

# PUBLISHING IN IRAN MAGAZINE

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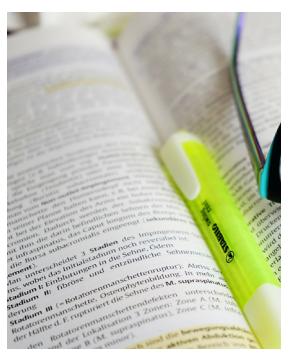
## Some Facts about the Iranian Book Market



A Report of the 39th  
Istanbul International  
Book Fair



Iran Partakes in IBBY  
World Congresses  
in Malaysia



Power Relation  
in the Field of Book  
Publication



Gate  
of the  
Dead Trilogy



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## Ana Pol Publishing House

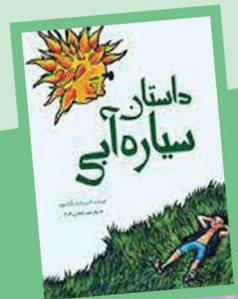
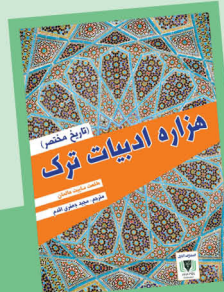
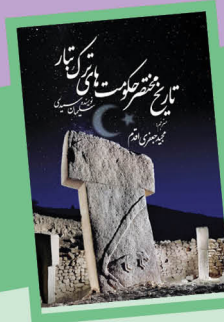
Ana Pol Publishing House, registered No. 15027, one of the independent publishers in Iran, was founded in 2019. Since then it has published more than 20 titles, including books from classic and contemporary world literature and Iranian literature to children and young adults' books.

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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Iran

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## ARTICLES

Power Relation in the Field of Book Publication .....	4
Some Facts about the Iranian Book Market .....	14
A Brief History of Persian Literature .....	20

## REPORTS

Press Conference for the Book "Don't Cry, Mr. Cow" was Conducted" .....	9
What's New in Bookstores in Iran? .....	18
Iranian Writers' Turkish Editions Launched at the Istanbul Book Fair .....	31

## Introducing

The Iranian Association of Writers for Children and Youth .....	12
---	----

## TOP PICKS

.....	24
-------	----

## BOOK REVIEW

.....	32
-------	----

## NEWS

Belgian professor Pierre Lecoq granted Afshar Foundation Award .....	5
First Sa'di Literary Award in Armenia granted .....	9
4th Sulaymaniyah Int'l Book Fair wraps up .....	15
The presence of Pol Literary Agency in Cairo Fellowship .....	15
Iran Book Week (November 12- 19) Time to accompany the kindest friend .....	15
Iran partakes in IBBY World Congresses in Malaysia .....	17
Pol Literary Agency at the seventh meeting of the publishers .....	17
Iran Withdraws from the 2022 Frankfurt Book Fair .....	17
Translation and publication of the book Ghost of Mykonos in .....	19
Publication of an Iranian children's book in Turkey .....	19
"With No Books" released in Serbia .....	19
Translation of 3 books from Quebec, Canada for publication in Iran .....	23
Translation and publication of two books from Croatia in Iran .....	29
Translation and publication of three novels from Russia .....	29
Buying the copyright of two French novels for translation .....	29
Three Iranian works on the honor list of the International .....	31

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# Power Relation in the Field of Book Publication

By: Rasoul Mohsenzadeh

**B**ook publishing in Iran is nothing but an absolute risk due to the continuous growth of the prices of paper and the entire publishing process. To illustrate the status of publication, we put ourselves in an objective position, that of an author who intends to publish his work, and via ethnographic methods, went through the process of book publication tangibly. The author must first sign a contract with a publishing company during this process. If he is an unknown writer, publishing the book by the company would be a risk. In this situation, the unknown writer has three options for publishing a book:

1. To pay all the printing costs himself/herself. This applies to rich writers looking for fame, especially writers of mass-market novels, new religious movements, and self-help books, and other such genres. They order the printing of their book along with the number of pages, the type of print, the type of cover, and the type of paper. Publishers, thus, serve as intermediaries between the author and the Ministry of Guidance. The publishing company receives its profits, and the author turns his economic capital into cultural capital by publishing their book.

2. The second option is when the publishing company signs a conditional contract with an unknown writer with no financial means. The company engages the author in profit and loss, so whether the work is successful or not, the author will be engaged in both profit and loss.

3. The author obtains the trust of the publishing company to print the work. Trusting the fact that the book is in a mass-market genre, the publishing company publishes the work based on trusteeship.

Having signed the contract and obtained a license from the

Ministry of Culture and Guidance, the publisher will order the work to the printing house. And then, distribution companies with the necessary storage to keep and distribute books receive the work and distribute it among the bookstores to the best of their ability. Distributing companies distribute the book either in cash or based on trusteeship, depending on the reputation of the publishing company. There are two probabilities here:

1. If the author is famous, the printed books will be handed over to the distributing company in exchange for full payment. For example, 2000 copies are published and given to the distribution company in cash so that they distribute them into the market. The company is confident that the product will be sold and they are willing to receive even less profit in return for its distribution.

2. If the book, the author, and the publisher are not well-known, then the transaction will be conditional and based on trusteeship, such that the distribution receives a small number of copies, 10 for instance, and if they sell, it will order more copies. This process is a kind of trial and error in book production because the distributing companies must be confident about book sales. Distributors, especially reputable companies, ask the publishers for more profit for distributing books.

That is why unknown publishing companies try to publish mass-market books to attract the attention of distributing companies into buying their work. They lack the first two conditions for the book sale: a reputable publisher and a famous writer. Hence they have no choice but to turn to mass-market works to survive in the publishing market. Thus, we see an economic cycle here. The author, publisher, bookseller, and distribution company are all at risk of not selling and losing. Therefore, they need to guarantee sales and thus, turn to works with a general audience rather than those with a specific audience. Their work is to reinforce the status quo, which is what we would call printing vulgarity. Out of the 3700 existing





publishers, there are fewer than fifty that have the power and monopoly to guarantee sales, and, thus, can print and publish specialized texts, and the other publishers will inevitably end up publishing works that practically lack any cultural value.

In brief, we summarize the general flow of the market in two probabilities:

A.

(1) An author or translator working with reputable publications is a famous author (sales guaranteed); (2) the publisher who prints this work is a well-known one and is confident that this author's work will sell (sales guaranteed); (3) the distribution company working with this publisher has a powerful influence on the market and is confident that the reputable author and publisher's work will quickly return the investment (sales guaranteed); (4) the bookstore receiving such works is certain that the work of this author and the work of this publisher is welcomed in the market (sales guaranteed).

B.

The reputable publisher does not work with the unknown writer, because there is no guarantee that such work would sell (sales not guaranteed); (2) the author has to publish his work in an unknown publication, but the likelihood of sales is even less with this less-known publisher (sales not guaranteed); (3) the reputable distribution company is not willing to cooperate with unknown publishers and writers, and, therefore, requests a larger profit from distributing the work or does it in cash (sales not guaranteed); (4) bookstores avoid receiving books by unknown authors, publishers, and distributing companies, and, thus, the book is sent to the back shelves of unknown bookstores (sales not guaranteed); (5) given the fact that the author, publisher, distributor and the bookstore are unknown, the only way to sell the work is to publish mass-market books.

### Government Regulation and the Realities of the Book Market

In the post-Revolutionary era, many of the publishing companies were conceded to the government, and Iran did not return to a free economy until 1989 when it began the postwar reconstruction. But a glance at book prices shows that government subsidies are not the case at least with the publishing industry, and publishing in Iran has experienced rising prices practically from the beginning of the 1979 revolution. From 1987 to 1989, book prices in Iran grew rapidly, and this trend has been continuing up to now. An important point to note is that the paper used for books in Iran is mostly imported. The price of paper, regardless of changes in the global market, has risen five times over the last 10 years, and this trend has become routine as a result of the depreciation of the Iranian currency.

But how does the government support book? The government has not subjected paper as a basic, necessary commodity to the market regulation plan, and the books are practically left to the free market in terms of production. During his term, Ahmadinejad stopped the subsidy of books and tried to support book production through the purchase of books from publishers rather than in the production sector. The purpose of the government was manifested in the statute issued by the Supreme Council of the Cultural Revolution: The government has to implement supportive policies for publishing books that promote culture, raise knowledge and deepen the foundations and values of the Islamic Revolution.

By increasing financial pressure, the government intended to leave the publishers two choices: to be revolutionary or to be eliminated. But there was also a third way: market-based, audience-oriented publishing. In this situation, the publishers could use two ways to obtain governmental support: (1) to publish works that reproduce the dominant ideology; or (2) to publish works that do not promote critical thinking. The first category includes a range of religious and political books that reproduce the intentions of the ruling system in the most conspicuous form. Such books are purchased in large numbers of copies by the Ministry of Culture and Guidance and other revolutionary organs. Some



### Belgian professor Pierre Lecoq granted Afshar Foundation Award

**The 28th Mahmoud Afshar's Historical and Literary Award was granted to Belgian professor Pierre Lecoq for his contribution to the study and research on Persian lexicology and ancient Iran's culture and religions.**

The award is presented by the non-governmental Mahmoud Afshar Endowment Foundation to those who play a key role in promoting the Persian language and culture. The 28th Mahmoud Afshar's Historical and Literary Award was supposed to be given at Iran's Cultural Center in Paris, however, due to the physical condition of professor Lecoq was presented to him in his home by Iranian scholars.

Born in 1939 in Belgium, Pierre Lecoq is one of the prolific and renowned scholars of Ancient Iranian and Oriental Studies. He received his doctorate in Oriental history and literature from the University of Liège and in 1983 from Sorbonne University.■■■■

of these books reach over one million copies. An example of this category is the quasi-novel *Da (Mother)*, which is based on the memoirs of a woman during the Iran-Iraq war. Publishers make a joke that the first distribution of this book into the market is the hundredth edition, implying that the previous hundred editions are already purchased by the government. On the one hand, the publishers often do not want to reproduce the dominant ideology, but on the other, they are at risk of being closed down and losing the financial support of the government in form of the purchase of books. This has led them to buy books that they consider castrated and neutralized. The popularity of new religious movements, self-help books, and mass-market novels is the product of this duality: avoiding the dominant ideology on the one hand, and avoiding being closed down and losing financial support on the other.

But what are ideology and reproduction that the publishers try to avoid by publishing lowbrow works? Reproduction means that any social formulation must reproduce the production conditions in which it exists. Thus, the publishing companies avoid the publication of revolutionary books, despite the government's support, and believe that they are resisting by doing so. In his analysis of ideology, however, Althusser distinguishes between the repressive state apparatus and the ideological state apparatus. Althusser [3: 50–51]. State apparatus includes government, offices, police, courts, and prisons. These apparatuses are repressive because they act violently. Although in the case of offices, the violence is not physical, they are based on compulsion and obligation nonetheless. The ideological apparatuses, however, are specific apparatuses that, according to Althusser, seem like specialized institutions distinct from government apparatuses at the first glance. What is important here is that the repressive and ideological apparatuses should not be considered the same. The repressive state apparatus works largely by both punishment and enticement. What I see in the publishing section is a metamorphosis of the two. The Iranian government has reduced the range of threats, intimidation, and punishment due to historical necessities and the imperatives of the modern world, while at the same time, it has increased the enticing aspect of repression. In simple terms, the Iranian government lacks hegemony. Therefore, encouraging the publication of revolutionary works has nothing to do with its ideological aspect, and resistance to it is not resisting the ideology. According to Althusser, numerous ideological apparatuses are sometimes private and non-violent in the real sense of the word, but they work in coordination with the repressive state apparatus. Thus, ideology has to be found where the government has no objective presence.

## Conclusion

Publication in Iran has always been rife with quarrels. Its history is full of murder and arrest, censorship, seizing books, and closing down the publishers. The audience would be in lack books if there were none, but today countless books are accessible that are in every aspect uncritical and even reactionary. These are castrated works that distract readers from the mission of publishing for social change and education, and instead, turn their attention to the satisfaction of their desires and emotions. This is to some extent universal. But it is radicalized in a country like Iran. In the early years of the Islamic Revolution, the Iranian government tried to control publishers through punitive policies, and then, as they were sure of having purged the publishing sector, gradually left it to its own devices. At first, fearing the repressive state apparatus, the author, the publisher, and the audience turned to uncritical, mass-market books. Gradually, there was born an audience that preferred simple, ahistorical, and decontextualized narratives to socio-historical complexities and contradictions. Later, as the political atmosphere gradually opened up, the audiences raised in that historical timeframe remained the audience of the same uncritical works.

The publishing market, which is now completely relying on sales and maximum profits, inevitably publishes works that would persuade this mass audience to pay for them. This is created a cycle that reproduces the status quo, and this is where the ideology manifests itself. The ideology, which appears to resist the repressive state apparatus, reveals itself where power has no objective presence, but it is itself the point where ideology is reproduced. The free market made use of the limitations created by the repressive state apparatus for critical thinking, and, meanwhile, changed its motive from change and education to profit, and, on the other, reproduction of the status quo. Today, despite the sharp decline in the government's pressure on the publishing industry, which only includes enticement, the best novels, plays, and philosophical, sociological, or psychoanalytical books are generally not as popular as mass-market novels and self-help books. Thus, the free market is not necessarily liberating, but complements the repressive state apparatus, and, through its hegemony, makes it easy for the government to repress the subjects. As well, the free market is not simply an economic ideology; it most often manifests itself with the creation of new subjects. By highlighting the obvious aspects of the repressive state apparatus, this ideology creates a castrated audience that claims resistance despite being at the height of vulgarity.■■■



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# Mohammadreza Sharafi Khaboushan

## (1978–Tehran)

### (Novelist–poet)



Mohammadreza Sharafi Khaboushan is one of the young talents of Iran's contemporary literature who has become relatively well-known among Iranian audiences by authoring fiction books that contain new initiatives in terms of the language they use. He is well-versed in poetry in addition to storytelling and has so far published two collections of poems. He started writing poetry professionally when he was a teenager and even won the title of the best poet in the country for several periods. He published his first collection of poems called "Empty Words", then he began to write memoirs. His first collection of stories titled "Above the Waters" was published in 2009. He has been a judge in many literary festivals and participates in literary criticism meetings and is the secretary of the 12th Jalal Literary Award.

#### Selected Works:

Booklessness (2018), Shahrestan-e Adab Pubs.  
 Romance, the Vincent Van Gogh's Style (2017), Shahrestan-e Adab Pubs.  
 Your Hair is the Nest of Fish (2016), Shahrestan-e Adab Pubs.  
 Rostam and SohrabYahya and yakarim (2015), Soore Mah Pubs.  
 Your hair is the house of fish (2020), Shahrestan-e Adab Pubs. Me and an Empty Vase (2010), Kanoon

#### Selected Awards and Recognitions:

Beyond the two prestigious Jalal Ale Ahmad and National Book of the Year awards, Sharafi has managed to nab the Golden Pen Literary Award, the Shahid Habib Ghanipour Award, and the Holy Defense Book of Year Award in Iran.

For more details about the author and his titles, please contact:  
[pollliteraryagency@gmail.com](mailto:pollliteraryagency@gmail.com)

# Tahereh Eybod

(1963– Shiraz)

(children's and young adult writer)



Tahereh Eybod, a children's and young adult writer, was born in Shiraz. She studied English language at the university and began her career in children's and young adult literature in the early 1980s. Besides writing, she also has executive experience, e.g. literary expert in the Institute for the Intellectual Development of Children and Young Adults (Kanoon), being on the editorial boards of some children's and young adult literature publications, being a board member of the Iranian Association of Writers for Children and Youth for several terms, etc. She has also taught story writing in various organizations.

Eybod is a writer who writes for different age groups. During about three decades, she has created works for preschoolers, children, and young adults. The content of her works reflect a similar diversity. Eybod has written works with themes such as war, religion, family, etc. She has written fantasy novels for young adults, mini-stories for children, and works in which humor is the most distinguishing characteristic.

## Selected Works:

Flower-bed in Flower Pot (1996), Zolal

Thinking of the Rose (2000), Monadi Tarbiat

The Adventures of Mr. Charkheshi's Family (2001), Kanoon

Gonggi Stories (2005), Behnashr

The Game of the Moon and the Star (2005), Madrese Publications

A Message to the Cotton Wool Cloud (2007), Elmi-Farhangi Publishing House

The Fish Began to Cough (2009), Shahr Publishing Co.

The Tail-Headed Black Monster (2011), Amirkabir

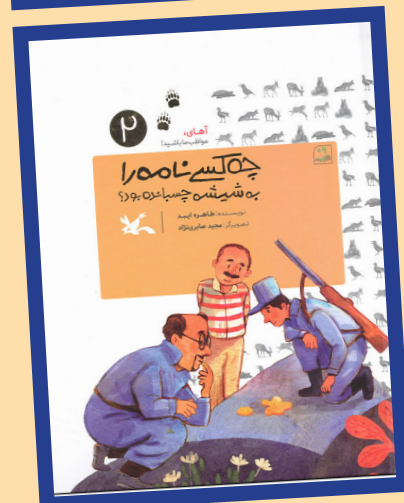
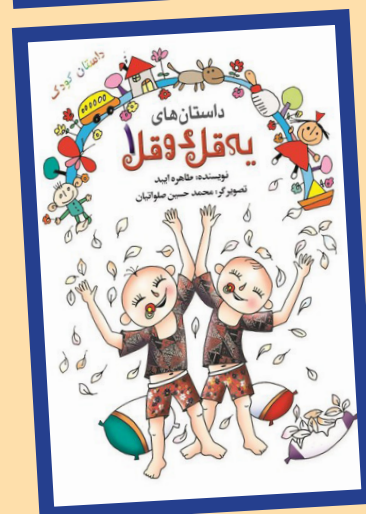
Liasandmaris Fairy Tales (2011), Kanoon

The Big Wolf and the Fat Fish (2016), Elmi-Farhangi Publishing House  
Selected Awards and Recognitions:

- Book of the Year Award from the Institute for the Intellectual Development of Children and Young Adults (Kanoon),
- Best Book Award from Parvin Etesami Literary Prize,
- Book of the Year chosen by Soroushe Nojavan magazine,
- listed in the Inter-National Library of Munich (White Ravens)

For more details about the author and his titles, please contact:

[pollliteraryagency@gmail.com](mailto:pollliteraryagency@gmail.com)





## press conference for the book "Don't Cry, Mr. Cow" was conducted



**Author: Laleh Jafari, Illustrator: Atefeh Malekijoo,**  
**Publisher: Soor-e Mehr Publication House, Subject:**  
**Fiction (Novel), No. of Pages: 44, Age of Group: 8+, ISBN:**  
**9786000322328**

At Somayeh Book Café, a press conference for the book "Don't Cry, Mr. Cow" was conducted. The author, Laleh Jafari, the illustrator, Atefeh Malekijoo, and expert and critic Mohsen Hejri all spoke at the press conference. Laleh Jafari first mentioned her ten-year wait for the publishing of this book and stated that when she accepted

the project for children, this was the first book that was written; yet, it is one of the last books from that collection and project that was published after 10 years.

"It was difficult for me to wait this long, but after seeing the book, I realized it was worthwhile. Because the first illustration was extremely far from my imagination, and once Mrs. Malekijoo re-illustrated it, it was exactly what I wanted," she added.

She stressed the importance of the illustrator's presence at the press conference, saying that normally, the illustrators are not asked to the conference, and this is the first time, despite the fact that the team is the one who completes the work.

Atefeh Malekijoo went on to say the same thing, adding that an illustrator must constantly stay a child in order to delve into the core of these stories. This book series has ten stories, which take the reader to ten distinct worlds. When we read a book, our subconscious creates an image. The illustrator does the same, but he must discard this image and select the best from among several options.

"Sometimes the illustration of a part of the story does not appeal to me, so I request that the author make some adjustments to the text. Of course, I attempt to adapt my own world to the story, and Mrs. Jafari gave me free rein with the style of her stories to create wonderful illustrations, which was a lot of fun!" Malekijoo said.

Mohsen Hejri continued by highlighting the challenges of writing for children and claiming that he had never written for kids because he lacked the necessary skills, but that Mrs. Jafari had done a fantastic job.

"This work also contains human and moral principles and concepts, and the messages in the book are not slogans, but rather hidden inside the text. Another significant aspect of the book is the contrast of opposing elements and the formation of a story because children experience the world in this way and it is not foreign to them. You show the child audience in these stories that you understand them and that your world is comparable to theirs," he said.

Additionally, he pointed out that the book was full of lovely parables with brief tales.

Writing a brief story is difficult because you have to construct a story world in the fewest possible words and sentences.

### About the Author:

Laleh Jafari )  
( Isfahan/1966 )

Laleh Jafari is one of Iranian writer and translator and has authored many stories for children. She has also written and performed puppet shows and written the scripts for several animations. Laleh Jafari mostly writes for children under five and older. Some of her books are The athletic crow ( 2003 ), The red sock ( 2003 ), The prettiest places ( 2007 ), The wild giant ( 2009 ), Mr.rooster ( 2010 ), My parrot and I ( 2015 ),.... Jafari was honored in different book festivals such as the best book award from press festivals, the best book award from Ghanipour literary prize, and the best book award from the Hello Children award.

For more details about this book and the author's rights guide, please contact  
polliteraryagency@gmail.com

## PUBLISHING IN IRAN NEWS



### First Sa'di Literary Award in Armenia granted

**An Armenian translator of Iranian religious and literary works Edward Haghverdian who has the translation of Qur'an and Avesta in his career won the First Sa'di Literary Award granted at Armeni's National Library in Yerevan.**

At the award ceremony, Iran's Cultural Attaché to Armenia Hossein Tabatabaei who is also the representative of Sa'di Foundation in Armenia made a speech and regarded translation as one of the significant factors in building relations between nations with different languages and saw the role of translators in this process special and unique.

Next, Iranian-Armenian poet, painter, translator, and journalist Edward Haghverdian said that his motivation for translating the works of Iranian poets and writers into the Armenian language was and is to improve the knowledge of the Armenian society of today's Iran. Haghverdian has translated over 20 works from Persian to Armenia in his career. ■■■

# Shirin Sheikhi

(1981 – Tehran)

Graphist/Illustrator

Shirin Sheikhi has B.A in Graphic Design & M.A in Illustration. She has 17 years of experience in illustrating children's books and magazines. She is a member of the Iranian illustration society and a member of the Illustrators Cultural & Artistic Association. Shirin illustrated over 90 children books for different publications.



## Selected Works:

- Reconciliation of dinosaurs, 2017, ( right sold to Iraq and Turkey )
- A tree that was afraid of the dark, 2015.
- Little worm, 2010.
- Zalzalak Stories, 12 volumes.
- Happy Abilu, 2015



## Selected Awards and Recognitions:

- Participating in the group exposition: "A Word OF Childhood Wishes" at the 21st International Book Fair in Moscow  
( her work of art has been presented to the exposition as a top artwork )
- Participating in the festival textbook in Iran.
- Appreciation of children's book council in Iran.
- Appreciation of the press festival in Iran.
- Appreciation of the illustration festival in Iran.



For more details about the Illustrator and his works, please contact:

[pollliteraryagency@gmail.com](mailto:pollliteraryagency@gmail.com)





# At the Edge of Cliff

( A novel about the inflammatory life in the cruel nature of the village, where people are forced to make difficult decisions. )

By: Mohammadreza Bayrami

Publisher: Soore Mehr Pubs.

- The book won Bern Golden Bear Prize in Swiss.
- English text is available
- Rights Sold: USA ( Mazda Pubs. ) . Serbia ( Geopolitica Pubs. )

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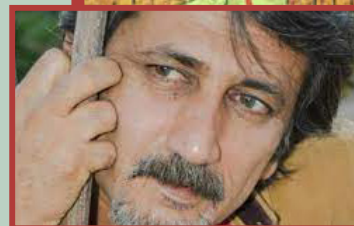
# Emperor of Words

(12 attractive Short Stories for Young Adults in Simple and Fluent Language)

By: Ahmad Akbarpoor

Publisher: Peydayesh Pubs.

- Nominated for IBBY(2006)
- Nominated for Mehregan-e Adab Literary Prize-Iran-2006
- Selected in Fars Cultural Festival-Iran-2005
- Selected by Children book Council of Iran-2005



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# The Iranian Association of Writers for Children and Youth



The Iranian Association of Writers for Children and Youth is a non-governmental organization and independent legal entity. The Association was established in 1999 by a founder board whose members were 9 writers of children's and young adult literature. After eighteen years, the number of members has reached 500. Members include fiction writers, poets, translators, scholars, critics, and journalists of children's and young adult literature and culture. This Association is the most comprehensive and extensive formation of the kind in Iran.

## Goals:

1. Protecting the independent identity and writers' moral and financial rights.
2. Creating an effective relationship between children's writers with organizations, publishers, associations, civil institutes, and cultural centers in Iran and other countries. Providing the possibility of meeting foreign experts and writers.
3. Issuing declarations to express the Association's stance regarding events that concern children's and young adult writers.
4. Designing projects related to children's and young adult literature and joining other organs to launch movements in this field.
5. Improving children's and young adult literature both in quality and quantity by holding meetings, workshops, and cultural activities.

The Iranian Association of Writers for Children and Youth was established because children's and young adult writers wanted it to act according to its statute, which is accepted by all members. The General Assembly holds the most power in the Iranian Association of Writers for Children and Youth and is normally held once a year. The Association Board is elected every 2 years by members in the General Assembly. The Association Board consists of 7 premiers and 3 alternate members and the Investigating Panel is composed of 3 members and 2 alternate members.

## The active Association committees are:

Public Affairs Committee is focused on the relationship between the Association on the one hand and the members, the press, centers, and government institutions on the other. The Iranian Association of Writers for Children and Youth website called "Nevisak" and information networks in cyberspace are among the tools used by the Public Affairs Committee.

International Committee is in charge of communication with foreign NGOs and centers related to children's and young adult literature with similar activities as that of the Association.

Legal Committee reviews members' complaints regarding their differences with publishers.

Education Committee is in charge of holding training courses.

Welfare Committee sets up trips to provide opportunities for furthering friendship and communication among authors.

Creating interest-free funds, helping writers get complementary insurance, and helping them get their works published are other responsibilities of the Welfare Committee.

Other undertakings of the Association include forming workshops for writing stories, science-fiction, dramatic literature, etc., and holding special meetings.

## Financial structure:

The Association is funded with membership dues, voluntary contributions, donations, financial gifts, and income-generating projects related to books and children's literature.

## Membership:

Any citizen of the Islamic Republic of Iran who has published books in the field of children's literature (with the conditions listed in the statute) and believes in one of the official religions can be a permanent member of the Association.

The Association of Writers for Children and Youth welcomes the membership of new writers and relations with cultural and artistic centers within or without the country. ■■■

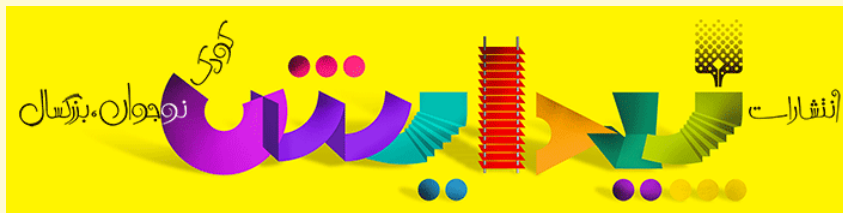
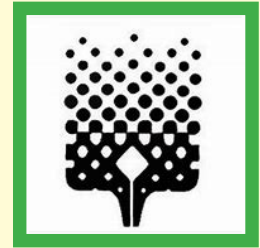


**The Iranian Association of Writers for Children and Youth is a non-governmental organization and independent legal entity. The Association was established in 1999 by a founder board whose members were 9 writers of children's and young adult literature. After eighteen years, the number of members has reached 500. Members include fiction writers, poets, translators, scholars, critics, and journalists of children's and young adult literature and culture. This Association is the most comprehensive and extensive formation of the kind in Iran.**

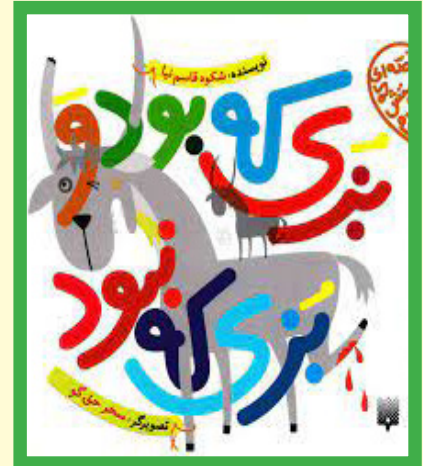




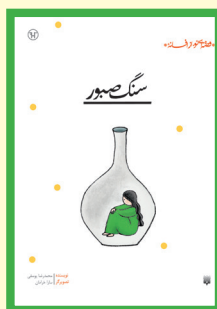
# Peydayesh Publishing House



[www.peydayesh.com](http://www.peydayesh.com)



Addressing three age groups of kids, young adults, and the youth, Peydayesh Publication House was founded in 1989 to improve and promote readers' taste. While considering the essential principle of variety in its works, Peydayesh has made a constant effort to reach its goal by following three chief policies:



1. Benefiting from the expertise and knowledge of experienced councilors or masters of children's literature;
2. Publication and presentation of renowned authors or translators' works;
3. Utilizing the global experiences of book publication, via its efficient presence in the world's different book fairs.



## Contact Information:

P92W+284 District 11, Tehran, Tehran Province

+98 02166972690 - 02166481177

For more information about the books of the publisher and acquiring their copyrights, please contact:

[\(polliterarryagency@gmail.com\)](mailto:polliterarryagency@gmail.com)

# Some Facts about the Iranian Book Market

## A. The Market:

According to official statistics, 40'000 new titles are produced a year in Iran ( half being first editions, translations representing a quarter ). Whatever the actual figure, the number of titles a year is clearly on the rise, which is one of the reasons why print runs are overall decreasing. These days the average print run is around 1000 copies at best, down from 5000 a few years ago. This downward trend can be explained by various factors: An increase in the number of titles, and competition on the Internet. Above all, censorship, as appears to be the main factor for there, is less and less trust, throughout the country, in the content made available to readers.

Officially, there are 18000 publishers in the country. According to various sources, only 2000 are really active, and more than half of these active publishers are members of the TUPB. To be able to be a publisher, one needs to be issued a publisher license by MCIG. Literacy is not really an issue in Iran as the average (adult) literacy rate is close to 90%. According to various sources, there is no VAT on books in Iran, but the government may introduce one in the near future. Book sales are evenly divided between Tehran and the rest of the country. Transferring money from/to Iran is extremely difficult. Finally, Iran has not yet adopted Bern-compliant copyright legislation.

## B. The Institutional Landscape:

The institutional landscape is quite complex. There are numerous publishers' associations, including an educational publishers' association, a children's book publishers association, and a women's publishers association.

The main two cross-sector publishers' associations are:

- The Publishers' Cooperative ( the government-supported union )
- The Tehran Union of Publishers and Booksellers ( TUPB; independent union )

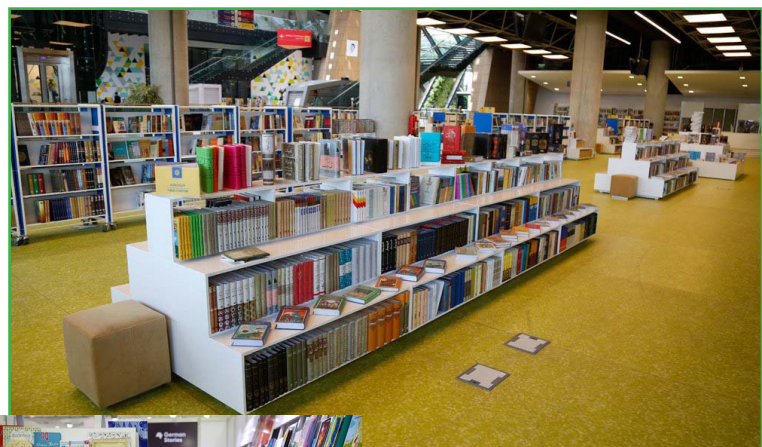
### (I): Iran's Publishers' Cooperative:

Iran's Publishers Cooperative is the official Union of Publishers in Iran. It enjoys the full support of the Government. It has 9 branches in various Iranian States. Its members are the regional branches, not the individual publishers. A regional branch may have up to 100 members. For many years It also ran the Iranian collective stands at international book fairs like the Frankfurt Book Fair. In theory, these collective stands are open to all Iranian publishers, but the practice is seemingly quite different. In addition, the Cooperative declares its activities to be as follows:

- a. To train publishers;
- b. To buy paper and other publisher supplies for their publishers;
- c. To organize regional book fairs in Iran.

### (II): The Tehran Union of Publishers and Booksellers (TUPB):

TUPB is the oldest publishers' association in the country. It was founded 60 years ago. All of its members are active publishers and/or booksellers. They make up about half of Iran's active publishers ( 1000 out of 2000 ). Some of its members are among the strongest, more experienced, and most developed private publishers in the country. These publishing houses publish



a number of translated works. Around 100 members of TUPB are also booksellers. TUPB gains new members every year. TUPB has 10 commissions, including a training commission and an international book fair participation commission. The latter also deals with copyright issues. TUPB supports the freedom to publish and copyright.

TUPB's income relies on membership fees only.

## C: The Tehran International Book Fair (TIBF)

The Tehran International Book Fair ( TIBF ) is a popular event attracting 3 to 4 million visitors over a 10-day period. The participation range is based on estimates, but it looks International Publishers Association [www.internationalpublishers.org](http://www.internationalpublishers.org) is quite credible as the exhibition space is huge and the Book Fair alleys are constantly packed. The Frankfurt Book Fair describes TIBF as the largest book fair in Central Asia and the Middle East. The exhibition space is the Grand Mossalah Mosque. It is still under construction. Both its original purpose and the state of construction make this venue less than ideal for a book fair. It certainly does not meet key IPA criteria for efficient professional book fairs. Iran Book and Literature House have been responsible for TIBF. Publishers taking part in TIBF must submit a list of the books they intend to display ahead of the book fair for approval. During the book fair, a book fair security is in charge of enforcing this measure. TIBF represents a major income-generating opportunity for independent publishers who cannot rely on important subsidies from the government, unlike governmental publishers.

## D: Pre- and Post-Publication Censorship Mechanism:

The taboos are as follows: Politics, religion, and sexuality. Censorship is both pre- and post-publication. The Ministry of Culture and Islamic Guidance ( MCIG ) acts as the censor. Very often, the publishers receive a list of changes to be made to the text in order to receive permission to print. ■■■

## 4th Sulaymaniyah Int'l Book Fair wraps up

The 4th Sulaymaniyah International Book Fair which kicked off in Sulaymaniyah city in the Kurdistan Region of Iraq on November 17 wrapped up today with Iran's Book and Literature House Institute in attendance.



**The 4th Sulaymaniyah International Book Fair kicked off in Iraq with Iran in attendance.**

The Book and Literature House represented the Iranian publishing industry in this event which also hosted publishers from Lebanon, Syria, Iraq, Egypt, Saudi Arabia, Morocco, England, Sweden, Finland, Denmark, and Kurdistan region obviously.

In this edition of the Sulaymaniyah Book Fair, Iranian publishers signed three book rights agreements with publishers of the Kurdistan region.

At the end of the 4th Sulaymaniyah International Book Fair, its director Hassan Rahim Ahmad International Book Fair honored the activities of Iran's stand by presenting a plaque of appreciation.■■■

## The presence of Pol Literary Agency in Cairo Fellowship

**Iran will participate in the Cairo Fellowship for the first time with Pol's Literary and Translation agency.**

Pol Literary and Translation Agency participates in the Cairo Fellowship, titled Professional Program, from 28 to 31 January.

This year, the mentioned program will be held with the participation of 870 publishers and literary agencies from Arab countries and other foreign countries for four days before the start of the Cairo International Book Fair.

For the first time, this event in its sixth period has guests from Iran, and Pol Literary Agency participates in this event to meet with Egyptian publishers.

Publishers and literary agencies participating in this event can contact [Polliteraryagency@gmail.com](mailto:Polliteraryagency@gmail.com) to arrange an appointment with Pol Literary Agency experts.■■■



## Iran Book Week (November 12- 19) Time to accompany the kindest friend

**The 30th Book Week of the Islamic Republic of Iran will run from November 12– 19 under the theme of what we are is what we read.**

The event is to celebrate the importance of reading books and learning from them. Iran has been holding book weeks since 1993 whose 30th version is a new effort to bring back attention to book readers, particularly after two years of the covid19 related restrictions.

Iran book and literature house held the 30th book week with the help of other national bodies.

Publishers, bookshops, and related industries are those to whom the attention attracted on this national event. Bookshops usually play a special role in Iran book week as they offer discounts to the book-lovers. Authors, poets, and translators as the creators of the books, will also attend at the publishing houses and bookshops to either meet the readers of their works or sign the books.■■■



# لوطی گری



رضا مختاری  
محمد رضا جواد یگانه



## Lumpiness; An Impression of Chivalrous Culture

( The most important socio-cultural traits as a historical tradition rooted in chivalrous principles that are the common theme of the Iranian soul in various intellectual and social ways. )

By: Reza Mokhtari Isfahani

Publisher: Institute for Culture, Art and Communications

Rights is available in all languages

[polliteraryagency@gmail.com](mailto:polliteraryagency@gmail.com)

English text is available.

## Gate of the Dead Trilogy

(a world of mystery and horror and intricate plot and complex characters)

By: Hamidreza Shahabadi

Publisher: Ofoq Pubs.



**Book 1: The Vertical Graveyard**

**Book 2: Night of the Rampart**

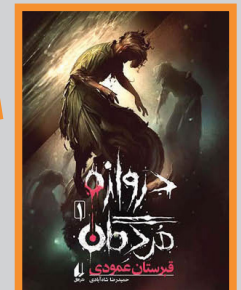
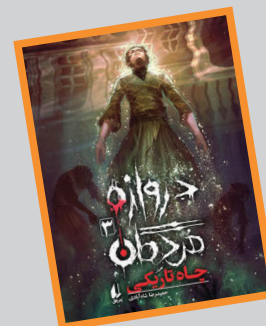
**Book 3: The Well of Darkness**

- English text is available
- Winner of Book of the Year
- Silver Medallist of The Flying Turtle Literary Prize
- Selected by the International Youth Library for The White Ravens Catalogue

**Rights Sold: Egypt (Kotopia Pubs.)**

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## Iran partakes in IBBY World Congresses in Malaysia



The International Board on Books for Young People (IBBY) World Congresses started in Malaysia on September 5 with Iranian representatives.

Among 20 lecturers, there are three Iranians who are to deliver speeches at

the international event. Zohreh Qaeni, an Iranian woman and the winner of the 2022 IBBY-iRead Outstanding Reading Promoter Award, has been invited to congress for giving a speech about her activities.

Two other Iranians, Hossein Sheikh-Rezaee and Ali Boozari will also deliver speeches at the world congress about the power of stories in science education and the power of images in the narrative of peace, respectively.

The 38th IBBY World Congresses under the theme of “The Power of Stories” kicked off in Putrajaya, west-central Malaysia, on September 5 and will run for four days.

Founded in Switzerland in 1953, the IBBY with its 80 sections across the world “represents countries with well-developed book publishing and literacy programs, and other countries with only a few dedicated professionals who are doing pioneer work in children’s book publishing and promotion,” according to [ibby.org](http://ibby.org).■■■■

## Pol Literary Agency at the seventh meeting of the publishers Conference in Sharjah

The 12th Publishers conference in Sharjah was held at the Sharjah Expo site for 3 days from October 30 to November 1, with the participation of hundreds of publishers and literary agencies from 92 countries.

Pol Literary and Translation Agency was participating in this important event for the third time. The director of Pol Literary and Translation Agency said about the actions he took in the 12th gathering of the Sharjah International Conference: A meeting with the head of the International Publishers Union and asking for help to accelerate and facilitate the membership of the Iranian Publishers Union in the International Publishers Association, as well as a meeting with the CEO of Penguin Random House and negotiating about granting representation of Penguin Random House in Iran was one of the other meetings and negotiations of the CEO of Pol Literary Agency with foreign parties.

He added: Pol Literary Agency, in continuation of its programs and activities to develop the translation and publication of Iranian works in the Arab world and to help strengthen the relations of joint cooperation in the publishing market of Iran and the publishing markets in Arab countries, succeeded in preparing the translation and publication of eight books in the subject of non-fiction literature. (Mysticism and philosophy, art and Islamic studies), five titles on the subject of children picture books, four fiction books on the subject of teenagers, and 21 books on the subject of novels and short stories in the countries of Jordan, Egypt, Syria, Lebanon, India, America, Serbia, Georgia, Azerbaijan, Armenia, and Iceland.■■■■



## Iran Withdraws from the 2022 Frankfurt Book Fair

**Iran officially withdrew from the Frankfurt Book Fair over “the organizers’ uncultured actions.”**

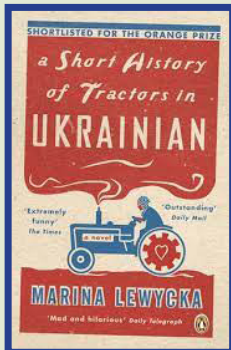
The decision by Iran to pull out was made after the organizers of the book fair sent a letter to the Iran Book and Literature House, the coordinator of the country’s presence in international cultural events. Without referring to the contents of the letter, the house called them “obvious attempts at meddling in Iran’s internal affairs”, and accused the organizers of being unable to provide security for Iran’s pavilion following their decision to remove the pavilion from the “main hall” of the fair and relocate it to a “minor hall.” The Iran Book and Literature House also accused the Embassy of Germany in Tehran of procrastinating over issuing visas for some officials of the house. Germany and several other countries in Europe have criticized Iran over its official policy towards the unrest that has hit the country over the past month.

This is the second time that Iran has withdrawn from the Frankfurt Book Fair, which will hold its 74th edition from October 19 to 23 in the central German city. In 2015, Iran boycotted the Frankfurt Book Fair after the organizers announced Salman Rushdie would be the guest speaker for the fair’s opening press conference.■■■■

# What's New in Bookstores in Iran?

Here we will review the recently published books in Iran's book market; books that are seating on shelves, waiting for reviews and criticisms.

## A review of the History of Tractors



"A Short History of Tractors in Ukrainian", bestselling author Marina Lewycka's bestselling debut novel which has sold over one million copies worldwide, tells the story of two sisters named Vera and Nadezhda who must put their usual arguments aside and join forces to save their father from falling for gold-digging Valentia. She is a young beautiful girl and nothing can stand between her and her dream of getting crazy rich. The alliance of sisters to force Valentia out reveals some family

secrets, unveils a 50-year timespan of the darkest era in Europe's history, and takes them back to the days they always preferred to forget.

The novel is about a family which, using humor and sarcasm, both iterates the family problems and stops with the historical events of part of Europe.

Marina Lewycka, the writer, was born on October 12, 1946, in a World War II refugee camp in Germany. When she was one year old, her family eventually made it to the UK. This book is her first work which was published in 2005 and won the Everyman Wodehouse Prize the same year. It was also among the nominees of Man Booker Prizes and Orange Prize. The first edition of the novel published in Persian titled "The History of Tractors in Ukrainian" in softcover, translated by Khatereh Kord Karimi in 312 pages by Borj Publications Co.

## The Iranian query

Ahmad Reza Nowrouzi's new book titled "Two Queries: Contemporary Man and Emerging Cults" was introduced to the market by Naghd-e-Farhang Publications Co. The book contains two separate but interconnected parts, one criticizes/analyzes the contemporary man, and the other, emerging cults and mysticism. You can count this book as an interdisciplinary study in the fields of philosophy and arts.

The first chapter of the book includes post-modernist definitions and interpretations of contemporary man which expresses new existential aspects of man in the post-modern era. It also addresses quiddity and quality of "being contemporary". Nouri, in this chapter, argues that "being contemporary" is an existential status, not a historical situation.

In the second chapter of the book, titled "mysticism in a storm", Nouri investigates pseudo-spiritual thoughts and emerging cults in the modern era. He uses philosophical interpretation techniques to extract the contradictory and inconsistent aspects of mysticism



and spirituality. The writer believes that this chapter emerges as a questioner which asks questions about certain and uncertain sets of beliefs that undoubtedly stumble in the turbulence of doubt and skepticism. On his way, Nouri has tried to bring up analytical and fundamental questions regarding the essence of every definitive subject and to challenge pseudo-spiritual reflections.

Ahmad Reza Nowrouzi has previously published several research works in various areas including war photography (Cold Fire), The History of Contemporary Painting in Iran (Dream and Fiction) and etc. He has also had a close collaboration with two different UN World Peace projects, namely Music and Performance over the past year.

## The life of an Isfahanian merchant and combatant

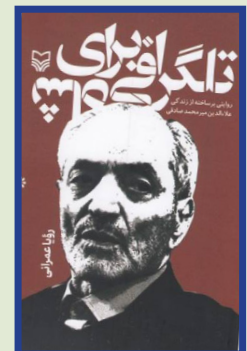
"A Telegram Message to the Shah" by Roya Omrani is a book about the life of Ala-alDin Mir Mohammad Sadeghi will soon be published by Soureh-Mehr Publications. Sadeghi is an Iranian merchant and a member of the Islamic Coalition Party who has a background in revolutionary activities during the Islamic Revolution era.

The storyline of the book begins with the assassination of Hasan Ali Mansour by revolutionary combatants. The word "telegram message" in the book's title is interesting because indicates how revolutionaries used telegram to deliver their messages to Shah's court. Another attractive part of the story is the confrontations of the narrator and people with "Today's Man" newspaper which used to be published in that era under Mohammad Masoud's editorship.

This short narrative contains important information about the days of battle against Shah's regime and attractively portrays the atmosphere of fighting days in Bazaar. There have been indications of historical events of that era in other works as well, but Sadeghi approaches those events from a different angle and focuses on the environment of the revolution among the merchants and businessmen in Bazaar. Readers also get to know the opinion of a religious community. The writer, in between some adventurous highs and lows, explains how revolutionaries reacted to the activities which they deemed contrary to religion and always tried to keep the light of ethics alive in society.

The Isfahanian accent of the narrator is well maintained in the literature of the book in makes the dialogues of the characters of the story even more pleasant.

Ala-alDin Mir Mohammad Sadeghi, one of the most renowned and noble merchants of Iran, was born in 1932 in Isfahan. He is considered one of the traditional figures of Iran's economy who had an active role in economics, politics, culture, education, and charity activities during the last four decades.





## Translation and publication of the book Ghost of Mykonos in the Arabic language in Lebanon

The book "Ghost of Mykonos", a book based on the painting of the coffee house and the life of Kazem Darabi, was published in Arabic in Beirut.

The Arabic version of the book "Ghost of Mykonos" was published by "Dar Rawafed for printing, publishing, and histories" publishing house in Beirut.

This book is about the story of Kazem Darabi, who was arrested after the terrorist attack on the Mykonos restaurant in Berlin on charges of being involved in this terrorist attack.

This book is actually a disclosure of a real story in the form of an attractive and readable novel. The author of this work, Mohsen Kazemi, who previously discussed the story of Mykonos from the perspective of Kazem Darabi's memoirs in

a book titled Painting Coffee House, says about the authorship of this book:

"Since the text of this book is based on research and contains various documents, it might be a bit heavy and not suitable for general readers. For this reason, the novel "Ghost of Mykonos" is a lighter version and more audience-friendly than the story of Mykonos."

The copyright of this book is available for translation and publication in other languages in all countries. For more information contact [polliteraryagency@gmail.com](mailto:polliteraryagency@gmail.com) .■■■■



## "With No Books" released in Serbia

The book "With No Books" written by Mohammad Reza Sharafi Khabushan in the Serbian language was published in Serbia.

The copyright of the translation and publication of this book was assigned to the Serbian publisher by Pol's Literary and Translation Agency last year through an agreement between the Adab Shahrestan publishing house from Iran and Atopia publishing house from Serbia.

The current book contains a novel that looks at a historical event and tries to put under the microscope the valuing of books by Iranians. How much Iranians have paid attention to the book throughout history?

The Persian version of this book was published in 2016 by the Adab Shahrestan publishing house.

The copyright of this book is available for translation and publication in other languages in all countries.

For more information contact [polliteraryagency@gmail.com](mailto:polliteraryagency@gmail.com) .■■■■

## Publication of an Iranian children's book in Turkey

The Turkish translation of the book "An Eyeglasses for the Dragon", written by Mohammad Hadi Mohammadi and illustrated by Keyvan Akbari, was published by Mahna Publishing House in Turkey.

"An Eyeglasses for the Dragon" which was published in Iran, and illustrated by Keyvan Akbari, at the publishing house of the Research Institute of History of Children's Literature aged 9 to 12-year-olds, is the story of a girl named Asal who finds a dragon in a cave near their village, whose eyes have dimmed and it can no longer see well. This dragon is the same dragon that has played a role in legends thousands of times and has now taken refuge in a cave from the unkindness of men. Asal spends her whole life in pursuit of the goal of seeing the dragon.

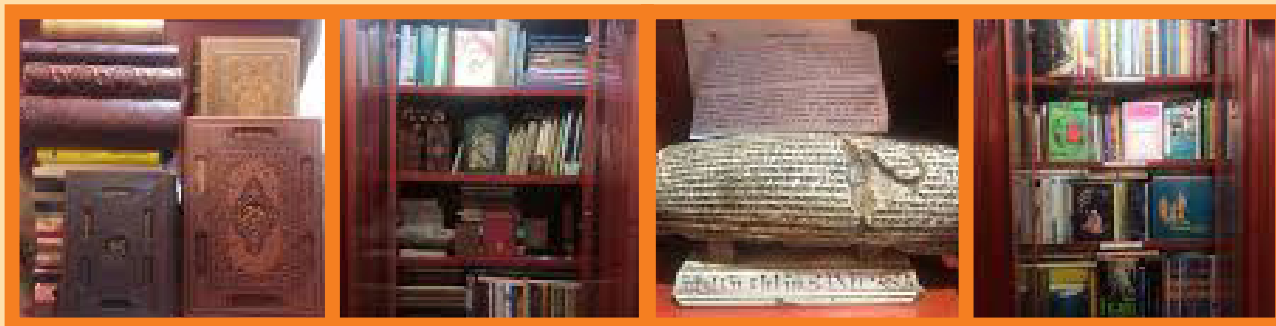
In the book "An Eyeglasses for the Dragon", the author has a new look at several issues. The dragon has become a positive character, a transformed personality of its evil character in past legends. This time, it has entered a legend in the modern world with a new face. Also, it has a sign of the modern world with itself and these two issues give authenticity to the fantasy world of the book.

In many aspects, this work is written and paid in contrast to the formats of ancient legends. This story is a special example of identity change or identity reversal in the fantasy world. The dragon of the story is kind-hearted. It says many times that it had to play bad roles in the stories.

The copyright of this book is available for translation and publication in other languages in all countries.

For more information, please contact [polliteraryagency@gmail.com](mailto:polliteraryagency@gmail.com) .■■■■

# A Brief History of Persian Literature



By: Iran Chamber Society

## The Persian Language

The Old Persian of the Achaemenian Empire, preserved in a number of cuneiform inscriptions, was an Indo-European tongue with close affinities with Sanskrit and Avestan (the language of the Zoroastrian sacred texts). After the fall of the Achaemenians, the ancient tongue developed, in the province of Pars, into Middle Persian or Pahlavi (a name derived from Parthavi – that is, Parthian). Pahlavi was used throughout the Sassanian period, though little now remains of what must once have been considerable literature. About a hundred Pahlavi texts survive, mostly on religion and all in prose. Pahlavi collections of romances, however, provided much of the material for Ferdowsi's Shahnameh.

After the Arab conquest, a knowledge of Arabic became necessary, for it was not only the language of the new rulers and their state, but of the religion, they brought with them and –later– of the new learning. Though Pahlavi continued to be spoken in private life, Arabic was dominant in official circles for a century and a half. With the weakening of the central power, a modified form of Pahlavi emerged, with its Indo-European grammatical structure intact but simplified, and with a large infusion of Arabic words. This was the Modern Persian in use today.

Arabic continued to be employed in Iran, though on a decreasing scale, as Latin was used in Europe –that is, as a language of the learned. As such it was employed by Abu Ali Sina (Avicenna), al-Biruni, Rhazes, Al Ghazali, and others; indeed, many of the most famous names in Arabic literature are those of men of Persian birth. But in general, the use of Arabic declined; Persian developed rapidly to become the vehicle of great literature, and before, long spread its influence to neighboring lands. In India, Persian language and poetry became the vogue with the ruling

classes, and at the court of the Moghul emperor Akbar Persian was adopted as the official language; spreading thence and fusing later with Hindi, it gave rise to the Urdu tongue.

To the west of Iran, Persian heavily influenced the language and literature of Turkey; Turkish verse was based on Persian models as regards form and style and borrowed an extensive vocabulary.

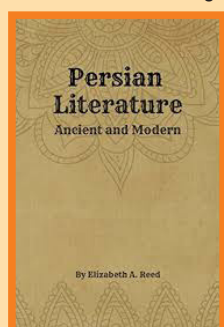
A notable feature of Persian is the small extent to which it has changed over the thousand years or more of its existence as a literary language. Thus,

the poems of Roudaki, the first Persian poet of note, who died in the year 941 CE, are perfectly intelligible to the modern reader. Persian literature has a number of noteworthy characteristics, the most striking of which is the exceptional prominence of poetry. Until quite recently there was practically no drama, and no novels were written; prose works were mostly confined to history, geography, philosophy, religion, ethics, and politics, and it was poetry that formed the chief outlet for artistic expression. Classical Persian literature was produced almost entirely under royal patronage whence the frequency of panegyric verse. An influence of at least equal strength was religion and in particular, Sufism, which inspired a remarkably high proportion of mystical poetry.

## Persian Poetry

Classical Persian poetry is always rhymed. The principal verse forms are the Qasideh, Masnavi, Qazal, and Ruba'i. The qasida or ode is a long poem in monorhyme, usually of a panegyric, didactic or religious nature; the Masnavi, written in rhyming couplets, is employed for heroic, romantic, or narrative verse; the ghazal (ode or lyric) is a comparatively short poem, usually amorous or mystical and varying from four to sixteen couplets, all on one rhyme. A convention of the ghazal is the introduction, in the last couplet, of the poet's pen name (takhallus). The ruba'i is a quatrain with a particular meter, and a collection of quatrains is called "Ruba'iyyat" (the plural of ruba'i). Finally, a collection of a poet's ghazals and other verses, arranged alphabetically according to the rhymes, is known as a divan.

A word may not be out of place here on the peculiar difficulties of interpreting Persian poetry to the western reader. To the pitfalls common to all translations from verse must be added, in the case of Persian poetry, such special difficulties as the very free use of Sufi imagery, the frequent literary, Koranic, and other references and allusions, and the general employment of monorhyme, a form highly effective in Persian but unsuited to most other languages. But most important of all is the fact that the poetry of Persia depends to a greater degree than that of most other nations on the beauty of language for its effects. This is why much of the great volume of "Gasidas in praise of princes" can still be read with pleasure in the original, though it is largely unsuited to translation. In short, the greatest charm of Persian poetry lies, as Sir E. Denison Ross remarked, in its language and its music, and consequently the reader of a translation "has perforce to forego the essence of the matter".



In the following brief sketch of the vast field of Persian literature, we cannot hope to do more than mention a few of the most eminent authors, and to devote a paragraph or two each to the most famous of all.

## Early Literature

Though existing fragments of Persian verse are believed to date from as early as the eighth century CE, the history of Persian literature proper begins with the lesser dynasties of the ninth and tenth centuries that emerged with the decline of the Caliphate. The most important of these was the Samanids, who established at Bokhara the first of many brilliant courts that were to patronize learning and letters. Here Abu Ali Sina, better known in the west as Avicenna, developed the medicine and philosophy of ancient Greece and wrote numerous works that were to exercise considerable influence not only in the East but in Europe – where, translated into Latin, they were in use as late as the seventeenth century. Avicenna wrote mostly in Arabic, but composed an encyclopedia – the *Danish Nameh-ye Ala'i* – in Persian.

The most famous of the court poets were Rudaki and Daqiqi. Rudaki, generally regarded as the first of the great Persian poets, wrote a very large quantity of verse, of which little has survived. His style direct, simple and unadorned – was to appear unpolished to some of the over-elaborate versifiers of later ages, but appeals more to modern tastes. Daqiqi, a composer of epics, was commissioned to write a work on the ancient kings of Persia, but only completed a thousand couplets before his death. Some of these were later incorporated into the celebrated *Shahnameh*.

## The Ghaznavid and early Seljuq Periods

It is said that four hundred poets were attached to the court of Sultan Mahmoud; of these, the most notable were Unsuri, the greatest of Mahmoud's panegyrists, followed by Farrukhi, Manouchehri, and Asadi. Of the prose writers, the most celebrated was Biruni, author of the "Chronology of Ancient Nations", who

wrote exclusively in Arabic.

The Seljuq era, regarded as the second classical period of Persian literature, is one rich both in prose and poetry. Famous prose works include Ghazali's influential *Revivification of the Religious Sciences* in Arabic and its Persian summary entitled *Kimiya-ye Sa'adat* (The Alchemy of Happiness); Baihaqi's *History of the Ghaznavids*:

the *Siasat Nameh*, a treatise on the art of government by Nizam ul-Mulk, vizier to Alp Arslan and Malik Shah; the entertaining *Qabus Nameh* of Kai Kawous, translated by Professor Levy as "A Mirror for Princes"; the collection of animal fables of Indian origin entitled *Kalila va Dimna* by Nasr Ullah; the charming *Chahar Maqala* or *Four Discourses* of Nizami Aruzi; the *Fars Nameh* of Ibn al-Balkhi, and the noted treatise on poetics of Rashid-i Vatvat. Four of the above works – the *Chahar Maqala*, the *History of Baihaqi*, the *Qabus Nameh*, and the *Siasat Nameh* – are considered by the poet Bahar as the four great masterpieces of early Persian prose.

Several authors of this period wrote both prose and poetry. One of the most brilliant of these was Nasir-i Khosrow, writer of some fifteen works in prose and 30,000 verses, of which less than half have survived. His best-known prose work is the *Safar Nameh*, an account of his journey to Egypt. Most of Nasir-i Khosrow's poems are lengthy odes, mainly on religious and ethical subjects; they are noted for their purity of language and dazzling technical skill. In the opinion of the scholar Mirza Mohammad Qazvini, the name of Naser Khosrow should be added to those of the six poets – Ferdowsi, Khayyam, Anvari, Rumi, Saadi, and Hafez – whom "practically all" agree to consider the six greatest Persian poets, each in his special field. Other famous poetry of the period includes the work of the mystics Ansari, Abu Sa'id, and Baba Taher of Hamadan; the odes of Qatran; Gorgani's romantic epic *Vis o Ramin*, and the *Divans* of Masoud-e Saad-e Salman and Rumi. Seven other poets of the period are of outstanding fame and brilliance; these are Khayyam, Sana'i, Moezzi, Anvari, Khaqani, Nizami, and Attar.

The versatile Khayyam – "the only man known to me", says Bertrand Russell, "who was both a poet and a mathematician" – is still perhaps the best-known and most appreciated Persian poet in Europe and America. There was for long considerable skepticism as to whether he was the author of all or any of the quatrains attributed to him, but the discovery recently of manuscripts more ancient than any of those previously known has removed these doubts.

Khayyam's poetry was largely neglected in Iran until the end of the nineteenth century, mainly no doubt owing to the censure of orthodoxy. When Fitzgerald's translation made him suddenly popular in the west the Iranians began to reassess his merits as a poet, and as we have seen, some native critics are now ready to accord him a place in the poetic Pantheon. Since he uses imagery common to the Sufis, Khayyam has often been hailed as a Sufi himself; but while some of his quatrains can be made to bear a mystical interpretation, the general impression of his work is one of hedonism tinged with a gentle melancholy, born of acceptance



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of the tragic transience of life, the power of destiny and man's ultimate ignorance. The attitude is that of a materialist rather than a deist; indeed, he has with some justice been compared to Lucretius.

Sana'i, who wrote in a style similar to that of Nasir-i Khosrow, was the author of two great Sufi epics, the prototypes of the later masterpieces of Attar and Rumi, as well as of a huge divan. Mu'izzi, hailed by 'Abbas Ighbal as "one of the artistic virtuosi of the Persian language", wrote mainly panegyric verse in a highly elaborate style. Anvari, the author of numerous poetical works, mostly panegyric, wrote in a difficult style, sometimes requiring a commentary; he is regarded by some as one of the greatest Persian poets. The poetry of Khaqani is even more mannered. The last three poets mentioned – Mu'izzi, Anvari, and Khaqani – are all famous in Iran, mainly for their technical brilliance; but, being particularly difficult to translate, they are less appreciated in the west. This is not the case with the next two poets to be mentioned.

Nizami, born at Ganja in the Caucasus in 1140, was a prolific writer famous especially for his Khamseh or Quintet, a series of five great romances and epics. These consist of the Makhzan al-Asrar or Treasure House of Secrets, a mystical epic inspired by Sana'i; the popular romances Khosrow o Shirin and Laila o Majnun; the Iskandar Nameh or Story of Alexander, and the Haft Paikar, the life story of Bahram Gur. Nizami's style is original and, colorful; his works enjoyed great popularity, and episodes from his romantic poems were favorite subjects for miniature painters.

Farid od-Din Attar, who was born possibly around 1136, was a great and original poet who produced numerous religious and didactic works. He was essentially a mystic, and as such exercised a great influence on Rumi. The best known of his works, the Mantiq ut-Tair (translated by Fitzgerald as the Bird Parliament), is a mystical allegory in which the birds all set off in search of the mythical Simorgh, whom they wish to make their king. The story, which symbolizes the quest of the soul for union with God, ends with their discovery that they have no existence separate from the object of their search.

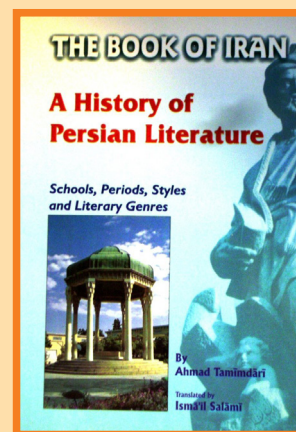
The Simorgh then addresses them thus:  
 Pilgrim, pilgrimage, and road  
 Was but myself toward myself, and your  
 Arrived but myself at my Door...  
 Come, you lost atoms, to your center draw  
 And be the eternal mirror that you saw:

Rays that have wandered into darkness wide Return, and back into your Sun subside.

### The Thirteenth Century as a New Chapter

The Thirteenth century produced two poetic geniuses of the first rank, Saadi and Rumi. It is also particularly notable for histories, of which many were inspired by these singularly troubled times. Hamdullah Mostofi produced notable works both of history and geography, as well as an epic, the Zafar Nameh or Book of Victory, in 75,000 couplets, and Nasir ud-Din Tusi wrote on philosophy and logic. Three notable poets of the period are Iraqi, author of the mystical Lama'at or Flashes; Amir Khosrow, known as "The Parrot of India" and author of no less than five divans, and Zakani the satirist.

Foremost in the ranks of historical works are Juvaini's Tarikh-e Jahan Gusha, an account of the Mongol conquests; the history of Juzjani, an important sourcebook for the history of Moslem India; Rashid ud-Din's great Jame ot-Tawarikh or Universal History, and the History of Vassaf. The style of the period tended to over-ornateness; Juvaini, according to Arberry, was "the most accomplished exponent of the prized art of verbal arabesque", while Vassaf "modeled his style on Juvaini at his most intricate and verbose." Of the writings of this school, Levy remarks that it was "so filled with metaphor, allusion, and assonance, that the meaning was often lost in a tangle of verbiage". By contrast, the work of the conscientious Rashid ud-Din, considered by Browne to be the best of all the Persian historians, is a model of clarity.



### From the Fifteenth Century onwards

The fifteenth century produced a number of notable historians –Nizam od-Din Shami, author of the Zafar Nameh (a history of Timur); Yazdi, who wrote a work of the same name; Hafiz-e Abru, Khafi, Dowlatshah and Mir Khand, author of the immense

“Sana' i, who wrote in a style similar to that of Nasir-I Khosrow, was the author of two great Sufi epics, the prototypes of the later masterpieces of Attar and Rumi, as well as of a huge divan.

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Rozat as-Safa or Garden of Purity. Other prose writers of note, include Davvani, author of the Akhlaq-e Jalali, and Kashefi, who produced an elaborate prose paraphrase of Kalila va Dimna known as Anvar-e Suhaili (The Lights of Canopus). Fifteenth-century poets include the Sufis Maghribi and Qasim-e Anvar, Katibi, the saintly Ni'mat Allah Vali, and Jami.

Jami, "universally regarded as the last eminent figure in the history of classical Persian literature" (Arberry) was born in 1414. A man of considerable erudition as well as of poetic genius, Jami produced some forty-five works, of which the best known are the Baharistan, the Divan, and the Haft Aurang or Seven Thrones, a series of four didactic works and three romances (Salaman o Absal, Yosef o Zoleikha, and Laila o Majnoun) which he intended to rival the work of Nizami.

After Jami, who died shortly before the rise of the Safavids, Persian poetry is generally considered to have fallen into decline. There were indeed no poets of the very first rank after the fifteenth century, yet in this long period, there was no lack of writers and poets of talent, some of them of great eminence.

Of the poets immediately following Jami, his nephew Hatif was a noted writer of romantic and historical epics; also famous were his pupils Asafi, Fighani (who earned himself the title of "The Little Hafiz"), Ahl,i and the Sufi poet Hilali. Later in the sixteenth century came the poets Hayrati, Kasimi, Kashi the panegyrist, Shani, Fasihi, and Shafai.

Saeb (born 1677), the greatest literary figure of the seventeenth century, is considered by some to be the best Persian poet after Jami. In their early life, he spent some time in India as a court poet to the Moghul emperor Shah Jahan and returned to Iran to become a poet laureate to Shah Abbas II. Saeb was a vivid and original poet who infused fresh life into the old forms and founded a new school. Also of note was his contemporary Fayyaz. A famous prose writer of the eighteenth century was Azar, author of the Atesh Kadeh (a biographical dictionary containing the lives of over 800 poets) as well as of a divan and a romantic epic. The prolific writer Hazin produced histories and an autobiography, as well as four divans. Also worthy of note is the poet Nejat.

In the nineteenth century Saba, poet laureate to Fath Ali Shah, composed a divan and an epic called the Shahanshahnameh; as a poet, he was excelled by Neshat, also the author of a divan. Qaani (died 1853), the best writer of the nineteenth century and perhaps the most outstanding since Jami, was one of Iran's most brilliant and melodious poets. Well-known prose works of the period include Nasir ud-Din Shah's diaries of his three journeys to Europe and the literary biographies of the poet Reza Quli Khan. This period was marked by the increasing influence of European literature, noticeable in the works of the poet Shaybani and others.

The real revival of Persian letters came in the early twentieth century when the growing desire for reform inspired numerous satires. One of the most outstanding figures of this period was Iraj Mirza (who died in 1926), a poet of great talent and champion of the emancipation of women. Other noted poets were Adib, Bahar, Lahuti, Shahryar, Aref, and the poetess Parvin E'tesami. Poets of more recent decades include Nima Yoshij, Ra'di, Khanlari, Islami, Gulchin, Ahmad Shamlou, Mehdi Akhavan Sales, Mas'ud Farzad, Sohrab Sepehri, Fereidoon Moshiri and the poetess Forough Farrokhzad. Some of these poets have introduced verse forms new to Persian literature. Here should not be forgotten the great works of Sadeq Hedayat, Samad Behrang, Sadeq Choubak and many others who enriched Persian literature.■■■



## Translation of 3 books from Quebec, Canada for publication in Iran

Ana Pol Press acquired the Persian language copy right of the following books and put their translation on the agenda.

HIGHLANDS, By: FANIE DEMEULE  
Parallel House, By: ARIANE BESSETTE

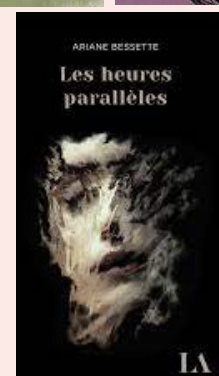
THE WREN, By: Jean-François

The book Heights with 194 pages contains a novel about the adventurous journey of a doctoral student, a mother, and a survivor to the highlands of Scotland.

The Parallel Library has 278 pages. It is an attractive novel in the genre of horror with an adventure that happens to a patient who is disabled by psychological pressure.

The book Verne is about the peaceful life of a couple in a village and how they interact with their schizophrenic brother so that he too can live a peaceful life with them.

This book has 114 pages ■■■



## Do Not Change Your Name Anymore



**Publisher:** Cheshme Publication House  
**Subject:** Fiction (novel)  
**No. of Pages:** 95  
**ISBN:** 9789643626105  
**Copyright sold in France (Edition La Volva publishing), UK (Candle & Fox Pubs.)**

### About the Book:

"Do Not Change Your Name Anymore" contains several letters exchanged between an Iraqi colonel and an Iranian soldier named (Q.H.), which goes back to the time of the occupation of Khorramshahr by Iraqi forces. A letter is written and several copies are left at the border of Iran. By chance, this letter is found by an Iranian soldier. The Iranian soldier, who does not believe that the letter was written by an Iraqi, writes a reply to the imaginary sender. Letter writing between the Iraqi officials and the Iranian soldier starts and a friendship begins between both of them. A vague friendship that forms from a distance and they can never see each other. What prevents these two persons from the meeting is the role they have accepted as border guards and they cannot shirk this duty. The Iraqi officer's motivation for writing a letter is the missing one that he has on the soil of Iran. And that missing person is nothing but a mother and her daughter who saved their lives during the occupation of Khorramshahr. The Iraqi officer is not aware of the fate of this mother and her daughter. He asks the Iranian soldier to help him find this mother and her daughter. The soldier succeeds in finding the mother and her daughter with very few clues that the Iraqi officer tells him. And from this point on, we look at the war and the Iraqi officer from the viewpoint of the mother and her daughter. Is this Iraqi officer who wants to find out about

their fate today, their savior or the murderer of the husband of the woman in the story? The long story "Do Not Change Your Name Anymore" is another narration about the events that happen to the social and emotional relationships of people during the war. This long story has a special feature; Not because of the style of letter writing in it, but because this type of letter writing happened during the war – when men are still among it. Also, this book has depicted a section of the war, that is the history of Khorramshahr, with a realistic perspective. Qeysari has changed the narrative of the difficult situation of men in the war and does not sanctify war too much. This long story is an extract of the human condition and its rewards in the war, also the story of the heavy burden that men have experienced in the war.

### About the Author:



#### Majid Gheysari

(1967–Tehran) is one of the most capable writers in the field of literature. While adhering to modern narrative styles and norms, he has created

brilliant works in this field relying on his own experience and personal perceptions. He is also one of the few writers who has excelled in genres like short stories, novels, and long novels and has created prestigious works in each genre. He won the International Eurasia Award from Russia for the premier novel in 2018. Majid Gheysari has been a referee at various literary festivals in Iran.

## Wolves do not Fear the Snow



**Author:** Mohammad Reza Bayrami  
**Publisher:** Ghadyani Pubs.

**Year of Publishing:** 2011/2th Edition

**No. of Pages:** 279

**Size:** 24×14

**ISBN:** 978–964–536–421–0

**Wolves Are Not Afraid of Snow won Iran's**

**"Book of the Year" award in 2007.**

**It also won the "Book of the Season" award and the top prize of the "Children and Young Adults' Book Festival" in 2009.**

### About the Book:

Daresi Village is in Ardebil Township in the middle of a valley with a shallow population. Yusuf and Fattah were good friends. Yusuf had a dog called Qarebash. One day Fattah, Yusuf, and Qarebash went out of the village to see a waterfall when an earthquake struck. When they returned nothing was like before. They could only save Fattah's sister and Yusuf grandmother from under the ruins. They were ill and had been injured. It was cold and snow was falling. The wolves, excited by the stench of dead, rotten human flesh got near the village, and Yusuf and Fattah had to throw Qarebash in front of the wolves to get rid of them. Finally, a helicopter came for help but Sara was dead and Fattah could not believe it. The rescue team dragged Yusuf's father alive. They never forgot that cold winter day. The novel narrates about a small village in a valley enclosed by 5 families. The theme of the novel is nature and earthquakes. The story occurs in the village, an earthquake occurs, followed by heavy snowfalls. The main character of the story is 2 teenage friend of Fattah and Yusuf, and of course, with them, Wolf also appeared as a character and a strong role there. The main feature of the book is explaining the details of the scene of the earthquake and its aftermath, so the reader gradually comes to the depth of the story and finds himself in the atmosphere of the destroyed village and among the rubble of mud.

### About the Author:



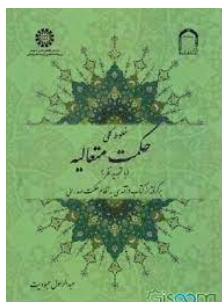
#### Mohammad Reza Bayrami

(1965/Iran) is one of the most successful Iranian authors of memoirs, fiction, and war novels for young adults and



adults. He has written more or less 40 novels, story collections, and novelettes for children, teenagers, and adults. He has always been a mainstream Iranian figure and has won tens of national awards – including the IRI Year Book – and two international awards, namely Most Valuable Bear and Blue Glass wearied snake from Switzerland. He has been a nominee for Swedish Astrid Lindgren Award for two rounds. The Children & Teenagers Authors' Association in Iran has selected him as one of the five top authors in the country. Feelings, images, and imagination in the works of Bayrami enjoy special tenderness and honesty that can be visualized in the mind of the reader. His works involve beautiful fantasies that often consisting the union of art and great image.

### General Principles of the Transcendent Philosophy



**Author: Dr. Abdolrasoul Oboudiyat**  
**Publisher: SAMT Publications**  
**No. of pages: 248**

#### About the Book:

Derived from the main contents of the book "An Introduction to Mulla Sadra's Philosophy", this book describes the basic principles of Mulla Sadra's Transcendent Philosophy and throws light on his thoughts and philosophical school. The book has been written with the aim of introducing Mulla Sadra's school of philosophy to western philosophers. As explained by the author in this book the terms "philosophy and philosopher" refer to Islamic philosophy and Muslim philosophers and the term "earlier philosophers" makes a reference to Mulla Sadra's predecessors. The book is useful for those readers who are acquainted with the fundamentals of philosophy to the extent discussed in such books

as "Nahayah al-Hikmah" or "Isharat" of Avicenna. The contents of the book include: Preface, Sadr al-Muteallehin, The Emergence of Transcendent Philosophy, The Primacy of Being and Subjectivity of Essence, Gradation of Being, Cause and Effect, Movement, Substantial Change, Intuitive Knowledge or Return of Science to Incorporeality of Being, Acquired Knowledge or Return to Conformity of the Superior Existence of the Known Essence, Subjective Being, Theology, God's Knowledge of Beings, Avicenna's Anthropology, and Mulla Sadra's Anthropology.

#### About the Author:



Abdolrasoul Oboudiyat was born in the city of Isfahan in the year 1954 C.E. and after completing his primary and secondary education in Isfahan he was admitted to the Sharif University of Technology in 1973 from where he graduated in 1980 C.E. He then joined the Qum Seminary in 1981 and began studying the principles of jurisprudence and simultaneously learnt philosophy in the "Dar Rah-e Haq" Institute and after completing the higher levels of jurisprudence under such Islamic scholars as Ayatollah Bahjat, Ayatollah Tabrizi, Ayatollah Montazeri, Ayatollah Vahid and Ayatollah Fazel Lankarani he engaged in advance philosophy. Some of Oboudiyat's published works include: Ontology, Proving God's Existence, Fundamentals of Islamic Thought, Philosophical Theology, etc.

### The news presenter was silent



**Author: Mojgan Babamarandi**  
**Publisher: Rozaneh Pubs.**  
**No. of Page: 126**

**Size: 21× 14**  
**ISBN: 9789643346393**

#### 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 (in 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.

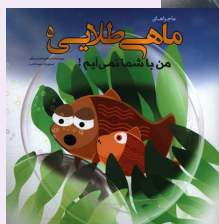
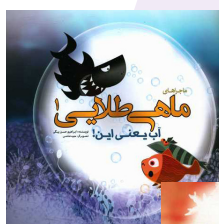
This book includes 14 short stories the narrator of which is a teenager. The writer in the book brings up bitter and unpleasant problems, which play significant roles in the world of teenagers. By making age groups and trying to keep them away from problems caused by naivety. ?? They are directly involved 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 an 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 end up lonely as a 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** has started writing for children since 1995 focusing mostly on teenagers. She is a well-known figure in Iranian children & 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 the 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.

#### The Stories of Gold Fish(5 Vols.)



**Author: Ibrahim Hassan Beigy**

**Illustrator: Majid Khademi**

**Publisher: Saz o Kar Pubs.**

**Years of Publishing: 2015**

**No. of Page: 25 (each Vol)**

**Size: 24x 24**

**Age: 7+**

**ISBN: 9786007325087**

**English text is available.**

**Copyright sold: Kazakhstan (Flonti Pubs.)**

#### About the Book:

This collection contains 5 volumes and in any of its volumes, things happen to The Golden Fish and the fish that live along with it, and the Golden Fish kind of tries to achieve its ends and takes steps to that effect. The collection's titles and a synopsis of each story are as follows:

1–Volume One: Water Means This: The Golden Fish didn't know the meaning of water. It asks the Silver Fish to find the water. They encounter different fish on the way and ask about the water but all of them show surprise and ignorance about the water availability. Until they are caught by a fisherman. Since the fish were small, fishermen threw them into the water again. And thanks to that incident, The Golden Fish understands that water means this.

2–Volume Two: We Should Get Help: One of the fish was caught in the fishing net. The Golden Fish tried to take it out but it was unable to do so. It got help from other fish. They went inside the net to make it heavy, and thus the fisherman would not be able to pull up the net.

3–Volume Three: Maybe You'll Find It: All fish in the sea were talking with fear about the newcomer's great beast at sea. It was a baby whale that was going mad due to eating a toxic fish and had dropped there badly sick. The Golden Fish found prescribed a species of weed which was an antidote to the fish toxin and administered it to the baby whale.

4–Volume Four: Everywhere Is Green and Blue: The Golden Fish always liked to go to the beach to see how the others

live out of the water. One day it was talking to its friend about this when all of a sudden the sea waves rose and threw them out of the sea inside a hole in Green Hill. The Silver Fish panicked and wept, but the Golden Fish felt happy since now it could watch everything out of the sea.

5–Volume Five: I Will Not Come with You: One day The Golden Fish met a little black fish at its grandfather's home. Its father relayed its biography for The Golden Fish. The grandfather said that it was a brave fish that had been living in a small pond in the past, and since it did not like a monotonous life, it had decided to go to the sea despite greater risks. And thereafter, it had decided to go to the ocean. The Golden Fish was happy to hear the biography of the little black fish and accompanied it on a trip to the ocean.

#### About the Author:

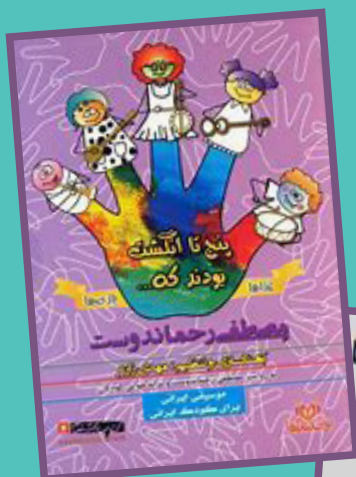


**Ibrahim Hassanbeigi** is

one of the most well-known and experienced writers in Iran who has written for children and young adults for more than 30

years. He authored more than 50 books and at least 10 of them were translated and published in other countries. His travels all around Iran allowed him to collect drafts for his later stories. Hassan Beygi's books are characterized by a simple narrative with the theme of the Islamic revolution and the Iran-Iraq war. He has published 85 novels, adult short story collections, and children and young adult books, some of which are popular and high sellers among teenagers and young adults. His novella: "the Rosebud on the Rug" was honored by the Munich National Library in 2000. His books have been translated into languages such as English, Arabic, Turkish, Russian, Chinese, Turkmen, and Azeri. Ibrahim Hassan Beygi currently lives in Malaysia, devoting his time to writing. ■■■

**For the right acquisition please contact: Asma (polliteraryagency@gmail.com)**



# Mostafa Rahmadoost

(1950–Hamadan)

(poet, writer, and translator)

Mostafa Rahmadoost, poet, writer, and translator, was born in July 1950 in Hamedan.

Rahmadoost majored in literature and has worked in different positions for years, including the manager of children's section of Amirkabir Publishing (Shokoofeh), consul-tant to the Vice President, the head of the National Library, and the head of the National Library for Children and Young Adults. He has been a founder and a board member of the Association of Writers for Children and Youth. Rahmadoost has been the editor-in-chief and the founder of many children's magazines, including Soroushe Koodakan and Ro-shde Daneshamooz. Rahmadoost's poems appear in the textbooks of Iranian children and taught at schools. By publishing some of his works under the title of Uncle Mostafa in the USA, Rahmadoost made it possible for Iranian children living abroad to read, listen to, and buy his books. He is particularly invested in the growth of children's publications and the first project of digitalizing Iranian children's books, called "Doostaneh," was super-vised and carried out by him. In his writings, Rahmadoost pays tribute to Iranian folkloric literature and historic texts, using folktales in modern Iranian children's literature.



## Selected Works:

- Prettier than Spring (1988), Madrese Publications
- To Each His Own (1998), Zekr Publishing Co.
- Dad Came and Brought Bread (1999), Kanoon
- The Earth's Child (2003), Madrese Publications
- The Story of Two Lonely Turtles (2006), Kanoon
- Zoroaster (Peace Be upon Him) (2010), Amirkabir Publishing (Shokoofeh)
- Where's My Chick? (2010), Madrese Publications
- There Were Five Fingers That... (2012), Peydayesh Publishing Co.
- Home Songs (2012), Shahr Publishing Co.
- Worshipping Songs (2014), Ofoq

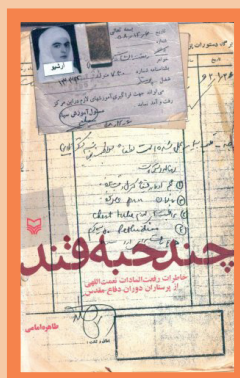
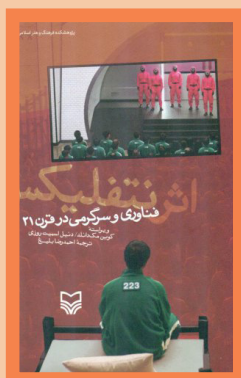
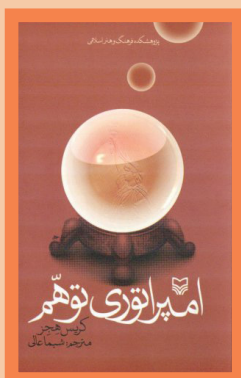
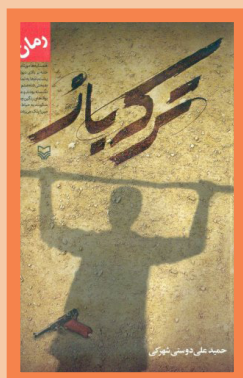
## Selected Awards and Recognitions:

- Islamic Republic of Iran's Book of the Year Award, Best Book Award from the Children's Book Council of Iran,
- Best Book Award from the Sacred Defense Book Festival,
- UNE–SCO Prize for promoting peace, friendship, and humanitarian concepts in his works,
- the Golden Moon Award of the Iranian Association of Writers for Children and Youth recognizing the best Iranian writers in two decades.

For more details about the author and his titles, please contact:

[pollliteraryagency@gmail.com](mailto:pollliteraryagency@gmail.com)





# Soore Mehr Publishing House

<https://sooremehr.ir>



Soore Mehr Publishing Company as an administrator of Hozeh Honari publications and also a place for the manifestation of productive works, has been responsible for all affairs related to the planning of content design, technical production, publication, and distribution, of books, magazines, and the other art- cultural products.

Additionally, directors of the consideredeays consider the policy-making, controlling, and directing art and cultural activities because of producing high quality and effective works.

Having passed the establishment and stabilization period, Soore-ye Mehr publishing coma pany has considered a new one based on change and development in all technical, organizational, and human aspects. In fact, Soore Mehr Publishing Coy is engaged in activities to respond to the demands of the country as follows:

- Being familiar with Islamic revoemphasizing placing emphrevolutionslamic revolutionary and cultural values.
- Easy access to high quality and of great worth cultural products
- To fulfill the needs of the families to the cultural and perfect products.
- To support valuable works and to introduce new and committed figures.
- Streaming innovation in production and improve the ng the processes of the publishing market.

In addition, Soore-ye Mehr Publishing Company is decided to develop its markets to the global and internal regions by publishing rich books in different languages. Of the other major programs of this company to emphasize developing processes of the modern publishing industry including propagation and developing electronic publishing with the global and standard implemented is now implementing and becoming operational.

Contact Information: Soore Mehr Publishing House , No 23 , Rasht St. , Hafez Ave. , Tehran 15815/1144. , Iran

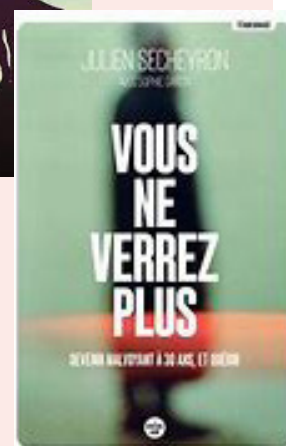
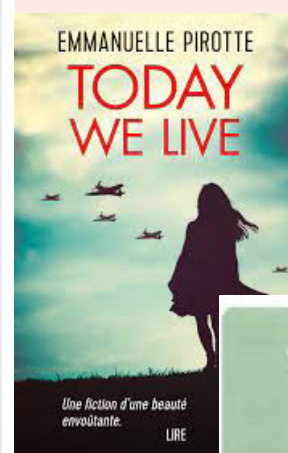
**For more information about the books of Soore Mehr and acquiring their copyrights, please contact:**  
**(polliterarryagency@gmail.com)**

## Translation and publication of two books from Croatia in Iran

According to the copyright agreement between Ana Pol Publishing House from Iran and Ibis Grafika Publishing House from Croatia, the translation and publication of Pauline's Cats, Baton, and Roni's books from the Croatian language into the Persian language was on the agenda.

The novel Pauline's Cats takes place during the summer holidays, when three friends, Ada, Mihael, and Brankech, spend their boredom with exciting nocturnal adventures that often end in a hilarious outcome. The turmoil in their relationship and the confusion in their mutual friendship occur when the beautiful Leonardo enters the scene. Simultaneously with her arrival, the detective part of the novel begins. In addition to trying to find what is hidden behind her actions and beautiful face, along with the main characters of the novel, we discover and learn a lot about each of them. In the book Baton and Roni, a boy and his dog experience unexpected events on a stormy day in April. Go on adventures with the main characters of the story, Roni and Baton.

The Persian version of Baton and Roni book in 110 pages and the book of Pauline's Cats 170 pages will be available to teenagers.■■■



### Buying the copyright of two French novels for translation and publication in Iran

The right to translate and publish the books "You Will Never See" by Julien Secheyron and "Today We Live" written by Emmanuelle Pirotte was transferred to Ana Pol Publishing under the copyright agreement with Cherche Midi Editeur Publishing.

The novels Today We Live in 2005 and You Will Never See in 2021 were first published in French in France.

The novel Today We Live is about a Jewish couple captured by the Germans in World War II, and in the book, You Will Never See, 37-year-old Julien has a rare genetic disease and is set to lose his sight in the next three months. These books are currently being translated and published and will enter the Iranian book market in the first half of 2023.■■■

## Translation and publication of three novels from Russia

According to the copyright agreement between Ana Pol Publishing and Compass Publishing from Russia, the translation and publication of the following books into the Persian language put on the agenda.

- Insomnia: written by Egan Rudashovsky
- City Without War: written by Nikolay Ponomarova
- Black Crow: written by Eugene Rudashevsky

The book City Without War contains a novel in which the main character of the story - Sasha - is accused of treason. He fights hard and breathtaking adventures to get rid of the slander.

In the book Insomnia Don, the main character of the story is sent to Chicago by his lawyer father to study history. Don, who is not interested in this field and also living in Chicago, starts creating adventures.

And finally, the Black Crow book contains the story of a teenager who goes to remote Taiga to his uncle to hunt in winter. His uncle makes him a skilled hunter. But other hunters create adventures for him.■■■

# Marjan Fouladvand

## (1971–Jahrom)

(children's and young adult writer)



Marjan Fouladvand is a Ph.D. student of Persian language and literature. Fouladvand has worked with various newspapers and magazines and is now the editor-in-chief of a children's publication.

Fouladvand has also collaborated with different publishers as an expert and she is interested in research on children's and young adult literature, especially in rewriting and recreating.

Most of her works are related to Old Persian literary texts which befit her field of studies. She uses myths and old legends in her works and links them with humane and global concepts, such as peace and friendship. Fouladvand's different outlook on rewriting and recreating has made her one of the most successful writers in this genre. Some of Marjan Fouladvand's works have been translated into French, Norwegian, Italian, and Mandarin.



### Selected Works:

Butterfly among Light Decoration (2000), Sooreh Mehr

The Parrot and the Merchant (2003), Kanoon

The Kind Moon (2004), Kanoon

Rostam and Sohrab (2004), Kanoon

Chinese and Roman Artists (2007), Kanoon

Me and an Empty Vase (2010), Kanoon

Arash (The Tale of the Storyteller Shooting an Arrow) (2011), Ofoq

Jinjanber, the Spring Bird (2013), Kanoon

Rostam and Esfandiyar (2014), Kanoon

### Selected Awards and Recognitions:

- Listed in the International Library of Munich (White Ravens),
- Mehdi Azar Yazdi Literary Award (Award for the Best Rewriting and Recreating of Old Texts)



For more details about the author and his titles, please contact:

[pollliteraryagency@gmail.com](mailto:pollliteraryagency@gmail.com)



# Iranian writers' Turkish editions launched at the Istanbul book fair

**Turkish editions of 15 books by Iranian children's writers were launched at the 39th International Istanbul Book Fair, in Turkey**

**A number of Iranian and Turkish cultural figures and publishers attended the book launching held at the Iranian pavilion in the book fair.**

**Published by the Turkish publishers Mevsimler Kitap, Muhenna, Erdem Yayın Grubu, and Onsoz Yayincilik, the books have been rendered into Turkish based on the Translation and Publication Grant Program of Iran.**

Among the books is writer Farhad Hassanzadeh's series composed of the books "Dinner Got Cold Kuti Kuti", "Don't Catch Cold Kuti Kuti" and "Shake the World Kuti Kuti". Originally published by the Institute for Intellectual Development of Children and Young Adults – Kanoon, the books have been illustrated by Hoda Haddadi. The series recounts stories about a blue centipede and its problems, which have been among the Persian children's bestsellers over the past three years after its release. "Branches in the Wind, Roots in the Ground" by Mostafa

Rahmandoost is another book published by Mevsimler. Illustrated by Yeganeh Yaqubnejad, the book tells the story of two little saplings, facing each other, which continue to grow happily and enjoy their friendship. But, modernity causes them trouble as lots of reinforced concrete houses are being built around. Will these two young trees reunite with each other and continue to live, or will they also fall victim to the slaughter of nature?

Mohammad Mirkiani's book "Our Story Becomes a Fairy Tale" under the title of "Hikayemiz Masal Oldu" was among the books launched by Muhenna. Onsoz introduced "The Red Gem", and Mohammad-Hadi Mohammadi's series "18+2 Woodpecker", "The Black Crow Goes On a Trip" by Babak Saberi and "The Pomegranate Girl" by Isha Saeidi were launched by Erdem. ■■■



## PUBLISHING IN IRAN NEWS

### Three Iranian works on the honor list of the International Office of Malaysia 2022

**Three Iranian works made it to the honor list ceremony of the International Bureau of Books for Young People (IBBY) in Malaysia.**

The Honor List of the International Bureau of Books for the Young Generation is a list of selected and newly printed works that is published every two years, with the aim of praising the authors, illustrators, and translators of the member countries of the International Bureau of Books for the Young Generation. Writers, illustrators, translators, and publishers whose works are included in the list of honors of the International Book Office for the Young Generation will receive an honorary diploma at the World Congress of the International Bureau of Books for the Young Generation. Also, an exhibition congress of these works will be held, and then seven series of books from this list will be exhibited in international exhibitions and events around the world. The national branches of the International Book Office for the Young Generation are the only authority that selects these works. In Iran, this task is the responsibility of the Iranian Children's Book Council.

This year, at the International Bureau

of Books for Young People (IBBY) honor list ceremony, three books named "Edson Arantes Dona Cimento and His Himalayan Rabbit", "Captain Barracuda's Treasure, Captain of the Seven Seas" and "Children of Spring" were found in Malaysia.

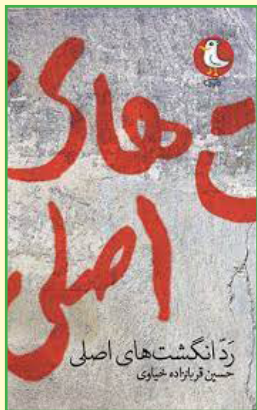
- "Edson Arantes Dona Cimento and His Himalayan Rabbit", written by Jamshid Khanian, Fatemi Publications, in the authorship section
- "Captain Barracuda's Treasure, Captain of the Seven Seas", translated by Saeed Mateen, Hopa Publications – in the translation section
- "Children of Spring", illustrated by Hoda Haddadi, Mirmah Publications – in the Illustration section ■■■



# Book Review

## 1) "The Sign of the Main Fingers"

The love story of a generation with the Qupoz instrument



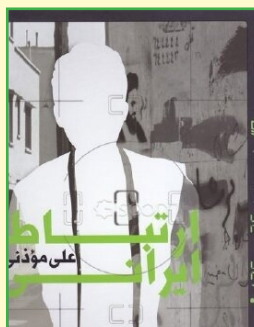
**Author:** Hussein Ghorbanzadeh Khiyavi  
**Publisher:** Soor-e Mehr Publication House  
**Subject:** Fiction (Novel)  
**No. of Pages:** 248  
**ISBN:** 9786000332891  
A tee-before named Abazar, whose father is killed during some incidents, is the subject of this novel's death circumstances and before the Islamic Revolution's

victory. Abazar knows little about his father and is unaware of his death's circumstances. After his father's death, he lives with his uncle, one of the city's well-known clerics. Abazar's uncle wants him to move to Tabriz and enroll in a seminary, but he prefers to learn the Qupoz instrument his father played so he can use it to express the joys and sorrows of life. The principal of the school then asks Abazar to play a role with his instrument in one of the city's monarchy celebrations. The role opposite him is a girl named Gulara, the mayor's daughter, with whom Abazar later falls in love. After this point, the conflict of the story shifts into a new phase, and both overt and covert contradictions start to emerge. On the other hand, protests in favor of Imam Khomeini's Islamic revolution are ongoing, and as the flame of this battle continues to grow, it is creating an extra, ordinary situation in the city and the surrounding area. . As a result of this circumstance, the two in love characters of the story, Golar, and Abazar, are growing apart.

**At the same time, Abazar enjoys telling the tales from his homeland using the Qupuz instrument, which makes him think of his father in some strange way. He also wants to discover the truth behind his father's demise. His passion increases as the protests reach their peak just before the Islamic Revolution triumphs, and subsequent city events assure him of bright days of victory and freedom.**

"The Sign of the Main Fingers," is one of the important works in the field of the Islamic revolution. It has drawn the attention of readers and literary festivals and has thus far won significant awards. Generally speaking, the novel clearly depicts elements of the history and folklore of the northwest of Iran and it is simple to spot references to history and culture, particularly the local culture, in the plot. The author successfully transports the audience to his desired climate and helps them visualize the setting of the story by carefully selecting a few specific words and names.

## 2) "Iranian Relationship"



**Author:** Ali Mo'azeni  
**Publisher:** Soor-e Mehr Publication House  
**Subject:** Fiction (Novel)  
**No. of Pages:** 144  
**ISBN:** 9786001752513

This novel is the story of Mehrdad, a man who under the Pahlavi dynasty was compelled to complete his study in America where he later married a local woman. The troubles at the heart of this story are brought about by his return to Iran during the revolution and the presentation of Randy, his wife, to the family. In a matter of hours, Randy's meeting with Mehrdad's family causes their relationship to fall apart. The choice of the narrator in this story, like in other stories by Moazeni, shows remarkable insight. Randy, a character who eventually returns to America and continues her life, is the one who begins the story, and Mehrdad is the one who will stick around for you and let you in on the secret of how their marriages fell apart. It's smart that the author in this book emphasizes the cultural differences rather than placing the blame on Randy, who grew up in American culture. Even though it has been a long time since the revolution, this novel is still interesting and draws readers in.

## 3) "From Frankfurt to Raqqa"



**Author:** Hadi Masoomi Zare  
**Publisher:** Khatt-e Moghaddam Publication House  
**Subject:** Fiction (Novel)  
**No. of Pages:** 412  
**ISBN:** 9786227510171

The author of "From Frankfurt to Raqqa," Hadi Masoomi Zare, explains in the book's introduction that his purpose in creating the book is to bridge the gap that most of us have with Salafi jihadism.

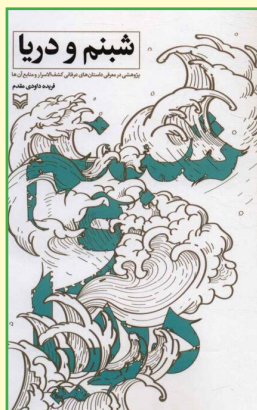
This book is a collection of several recorded face-to-face conversations with ISIL members. One of the interviews in this book, conducted after Mosul's recapture in May 2017, is with a 23-year-old young man named Ebrahim. Masoomi Zare asks him to explain a little about ISIL and how they interact with people. "To be honest, when ISIL first appeared in the region, the people welcomed them, particularly in Mosul and the main cities, believing that these were tribal revolutionary fighters rather than ISIS," said Ebrahim.

"After a month or two, some rural youth swore allegiance to ISIS, and others managed to escape to Baghdad and Kirkuk. After a while, however, the majority of people were dissatisfied, but no one dared to speak out against them in public, so they discussed their dissatisfaction with ISIL in private," he added.

Regarding the jihad al-nikah, which has become one of the most controversial subjects on social media, Ebrahim stated that he had only heard of it and had never seen anyone do it. The author goes on to explain that the topic of jihad al-nikah was a media game played by ISIL's opponents and that no solid evidence has been presented to date that such an event occurred within the ISIL organization. When asked if Europeans were also

members of ISIS and had an active presence in the Iraq conflict, the interviewee stated that he had personally seen ISIS members from France, the United Kingdom, and Germany. "They were the commanders in charge of the operational planning, as well as everything else, including leading and commanding the Iraqi soldiers," said Ebrahim.

#### 4) "Dew and the Sea"



**Author:** Faridej Davoudi Moghaddam  
**Publisher:** Soor-e Mehr Publication House  
**Subject:** Fiction (Novel)  
**No. of Pages:** 448  
**ISBN:** 978-6000341985

In addition to consolidating and

verifying the concept and meaning of the verses, "Dew and the Sea" is a mystical interpretation of the Holy Qur'an that offers a unique outlook on its verses. It also awakens the audience's passion.

**This book explores the question of how and to what extent Abulfazl Rashid al-Din Meibdi benefited from the stories he shared in his book, Kashf al-Asrar. The key plot points of this book are introduced in the opening chapter by Farideh Davoudi Moghaddam, who also explains some of them, including the axis of love and analysis of Meibudi's literary elements in the Quran translation.**

The second chapter of "Dew and the Sea" discusses how Kashf al-Asrar's scattered anecdotes failed to leave a lasting impact and distracted the reader. Davoudi Moghaddam categorises Maibdi's stories in the book Kashf al-Asrar into distinct sorts based on the subject, characters, theme, historical course, and so on. Some of the stories, according to the characters, are about prophets such as Abraham, Yusuf, and Job, as well as Prophet Muhammad.

The relationship between man and God, fear, affection, and love are also among

the other topics that Davoudi Moghaddam discusses. This book examines the book Kashf al-Asrar, the uncovering of secrets and their sources, and it can demonstrate the value of storytelling and the function it serves in preserving mystical and moral lessons.

#### 5) "We are the Children of Iran"

**Author:** Davood Amiriyan  
**Publisher:** Soor-e Mehr Publication House  
**Subject:** Fiction (Novel for young adults)  
**No. of Pages:** 192  
**ISBN:** 978-964-471-533-4

The latest book by Davood Amirian, "We are the Children of Iran," is a collection of amusing stories about the imposed war. Amirian humorously and sweetly described his experiences of the training phase during the imposed war in this book. The author is introduced at the beginning of this book before the plot begins to unfold. You can read the sweet and interesting memories of a young man from his training in the 21st army camp of Hamza Seyyed al-Shohada (AS) and during the Iran-Iraq war in this book, which is created for the adolescent age group and written in a fictional style. The memories included his childhood, using a different birth certificate because he was too young to be sent to the front, bitter and cheerful experiences of the training phase with other sent people who were mainly his own age or younger, attending religious classes, officials



disarming guards as part of a predetermined plan, conflicts with officials, being punished and encouraged, etc. The 5th Holy Defense Book Festival in 2000 selected this book as the best book for the diary genre.

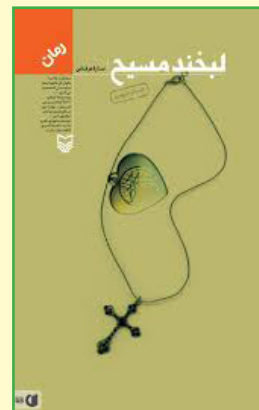
#### 6) "The Christ's Smile"

**Author:** Sara Erfani  
**Publisher:** Soor-e Mehr Publication House  
**Subject:** Fiction (Novel for young adults)  
**No. of Pages:** 117  
**ISBN:** 978-964-506-020-4

Sara Erfani, who was born in Tehran in 1982 and holds a theology degree with a focus on Islamic philosophy, is the author of the book "The Christ's Smile" published by Soore Mehr.

In this book, she takes a well-known topic and examines it from a different angle. The protagonist of this book, a young woman named Negar, leads a busy and typical life. She meets Nicholas in the middle of the story. Through a specialist article she read in a foreign magazine, Negar learns about him as the author of the article and discovers that he is a Christian. Negar is a Muslim girl who lives in an Islamic nation; therefore, Nicholas confides in her about the recent thoughts that have been on his mind. Although Negar isn't a religious person and does not provide accurate answers, the questions still get her thinking and prompt her to seek assistance. The author has attempted to express his primary motivation for writing this novel in the substance of the emails that Nicholas and Negar exchange during the course of the story. Fewer emails are sent out and have shorter content at the beginning of the story. However, the emails lengthen as the story draws to a close. As the story's end approaches, it feels like the reader is receiving all of Nicholas's questions, feelings, and changes at once.

Sara Erfani was able to engage the audience in her novel by employing tricks and simple language. The author was able to make the reader think as a Muslim by including lines that depict particular Christian worries, which are valuable and admirable.



**For more details about the book, please contact**  
**[polliteraryagency@gmail.com](mailto:polliteraryagency@gmail.com)**



# A report of the 39th Istanbul International Book Fair

The 39th Istanbul Book Fair was held in 10 halls from December 3 to 11 at Istanbul Permanent Exhibitions (Tüyap) with the participation of 800 publishing–press institutes, periodicals journals, cultural and literary institutions and media companies from Turkey, and 91 publishers and literary agencies from 15 countries.

Pol Literary and Translation Agency had a visiting presence at the exhibition this year.

Istanbul Book Fair is more like a large book store than an exhibition. The first two days of the opening of the exhibition, which coincide with the weekend, are mostly visited by families and lovers of books and literature. On the other days of the exhibition, students are usually brought to the exhibition to visit and shop with the coordination of the Turkish Ministry of Culture and Education. The programs and activities of the exhibition can be examined in three axes: exhibition section, cultural events section, and international section:

In the exhibition section, more than 800 publishers, and cultural, literary, and press institutions from Turkey offer their books for sale at a discount. On average, during the 10 days of the exhibition, about 600,000 people come to the exhibition to visit and buy books. Since 2013, two new halls for electronic publishing, educational and academic publishers have been added to the exhibition space. Another notable part of the exhibition is the signature hall. Famous Turkish authors attend this hall every day

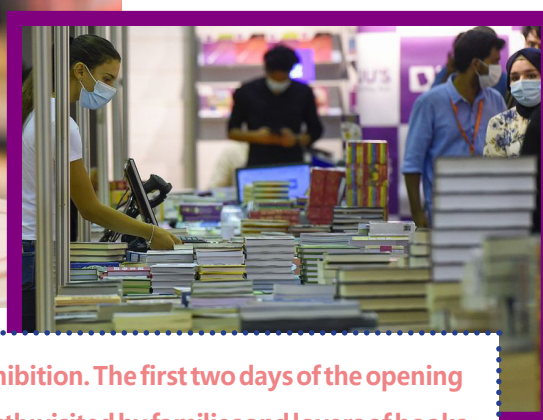
with a predetermined schedule and sign their books purchased at the exhibition and communicate face-to-face with their audience. Halls numbered 2 and 3 are dedicated to publishers for children and teenagers, Hall 6 is dedicated to educational and academic publishers, and Halls 4 and 5 are dedicated to publishers in the field of humanities and other subjects. Small publishers are mostly located in hall 4 with 4-meter booths.

In the events section, an average of 20 to 25 lectures, and cultural or literary meetings were held in the exhibition every day, most of them organized by publishers. In addition to meetings and various book unveilings, signing ceremony programs were held in a special hall with the presence of the authors of the books. In the previous exhibition, more than 3500 book signing sessions were held.

The international section of the Istanbul Book Fair has lost its relevance since the Istanbul Fellowship was held and is created only to preserve the identity of the international title of the fair.

Therefore, in the last few years, fewer publishers or literary agencies from other countries participate in the exhibition.

The participants in this year's international section of the exhibition were some foreign publishers, mostly newbies from the Balkan countries and several other countries (such as Iran, South Korea, Jordan, Russia, etc.) who attended at the invitation and expense of the institute. Of course, several government institutions from Turkey (such as TEDA Institute) and other countries had booths in the international section. ■■■



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# Call for the 30th I.R. Iran`s World Book Award issued

The 30th I.R. Iran`s World Book Award scheduled for February 2023 called for books.

The 30th I.R. Iran`s World Book Award Call for Books



**Call For**

**The 30<sup>th</sup> I.R. Iran`s World Book Award Call for Books**

We are pleased to announce the 30<sup>th</sup> I. R. Iran`s World Book Award will be held in February 2023. Books to be considered can be in any language, while need to be on either Islamic Studies or Iranian Studies. They also have to be published (in their first edition) outside of Iran in 2021.

Each of the two main topics Islamic Studies and Iranian Studies, includes numerous parts and subdivisions, some of which are as follows:

a) Islamic Studies: History of Islam, Islamic Civilization, Quranic and Hadith Studies, Islamic Theology & Philosophy, Islamic Mysticism, Islamic Law and Jurisprudence, Translation of Classic Islamic Texts, Islamic Economics, Contemporary Islamic Studies, Islamic Arts & Architecture, History of Science, etc.

b) Iranian Studies: History of Iran, Iranian Languages, Iranian Geography, Ancient Iranian Religions Civilization & History, Persian Literature, Iranian Arts & Architecture, History of Science in Iran, Iranian Anthropology, Translation of Great Iranian works, etc.

Accordingly, the Secretariat of the Award Committee invites all scholars, writers, translators, and publishers to nominate book(s) for consideration, not later than 22 October 2022.

**Submission:**  
To nominate your title(s), please e-mail a nomination letter to the I. R. Iran`s World Book Award Secretariat at [bookaward@ketab.ir](mailto:bookaward@ketab.ir), and send a copy of submitted book(s) to the following address:  
[www.bookaward.ir](http://www.bookaward.ir)  
World Book Award Secretariat,  
Floor 1, No. 2, Khajeh Nasir Alley, the s. Baradaran-e Mozaffar St, Enghelab Eslami Ave, Tehran, Iran.  
Tel: +9821-91006363  
Fax: +9821-66415498

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Accordingly, the Secretariat of the Award Committee invites all scholars, writers, translators, and publishers to nominate book (s) for consideration, not later than October 2022, 22.

Submission: To nominate your title (s) , please e-mail a nomination letter to the I. R. Iran`s World Book Award Secretariat at [bookaward@ketab.ir](mailto:bookaward@ketab.ir), and send a copy of the submitted book (s) to the following address:

World Book Award Secretariat,

Floor 1, No. 2, Khajeh Nasir Alley, the s. Baradaran-e Mozaffar St, Enghelab Eslami Ave, Tehran, Iran.

**Tel: +9821-91006363**

**Fax: +9821-66415498**

**[www.bookaward.ir](http://www.bookaward.ir)**

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.



### 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,

#### Iran

Unit.8, No.80, Inghlab Squ., Tehran-Iran,

Tel:+98 21 66480369-66478558-66907693

Fax: +98 21 66480369

#### Turkey

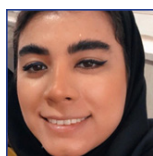
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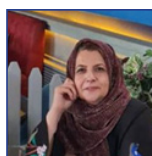
## Pol Literary & Translation Team



**Asma Mollaei**  
(Right Manager)



**Saman Karami**  
(Manager Director)



**Fariba Hashemi**  
PR Manager



**Dr. Majid**  
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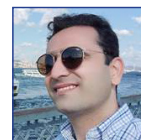


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