

PUBLISHING IN IRAN MAGAZINE



Modern Iranian Poetry in Translation



Interview with Mahsa Mohebbali (Iranian fiction writer)



The longest Iranian novel
"Road of War"



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جمهوری اسلامی ایران

List of winners
of the literary prizes in
Iran in 2021



Tehran International
Book Fair
2022



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Ana Pol Publishing House

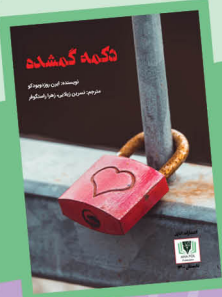
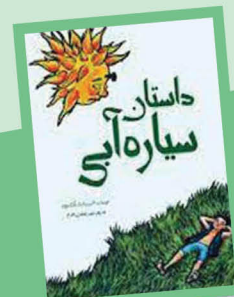
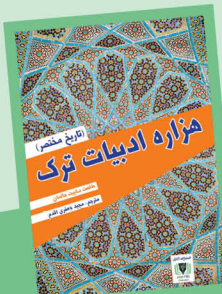
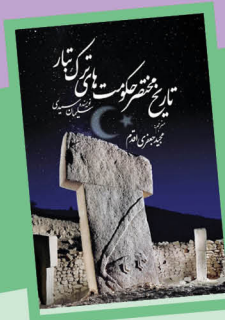
Ana Pol Publishing House, registered No. 15027, one of the independent publishers in Iran, was founded in 2019. Since then it has published more than 20 titles, including books from classic and contemporary world literature and Iranian literature to children and young adults' books.

The publication is one of the publishing subsidiaries of the Pol literary and Translation Agency that annually takes part in major publishing events around the world, including the Frankfurt and Beijing Book Fairs. So far, this publication has translated and published dozens of books from various languages into the Persian language by purchasing their copyright from foreign publishers and by Co-publishing with publication houses from different countries.



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PUBLISHING IN Iran MAGAZIN (Quarterly)

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

Vol.11 / spring 2022

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Sources:

- IBNA News Agency
- www.aliance-editors.org
- www.icfi.ir
- www.tehrantimes.com
- www.cotp.ir
- lfp editorial staff
- lfb news
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Interview with Mahsa Mohebbali

(Iranian fiction writer)



Mahsa MOHEBALI (fiction writer; Iran) is the author of the short story collections [The Voices] (1998) and [Love – making in Footnotes] (2004), the latter a winner of the Golshiri Foundation's award for best short story collection, and of two novels, [The Grey Spell] (2002) and [Don't Worry] (2008), which won both the Golshiri Foundation's and the Press Critics' Best Novel award. Her work has

been translated into Swedish, published widely in print and on-line, and performed on stages across Iran.

What does being a woman, a writer and an Iranian mean to you?

It is an impossible mix – this is the first answer that comes to my mind.

Let me tell you something. I have divorced twice. I have been lucky with my third marriage and I am happy, but this is not the point. With both divorces, the judge told me that I could not be a good wife because I am a writer. The actual statement was: "Of course if you start writing your husband will no longer want to be with you". Yet I was the one who had filed for divorce! Society still cannot fully accept a woman who is a writer. My mother told me countless times that I should abandon my foolish ambitions to be a writer and get myself a proper job. I started teaching piano lessons when I was seventeen years old and I kept teaching until only a few years ago. Now I can live on my work as a ghostwriter and a playwright.

I do not know how we can keep living like this. It is insane. The whole country is insane. A madhouse with eighty million people.

If you are a writer, you have made two mistakes. Being a woman is the first – being a writer is the second.

Most people do not believe that I live in Iran, because in my profile photos I do not wear the veil. For now, it is as if I were invisible. Iranian newspapers and magazines pretend that I do not exist. Perhaps it is true. When the environment around us pretends that we do not exist or that we are invisible, we slowly feel that we are, indeed, vanishing. I feel as though the ghost of me as a ghostwriter exists, yet the writer has vanished. The ghost moves among people, observing and writing, but no one can see it.



Time makes our identity more and more cumbersome. When we are young, all of us have at least four or five personalities at our disposal, depending on the environment in which we are in. By the time we are middle-aged, we have become a bizarre creature, a camel-cow-leopard made up of forty pieces – our homeland's archetypes, the modern world's tics, the idiosyncrasies of an obscurantist government, the possibilities offered by social networking, and so on. It is an identity so impossible to decipher that we cannot explain it, even to ourselves.



Your book, "Tehran" Girl, is about a kind of woman who is rarely the protagonist of a novel. However, Elham turns out to be a complex, independent character. You have stressed, in some of your interviews, that glamour can be a form of resistance in Iran. Who are today's "feminists", and what would you say to the young women who are trying to find their way in today's world, a world which is bombarded with mixed messages?

I understand that people in the West may be surprised that Iranian women express their dissent by wearing colourful, fashionable clothing, by wearing eye-catching make-up and dyeing their hair.

But when a state does not allow women, regardless of their job, to enter a building if they are not dressed in black, or perhaps dark brown or dark blue, it is only natural that women will wear white, red, and yellow to violate this taboo. Dyeing one's hair is an act of protest. Wearing make-up is dissent.

On the other hand, there are feminists who criticise this excessive insistence on exterior appearance, stating that there is a risk that it will objectify women. Whatever the truth may be, these two approaches co-exist side by side in Iran.

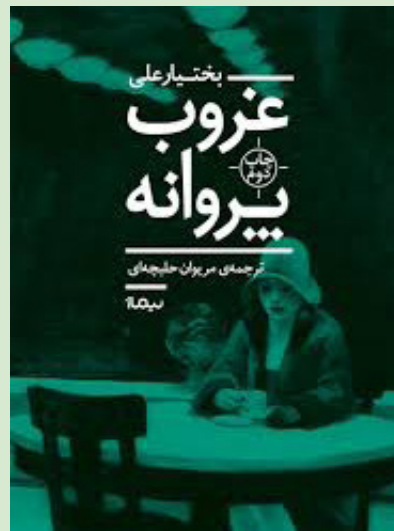
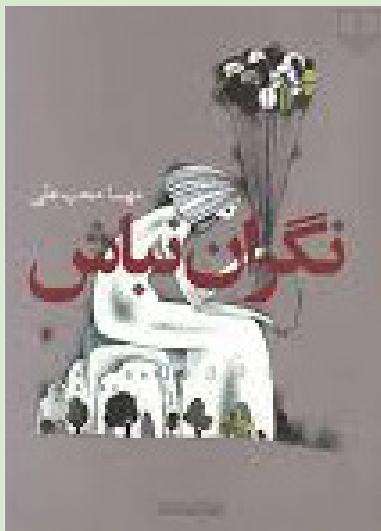
Elham, the protagonist of "Tehran Girl", is torn by this internal conflict. She is aware that her body is a capital, which is why she takes care of her body and appearance. However, she also knows that it is a capital which will lose value as time goes by and this scares her, she cannot accept it. At the end of the day, she has no other resources. Without her beautiful body she could not support herself and her family. We cannot afford to wax philosophical if we have nothing to eat.

For quite a while now you have been publishing your books in Afghanistan and then distributing them personally in Iran, where you live. Who are your readers? The West knows about Iran also thanks to other voices, such as those of Azar Nafisi and Marjane Satrapi who, unlike you, have left their country. What sort of dialogue is there between their narrations of Iran and yours? Do your narrations address different readerships?

The books of Azar Nafisi and Marjane Satrapi are based on their experience in Iran in the 1980s. Almost fifty years have gone by since then. Time is what makes a difference.

I live in Iran. My novel is about Tehran in 2017 – a city that Nafisi and Satrapi have not experienced. It is natural that their publications convey a different picture of the reality of this country.





If you have not lived in your country for decades – even in a world in which information travels faster and faster – your notion of that country's society will become increasingly less precise. When it comes to publishing a book, in today's Iran there are two options: you can apply to the ministry of culture for permission and publish it with an official publishing company, or, if permission is not granted, you can contact a printing service and distribute your book on the black market – those are the so-called 'underground' publications.

An ever-growing readership is gathering around non-censored books. More and more readers are aware that if a book has been granted permission, it has probably been purged prior to publication. Therefore, these readers prefer to read books that have not been put through the censorship sieve, that have not been edited, and whose author has avoided self-censorship. I could have published "Tehran Girl" in Iran with an underground publisher, but I chose to contact a publishing company from a nearby country, Afghanistan, which shares our language and culture. This is why my novel is read there, too, while readers in Iran can obtain it via the Internet.

I think it is important that the uncensored literature of Iran finds its readers, however few they may be. We should be mindful of the gulf between uncensored and censored Persian literature.

Ca' Foscari hosts many international students, some of whom are from Iran. In your opinion, how does their experience abroad affect their experience back home? For example, does it influence the intergenerational dynamics you address in your novels and mention in many interviews?

I believe it is essential that Iranian youths can study and travel abroad. For about twenty years after the revolution, from 1980 until 2000, almost all of the countries in the world were inaccessible to Iranians. Obtaining a passport was a real challenge. Most European countries did not grant visas. After the year 2000, doors slowly started to open and this has had an incredibly positive impact.

Our young people used to have no idea what the world outside

Iran was like. When you are always shut in a cage, you forget how to fly. You forget that you have rights. You forget your right to freedom. You forget that you can be ambitious. Studying abroad is absolutely invaluable to us: it allows us to remember that we can spread our wings and take flight.

The title of the meeting that you will participate in during the CEM conference is "Identity and alterity". In your opinion, can identity be a unified whole, or can it only be that sort of restlessness (in terms of time, space, personal relationships, social classes, and even geological restlessness) that you explore in such depth in your books?

In my opinion, there is no place in today's world in which identity can be a unified whole. The identity of the contemporary human is fluid, restless, inexplicable, fragmented and multifaceted.

I would like to focus on the concept of fluidity. How can we have a monolithic identity if we live in a society which tells us that outside the home we must wear a veil, while inside the home and at parties we must wear revealing clothes – a society which tells us that outside the home we must pray, while inside the home we drink? Iranian children learn at a very young age that when someone asks them what mummy and daddy do at home, they must lie and conceal the truth. You cannot say that your parents drink alcohol. You cannot say that they dance at parties. So as soon as children become aware of their own existence, they also learn that they must develop two opposing identities. What can you expect from a population raised in this environment?

Time makes our identity more and more cumbersome. When we are young, all of us have at least four or five personalities at our disposal, depending on the environment in which we are in. By the time we are middle-aged, we have become a bizarre creature, a camel-cow-leopard made up of forty pieces – our homeland's archetypes, the modern world's tics, the idiosyncrasies of an obscurantist government, the possibilities offered by social networking, and so on. It is an identity so impossible to decipher that we cannot explain it, even to ourselves. ■■■

A Brief Report on the Seventh Round of the Istanbul Fellowship (2022)

The 7th international meeting of publishers and operators in the field of translation and publishing (Istanbul Fellowship), organized by the Turkish press and publishing union in collaboration with the Turkish Ministry of Culture and Tourism, came to an end.

The event, which aims to turn Istanbul into a global brand to bring together global publishers, is held annually in this city from March, 8 to 10. The Istanbul Fellowship is one of the most important and emerging events in the global publishing industry, which has been held in recent years with the aim of creating a platform for publishers around the world to exchange ideas. The main purpose of this event is to facilitate the connection and interaction of Turkish publishers with other countries. Publishers in each country arrange meetings for publishing interactions between the two countries and exchange of copyright during this fellowship period, and seminars are also held on general issues of international publishing.

This year, as a result of the evaluation conducted among 1,104 publishers from 105 countries, 555 professional publishers participated in the event, including 332 publishers from 72 countries.

In this important international publication event, from the sixth round onwards, various literary award ceremonies have also been held, including the Copyright Award, in which 4 foreign publishers who are more active in translating and publishing Turkish works in their country will be awarded significant prizes. This course of Fellowship was held on March 7, 8, and 9 during 3 working days at the Grand Javahir Hotel in Istanbul. The special guest of this period was from Hungary.

At the inauguration ceremony, Mehmet Buran, the president of the Turkish publishers and press union and the current fellowship period president; the Deputy Minister of Culture and Tourism of Turkey; the Hungarian culture counselor in Turkey, and several other foreign guests gave several speeches. The meetings and discussions between us and participating publishers and literary

agencies from foreign countries and Turkey took place based on pre-arranged appointments. Moreover, in a special ceremony at the Atatürk Cultural Institute, various prizes of this period of the Fellowship were awarded to the winners in the presence of the Turkish Minister of Culture and Tourism.

From Iran, in addition to Pol Literary & Translation Agency, which had the honor to participate in all rounds of this important event, the director of Hazare Ghoghno Publications, the representative of Nahl Publications, the representative of Fatemi Publications, the deputy director of the Center for Organizing and Publications of Islamic Culture and Communications Organization, head of Boraq Publications, and representative of Anna Pol Publications participated in this year's Istanbul Fellowship program.

Pol Literary & Translation Agency met with publishers from Turkey, England, Spain, Canada, USA, France, Azerbaijan, Morocco, Algeria, Lebanon, Nigeria, Russia, Serbia, Georgia, Hungary, and Uzbekistan and successfully presented about 500 titles of Iranian books on various subjects and in the form of 8 special brochures for the information and attention of foreign audiences. Introducing dozens of Iranian illustrators in the form of a special Iranian illustrators' brochure was another activity of the Pol Agency in this round of Istanbul Fellowship.

The institute was also able to provide 30 special brochures to introduce 30 Iranian authors and 50 special brochures to introduce the top 50 Iranian books, thus, demonstrated a small part of Iran's publishing capabilities in this important event. A major achievement of participating in this event was obtaining the primary agreements for translating and publishing 42 Iranian book titles in foreign languages in various countries, the details of which will be announced subsequently and after the finalization of the copyright contracts. ■■■



Eight Iranian Books in the List of Books for Children with Special Needs IBBY

Eight book titles with subjects suitable for children with special needs were introduced by the Iran Book Council to the International Board on Books for Young People (IBBY).

In the sensory-tactile books section

- The book Meeting of the Lost Piece with the Large Circle, an adaptation of the story The Lost Piece by Shell Silverstein, was designed and produced by Soda Azadi Namin.
- Where is the Buzzing Golden Bee going? designed and produced by Haleh Haghbejaneb.

In the disabled personality section

- The Last Image by Leila Darabi, Genesis Publications.
- Woodpecker 18 + 2 by Mohammad Hadi Mohammadi, illustrator: Salimeh Babakhan, Research Institute for the History of Children's Literature Publications.

In the picture books for every section

- Mother, Poet by Iraj Mirza, illustrator: Hoda Haddadi, Mirmah Publications.
- You are a Tourist by Shahrzad Shahrjerdi, illustrator: Ghazal Fathollahi, Fatemi Publications.
- Tell the Rhino to Go by Azam Mahdavi, illustrator: Pedram Kazeruni, Fatemi Publications.
- Chapaki by Zahra Jalaifar, illustrator: Hajar Moradi, Scientific Cultural Publishing Company.

Every two years, the International Board on Books for Young People (IBBY) publishes a list of books suitable for special children in order to provide opportunities for children to enjoy books, encourage publishers, and develop such products. The final judging will take place in Toronto, Canada, and the selected works will be published in a biennial catalog entitled Books for Children with Special Needs and will be on display at the Bologna Children's Book Fair 2023. ■■■



Pol Literary Agency attended Bologna Children's Book Fair 2022

Pol Literary Agency participated in the 59th Bologna Children's Book Fair displaying over 300 titles of books by the Iranian writers, illustrators, and publishers of our country.

Tuti Pubs., Soore-ye Mehr Pubs. Iran Institute book and Literature and Mina Literary Agency from Iran were at the fair as well.

Bologna Children's Book Fair 2022 hosts the international community of professionals from the sector to the exhibition halls of the BolognaFiere exhibition center, with over 1,000 exhibitors from more than 85 countries and regions and a professional public that, now more than ever, is demonstrating the esteem with which they hold the world's leading fair event dedicated to the trade-in copyrights and children's publishing.

With hundreds of events, the supporting program at BCBF further drives business opportunities and the sector's future. Various activities are associated with the Guest of Honour at the fair, which in 2022 is Sharjah. The Flagship Conferences will offer a deep dive into crucial issues, while the BOP – Bologna Prize for the Best Children's Publisher of the Year and the BolognaRagazzi Award will distinguish the highest achievements in the industry. ■■■



Tehran Book Garden



Tehran Book Garden (Persian: باغ کتاب تهران, [Baqe-e Ketab]) is one of those unique and fantastic urban spaces which had been needed hardly by millions of population and thousands of students of Tehran.

A cultural and dynamic atmosphere has provided a window to wisdom as well as has turned into an identity for Tehran. Tehran Book Garden has obtained positive feedback internationally. If you are a bibliophile or a student, the Book Garden can suit your needs. If you have children and are looking for a quiet environment with facilities for children, the book garden is an attractive option for a scientific and recreational tour. Finally, if you are not in any of these groups and only want to spend a different afternoon, the Book Garden is still a unique option for browsing.

Previously, the only considerable experience of books and bookstores in Tehran was the Tehran International Book Fair. Although it has been held for many years and has a large

audience, it is a temporary fair. The book garden is designed to meet the constant need of the capital's residents for cultural products, especially books. Tehran Book Garden is a multi-year project that has been set up in the hills of Abbasabad and next to the National Library of Iran after several years of efforts to design a dynamic urban space for the well-read.

Tehran Book Garden is the vastest collection of books and scientific entertainment in Iran has been built on two floors with an area of 65,000 square meters. This complex is the largest bookstore in Iran. According to Newsweek magazine, it is one of the largest bookstores in the world.

Tehran Book Garden is classified and designed in main four blocks:

Block A: Baharestan

Block A is called Baharestan, dedicated to children. On the ground floor, there is a bookstore for children and teenagers.





Sculptures of more than 30 memorable cartoon characters have been installed on this floor, inside and outside the bookstore. Other spaces related to this section include a cafe for children and a robotics club located on the upper floor of the bookstore of this complex.

Block B: Khyalestan

Khyalestan is a narrow passage about 60 meters long that connects the two blocks A and C. In this passage, two walkways can be used. Powerful projectors on both sides of this passage show the pedestrians imaginative and attractive pictures and videos.

Block C: Negarestan

Eleven cinemas and theaters on the ground, basement, and roof offer services to those interested in performing arts and movies. On this floor, there are an art shop and a cinema café. There is also a children's science garden on the first floor designed for children between 7 and 12 years old). The main entrance of Tehran Book Garden is also located in this block.

Block D: Sarvestan

This block includes a bookstore and a store for adult cultural products. The Teen Science Garden, for children 12 years and older, is situated on the first floor. In the basement of this block, a vast gallery and café gallery will welcome those interested in invaluable works of art. This gallery is one of the vastest galleries in Tehran.

The roof of Book Garden

The roof of the Book Garden is a collection of green spaces and cafes reached by either using the elevator or by the various stairs on the east side of the Book Garden. Tehran Book Garden summer cinema with a capacity of 500 people is located on this roof.

Other services and facilities of the book garden: Mother and child room, Paradise Hub shared workspace, Baby carrier, Shahr publication printing center, Hamkara club (research desks for youth and teenagers), Biology Club, several cafes in the various sections, The Robokids Interactive Amusement Park, The Art Shop (cultural products store) and Khaneye Koodak (a place dedicated to children playing).

Address 1: Tehran Book Garden, National Library exit, Haqqani Highway, Vanak Square

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서울국제도서전 Seoul International Book Fair

**Pol Literary & Translation
Agency will attend the Seoul
Book Fair at the Invitation
and Expense of the South
Korean Publishers Union**

Seoul Book Fair will be launched from June 1 to 5 in Seoul by the South Korean Publishers Union and sponsored by the Publication Foundation, an affiliate of the Ministry of Culture, Sports, and Tourism of Korea.

This exhibition is one of the most important book fairs in the world due to its strong and efficient copyright department, and every year hundreds of publishers and literary agencies from all over the world participate in this exhibition for copyright exchanges.

Since Iranian books on children and adolescents and fiction literature have a high potential for entry into the publishing market of South Korea and other Southeast Asian countries, Pol Literary & Translation Agency is looking forward to taking full advantage of this opportunity to spread Iranian publications in Central Asia.■■■

Modern Iranian Poetry in Translation

By Kaveh Bassiri

Classical Persian poetry has held an important place in English-language literature: Khayyam is a central figure of the Victorian era; Rumi remains a best-selling poet in America, and Hafez has been one of the most frequently translated poets. But modern Persian poetry is absent from contemporary surveys. No modern Persian writer appears in the Norton Anthology of World Literature or the Encyclopedia of Literary Translation into English.

There are many reasons for this lack of recognition. After all, only a very limited number of foreign authors are translated into English, and aside from considering the quality of the writing, editors and translators are also influenced by political and social factors. Yet, given the constant presence of Iran in the American media over the past 35 years, one would think that modern Iranian literature would provide a popular alternative narrative, similar to the way the recent wave of Iranian-American memoirs offers Americans a different understanding of Iran.

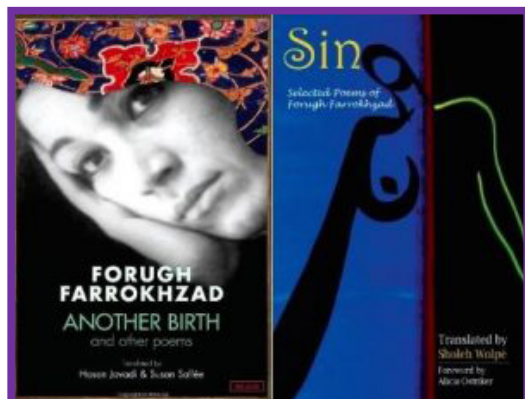
Here, I would like to introduce four post-WWII Iranian poets available in English. All of these writers are much loved by Iranians. Their poems are often memorized, recited, and even turned into songs. In conclusion, I'll consider possible reasons why their work has been neglected.

Forugh Farrokhzad (1935–1967)



Usually remembered intimately by her first name, Forugh Farrokhzad is the most frequently studied and translated modern Iranian poet. Farrokhzad was a vivacious and maverick writer who became an icon of the modern Iranian woman — not just for her writing but for her defiant rejection of

traditional social expectations in her personal life. She wrote freely about her experiences and desires while introducing a new representation of Iranian male and female personas in Persian poetry. Farrokhzad also produced one of the most influential Iranian films, *The House Is Black*, which the important critic Jonathan Rosenbaum called “the most powerful Iranian film” (*Chicago Reader*). She died in an unfortunate accident when she was only 32, at the peak of her creative writing.



Farrokhzad's earlier poems were written in looser formal quatrains (*Char Parh*), but as she grew more confident she also began experimenting and writing more complex and profound poems. In *Veils and Words: The Emerging Voices of Iranian Women Writers*, Farzaneh Milani writes, “Her poetry reveals the problems of modern Iranian women with all her conflicts, painful oscillations, and contradictions.” Hamid Dabashi, in *Masters & Masterpieces of Iranian Cinema*, argues, “Farrokhzad became the prophetic voice and vision of the dark side of her culture, the return of its repressed. Farrokhzad was no mere ‘woman poet.’ She was the poetic voice of a millennial denial at the heart of her culture.”

There have been many translations of her poetry. Another *Birth and Other Poems* (2010), translated by Hasan Javadi and Susan Sallée, is a revised edition that includes a good deal of supplementary material, such as letters and interviews. Iranian-American poet Sholeh Wolpé produced the latest book of translation, *Sin: Selected Poems of Forugh Farrokhzad* (2010). Though not as literal, Wolpé's translation offers the best poetic versions of the poems in English.



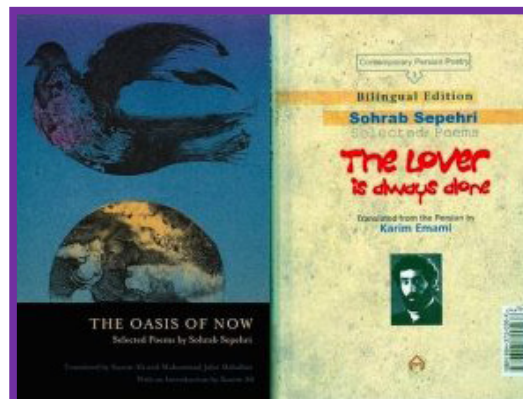
Sohrab Sepehri (1928–1980)

Sepehri is among the most loved and influential Iranian poets. His major collection, *Eight Books* (*Hasht Ketab*), published in 1976 and comprised of poems from all his previous works, has been a steady bestseller

in Iran. There are more than forty books written about him and his work.

He also was a well-known painter, and his work was shown in various galleries and exhibitions, including in the Venice and San Paolo Biennales. He won the Grand Prize at the second Tehran Biennale and a “Special Prize” at the 1969 International Painting Festival in Paris.

Like Farrokhzad, Sepehri began as a more formal poet and only later wrote his more influential free verse poems that expanded the personal lyric in Persian poetry. Sepehri's writing is vibrant and gentle like his brush, often engaging with abstraction, the natural world, and solitude. He was influenced not just by the rich Sufi tradition of Iranian poetry but also by eastern thought



(Taoism and Buddhism). He even translated some Chinese and Japanese verses. His work embodies a modern mystical understanding, and he uses rich metaphorical language to capture the physical, sensual, and concrete with the metaphysical, spiritual, and abstract.

Sepehri has been translated a number of times into English by translators in Iran who want to promote and celebrate his writing. The best example of such a translation is the bilingual selection by his friend and scholar Karim Emami, *The Lover is Always Alone* (2004). In 2013, with the help of Mohammad Jafar Mahallari, writer Kazim Ali produced the first selection of Sepehri's poetry published in America, *The Oasis of Now: Selected Poems*. Though Ali doesn't know Persian, his skill as an American poet has enabled him to produce compelling translations that capture the unique spirit and tone of Sepehri's poetry.

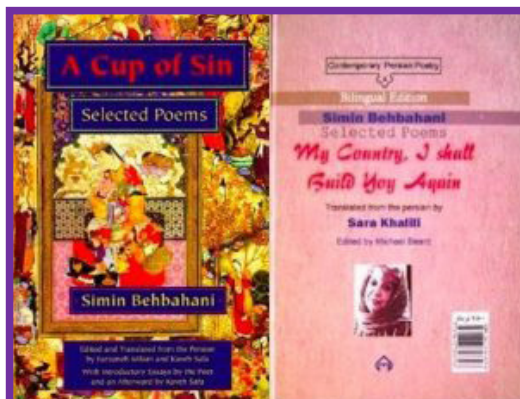


Simin Behbahani (1927-2014)

Unlike Farrokhzad and Sepehri, whose works are from before the Islamic Revolution, Simin Behbahani and H.E. Sayeh continued to write into the 21st century. Behbahani and Sayeh compose mainly in form (primarily ghazals), which makes the translation of their poems more challenging. Translators have

avoided producing their versions in verse. No translation has been able to capture the rich musicality and diction—a necessity to appreciate their work. Behbahani's and Sayeh's imagery is more traditional. Their innovations require the Persian poetic tradition, something that is hard to reproduce in another culture. They also do not have the metaphoric imagery that makes Farrokhzad and Sepehri language so rich in translation.

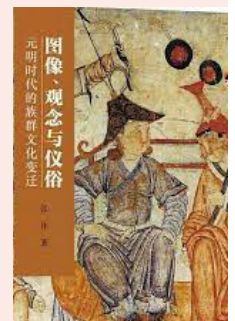
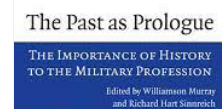
Behbahani has been called “the lioness of Iran” and is the most frequently cited modern Iranian poet in America. She was the mtvU poet laureate. President Obama quoted her poetry in his message of Nowruz (Persian New Year) in 2011. Different media, from *The New York Times* and the *Washington Post* to the *PBS NewsHour* and *The Economist*, published articles in remembrance of her recent death. Behbahani was not only a bold activist but a poetic innovator. She won numerous awards and recognitions for both, including the 1998 Human Rights Watch Hellman-Hammet and two nominations for the Nobel Prize for literature. As an activist, she became the voice of Iranians championing human rights and civil liberties. Her later poetry is especially suffused with sociopolitical concerns of the time. While the West highlights her outspoken stance against oppression and in support of the disenfranchised, it is with her transformation of the traditional poetic form that she has had her greater impact on Persian poetry. She reinvigorated the familiar and ancient form of a ghazal by making it strange and new again. Her poems combine the formal and classical with the modern and colloquial.



Concluding translation and publishing contracts with Chinese publishers

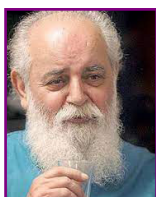
Pol Literary and Translation Agency has signed copyright agreements to translate and publish 10 Chinese book titles in Persian in Iran with Chuking Press, China Economic Press, Beijing Living Media and China National Publishing Export and Import Group.

The titles of the books are as follows: These books are being translated in the translation department of Pol Literary Agency and will be published by the partner publishers of this agency in Iran and will enter the country's publishing market soon.



Ghazal has been primarily a lyrical form for love and spiritual longing. With Behbahani, it became a voice for gender discrimination, domestic violence, prostitution, poverty, oppression, war, and theft. She also added new meters based on the rhythm of everyday speech.

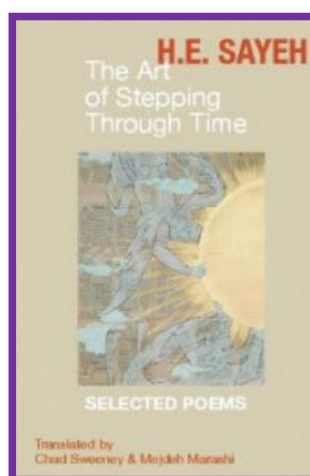
There have been two books of translations of her poems, one published in Iran and the other in America. As with the work of Sepehri, the publisher Sokhan brought out a bilingual collection of her poems. *My Country, I Shall Build You Again* (2009) is translated by Sara Khalili and edited by Michael Beard. Syracuse University Press published selected translations by Farzaneh Milani and Kaveh Safa under the title *A Cup of Sin: Selected Poems* (1999). In that book, Safa includes a long essay providing a helpful analysis of many of the features of Behbahani's poetry. Milani has also written about Behbahani's work in her scholarly texts, such as *Words Not Swords: Iranian Women Writers and the Freedom of Movement*. (Milani will be representing Behbahani and Iranian poetry this year at AWP.)



H.E. Sayeh (b. 1928)

Our final poet, Hushang Ebtehaj, is still alive and is better known by his penname, (H.E.) Sayeh. He is mostly admired for his ghazals, though he also has written free-verse poetry. His body of work is small. The poems aren't complicated or dense. He writes wonderfully crafted poems

following in the tradition of the great master Hafez, whose work Sayeh has studied for years. Sayeh's work is in conversation with the earlier poets, and he often references known metaphors, images, and phrases. He puts the form and images into a modern context with contemporary concerns. Although he is not typically portrayed as a major political poet in Iran, he has written important political poems and has even been imprisoned for a year for his work. His poetry is often romantic and melancholic. There has not been much translation of his work. *Art of Stepping Through Time* (2011), translated by Mojdeh Marashi and the American poet Chad Sweeney, is the first book of his poetry in English. He lives between Cologne, Germany, and Tehran. ■■■



As I mentioned earlier, there can be many factors for the limited translations of modern Persian poetry. We could question whether modern Iranian poets have written important works of world literature or wonder about the quality of the translations.

I believe a good sign of important translations is how well the poets of the target language respond to them. Can the works speak to American poets and readers? There are many obstacles here. One factor is whether the work's innovation is relevant and new for the target language. This might be a difficulty that the works of Behbahani can experience in translation. Her innovations cannot easily be appreciated by a culture that has not had the same relationship with ghazals. Some may even be commonplace in the tradition of modern English poetry.

Sometimes the problem is the unique language, meter, and diction that take advantage of a well-known intertextual discourse of poetics. Hafez is a good example of such a poet, and his translations have never been able to convey the power of the original work. Dick Davis, for example, wrote an essay, "On Not Translating Hafez," in which he argued why Hafez is untranslatable. (Though he later succumbed to the challenge and translated Hafez as part of *Faces of Love: Hafez and the Poets of Shiraz*.) Some of Sayeh's poems share the same difficulty of translation.



The longest Iranian novel "Road of War"

The longest Iranian novel, "Road of War," was finally completed last year, and its author, who has received numerous books of the year awards for this interesting work, declared that the series had come to an end with the twelfth volume.

Mansur Anvari, a well-known Khurasani author, was born in Neishabur, Khurasan Razavi province, in 1955. He began his career writing short stories in 1985 and is now best known for the 12-volume novel "Road of War," which took him more than ten years to complete.

This series of stories begins and ends in Khurasan, from the Russian invasion in August 1941 to Iraq's imposed war on Iran.

During World War II, the Allies used Iran's strategic location to transfer supplies and military equipment to the Russians via the Shahrud Road, so the road was the reason for Allied victory, and later, during the Islamic revolution, this road played a significant role. In fact, it is a metaphor and a symbol that war never ends.

There will be readers if the book is interesting enough, and the point is that this novel covers half a century of Iranian history; if there were fewer books, it may not have been read or all of the topics would not have been covered.

In this novel, the writer tried to write half a century of this country's life in detail, from traditions, customs, folklore, and historical and religious issues. Also, many forgotten customs and traditions of North Khurasan have been mentioned in "Road of War". The writer examined the writing styles of books like "And Quiet Flows the Don," "Gone with the Wind," "Les Misérables," and "War and Peace" when writing this book. These books are not just works of fiction; they represent the country's cultural, social, and political developments at the time.



Unveiling of the Serbian Translation of the Novel the Dead of the Green Garden at the location of Glasnik Publications in Belgrade

The unveiling ceremony of the Serbian translation of the novel The Dead of the Green Garden by Mohammadreza Bayrami was held in the presence of Alexander Dragovic, the translator; Arbutina, director of Glasnik Publications; and Amir Pourpezeshek, Cultural Counselor of the Islamic Republic in Serbia at the location of this publishing house. Petar Arbutina (Serbian publisher of the book) said, "The novel The Dead of the Green Garden fascinated me primarily because of the subjects it deals with. It is a complex book that opens up spaces of great truths and human suffering with great literary style."

Alexander Dragovic, a Serbian Iranologist and translator of the novel The Dead of the Green Garden, spoke about the characteristics of Bayrami's prose. He described Bayrami's prose as having a very influential narrative tone, meaningful and strong, imbued with humor and irony.

The Serbian Iranologist said, "This is the feature that makes Bayrami one of the best contemporary Iranian novelists." In this novel, there are several narrative plots that Bayrami has miraculously combined into a fascinating whole. Perhaps the most important feature of Bayrami's prose is the description of rural life full of love in all its details, and this is the best part of this novel. ■■■

Ahmad Akbarpour (1970– Shiraz)



Biography:

Ahmad Akbarpour is an Iranian well-known author mostly write for young adults and juveniles. In his stories, he deals with themes such as fear, loneliness and peace. However, the most dominant characteristic of his works is their humor. Akbarpour have penned many novels for young adults.

He was born in August of 1970. He spent his childhood and adolescence in a village called Chahvarz in Fars province, in a very sultry environment near the sea where there was no book around .

Until the age of nineteen, that is when he was a junior university student, he was not interested in literature at all. During the dormitory life at Shahid Beheshti University of Tehran, thanks to a few roommates who were interested in literature, he became a reader and gradually started writing. As he thinks, just an accidental encounter with several roommates, cannot cause such a massive and essential change in his mind. Especially given the fact that he was a student of psychology and such concepts as unconsciousness and collective experiences were active in his mind. Possibly, several childhood events that may have had a profound effect on him, are the deeper causes of this change.

Awards:

Akbarpour were awarded in different Literary Prizes such as Book of the year award, UNICEF's selected book, IBBY Honor Diploma, Library of Munich. Among them are:

- That Night's Train selected as Book of the Year by the Ministry of Culture and Islamic Guidance, 2000.
- Emperor of Words received IBBY Honorary Diploma in Beijing, 2006.
- Emperor of Words Nominated by Children's Book Council, 2005.
- Emperor of Words awarded by Fars Province Culture Festival, 2005.
- Emperor of Words nominated Mehregan Literary Festival, 2005.
- I am not Your Daddy's Servant listed by Munich International Library, 2005.
- Good Night Commander nominated by UNICEF, 2002.
- Emperor of Words listed as the Children's Council on Books, 2003.
- Emperor of Words, The first rank, Fars

culture festival, 2003.

- I am not Your Daddy's Servant nominated for National Book of the Year, 2004.
- I am not Your Daddy's Servant nominated for Mehregan Award, 2004.
- I am not Your Daddy's Servant nominated for Book Festival of Center for Intellectual Development of Children and Young Adults, 2004.
- Good Night Commander Selected by Children's Book Council, 2004.
- Southern Dreams Selected by Children's Book Council, 2006.
- Ghoul and Bicycle Selected by Children's Book Council, 2006.
- Three Magical Whistles Second Prize of the Isfahan Festival, 2009.
- Three Magical Whistles Festival on Best Book, 2009.
- Southern Dreams Yearbook candidate for National Book of the Year, 2009.
- If I were a Pilot, Awarded in Festival for 25 Years of Defense, 2009.

- Ghoul and Bicycle Listed in Munich Library Selected Books, 2009.
- Good Night Commander, Awarded by Festival of Resistance Literature.
- Psychopath Writer's Trail – Nominated for Biennial Festival of The Center for Intellectual Development of Children and Adolescents, 2012.
- Seven Labors and More Nominated for Book of the Year, 2013.
- Magical Grandmother, Nominated for Golden Pen Festival, 2015.
- Good Night Commander received five Flying Turtles, Flying Turtle List, 2016.
- Goulmaz received four Flying Turtles, Flying Turtle List, 2018.
- I am Scarecrow but am Scared received four Flying Turtles, Flying Turtle List, 2018.
- I am Scarecrow but am Scared, candidate for the Martyr Ghanipour Festival, 2018.
- I am Scarecrow but am Scared, revived Golden Statue of Growth Educational Books Festival, 2018.

Books translated into other languages

- If I were a pilot, Ahmad Akbarpour, illustrated by Hoda Haddadi, Translated by Sofia A. Koutloki Tehran
- Wenn ich pilot ware, dann, Autorin Ahmad Akbarpour, Aus dem Persischen übersetzt von Saied Firuzabadi, Illustratorin Hoda Haddadi Tehran
- Se fossi un pilota, Scritto da Ahmad Akbarpour, Illustratore da Hoda Haddadi, Tradotto da Gholamreza Emami, Tehran
- Good Night Commander, Ahmad Akbarpour, illustrated by

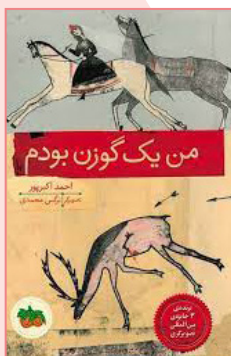
- Morteza Zahedi, Groundwood Books; Toronto; Translation edition (April 27, 2010).
- That Night's Train, Ahmad Akbarpour, Groundwood Books; Toronto; Translation edition (October 6, 2012).
- I am not Your Daddy's Servant translated to Turkish Emperor of Words translated to Turkish.
- Good Night Commander translated to Chinese.
- Good Night Commander translated to Korean.
- That Night's Train translated to Korean.

Introducing Some Works:

Title: I Was A Deer

Winner of three international awards in 2009 and 2014 (First prize of Korean Illustration awards, Illustration Contest of Portugal, and Sharjah's Illustrated Book of the Year), I Was A Deer is the story of hunters and prey; a concept as old as first hunters and gatherers on the face of the Earth.

The author tells the tale of a deer, hunted during the hunting games of a king. The illustrations masterfully depict the ups and down of life as a wild deer in the meadows. Nowadays, there are many disputes over the poaching of wild animals, and this story can bring about the right discourse for children, for it is narrated from the point of view of a wounded deer. In I Was A Deer, after we read and see the beautiful life of wild deer, there comes the king and his companions, who with their bows and arrows, hunt down the animal just for the fun of it. However, the king himself becomes the victim of his hunting, when he's thrown down from her horse, whose rein is tangled in the branches of a tree. The deer, lost and in pain, tries to free the horse, and that's when the king's daughter comes along. She takes the wounded deer to the palace and look after it, but the poor creature dies. This perhaps can be the most touching part of the story, for the deer is still talking to the readers, mentioning that he misses his family and friends: I am a deer, but a dead deer, But I still long for my kind to wander around in the meadows.



Title: The Giant and the Bicycle

A kind father wants to tell her little daughter, Dorsa, a bedtime story. He will tell the story, while Dorsa's mother will draw the pictures of it. But Dorsa wants to participate in the storytelling too. So she constantly interrupts her father and tries to change some parts of it as she wishes the events to happen. The story is about a small boy, who plans to steal a bicycle from a shop. He steals the bicycle when the shop is crowded but then, he is trapped all the other bicycles' falling



down. The small boy tries to escape. Dorsa immediately calls the police and finally the boy is arrested and taken to prison. Dorsa feels sorry for the boy, when she realizes that she was the one who called the police, and asks her parents to help the boy. It is dark and they have to be very careful, as they don't want to wake up the prison guards. They have to run away when suddenly a wild wind blows at the doors and all the night guards wake up. Finally the prison guards lose track of Dorsa and the little boy in the jungle. After a short while, a little giant appears and takes her and the boy to his house. Both children are terribly scared, but the baby giant seems friendly and shows the pictures of all the bicycles he has drawn on one of his room's wall. When the baby giant asks the boy's name, Dorsa is forced to call him Sina; her own brother's name. She never got a chance to ask the boy's name. But suddenly the baby giant decides to eat them all. How can Dorsa possibly change the story ending and rescue their lives? Although the baby giant and Sina become friends, Dorsastill wants to make sure everything is all right. She makes her best to persuade her mother and father to help Sina in the story they are writing and drawing. When her father promises to buy a bicycle for Dorsa, she becomes excited and...

Title: Human's Garden

This book is a story about hunting, and separating animals from their natural habitats and their real home. In this story, as a Leopard cub called Pangul disappears and eventually is found in the zoo, the animals of the forest try to save him, and the world order reverses and animals put humans in the cage, and the other animals go to watch the people in the cage and eventually with the help of the author, who has been caged, they return the pangul and he writes and tells stories for the forest animals.



**For more information about
Ahmad Akbarpour' books, please contact:**

Mrs. Asma

(polliterarryagency2005@gmail.com)

Twenty-five Works Selected by the Audience Were Introduced in the Literary Event Dastan25

The literary event Dastan25 (Story 25) is an attempt to introduce 25 lasting works of Persian fiction that have been published in the last 25 years and then introduce them to the broader audience as much as possible. In the literary event Dastan25, all Persian fiction literature books (novels and short stories) that have been officially published in Persian at least once in Iran between 22/09/1996 to September 21/09/2021 will be judged by the general public.



The final selections of the literary event Dastan25 are as follows:

- 1- Etiquettes of Restlessness by Yaqub Yadali,
- 2- Books of Scripts by Abu Torab Khosrowi,
- 3- National Garden by Kourosh Asadi,
- 4- Snow and the Cloudy Symphony by Peyman Esmaili,
- 5- The Ward of the Condemned by Kayhan Khanjani,
- 6- Twenty Lethal Wounds by Mahmoud Hosseinizad,
- 7- My Bird by Fariba Wafi,
- 8- I Turn Off the Lights by Zoya Pirzad,
- 9- The Hole by Mohammad Rezai Rad,
- 10- Drank Blood or Reddish Black by Mahdi Yazdani Khorram,
- 11- Dr. Nun Loves His Wife More Than Mossadegh by Shahram Rahimian,
- 12- Again from the Same Streets by Bijan Najdi,
- 13- Guide to Dying with Medicinal Plants by Atieh Attarzadeh,
- 14- Lion's Wound by Samad Taheri,
- 15- Assassination of His Majesty by Reza Jolai,
- 16- Possible Night by Mohammad Hassan Shahsavari,
- 17- East of Violet by Shahrar Mandanipour,
- 18- Jujube Blossoms by Reza Jolai,
- 19- Scorpion on the Steps of Andimeshk Railway or Blood is dripping from this Train, Sir by Hossein Mortezaian Abkenar,
- 20- Incompleteness by Zahra Abdi,

- 21- Don't Worry by Mahsa Mohebbali,
- 22- The Missing Half by Hossein Sanapour,
- 23- The Night Symphony of the Woods Orchestra by Reza Ghasemi,
- 24- Hiss by Mohammad Reza Kateb,
- 25- Another Place by Goli Trarghi.

Masud Borbor, the author and secretary of the literary event Dastan25, said about the process of reviewing and selecting the selected works in this event:

"In the first step of the Dastan25 literary event, held from December 22 to January 15, 5,319 audiences took part and registered their favorite titles on the site of this literary event. On Saturday, January 22, we announced a list of 150 works of fiction in which more than 5,000 people participated in the selection of the work. In this primary selection, a list of more than 30,000 titles of Persian novels and story collections which had been published from 1996 to 2021, was made available to the audience, and among these works, 150 books were selected by the audience."

He added, "In the second step of this literary event, we polled a variety of experts and asked them to announce their selected works from the list of 150 books selected by the audiences. In this step, we invited university professors, storytelling teachers, literary critics, journalists, and those active in the field of books and booksellers to bring together a diverse range of tastes and, finally, by aggregating their votes, we came to a list of 25 outstanding fiction literature works from 1996 until now." ■■■



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www.dastan25.com

For information details about the selected books, please contact :

Right Manager: Pol Literary Agency

Contact Person: Asma Mollaei

polliteraryagency2005@gmail.com

Copyright Agreements for the Translation and Publication of 9 Titles of Turkish Books in Persian Were Concluded

According to the public relations of Pol Literary & Translation Agency, the agency's office in Istanbul, in interaction and cooperation with reputable Turkish publishers, concluded a copyright agreement between Turkish and Iranian publishers for translating and publishing books with the following specifications. These books will be translated and published in 2022 and will be introduced to the Iranian book market. The titles of the books are follows:

-KELEBEK KAPISI

Gülriiz Aygöl
Yeni İnsan Yayınevi

-Roman Hayattır

Necdet Özkaya
Yeni İnsan Yayınevi

-Sadakat

By Melike Nur
Mevsimler Kitap

-Şimdi Sevdâ Yürüsün

By Bestami Yazgan
Nar Yayınevi

-YILDIZLARA ASTIK

YÜREĞİMİZİ
by Bestami Yazgan
Nar Yayınevi

-TEKLİ KOLTUK

By: Oğuzhan Öztürk
Mevsimler Kitap

-Kalam-ı Aşk

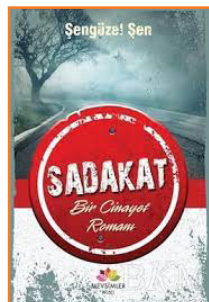
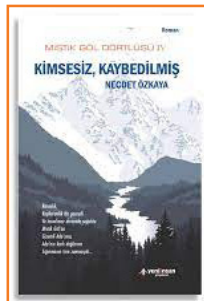
By: Nalan Güven
Timas Yayınları

-Ben Bir Yalan Uydurdum

By: Kemal Yılmaz
Yeni İnsan Yayınevi

-letters by the prophet

Muhammad
by Ibrahim Halil
Mevsimler Kitap



Book on the peaceful coexistence of religions in Iran published in Italy

Authored by Iranian scholar Zahra Rashidbeigi, "Iran: La Culla di una Pacifica Coesistenza Religiosa" ("Iran: The Cradle of Peaceful Religious Co-existence: Christians, Jews, Zoroastrians") was originally published in 2015.

Translated by Giorgia Durigon, the book has been published by Il Cerchio in Rimini.

The book helps readers to get to know the world of religious minorities in contemporary Iran, with color photos of the daily life of Christians (Orthodox, Protestants, Catholics, Syriacs, Armenians), Zoroastrians, Hindus and many other religious confessions, all coexisting in Iran. The Italian edition has been published with a contribution from the Iranian Culture Center in Rome. The book shows the reader the history of the nation, starting from antiquity, telling of the social life and traditions of Iran's religious minorities. ■■■

Pol Literary Agency brings you a curated selection of bestselling titles from the Iran book market that their whole English texts are available.

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

See our other titles with completely English text available at www.pol-ir.ir.

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

Right Manager: Pol Literary Agency

Contact Person: Asma Mollaei

polliteraryagency2005@gmail.com

The Wristwatch

Author: Narges Abyar

Year of Publishing: 2015

No. of Pages: 20

Size: 21× 16/Paperback

ISBN: 9789643945398

English text is available.



About the Book:

The book is the story from the perspective of a child in an orphanage in the city of Urmia, Iran. He recounts his childhood memory of the visit paid by martyr Mehdi Bakeri to that orphanage. He says, "On that day, a slender man came to the orphanage. He said his name was Mehdi. He played hide and seek with the kids, then he took them to the orphanage mosque and told them many stories about the Prophet and Quran. Then he said, 'Kids, we run a contest. The kid who gives the right answer to the questions wins a wristwatch as a gift.' I wanted to have a wristwatch, but I could not answer the quiz correctly. When he left, our trainer came in and said, 'Kids, do you know the person who was playing with you. He was Mehdi Bakeri, the mayor of our city.' wall and pointed the water hose over the head of the gentleman called Mehdi and he was all wet."



About the Author:

Narges Abyar (1971–Tehran)

Narges Abyar is an Iranian author, film director, and screenwriter. She graduated in Persian literature; she started writing books in 1997 so far she has written more than thirty story and fiction books for

children, young adults, and also adults. Abyar has made several short and feature-length documentaries as well. Some of her books and awards are as follow:

- "Mountain on the shoulder of the tree ; (Winner of the Best Sacred Defense 2004 novel)
- "A Boy with insatiable worms on his body; Literary Prize of Isfahan & Selected Top Book Festival
- "Third Eye"; Nominated for the Best Sacred Defense 2006 Novel
- "The Legend of a Skinny Spring"; Winner of the Nobel Prize of Salambacheha & Winner of the Literary Writers
- "It was neither a day nor night; Lady Cultural Literary Award

- "The Poems of a sky-clad fish"; Selected in Top Book Festival
- "Story of Two Fives"; Selected in Top Book Festival



The Magical Feather

Author: Mahmood Barabadi

Publisher: Soor-ye Mehr Pubs.

Subject: Story and picture books

No. of Pages: 24

Age Group: 6+

Size: 21×18.5

English text is available.

About the Book:

That morning, when Khajeh Salman arrived at his shop, he found out that the thief had broken into his shop and taken his golden rosewater sprinkler. The next day, other people's shops and houses were also subject to theft. The sheriff heard the news. He searched everywhere to find the crafty thief, but there was no trace of him. The news was transmitted to the king. He ordered to find the thief as soon as possible. But after a while, the king's palace was robbed and the royal crown was stolen. Finally, the crazy Bohlool could find the Shekarestan's thief with a trick.

Book excerpt: When the king learned the matter about the thief, he said to his Vizier, "Bring the thief fast, I want to see how he looks."

The Vizier whispered under his breath lest the king hears him, "He looks like you," and then said loudly: "The thief has not been arrested yet."

The king said, "What the hell? I want to see the thief face to face".

The Vizier bowed respectfully and said, "But your majesty, this thief is very cunning. They could not apprehend him."
 The king said, "I do not take no as an answer. You must arrest the thief until tomorrow."
 The Vizier said, "Yes sir, your majesty's wish is my command."



About the Author:

Mahmood Barabadi (1952–Sabzevar) was a board member of the Iranian Association of Writers for Children and young adults seven times. The remainder of his works is mostly young adults' fiction

and most of them are realistic.

Some of his Books:

- Lazy Chick (1990–Peydayesh Pubs.)
- Lollipop (1991–Peydayesh Pubs.)
- The Mystery of the Abandoned Orchard (2014–Kanoon Pubs.)

The News Presenter was Silent

Author: Mozghan Babamarandi

Publisher: Rozaneh Pubs.

Year of publishing: 2018, First edition/Paperback

No. pages: 126

Age group: 14+

Size: 12× 21

ISBN: 978 9643346393

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:

Mozghan Babamarandi started writing for children in 1995 focusing mostly on teenagers. She is a well-known figure in Iranian children's & teenagers' literature and her books are published by famous Iranian publishers. Her stories reflect her childhood. Her books contain ethical and social themes. She is fond of short-story format and this is the prominent format of her books which are published in Iran. At the time being, she lives in Tehran. She is the author of more than 28 books of novels and a collection of stories for children and young adults.

Genius in Love

Author: Miaad Nikpour

Publisher: Arshadan Publication House

Subject: Science Fiction

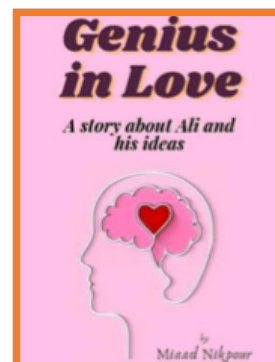
Year of Publishing: 2022

No. of Pages: 68

Size: 22× 15

ISBN: 9786222756819

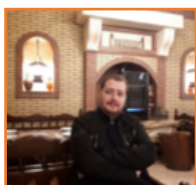
English text is available.



About the book:

Our story is about a boy named Ali. he was born in a cultural family in the North of Iran. Ali's father was a university professor in electronics, and his mother was a teacher in elementary school. His parents were truly in love with each other. The only problem they had; was there was no child. They hadn't been able to have a child for years, so they decided to visit a doctor to consult and cure their problem. Finally, after all the medicine and treatments, they were able to have a child and named him Ali. Ali's parents were unbelievably happy, they loved Ali so much and provide him with anything he wished. They did not let him feel lacking. Ali was a special boy from his early childhood and the sparkling ingenuity was visible in him. He starts talking when he was just 9 months, for example. Or he had been able to read and write when he was 4 years old. He was showing great concern about mathematics so, at the age of 5, he completely learned addition and subtraction and multiplication tables. He also had a strong interest in music since childhood. That's

why his father bought him a piano when he was 6 years old. Fountains of genius were seen in him from childhood and he had great intelligence, talent, and perseverance. Despite all problems and mishaps in life, he only focused on his goals and building his future; he tried to make a bridge from the problems to reach his dreams. As a university B.S. student, he was interested in neuroscience technology and decided to study in this field. Different ideas regarding neuroscience technology came to his mind in different situations and happenings in his life. He decided to travel to the U.S.A to study for Ph.D. at Berkley University, California to realize his ideas, dreams, and goals. During and after his study at the university, under the influence of different conditions and happenings he encountered, some ideas came to his mind and tried to implement them in some scientific projects. Ali's goal was to do great scientific jobs and to serve humanity. He could achieve numerous valuable projects in the field of neuroscience technology.



About the Author

Miaad Nikpour (1989–Iran) Miaad Nikpour is a prospering Iranian author, songwriter, and musician, educated in Biomedical engineering. He began to put pen to paper from an early

age. His writings have been published and welcomed in Iran. All or nothing attitude is a plague for man and Genius in Love. Miaad is a member of the Writers Association of Iran. Miaad lives in Mahmoodabad in Mazandaran province, and at the time being, he engages in writing and composing.

Islam and the Environment

Author: Ayatollah Abdullah Javadi Amoli
Edited by: Muhammadkazem Badpa
Publisher: Isra Pubs.
Year of publishing: 2018/9th edition
No. of Pages: 360/Paperback
Size: 16.5× 22.5
ISBN: 9789648739046
 • English and Arabic text are available.



About the Book:

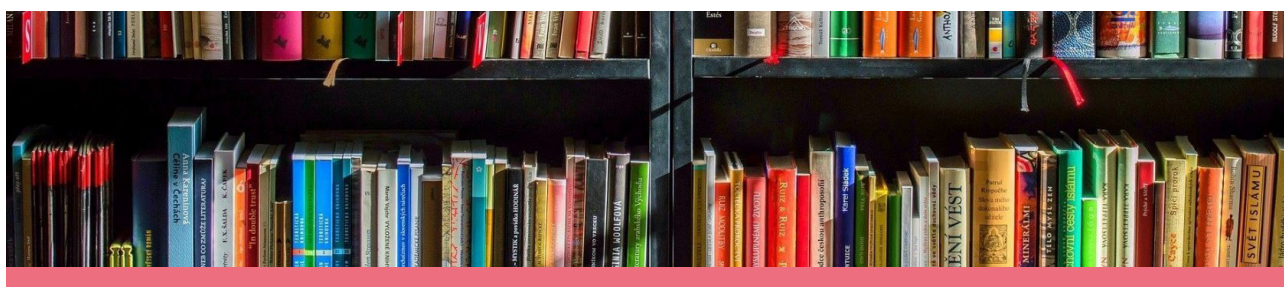
Islam and the Environment a collection of Ayatollah Javadi Amoli's writings, lectures, and messages with a divine view on the environment. In addition to talking about mankind's responsibility for keeping the environment healthy, it further illustrates healthy lifestyles and the secret of natural disasters. The book is written in 5 chapters titled: "Land prosperity and establishing utopia by the divine Caliphate, the environmental background of humanities and theology, the relationship between good and evil deeds and natural disasters, efforts in the nature and their effect on preserving the environment and the effect of sociable behavior on the health of the living environment. The author explains that preserving the environment before being an objective and empirical field of science, is intuitive and human knowledge, and looking at the environment merely from a materialistic point of view, is an affront to the dignity of mankind and since religion is responsible for all levels and dimensions of human existence, environmental science and preservation of natural habitats are also part of humanities and theology. This book is translated both into English and Arabic.



About the Author

Grand Ayatollah Abdullah Javadi Amoli (1933 – Amol) is a well-known, outstanding thinker in various fields of Islamic sciences and a distinguished figure in exegesis, jurisprudence, philosophy, and mysticism. He learned literature, the Description of Lum' laws, and other books from great mentors. In 1950 he went to Tehran and continued with his education and learned Ras 'il and Mak sib and the Interpretation of the Qur'an along with the Description of Fus s al-Hikam. In 1955 he went to Qum to complete his education. Upon the completion of his education, his activities were focused on teaching and promoting divine science. He established the "Asra" Research and Publishing Institute to research various majors in Islamic Studies and to answer the criticisms of Islam in 1993. Javadi Amoli has penned more than 100 books on various subjects in Islamic studies.

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Concluding a Contract for Translating and Publishing 20 Istanbul Turkish book titles in Iran



Pol Literary & Translation Agency office in Istanbul announced the signing of copyright agreements for 20 book titles to be translated into Persian and published in Iran, between Turkish and Iranian publishers in 2021. The agency noted that despite the fact that the Iranian government does not participate in the membership of global copyright conventions, Iranian publishers translate

and publish these books by concluding copyright agreements in order to respect international publishing laws and the rights of foreign publishers and authors.

Pol Literary & Translation Agency is responsible for concluding copyright agreements and pursuing the administrative and legal affairs of these agreements.

The titles of the books are as follows:

- 1 – Farm Scarecrow, Salim Nizam, Samarqand Publications, Turkey
- 2 – Raccoon, Swat Duman, Alaqarqa Publications, Turkey
- 3 – Pomegranate Tree, Nazan Beygoglu, Timash Publications, Turkey
- 4 – Black Sun, Bahador Yeni Shahruglu, Timash Publications, Turkey
- 5 – Island Kids, Zulfi Niunli, Enghelab Publications, Turkey
- 6 – A Millennium of Turkish Literature, Site Halman, Turkish Ministry of Culture Publications
- 7 – A Brief History of Turk-Ethnicity Governments, Turkish Ministry of Culture Publications
- 8 – Image of Heart, Bastami Yazgan, Nar Publications, Turkey
- 9 – Seven Colors of Regret, Ahmad Afeh, Nar Publications, Turkey
- 10 – Love is Flowing, Bastami Yazgan, Nar Publications, Turkey
- 11 – From the Stars, We Hung our Hearts, Bastami Yazgan, Nar Publications, Turkey
- 12 – In a Butterfly, Golriz Igle, Yeni Ensan Publications, Turkey
- 13 – The Novel is Life, Nejat Ozkaya, Yeni Ensan Publications, Turkey
- 14 – The Gate of Hearts, Nalan Govon, Yeni Ensan Publications, Turkey
- 15 – I Lied, Kamal Yilmaz, Yeni Ensan Publishing, Turkey
- 16 – Letters of Prophet Mohammad (PBUH), Musimler Publications, Turkey
- 17 – Armchair, Selcuk Alkan, Musimler Publications, Turkey
- 18 – Wafa, the Queen of Light, Musimler Publications, Turkey
- 19 – Ashes of Love, Bahador Yeni Shahruglu, Timash Publications, Turkey
- 20 – Manuscript, Farog Duman, Alaqarqa Publications, Turkey

It is worth mentioning that from this list, so far the below books have been translated and published in Persian and other books are being translated and will be published soon:

Pomegranate Tree by Tadai Publications

Black Sun by Ebrahim Publications

Island Kids by Parak Publications

A Millennium of Turkish Literature by Anna Pol Publications

A Brief History of Turk-Ethnicity Governments by Anna Pol Publications

Image of Heart by Ghoghnos Pol Publications

Seven Colors of Regret by Ghoghnos Pol Publications. ■■■

LITERATURE
TRANSLATION
INSTITUTE OF
KOREA
한국문학번역원

Selection of the Director of Pol Literary & Translation Agency as a Judge for the South Korea Translation Award

The first round of translation award in South Korea will be launched to select the best books translated from Korean into other languages. In this event, Korean books translated and published in 2021 into foreign languages (including Persian) with the subject of fiction literature will be judged, and valuable prizes will be awarded to selected works.

The Literature Translation Institute of Korea, as the organizer of this literary event, has invited Dr. Majid Jafari Aghdam, CEO Pol Literary & Translation Agency to participate in the jury of the first round of this literary award.

The books that make their way to the judging phase will be reviewed by a jury consisting of 5 translation experts from South Korea and 5 translation experts from other countries from April 15 to June 7. ■■■

List of winners of the literary prizes in Iran in 2021

1) The 39th Book of the Year Prize

This period of the Book of the Year Award of the Islamic Republic of Iran was held in 3 areas of authorship, translation, and revival of texts, the winners of which are as follows:

Humanities:

- 1 – Applied Organology: Iranian classical Music Instruments (Music), by Majid Kolivand, Tehran: Nai VA Ney, 2020, 152 pages.
- 2 – Trade and Professional Guilds in the Safavid Era (History), by Mehdi Keywani, Tehran: Center for the Great Islamic Encyclopedia, Center for Iranian and Islamic Research, 2020, 2 vols, in one volume (695 pages).
- 3 – Urban Planning in Pedestrian Orbit (Architecture and Urban Planning), by Mostafa Behzadfar and Kiomars Habibi, Tehran: Iran University of Science and Technology, 2020, 780 pages.
- 4 – The Covered Line: History and Stylistics of Eastern Kufi (Visual Arts), by Mehdi Sahragard, Tehran: Islamic Republic of Iran Academy of Arts; Mashhad: Imam Reza (A.S.) International Cultural Artistic Foundation, 2020, 402 pages.
- 5 – Kashan Carpet in the Twilight of History (Visual Arts), by Shirin Sooresafil, translated by Sara Safati, Tehran: Mirdashti Library; Mirdashti Cultural Center, 2020, 656 pages.
- 6 – History of Semantics at a Glance (Linguistics), by Kourosh Safavi, Tehran: Elmi, 2020, 520 pages.
- 7 – Encyclopedia and Encyclopedia Authoring (Generalities) History, Methods and Examples, designed and compiled by Mohammad Mansour Hashemi and Hossein Khandaghabadi, under the supervision of Gholam Ali Haddad Adel, Tehran: Islamic Encyclopedia Foundation; reference book, 2020, 880 pages.



- 8 – The Ache for The One Who Stole Hearts: A Narration of the Funeral of General Shahid Ghasem Soleimani in Iran (Documentary), by Meysam Amiri, edited by Mohammad Mehdi Oghabi, Tehran: Khat Moghaddam, 2020, 196 pages.
- 9 – Rezanam to Reza Khan: Biography of Reza Shah Pahlavi from 1877 to 1920, by Hedayatullah Behboodi (Documentary), Tehran: Political Studies and Research Institute, 2020, 374 pages.
- 10 – Azerbaijan and Shahnameh: A Study on the Position of Azerbaijan, Turks, and Turkish Language in Shahnameh and the Millennial Base of Shahnameh in Azerbaijan (Literary Research 9), by Sajjad Aidenloo, Tehran: Dr. Mahmoud Afshar Publications; In collaboration with Sokhan, 2020, 778 pages.
- 11 – Pronunciation in Ancient Persian Poetry: Utilizing Poetry in Recognizing Ancient Pronunciations, by Vahid Eidgah Torqbei (Literary Research), Tehran: Dr. Mahmoud Afshar Publications; In collaboration with Sokhan, 2020, 854 pages.

Religion

- 1 – The Relationship between the Quran and the Bible: A Study of the Perspective of Angelika Neuwirth, by Seyyed Hamed Alizadeh Mousavi, Qom: Research Institute of Islamic Sciences and Culture, 2020, 340 pages.
- 2 – Sadrnameh: Biography and Works of Grand Ayatollah Seyyed Sadr al-Din Sadr (birth 1954) and his son Ayatollah Seyyed Reza Sadr (birth 1994), by Seyyed Bagher Khosrowshahi, Qom: Shiite Bibliographic Institute, in collaboration with Imam Musa Sadr Cultural-Research Institute, 2020, 880 vol.
- 3 – موسوعه الفقه الاسلامی المقارن, compiled by a team of authors, under the supervision of Seyyed Mahmoud Hashemi Shahroudi, Qom
- 4 – ادب فنیای مقربان: Description of the pilgrimage of Jame'eh



Kabireh, by Abdullah Javadi Amoli, Research and compilation: Mohammad Safaee, Majid Heydarifar, Ehsan Ebrahimi, Ghanberry Ali Samadi, Saeed Bandali, Qom: Isra, 2002 – 2020, 11 vol.

Literature

- 1 – Unnamed Father (Novel), by Seyyed Meysam Mousavian, Qom: Jamkaran Book, 2020, 270 pages.
- 2 – Sad Moon, Red Moon (Novel), by Reza Jolaei, editor: Ali Hassan Abadi, Tehran: Cheshmeh, 2020, 164 pages.
- 3 – Dingi Clock (A Collection of Three Short Stories), by Mohammad Esmail Haji Alian, Tehran: Surah Mehr, 2020, 236 pages.
- 4 – The Mad Saint (Collection of Stories), by Ahmad Reza Amiri Samani, editor: Seyyed Javad Mousavi, Tehran: Yarmand; Saad Publications, 2020, 152 pages.
- 5 – Traces of Opened Chains (Poetry), by Seyed Mehdi Naghbaee, Rasht: Rima, 2020, 68 pages.
- 6 – Albert Camus in Iran (Literary Criticism), by Mohammad Reza Farsian and Fatemeh Ghaderi, Mashhad: Ferdowsi University of Mashhad, 2020, 320 pages.
- 7 – New Year in Exile (Classical Poetry), by Alireza Rajabali Zadeh Kashani, Tehran: Surah Mehr, 2020, 92 pages.
- 8 – Animah (Classical Poetry), by Alieh Mehrabi, Tehran: Surah Mehr, 2020, 80 pages.

Children and Adolescents

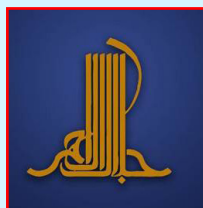
- 1 – Mahak and Fabric Weavers of Klinja Melinja (Fiction), by Azam Sobhanian, editor: Majid Mahboubi, illustrator: Freshteh Jafari Farmand, Mashhad: Astan Quds Razavi, Behnashr Co., 2020, 104 pages.
- 2 – Silence in One's Mother Tongue (Poetry), by Mehdi Mardani, illustrator: Seyyed Rasool Amali, Tehran: Surah Mehr, 2020, 52 pages.
- 3 – The Story of Colonialism (Non-Fiction), by Mehdi Mirkiaei, Tehran: Surah Mehr, 2020, 15 vols.
- 4 – Iran Biology (Scientific), by Ardavan Zarandian, scientific editors: Fariba Hematian, Seyyed Reza Karroubi, and Hamidreza Mirzadeh, Tehran: Iran Technical Publishing Company, Nardeban Books, 2020, 3 vol. Scientific
- 1 – Basics of Ergonomics and Engineering of Human Factors, by a team of authors, scientific editors: Alireza Choobineh and Hadi Daneshmandi, Shiraz: Shiraz University of Medical Sciences and Health Treatment Services, 2020, 886 pages.
- 2 – From Cell to Cancer, by Arsalan Jalili and Abbas Haji Fathali, Tehran: Shahid Beheshti University of Medical Sciences and Health Treatment Services, 2020, 940 pages.

2) The 14th edition of

the Jalal Al-e Ahmad Literary Awards

Nominees:

- “Without Father's Name”, (novel), by



Seyyed Meisam Musavian, Jamkaran Pubs.

- “Killing Angel”, (novel), by Alireza Hassanzadeh,
- “The Prophet Who Made No Miracle” (novel), by Mohammad-Ali Rokni,
- “A Mute Sonnet” (novel), by Mitra Moeini
- “Sad Moon, Red Moon” (novel), by Reza Julai.
- “Prepare for Assassination” (short stories) by Ali Barati-Kajvan,
- “Two-Eyed Ha” (short stories) by Mahbubeh Hajiannejad,
- “Unhappy Hour” (short stories) Mohammad-Esmaeil Hajalian
- “Mad Saint” (short stories) by Ahmadreza Amiri-Samani.
- “A Man Named Reza Who Was Then Called Reza Khan”, (biography) by Hedayatollah Behbudi
- “Abu Baran” (literary review) by Zahra Sadat Sabeti,
- “Daddy Rajab” (literary review) by Nasrin Rajabpur,
- “Don't Touch Me” (literary review) by Faezeh Ghaffar-Haddadi,
- “Fascinating Grief” (literary review) by Meisam Amiri,
- “Khanom Jan's Neighbor” (literary review) by Zeinab Erfanian
- “The All-Rounder” (literary review) by Mojtaba Qafelebashi, Hassan Rafiei, and Masud Jalilvand.
- “Albert Camus in Iran” (literary review) co-written by Mohammadreza Farsian and Fatemeh Qaderi,
- “Silent Resistance” (literary review) by Mehdi Mirkiani
- “Narratology and Narrative Review” (literary review) by Elham Haddadi and Farhad Dorudian

Winners:

- “Without Father's Name”, (novel), by Seyyed Meisam Musavian, Jamkaran Pubs.
- “Sad Moon, Red Moon” (novel), by Reza Julai.
- “Unhappy Hour” (short stories) Mohammad-Esmaeil Hajalian
- “Mad Saint” (short stories) by Ahmadreza Amiri-Samani.
- “A Man Named Reza Who Was Then Called Reza Khan”, (biography) by Hedayatollah Behbudi
- “Fascinating Grief” (literary review) by Meisam Amiri,
- “Albert Camus in Iran” (literary review) co-written by Mohammadreza Farsian and Fatemeh Qaderi

3) The 22nd period of Martyr

Ghanipour Literary Award

Nominees:

- Arrival (Novel), by Ali Asghar Ezzati Pak, Shahrestan Adab Publications
- Idol (Novel), by Maliheh Zolfagharian, Soroush Publications
- Newton Under the Walnut Tree (Novel), by Leila Sabouhi, Nimaj Publications
- Surah Aflin (Novel), by Ebrahim Akbari Dizgah, Shahrestan Adab Publications
- Lost at 13:60 (Adolescents), by Pouyan Makari, Avand



Danesh Publications

- The Hidden Book (Adolescents), by Majid Purvali Kolshtari, Jamkaran Book Publications
- The Fire Temple (Adolescents), by Ahmad Modaghegh, Saad Publications
- Like the Design of a Rug (Adolescents), by Mohammad Mahmoudi Noorabadi, Shahrestan Adab Publications
- The Devilish One (Adolescents), by Fatemeh Bakhtiari, Jamkaran Publications

Winner:

- The Novel Idol was announced as outstanding work by the jury.

4) The 19th period of the Golden Pen Award

Winners:

- Unnamed Father (Novel), by Seyyed Meysam Mousavian, Jamkaran Book
- Barshekan (Novel), by Hamid Alidosti Shahraki, Surah Mehr
- Yolbars and the Underground City (Children and Adolescents), by Abdul Rahman Onagh, Peydayesh
- The Secret of the Little Seed (Children and Adolescents), by Razieh Khadem al-Hosseini, Islamic Culture Publishing Office



5) The Vav Literary Award

Nominees:

- To Be Fourteen on Snow (Novel), by Hossein Atashparvar
- Tabarkhoon (Novel), by Mohsen Fatehi
- The Blue Man (Novel), by Payam Azizi
- When We Are All Dead (Novel), by Mehdi Ahmadian



Winner:

- The Blue Man (Novel), by Payam Azizi

6) Asghar Abdollahi Literary Award

Nominees:

- The book Bad Noban (Novel), by Jamshid Malekpour, Sales Publications
- The book Night of Those Better Than Us (Short Story), by Hamid Reza Najafi, Cheshmeh Publications
- The book Lady Deer (Novel), by Maryam Hosseini, Cheshmeh Publications
- The book Smell of Snake (Novel), by Monir al-Din Beirut, Nimaj Publications
- The book Summer Othello, by Nasibeh Fazlollahi, Sales



Publications

- The book Cats Do Not Make Decisions, by Natasha Amiri, Sales Publications
- The book Koor Sorkhi (Non-Fiction), by Alieh Ataee, Cheshmeh Publications
- The book The Hungry Malk (Non-Fiction), by Nahal Tajaddod, Cheshmeh Publications

Winners:

- The book Bad Noban (Novel), by Jamshid Malekpour, Sales Publications
- The book Night of Those Better Than Us (Short Story), by Hamid Reza Najafi, Cheshmeh Publications

7) The 10th Period of the Haft Eghlim

Literary Award

Nominees:

- Iron Curtain (Novel), by Ali Shoroghi, Sales Publications
- Another Day of the Council (Novel), by Fariba Wafi, Markaz Publications
- Negative-Two Floor (Novel), by Fatemeh Jafarian, Sales Publications
- Midday Incantations (Novel), by Mansour Alimoradi, Nimaj Publications
- Iron Curtain (Novel), by Ali Shoroghi, Sales Publications
- The Holographic World of Crime (Novel), by Farid Hosseini, Tehran, Nimaj Publications
- Rabbit and Ash (Novel), by Mahboubeh Mousavi, Agah Publications
- Another Day of the Council (Novel), by Fariba Wafi, Markaz Publications
- Resident of the House of Others (Short Story), by Mohammadreza Zamani, Sales Publications
- Flamingos of Bakhtegan (Short Story), by Ali Salehi Bafghi, Markaz Publications
- Welcome to Magzi (Short Story), by Dariush Ahmadi, Nimaj Publications
- Dog's Eye (Short Story), by Alieh Atai, Sheshmeh Publications
- Jackal's Winter (Short Story), by Farhad Rafiee, Nimaj Publications
- The Border (Short Story), by Nafiseh Nasiran, Markaz Publications



Winners:

- Iron Curtain (Novel), by Ali Shoroghi, Sales Publications
- Resident of the House of Others (Short Story), by Mohammadreza Zamani, Sales Publications



33rd Tehran International Book Fair

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The 33rd edition of the Tehran international book fair has been scheduled from 11 till 21 May 2022 at Imam Khomeini Musalla. The cultural event has turned into a landmark, momentous book fair in the Middle East and Asia after 32 editions in a row.

Millions of visitors inspect the fair every year, including thousands of university students, scholars, and their families. The event currently serves as the most significant cultural event in Iran.

STALL BOOKING will be open from 26 March till 15 April. Participants willing to join the next edition of the Tehran International Book Fair could register directly through the website of the event available: <https://register-int.tibf.ir/>

The Rise of Modern Persian Literature through Translation in Iran

By: Zahra Abdolazadeh



Translation is an indispensable tool for communication between diverse linguistic groups. It opens new horizons for the people living in a country so that it makes changes and improvements in their society, especially in the literature. Through the translation process, some literary principles and elements are introduced into the home literature which did not exist before. These features emerge not only as new models of reality to function as a substitute for old and established literary conventions that are no longer effective but as a whole range of other features as well, such as compositional patterns and techniques or literary genres and forms (Even-Zohar, 1990). During the late nineteenth and early twentieth century, translation from European languages caused the Persian literature to begin to experience new trends in poetry and prose, leading to the rise of modern Persian literature.

Translation into Persian has a long and eventual history; it has played an important part in the evolution of Iranian civilization. Especially, since the middle of the nineteenth century, translation from European languages has been an integral part of various modernization projects in Iran; it has played a significant part in the introduction of new themes and models into the Persian literary poly system. It can be claimed that such literary genres as drama, novels, short stories, modern Persian poetry, and modern literary criticism, in their modern sense, were unprecedented in Persian literature before Western culture's influence in Iran.

Translations from Western languages in the late nineteenth and the early twentieth century provided writers with the model examples which were previously unknown to them. They led to new learning in the area of literature and thereby the foundation for a profound change in the literary climate of Iran and the emergence of new literary genres was gradually laid. From the perspective of the polysystem theory, it was also observed that special literary interference occurred in Iran due to the broad contact of Iranians with the European ideas and cultures, not the existence of resisting conditions, and a strong feeling of need for options that were not available in the Persian literary system, but offered by accessible European systems during the late nineteenth and early twentieth century, while the translation as an indirect channel was the main channel of the literary interference.

It was shown clearly that under the Qajars, especially after the constitutional Revolution of 1906, the translated literature assumed a central position in the Persian literary poly system because the dynamics within the Persian literary poly system led to the emergence of a turning point in the country in which the translation of European works participated actively in filling the felt literary vacuums.

The lack of a simple style of writing which could be understood by common people and suitable literary genres with satirical and combatant them to enlighten the people and awaken them about their rights in the classical Persian kinds of literature used such literary vacuums were felt among Iranian intellectuals and literary figures. In such a situation, translation brought about in Iranian culture new local elements, new linguistic structures, and new literary genres and styles that had never been there. Hence, translations filled the felt vacuums and occupied a central position in the Persian literary poly system. Accordingly, It can be claimed that the translation dynamically facilitated and contributed to the construction and shaping of modern Persian literature. In the late nineteenth and early twentieth century, it was quite natural and acceptable that translated literature held a central position in the Persian literary poly system since its development depended heavily on the translations made from European languages into Persian.

In the views of many researchers, translation has been a vehicle for transferring certain ideas into Iran. In broader terms, it has been the chief means of introducing Iranians to new ideas, schools of thought, and literary trends. In other words, it has been considered a necessary component of the drive toward modernity (Karimi-Hakak, 2013). The late nineteenth and early twentieth-century translations of western works introduced new cultural paradigms and literary traditions into Persian literature and enabled it to undergo a revolutionary change and experience perhaps the most intense transformation of its entire existence.

It would be quite awkward to describe Persian literature as "young" or "peripheral" whereas it has had a long history and spans nearly three millennia in the course of history. It has played a significant role in enriching and enhancing the Islamic civilization and culture and has profoundly influenced the literature of Ottoman Turkey, Muslim India, and Turkic Central Asia, and





has been a source of inspiration for Goethe, Emerson, Matthew Arnold, and Jorge Luis Borges, among others. The importance and excellence of Persian literature were largely recognized by the great European authors and thinkers. For example, among others, Charles Augustin Sainte-Beuve (1804–1869), on seeing the Shahnameh of Ferdowsi, said that "if we could realize that great works such as the Shahnameh exists in the world, we would not become so much proud of our works in such a silly manner (Bruijin 2013). Then, it can be seen evidently that Persian literature hasn't been young or peripheral. However, the state of Iranian literature in the era under focus, the late nineteenth and early twentieth century was exactly in accord with the third situation, when there are turning points, crises, or literary vacuums in literature. Historically speaking, under the influence of the contact with European countries, Iranian society in those days was experiencing some new entities and features that mark the beginning of a new era. In the pre-modern times, the (written, formal, elevated) literary language was distinguished from the (oral) colloquial language of the common people in Iran and the use of colloquial language was not customary in the literature. Generally, at that time, poetry was always very popular among all classes of Iranians and was considered the essence of art which fulfilled the role of other forms of art (Mollanazar, 2001). Classical Persian poetry was produced almost entirely under royal patronage and was structured around abstract and subjective themes.

It was not a true reflection of major people's lives and feelings and did not tap into the everyday language. But, toward the end of the 18th century, various influences, including contact with the west, the establishment of modern schools, attempts to facilitate education for the public, growth of the rate of literacy, expansion of newspapers and books, and formation of the middle class in the society began to transform Persian literature. To improve the efficiency of government and the spread of information, an attempt was made to simplify the written language as it was used by officials and historians. Mirza Taqi Khan Amir Kabir was the most influential figure in the advance of the simplification of language (Mollanazar, 2001). Progressive ideas proliferated increasingly toward the end of the Qajar dynasty, especially during the constitutional Revolution of 1906. With the constitutional revolution, popular life has come into the limelight, the ordinary people were involved in historical events and their existence gained significance in the social hierarchy, then their style of language attained 'canonicity', while in the past, the elite classes were considered important and the language developed by them was used in literature and read by them, common people

were rather ignored in the hierarchy of power; their language, the 'language of the people was, too. Then, a turning point emerged in the country and the need for a new form of expression which had no precedent in the Persian literature became apparent. Arguing that the classical literary models were no longer able to reflect the requirements of the time, the intellectuals and literary figures of this era looked for a modern way and model to utter their critical ideas and express the demands and problems of that changing society. They tried to avoid the sophisticated language of classical Persian literature and create a new literary language that could be the voice of all the people in Iran. In this situation, the translation of Western works came to serve as a helpful model. Since the translators wanted to remain true to the originals, a simpler and more natural language was adopted. Generally, Persian prose translators acknowledged the language of speech and used it in their translations. Then, translations from European languages played a very significant role in shaping the simple style of writing and helped to fill the felt literary vacuum. It should be said that in addition to a move toward simplicity of writing style, due to the exigencies of the period, intellectuals and literalists tried to find suitable grounds to enlighten the people and to train their thoughts through books and articles, they wanted to criticize the available undesired conditions of the country.

In this vein, they thought that the age of classical literature, especially classical poetry was over and it with its abstract and subjective themes belonged to the age of tradition. It was considered that classical literature could not describe the political and social aspirations of the age. In these conditions, it was especially assumed that European literary genres could satisfy the need of Iranian intellectuals for a kind of literature with satirical and combatant themes which dig a tunnel into truth and reveal the existing realities (Ghazalsofi, 1998). Again, the translation of various European works came to serve as a helpful model and they approved beneficial to filling the existing literary vacuum. Accordingly, the dynamics within the Persian literary poly system, and socio-cultural conditions of the country, created turning points in which established models were no longer tenable for the younger generation of Iranian intellectuals and literalists. At such a historical moment, the need for new literary models and themes (simple style of writing and combatant literature), which had no precedent in the indigenous stock of the Persian literary poly system, was felt enormously and it was considered that translated works could fill suitably the available vacuum, then it was easy for European models to infiltrate into Persian literary repertoire and hence, translated literature assumed a central position in the Persian literary poly system. ■■■■

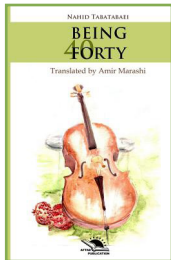
Novels in Translation by Iranian Women Writers

Recommended: by Nasim Marashi

Being Forty

Author: Nahid Tabatabaee

Translated into English by Amir Marashi



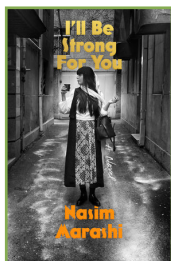
This book's protagonist has a midlife crisis. A former cellist, Alaleh works at an opera house, coordinating performances. She is outwardly successful, but not on the inside.

On the eve of her 40th birthday, she reflects on her life—thinking about a former lover and about the dreams she once harbored. The midlife crisis is a universal trope in literature, but the ways in which we deal with it are unique to our societal conditions.

I'll Be Strong for You

Author: Nasim Marashi

Translated into English by Poupeh Missaghi



This award-winning debut novel by Iranian journalist Nasim Marashi follows the lives of three young women in Tehran throughout two seasons as they pursue their wildly

different dreams even as they discover that it may mean breaking with the past and endangering their longstanding friendship.

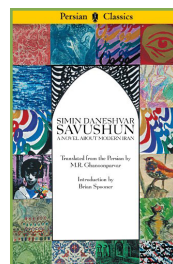
Three recent college graduates in Tehran struggle to find their footing in this award-winning debut by Iranian journalist Nasim Marashi. Roja, the most daring of the three, works in an architecture firm and is determined to leave Tehran for graduate school in Toulouse. Shabaneh, who is devoted to her disabled brother and works with Roja, is uncertain about marrying a colleague as it would mean leaving her family behind. Leyla, who was unable to follow her husband abroad because of her commitment to her career as a journalist, is wracked with regret. Over the course of two seasons, summer and fall, in bustling

streets and cramped family apartments, the three women weather setbacks and compromises, finding hope in the most unlikely places. Even as their ambitions cause them to question the very fabric of their personalities and threaten to tear their friendship apart, time and again Roja, Shabaneh and Leyla return to the comfort of their longtime affection, deep knowledge, and questioning support of each other. Vividly capturing three very distinct voices, Marashi's deeply wrought narrative lovingly brings these young women and their friends to life in all their complexity.

Sauvashun

Author: Simin Daneshvar

Translated into English by M.R Ghanoonparvar



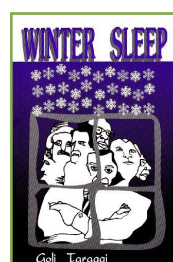
Some critics consider Sauvashun to be “the first Persian novel.”

The novel is set in Shiraz, during the British occupation between 1941 and 1946. What better context to describe

the oppression that existed in Iran in the 1940s? Zari aspires to be more than a wife and mother. Zari's husband is a landlord who doesn't want to do business with the British and is killed because of his resistance. The story is symbolic while still being realistic and is inspired by the story of Siavash's mourning in Shahnameh. Some events also refer to the Iranian coup d'état of 1953, although the author could not write about it directly due to censorship at the time.

Winter Sleep

Author: Goli Tarraghi

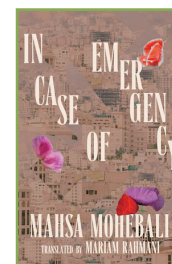


Goli Targhi is known for her short stories. Written before the revolution, Winter Sleep is made up of ten interlinked stories about a group of old friends who have seen strange years

in the history of Iran. An old man and his school friends made the decision to always be together, for the rest of their lives. But now they live far apart. Each chapter of the book narrates the life of each friend, the multiple voices painting a comprehensive picture of the lives of the people of that time.

In Case of Emergency

Author: Mahsa Mohebbi



Translated into English by Franklin Lewis
The protagonist of Don't Worry is not interested in getting out of her traditional role, like in the previous books. This young woman—an

addict who lives in Tehran in the 2000s—is free and wild. There is an earthquake and the city falls into chaos. The woman leaves the house, searching for drugs, and wanders through the semi-ruined city. The world created by the author in these pages is unique and feels true to the current situation of the youth of Tehran.

Things we left unsaid

Author: Zoya Pirzad



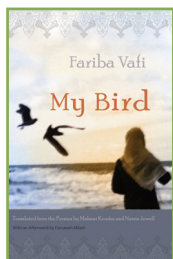
Translated into English by Amir Marashi
This story takes place in the 1960s. An Armenian family lives in Abadan, a city in southern Iran, in a private neighborhood

that has been built for the employees of an oil company. The mother, Clarice Ayvazian, is bored and tired of her monotonous lifestyle and is hungry for change. In her dreams, she imagines having an affair with her neighbor. Meanwhile, the fraught and complex political and social situation is brought home by her husband.

My Bird

Author: Fariba Vafi

Translated into English by Mahnaz Kousha & Nasrin Jewell



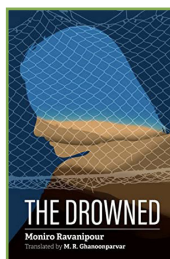
What can a woman do if she has a strong desire to stay while her restless husband is constantly thinking of leaving? Submit. The unnamed central character is modest and has never fought for anything. Her

greatest joy is the small house she bought with her husband. But now, when her husband wants to sell the house and emigrate, she wants to set aside her marginal presence in their life. *My Bird* is a short and powerful novel full of brilliant sentences.

The Drowned

Author: Moniro Ravanipour

Translated into English by M. R. Ghanoonparvar



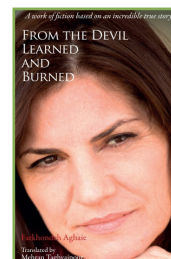
In *The Drowned*, Ravanipour writes of a world very different from the reality in the previous books on this list. The women in this book are not urban middle-class women with their specific concerns. The

Drowned is about the lives of the residents in a seaside town in southwestern Iran, a year after the Iran-Iraq war. This region was most affected by the destruction of the war. People who live in this rich and strange culture are under the influence of the magic of the sea. The book is written in the style of magical realism and brings the readers to

the magical world of the legends of southern Iran and the women who live there.

From the Devil, Learned and Burned

Author: Farkhondeh Aghaie



Translated into English by Mehran Taghvaipour
The woman at the heart of this novel is strange. The Volga, an educated, art-loving homeless Iranian-Armenian

Christian, wanders Tehran in the late 1990s and sleeps in an office, a library—anywhere she can. The novel is structured as her diary. From her notes, readers can discern her relationships, the way she earns money, the society in which she lives, and centrally, why and how her life fell apart.

13 IRANIAN ILLUSTRATORS WERE INTRODUCED AMONG THE FINALISTS OF THE 55TH BOLOGNA 2022 ILLUSTRATION EXHIBITION

The 55th Illustrators Exhibition received submissions from 3,873 artists from 92 countries and territories (3,460 Fiction + 413 Non-Fiction entries).

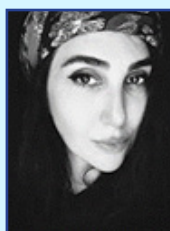
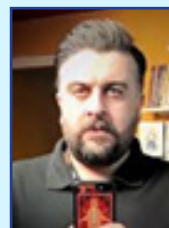
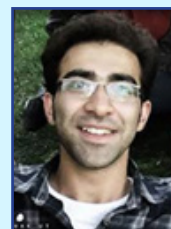
The jurors have just gathered in Bologna to review this year's entries for the Illustrators Exhibition and select the winners.

The exhibition was organized concurrently with the 59th edition of the Bologna Children's Book Fair from March 21 to 24.

Mitra Abdollahi, Amir Alai, Mona Amoli, Mohammad Babakuhi, Reza Dalvand, Alireza Golduzian and Sana Habibi-Rad are among the Iranian illustrators.

Pedram Kazeruni, Narges Mohammadi, Fereshteh Najafi, Narjes Khatun (Sara) Saberi Fumani, Nushin Sadeqian, and Nushin Safakhu are other Iranian Participants. Iranian illustrators and publishers have always been among the frequent participants of the exhibition and the Bologna Children's Book Fair.

POL enjoys the cooperation of more than 50 talented Iranian illustrators (see www.pol-ir.ir) who have won various illustration awards in Iran and internationally.



Tehran International Book Fair

Date: 14 – 24 April 2022
Venue: Imam Khomeini's Grand Mosalla Mosque, Tehran, Iran
Website: <http://www.tifb.ir/en>



Tehran International Book Fair is a book fair that is held in Tehran every year in May. It takes about 10 days. This exhibition is one of the largest cultural events in Iran.

Every year, thousands of Iranian and foreign publishers present their new and old books in this exhibition. This book fair has thousands of visitors. Most of the people who come to this exhibition are from the field of culture and education.

People usually get to the fair by bus, minibus, taxi, and subway and buy their favorite books at reasonable prices and a discount.

The influx of people to visit the exhibition is such that it causes heavy traffic during the two weeks of the exhibition.

Tehran Book Fair is an annual international book fair held in the capital of Iran. Held at a 120,000-square-foot venue in Tehran's Mosalla, the event also provides an opportunity for publishers to sell their books and discuss future collaborations. The exhibition also has special sections, including the House of Literature, which celebrates prominent Iranian cultural figures from various disciplines. Tehran International Book Fair is held annually in Tehran in early May. This cultural event has become an important book fair in the Middle East and Asia. Millions of visitors visit the fair each year, including thousands of university students, scholars, and their families.

This event is currently the most important cultural event in Iran. The average number of publishers participating in this exhibition is 2500 domestic publishers and 600 foreign publishers. Foreign publishers present their content in English or Arabic, however, books in French, German, Chinese, Korean, or Japanese are also available. The first edition of the International Book Fair was held with 16,000 books.

Due to the corona epidemic and the increase in cases around the world, this Fair was held online in 2020 and 2021.

During this book fair, many cultural programs are held as side activities such as book review sessions, face-to-face meetings

with authors, lecture sessions, and writing workshops. In the last period of the book fair, more than 250 such sessions were held in the center of the fair called the Writers' House. More than 5 million people visited the 32nd period of the Tehran book fair, of which about 1 million visited foreign publishing houses. Afghanistan, Oman, Russia, Italy, Serbia, and China were the honorary guests of the book fair from 2014 to 2019. In addition, Turkey will be the guest of honor at the 2021 Book Fair. All books are available through direct sales during this exhibition. At last year's book fair, more than 1.3 trillion rials (about \$ 39 million) worth of books was sold. More than 135,000 foreign books (104,000 English and 33,000 Arabic books) and 300,000 Persian books were exhibited. Many people want to go there because of the interesting variety of topics. You can find books that you cannot easily find in most bookstores throughout the year. The good thing is that sometimes there are good discounts on books. You can also buy a credit card before the book fair starts. The advantage is that it will have some more credit than what you paid for the card.

The exhibition has 4 different sections, General Publishers, Children and Adolescents Publishers, University Publishers, and Educational Publishers.

Not only students but also people from different walks of life participate in this annual cultural exhibition. Publishers participating in the book fair represent a total of more than 60 countries.

The first Tehran International Book Fair was held in 1987 at the Tehran International Book Fair (at the end of Chamran Highway) and continued until 2006 at the same place. However, in 2007, a book exhibition was held in Imam Khomeini's Mosalla in Tehran (Abbasabad neighborhood), and in 2016 (the 29th period), the venue was changed to the Aftab Exhibition Complex on the Tehran-Qom freeway. In 1397, the book fair was moved twice to Imam Khomeini's prayer hall. ■■■



Cultural And Artistic Relations Platform

In a world where communications and information exchange are rapidly growing, the collaboration between nations, communities, and individuals is quite significant. Therefore, effective and successful interaction between different cultures is undoubtedly one of the main issues for every country to take into account. In this regard, SABACARP is proud to announce the establishment of an interactive network of culture and art between the Iranian intellectuals and their counterparts from other nations. It is worth noting that the basic goal is to strengthen and maintain cooperation through the ongoing acquaintance and dialogue and exchange of ideas between different stakeholders and the creation of grassroots platforms.

Our Approach

•Information Sharing and Presentation

The widespread expansion of information and communication technologies has facilitated information sharing between all stakeholders in the areas of culture and art. SABACARP is designed to provide such a platform for sharing and presenting such information.

•Empowerment

By proper introducing of capabilities and opportunities, active participants in the cultural and artistic areas can greatly increase their potential contribution to this challenging world.

•Communication and collaboration

Keeping in mind the long history and heritage of culture and art in the Islamic Republic of Iran, communication, and collaboration between active participants in this field with their counterparts around the world is beneficial to both sides as well as improving the spirit of team-working and participating in joint projects of interest to both sides.

•Networking

In this era of information technology, knowing the capabilities and potential contributions of all interested individuals and private entities would be possible only through networking. Networking through digital means overrides the artificial boundaries between East and West, North and South. It provides an appropriate platform for cooperation, regardless of the people's race, color of the skin, language, and other artificial boundaries between nations.

•Strengthening the business approach

Direct orientation, communication, and collaboration between all stakeholders in the area of culture and art reduces the cost and justifies the business approach and opportunities with any middle entities involved.



Cultural And Artistic Relations Platform

Our Main Goal

Promoting mutual awareness and understanding of Iranians and other nations about each other's cultural, artistic, and media capacities

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Pol Literary & Translation Agency

Founded in 2005, POL is a full-service agent that translates Iranian books and represents Persian language publishers, authors, and illustrators across the world. POL Try to make publicity of Iranian books through the introduction and presentation in major international cultural events such as book fairs to sell their rights as well as identifying and introducing useful books from other countries to translate and publish in Iran.

At present POL handles the rights of more than 60 Iranian authors and publishers' titles to sell their rights. As for buying right, we present the rights of many publishers from the different countries to buy their Persian Language right to Iranian publishers.

POL Publishes and distributes the quarterly titled "PUBLISHING IN Iran MAGAZINE" to report on the operation and development of the Iranian book market and publishing industry every season.

Pol Literary & Translation Agency
Contact Person: Majid
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Services and Editorial Developments:

- Publicity of Iranian books through introduction and presentation of books in major international book fairs and through contacts and negotiation with literary agencies and publishers throughout the world.
- Handling the rights of more than 60 Iranian authors and publishers' titles to sell their rights.
- Representing the rights of many publishers from the different countries to buy their Persian Language right to the Iranian publishers.
- Translation and editing books from Persian (Farsi) into other languages and vice versa.
- Co-publishing and co-editions books with publishers in other countries.

Main Programs

- Children books: Chapter books, Picture books,
- Young Adults: Novels, short stories,
- Fiction: Literary, popular fiction, war, historical, short stories,
- Non-fiction: Memoirs, narrative, science, cultural affairs, biographies, diaries, religious,
- Awarded books,

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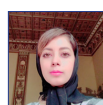
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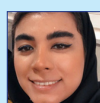
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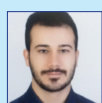
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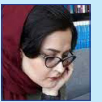
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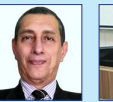
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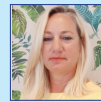
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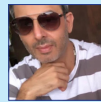
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