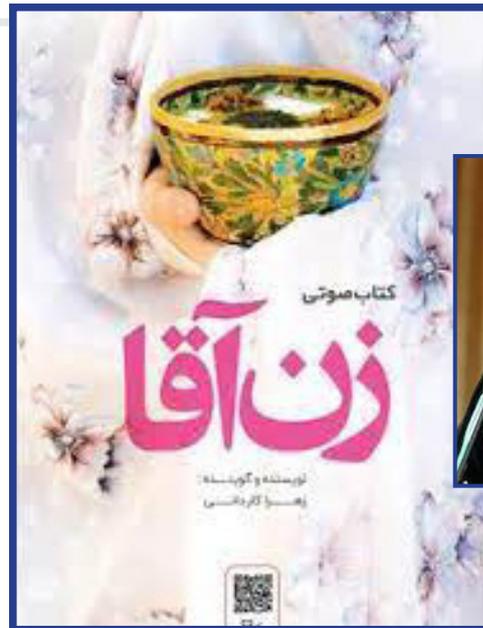
We chose to publish "Street Sense 2" in response to reader feedback on the first book. We also came to the conclusion that this book should be mostly on the experiences of those who have recovered. All of these individuals were spoken to and interviewed, and the information presented is true. Because the recorded interviews were often chaotic, I compiled them all into biography and narrative.

Since they live in the lowest social class and are most likely to bring harm to society, homeless persons are at the biggest risk. They are extremely lonely as a result of having been rejected by their family, society, and ultimately by themselves.

There is no one to convey the homeless person's voice to society and the government for him or her to be saved or for their wounds to heal. We wanted to use our voice to defend the community's most isolated people. The most recent numbers I read indicated that Tehran's homeless population is believed to number 70,000, but it appears to be more. It's difficult to choose which story was the most impressive, but the one that truly struck me included a recovering homeless woman who gave birth to her child in the deserts outside Karaj and then had the child taken from her a short while after. She spent nine years on the streets.

For more information about the book and acquiring its copyright, please contact:

Mrs. Asma (polliteraryagency@gmail.com)



A Review of the Book: "Zan Agha", by Zahra Kardani

Title: Zan Aga
Author: Zahra Kardani
Publisher: Soore-Mehr Pubs.
Year of Publishing: 2019
No. of Pages: 196
ISBN: 978-600-03-2844-3

The book's fascinating and beautiful cover captures your attention right away. The book introduced itself in the first pages with one word under the title: a travelogue.

The book pushes you to read the whole of it out of curiosity. A woman whose husband is a seminary student who travels to underdeveloped areas to teach Islamic ideology is the subject of the book. In the summer of 2017, they made their first trip to a village in the southern part of Fars province, during the holy month of Ramadan. They stay in two little rooms that are close to the village mosque. To protect the privacy of the locals, the details of the village are not given in the book, making it difficult to determine which village they are.

The author has done her best in this book to explain everything honestly and interestingly, including the dangers and bitterness of their trip, as well as the pleasant aspects of it. In addition to providing a detailed account of the lifestyle of a seminary student's family, this book does a good job of portraying the villagers' attitudes, traditions, and religious convictions.

The story's creator and the protagonist are Zahra Kardani, who was born in Mashhad and currently resides in Qom. After taking her first long-distance trip with her husband and children, she made the decision to write a book out of her memories. Her first book has so far been a huge hit and has received awards.

For more information about the book and acquiring its copyright, please contact:

Mrs. Asma (polliteraryagency@gmail.com)

Mehrzad Jobbehdar



(1993–Tehran)

Mehrzad Jobbehdar graduated in civil engineering. However, his main interest was psychology and writing story and novel.

Therefore, he started studying psychology and after graduating, he worked in psychotherapy centers. Working in psychiatric centers and his practical experience in dealing with patients had a great impact on his writings and books. According to his: Every writer needs to know psychology. Otherwise, the works he creates are only reading texts and not analytical.

After many years, he never gave up writing and continued his work until he turned from fiction to drama, poetry, criticism, and cinema. He believes that any writer who has something to say should speak to the world's people, and this is not limited to his own country, for the writer has lived instead of thousands.

For more information about his books and acquiring their copyright, please contact:

Mrs. Asma (polliterryagency@gmail.com)

The Siberian Tiger ate my son

Author: Mehrzad Jobbehdar

PublHis: Iham Publication House

Subject: Fiction

Year of Publishing: 2022

No. of Pages: 900

ISBN: 9786227552263

About the Book:

Dynamic view; This Freudian view is used in criminal literature.

The subconscious is first through repression and then through the process of censorship leads to the unwanted and disturbing thoughts being re-transmitted and examined to the subconscious. For people with psychotic disorders or any other disorder, everything that happened to them as a child was censored. And those events that were reborn are the beginning of anxiety and stress. So, all those tumors that have died go from the motive of death to the libidinal reason of life. And after years, the mask is removed from people's faces.

In criminology, there are two terms: the crime of white-collar workers, which belongs to the upper classes of society. And the aristocratic occupation and position of this group of criminals require them to wear the most expensive white-collar clothes. And their face and appearance make people not think badly about them. Then, the crime of blue-collar means that crimes are committed by people belonging to the lower classes of society. There is no official classification for such crimes. Blue-collar crimes commonly committed by psychopaths are murder.

Does the person who commits murder already cultivate the subjectivity of the mental ideal and the truth of the matter in his mind? Or not without any mental perfection, objectivity is an external rule, and subjectivity is one of the elements related to the reproduction of objective rules in our thought. Can it be said that a person who has a knife is guided by his ideal and approaches

from subjectivity to objectivity, being objective and actual? Or, conversely, does he reach his perfection from reality? But it is not yet clear whether we are moving from ideal to reality or vice versa. Do influential actualities destroy mental facts or construct them?

The Siberian Tiger ate my son, a novel that combines the genres of criminal psychology and uncensored horror, depicts human suffering as tragedy unfolds. Because tragedy shows the truth of human life, this novel looks at crime from different psychological angles. It involves the mind a little bit in philosophy, whether these behind a murder voluntary behaviors or not?

This work is a multi-dimensional book including various psychological issues, crime, and police. It speaks in the language of images, which mostly has suspenseful scenes and less surprising moments seen in it. So the novel is closely related to the scenario and thus accompanies the audience.



The Blind Guitar



Author: Mehrzad Jobbehdar
Publisher: Narvan Danesh Publication House
Subject: Fiction
Year of Publishing: 2019
No. of Pages: 187
ISBN: 9786226924702

About the Book:

Absurdism is a philosophical school that states that man's attempt to find meaning ultimately fails. That is because the net amount of information and the very wide range of unknowns make certainty impossible; and yet some nihilists believe that despite such a fact, one must accept absurdity but also continue to search to find some meaning. As a philosophy, nihilism examines the fundamental nature of absurdity and how people should react after encountering "absurdity". Absurdism holds that human endeavors to find intrinsic meaning ultimately fail, hence they are absurd since there is no meaning in terms of existence, at least concerning the individual. It is the absurdity that human beings struggle with, and many people commit suicide or euthanasia to give meaning to their lives because they think it is the only way out. The play *The Blind Guitar* depicts many people meeting on Poplar Street. While the atmosphere of the play contrasts Absurdism with optimism, there are strawberries as a symbol in the text of the play and by picking them from a tree in a nursing home, it tells the people who have hit the wall, and "So there is still hope that they see strawberries as a remedy for their sufferings." Sufferings that are intertwined with the tragedy of life. In Absurd Theater, words are repeated over and over again, and the writers of this writing style try to portray the useless and machine-like relationship of people dramatically and constantly emphasize these absurd themes.

The book *The Blind Guitar* is a play in Absurdism style and tells the story of a blind man named Victor who plays musical menos on Poplar Street. In this play, everyone in turn bears problems and sufferings, sufferings that have afflicted the human body and its roots, and on the other hand, one wants to pursue a hope that has come out of the context of life.

With all his disabilities, Victor wants to be friends with others. He is a dignified and noble human being who is rarely found in any society. In the play, *The Blind Guitar*, Victor, after years of blindness and abundant suffering, is still eager to reach his beloved and the power and greatness of his love have been preserved. A love that is not perceptible to everyone and they do not understand its meaning.

Finally, in the game of life, one goes, one dies, one wanders, one lives but does not want to, one is born, one falls in love, one loses his love, one waits . . .

The themes in the play *The Blind Guitar* include: escaping from a mental asylum, beheading in the middle of the city, seabirds committing suicide, discovering cancer medicine, lions dying in cages, waiting for newspaper news, and death.

In the play, *The Blind Guitar* the author challenges wealth and poverty, in which rich people do not have an enriched and honest nature with all their possessions, and cultivate jealousy and depravity in them, and it raises a question in people's minds as to why society's only concern has become money. So what about human values?

By Issuing a Statement, the Iranian Association of Writers for Children and Youth Introduced Farhad Hassanzadeh (Author) to Receive the Astrid Lindgren Memorial Award (ALMA) in 2023

By issuing a statement, the Iranian Association of Writers for Children and Youth introduced Farhad Hassanzadeh (author) to receive the Astrid Lindgren Memorial Award (ALMA) in 2023. The Association of Writers for Children and Youth is one of the four Iranian organizations that can nominate candidates for this prestigious award, and since 2017, it has nominated its candidates every year based on the expert opinion of a workgroup of experts. Farhad Hassanzadeh, with nearly four decades of writing stories for the age groups of toddlers, children, and adolescents, and creating literary works that have been welcomed by the audience and various domestic and international awards received for these works. He has been nominated for Astrid Lindgren Memorial Award (ALMA) is in the authors' section for 2023 based on the majority vote of the members of the final committee for the selection of candidates of the Iranian Association of Writers for Children and Youth, due to his serious attention to the attractiveness of the works created for child and adolescent readers, stressing the variety of styles and audiences, proposing new and up-to-date topics in stories, creating literary works in various formats, including humor, active and effective participation in the establishment of specialized institutions, paying attention to story writing teaching of and establishing of a magazine that is run by the participating in his workshops, influential activity in publications for children and adolescents, giving importance to the current social issues, including the topic of girls and modern femininity in today's world, and addressing universal human values such as peace, friendship and children's rights, looking at war from different angles, as well as writing works about the environment and protecting endangered species.

UNION OF PUBLISHERS AND BOOKSELLERS OF TEHRAN

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اتحادیه ناشران و
کتاب فروشان تهران



The history of the printing industry and the arrival of the printing house in Iran dates back over a century ago. The first generation of Iranian publishers mainly started their works in the areas of Tehran Bazaar. They were booksellers who began their job by publishing copies of the noble Quran, the magnum opus of Ferdowsi Shahnameh, and Mowlavi's great work Masnavi. Tehran has been the center of the publishing industry and related jobs from the beginning.

For years, the publishers would mainly concentrate on classic Farsi literature and religious texts, and book publication was traditionally transferred from father to son or brother. This generation, prior to 1921 set up only one publishing house and throughout the years 1922 to 1931 established 16 publishing houses in Iran. Although they mainly started their work in different areas of Tehran's Bazaar such as Timcheh Hajeb ad-Dowleh, Bein al-Haramein, and Nasser Khosrow Street, due to the vast expansion of Tehran, they developed their bookstores in front of Tehran University.

Some of the first Iranian publishers are "Elmi" and "Ramezani". Elmi publication is one of the most prolific and famous publishers of the first-generation book publishing industry in Iran. The grandfather of Elmi publishers, Mirza Ali Akbarkhan Khansari, worked as a bookseller in Khansar city of Isfahan province. He left for Tehran and set up a bookstore in Timcheh Hajeb ad-Dowleh. His son, Mirza Mohammad Ismail, worked first with the father and then opened a shop of his own in Nasser Khosrow.

The second generation of Iranian publishers gradually stepped into the field of the book publishing industry in the 50s to 70s of the Gregorian calendar. Their impetus for setting up publishing centers was to make the youths familiar with modern literature and the publishers were often writers, translators, and literary critics. This generation represented contemporary Farsi literature and modern world literature.

The third generation embarking on the book publishing industry

after the victory of the Islamic Revolution are considered young publishers. These publishers started disseminating the works of contemporary writers – both domestic and foreign – and very soon would supply Iran's publishing market with contemporary works of the world.

Presently Iran's publishing industry is divided into two government and private sectors. The government sector has certain facilities and capacities which are not at the disposal of the private sector and competition between these two is not balanced.

Of course, private publishers have suffered from internet space and digitization of texts. In recent years, the spread of the internet has caused many buyers of books and newspapers, and magazines to go to cyberspace. This trend of spending one's time in cyberspace has been increasing so much so that, according to the latest figures released by the secretary-general of Iran's public libraries, an average of 8.8% of people read e-books and this rate has increased to 42% among book-readers.

So, apart from the opportunities provided for researchers by digitizing texts, the internet has removed one of the ways of monetizing for small publishers. Thus, with regard to the progress of information technology, development of the printing industry, and the movement of the publishing industry towards professionalism; the standardization of various sectors of the industry and principled privatization of the publishing industry are among the things that can improve the publishing industry in the private sector and encourage people to study more and more.

Union of Publishers and Booksellers of Tehran

The establishment of informal institutions in the field of publishing and books in Iran goes back to the era of Naser al-Din Shah Qajar. One of the oldest of these unions is the Union of Publishers and Booksellers of Tehran. In the years 1952 to 1957, the co-working publishers gathered together and joined forces and at the same time, they addressed the needs of their colleagues at that time, helped to do some useful work, and solved the problems of the publishers. It was during those years that they printed and published a magazine called "Ketab-e-Mah" (Book of the Month) in several issues, and they became the core group that helped the formation of the union.

At first, Iranian publishers formed an association called Publishers and Booksellers Association. But later in 1958, the Union of Publishers and Booksellers of Tehran was established. One of the most important actions of the union in the first period was to





demand tax exemption for publishers and booksellers. The union also published a magazine entitled “Introduction to Book”. After the Revolution, and from 1982 to 1992, the union was not very active. The Union of Publishers and Booksellers of Tehran started its official activity with the aim to maintain and support the guild rights, and implement, establish and consolidate the principles of cooperation between the guild members, improve the occupational and services status related to the welfare of consumers, and facilitate guild members’ relationship with public and private institutions. According to the law, all-natural and legal persons active in the field of the publishing industry or bookstores can become a member of the union, and during the many years of activity of this union, the number of its members has exceeded 1200 and it can be doubtlessly considered the largest and most inclusive trade union among other publishing organizations in Iran.

Iran is a densely populated country with a young population, which, in addition to its geographical extent, has caused trade union activities in the field of publishing to be fragmented both geographically and depending on the subject and nature of the published books. Therefore, other associations and unions in other provinces of Iran to support various types of books such as educational, academic, children’s, etc. have been established. However, the Union of Publishers and Booksellers of Tehran, considering its scope, importance, and position in the publishing industry of Iran, has tried (especially in the last few years) to be the connecting link for consensus and forming united movements among these organizations in defense of the rights and interests of the publishing community throughout Iran.

The Union of Publishers and Booksellers of Tehran can issue a publishing office business license for the publishers who have a publishing license from the Ministry of Culture and Islamic Guidance, on the condition of verifying the ownership of the workplace or presenting an official permit.

The Union of Publishers and Booksellers of Tehran, with more than 1000 members, has various commissions and work groups:

1) Complaint handling commission and legal work group:

This commission has two main functions. First, to deal with the complaints of clients and customers and to monitor good performance and compliance with the rules of business principles by the guild members; and secondly, to review, expertize and introduce the necessary legal solutions and platforms to support and secure the interests of the guild members.

2) Dispute Resolution Commission:

It handles disputes between union members and between union members and other guilds.

3) Inspection Commission:

It is in charge of supervising the activities of business units under its jurisdiction.

4) Technical Commission:

It is responsible for evaluating the technical and specialized competence of union members, conducting and holding technical competence tests of applicants for membership licenses in coordination with relevant organizations, and evaluating compliance with the rules and principles of the guild members.

5) Educational Commission:

Its ultimate goal is to provide the conditions to improve the scientific level of the union members through launching educational and practical courses independently or with the help of governmental and non-governmental organizations.

The Educational Commission of the Union of Publishers and Booksellers of Tehran has so far cooperated several times with the Frankfurt Book Fair in holding special educational workshops within the scope of its educational goals.

Publishers in Iran do not have a national union, and the formation of a national union is one of the publishers’ concerns. Therefore, at present, the Union of Publishers and Booksellers of Tehran is the largest and most inclusive trade union among other publishing organizations in Iran.

Book plagiarism, spreading publishers’ book files on Telegram and Instagram channels, illegal purchase and sale of PDF files on internet sites, and exhibitions that offer false discounts in subways, shopping centers, and universities, are other challenges facing this union.

Overview of Hamidreza Shahabadi's Works



Hamid Reza Shahabadi, author, researcher, and chief editor was born on May 24th, 1967 in Tehran. While still young, he got interested in writing stories. Meanwhile, he was experiencing cinematography and theater. His first story for adults was published in 1989 in a weekly magazine. It was the story of a lonely village girl who travels to Tehran with her husband. Being a stranger in Tehran, one night, after fighting with her husband, she leaves home. Since she has no place to go to, after some happenings she gets back home. He started studying history in 1988. He got very much fond of history and historical events. After a while, he set up a close relationship between history and literature. He concentrated on two areas: writing stories and historical-literary research. Most of his stories have a historical theme. However, in all of them, he focuses on today's children's, adolescents', and girls' problems in present Iran society. "A Lullaby for the Dead Girl", selected as the best novel in a decade (2000-2010), is about

selling girls over a period. It also reviews girls' present problems. In "When Moji was Lost" he deals with the issue of girls running away from home. The best-selling and very successful three-volume collection Gate of the Dead examines the subject of child labor from the past to the present.

Shahabadi has MA in history. He has been a teacher for years. Then, he joined Kanoon and worked in this organization for 18 years as editor and Kanoon publication manager. He has been an Iran delegate to UNESCO Cultural Center in Asia and Oceania. He received two scholarships in 2000 and 2008 to do research at Munich International Library. At present, he is a member of the board of the Association of Children and Adolescent Writers. Publishing 30 books, obtaining 35 national awards, introducing some of his books in the White Raven Catalogue, a credited book list, and some of his books being translated into Arabic, Turkish and Kurdish are the result of Hamid Shahabadi's 30 years of his activity in children literature domain.

For more information about Shahabadi's books and acquiring the copyright of her books, please contact:

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The name of Hamidreza Shahabadi in Iranian literature more than anything else leads the mind to history. He has studied history at university and has not lost this ground when working in the field of fiction and literature. What is more and more the main characteristic of Shahabadi's work, is its historical significance. It is not an exaggeration to say that in all his works, including works for children and young adults, and fictional and non-fictional works, he did not refuse to refer to history. He has studied history

at the university possibly this has defined his entire professional life. Although he was involved in various activities, such as filmmaking, directing, and acting but after graduation, he seriously devoted his energy to writing, and this writing was a combination of literature and history.

At a time when neither children nor adults are interested in studying history (especially the bitter history) of their own country and other nations, the choice of such a topic is a huge risk, but the issue becomes even more interesting when each of the fictional-historical

works of this writer faces extended public interest and attracts the attention of experts; beside attracting common readers, it receives prestigious awards. It may seem that the work of the Shahabadi is not entirely new, as in the past years there have been numerous historical books that have all been trying to attract the audience through the use of narrative techniques, but what should not be ignored is that Shahabadi does not write a historical story, even he does not narrate history in a fictional way. Instead, he introduces history as one of the characters of the story and creates a setting

to encounter history with other characters and situations of the story. This is the feature that distinguishes his works from others, making it possible to receive the award from the Waw Literary Prize or his other novel, Dilmaj to receive the title of a different novel.

Shahabadi's works are not historically limited to a certain period. From the earliest ancient and religious periods to the contemporary history and political history after the Islamic Revolution is covered in his works. The mind of his adolescent or adult reader is attracted to the characters and events that were previously less prominent or attractive.

With a glimpse into his works, one can clearly understand that his purpose in writing stories with historical references is not entertainment, nor education, he wants the reader to think after closing each book and pass this thinking like a virus to others. Because his works have the capacity to engage the reader for a long time and turn into the main subject of group conversations.

The privilege of themes in Shahabadi's works is not limited to addressing historical events and characters but uses themes that this is not often considered as important by other writers. Traumatic women and girls, labor children, and those children whose rights are often neglected are some of the characters in his fictional works that have attracted the attention of readers and critics. **Women play important roles in his works and they have been specially and creatively treated in his**





two novels, “The Lullaby for the Dead Girl,” and “When Moji Was Lost”. “Lullaby for the Dead Girl,” tells the story of the girls in Quchan during the constitutional era, the early twentieth-century Iran, when the people demanded a constitution to control the monarchy. He can push such characters to the depth of history and connect them with their contemporaries, and create one of the greatest contradictions in fiction by writing contemporary historical novels. Receiving prestigious awards and honors can be

seen as a sign that his works have always been considered by the Iranian literary community. Also, the organization of critical reading and review sessions, signature celebrations, and multiple publications of work is another sign that readers have liked the book. We see these signs clearly in the works of Shahabadi, and on the basis of this, we can claim that he has done his work correctly. He has not neglected religious themes works in his works, and in the novel Confessions of the Slaves, he narrates the journey of Imam Reza (A.S) through the language of slaves. The history of the eight-year war between Iran and Iraq is another theme of Shahabadi’s stories. No One Dares it and Dayere Zangi (Tambourine) are two successful works with the setting of this war. According to the above, the role of Hamidreza Shahabadi in Iranian fiction, especially in the literature of children and young adults, and the reconciliation of different classes of people with history can never be ignored. The role is very evident now and it continues to show its positive effect for many years, as his current audiences are the future historians. Before writing one of his novels, Shahabadi had been busy with the transcription of hard-to-read Qajar manuscripts for three years and then began writing the novel after his notes.

This shows us that the author values his writing, studies, takes time, and by writing subtle and precise pieces, does not allow any negative view, and this is the reason that with the publication of any work, he does not receive anything other than encouragement and award. On the other hand, he is a writer of all ages. When one writes for different age groups, one is usually successful only in one stage, somebody in writing for children and the other in writing for adults. But **Shahabadi by consistent literary achievement and by gaining the approval of his readers has shown that he can satisfy children, adolescents, and adults alike, and also his works can be read across different age groups.** For example, such works for adolescents as Lullaby for the Dead Girl is also popular among adults. In simple terms, he does his work in the best possible way, and it is the best not only in writing but in all aspects of his personality. We can review his career history to become more familiar with his personality. Shahabadi has a ten-year in management at the Center for Intellectual Development of Children and Young Adults on his resume. A period that can be considered a successful period for the Center for Intellectual Development of Children and Young Adults.

He was the editor of the Contemporary Teenage Novel collection. The novels published in this collection have received many national awards and many of them were translated into several languages. The production of vocal and braille books for blind children, receiving numerous international awards in the field of publishing, compilation and illustration, organization of several national and international workshops, and invitation of European literary and artistic figures to such workshops are just some parts of his activities in the management term at the Center for Intellectual Development of Children and Young Adults. We can generally see how everywhere he started working, he left good traces. The Asia-Pacific Joint Publications (as the representative of Iran), the International Library of Munich (for conducting two research fellowships), and the international exhibitions of Kuala Lumpur, Bratislava, and Frankfurt are examples of centers that remember Hamidreza Shahabadi, along with great achievements of Iranian literature and publishing industry.

Children’s Book Council of Iran announces shortlist for the 2024 Hans Christian Andersen Award

The Children’s Book Council of Iran announced its shortlist for the 2024 Hans Christian Andersen Award. The Hans Christian Andersen Award, nicknamed the Nobel Prize for children’s literature, is the highest international distinction given to the creators of books for young people. Given biennially by the International Board on Books for Young People (IBBY) in Basel, Switzerland, the Hans Christian Andersen Awards recognize lifelong achievement and are given to an author and an illustrator whose complete works have made a significant and lasting contribution to literature for young people.

The shortlist includes illustrators Hoda Haddadi, Rashn Kheirieh, and Alireza Golduzian, one of whom will soon be picked by the council as the final nominee for the prize. Haddadi has been chosen for creating a womanly world with special regard for nature in her works, her respect for peace and efforts for making affectionate characters as well as her style inspired by Persian painting – Iranian miniature. Haddadi has illustrated dozens of books, some of which have won her international acclaim. She won the gold medal for best illustrator at the 2017 Moonbeam Children’s Book Awards in Traverse City, in the U.S. state of Michigan. She received the award for her illustrations for “Drummer Girl”, a book written by Pakistani author Hiba Masood. Golduzian has been selected for his personal and diverse views in each of his works, and his skill for illustrating and designing a vast variety of forms, places, and characters inspired by Iranian and the world’s illustration arts.

A Review of the Book: Man-e Ou, by: Reza Amirkhani

Moby Dick Death of light

Title: Mane Ou
Author: Reza Amirkhani
Subject: Persian story
Age category: Adult



Mane Ou is a love story from the son of one of the noble and old families of Tehran in the decade 1310–1320 solar. The love of the child of a rich family, the Fatah family, to the daughter of a family who serves this family. The important point here is that the view of the first character of the story and the person who educated him, due to Amirkhani's view of morality, is very human. Amirkhani again shows that the value of man, whether rich like Fattah's family or like Alexander's family, in terms of relatively poor financial level, is his humanity and not the amount of his wealth, and Amirkhani believes this not in direct words and phrases but behavior and The routine of the Fattah family are transmitted to the reader.

Introducing the book by Reza Amirkhani

In all these years of talking about the catastrophic per capita reading in Iran, Reza Amirkhani has been almost the only writer for people to line up to buy his latest book (RHS) on the first day of its publication. Although the number of eager people standing in line may be smaller than the number of people queuing abroad for a particular book, this in itself is an interesting and thought-provoking phenomenon at a time when Iranian reading statistics are very disturbing. It must be studied in this case, the subject must be analyzed, and written if it was necessary to hold a roundtable, what has Amirkhani done during these years that his audience is so eager to read his new book? Or what parameters should other writers consider in order to encourage the Iranian audience to read as much as possible?

An art called telling the story

With this introduction, we go to the review of his book, one of the most famous novels of Reza Amirkhani. His hallmark, like other novels by this author, is storytelling. Undoubtedly, for the author to be able to attract the audience, his book must tell a good story and be able to satisfy the human desire to hear a story that has been with him for thousands of years. Amirkhani knows the way of telling a story well. He knows where to start, how to introduce the audience to his characters, and how to fascinate the reader without wanting to make them heroes.

They are fascinated. With all their good and bad and their weaknesses.

In Amirkhani's stories, morality and humanity are very important. The main characters in Amirkhani's books are mostly good people. They may make small or big mistakes, but they are good people anyway. This makes the reader more involved with the character and what happens to him. It makes ordinary people identify more with the characters and eventually become interested in them.

Of course, it is necessary to mention that Amirkhani seems to be one of those artists who are more inclined to show goodness. It cannot be said that this is necessarily a negative point. Because many genres

of fiction, especially poetry, and consequently the music that feeds on these poems, generally emphasize the expression of goodness, moral and human points, and less on the blackness and filth that in any society and any There is a historical period, it pays.

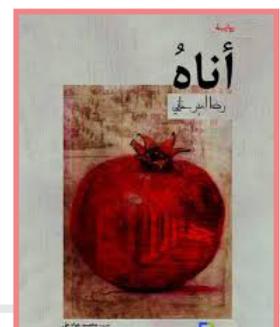
Amirkhani's stories are not completely the same (there are examples of violations in Qeydar or me, for example ...) to some extent. This may be due to Amirkhani's characteristic that he tends to see the beauties of the human race. He values human existence above all else. It so happens that not only does he not criticize the Iranian dancers living in the United States (burning the character in Bioton's book), but he also shows his beautiful and human face to emphasize that the human being is more important than his ideas.

However, such an issue can sometimes be challenging for the author. Especially for an audience that reads several books by Amirkhani, the challenge is that he likes to see more diverse characters in Amirkhani's story. Where among the main characters, there is no news of negative people. If so, he is merely a minor character. So it seems that Amirkhani, as a leading writer, should think about the diverse tastes of a part of his audience. Such an idea may even be in the form of a change of genre or small changes in the narrative style.

A love story

The characters in Amirkhani's novels – like himself – are often religious. But these ideas do not lead either Amirkhani himself or the characters in his story into hypocrisy. Whatever they are, they are real. Like Amirkhani himself, whatever he is, he is himself. As for the name of my book, at first glance, it seems that we are dealing with a special name and a sign of deep meaning. **Amirkhani, however, simply tells the truth instead of using the wave that could have created the name of this book, that when he was writing a book with his old computer in the late seventies, due to the low memory of those old computers and On the advice of a friend, saves each chapter in a file; Since the name of each chapter is as follows: one me, one he, two me, two him, and so on, and finally puts all the files in one folder, it names this folder me – he, and the name of the book It can be me too. There is simply no news of a strange and mystical name, as the author himself says.**

Another highlight is the author's mastery of the environment. He knows the city – Tehran – well. This is quite clear from the descriptions he gives of old Tehran in Qeydar and Man. He dominates the description of the city, both in terms of the appearance of the city and in terms of cultural issues. It is said that when he wrote me, he devoted about two years of his life to studying old Tehran. Such information has caused him not to neglect even the smallest details. Also in terms of the dialect of the people in old Tehran, he has tried to make the way the characters speak appropriately to the period related to the story.



It is worth mentioning that his story, while its main theme is love, deals with other issues during the story without trying to interrupt the story. For example, considering that the beginning of the story takes place during the reign of Reza Shah Pahlavi, he criticizes the policy of revealing the hijab and the challenge that religious families face in the meantime, and the interesting point is that the characters of the story, to stay safe Because of such challenges, they migrate to a western country, France.

The point that can be seen in Amirkhani's other book, *Bioten* (where the main character of the story, a veteran of the Iran-Iraq war front, migrates there to marry and live with an Iranian girl living in the United States), **is that Amirkhani somehow indirectly tries to emphasize that people all over the world are people, and despite cultural differences, the human dimension and commonalities of people in all countries are indisputable, and such a view - of those in power around the world believe in it. - It can help promote peace in the world.**

Another subject that the author brings up during the story is the story of Ali Fattah dealing with the revolutionaries of the Algerian independence movement. Here the author seems to be trying to show that the end of a dictatorship – whether of its Algerian type or its Pahlavi and Iranian type – is doomed to failure and collapse. (If the Algerian independence movement finally won in 1962 against French colonization)

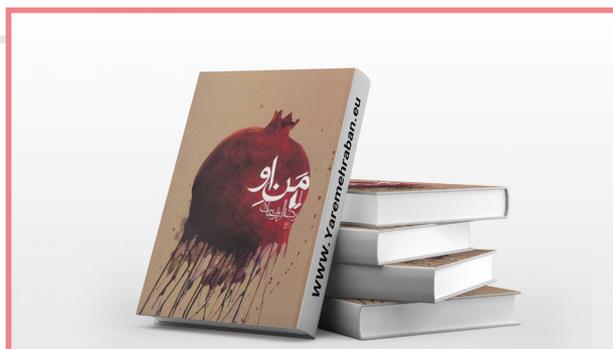
But perhaps the most important part of the story is the relationship between the first character, Ali Fattah, and the dervishes named Mustafa. A dervish who is a symbol of truth, awareness, and knowledge, while believing in religion (mentioning him constantly or with the help of Ali), emphasizes morality and teaches Ali a lesson as a teacher throughout the story. The point that comes to mind here is that the author criticizes the society spiritually and believes that what is in the Iranian family (whose best may be similar to the Fattah family) and especially the school and the outdoors, should be He has not been able to raise his children spiritually.

This role in my story is the responsibility of a Sufi and dervishes who died in a way that does not fit into the social framework of today's society. In addition to the purity of the dervishes, the author emphasizes his knowledge and uses this knowledge to bring Ali Fattah as much as possible to the spirituality that seems to be his talent. The author also concludes his romantic theme in the style of mythical love, and with the help of a well-calculated surprise, answers most of the reader's questions in a brick oven, a place to bake.

About the author

The fact that Reza Amirkhani is said to have mastered the description of Tehran is naturally due to the fact that he has spent almost his entire life (he has lived in the United States for several years) in this city. Born in 1973 in Tehran, in the 25 Shahrivar neighborhood (now Haft Tir Square), he spent his middle and high school years in one of the best schools in Tehran, namely Allameh Hilli High School in Tehran, and his bachelor's degree was again in one of the well-known The most universities in the country, namely The harif University of Technology, also studied in a field that is completely unrelated to its work, namely engineering.

Amirkhani has written and published various books in various fields



during the years after 1374 when he released his first book, *Jeremiah*, the list of which is as follows:

- *Jeremiah* (novel, 1374), Surah Mehr Publications
- Nasser Armani (Story Collection, 1999), Neystan Book Publishing
- *Azbeh* (Long Story, 2001), Neystan Book Publishing
- *The story of Sistan* (Safarnaméh, 2003), Ghadyani Publications
- *Leakage of seedlings* (long article, 2005), Ghadyani Publications
- *Bioten* (novel, 2008), Alam Publications
- *Headlines* (Scattered collection of notes from 1381 to 1384 – 88)
- *Nafhat Naft* (2010), Ofogh Publishing
- *Janestan Kabuliistan* (2011), Ofogh Publishing
- *Qeydar* (2012), Ofogh Publishing
- *Release* (novel, winter 2017), Ofogh Publishing

It should be noted that Amirkhani was the editor-in-chief of the Loh Organ website for writers of sustainability literature from 2002 to 2005. From 2005 to 2007, he was the chairman of the board of the Iranian Pen Association.

Also, some of the awards and successes that Amirkhani has encountered due to his works in recent years are as follows:

- 1) The book of *Jeremiah* was selected by the Festival of 20 Years of Holy Defense and praised in the first period of the Mehr Festival and the second festival of the Holy Defense
- 2) My book, which was praised in the second Mehr Festival and is one of the three selected books by press critics and the three selected books of 2000.
- 3) *Qeydar's* book was selected for the story section of the twenty-second edition of the Chapter Book Award
- 4) The book *Nafhat Naft* is a worthy work of appreciation for the 10th Jalal Al-Ahmad Literary Award in the special section
- 5) *Rahesh* book, the selected work for the 11th Jalal Al-Ahmad Literary Award in the category of novels and long stories
- 6) Book of the Year of the Islamic Republic of Iran
- 7) The award of the 36th Book of the Year of the Islamic Republic of Iran in the literature category, 1397

It is worth mentioning that among Amirkhani's novels, *Bioten* and *Mann* have attracted the attention and interest of the audience more than his other works. Amirkhani's books have caused the audience's expectations of him to increase dramatically in recent years, and this makes his job very difficult. So much so that a significant portion of the audience of Amirkhani's last book (*R.H.H.*), who happened to be listening for a long time to when this book was published and published, were not as satisfied with his last book as they should have been. The fact that this has happened to many artists, from filmmakers to writers, etc., reinforces the need for Amirkhani to write his next book with much greater care, focus, and sensitivity.

For more information about Amirkhani's books and acquiring the copyright of her books, please contact:

Mrs. Asma (polliteraryagency@gmail.com)

A brief interview with the author of the book: "Hitler's Mansion,"

Davood Khodaei

Davood Khodaei's latest work, "Hitler's Mansion," focuses on a period in Iranian history in the city of Tabriz before and after the Islamic Revolution. The story's narrator, a member of the Qajar family, unintentionally encounters an incident that forever changes his life. The story begins in 1941 with the arrival of Germans and Russians in Tabriz, followed by the events of the Islamic Revolution, including the role of the narrator's parents in the revolution, and finally the events following the revolution.



Where did the story's initial idea come from?

A collector once held an exhibition of German accessories in 1941. After seeing the exhibition, the story's initial idea formed in my mind, and after the idea was approved with a little help, I began writing it and finished it in nine months.

Please tell us a little bit about the story.

The novel depicts the life of a Tabriz resident and member of a Qajar family. This character is in prison for some reason, and while there, he is attempting to explore his past. Through his exploration, you will learn a lot about things that have happened in Tabriz.

So knowing history and politics were required for writing this story?

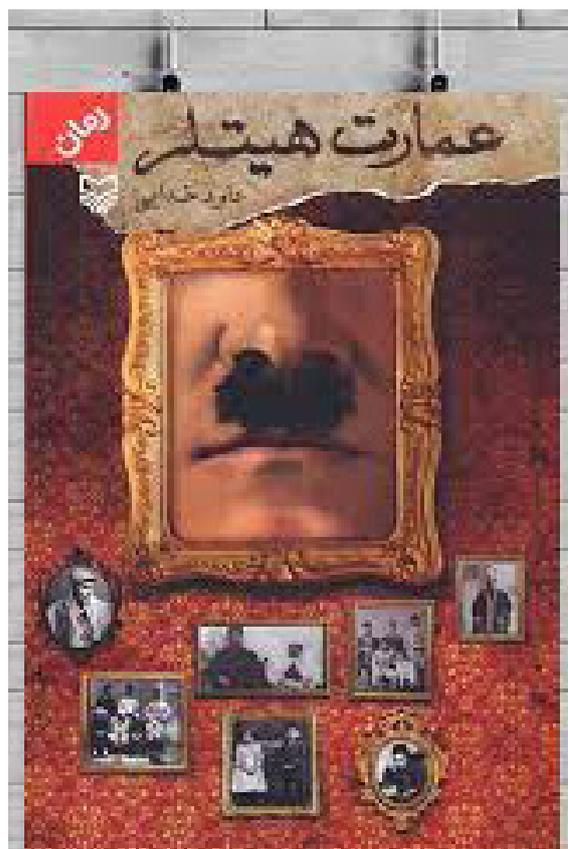
Yes. That's why I had to do so many studies before I could write this book. Throughout the story, I used a variety of historical books and photo collections about the Qajar family to demonstrate the architectural, cultural, and political context of Tabriz over time.

What made you decide on this title for the book?

One of the novel's central characters, who is involved in numerous events, lives in a mansion that has been symbolically compared to Hitler's mansion. Before the Germans vanished, this character was the last one who was in contact with them. He considers himself to be on an equal level with Hitler and believes that the Russians have a problem with him because they are at war with the Germans.

What age range is the book appropriate for?

Teenagers and adults. There are stories in this book that I believe is the book's main feature, and there is no rhetoric in the book; everything is told through the lens of documents and events.



For more information about the book and acquiring its copyright, please contact:

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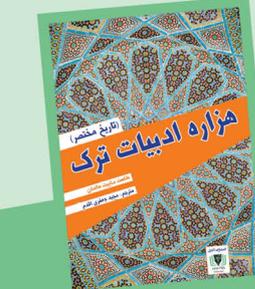
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