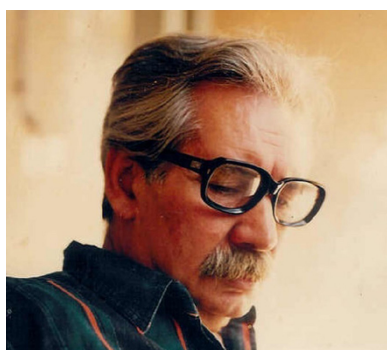


PUBLISHING IN IRAN MAGAZINE

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Dominant and Masculine Discourse in Prominent Iranian Women Novels



Ahmad Mahmoud
(Iranian Contemporary novelist
and short story writer)



Drunkard Morning
(Review)



The Image of Women
in Contemporary Iranian
Literature



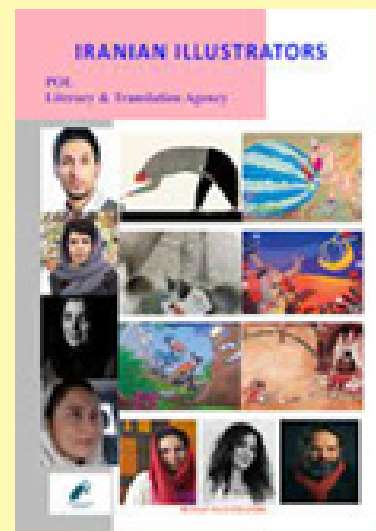
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Book illustration boasts a rich history in Iran, spanning centuries. However, the realm of modern children's book illustration only sprouted about five decades ago. Despite its relative youth, the world of children's book illustration has traversed a diverse spectrum of ideas and enjoyed substantial success, rendering it a unique and incomparable artistic venture. Presently, with the burgeoning children's book market, a vast collection of illustrations has surfaced, contributing to the richness of the global illustration landscape. Over the years, numerous esteemed Iranian artists have lent their talents to the creation of countless children's books.

POL Illustration Department boasts a profound cultural sensitivity cultivated through numerous partnerships with prestigious publishing houses across diverse countries. This makes us an ideal partner for you to cooperate in making excellent illustrations for your books.

We are eager to collaborate with your company to craft captivating illustrations for your children's books. Our accomplished and seasoned illustrators can propel your books to the forefront of readers' attention with exceptional artwork, all at a reasonable cost.

Please see our illustration catalog for additional information.

<http://pol-ir.ir/wp-content/uploads/2023/08/Illustration-Catalogue.pdf>





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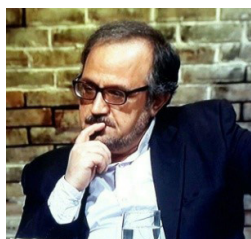
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Requirement for assessing the needs and analyzing the target audience in the international publishing industry

Majid Jafari Aghdam



Publishers and literary agencies often engage with evaluating the needs and types of addresses in the international market of publication, particularly in the domain of copyright exchanges and translation. This is to ensure that they are aligned with the subjects that are dominant in the market and that the production and presentation of native works are in agreement with the common interest of the international publication market.

This makes them handle their agenda. Therefore, every year statistics of welcoming subjects in different parts of book publication and production are taken by experts of international publication to provide a better picture of addressees' interests in book types and changes in this trend in a particular period so that publishing agents can set their programs for books production and presentation to answer the needs and interests of their addressees and the international publication market.

Experts anticipate popular book subjects for various age and language groups in the coming year by analyzing past trends.

In the children and young adult subjects and illustrations, Iran's publications are prominent in international markets. The number of copyrights that are acquired by publishers from various countries to translate and publish Iranian titles in different languages in recent years and meanwhile the success of Iranian different illustrations in achieving international honors are all evidence for such a claim. Therefore, having access to relevant and current information on the preferences and requirements of the recipients of the evaluation can help in the creation of initiatives that promote the presence of books for Iranian children and young adults in the global publishing industry.

Anticipated themes and subjects for children's and young adult books in the upcoming year:

A. Novels and fiction whose main characters are female. Studies have shown that children, regardless of gender, are more likely to develop an interest in reading books when the main characters are female. This trend is expected to continue to grow, as evidenced by the fact that best-selling children's books from publishing houses like Scholastic and Simon & Schuster have featured female protagonists in the past year.

B. Nonfiction books providing information on social and urban lifestyle issues, tailored to children's interests and education level. These books contain simple yet eloquent texts that aim to educate and inform children about topical issues related to the weather, environment, cultural and social issues in the world. By reading these books, children can develop a better understanding of various social and environmental problems and phenomena, which in turn can increase their interest in such issues.

C. Collections of fictional illustrated books whose characters are those T.V. animated caricature characters that are made for their generation specifically are among other book categories that are at the center of children's attention.

D. Fiction and non-fiction books that feature magical or imaginative characters are popular among children today. Kids enjoy exploring new worlds by relating to mythical characters.

E. Training books that assist children (especially adolescents) to put their learning and knowledge into practice are also among those book classifications that are anticipated to be welcomed in the coming year. ■■■

Pol Literary and Translation Agency participates in the 9th edition of the Istanbul Publishing Fellowship Program (March 5-7, 2024)

The 9th Istanbul Literary Fellowship is scheduled to take place from March 5th to 7th, 2024, spanning three days at the prestigious Rami Library in Istanbul.

Just like in previous years, publishers and literary agencies from all over the world will gather in Turkey to participate in negotiations and share copyrights.

Pol Literary and Translation Agency is set to make a strong impact once again in all rounds of the prestigious global event in the publishing and books industry. Building on their past achievements, they will have a prominent presence. This year, as part of the Istanbul Fellowship, an important international event will take place, featuring a dedicated program facilitating meetings between publishers, literary agencies, and authors from Turkey and other countries. The primary goal of this program is to market and sell the copyrights of numerous Iranian books. Moreover, you have the chance to showcase your valuable works through Pol Literary Agency at this significant event. For more information, please call us.

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A Midnight Dream

Author: Mozaffar Salari

Publisher: Ketabestan-e Ma'refat Pubs.

Subject: Fiction (Novel)

Pages: 280

ISBN: 9786009545018

Year of Publishing: 2023/115 editions

"Directly in front of my position, a boy with dark skin was standing. Clutching a wooden box tightly, he suddenly let out a piercing scream and quickly glanced over his shoulder. Panic washed over him when he realized Amineh was right behind him. Feeling embarrassed, I hurriedly opened the door. Confused, I retrieved the sheath and impulsively plunged the dagger into it, hitting the wall by accident.

"Please forgive me! I apologize for my actions. It was simply because of boredom."

Amineh said:

It is inappropriate to apologize to a servant or a black slave.

The young boy, with a purple silk scarf adorning his head, performed a bow and humbly lowered his gaze.

Johar is hearing-impaired, which will be beneficial for your work.

I said:

– "How does a deaf slave serve me?"

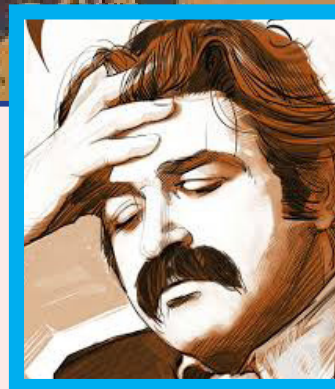
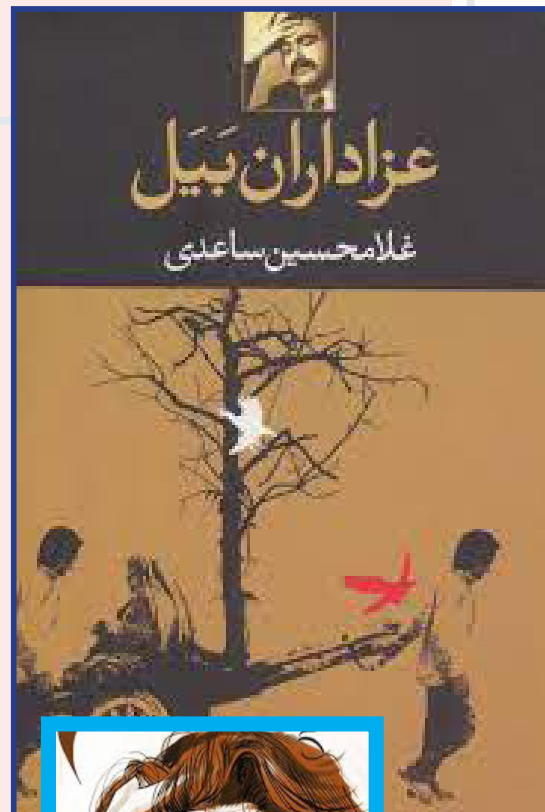
These matters are of no concern to me; direct your inquiries to my lady Qanawa upon her arrival.

With a lack of finesse, Johar clumsily deposited the box onto the windowsill and patiently awaited the next directive. Amineh showed up and asked him to unlock the door of the chest. The chest contained a plethora of valuable ornaments and jewels."

"A Midnight Dream" is a book that explores a love story between individuals who face difficulties in connecting because of their religious disparities. The author's intention in this book is to illustrate love as the shared language among individuals, serving as the pivotal factor in fostering human unity.

Following the loss of his mother, Hashem, a Sunni young man, was raised by his grandfather during his childhood. Were it not for his involvement in his grandfather's jewelry sale that day, this story would not have transpired. Reihana, who went with her mother to their shop to buy earrings, made Hashem fall in love with her and ignited a fiery love in him.

Hashem's approach to Abu Rajeh, Reihana's father, to reconnect with Reihana, results in Abu Rajeh, a young man displaying kindness, becoming inclined towards engaging in ideological discussions. There is the ruler's daughter named Helle, who uses her affection for Hashem as a pretext to evade marriage with the minister's son. Once again, it must be emphasized that this is not the complete narrative. ■■■



The Mourners of Bayal

By: Gholam-Hossein Sa'edi

Subject: Fiction (Novel), Publisher: Neghah Pubs., Pages:208, ISBN: 9789643514181, Year of Publication: 2023/23th Edition

- English text is available.
- Reprinted 23 times in Iran.
- Honored in different Literary Festivals and prizes in Iran and abroad
- Adapted into a popular movie (1969-Iran).

The Mourners of Bayal is a collection of eight interrelated stories centered around the people of Bayal, an imaginary Iranian village in the middle of nowhere. This work is a penetrating allegory of the manners, beliefs, hopes, and desperations of rural Iranians in the early seventies. The Mourners of Bayal is a very early example of magical realism. It precedes the works of masters of the genre, José Saramago, and Gabriel García Márquez.

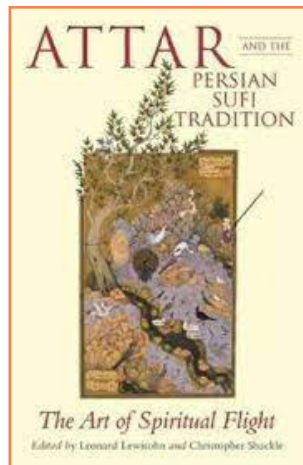
Article:

Attar, the Sufi Poet and Master of Rumi

by Sholeh Wolpé

Attar's *The Conference of the Birds*, just released in a new translation, is a deeply meaningful and spiritual work, delightfully packed with lively banter, pathos, clever hyperbole, cheeky humor, poetic imagination, and surprises. Translator Sholeh Wolpé invites readers to join the poet on his "journey toward the unfathomable Divine."

Attar, Sheikh Farid-Ud-Din (1145–1220), فریدالدین عطار, was born in Nishapur (Nišāpūr), a city in the northeast region of Iran. Information about Attar's life is scarce and has been mythologized over the centuries. However, what we do know for certain is that Attar practiced the profession of pharmacist and personally attended to a very large number of customers. The extent of Attar's initiation into Sufi practices and mysticism is the subject of many speculative, sometimes fabricated tales. Some believe that he was reared in Sufism. Others speculate he was so moved by the troubling stories his patients shared with him that he abandoned his pharmacy and traveled through India, Turkistan, Mecca, Kufa, and Damascus to seek wisdom from Sufi saints. Still others tell of his conversion to Sufism. One such story tells of a wandering dervish who came into Attar's shop and asked if Attar could die as a dervish could. Attar replied, Of course I can. The dervish then invoked the Divine, put his head down, and died right there and then. Attar was so moved by this act of power and devotion that he immediately closed his shop and began his travels searching for Sufi masters. Sufism is a spiritual philosophy, and all human beings, regardless of their faith and religion can come to feel its ecstatic influence on their soul. The central idea in the Sufi movement is that the soul, in the prison of the body, awaits release. Once freed, it returns to the source, which is the Creator. This reunion



can be experienced while we are still bound by the body through looking inward and through purification.

Legend has it that Attar met Rumi when that future great mystic poet was a child. Rumi's family was traveling west to stay ahead of the Mongols. It is said that Attar held Rumi in his arms, bounced him on his lap, and predicted his greatness. Rumi went on to become a beloved Sufi poet with devoted fans and followers. He repeatedly acknowledged Attar as his master, and the influence of Attar's wisdom and style of writing is evident in Rumi's work. About Attar, he wrote:

Attar traveled through all the seven cities of love

While I am only at the bend of the first alley.

Attar's death, as with his life, is subject to speculation. He is known to have lived and died a violent death in the massacre inflicted by Genghis Khan and the Mongol army on the city of Nishapur in 1221, when he was seventy years old. Of the forty works bearing Attar's name, approximately seven are verifiably his, including *The Conference of the Birds*, which he completed around 1187 when he was about forty years old. The epic poem is a *masnavi*, a poetic form invented by the Persians. It adheres to a meter of ten or eleven syllables per line, in rhyming couplets. *The Conference of the Birds* consists of a total of 4,724 couplets, including the prologue and the epilogue. The story begins with the birds of the world gathering together to seek a sovereign. The wisest of them, the hoopoe, suggests they undertake a journey to the court of the great Simorgh, a mysterious bird who dwells in Mount Qaf, a mythical mountain that wraps around the world, where they can achieve enlightenment. The birds elect the hoopoe as their leader for the quest. At the start, each bird presents an elaborate excuse for not being able to make the journey, but the wise hoopoe addresses their many hesitations, complaints, fears, vanities, and questions. For example, here is a parable the hoopoe offers about faultfinders:



The Conference of the Birds is a deeply meaningful and spiritual work that is delightfully packed with lively banter, pathos, clever hyperbole, cheeky humor, poetic imagination, and surprises. The parables are not meant to simply instruct; they are also meant to be enjoyed. This is an important aspect of the work that must be reflected in the way it is re-created as English. The element of entertainment must be maintained, and that requires accessibility and readability as well as poetic beauty. As translator, in the spirit of re-creating Attar's ageless masterpiece into the readable and entertaining work it was in its own time, I have shunned all academic austerity in favor of poetry.



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Parable of the Blemish in a Beloved's Eye

There once was a lion heart, a vanquisher of enemies, who loved a woman for five years. This lovely woman had a blemish as small as the tip of a fingernail in one of her eyes. The man never saw this white blemish, even though he gazed into her eyes all the time. How can a man so deeply in love notice a fault in the eye of his beloved?

After a while, however, love cooled in the man's heart like a sickness calmed by medicine. His love for the woman waned and he no longer felt the pain of love. That's when he noticed the deformity in her eye and asked: "When did that blemish appear in your eye?"

She replied: "The moment your love for me began to die. When your love faded, so did the perfection of my eyes."

Conniving, suspicious, unkind heart,
look at your own faults, don't be blind.

How long must you go on pointing out flaws in others?

It's high time to catalog your own vices.

Start keeping tab on your own shortcomings
and you won't have time to find fault in others.

Eventually, the birds prepare themselves and take off toward the abode of the Beloved, the Great Simorgh, but most perish on the way and only thirty make it to the great court. After they are received, cleansed of their egos, the birds learn that they themselves are the Simorgh; the name "Simorgh" in Persian means thirty (si) birds (morgh). They eventually come to understand that the majesty of that Beloved is like the sun that can be seen reflected in a mirror. Yet whoever looks into that mirror will also behold his or her own image.

We are the birds in the story. All of us have our own ideas and ideals, our own fears and anxieties, as we hold on to our own version of the truth.

We are the birds in the story. All of us have our own ideas and ideals, our own fears and anxieties, as we hold on to our own version of the truth. Like the birds of this story, we may take flight together, but the journey itself will be different for each of us. Attar tells us that truth is not static and that we each tread a path according to our own capacity. It evolves as we evolve. Those who are trapped within their own dogma, clinging to hardened beliefs or faith, are deprived of the journey toward the unfathomable Divine, which Attar calls the Great Ocean.

The Conference of the Birds is a deeply meaningful and spiritual work that is delightfully packed with lively banter, pathos, clever hyperbole, cheeky humor, poetic imagination, and surprises. The parables are not meant to simply instruct; they are also meant to be enjoyed. This is an important aspect of the work that must be reflected in the way it is re-created as English. The element of entertainment must be maintained, and that requires accessibility and readability as well as poetic beauty. As translator, in the spirit of re-creating Attar's ageless masterpiece into the readable and entertaining work it was in its own time, I have shunned all academic austerity in favor of poetry.

Some language shifts and line movements were necessary



in order to achieve an accessible translation, which makes adherence to a strict line-by-line translation impossible. The parables, smoothly connected, orbit around a central theme. Therefore, I re-created the parables as poetic prose and the speech of the birds and of Attar as contemporary verse. In this way, the work is rendered readable not only as a deeply spiritual work but also as a form of entertainment, as Attar intended it to be.

Praise be to Almighty God who created the world,
Bred life and made earth obedient in his hold.
He raised the firmament like a speckled tent,
Yet suspended it stand by His commandment.
In six days by him, seven globes were given,
And by two words He laid down nine vaults in heaven.
To the mountain, He gave a belt and a sharp edge
And made the ocean liquid as a sign of bondage ;
The sun and the moon worship the earth by rotation
And by that movement they express their admiration;
First He nailed the earth firm by the mountain
And washed the earth's face with the ocean,
Then He put the earth on the bull's back to bear;
The bull He put on the fish, the fish on the air.
In haughty Nimrod's nose, He put a puny fly
To make him suffer four centuries and to die.
Wisely He made the spider to spin a net
And saved the Prince of the World from death.
He made the ant's waist thin like a thread
And bade him sit with King Solomon and debate.
See what He did with Adam at the onset;
How many years Adam mourned in regret?
Think of Noah then who preached a hundred years,
And how his sermons fell on unbelieving ears.
Behold Solomon, the king who was rich and wise,
Satan robbed his realm, banned from Paradise. (Translator:
Manavaz Alexanderian) ■■■■

Book / Iranian Books Translated and Published Abroad

A brief report on the translation and publication of Iranian books in other countries during the previous season

"A Story as Sweet as Honey," was released in Turkey

A story as sweet as honey is the story of the life of the prophet of God, Prophet Muhammad (PBUH). The book portrays the Prophet's (PBUH) life, particularly his childhood, in 24 sections using simple and child-friendly language for the readers.

A honey-sweet story by Shokooch Qasemnia, translated into Turkish by Meraj Niknam and published by Onsuz Publishing House in 96 pages.



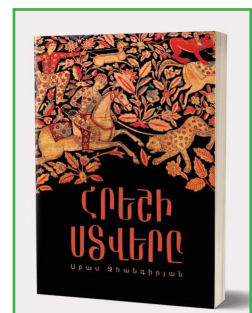
"The Monster's Shadow, by Abbas Jahangirian" published in Armenia

The Armenian translation of the book "The Monster's Shadow" written by Abbas Jahangirian has been published in Armenia.

Translated from Persian into Armenian by Gevorg Asatryan, Edit Print has published the book Publishing House, ISNA reported.

It is the story of a girl named Maral who goes to Golestan National Park with her brother. Past and present, myth and reality are intertwined in the novel.

The 224-page book was first published in 2016 in Iran, the book brought great recognition to Jahangirian.



Iranian children's book "Little Dino Misinuu" published in Finnish

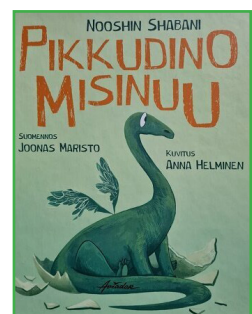
The Association of Writers has recently published a Finnish translation of the Iranian children's book "Little Dino Misinuu" by Nushin Shabani for Children and Youth in Tehran.

Children between the ages of eight and ten are the intended readers of this book, which has been translated by the Finnish scholar Joonas Maristo.

Illustrated by Atefeh Malekiju, the book was originally published by Peydayesh Publications in 2013. In the same year, Peydayesh Publications included the book in the prestigious Flying Turtle List, a compilation of the finest children's literature in Iran.

The Institute was also nominated for the Book of the Year it for Intellectual Development of Children and Young Adults (IIDCYA).

As children accompany the little dinosaur on their self-discovery journey, they will learn valuable lessons about self-reflection, acceptance, and personal growth.



Ayatollah Sobhani's book "Furoogh Velayat" has been translated into French and made available to the public

The World Assembly of Ahl al-Bayt (a.s. has translated and published the book "Furoogh Velayat" by Ayatollah in French).

Imam Sadiq (a.s. has published the Persian version of the book) publishing house, spanning 800 pages. The book consists of a preface and six sections, each with indexes.

The author of this book deals with things such as the role of great historical figures in the life and prosperity of human societies, and especially the role of the Prophet, peace and blessings be upon him, and Hazrat Ali (a.s.), in the establishment of the Islamic society, and the regret of abandoning Hazrat Ali, peace be upon him, after the death of the Prophet (PBUH) and also divides the life periods of Hazrat Ali (PBUH), which include:

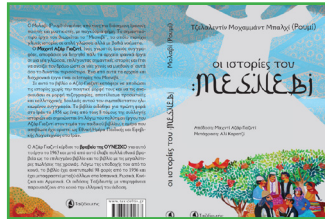
From the moment of birth until resurrection.



"Masnavi Tales" was published in Greece

Taxideftis Publishing House in Greece published the book "Masnavi Stories" from the anthology of good stories for good children. This book was translated by Seyed Ali Hossein Karji and edited by Marina Kandrodi.

Mehdi Azar Yazdi authored this book, which rewrites 24 anecdotes from Mawlavi's spiritual Masnavi using simple and eloquent prose. The book has been translated into Spanish, Russian, Chinese, and Armenian.



The book "Step by Step to God's Meeting" was published in Russia with a Russian translation

Veche Publishing House released the Russian translation of Abdul Hossein Zarinkob's book "Step by Step to Meeting God," translated by Kabulshah Khokhstovich Idrisov and edited by Maxim Alontsev, a professor at the Russian State University of Humanities.

"Step by Step to Meeting God" tells the story of Rumi's life from birth to the end of his life." The book tells the story of the poet's childhood and his travels with his father across different cities.

Veche Publications, a leading publisher in Russia, has previously released a Russian translation of Masnavi Ma'navi, which has been well-received by those fascinated by Islamic and Iranian culture.

Transitioning from a mission to emigration.
From the Prophet's emigration to his death.
From the Prophet's death to the Caliphate.
From ruling as a caliph to embracing martyrdom.

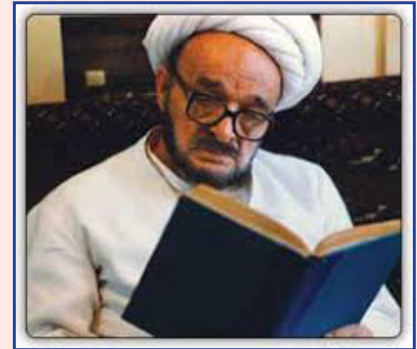


The Bosnian language version of the book "Persian Poetry Eras" was published

The book "Periods of Persian Poetry" written by Mohammad Reza Shafiei Kodkani, and published by Dobra Kaniga was translated and published in the Bosnian language. Elvir Masic, a PhD student in Persian language and literature, has translated this book into Bosnian. He is a renowned writer and translator from Bosnia and Herzegovina.

This book is straightforward, smooth, compact, and free of any additional terms and it portrays the approach of Persian poetry well. Consequently, the audience will develop a deeper comprehension of the influences on Iranian poets' vision, including their roots, environment, and culture.

The Persian version of the book was published by Sokhan Publishing House in Iran and has already seen 12 reprints. ■■■



Islamic Mysticism

By: Mohammadtaqi Jafari

Subject: Nonfiction (Mysticism),
Publisher: Allameh Jafari Pubs.,
Pages:448, ISBN: 9789646608726

This book offers a fresh and contemporary approach to understanding mysticism. It provides dynamic perspectives that analyze and explore this phenomenon from a practical standpoint.

This book aims to engage individuals from all walks of life, including those in various industries, sciences, and fields of theories and concepts, who are dedicated to pursuing truth. The author takes a fresh and dynamic approach to mysticism.



Ahmad Mahmoud

(Iranian Contemporary novelist and short story writer)

Ahmad Mahmoud (1921–2002/ Ahvaz)



Mahmoud is a social-critic realist author, whose novels narrate his life and of the surrounding people. In his youth, he worked as a day laborer, driver. He also worked in a bakery for a long time and construction worker and suffered imprisonment for leftist political views and oppositionist activities.

Mahmoud was incarcerated and banished for over five years. Reading filled his ample leisure time while in

prison and exile and profoundly influenced his literary repertoire. *Dastan-e yek šahr* (The Tale of a Town, 1981) is Mahmoud's rendition of his prison term in Tehran. Shuttling back and forth between over twenty menial jobs in several cities, Mahmoud eventually settled in Tehran in the winter of 1967, where he worked multiple jobs, including one for Radio Iran. He resigned after the 1979 Revolution and devoted himself fully to writing.

Although initially interested in cinema, as manifested in his writings), Mahmoud became a prolific writer with nine short story collections, six novels, and two film scripts, often set in southern cities and villages, and punctuated regarding the contemporary history of Iran. Distinctly influenced by Sadeq Hedayat and Sadeq Chubak, as stated by Mahmoud himself and noted by, the collections heralded a writer in search of a voice of his own. Loneliness, poverty, suppressed sexual desire, unemployment, anxiety, and death appear as recurrent motifs in the stories of the collections. Ahmad Mahmoud had a realist style of writing and was essentially a technical author. Mahmoud died of respiratory failure in Tehran at 71.

Works:

Short Story Collections

- *Mul (The Paramour), 1957
- *Darya Hanuz Aram Ast (The Sea Is Still Calm), 1960
- *Bihudegi (Uselessness), 1962
- *Za'eri Zir-e Baran (A Pilgrim In The Rain), 1967
- *Pesarak-e Bumi (The Little Native Boy), 1971
- *Gharibeh-ha (The Strangers), 1971
- *Didar (Visiting), 1990
- *Qesseh-ye Ashna (Familiar Tale), 1991
- *Az Mosafer ta Tabkhal (From Passenger To Cold Sore), 1992

Novels

- *Hamsayeh-ha (The Neighbors), 1974
- *Dastan-e Yek Shahr (Story Of One City), 1981
- *Zamin-e Sukhteh (The Scorched Earth), 1982
- *Madar-e Sefr Darajeh (The Zero Degree Orbit), 1993
- *Adam-e Zنده (The Live Human), 1997
- *Derakht-e Anjir-e Ma'abed (The Fig Tree Of The Temples), 2000

Recognitions and Awards:

Mahmoud was the recipient of several literary awards, including the Gardun Award in 1993, the first round of the Golširi Award in 2000 for *Derakht-e anjir-e maabed*, and the Mehregan Literary Award for his lifelong contributions to the enrichment of modern Persian fiction at the same year.

Introduce Some Books:

The Strangers



Publisher: Amirkabir Pubs.

Subject: Short Stories

Pages: 208

Year of Publication: 2023/11th Edition

ISBN: 978-9645643612

Nemat, the protagonist of *The Strangers*, arguably the most noted story in the eponymous collection, is arrested after attacking a food supply wagon. He is buried up to his neck in a hole and is gradually transformed into a plaster statue. Mahmoud's choice of a child as the eyewitness narrator of what transpires, along with his appropriation of nature as the psychological landscape of the tale, plays a significant role in generating the macabre tone of the story. Mahmoud's sharp-edged criticism of the government's socio-economic policies is well reflected in his grim depiction of abandoned villages and ill-fated townships in several stories of the collection.

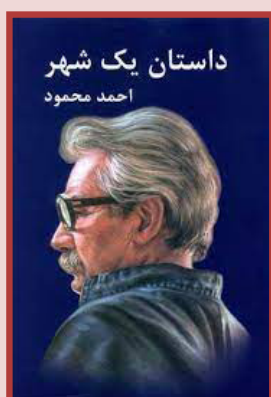
The Neighbors



Publisher: Moi'n Pubs.
Subject: Novel
Pages: 502
Year of Publication: 1972/5th Edition
ISBN: 964-2617021113

The Neighbors are the first installment in a historical trilogy of novels and arguably the most noted of them. It revolves around the adolescent years of kaled, the protagonist whom the three stories share, who suffers along with the country as it undergoes the fundamental transformation from the Mosaddeq era, through the decades following the 1953 coup, and the long war with Iraq. A teenager during the years when the Iranian oil industry, formerly run by the British, was nationalized, kaled led lives in a small, shabby rental house in Ahvaz, surrounded by working-class neighbors. The book is translated into English as *The Neighbors* (Austin, 2013), to critical acclaim, as well as into several other languages, including German, Russian, and Iraqi Kurdish. It was also made into a film script by Dariusš Mehrju'i but has yet to be filmed.

Story of a City



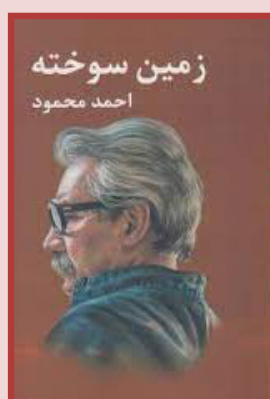
Publisher: Moi'n Pubs.
Subject: Novel
Pages: 612
Year of Publication: 2015/11th Edition
ISBN: 9789645643476

In *Story of a City*, a sequel to *Hamsayeha*, kaled, whose name is mentioned only once in the novel, is a 20-year-old cadet. Stripped of rank

following the coup d'état of 1953, he was sent to internal exile in Lengeh. Transformed by the experiences of exile and prison, and deeply disturbed by a former comrade who has turned into an informant, he shows little interest in political activities and is ensnared instead by the pain of a generation of his comrades who dreamed for a better world, only to realize that they have been betrayed.

kaled lives an impoverished life in Lengeh and shares a room with Ali from a nearby township, frittering away most of his time drinking or sitting in a teahouse trying to forget the aftermath of the 1953 coup, an event which had profound reverberations on the nation's psyche, and his subsequent exilic life in Lengeh. As the story moves on, kaled develops a relationship with Šarifeh, a prostitute, whose death dramatically affects his life. Ali is killed in a shootout with smugglers, and kaled, finding a photo in his belongings, realizes that Šarifeh had been Ali's sister, whom he had pledged to kill for running away from home. With a quick flashback to the opening pages of the novel, Mahmoud ends the story with the narrator's monologue in a mortuary, the same scene with which he had opened the novel.

The Scorched Ground



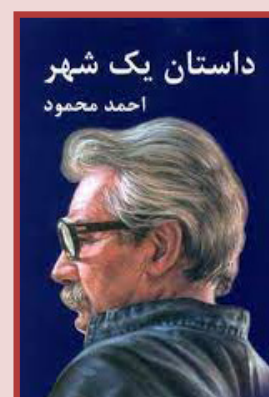
Publisher: Moi'n Pubs.
Subject: Novel
Pages: 329
Year of Publication: 2023/22th
ISBN: 978-9645643490

The last novel in the trilogy, and Mahmoud's most realistic depiction of war, spans the period from September to December 1980 and chronicles the trials and tribulations of life in the battlefields and war-stricken cities. It unfolds with the reappearance of kaled, now 35 years old and a newlywed with a 6-month-old child.

The story follows a linear timeline and portrays the social and political repercussions of the war-stricken city of Ahvaz with journalistic precision. Admiring the patriotic sentiments of the citizens to fight the enemy, on the one hand, and highlighting, from a critical perspective, the dogmatic support of war, on the other, the novel ends with the chaotic scene of the neighborhood being bombarded with most of its inhabitants being killed.

Mahmoud's portrayal of kaled led in the novel is his tribute to the life of his brother, Moammad, who was killed in the war, and it is to his memory that the book is dedicated. Mahmoud was lauded for his bold depiction of the harsh realities of war-stricken Ahvaz.

Visiting



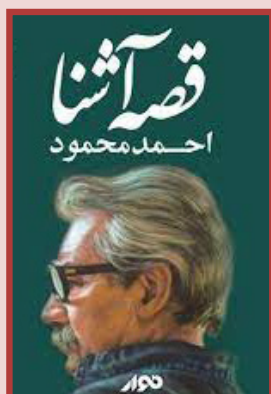
Publisher: Moi'n Pubs.
Subject: Short Stories
Pages: 285
Year of Publication: 2022/13th Edition
ISBN: 978-9645643279

Told by a third-person omniscient narrator, the stories are also credited for Mahmoud's innovative intervention in the narrative as the inner voice of the fictional

characters, making them respond to his comments and questions, registering their thoughts and feelings, and inserting these within brackets throughout the text.

The collection of short stories “Visiting”, “Where Are You Going Nene Amru?”, and “Return” share a common feature, which is their form and structure. All three stories have well-developed characters, and Ahmed Mahmoud has skillfully crafted their personalities. The characters in the “Visiting” series are portrayed in shades of gray, allowing the audience to relate to different aspects of their identity and personality. The life stories of these characters are so captivating that both the characters and the stories themselves are likely to stay in the reader’s mind for a long time, if not forever.

Familiar Tale



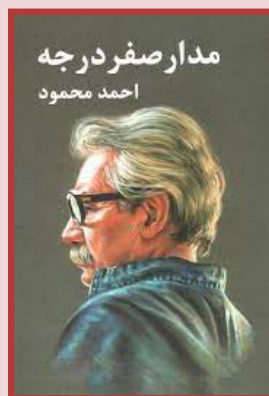
Publisher: Moi’n Pubs.
Subject: Short Stories
Pages: 108
Year of Publication: 2022/7th
ISBN: 978-9641651093

“Familiar Tale” is a book that contains six stories: “Search”, “Old Age Cane”, “Broken Column”, “Shadow”, and “Who Kills the Donkeys”. Each story presents a beautiful and intimate narration to the audience. The language and narration of the characters’ lives in this book are very relatable and familiar. The characters are so close and believable that the audience can easily connect with them without the need to adapt to the conditions of a new story. Each story has its own unique and

interesting plot. In the first story, “Familiar Tale”, friends from high school plan to take a class. The story of “The Searcher” is about a grenade found in a garden that explodes. “Old Age Cane” is the story of an old woman whose children are not very willing to take care of her after the death of her husband. “Broken Pillar” is about a man who is tired of the war and returns home. “Shadow” is the story of displacement during the discovery of the hijab. The last story of this collection is called “Who Kills the Donkeys”, and it is about a boy who kills donkeys while drunk, and that’s why he is known by this name.

The six stories are set in the backdrop of the post-Iran-Iraq War period and revolve around the fates and fortunes in people’s life when poverty is rife. In the title story, the longest in the collection, Mahmoud employs disrupted timelines to narrate the story through flashbacks and flash-forwards, reflecting the miseries inflicted on the populace during the Iran-Iraq War with a scenario style of narration.

Zero Degree Orbit (3 Vols.)



Publisher: Moi’n Pubs.
Subject: Novel
Pages: 1782
Year of Publication: 2022/18th
ISBN: 9789645643186

Madar-e sefr darajeh was published in 1993 in three volumes and is Mahmoud’s longest novel. The locale is once again southern Iran, set against the political backdrop of the post-1953 coup d’état

up to the early uprisings of the 1979 Revolution. It revolves around the lives of a diverse cast of characters, who are often opposed in their political stance or religious convictions. They include leftists and Islamists, guerillas, supporters of the Pahlavi regime, intellectuals, and the illiterate, who disfavor the revolution for original reasons. Dialogues, reminiscent of a film script, run through many pages of this lengthy novel, and recurrent flashbacks offer glimpses into the life of characters who have often appeared in Mahmoud’s previous novels and short stories.

The Fig Tree of The Temples (2 Vols.)



Publisher: Moi’n Pubs.
Subject: Novel
Pages: 1038
Year of Publication: 2023/17th Edition
ISBN: 9789645643708

This book, published in two volumes, is Mahmoud’s last novel, which gradually attains a fantastic overtone. It culminates his long literary journey from socio-realistic fiction to magical realism, which appeared in post-revolutionary Persian literature as the most à propos literary genre to express the incredible political ‘realities’ that would have otherwise evaded expression within any satisfactory realm of rationality. Mahmoud’s fictional characters are often drawn from the lower echelons of society and hold menial jobs in teahouses, prisons, and barbershops.

Article:

Fictional Literature of Today's Iran in a Glance

Mohammad Keshavarz

They say that poetry is the national art of our Iranians. This statement is not so wrong due to the influential presence of poetry in the literary history and life of our ancestors. The world also knows our classical literature mostly by the names of poets such as Hafez, Saadi, Khayam, and Maulana. For centuries, literature for our people has been summarized in poetry. I think that our people's sympathy with poetry is before the fascination with the music of the words, it is the attachment to the presence of a kind of narrative in the heart of the poem. A type of narration that shows the tension curve in its structure, that is, the optimal use of a story element.

Therefore, classical poetry, while preserving the rhythm and beauty of words, also especially advanced the work of storytelling. Ferdowsi's Shahnameh, our masterpiece of epic poetry, tells line by line the stories that have emerged from the history and culture of Iran. In his famous book, Golestan, Saadi has written a short story to guarantee each poem, which in its compactness, structure, and beauty is no less than the best stories of today. Rumi expresses his mystical thoughts in the form of audible stories in the Masnavi framework, which is one of the famous types of Persian poetry. Nizami is like a storyteller skilled in description, he is a hunter of colors. In Haft Peykar, he uses poetry to create a magnificent platform for creating one of the most beautiful love stories in the world, and of course, we also have famous prose stories. Like Samak-e Ayyar, One Thousand and One Nights, Relief after Grief, Amir Arsalan, and...

Before that, in the middle of the Qajar era, the first stone printing machine was used in Tabriz. However, it took several decades for the first newspaper to be published for the public to read. The publication of the first newspaper showed the necessity of bringing literature closer to the language of the masses. The constitutional revolution was the beginning of people's reconciliation with the written text. The newspaper could not be filled with poetry. Therefore, writing in prose with a language that everyone could understand had become the need of the



day for intellectuals. Writers started working, and for example, short and narrative texts written by Ali Akbar Dehkhoda were published in Sur-e Esrafil newspaper. With the increase in the number of newspapers and magazines and the improvement of literacy among the people, the need to produce fiction works also increased. The popularity of footnote writing and historical novels can be counted as the beginning of the familiarization of Iranians with new literature.

About a decade later, Mohammad Ali Jamalzadeh published the first collection of Persian short stories called "Yeki Bud Yeki Nabud". A name that has its roots in the tradition of Persian oral storytelling and shows that Jamalzadeh's works, with his understanding of the level of knowledge of the people of his time, before being similar to stories in its conventional sense, are structurally more similar to Iranian stories and narratives. Perhaps this is why historians of contemporary Iranian fiction doubt Jamalzadeh as the founder of modern Iranian fiction. But the writer who shined in Iran's literary scene shortly after him, is, Sadegh Hedayat. Most people believe that the modern story of Iran started with him. In terms of class affiliation, Hedayat was rooted in the aristocracy, although his intellectual nature made him further and further away from the aristocracy. His entire short life was dedicated to writing stories and novels that were the result of the hard and boring life of the masses.



Iran's fictional literature has always been influenced by political and social developments since the establishment of the constitution. Before the forties of the Hijri, about 70 percent of Iran's population lived in rural areas and 30 percent lived in cities. Literacy in its conventional sense was more popular among the urban strata, and the people of the villages were still educated in the style of traditional home schools. The socio-political developments of the early 40s, such as land reforms and the formation of the Knowledge Corps, heralded new changes in the lives of seventy percent of our people. Our fictional literature, which until that day mostly reflected the life of the urban strata, now with new developments and the connection of educated youth with the villages, was preparing itself for molting and new transformations.



The gap between the publication of "Yeki Bud Yeki Nabud" by Jamalzadeh and some of Hedayat's stories such as "Three Drops of Blood" and "Dash Akol" is not more than a few years, but in terms of form and structure, there is an amazing gap between these two types of writing. This surprise was increased by the early appearance of the Persian short story in the works of other writers who entered the field of Iranian literature in the same years or a few years later. Sadegh Chobak and Ebrahim Golestan are two other big and influential writers of this period. These three famous figures with their deep understanding of classical Persian literature and sufficient familiarity with modern European and American literature along with other names such as Bozorg Alavi, Jalal Al-e-Ahmad, and Simin Daneshvar in thirty years, that is, from the beginning of the twenties to the end of the forties of Hijri, supported Persian stories and novels so much that it turned from a thin seedling into a vigorous and leafy tree. A tree under its shadow the newer generations created a lot of stories and novels. Iran's fictional literature has always been influenced by political and social developments since the establishment of the constitution. Before the forties of the Hijri, about 70 percent of Iran's population lived in rural areas and 30 percent lived in cities. Literacy in its conventional sense was more popular among the urban strata, and the people of the villages were still educated in the style of traditional home schools. The socio-political developments of the early 40s, such as land reforms and the formation of the Knowledge Corps, heralded new changes in the lives of seventy percent of our people. Our fictional literature, which until that day mostly reflected the life of the urban strata, now with new developments and the connection of educated youth with the villages, was preparing itself for molting and new transformations. The young people who were sent to the villages as teachers sent their observations in the form of travelogues, narratives, and stories to literary journals and magazines. These works were welcomed by intellectuals. A kind of fictional literature carrying new voices from the majority of Iran's society at that time, which reached the ears of Iranian politicians and intellectuals from villages and remote areas. Simultaneously, the fever of returning to oneself had risen. Jalal Al-e-Ahmad published Gharbzadegi and many people assumed that writing about villages and the affairs of rural life is somehow the same as returning to oneself. It should not be forgotten that the hegemony of socialist ideas of a part of the educated classes has influenced our intellectual current. An influence whose reflection can be directly seen in the peasant and labor literature of the 40s Iran. During the forties and fifties, the dominance of so-called rural literature over other ways of writing stories was evident. In this type of writing, realism became the dominant style. The authors of such a style claimed to be re-creating following reality. It is as if their work was not the creation of stories and novels, but as a work of art that was a report of visible events for the analysis of sociologists. In this decade, different and modern ways of writing stories flowed more faintly, streams avoiding politics and class perspective. This movement gave more importance to the essence of art than to constantly show itself as an external variable at the level of a reporter of events. It was



Our history, like most Eastern societies, has been a male history. Until about a hundred years ago, women did not play much of a role in cultural developments, including literature. However, after the constitution, the presence of women in various social arenas gradually increased in quantity and quality.



from this current that a strong branch of Iranian fiction emerged, with figures such as Houshang Golshiri and Bahr m Sadeghi. Although these two figures were not reluctant towards politics, they refused to give in to any ideology and turned to a clever way of writing that was not only indifferent to the social and political developments of their society but also considered the artistic aspects of the story. Today, many works of so-called rural literature that were published in the 40s are more like a report of a bygone era than an artistic work. Because the authors have used fewer elements of the art of story writing in them.

The developments of the forties continued to have their effects on the process of story writing. Industrial development and the need for labor caused the migration of villagers to cities. The presence of millions of marginal rural dwellers who did not have much affinity with urban culture caused problems, sufferings, and contradictions that can be seen in the story writing of that period of Iranian history. With the emptying of the villages and the invasion of the cities, the population pyramid changed rapidly, and the numbers of the urban population increased over the rest living in the villages.

The Revolution of 1979 had a profound and undeniable impact on Iranian society. The population that was uprooted from the villages in the early 40s and reached the outskirts of the cities, now in the form of a force known as the oppressed, led by the clergy and justice-seeking intellectuals, went forward in an all-encompassing revolution to capture the government headquarters. They messed up many equations of the world and analysis of politicians. Less than two years after the revolution, our country was caught in a long and bitter war. The reaction of fiction writers to the speed and surprise of these developments was astonishment and silence; A silence that lasted nearly a decade. From 1979 to 1987, less valuable literary works were written. The events of revolution and war happened so successively, and sometimes they were so amazing, that every story lost its color in front of a corresponding work. The speed of developments made it difficult to write about the events of that time. To create lasting works from these history-making events, Iranian writers were waiting for calm after the storm.

Since the late sixties, and after the eight-year Iran-Iraq war, it was as if the society needed fresh air. The need for the smell of gunpowder and the noise of death to give way to life and peace. Agreeing to publish some cultural magazines showed new



It is safe to say that the main body of literature that was produced from the late sixties to the two decades after that, wrote entirely about the life and times of the urban middle-class people and gave importance to form and aesthetics. Although in the field of novel creation, could not create a world-class work except for a few, we can boldly say that many short stories equal to the best modern stories in the world have been created by the writers of today's Iran. Works that, if the abandonment of the Persian language allows them to be translated, people who love literature all over the world will get to know new voices and faces from our country.



developments. In these years, several selected short stories by young Iranian writers were published, including the book *Eight Stories* by New Iranian Writers, which was published by the effort of Houshang Golshiri, and the stories that were published in *Adineh*, *Dunya-ye Sokhan*, and *Mofid*. In these stories, there was no news of the ideological and class views of the previous decade. After the collapse of the socialist camp, writing about human values and individuality gave way to the praise of the lower classes. Belief in individual values and human rights helped the expansion of modern fiction in Iran. A type of literature that did not consider itself indebted to any ideology or historical-class point of view and tried to shake off the dust of the so-called rural literature of the forties and fifties and have a more stylish view of the world. The era known as Reconstruction was the era of rebuilding the middle class in Iran. A class, whose values were marginalized due to the policies of the war and revolution era, gradually straightened up to give a new shape to its identity. A class with which the new generation of Iranian writers had more alignment. Due to its revolutionary nature, this social group has always been a base for the growth of intellectual currents. It is safe to say that the main body of literature that was produced from the late sixties to the two decades after that, wrote entirely about the life and times of the urban middle-class people and gave importance to form and aesthetics. Although in the field of novel creation, could not create a world-class work except for a few, we can boldly say that many short stories equal to the best modern stories in the world have been created by the writers of today's Iran. Works that, if the abandonment of the Persian language allows them to be translated, people who love literature all over the world will get to know new voices and faces from our country.

Iranian writers in the 70s and 80s peaked in writing from the urban middle class. People flocked to big cities to explore the corners of their newly adopted habitat, like characters in novels and stories. They craved stories and novels set in cafes, restaurants, and chic shopping centers. The people of such stories and novels had mostly individual concerns, following the

idea that every room is the center of the world, a type of literature became popular, which was later known as apartment literature by many critics. Villagers, who were the main inhabitants of literature in the 40s, and the so-called committed literature got its value from the reflection of their lives and times, after the 60s, except for one or two cases, they were completely pushed out of the literary scene. During three decades, despite the massive migration of villagers to big cities, more than thirty percent of them were still engaged in agricultural work in their hometowns, but they no longer had any voice in the contemporary Persian story. This removal did not only include them. Our fiction didn't include the working class until the late eighties. If they appeared in the story or novel, it would not be as a member of the working class, but as a person without a class nature. The story-writing of these two decades did not include urban fringes, many of whom were rural immigrants. Allocating fiction to the middle and sometimes wealthy urban class and the absence of the rural masses, workers, and marginalized people, provoked criticism in literary circles. The absence of diverse voices in Iranian stories and novels has become apparent. The circulation dropped because readers were bored with repetitive themes and idealized depictions of carefree lives. These concerns led the writers to consider the forgotten corners of society.

From the beginning of the nineties, writing about the village and the margins gradually started again. A new generation of writers, who themselves came from remote areas, or were fed up with the way of life of the people on the outskirts of the cities, entered the field of literature. Publishers also felt the need to hear these distant voices, so they were happy to print such works. In the last few years, several collections of stories and some valuable novels have been published in this field. These works have been able to return the balance to our contemporary story so that we can again witness the reflection of the life and times of the inferior people in Iranian fiction.

Our history, like most Eastern societies, has been a male history. Until about a hundred years ago, women did not play much of a role in cultural developments, including literature. However, after the constitution, the presence of women in various social arenas gradually increased in quantity and quality. The expansion of literacy and modern education increased Iranian women's access to written texts, including books and newspapers. Many of them stepped into the field as poets, writers, researchers, and journalists during the years after the constitutional movement, and their presence in Iran's literary scene became more colorful day by day. In the last two decades, without exaggeration, they have surpassed their male counterparts in terms of producing and publishing literary works. It is as if they are trying to raise the voice that was left in the throat for centuries. Iranian women write about their lives and times in their novels and stories and are often welcomed by literature lovers.

Although Iranian fiction has a history of being translated into other living world languages, in recent years this has expanded and our story writers are more and more able to communicate with fiction lovers all over the world through translation. ■■■

Literature of the Islamic Revolution



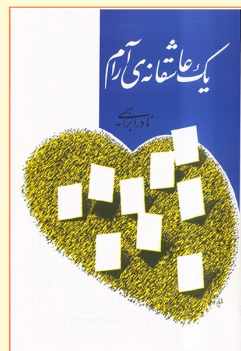
Author: Mohammad Reza Torki
Publisher: SAMT Pubs.
No. of Pages: 425
ISBN: 978-600-02-0314-6

About the Book:

The purpose of writing this book was to write the main issues of the literature of the Islamic Revolution, in various branches, scientifically and expressively, and under educational texts. This book, which results from

research and collaboration of several educated authors, each of whom has worked on a branch of contemporary literature, besides being the main source of the Islamic Revolution literature course, also can be used by students as a primary or secondary source in resistance literature; As its study will be useful for all those interested in the literature of the Islamic Revolution.

A Quiet Romance



Author: Nader Ibrahim
Publisher: Roozbehan Publication
No. of Pages: 239
Year of Publishing: 2023/ 72th Edition

About the Book:

"A Quiet Romance" is a well-known novel that tells the story of a man from the northern green zone who was banned by the government from working. Despite his militant background, he falls in love with a

pretty woman who is also involved in politics. The beauty of this novel lies in its poetic and romantic sentences, which are written in a delicate and beautiful tone by the author, Nader Ebrahimi. Throughout the book, we see the couple trying to keep their love alive in every moment of their lives. Their conversations and moments together are full of peace and love, which makes the reader root for them until the end of the story.

The Last Lady's Game

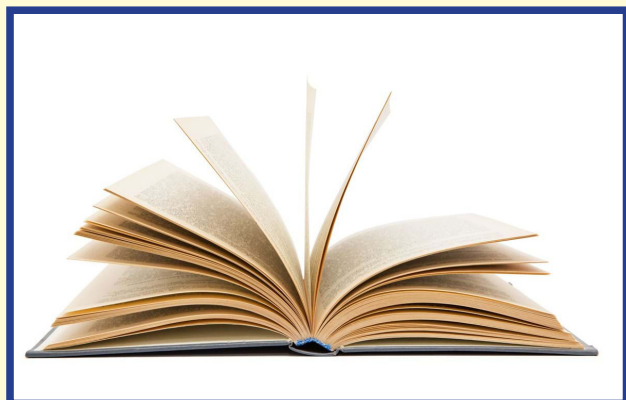


Author: Balqis Soleimani
Publisher: Quqnoos Pubs.
No. of Pages: 292
ISBN: 978 9643317337

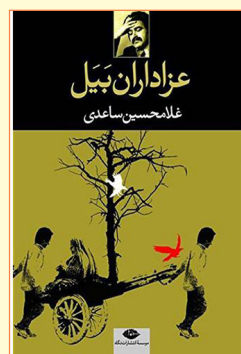
About the Book:

One of her notable books is "Lady's Last Game," which tells the story of a teenage girl living in a remote village. The narrative takes a tragic turn when her closest friend is executed during post-revolution

events, leading to the protagonist's mental breakdown. This novel delves into thought-provoking questions about the protagonist's marriage and skillfully constructs a romantic atmosphere that captivates the reader.



The Mourners of Bayal



Author: Gholam-Hossein Sa'edi
Publisher: Negah Pubs.
No. of Pages: 208
ISBN: 9789643514181
Year of Publishing: 2023/23th Edition

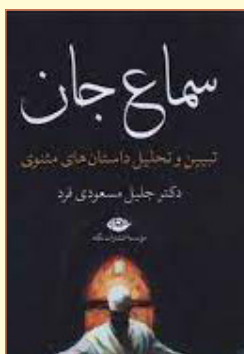
About the Book:

*Adapted into a popular movie (1969-Iran).

The Mourners of Bayal is a collection of eight interrelated stories centred on the people of Bayal,

an imaginary Iranian village in the middle of nowhere. This work is a penetrating allegory of the manners, beliefs, hopes, and desperations of rural Iranians in the early seventies. The Mourners of Bayal are a very early example of magical realism. It precedes the works of masters of the genre, José Saramago, and Gabriel García Márquez.

The most famous of the eight stories is the fourth (they are numbered without a title) which was adapted into a popular movie, The Cow. While away, Mahdi Hassan's cow, the centre of his universe, dies. His wife is desperate, and no one dares to tell him the truth. He gradually finds out, descends into madness, and takes the identity of the cow. The townspeople attempt to cure him, to no avail. He dies while being taken to the regional hospital.



Spirit's Dance

Author: Jalil Masoodifar

Publisher: Negah Pubs.

No. of Page: 488

ISBN: 978-662671828

About the Book:

Iranian-Islamic mystical treasury is a peerless heritage of the Iranian culture, thought, and life experiences in the past centuries. The jewels of this prominent heritage are mainly presented as poetry. Among

those valuable jewels, Rumi's Mathnavi glitters in a more particular manner. By enjoying his written, mystical heritage from four centuries before him, which results from previous centuries' spiritual men's life experience, Rumi created a work that casts light on the next century's life aspects. He created a unique humanistic and divine epic that can offer answers to major spiritual today human needs. Jalil al-Din Muammad Romi of Balkh is the narrator of others' stories in such a way that narrations of others' romances from Rumi's tongue enjoy a particular passion and especially vital freshness. Rumi recreated those stories in novel form and innovative thoughts. Mathnavi is the story of a human's ever-rejuvenation and his constant and always moving and taking steps toward perfection. Rumi considered both the form and content of those romances. He presented his matchless thoughts and divine recognitions to readers as those anecdotes. Therefore, understanding Mathnavi's stories is the introduction to Rumi's thoughts and the key to opening his encoding. Rumi's stories are commentaries of our affairs. By following Mathnavi's stories, we discover concealed jewels and divine truths, which are our most significant spiritual assets. The words of that great man are a guiding light for human beings in different centuries. Rumi presented his extraordinary experiences to people, so shared those experiences with them.

In the book Spirit's Dance, Rumi's couplets are turned into readable prose and fictional form and his anecdotes are expressed and analyzed attractively. Meanwhile, used concepts of this work are analyzed from different aspects to assist us in decoding of Mathnavi's encoding.

Mathnavi is the story of a person taken away from his home and companions and is in exile on Earth from his eternal residence. The very person whose most valuable belonging and motivation is his desire to return to his hometown and be tortured by imprisonment in expatriation. The love this person keeps in his memories heats his life and rewards him with the hope of return and reunion with the reed bed or the metaphorical place he comes from.

Spirit's Dance took interested readers about familiarizing with the valuable culture of Iranian-Islamic mysticism to the depth of Mathnavi's stories and by sitting them on the tamed horse of fluent and of-today prose, reach them to the bright plain of comprehension without passing them through Mathnavi's complexities and figures of speech and in this course, clarifies and analyzes concepts and exempla of this universally great work as though readers can achieve decoding of Mathmavi themes.

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



Iranian Author

Nader Ebrahimi

(1936-2008-Tehran)

Nader Ebrahimi has published more than 100 books. He also wrote and directed several movies, documentaries, and two well-made and popular television series. He had written over a hundred publications by 2001, including long and short stories, children's books, plays, screenplays, and studies on numerous subjects, in addition to hundreds of study and critique articles. Several of his writings have also been translated into several languages around the world.

His other recognitions and awards include:

- Bratislava first prize (1970),
- UNESCO prize for education, Iran's Book of the Year prize (1970),
- the Chosen Author of Fiction title in Twenty Years after the Islamic Revolution,
- The best fiction writer in 20 years after the revolution for the novel Fire without Smoke (the book has been translated into several languages.)

Selected Works:

- A quiet romance, Rozbahan Pubs. p. 239.
- Fire Without Smoke. Roozbehan Pubs. p. 226
- The son of Job, Roozbehan Pubs., p.112
- A man in ever-lasting banishment., Roozbehan Pubs., 280
- Forty short letters to my wife, Roozbehan Pubs., 140



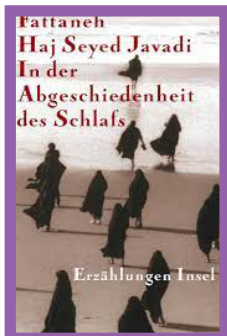
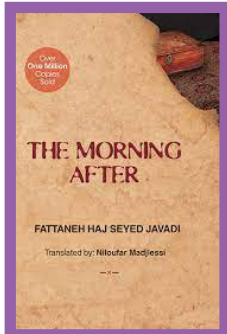
Book: Review

Drunkard Morning



Author: Fattaneh Hajseyjavadi
Publisher: Alborz Publication
No. of Pages: 448
Year of Publishing: 2023/150th Edition

- Adapted as a TV series in 2023–Iran
- Sold more than one million copies in Iran
- Published in German, Turkish, and English languages



The novel begins in modern times. Sudabeh, an educated girl from a good family, has fallen in love with someone her family believes is inappropriate -- a boy whose family has been successful in business, but whose father can't even write his name. The family is against this marriage, but Sudabeh argues that these are modern times and that a girl should be allowed to do as she wants. Her mother agrees -- but within limits. She tells Sudabeh that sometimes the old folks do know best and that marriages between people of different social classes bring problems with them that love alone won't bridge.

Drunkard Morning is a captivating novel that takes readers on an emotional and introspective journey. Set against the backdrop of Iran, this literary work explores the complexities of human relationships and the profound impact of personal choices. The story unfolds as it follows the lives of its characters, revealing their struggles, dreams, and the intricate web of connections that bind them together. With lyrical prose and a keen eye for detail, Fattaneh Haj Seyed Javadi weaves a narrative that delves deep into the human psyche, touching upon themes of love, loss, identity, and self-discovery. "Drunkard Morning" is a thought-provoking and beautifully written novel that invites readers to reflect on the universal themes of human existence.

Bamdad-e Khomar (translating as something like: "The Morning After") has been a spectacular bestseller in Iran. It is both a love story and a morality tale, teaching that even the delirious intoxication of love can not spare one the pain and reality of the hangover the next morning. The novel begins in modern times. Sudabeh, an educated girl from a good family, has fallen in love with someone her family believes is inappropriate

-- a boy whose family has been successful in business, but whose father cannot even write his name. The family is against this marriage, but Sudabeh argues that these are modern times and that a girl should be allowed to do as she wants. Her mother agrees -- but within limits. She tells Sudabeh that sometimes the old folks know best and that marriages between people of different social classes bring problems with them that love alone won't bridge.

Sudabeh isn't convinced, so her mother brings in the big guns: Aunt Mahbubeh. Listen to her story and then decide, Sudabeh's mother tells the young girl. And so Sudabeh and Mahbubeh sit down together, and the aunt tells her story.

Mahbubeh's tale accounts for almost the whole book. Over the course of it, there are a few glimpses of the present -- Sudabeh's reactions -- and Mahbubeh showing her some keepsakes she has preserved -- but most of it recounts the past. Mahbubeh begins her story with the time when she was about fifteen. It was a different time, but her family was already a fairly modern one -- and a cultured and educated one. At fifteen, it was time to think about marrying off Mahbubeh -- but then she does the unthinkable: she falls in love. And not with some suitable young man, but with a carpenter she has glimpsed in the street, Rahim. She turns down first one, then another proper and desirable match -- of fine, upstanding men from her family's circle -- her heart and mind set only on Rahim, with whom she barely exchanges a few words.

Her family tries to bring her to reason and tries to exclude Rahim, but there is nothing to be done. To have their daughter marry such a lowly person is shameful to the family, but finally, they see no way out: disgrace will come, no matter what, so best to do it as painlessly as possible. Rahim and Mahbubeh may marry, but the family essentially disowns her. They provide her with a small house, and Rahim with a little shop, and they send the nurse over with a bit of money every month, but they forbid Mahbubeh to set foot in the family home as long as she is married to that man.

Mahbubeh's illusions aren't immediately shattered, though her changed lifestyle unsettles her. She isn't used to the plebeian environment she suddenly



Some of the messages in the book are a bit troubling: Passion is all well and good, but the father (and mother) do know best. Tradition must be upheld. And, most emphatically: the chasm between the social classes can not be bridged: a manual labourer and an educated woman can never find happiness together.



finds herself in. She has no servants to do the dirty work. She hates going to the market and is taken advantage of because she won't haggle as forcefully as the other customers will. Her domestic life pleases her more – and the future looks brighter, as Rahim promised that, when he had enough money, he would join the military and become an officer.

Naturally, things don't improve. The nasty step-mother becomes a larger presence, and once Mahbubeh and Rahim have a son she moves in permanently. His mother brings out the boor in Rahim. Mahbubeh is also too weak to assume control over the rearing of her son, who instead is completely in the hands of his grandmother. She allows him to play in the dirt, spoils him with sweets, and sets him against his mother. And the first words he learns are grandma's coarse terms. It makes Mahbubeh miserable, but she is too weak to do anything about it.

Things get worse and worse: Rahim shows no intention of trying to better himself. Their child dies in an accident. Rahim starts sleeping around. Wretched Mahbubeh gets pregnant again but doesn't want the child and – for once – takes action, but even this has horrible results.

It can't go on, and so Mahbubeh finally leaves Rahim, returning to the family fold. Rich and powerful Papa can, of course, set almost everything right again, and soon Mahbubeh is living the life she is accustomed to again. Some things can never be set right, but overall there is a happy ending for Mahbubeh – and a lesson for the next generation, and for Sudabeh in particular.

Bamdad-e Khomar provides a neat panorama of domestic life in Iran. Mahbubeh's life is almost entirely inside – she rarely can (or wants to) venture outside. The streets are no place for a woman -- and certainly not for a refined woman (such as her).

Some of the messages in the book are a bit troubling: Passion is all well and good, but the father (and mother) do know best. Tradition must be upheld. And, most emphatically: the chasm between the social classes can not be bridged: a manual labourer and an educated woman can never find happiness together.

Still, Haj Seyed Javadi presents an often gripping story. Mahbubeh – a naïve child when she marries – does mature throughout the novel. Her inaction on occasion is irritating, but overall she is a fairly believable character. In trying to make her marriage work, she gives in at the wrong times and for the wrong reasons, but most of her actions are believable (if frustrating). Rahim is a less well-realized character, remaining almost as much of a mystery to the reader as to Mahbubeh.

Bamdad-e Khomar is engagingly written and offers an interesting picture of a society that Western audiences aren't very familiar with. It is of particular interest because most of the fiction that does reach the West from the so-called closed societies tends to challenge the status quo; Bamdad-e Khomar resolutely affirms it, arguing for tradition (and, oddly, for class distinction). There are no politics in this book, but it is a novel that can find acceptance in contemporary Iran – and that would probably also have been acclaimed in pre-revolutionary Iran.

About the Author:

Fattaneh Haj Seyed Javadi : Seyed Javadi studied in Tehran and Isfahan, after which she taught for many years. At the beginning of the 1990s she translated Jeffrey Archer's Kane and Abel. Her first novel, The Morning of the Hangover published in German as Der Morgen der Trunkenheit was a bestseller in Iran[3] for four years running and was in its 29th printing in 2002. She went on to write a collection of short stories: In der Abgeschiedenheit des Schlafs (In the Lonesomeness of Sleep) . ■■■■



The Last Lady's Game

By: Bilqeis Soleimani

Subject: Fiction (Novel), Publisher: Quqnoos Pubs., Pages:297, ISBN: 9789643317337,

"Lady's Last Game," tells the story of a teenage girl living in a remote village. The narrative takes a tragic turn when her closest friend is executed during post-revolution events, leading to the protagonist's mental breakdown. This novel delves into thought-provoking questions about the protagonist's marriage and skillfully constructs a romantic atmosphere that captivates the reader.

Article:

Dominant and Masculine Discourse in Prominent Iranian Women Novels

By: Maryam Ameli Rezaee

Persian novel writing started at the beginning of the fourteenth century and was written by men. By reproducing the role of a woman as a victim, the Persian realist novel created the first image of a woman in fiction that was appropriate to the social conditions of that time. The female characters of those stories are reproduced in two clichés: chaste victims or prostitutes who are also victims of the chaotic conditions of their times. The pinnacle of female heroism in these stories is her suicide or death, which is a confirmation of being a victim. From the twenties to the forties, idealism dominated the realist novel. The school of socialist realism focuses on external contradictions of characters, which reflect the class struggle in society. It does not delve into the internal contradictions that arise from the recognition and discovery of individual identity, or the depiction of conflicts, contradictions, and needs of a fictional character. In the novels of this period, the wealthy and ruling class are frequently portrayed as corrupt and unprincipled individuals who disregard moral values. They gain power and wealth at the expense of others. The main characters, who are often fighters for justice, sacrifice everything, including their own well-being, family life, and personal existence to bring about a change in the social circumstances. Under these circumstances, women are often depicted as mere lovers or victims.

In the 1940s, the topic of power and gender was taken more seriously in two novels: *Showhar-e Ahou Khanom* (Mrs. Ahoo's Husband) and *Savushun*. During this period, the novel focuses on personal and family issues, such as remarriage, polygamy, and the conflict between tradition and modernity. Attention to the authority and power of women in the family and the traditional stereotypical dysfunctional system is proposed in the novel. Although raising this issue shows the attention of society and writers to it, the reproduction of gender stereotypes continues in the novel. In the novel "*Showhar-e Ahou Khanom*" (1993), published in 1961, a contrast is presented between a chaste passive woman and an extravagant, pleasure-loving woman. This contrast highlights the struggle for female power against the patriarchal discourse, which favors existing traditions and stereotypes of women. Despite signs of change, the patriarchal discourse continues to dominate. However, the novel has been recognized as a progressive work against the patriarchal discourse, according to Kamshad (195:2005).

A closer examination reveals gender stereotypes dominating the story's portrayal of female characters (Khojasteh et al., 74:2016). In this book, the description of an "ideal woman" is created based on male desires and cultural traditions. The story contrasts the traditional woman with the modern woman. Homa's character represents the modern woman who, instead of pursuing self-improvement and meaningful work, focuses on flattery and self-exposure.

Her extravagance and lust, which find a new escape every time in the period of removing the hijab, leads the reader in a direction that makes him disgusted with the modernity of women and the



new identity that they have gained in it. Even some of her positive tendencies, such as the desire to find a job and economic independence through tailoring training, are condemned. Seyed Miran sees Homa as a child who has a desire to learn to tailor and cannot complete it. Comparing Homa and her desires to a child and Seyed Miran's paternal role leads to the suppression of Homa's desire to gain power, and it is constantly reminded that a good woman should take care of household affairs.

In the 1960s, two novels drew attention to power dynamics and gender roles overtly: *Missing Soluch* (published in 1981) and *Touba and the Meaning of Night* (published in 1988). In *Missing Soluch*, the absence of the man in the household leads to the woman taking an active role in business. This presence, which is accompanied by many tensions, is the first symptom of the recognition of a rural and non-modern woman, which is not defined by physical beauty, and her female body and femininity are the main absentees of the story. In this woman's inevitable turn towards power and acceptance of male responsibility, her femininity and her physical and spiritual needs are lost. The violence of the cold, lifeless, and impoverished atmosphere of the village turns a woman into a man who fights for survival. Even maternal emotions are described in this story. It can be said that in this story, the difficult situation and conditions of the game of power and survival eliminate gender, and it is by eliminating gender that a woman can seriously enter the game of power. In *Touba and the Meaning of Night* story, instead of entering proper relationships of power, the woman takes refuge in mysticism and the supernatural and searches for meaning in her life. This meaning is a sublime truth that is more subjective than aim. The protagonist of the story, Touba, resorts to mysticism, supernatural beliefs, and spiritual matters to escape from the harsh and disturbing reality of her life. However, by the end of the story, Touba is left in a state of loneliness and bitterness. Despite her endeavors to uncover the ultimate truth, she fails to do so, leading her to the realization that she cannot develop her abilities and play an active role in life.

Until the beginning of the seventies, the dominant discourse on the novels is still the patriarchal discourse. There is no fundamental difference neither in men's novels nor in the few women's, and it is still reproduced one-sidedly and with the support of the established power and system. A woman is an "other" who is often the target of lust and hatred and cannot express her femininity even in the position of a knowing doer.



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Changing the Discourse of Gender and Power in Women's Novels of the Seventies and Eighties

Since the seventies, more women in novel writing and their new experiences in society have led to a change in fiction and brought the Persian novel to a point where changes in the discourse of the dominant patriarchal power took place. In the analysis of power relations, Foucault, unlike other thinkers, paid attention to the system of differentiations, which enables confrontational or interactive actions.

Women's writing is a crucial part of the knowledge production process that is created by women and is about women themselves. This process plays a significant role in bringing about changes that challenge the patriarchal discourse system and render it ineffective. Throughout history, women have found various ways to resist domination. Some of these include rejection, resistance, and evasion (negative methods), as well as changing power dynamics, bringing women's issues to the forefront, and challenging gender stereotypes (positive methods).

After analyzing samples from novels of two decades, we can categorize women's resistance against domination into important methods and analyze them.

The Challenge with the Traditional Constructions of Patriarchal Power

The ideology that governs the traditional discourse considers women as passive beings, dominated by men, and subject to stereotypical roles. The traditional roles of women are always defined as silence and acceptance, forgiveness and sacrifice, submission, obedience, and emotionality. Any self-expression of women can be considered the opposite of this traditional definition. Violating this definition is shown in novels in different ways. Sometimes, negative tactics are used to challenge male dominance. These tactics include ignoring, discrediting, direct criticism, or multifaceted statements.

Another example of women's reactions to resisting domination is taking refuge in fantasy. This method, which in psychoanalysis is a well-known mechanism in dominated people, is used especially in the emotional betrayals of men for a retaliatory response from the woman. Many women give a retaliatory response to their man's infidelity or neglect in this way.

Indifference towards fathers or husbands during times of weakness, old age, or illness is an example of a reaction to male dominance.

The gender aspect of society's controlling structure enforces

disciplinary regulations on women that stem from the dominant and patriarchal language. This "discourse regime" monitors a person's behavior (in this case, a woman) and subjects her actions to a set of guidelines and rules that govern the control of her desires, movements, and emotions. For this reason, some feminists argue that femininity should be considered a kind of disciplinary regime. Femininity is achieved through a long and exhausting process. During this process, the body is forced to shape itself according to a female ideal (cf. Mills, 153:2013). This feminine ideal, which is defined in the traditional and patriarchal talk, creates a gap in the feminine discourse. The woman experiences and expresses feelings, emotions, and reactions that differ from the expectations of the patriarchal society.

Expressing the Feeling of Emotional Rejection in Married Life

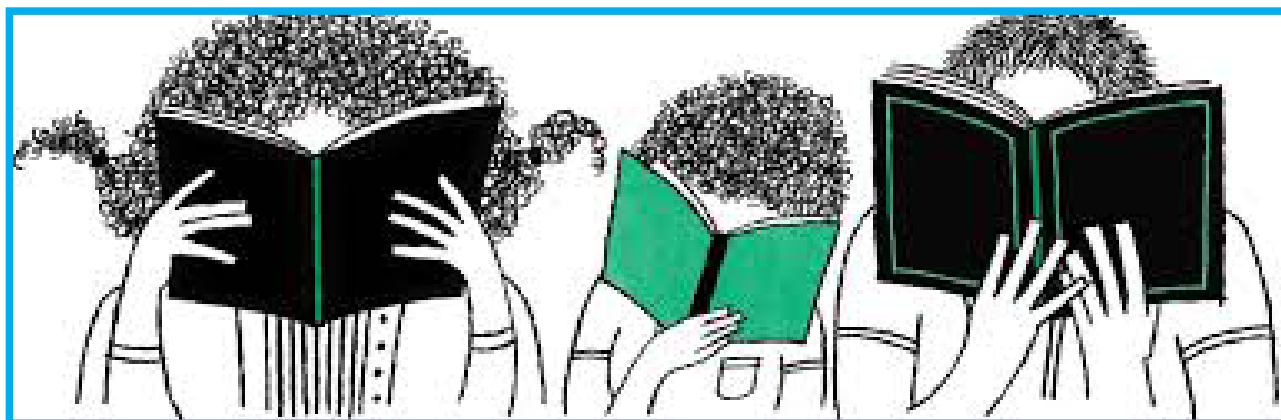
During the early years of the Constitution, women's newspapers played a crucial role in drawing society's attention to family issues. Women's stories prioritized emotional relationships and family matters. Persian novels also addressed problems that affected families because of women's writing during this time. Traditional theories of sociology have always focused on the analysis of mutual relations between family and society. The relations within the family, the concern about the positions of men and women, and the relations of dominance in the family area are discussed and proposed by feminists (Abbott and Wallace, 114:2001).

In the novels of the 1970s, a common theme was the lack of emotional connection between husbands and wives. The stories often portrayed silence and indifference, with men desiring to express their emotions and feelings, while women were neglected in the family. This trend lasted for several years and became prevalent in the decade's literature. Raising this issue in women's novels was a way to express modern urban women's feelings, which was not recognized in Iranian novels before because of the patriarchal discourse. The novel *I Will Turn Off the Lights* as a progressive and transformative novel, perhaps for the first time, addressed this theme and found many fans.

The importance of the emotional connection between husbands is a recurring theme in women's novels, expressed in various ways. This theme is driven by the female desire to be acknowledged and seen, which was not given much attention as a part of the female experience in family life until the 1970s. The criticism of traditional family relationships and the gap between husband and wife are expressions of female empowerment. ■■■

Article:

Tendency to Popular Novels in Iran



By: Dr. Mohammadreza Javadi Yegane

Features of popular novels in Iran are:

- The central themes of their work are primarily internal, emotional, and family-oriented, focusing on the lives of women and their family members.
 - Novels with a simple ideology feature characters as either good or evil, lacking the complexity of real life.
 - The focus of these stories is on individuals rather than the group.
 - These stories often involve random and sometimes unrealistic events that occur afterward.
- A metaphysical force known as Fate resolved the incidents in this type of novel.
- The character development in the story is shallow. While the two main characters are well described, the rest lack emotional depth.
 - Sentences, concepts, and words used in such novels are simple because the addressees of such novels are mostly common people. Meanwhile, the diction and literature used for all characters are all the same.
 - Novels of this kind often overuse clichés, including in topics, characters, endings, and even cover illustrations.

The status of novel reading in Iran

Based on the data provided by Iran Book and Literature House, some observe that nine out of ten literary novels with more than a tenth edition are popular novels. On average, the print number of non-fictional and serious novels and story collections in Iran is 1300, whereas the number of popular novels is over 2500. For the books written by famous authors, this number is over 5000 and sometimes goes up to 18000 in each print run. Popular books in Iran encompass more than just novels. Religious psychology, self-help, and educational books are also prevalent in the Iranian publication market.

Reasons for the increase of interest in popular books:

- There are many reasons for the start and growth of popular literature in Iran. Some of them are:
- Increase in leisure time along with the increase in society's

literacy level,

- A general increase in welfare,
 - Increase of time of watching T.V.
 - Increase in women's requests for improvement of their status through non-violent resistance which is reading pop novels (of romantic themes and not sexual ones),
- The dominant political views have affected literature in Iran, resulting in a divided state. The situation has been further intensified by the emergence of cyberspaces. The lack of impressive literature in print decreased social interest in literary works, and limited benefits for authors and publishers of such works have caused quality literature to be appreciated only by a specific audience rather than the public.

In Iran, people who prefer reading high-quality literature over materialistic benefits and literary fame have shifted to other platforms. They now attend private writing classes, use various websites to share, publish, and critique literary works, and are increasingly using online platforms.

Iran's literary world is deteriorating because of conflicts of ideas. Those who oppose present literary works ignore them, resulting in the loss of splendid literary works. The Cultural Ministry authorities' inclination towards increasing book publication and fiction publishing, combined with the absence of an organized criticizing trend, has led common people towards pop books. This has resulted in the lack of promotion and advertising of splendid novels on radio and television broadcasting centers. As a result, society is more inclined towards pop novels. The publishing



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Regardless of all differences and conflicts of ideas, Iran's literature is flourishing in some areas. In Iran's contemporary literature, war literature has many addressees. This area that passed many styles and periods now is passing from novels to narrations of edited retold memories through a balance between narration, addressees, and presenters



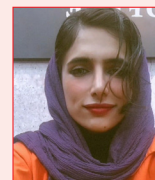
industry in Iran is struggling to publish fiction to survive, and when they face a shortage of splendid books, they are forced to focus on pop books.

New areas in Iran's literature

Regardless of all differences and conflicts of ideas, Iran's literature is flourishing in some areas. In Iran's contemporary literature, war literature has many addressees. This area that passed many styles and periods now is passing from novels to narrations of edited retold memories through a balance between narration, addressees, and presenters. Of course, it has to be mentioned that memories found many addressees in Iran that do not belong to any governmental or formally approved (state-approved war narrations) areas, while they are not in contrast with formally approved narrations and just differ from them. The bestseller of those books is the memories of a fighter who had been tutored before the victory of the Islamic revolution of Iran and, after the victory, left his governmental job and worked in the Tehran bazaar. Another example is the memories of a general who had been forgotten for years or the memories of a martyred commander an ordinary person who has published whose memories (and not a state organization) and were published in 237000 prints. The bestseller book in Iran and the area of story writing is the memories of a 17-year-old girl who had to bury the dead bodies of women in the surroundings of Khoramshahr by Iraqi troops at the beginning of the Iran-Iraq war. This book is being printed over 300000 just one and half years from its first publication.

Novels in the genre of war literature have gained popularity in Iran, attracting readers who may not typically engage with elite literature. Instead, this genre appeals to those who regularly read religious or specialized books. While it may be popular literature, it still reflects the realities of everyday life for common people.

The realm of war literature (and particularly war memories) is that part of Iran's literature that enjoys the possibility of globalization. The literature of Iran's war against Iraq's invasion is not like that of America in the Second World War, which took place outside its borders and received help from other countries, and not like those of Europeans who faced the enemy throughout their lands. This literature containing Shia mysticism and Iran's spirit has almost no equivalence in the world war literature and can grant a gift of a novel experience of human nature and his spirit greatness to the world literature. ■■■



Iranian Poet

Aram Salari
(1991– Minab)

Aram Salari, an Iranian poet and writer, has a formal education in law. Buy-e Baran (The Smell of Rain) marks her first foray into the world of poetry and literary works. Aram Salari favors modern poetry as her preferred poetic style. Through her poems, she strives to express the profound depths of her emotions and her intimate connection with the world, each carrying a deeply human message.



Title: The Smell of Rain

Poet: Aram Salari

Publisher: Arena Publication House

Pages: 58

ISBN: 978-600-35696-6-9

Love is absent

I thought evidence could accurately convey the fundamental nature of love.

However, I have now reached the profound realization that it is completely nonsensical to seek validation from an imaginary observer.

Love is a sentiment that eludes us in the very moment of existence.

Patience

Although patience is undeniably a valuable virtue, no individual can have the wisdom required to remain silent indefinitely.

The book "The Smell of Rain" comprises three chapters. The first two chapters feature a total of 28 poems, while the third chapter showcases 8 literary compositions. Within these pages, the poems and literary works delve into the intricate exploration of love and emotions, skillfully capturing the very essence of this profound emotion. Love possesses the incredible ability to both nourish and extinguish life, rejuvenating weary souls and healing broken emotions. Through the pages of this book, you will gain a deeper understanding of the complex interplay between love and life.

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Aram_irani7077@yahoo.com

Book / A Look at Some Iranian Romantic Novels

Title: Once again, the city I loved

Author: Nader Ebrahimi
Publisher: Roozbahan Publications
No. of Pages: 112
Year of Publishing: 2023/48th Edition



The story is about a forbidden love between a farmer's son and a khan's daughter. Despite facing opposition from those around them, their love for each other forced them to leave their country. The story is filled with passion and poetic prose, overshadowing its fictional nature. The author has also touched upon other issues like habits, and social and political problems that continue to affect the life of the narrator, who returns to his hometown after many years. The book contains three chapters, namely Baran Roya of Autumn, five letters from Chamkhale Beach to Setarabad, and the end of Baran Roya. Throughout the story, emotions like love, regret, and sadness are conveyed in a way that lingers with the reader.

Title: Madam Ahou's Husband (Showhar-e Ahou Khanom)

Author: Ali Mohammad Afghani
Publisher: Negah Publication
No. of Pages: 800
Year of Publishing: 2023/38th Edition



Seyed Miran is the leader of the bakers' guild and a respected man who lives a peaceful life with his wife, Ahu Khanum. He has earned a lot of honor and respect among people. One day, while serving a customer named Homa, she shares that she has recently separated from her husband. Homa gradually opens up to Seyed Miran, who is attracted to her beauty and youth. Eventually, he marries her and brings her home to Ahu Khanum. The story is about Ahu Khanum, a traditional, headstrong, and oppressed woman living in a patriarchal society. Her position in the home is threatened by the arrival of a rebellious and modern woman in Homa. The book powerfully portrays the realities that women from lower strata of society face and also condemns polygamy. The precise setting, delicate characterization, and powerful writing of Ali Mohammad Afghani have made Shohar Aho Khanum one of the most popular contemporary books in Persian literature.

Title: Things We Left Unsaid

Author: Zoya Pirzad
Publisher: Nashr-e Markaz
No. of Pages: 293
Year of Publishing: 2023/151th Edition



A model wife and mother, Clarisse leads an unremarkable life as an Armenian-Iranian woman living in Abadan, Iran, where one of the world's largest oil refineries is situated. She has all she's ever wanted: a well-respected engineer husband and three children, tucked away in a wealthy, middle-class neighborhood. But her tranquillity ends with the arrival of an enigmatic Armenian family across the street. The debonair widower, his beguiling tween daughter, and his mother, a domineering aristocrat with an exotic past, steal their way into Clarisse's home. Before she has time to understand what's happening, passions, politics, and a plague of locusts have whipped up emotions that she never knew she had. Suddenly, there are options, opinions, and desires, a wholly different life ready for the taking – but only if she can figure out what they are. Things We Left Unsaid is a humorous and pointed insight into the hopes and aspirations of Iranians in the years of increasing prosperity and cosmopolitanism.

Title: The Corridor of Heaven

Author: Nazila Safavi
Publisher: Quqnoos Publication
No. of Pages: 448
Year of Publishing: 2023/59th Edition



The book is a romantic story narrated by Mahnaz. Mahnaz who comes from a relatively prosperous family and has a good financial situation. When she was just 17 years old, her neighbor's son, Muhammad, declared his love for her. She accepted and married him. At first, everything was calm, poetic and romantic, as it should be, but eventually, things took a turn for the worse. The author deliberately chose to distance herself from clichés by placing the character in a context that would lead to a kind of reform of her outlook and attitude in the future. Mahnaz is neither poor nor forced into marriage. The book is centered around the experience of marriage at a young age, with little or no experience. It seems that they have internalized patriarchal ideas. Why is it that Mahnaz becomes the cause of the family's problems and has to find a solution for them? Some self-examination is needed to guide Mahnaz and help her understand her mistakes.

For the reading materials and right acquisition, please contact:

polliteraryagency@gmail.com

Title: my share

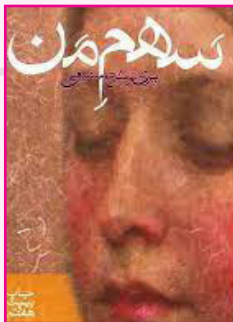
Author: Parinoosh Samee

Publisher: Roozbehan Publication

No. of Pages: 528

Year of Publishing: 2023/38th Edition

Masoumeh is a teenage girl who moves to Tehran with her family from Qom. While commuting to school, Masoumeh develops feelings for a pharmacy worker. However, when her family finds out about this, they interfere and cut off her communication with her teenage love. Masoumeh forgets about him and eventually gets married to a man named Hamid. Unfortunately, their life together doesn't go as planned, and many ups and downs happen. Although marriage provides new opportunities for Masoumeh, she is never truly happy. She meets many women throughout her life who have been able to choose their own path, but for Masoumeh, this was never the case. The book provides a truthful and disturbing image of the societal status of women in Iran.



Title: Her Eyes

Author: Bozorg Alavi

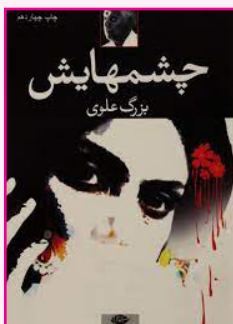
Publisher: Negah Publication

No. of Pages: 269

Year of Publishing: 2023/53th Edition

Her Eyes is the story of Farangis, a member of the Iranian upper class whose life of leisure has left her without employable skills. Despairing, she enrolls in a Parisian art school, only to discover that she is severely lacking as a painter. She returns to Iran to participate in the political activities of Ostad Makan, Iran's greatest painter.

Bozorg Alavi's Her Eyes, considered as chef-d'oeuvre in the realm of modern Persian realist fiction, portrays a protagonist who is wholeheartedly attached to his ideological Cause, a character who dedicated his whole life to socialist ideals. Alavi's masterful depiction of the protagonist, Master Makan, and other major characters including Farangis in particular, demonstrates the way individuals are both consciously and unconsciously recruited by ideology, a process through which the subjects attempt to impersonate the Subject. Structurally, the ideological devotion in the protagonist, here to the communist Tudeh Party, entangles the subjects with a closed domain in a destructive manner that leads to their downfall.



Title: Seluk

Author: Mahmood Dolatabadi

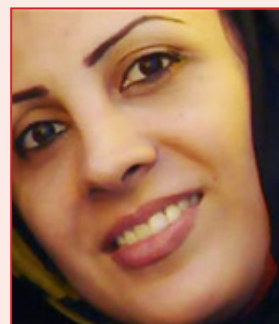
Publisher: Cheshmeh Publication

No. of Pages: 212

Year of Publishing: 2023/35th Edition

Qais is deeply in love with a girl named Mehtab. He is older than Mehtab by 17 years and has traditional and self-centered thoughts. He considers Mehtab as his possession and does not let her have any freedom. However, Mehtab eventually realizes that she prefers freedom over being locked in the cage of Qais' love. She leaves him, which breaks Qais' heart.

Seluk, which has parallel narratives and plays with time and space, tells the story of a lover who experiences the ups and downs of love and how it can transform into hatred. The book portrays feelings that are rarely expressed and talks about a love that has become a distant memory due to the passage of time. The author, Dolatabadi, does a great job of portraying the complexities of love.



Iranian Illustrator

Mahshid Darabi

She earned a degree in painting. Her love for narrative painting, along with her fascination for old texts and poetry, inspired her to delve into the world of illustration, drawing on her Oriental roots. She strives to infuse her works with the rich heritage of Iranian and Eastern origins.

Sample Illustrations:

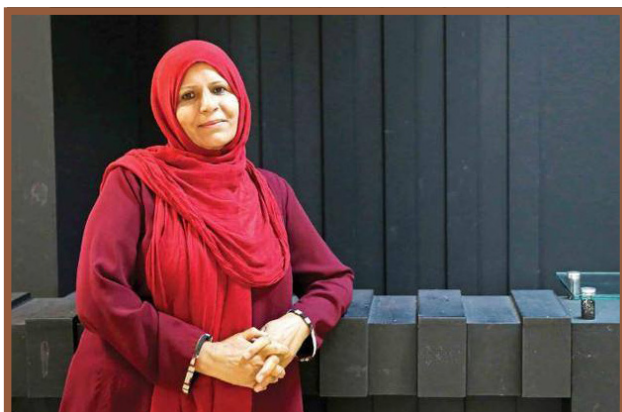


For more details about the illustrator and her works, please contact:
polliteraryagency@gmail.com

Interview:

I am a Realist and Communitarian Author

Interview with Belqeis Soleymani, Iranian author, about her novel Piyadeh (On Foot)



Belqeis Soleimani (1963–Kerman), a creative writer, critic, and literary researcher, graduated in philosophy and has authored numerous articles in this field. With a career spanning many years, she has made significant contributions to journalism, producing over a hundred valuable articles. Additionally, she has served as the manager of the cultural studies group on radio.

Belqeis Soleimani is a distinguished figure in the literary world, having participated in numerous national and international literary festivals, including the International Festival of Radio Programs and the Prize of Press Critics and Writers. Known for her courage and frankness, she fearlessly portrays the truth in her works. Her dedication to writing is evident in her extensive research across various literary domains. In her literary creations, Belqeis masterfully intertwines storytelling with eloquent and impressive prose, with a particular focus on the perspectives of middle-aged women regarding cultural and social issues. A distinctive feature of her writing is the powerful presence of women and their roles in her narratives.

Belqeis Soleimani's flash fiction is a short story that packs a powerful punch in just a page or two. Her writing style is characterized by its simplicity and effectiveness, allowing her to cover a wide range of subjects, including war, poverty, and AIDS. Her minimalist approach makes her stories accessible to a broad audience, while the diversity of subjects she tackles is nothing short of remarkable.

Belqeis Soleimani's literary repertoire encompasses a diverse range of compelling narratives, each offering unique insights into the human condition and society's intricate tapestry.

Awards and Honors:

–In 1385, the book "The Lady's Last Game" was honored with both the Mehrgan Literary Award and the Isfahan Literary Award.

–In 2015, he was awarded the First Degree Art Badge.

Belqeis Soleimani's literary and research works encompass two distinct categories, each leaving its mark on the world of literature and academia. Several of her notable literary creations have been translated and published in foreign languages in various countries. Here are some of her celebrated literary works.

Title: On Foot

Publisher: Cheshmeh Publishing House, Author: Belqeis Soleymani, Pages: 218

Awarded in the third edition of the Ahmad Mahmoud Literary Prize. "On Foot" is a novel that delves into the lives of women in urban areas of Iran. At its core, the narrative revolves around Annis, a young woman who faces denial from her village and is compelled to seek refuge in the bustling streets of Tehran. The book illuminates the challenges and struggles that women endure within patriarchal societies, where they grapple with the pressures of conforming to societal norms and laws.

Anis, the central character, becomes a victim of the relentless forces of social and cultural determinism. Despite her remarkable transformation from a young and uneducated woman into a resourceful employee, her life remains confined within the confines of the societal norms instilled in her from a young age. The narrative is presented from an omniscient perspective, offering insight into her inner thoughts, and unfolds straightforwardly and linearly.

On Foot is the story of a woman named Anis we will accompany her simple-heartedness, industriousness kindness, and her particular words until the story ends. There is something in Anis that causes all of us to keep her in our minds and bothers us even after closing the book when we finish reading that as though this cause was an ideology of justifying cruelty. Do have the same opinion?

I precisely had that aim which is to express how cruelty against women would be internalized so they find themselves deserved to receive cruelty. I mean unfair transactions of a male-chauvinist system that is set for centuries are internalized by women.

Anis finds herself deserves to be killed and when is hit by a knife, her first question is not about its reason and asks herself about the person who kills her, instead. It means that she is expecting people surrounding her like the brothers of her ex-husband or her relatives come to kill her. It is the best question that up to this moment has been asked about my novel and no one paid attention to how cruel transactions are internalized and justified by women was the very thing I had desired to express.

–In the beginning chapters of the book, the story is followed very normally but from one point, at the beginning of each chapter, a shock is being inflicted on readers as if they desired to read the next chapter as immediately as possible to find out what would happen. You did that as though you intentionally had intended the reasons for the incidents not to be important to the readers and they just followed Anis' reactions toward those incidents. Is that right?

In the first chapters, I just presented introductions for what is supposed to happen to Anis as if she still had been living in Paradise without experiencing any critical situation. Thus, I let the readers face the main story shocks when the protagonist encountered critical situations when she was supposed to be the heroine of her own life, handle her affairs, solve her problems, and tolerate her hardships. All first chapters are an introduction for the next ones in them Anis would be the center of the story. So, if you noticed, since Anis was left high and dry in a fearful environment, her critical situation began. Since this point, we see her inside critical situations and naturally, I had to start each chapter with a challenging circumstance.



You described a rural woman's life, a woman, without any claim of intellectualism, who endeavored hopefully more than others surrendering her posed a lot about their ethical and liberal ideas. As a result, your novel is on a sensitive line separating your story as a multi-layer and thoughtful one from a cliché story told about women. According to the addressees' enthusiasm for your novel and the literary prizes you received, you could keep the balance of this line pretty well. What was your gold key for that especially when most of our fictional works belong just to one of these sides?

We all know that in this world some live and some think about life. Anis is not among those who forget life and as people of today's world say she is not among those who regard living as just an object or think about that like the intellectuals. She lives inside the ego of life, she, herself, is the life, inside it and I did my best to show how she was fighting for life quite instinctively. Anis never expresses philosophical questions about life. This was a unique experience for me as in almost all my stories, the women characters of my stories are university-educated women or those in the habit of reading. However, Anis was quite an ordinary woman as she said about herself: "She was born yesterday." Therefore, it was significant for me to show the reasons and manners of living for survival without any claims of intellectualism. The story and its atmosphere could not indicate that either. I did not desire to develop the character of Anis like those protagonists of stories belonging to decades of the 1950s and 1960s in Iran who were rural women who just reflected sorrowfulness and hardships a hard-working woman was undertaking. I wanted to set Anis in a novel circumstance, Iran's post-Revolution political circumstance while she was the very rural woman of the 50s and 60s who was thrown into the heart of a modern city and new political transactions, and her life was interweaved with both of those, she was striving to make both of those things, which she had had no experience of facing them, understandable and found a way for her survival.

The narration is in a way that we cannot suspect that this is a story about a woman. Do you think that this story formed more easily because you are a woman? Do you think that there exists a thing named female language in writing fiction?

I thought and read a lot about the female language. Even when I read a story written by either a male or female, I try to find out if there is a thing like female language, intonation, or prose. Truly speaking, I, have a personal experience that is especially concerning intonation. Of course, the language is a social phenomenon and it is not supposed to be invented by women but from the very internal side of the language which is male and male-chauvinist, women take some parts of that, mingle themselves with it, and own that.

I assume that the women in that male language made their language as if they made a backyard in that strong building of male language by using things like their specially owned proverbs, swearing, curses ironies, and such things. I mean generality of the language is male but throughout history, for themselves, women made a backyard in it. I think we, the female writers, take something from that backyard to give our writings some female intonations.

There are two political characters in your story, one who is very cruel and misogynist and another one who is clumsy and inept.

Why a political activist is depicted just in the form of these two men?

I didn't want to label Hushang as clumsy. Rather, I meant to say that he is hesitant and often finds it difficult to make decisions, much like many of us during the turbulent years of the Islamic Revolution when it came to reacting to actions taken by political groups or the government. Hushang's past experiences have shaped him into a hesitant and indecisive person, especially during his time of political turmoil when he faced circumstances that made him lose faith in the present situation. This is the reason why he had such a tragic fate.

But Keraamat is the epitome of men in Iran's society that I saw a lot in my surroundings, although educated and politically active, having a quite traditional way of thinking. The very inconsistency that we have about Iranian women, we have about men too. This inconsistency exists in our society in general as we all are swaying like a pendulum between tradition and modernity. From one side we have our eyes on traditions and from another side we have our minds busy with modernity. We practically entered a modern atmosphere but we still have traces of traditions in our minds. Keraamat is among these people, those viewing women the same way as their fathers did.

It is important to note that this book was written during a time when I was receiving formal warnings for my previous politically driven works. While writing this particular book, I was even summoned. As a result, I made a conscious effort to temper the extremism of my male characters, while also adding some playful elements to them. My goal was to make these characters more palatable to potential censors so that I could publish my book without any issues. Therefore, I acknowledge that the male characters in my story may lack some depth.

Could you please let me know the genres you are interested in?

Also, I would like to know which writers' works you usually read.

As a writer who identifies as a realist and Communitarian, I have a particular appreciation for works within the realist genre. One of my favorite Iranian writers is Ahmad Mahmoud, who expertly fictionalizes significant events in Iran's history. Mahmoud's works cover a range of historical periods, including the Nationalization of Iran's oil industry, the Iran-Iraq war, the ruling of the religious government, and the stagnation period after the 1953 Iranian coup. The way he writes, develops his characters, and creates his plots, all serve as valuable lessons for me. I make it a point to stay up-to-date with both Iranian and global literature and don't limit myself to just my personal preferences. I read works of all styles, including modern, formalist, and language-focused ones. I make sure to read all the major literary works being published in Iran.

I make an effort to read as much translated literature as I can afford. I don't limit myself to a specific genre or school of thought. However, I sometimes feel it's not fair to myself to do so. I enjoy reading experiential novels like "Rooze Khargoosh" (Rabbit's Day), which play with post-modern ideas. Nonetheless, as a socialist, I find myself most drawn to social work. ■■■

Report:

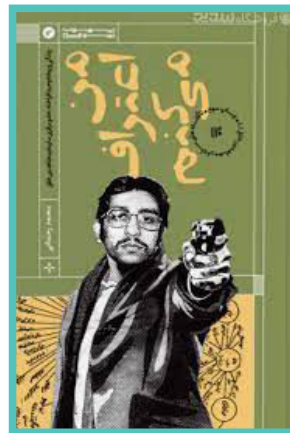
Jalal Al-e Ahmad Literary Awards Names Winners of 16th

Since 2008, the Jalal Al-e Ahmad Literary Award has been given out annually in Iran. Every year, an award is given to the best Iranian authors on the birthday of the renowned Persian writer Jalal Al-e Ahmad.

The Jalal Al-e Ahmad Literary Awards honors the acclaimed Iranian writer and intellectual, Jalal Al-e Ahmad. The awards honor outstanding achievements in literature, spanning genres like novels, short stories, and critical essays.

The awards aim to acknowledge and support exceptional literary accomplishments, inspiring writers to delve into a variety of subjects, innovate with various writing techniques, and enhance Iranian literature.

Each year, a jury panel selects the winners and honorees, considering the literary merit, originality, and social impact of the works. Every year, the awards ceremony units acclaimed writers, scholars, and literary enthusiasts to honor the influence of words and talent in Iran's literary community. Every year, the awards ceremony units acclaimed writers, scholars, and literary enthusiasts to honor the influence of words and talent in Iran's literary community.



Winners in different categories of the 16th edition of the Jalal Al-e Ahmad Literary Awards were honored during a ceremony at Vahdat Hall on Wednesday.

In the documentation category:

Mohammad Rahmani received the top prize of Iran's most lucrative literary award valued at four billion rials (\$8,000) for his book 'I Confess: The Life and Times of Vahid Afrakhteh, a Member of the Central Organization of the Mujahedin-e Khal'.

Mohammad Hokm-Abadi's book 'The Revival Operation: The Narrative of the Rise of a Knowledge-Based Complex in the Field of Electric Motors' earned him an honorable mention in this category.

The short story collection:

'Before It Is Monday' by Ali Shahmoradi received an honor in the competition.

The novel section:

'Beirut' by Ebrahim Akbari-Dizgah and 'Sorrow-Burning' by A'zam Azimi tied to the top prize in the novel section of the event.

The literary review category had no winner chosen by the Jury, but Soghra Salehi's book 'Apocalyptic End Times in Novels' received an honorable mention.

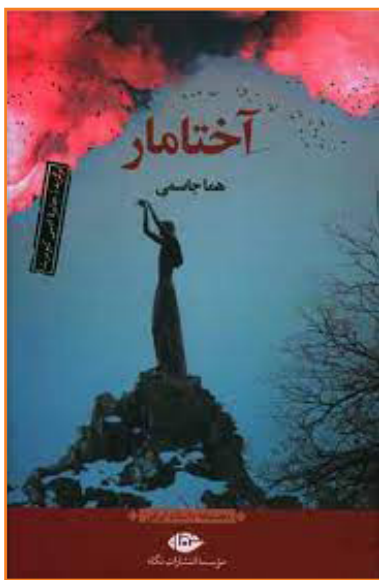
The event's latest edition included a special segment for the Palestinian Cause, where 'Sur' by Hossein-Ali Jafari and 'Meta-Static Israel' by Kourosh Aliani were recognized.



Book / Awarded

Akhtamar

Title: Akhtamar
Author: Homa Jasemi
Subject: Novel
Publisher: negah Pubs.
Pages: 162
ISBN: 9786003767577



- The winner in the first round of Ma Literary Award, 2022, Iran
- The winner in the first round of Asghar Abdollahi Literary Award, 2022, Iran
- The winner in the 21 round of Mehregan Literary Award, 2022, Iran

• Akhtamar Island is located in the city of Van, Turkey. The reason behind the name Akhtamar Island is an ancient and legendary story.

In a certain tale, there was a princess named Tamara who resided on an island. Unusually, she found herself falling in love with a commoner. Each night, the young boy, captivated by the prince, would follow the light of his lover's lantern, swimming from the shore to the island, to meet him.

These passionate encounters continued until the prince's father uncovered their clandestine affair. One evening, while unintentionally damaging his daughter's lantern, he left the young boy stranded in the lake. Confused and disoriented, the young boy tragically met his end in the water, whispering his last words, "Oh Tamara." This name, forever imprinted on the island, eventually evolved into Akhtamar.

Akhtamar is the name of a confectioner. Dawood brought a box of sweets to Arlin during his father's last physical therapy session. Tamar is the name of a princess in Turkey's Van region. She holds a lantern every night to guide her path to her lover. The father realizes his selfishness. Tamar! Tamar in Hebrew means dates, and the words Tamar and tammar mean dates and date seller in Arabic.

Within the context of this story, Tamar functions as a metaphorical embodiment of both Arlin and the princess, whereas Zayanderood symbolizes Lake Van and the tragic site of the lover's drowning, commonly referred to as Akhtamar's island. The physiotherapist symbolizes Dawood, while the young man experiences love. In the tale of Akhtamar, Tamar clutches a lantern to guide the lovelorn swimmer, which her father subsequently shatters.

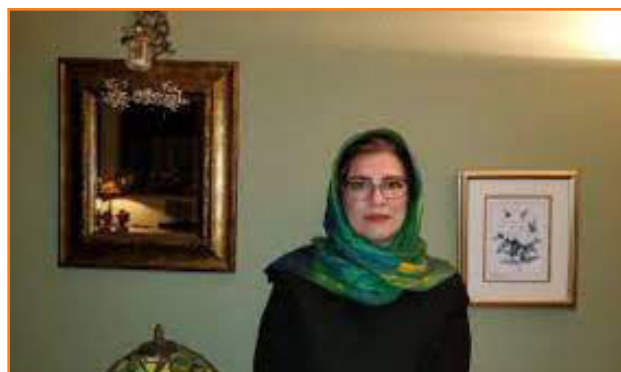
Within the narrative of Akhtamar's authorship, a mirror is utilized by Arlin to present a photograph of both himself and Dawood within the realm of illusion. Interestingly, this very mirror vanishes upon contact with the waters of the Zayanderood River. Within the illusionary realm of Arlin, Dawood undertakes a swim from the Zayanderood River to reach her, yet sadly succumbs to drowning, resulting in the subsequent depletion of the river. This serves as a portentous indication of the impending termination of their unrequited love affair.

The significance of Akhtamar's narrative lies not only in its exploration of heartbreak and Arlin's tumultuous love affairs but also in the intricacy of comprehending and embracing the story's underlying layers.

Consisting of 16 short stories, the book "Akhtamar" is a collection worth mentioning. The title of the collection, "Akhtamar", is derived from an Armenian romantic legend. The collection includes stories such as "Shorabadi Family" and "Elevator", which depict the challenges faced by an Iranian and Syrian family, respectively. Written in German, all three have been translated into Armenian.

The prominent literary website in Armenia, Granish, awarded the story "Elevator" and designated it as the selected story in the Sadegh Hedayat contest in Iran. "Homa Jasmi" demonstrates his brilliance through meticulous revisions, resulting in a work where words are strategically positioned despite being confined to summarizing and brevity in writing short stories. Their careful selection and presence or absence play an undeniable role in evoking the essence of the story.

Homa Jasmi is a psychology graduate from the University of Texas, San Antonio. With a comprehensive understanding of the history of the Aryan people, she has compiled her first book of short stories titled "Akhtamar". This selection includes award-winning pieces and has received positive literary feedback, lending it a certain credibility. The author herself has provided these captivating stories. ■■■■



Article:

A Note on the Image of Women in Contemporary Iranian Literature



Introducing the novel to Iran coincides with many profound social changes, and one of the most important changes is the production of new images of women, especially during the reign of Reza Shah. During this period, authors wrote both "realistic" fiction and "psychological" fiction almost simultaneously. In both genres, the role of women and their relationship or lack of a relationship with men is central. The image of the woman in these stories either almost always matches the "central message" of the story, or becomes a symbol. The analysis of fictional characters in Persian novels can refer to a cultural form, which is the analysis of the soul of an Iranian man under the pressures and claims of two cultures that are one hundred and eighty degrees different from each other: A declining culture of the past, with a coherent and hierarchical view of women; Another is the imported western modern culture with its skeptical and humorous view of the world and its rapidly changing view of women. Houshang Golshiri can find a successful example of this type of obsessive relationship in Prince Ehtejab.

Prince Ehtejab's brutality towards the two women in the story, Fakhri Al-Nesa and Fakhri, stems from his inability to possess the soul and body of Fakhri Al-Nesa.

But in many other contemporary fiction works in Iran, the aesthetic distance between the author and the work disappears. There is no coherent structure that can put the images in a creative relationship with each other. Most of these stories turn into the narration of hidden spirits; They become more incoherent and chaotic, not individualized and tangible.



As soon as women notice themselves and as soon as they think independently, they will make a fundamental change. In the Persian novels, this upheaval has not yet arisen; The "real" woman, the perfect woman, body, soul, and mind, has not been created yet. Without this model of woman, men in Persian novels will be absent or weak. The Persian novels are waiting for that grand moment when the wise, strong, and noble women of ancient Persian storytellers find worthy equals in our contemporary story writing.



The women in these works are often patient and strong; Their contradictions are mainly external and reflect the class struggle in society. They lacked what I call "Internal aspects", individuality; They lacked those internal conflicts and contradictions that give the Western realist novels such a strange bright shade.

The popular novel develops at least two different branches: the first one is open and frank about its form; It does not be artistic and to create tension and attract the attention of the reader, it uses the theme of "victimized woman" in contrast to "flirtatious woman" or "greedy parents".

The popular novel deeply influenced Persian literary works, especially in using male-female relationships as a stimulus to create action and movement and to justify moral sermons, and not as a theme whose complexity and problems are worth exploring. If the writer of popular novels such as Mustaaan uses sermons to justify an act out of politeness, a more serious story writer such as Afghani uses the act for ideological and social criticism pleasing to the readers. Even a very serious story writer like Sadegh Chubak in many of his short stories and his famous psychological novel, Sang-e Sabour (The Patient Stone), places the deceived woman as his central character. In Hedayat's Blind Owl, "Lekateh" is a powerful figure who shows the narrator's obsessive personality and his mental and sexual incapacity. In Chubak's novel, "Lekateh" has turned into a kind-hearted prostitute, a caricature of the prostitutes of Dostoyevsky's novels, which themselves were like caricatures.

In their novels, Iranian writers continuously produce and reproduce two extreme and used images of women, the victim image and the prostitute image. In both cases, the possibility of a meaningful relationship between a man and a woman becomes a mirage. Except for two novels written by women, no one has seriously attempted to separate the threads of social protest from the fixed portrayals of women, to allow women to guide us to every hidden treasure they have concealed in the shadowy depths of their existence. But even two famous women writers, Daneshvar and Parsipour, are only partially able to present the rich contradictions and internal complications of their fictional characters.

In Savushun by Simin Daneshvar, the author tries to depict the sensitivities of a lucky woman who is suffering from the irreconcilable and heroic stance that her husband has adopted against the corrupt government of Iran and its foreign masters. Daneshvar's portrayal of Zari in her book makes the reader anxious. But Daneshvar never puts a finger on this hidden and anxiety-provoking aspect of Zari. At the end of the novel, when the husband is killed, the loyal and convinced Zari chooses his political goal. Daneshvar simplified the real sufferings of her heroine, Zari's agony of being forced to choose between the husband she loves and the mental independence she so desperately needs.

After the Islamic revolution, the previously veiled and symbolic references to the political system and government turn into open criticisms of the Pahlavi era. In Reza Baraheni's voluminous novel, the unfeeling and strong American soldiers deceive The Secrets of My Land, Unsophisticated Armenian servant girls and experienced

wives of high-ranking Iranian officers. To compensate for this symbolic deviation of Iranian women, and after that, putting a symbolic cuckolded hat on Iranian men, by the colonizing Americans, we have brave and heroic women like Tehmineh, whose name is reminiscent of Rostam's wife/mistress, a legendary and always steadfast Iranian hero. Indeed, Tahmineh is a symbol of Iran that is safe from corruption. Now fiction literature has entered a new era, the most obvious feature of which is its transitory nature. The Islamic revolution, like all great uprisings, has shaken all the values and norms of society. Some of these norms have resisted or changed form. But this period, in Iran and the entire world, is a period of doubt and uncertainty. Now you have to think again about the image of women and define it again. Women, facing intense pressure, must reevaluate themselves as not only members of society and the country but also as individuals whose private lives and freedom need to be redefined. In most of the novels written after the Islamic revolution, the images of women are the continuation of the images of literature before the revolution. These novels lack active action and reaction between male and female characters. Some, like Ahmad Mahmoud's war stories, do not have any major female characters. In many others, because of the absence of men or their mental and sometimes physical disability, the conversation between men and women has been avoided. In such unstable conditions, when everything is constantly being questioned, when the present time seems more unreal than the past, the previous apparent concrete and actual images of women no longer work. The images in the latest novels appear to be on strike, refusing to be formed under the current conditions. In contemporary novels, the voice of the narrative is interrupted or turned into a monologue without a tone, and the characters are even more shadowy and unreal than before. The novels both deliver a message and provoke skepticism about the message. Its transitory nature and the doubt it arouse regarding all fixed images of the past make this stage in the history of story-writing in Iran important. The tension between the storyteller's tendency to preach and give moral lessons, and his indecision, which goes against the direction of any form of preaching, expresses this doubt. The contradictory nature of these novels makes them attractive, but it makes the reader feel that what he is reading is about images that are produced in a vacuum. The problem of literature in Iran is not only to create images of women that have fictional reality and are creatively subversive, but it also seeks to create the right framework that can contain such images. Also, contrary to the claims of some feminists about the Western woman, the problem in Iran is not that the Iranian woman, in contrast to the Iranian man, does not yet have her story writing, but that both men and women have not yet produced their contemporary story form, their form of the novel. One of the fundamental characteristics of the novel is its emphasis



on the details and the individuality of the characters. Another chief characteristic of it is that it has several voices. Even in single-character novels like *Malone Dies* by Beckett, there is a dialogue going on. Dialogue is inherently subversive; It confirms one's argument and also weakens its foundations by disrupting its stability or turning it into an issue through the opposite argument. One of the key problems of the Iranian novel is that, many times, it has been superficially subversive; Because many of its writers have focused – sometimes out of compulsion – on social and political comments, and have not formed the different and opposite dimensions of their characters and relationships. Creating subversive literary images and dialogue between these images is necessary.

The images formed in the vacuum teach us that without following the complications and ambiguities that surround the modern woman, without understanding her private world, no coherent image of the woman can be formed. Indeed, a truly subversive novel will present a picture of the woman as a private self, and in

such a context, it will produce multiple levels of reality surrounding and emanating from this "self", including social, historical, and philosophical levels of experience.

But writing in a vacuum is better than writing according to fixed formulas. Perhaps bravely accepting the existence of this void will lead us to a creative evaluation of where we stand concerning our literary past and future.

As soon as women notice themselves and as soon as they think independently, they will make a fundamental change. In the Persian novels, this upheaval has not yet arisen; The "real" woman, the perfect woman, body, soul, and mind, has not been created yet. Without this model of woman, men in Persian novels will be absent or weak. The Persian novels are waiting for that grand moment when the wise, strong, and noble women of ancient Persian storytellers find worthy equals in our contemporary story writing. ■■■



The popular novel deeply influenced Persian literary works, especially in using male-female relationships as a stimulus to create action and movement and to justify moral sermons, and not as a theme whose complexity and problems are worth exploring. If the writer of popular novels such as Mustaan uses sermons to justify an act out of politeness, a more serious story writer such as Afghani uses the act for ideological and social criticism pleasing to the readers



Report:

Iran Book in the International Events

Sulaymaniyah International Book Fair in Iraq



Iran Book and Literature House took part in the 5th Sulaymaniyah International Book Fair in Iraq, starting on November 23 in Sulaymaniyah.

Over 800 titles in various fields, including science, ancient and

contemporary literature, and children and teenagers, among others, were introduced at the fair.

Iran's pavilion at this exhibition showcased the latest achievements of the country's publishing industry, introduced the Tehran International Book Fair, and highlighted the support projects of the Ministry of Culture and Iranian literary awards.

Over 200 printing and publishing houses from over 20 countries participated in the event at the International Fairgrounds in the Tasluja area.

Beirut Arab International Book Fair



The cultural attaché office of the Iran Embassy in Beirut is representing the Iran Book and Literature House at the 65th Beirut Arab International Book Fair, which kicked off on November 23 at the Lebanon capital.

There are over 500 titles from Iranian publishers presented at the Iran pavilion on various subjects of children and teenagers, literature, poetry, art, history, the Sacred Defense, resistance literature, and religion, among others, ISNA reported on Saturday. Held at the Seaside Arena Center in Beirut, the annual book fair is hosting 121 publishers from different countries, including Iran, Lebanon, Syria, Iraq, and Saudi Arabia.

International Belgrade Book Fair



Iran has taken part in the 66th International Belgrade Book Fair, which was inaugurated on October 21 in the Serbian capital. The cultural office of Iran's embassy in Belgrade, on behalf of the Iran Book and

Literature House, has presented over 500 titles on poetry, fiction,

religion, philosophy, etc. in Persian, English, and Serbian at the fair. Under the slogan "Long Live Books", the 66th International Book Fair is underway, with over 400 exhibitors from 15 countries. France is the guest of honor at this year's Book Fair.

The 66th International Belgrade Book Fair is a presentation of domestic and foreign book production as well as buying and selling of copyrights. The fair brings together publishers, booksellers, wholesalers, librarians, and authors for their book promotions. The programs also include discussions related to important works by prominent writers, such as Dostoevsky or Kafka.

Showcasing Iran's cultural literature in the Moscow exhibition of non-fiction intellectual literature



The 25th non-fiction literature exhibition took place in Moscow from December 9-14, with Iranian publishers in attendance.

The 25th edition of this exhibition showcased publishers and non-fiction

literature, attracting 48,000 visitors in just 4 days.

Sooreh Mehr Publishing House, the Book Foundation, and Nakhel Sabz Publishing House" from Iran displayed books translated into Russian at this event.

Several CIS countries took part in the exhibition held at the Gassini Dover Exhibition Center.

In the intellectual literature exhibition, 300 publishers from Russia and other countries showcased their works to professionals in the book industry, literary critics, translators, and readers of quality literature.

Iran introduces three books to the IBBY Honor List 2024



The Children's Book Council of Iran has introduced three Iranian books to different categories of the Honor List of the International Board on Books for

Young People (IBBY).

The selected works include "Patash Khoargar 1" written by Arman Arian in the writing category, "The Sand Wolf, First Summer" written by Åsa Lind and translated by Namdar Nasser-Qasri in the Translation category, and "You Are a Globe-Trotter" written by Shahrzad Shahrjerdi and illustrated by Ghazal Fathollahi in the illustration category.

According to the Children's Book Council, the reason for selecting

“Patash Khoargar 1” is the fact that the author has successfully created unique and lasting characters in literature, mixing fantasy with Iranian mythology. The complex and suspenseful structure of the story and the use of language appropriate to the topic and content are the most effective features of the text. The work has a special and universal view in the reflection of human conflicts and concepts in every period of history.

Explaining choosing the translation of “The Sand Wolf,” the Children’s Book Council has said: “The translator while maintaining the atmosphere of humor and linguistic subtleties, has provided a fluent and correct translation. The choice of vocabulary appropriate to the emotional and poetic language and the tone suitable to the children’s personality are among the impressive features of the work.”

The reason the Children’s Book Council has chosen “You Are a Globe-Trotter,” says: “The illustrations in creative connection with the short and effective text of the book play a key role in narrating the story. They are extensions of the text. The illustrated characters are believable and diverse. Various scenes have been depicted in many details. Color is used purposefully in the illustrations. The selected books will be inscribed on the IBBY Honor List, which is a biennial selection of outstanding, recently published books, and the authors, translators, and illustrators of the books will receive honorary diplomas during the 38th IBBY World Congress in Malaysia.

Iranian nominees for

Astrid Lindgren Memorial Award 2024

Ten Iranian authors, illustrators, and reading promoters, along with a project, have been nominated for the Astrid Lindgren Memorial Award (ALMA) 2024.

245 candidates from 68 countries have been nominated for the 2024 award. The list includes authors and illustrators, as well as storytellers and reading promoters.

The list of Iranian nominees for the world’s largest award for children’s and young adult literature includes authors Houshang Moradi Kermani, Farhad Hasanzadeh, Abbas Jahangirian, and Jamal Akrami, illustrators Alireza Goldouzian and Nahid Kazemi, author/illustrators Reza Dalvand and Rashin Kheiriyeh, reading promoters Farmehr Monjezi and Ali Asghar Seidabadi, as well as Read with Me project.

The global award is given annually to a person or organization for their outstanding contribution to children’s and young adult literature. With a prize of five million Swedish kronor, it is the largest award of its kind. Above all else, it highlights the importance of reading, today

and for future generations. Administered by the Swedish Arts Council, the Astrid Lindgren Memorial Award is awarded to those who continue to work in her spirit: with imagination, bravery, respect, and empathy, and maintaining the highest level of artistic excellence. The laureates



are chosen by a twelve-member expert jury.

The attention of the award leads to more translations and more children having access to high-quality literature—entertaining, innovative, challenging, or complex.

Four books from Iran introduced in the White Ravens catalogue 2023

The International Youth Library in Munich has selected four books from Iran for this year’s edition of the White Ravens catalogue.

The Iranian books introduced in the catalogue include:

- “The Tale of the Winds” written by Reza Abdi,
- “What Color is the Moonlight? What Color is the Sunlight?” written by Parvin Dowlatabadi and illustrated by Salimeh Babakhan,
- “Two Planets” written and illustrated by Masoud Gharahbaghi,

and

- “I Come from Shahnameh: Siyavash” written by Leila Mirzaie and illustrated by Mina Abdi.

This year, the International Youth Library’s editors have selected 200 titles for the White Ravens catalogue from over 10,000 book donations. In this year’s edition, 39 languages and 57 countries are represented.

In “The Tale of the Winds,” which is set on an island, the main character, Hormoz, is believed to have the special gift of being able to foresee events and reveal secrets. This time, however, Hormoz faces a problematic secret: why their teacher committed suicide. During the narration of what happened to the teacher, Hormoz deals with many issues: love, death, violence, betrayal, maturity, superstition, etc. The story’s complex, nested plot, the idiosyncratic layout, and the use of Iranian calligraphic art motifs all help make the book a unique and outstanding work.

The poem “What Color is the Moonlight? What Color is the Sunlight?” is based on an old Iranian singsong game played by children and is now published with new illustrations. The verses describe how things alternate, such as day and night, the moon and the sun, sleep, and wakefulness, or the colors of the earth and the sky. The mood of the sky at night and the sounds of the morning have been turned into a melodious and imaginative form for children. This story is a good example of intertextuality and proves that myths, legends, and religious texts from different cultures have always interacted with each other.

In “Two Planets,” the story takes place somewhere in the universe, where there are two planets called Corto and Shonto, both of which revolve around the same sun. A huge and ancient bridge connected them. The people of these planets lived together in peace until, one day, a scientist from Shonto invented a device with which outer space could be seen more clearly. The scholar enthusiastically draws a map of the sky and the stars. But this map leads to conflicts among the people of the two planets because the sky of Corto does not look the same as the sky of Shonto. ■■■



Book / The Season's Popular Titles



Title: Within your chest beats the rhythmic pulse of a magnificent whale, **Author:** Erfan Nazarahari, **Publisher:** Saber Pubs., **Subject:** Literary Fiction, **Pages:** 60, **Year of Publishing:** 2023/ 16th Edition

This book features a collection of literary works with titles including: "We Were Neighbors of the Divine," "The Interplay of Clouds, Silk, and Love," "Gathering Around the Table of the Devil," "Two Small Wings of Orange," "The Thrill of Endangerment," and "Departing with Spring."



Title: Rhinos also fall in love, **Author:** Erfan Nazarahari, **Publisher:** Ketab Park Publication House, **Subject:** Literary Fiction, **Pages:** 63, **Year of Publishing:** 2018/4th Edition

This story delves into the experience of a solitary rhinoceros who, over time, attains a deeper understanding of love after forming a friendship with a wagtail.

Through gentle and universal interpretations, the author skillfully conveys the concept of true

love and affection in this beautifully illustrated story. The dialogues between a rhinoceros and a snake effectively contribute to this portrayal.



Title: The sorrowful tale of a woman who was discovered lifeless in the bathtub of my home. **Author:** Pazhand Soleymani, **Publisher:** Hila Publication House, **Subject:** Novel, **Pages:** 151

The book focuses on a female film student who has been expelled and is determined to

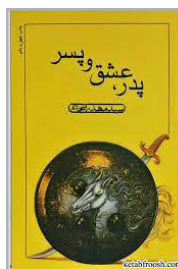
craft a captivating screenplay and create a noteworthy film. It is projected that the film will have a successful sales outcome. His mind is filled with many images, yet lacks a cohesive narrative. The sole character that came to his mind is a restrained dog which cannot be considered as a character...



Title: Pieces of a coherent whole, **Author:** Pooneh Moghimi, **Publisher:** Bineshe Nov Publication House, **Subject:** Psychology, **Pages:** 360, **Year of Publication:** 2018/12th Edition

The book centers on the topics of self-awareness, human relations, and intimacy. The book comprises 9 chapters and explores the complexities of human existence using clear language, with each text being self-

contained. The author roots the content of this book in their personal life, making it a non-fiction work.



Title: Father, Love, and Son, **Author:** Seyyed Mahdi Shojaee, **Publisher:** Neyestan Pubs., **Subject:** Novel, **Pages:** 88, **Year of Publishing:** 2023/ 171 nth Edition

In this book, the author narrates the life of one of Imam Hussain's sons through the language of his horse, named Oqab (eagle).

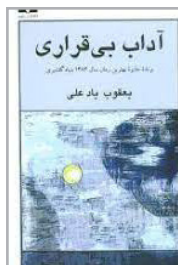
Organized into ten Majlis sections, Oqab chronicles the narrative from the pre-birth of Hazrat Ali Akbar to his martyrdom during the Ashura event, to his mother.



Title: That's it, men, **Author:** Roya Mohaghegh, **Publisher:** Hila Publication House, **Subject:** Novel, **Pages:** 120, **Year of Publishing:** 2021

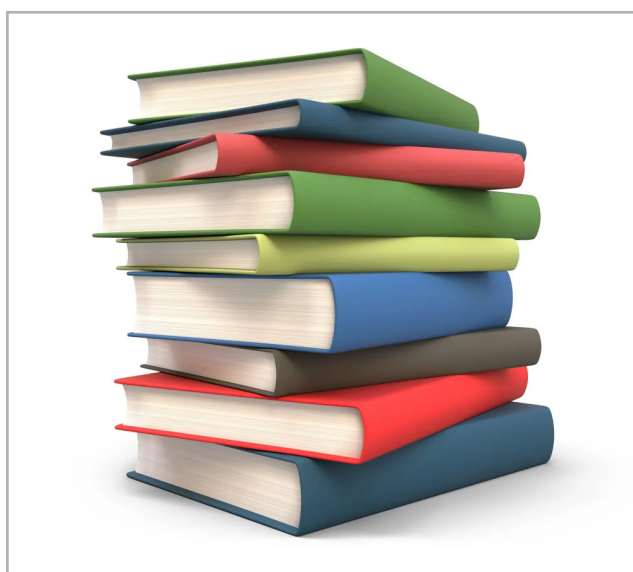
The stories of the book provide realistic depictions of the ongoing struggle between tolerance and change. Within these stories, the book's characters find themselves ensnared in the dichotomy of either submitting to or rebelling against destiny, ultimately

selecting one path or the other.



Title: The customers associated with restlessness, **Author:** Yaghoub Nadali, **Publisher:** Niloofar Pubs., **Subject:** Novel, **Pages:** 172, **Year of Publishing:** 2019/3rd Edition

The book tells the story of defiance; The story of trying to break the chains of slavery and boredom, and the story of rebellion against the order imposed by society.



Ana Pol Publishing House

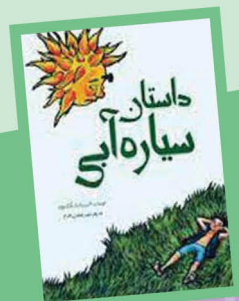
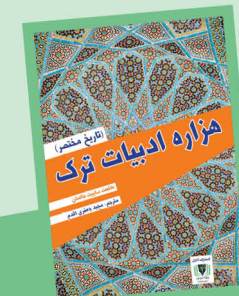
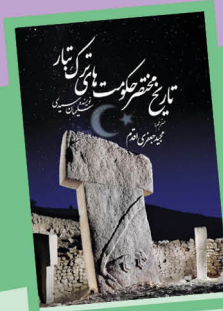
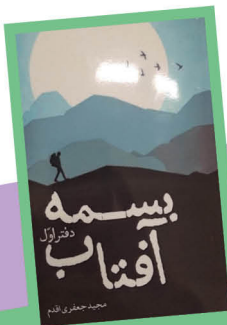
Ana Pol Publishing House, registered No. 15027, one of the independent publishers in Iran, was founded in 2019. Since then it has published more than 20 titles, including books from classic and contemporary world literature and Iranian literature to children and young adults' books.

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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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.

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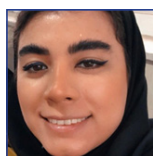
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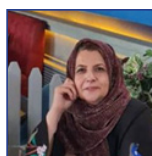
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