

VOL . 01 | summer 2019

PUBLISHING IN IRAN MAGAZINE

A quarterly reporting on the operation and development of the Iranian book market and publishing industry

Printing Industry in Iran

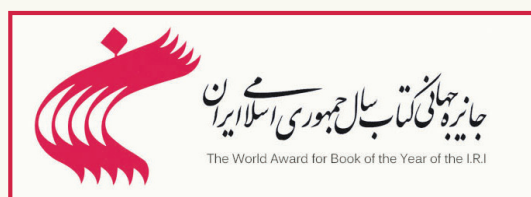
The Copyright Law of Iran

Book Sales in Iranian Market

New Chapter in Iran's Publishing Industry

Pol Literary & Translation Agency,
Unit.3, No.108, Inghlab Ave,
12Farvardin Str.,Nazari
Str.,Tehran-Iran
Tel:+98 21 66480369
Fax: +98 21 66478559
www.pol-ir.ir
polliteraryagency@gmail.com





The World Award for Book of the Year of the I.R.I

Book Award Secretariat,

Floor 5, No. 2, Khajeh Nasir Alley, the s. Baradar-e Mozaffar St,
Enghelab Eslami Ave, Tehran, Iran.

Tel: +9821-66966210 Fax: +9821-66966218

Website: www.bookaward.ir E-Mail: bookaward@ketab.ir

In spite of the fact that the new mass media have always portrayed a rapid proliferation of products and services, books are still the most authentic and praiseworthy tools for transferring and preserving cultural values. Books are worthy of being considered as the most brilliant symbol of cultural dynamism. Hence, the venerable status of pen and the sublime rank of writing are to be glorified not merely by authorities but through public witnesses throughout the world.

Laying stress on the inestimable blend of Islamic and Iranian cultures, the Islamic Republic of Iran feels obliged to uphold the lofty realm of pen, and to support men of thought. To fulfill this end, the Ministry of Culture and Islamic Guidance has inaugurated «The Award for Book of the Year» in 1983, and «The World Award for Book of the Year of the I.R.I.» in 1993, aiming at selecting and introducing worthwhile international books, and honoring their authors, editors, and translators for elevating the general knowledge and culture, and developing public scholarship/readership with the Islamic and Iranian written heritage. Every year, accordingly, books published in various languages by foreign publishers within the previous year, are evaluated, and the President's Commemoration Plaque along with valuable prizes will be awarded to the selected books.

Subject areas are limited to Iranian and Islamic studies within which there are several sub-areas as follows:

a) Islamic Studies: Islam in general, Islamic teachings, Islamic history, Prophet of Islam (i.e. Prophet Muhammad SA), 'Ilm al-Rijal (i.e. biographical evaluation), Islamic ethics, Hadith (i.e. Islamic tradition), Islamic texts translation, Quranic studies and commentary, Islamic jurisprudence and law, Kalam (i.e. Islamic theology), Islamic philosophy and Sufism, history of science in Islam, Islamic culture and civilization, Islamic economics, Islamic art and architecture, contemporary Islamic studies (esp. politico-sociological aspects), etc.

b) Iranian Studies: Iran in general, Persian language and linguistics, anthropology, history of science in Iran, Persian literature, Iranian history, Iranian art and architecture, history and civilization of ancient Persia, translation of Iranian thinkers' works, contemporary Iranian studies, etc.



PUBLISHING IN IRAN (Quarterly)

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

Vol.01 / Summer 2019

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publishing industry. It is dedicated to promoting innovation in the Iranian publishing
throughout the world.

Advisory Board

Manager Director & Publisher:

Majid Jafari Aghdam

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

■ Editor-in-Chief:

Pitter Salune

[\(polagency2005@gmail.com\)](mailto:polagency2005@gmail.com)

■ Translation:

Translation Department in Pol

Literary Agency

■ Layout & Design:

Hamideh Khajavi Rad

[\(hamideh.khajavirad@gmail.com\)](mailto:hamideh.khajavirad@gmail.com)

■ Public Relations:

Fariba Hashemi

[\(farstrans@yahoo.com\)](mailto:farstrans@yahoo.com)

■ Printing:

Safir Ardehal Printing House

www.safirardehal.com

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Children's literature in Iran

From tradition to modernism

The children's literature in Iran has a very old history which dates back to more than 3000 years ago, when the first Persian families narrated rich oral literature. Including lullabies, folktales, rhythmic fables, generation by generation. Recently a lot of clay exercise tablets have been found as an evidence that used to be educated by teachers and they would write their exercises on these tablets in 1500 to 2000 B.C. Also in addition to children's oral literature, the children enjoyed from written stories which dated back to the Sasanides period. This claim was proved when a Pahlavi manuscript of «Asurik Tree» (the story of palm date and the goat) was found about 2000 years ago. The extensive research on the history has proved that although there are a lot of similarities between the historical patterns in the west and the east, during the middle ages, children's literature in Iran is different in certain aspects, inter alias, one can refer to the very progressive views of the Iranian philosophers toward children and the concept of childhood in the Islamic period. Then we reach the Islamic era when the children were educated in traditional schools which were called Maktabkhaneh. In these schools children learned some parts of the holy book, Quran. Modern educational system which was inspired by western countries was established in Iran in the middle of 19th century (constitutional era), but the turning point occurs in the late 19th century and early 20th century, when new educational concepts entered the scene by those Iranian intellectuals who were educated in western countries and thus the number of modern schools gradually intensified. In the beginning of 1920 only about 5 percent of population were literate. At that time the most important task was finding new ways to increase the number of literate children. Children in new educational system needed modern textbooks. The pioneer educators tried to contribute in preparing new textbooks which could answer to the special needs of children.

Finally, the modern children's literature started about 1930, when several pioneer writers and poets wrote stories and poems for children and a lot of children's books from western countries were translated and published. In spite of these activities, not only the rate of illiteracy among children was high, but also the Iranian children hadn't enough books yet. By 1960s, with the development of modernism, everything



Zohreh Ghaeni

had been changed. The reform which started at this time extended to the educational system. A group of recruit soldiers were sent to remote villages and more than half of the children became literate. By establishing the first institutions for children's literature, the situation of children's literature in Iran changed. Children's Book Council of Iran (CBCI) the first non-governmental organization and Institute for the Intellectual Development of

Children and Young Adults, founded and supported by queen Farah, both were established with the aim of improving children's literature in Iran and encouragement of reading among children and young adults in 1963 and 1965. Children Book Council of Iran by holding sessions or seminars with the participating of children's literature experts, arranging children's books exhibition for encouraging parents and children to read, reviewing the children's books and training librarians for schools, had a significant role in promoting children's literature and improvement of the quality as well as the quantity of children's books.

Institute for the Intellectual Development of Children and Young Adults by establishing a lot of children's libraries in most of cities and sending mobile libraries to small villages had a very important role in motivating children to read. The Institute,





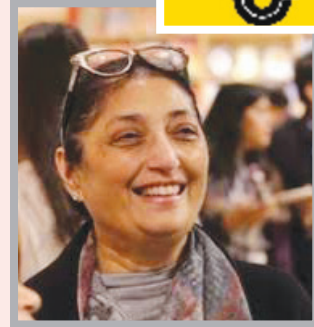
by supporting and encouraging young writers and illustrators, could publish a lot of quality children's books which were accessible to the children in deprived provinces through its libraries.

After the Islamic revolution in 1979, the fundamentalists started changing the so-called western cultural structure. They tried to find a new interpretation of children's literature compatible with the revolutionary values. Hence, they highly supported the works of children writers inspired by Islamic ideological values. This policy continued also during the Iraq-Iran war, when the government needed the young generation's support for the war. The Islamic government tried to control, not only the educational system to limit teachers and librarians to textbooks and to govern a very hard censorship on school libraries, but also presided over the «Institute for the intellectual development of children and young adults» which led to expulsion of many librarians from the Institute's children libraries and cleansing the libraries from books which were evaluated as «harmful books». After the war, in 1990s, a more realistic group in the governmental institutes familiar with international attitudes, started to consider children's literature without focusing on ideological values. At this time a group of independent writers who had been isolated during these years, found more opportunities to be active and create literature for children. The young generation and women started a new movement to demand their rights. For

responding to the special needs of different groups of the society, a lot of NGOs were formed. Some of these NGOs are the organizations which are related to children's literature and encouraging children and their families to read. During this time many young people, women in particular joined to the children's book council of Iran, for encouraging reading in schools and families. A lot of young researcher on different subjects has joined to The Encyclopedia for Young people which have been started as an extensive and national wide net project since 1978. In past decades, the independent writers and young talented illustrators have published quality books and have tried to be a voice in international scene. Among these creators



Institute for the Intellectual Development of Children and Young Adults by establishing a lot of children's libraries in most of cities and sending mobile libraries to small villages had a very important role in motivating children to read



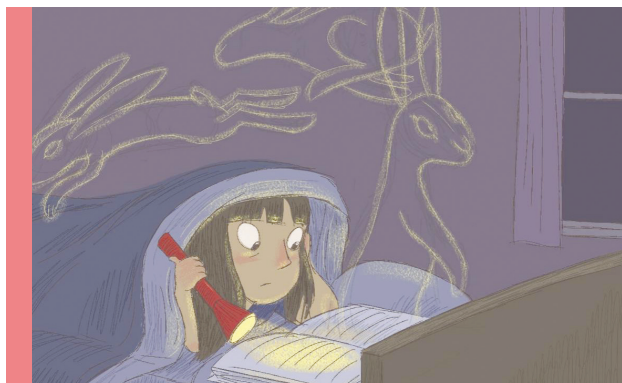
Indian company obtains copyright of 100 Iranian children's books

The Xact Group, an leading Indian book company in printing services and rights selling, now owns the copyrights of 100 Iranian children's books for publication in 30 countries.

The company obtained the copyrights for 100 children books released by seven Iranian publishers to distribute in member countries of the company including India, Poland, U.S.A., Britain, Turkey and Spain.

The marketing director of the company, Mohinder Sahni, compared Tehran International Book Fair with other world-renowned book fairs like Frankfurt and Bologna saying that it is more crowded and larger than other book fairs however, in her view the quality of the books should be improved for global distribution. The exclusive domain of book making and printing services and rights selling Xact Group holds today traces its roots to a strenuous past of over 13 years of hard work day and night, and an unbeatable determination to be the best in every endeavor.

Driven by the passion to create a global mark, Xact entered into the international market and started serving leading publishers from countries like Poland, Korea, U.S.A, UK, Dubai, Serbia, Hungary, Slovenia, Slovakia and Romania. ■■■



we can refer to some of our author candidates who have been nominated for Hans Christian Andersen Hooshang Moradi Kermani 1992, Mohammad RezaYousefi 2000 and the last one M. H. Mohammadi the candidate of 2006 and those young illustrators who have received appreciation from Bratislava and Bologna book fair.

So far, this movement hasn't been successful in changing the situation in the way that Iranian children's literature could flourish. The main obstacle on the way is the conservative

and bureaucratic structure of the Iranian educational system. The educational system is an authoritarian one. No innovative method has any place in this system. The school libraries are just small warehouses of books, and most of the books in these libraries are selected by a special institute in the affiliated educational system. The structure of educational system doesn't invite the students to cooperate actively. The children are limited just to their text books. In this way the schools which could be the very good costumer for the quality children's books actually don't buy books and the market is faced with deep depression and stagnation a very difficult situation. Only the publishers who are supported by the government can survive at all.

Recently, the societal and cultural needs in Iran have motivated the new generation of experts in children's literature to focus on theoretical issues. Thus, the process of considering children's literature as an expertise started and historical studies were considered as a basic requirement for expanding a developing children's literature in Iran. As a result of these attempts a handful of researches have been conducted. Perhaps the most important research done during recent years is the project on «The History of Children's Literature in Iran.»

Two Centuries of Silence

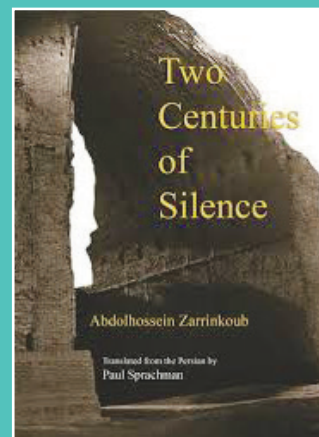
Author: Abdolhossein Zarrinkoub
Publisher: Mazda Pubs. /USA
Published: 2017
Page: xxviii + 316
Size: 14×21
ISBN: 978-1-56859-260-2
Right Person: Majid Jafari
polliteraryagency@gmail.com

About the Book:

«Two Centuries of Silence» is an English translation of «Do Qarn Sokut,» Dr. Zarrinkub's celebrated work on the history of Iran in the lead-up to and after the Arab conquest in the mid 7th century. The author begins with a question that puzzles many: How was a world civilization with all of its achievements in art and architecture, religion and law, agriculture and engineering, and civil and military organization, overthrown by a nomadic people with limited literacy and few accomplishments? The title refers

to the two-hundred-year period when Persian virtually went mute, when almost all traces of Iran's rich literary heritage were erased, and when Zoroastrianism gave way to Islam. Zarrinkub's history is not an unmitigated tale of draconian cultural change, however. He speaks of how Iranian identity went underground, occasionally surfacing in open rebellion against Arab and Muslim supremacy. Drawing on a variety of original sources, Zarrinkub looks into the "savage darkness" of nearly two hundred years and detects glimmers of Persian resurgence in various parts of Iran and Muslim Central Asia. In fits and starts forms of the indigenous language broke their long silence, and Iranians began to speak about and for themselves. Although written almost sixty years ago, «Two Centuries of Silence» is oddly topical. In delving into the long history of Arab domination it contextualizes attitudes commonly held today. Readers will understand, for example, why being called "Arab" can infuriate many Iranians. The book traces the deep roots of the current

fashion of proclaiming Persian nationality with Zoroastrian imagery. Zarrinkub's study tells the ways Iranians of the 8th and 9th centuries resisted the imposition of a "pure" Islam on every aspect of their lives. The parallels between the defiance of the sweeping cultural change and the imposed religious conformity of that era and the reactions to the return to Islam demanded by the Iranian Revolutionaries of today are striking.

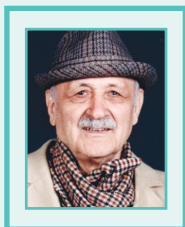


This project is undertaken by The Institute for Research on the History of Children's Literature in Iran (IRHCLI).

Research on pre-Islamic and Islamic works makes it clear that there are very few texts addressed directly to children. However, many passages can be found in general literary works that are written for children and are clearly addressed to the young reader. This has been discussed extensively in the first two volumes of the HCLI.

The turning point occurs in the late-nineteenth and early-twentieth century, when the appearance of new educational concepts, the continuity of oral literature and folklore, development of a more simple Persian prose, the increasing number of translations from the West, the start of the printing industry in Iran, establishment of new schools, the study of child psychology, and the rise of pioneer personalities as early publishers of books for children transformed Iranian children's literature. The project will conclude with an examination of the developments in children's literature during the 60s and 70s when Iranian children's literature flourished.

The historical research and theoretical discussions on children's literature have created new perspective for academic research. A new generation of scholars who have taken children's literature seriously and considered it as a scientific and academic subject, have started to do research on different aspects of children's literature. As a result of these attempts the new criteria and standards for research works are forming which would develop the academic works in Iran. ■■■



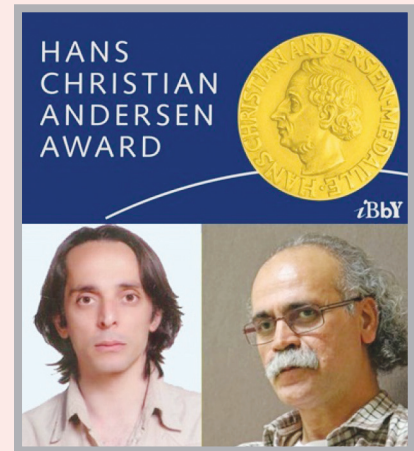
About the Author:

Abdolhossein Zarrinkoub (1923–1999)

Abdolhossein Zarrinkoub (also spelled Zarrinkoob) was born in Borujerd. He was a prominent scholar of Iranian literature, history of literature, Persian culture, and history. He received his Ph.D. from Tehran University in 1955 under the

supervision of Badiuzzaman Forouzanfar, and held faculty positions at prestigious universities such as Oxford University, Sorbonne, and Princeton University, among many others. Due to his pioneering works on Iranian literature, literary criticism and comparative literature, he is considered as the father of modern Persian literature. Zarrinkoub's solid research works made him a world class Iranologist and undisputed master of Persian literature and poetry. He was known for his extreme precision and solid works. He was the author of many books in Persian, French, and English, and published hundreds of articles. Some of his more famous works in English are:

- "The Arab Conquest of Iran and its Aftermath" in Cambridge History of Iran, Vol. 4, London, 1975;
- "Persian Sufism in its Historical Background," in Iranian Studies III, 1970; and "Nezami, a Lifelong Quest for a Utopia," 1977, Rome.
- "Naghde Adabi" (Literary Criticism) is a classic book on Persian literary criticism. – "Rumi." Zarrinkoub's "Serr-e Ney" (Secret of the Reed) and "Bahr dar Koozeh" (Sea in a Jug) are critical and comparative analysis of Mowlana's "Masnavi."
- "Pelleh Pelleh ta Molaghate Khoda" (Step-by-Step until Visiting God) is also a work he carried out on the same theme.
- "Az Koucheh-ye Rendar" and "Arzesh-e Miras-e Soufi-yeh."



Farhad Hassanzadeh and Farshid Shafi'ee represent at Hans Christian Andersen Award in 2020

The Children's Book Council of Iran introduced Farhad Hassanzadeh and Farshid Shafi'ee to International Board on Books for Young People (IBBY) to run for Hans Christian Andersen Award 2020.

Hans Christian Andersen Award is granted every other year by International Board on Books for Young People (IBBY) which recognize lifelong achievement and are given to an author and an illustrator whose complete works have made an important, lasting contribution to children's literature.

Hassanzadeh was among the finalists of this award in 2018 as well. A prolific writer of books for children and young adults, he was nominated by the Council for "his life achievement in the field of writing for children and young adults. Among his works are: 'Love and Mirror', 'The Moonlight Guest', 'An Umbrella with White Butterflies', 'This Weblog Will Be Transferred', 'The Backyard', and 'Kooti Kooti Watch out You Don't Catch a Cold – The Kooti Kooti Tales'. Farshid Shafi'ee is an illustrator, painter and animator. As well as illustrating books for children and young adults, he has held several exhibitions. He has already won the Golden Apple Prize in Bratislava International Biennial in 2007. ■■■

Publishing Persian Books in the United States

 Farid Moradi

Before the Iranian revolution in 1979, the first book that was published in the US about Iran was 'Persia (Story of the Nations)' by S.G.W. Benjamin, the first American minister in Iran. However, in the 20th century, Persian books are published in American cities such as New York, San Diego and Chicago for the first time. Before the Iranian revolution, some of the political parties such as the Union of Islamic Organizations started to publish political books in the US. New York based Fanoos Publications was aligned with Pathfinder Publications, which mainly published the writings of the Socialist Party, including Leon Trotsky's ideologies and his Iranian supporters, such as the Socialist Workers Party. However, after the Iranian revolution, due to the increasing number of Iranian immigrants, the number of the Iranian cultural and publishing organizations increased. Here we will list the most dominant Iranian publishing organizations in US followed by a table of other active publishers in the country. Persian book publishing in the US has not progressed much, despite the significant population growth of Persians. The books published in this country are mainly in the following categories:

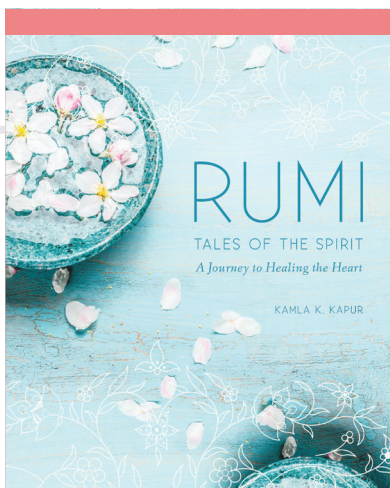
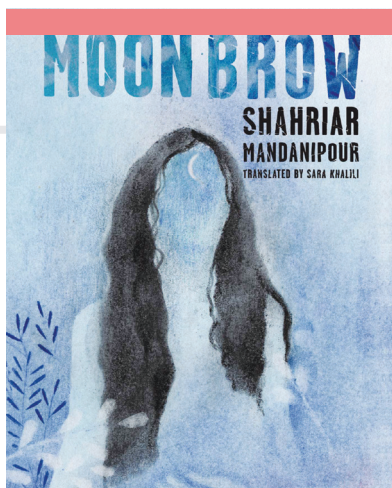
- Political books, including memoirs or books on the contemporary history of Iran that are written by the supporters of the monarchy.
- Literature including the poetry of Hafez, Khayyam and works by contemporary poets whose books cannot be published in Iran.
- Persian language learning books for second and third generation Iranians living in US.
- Books with general and miscellaneous subjects such as cookbooks, psychology and humor.

■ Reproductions of books published in Iran before the revolution and after the revolution, using offset printing
Upon reviewing the state of bookstores, publishers and Iranian centers in US, it is apparent that California, with 43 publishers, booksellers and printing houses has the most Iranian publishing centers, which is expected given that the majority of Iranians in America reside in this state. After California, Washington is next with 11 Centers (publishers and bookstores), New Jersey with 4 centers, followed by New York and Texas Houston with 3, and then Dallas, Chicago, and Maryland with 2 centers each. San Francisco, Pennsylvania, Massachusetts, Minneapolis, Denver, Atlanta in Georgia each have only 1 centre for publishing and distribution come next.

Most publishers currently in the US are linked to other entities affiliated with the aim of protecting Iranian identity. In recent years, due to the loss of the Farsi language in third generation Iranians in the US, publishing and selling books in Farsi has fallen and many publishing centers have reduced their activities or closed down. Farsi books published in the US are distributed for sales in two main places of focus.

Firstly, they are distributed inside the US mainly within those regions where Iranians most live. At first books were sold in Persian or Middle Eastern grocery stores but at the beginning of the eighties Iranian bookstores emerged gradually and the supply of Persian books flourished. Secondly, books that are published in the US are distributed in Europe; Iranian centers in the US network with Persian cultural centers in Europe and send books via airmail to European countries such as France, Germany, Netherlands and United Kingdom. One of the most well-known and enduring connection is between the Book Publishing Company in Los Angeles and Forough Publications in Cologne.

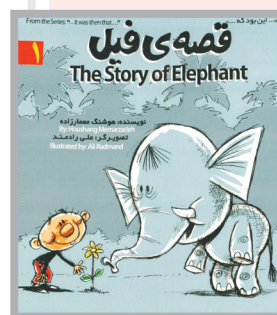




PUBLISHING IN IRAN

Five Iranian children books copyrights assigned to international publishers

The copyright for five-titled Persian children books was assigned to an international foreign publishing house by Scientific and Cultural Publications Company in Tehran. The company's Director Masoud Kosari said the copyright of the five-titled series was sold to an international Turkish publisher. «The series will be translated into Turkish and will be published. It was authored in English as well as Persian by Houshang Me'marzadeh and is a bestseller.»



Negotiations have been held to sell the copyright of other 20 children books to the publishing house, according to Kosari.. ■■■

There are also Persian books that are distributed in US, which are published either in Iran and exported by institutes in Iran who focus on sending books to academic, scholarly and cultural centers abroad, or published in Europe and exported by air freight.

Despite these efforts, there are some barriers to distribution of Persian Books in the US. One reason is the geographic dispersion of Iranians in the US and their lack of access to up-to-date information about books published in the Persian language. Another problem is the small number of distribution centers for Persian books in US cities. Other problems are: the low return on the cost of distributed books; the high cost of book production and distribution; unwillingness of Iranians to read books in Persian, particularly in the second and third generations, and finally the detachment from Persian culture and embracing of Western culture by Iranians.

Some of the legal issues worth mentioning are issues of copyright and royalties. Because of the strict copyright laws in US, Iranian publishers do not seem to show much interest in supplying translated books and instead they focus more on books written by Iranians in Persian. However there are cases where US publishers, regardless of the rights of Iranian and European publishers and authors, print books by using the offset method without permission. A clear example of this is the cookbook of Ms Roza Montazami and the books of poet Ahmad Shamlou and writer Sadegh Hedayat. On the other hand, as most authors have their books published at their own expense, the subject of royalties does not seem to have been much discussed in the publishing field in US. There are some public entities and sometimes city councils may pay subsidies for the publication of books that do not make a profit, but due to the low turnover of book publishing in US, it is difficult to sustain as an economic activity. Another style of using the Persian language in recent years is the style where there have been attempts to remove Arabic characters (which sound the

same) and replace them with a single character. Some publishers have used this style of writing in a limited way. Some examples of such books are the Mehr seasonal journal under the management of Dr. Mahmoud Rezaiyan and also his book of Simple Persian published by the Book Company in 1989.

Despite the valid reasons for using the methods above, they undermine the growth and spread of the Persian language. By complicating the use of the language it limits it instead and separates the second and third generation even further from of the language and culture of their fathers.

There has been some limited work on the electronic publishing of Persian books but

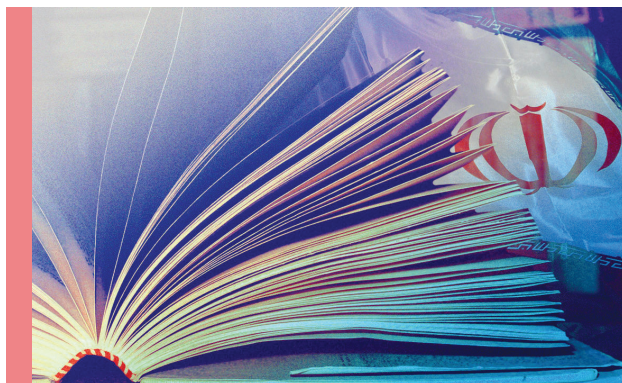


Another style of using the Persian language in recent years is the style where there have been attempts to remove Arabic characters and replace them with a single character. Some publishers have used this style of writing in a limited way



Iranian print house owners to participate at Chinese exhibits

A trade delegation of Iranian print house owners will visit two Chinese exhibitions, Print China 2019 and Sinocorrugated 2019. Print China 2019 had been held on April 9-13 at Modern International Exhibition Center in the Chinese city of Guangdong. The event ,as one of the major exhibitions of paper and related products throughout the world attended by the representatives of several countries such as Germany, France, Italy and China to introduce a variety of products, was held in a display area of 140 thousand square meters and over 1200 exhibitors participate at the exhibition. Major producers of print industry machinery and equipment such as Heidelberg, HP and Canon attended Print China 2019. ■■■



it has not yet become a widespread trend. Some reference books such as dictionaries “Loghatnameh Dehkoda” and “Farhang Moein” are now available on CD in the US. The prospect of electronic publication in the US is very much dependent on Persian Farsi language development in US. Iranian Publishers in Canada

In conclusion, the work of Iranian publishers in Europe and the US could improve if the publishers within each of these two regions work

together and those who have better facilities share them with those who do not so that they can reduce some of the financial costs and save time. Also a joint distribution centre with a suitable warehouse could help publishers reduce transportation and storage costs.

Furthermore, if US publishers also cooperate contractually with European publishers and create combined distribution centers. This would mean that the basic postage costs, time spent as well as the storage cost would be saved. With such centers, copyright violations (printing books without permission) by some publishers can also be prevented.

Another way to reduce the cost of storage is for the publisher who has agreed to print a certain number of copies of a book, to publish it on two or three occasions with a time gap. In this case a system for controlling the publisher’s work also needs to be in place to avoid any mistrust and misunderstanding between the author and the publisher. Another area that needs attention is the challenge of finding an audience. For this purpose publishers need to follow new developments and techniques in the field. Considering the low sales and circulation of Persian books, the “print on demand” style of work could guarantee the future of publishing Persian works

Vampires (5 vols.)



Title: Vampires (5 vols.)

Tehran, Ghosts' Alley

Meeting the Vampire

The Ghost of Death

The Cloud Forest

The Hunting Night

Written by: Siamak Golshiri

Publisher: Ofoq

Publication Date: 2008, 2009, 2010, 2013, 2013

Age Group: +12

Size: 14.5 cm x 18.5 cm

Pages: 112, 120, 144, 176, 144

ISBN: 9789643695149

■ Sample English text is available.

Right Person: Majid Jafari

polliteraryagency@gmail.com



About the Book:

Siamak Golshiri has created an exciting world, in which vampires and humans, their lives and their stories are entangled. He has masterfully narrated the intertwined stories of vampires, their struggles, their reputation as killers, and the misperceptions we humans have of them. In this series of five books, the readers are presented with the occurrence of suspicious

abroad, bearing in mind that a book is defined by its function rather than its look. Most Iranian publishers agree that the issue of the copyright is important and respecting it inside and outside Iran can benefit all in the long-term. In respect of this, Iranian publishers can organize meetings to discuss this issue and reach a joint resolution. Furthermore, communicating with publishers in Iran and encouraging them to respect the copyright and explaining the benefits of it, can have a good impact in this field. For publishing Persian books outside Iran, more than anything a joint website seems to be a necessity. All publishers and booksellers can have their own websites but should also share their website links on a joint website. Such a site should be managed and updated professionally, contain a search a function, and books should be selected and advertised based on international standards. The site should also be regularly in contact with book reporters and critics and pay them to introduce books and provide critical reviews. If such a site is obtained with the required quality, it can become a reference site for other Persian media sites, which can use the information on the site within the laws of copyright. This site should be able to sell books online and also contain the latest news on Persian books and recent world books. It should include catalogues of books that have been published so far outside Iran, interviews with authors and translators, a blog for readers' comments and a list of editors. One should be reminded that owning and running a website is an active and on-going process that needs to be maintained continuously. ■■■

murders and the links they have with the unknown vampires in Tehran. The familiarity of situations, locations, timings, names, and the overall atmosphere has made this series a brilliant all Iranian horror story.

In the first book, the author is mentioned as Dracula. You read it right, the same famous legendary Dracula, is willingly telling his side of the story.

In the second book, the author is reliving a story and unknowingly, has stepped foot in a world he previously thought of as fantasy. He goes to a place Dracula had described in the first book and suddenly feels a cold breeze over his shoulder. Then all he hears is this: "it's now my home too." said the Lord Dracula.

In the third book, the author's curiosity is intrigued, when the corpse of Arash Bahrami, a journalist, is found in the eastern part of Tehran. The author found himself searching through the journalist's stuff at his home and finally realized he had a fiancé, called Rita. The author visits Rita and passes the point of no return. He has entered a world, he has heard a story, and he has met people and creatures, from which he can no longer escape. In the fourth book, the author previously familiar with vampires of Tehran, is searching to find Arash Bahrami. In the process, he meets a strange and estranged woman, with even a stranger past. She tells him about the experience she had in the cloud forest: an experience which has been haunting her for good. In the fifth book, the author becomes the target for the vampires, after he has mistakenly revealed and unfolded their secret. The author is convinced by other people who are now involved in the story, that the best defense strategy is to attack. This group of men, each one with a different goal in mind, comes together and starts the hunt for the vampires. But nothing is pure good nor evil. The author must face his ultimate fear to be able to realize the truth; a truth so different from he has in mind. He eventually learns that the clichés and the stories about vampires have nothing to do with the intentions they have in heart.



Four Iranian books in the White Raven Catalog

Four Iranian books were enlisted in the catalog of the White Raven Biennial in Munich International Youth Library.

The catalog of the 2018 White Raven Biennial is one of the most important issues released by Munich International Youth Library. The Munich International Youth Library is the world's largest library for international children's and youth literature. Founded in 1949 by Jella Lepman, it has grown to become the internationally recognized center for children's and youth literature.

The Iranian books which have been enlisted in the catalog are:

- 'Caution! The Birds Are Having Breakfast'; a collection of poems for young adults by Hossein Tavalaee, illustrated by Noushin Khaefi Eshkezari, 2017;
- 'On the Foundations of Being' by Arman Arian (a rewriting of ancient Persian literature), 2017;
- 'Good Night Tarna' by Jamal al-Din Akrami, a novel for young adults, 2017;
- 'Boxer', writer and illustrator Hassasn Mousavi, an illustrated book, 2017. ■■■



Ofoq Publishing House

OFOQ Publication House

www.ofoqbooks.com

No. 181, Javid Alley, Nazari Str.,
Enghelab Ave.

افق نشر

Ofoq Publishers (founded in 1991 by Reza Hasheminejad) is one of the leading independent publishers in Iran. Ofoq has published well over 1400 titles so far, with an average number of 80 per annum. Moreover, 51 issues of a research quarterly about children's and young adults' literature, which is called Pazhuheshnameh. Most of Ofoq Publishers' titles are for children and young adults. However, Ofoq's adults' section is also very active and flourishing, covering genres such as fiction, politics, itinerary, classics, studies, and so on.

Ofoq was selected as the publisher of the year 1996, 1998, 2007, 2014, and 2017 in Iran, Winner of Honour Diploma from TIBI (Tehran International Biennale of illustration), and the best partnership of 9th, 13th, 17th, and 19th Tehran International Book Fair. Ofoq's books have won over 100 prizes in Iran and many titles have won international illustration awards, mentions in specialized magazines for children's literature, such as White Raven Catalog, and IbbY certificate of honour.

Since 1997, Ofoq has been an active voice in Iran regarding copyright. This publishing institute so far has collaborated with many internationally well-known authors and publishers, such as Paul Auster, Prof. Noam Chomsky, Tom Hanks, Peter Carey, Ben Loory, Peter Stamm, Judith Hermann, Brian Selznick, John Flanagan, Ian McEwen, Daniel Kehlmann, Joel Egloff, Patrick Modiano, the late Hermann Hesse, Pascal Mercier, Ilja Trojanow, Cornelia Funke, John Banville, Uwe Timm, and so on. Moreover, Ofoq has participated in many international book fairs, such as Frankfurt, Bologna, Paris, and London. Ofoq has sold translation rights of its titles to publishers in Finland, Korea, India, Italy, Lebanon, Egypt, Spain, Turkey, Afghanistan, Sweden, England, and so on. Ofoq Book is located at the cultural heart of Tehran and ever since its establishment in recent years, has become an activity hub for booklovers, authors, translators, and editors. Through holding various events, such as book signing, talks, and meeting with authors and translators, Ofoq Book has strengthened its position among dominant bookstores in Tehran.



The Vertical Graveyard (Novel)
=Parsua Prairie (series)
Written by: Maryam Azizi
Publication Date: 2017
Age Group: +14
Size: 14.5 cm x 18.5 cm
Pages: 264, 472, 424,
ISBN: 978-600-353-146-8
■ Sample English text is available.



Shahnameh's Series of Stories (12 Vols.)
Adapted by Atoosa Salehi
Illustrated by Niloofar Mir-Mohammadi
■ Selected as the Best Book in Salaam-Baacheha Journal (1999)
■ Winner of the Golden Plaque and Merit Award for Adaptation in Press Festival of Institute for Cultural and Intellectual Development of Children and Young Adults (1997)
■ Sample English text is available



1) Tehran, Ghosts' Alley, 2) Meeting the Vampire, 3) The Ghost of Death, 4) The Cloud Forest, 5) The Hunting Night
Written by: Siamak Golshiri
Publication Date: 2008, 2009, 2010, 2013, 2013
Age Group: +12
Size: 14.5 cm x 18.5 cm
Pages: 112, 120, 144, 176, 144
ISBN: 9789643695149



He Legends of Three Girls (3 Vols.)
Written by: Mohammad Reza Shams
Illustrated by: Sahar Khorasani
Publication Date: 2017
Age Group: 7+
Size: 14.5 cm x 18.5 cm
ISBN: 978-600-353-214-4, 978-600-353-213-7, 978-600-353-212-0
Pages (respectively): 80, 78, 70
■ Sample English text is available.

Foreign Rights Contract: Pol Literary & Translation Agency
Majid Jafari (polliteraryagency@gmail.com)

Persian Literature from Outside Iran

Literary Translation in Modern Iran

Author: Esmaeil Haddadian-Moghaddam

Publisher: John Benjamins Publishing Co.

Year of publishing: 2014

Page: 236 pp.

ISBN 9789027258540

About the Book:

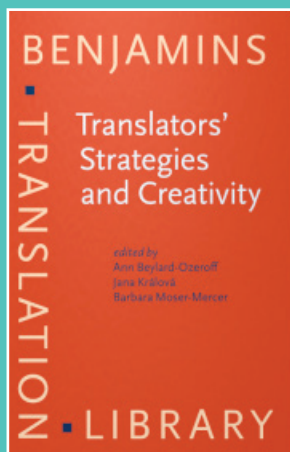
Literary Translation in Modern Iran: A sociological study is the first comprehensive study of literary translation in modern Iran, covering the period from the late 19th century up to the present day. By drawing on Pierre Bourdieu's sociology of culture, this work investigates the people behind the selection, translation, and production of novels from English into Persian. The choice of novels such as Morier's *The Adventures of Hajji Baba of Ispahan*, Austen's *Pride and Prejudice*, and Vargas Llosa's *The War of the End of the World* provides insights into who decides upon titles for translation, motivations of translators and publishers, and the context in which such decisions are made. The author suggests that literary translation in Iran is not a straightforward activity. As part of the field of cultural production, literary translation has remained a lively game not only to examine and observe, but also often a challenging one to play. By adopting hide-and-seek strategies and with attention to the dynamic of the field of publishing, Iranian translators and publishers have continued to play the game against all odds. The book is not only a contribution to the growing scholarship informed by sociological approaches to translation, but an essential reading for scholars and students of Translation Studies, Iranian Studies, and Middle Eastern Studies.

Review:

Anthony Pym, Rovira i Virgili University:

"This book is a wide-ranging critical history of some of the main ways in which modernity has been introduced to contemporary Persian culture, with significant attention to issues of power, censorship, and long-term cultural strategies. The result is a highly original and innovative contribution not just to Translation Studies but also to Persian Studies, and indeed to general inquiry into cross-cultural dynamics."

Andrew Chesterman, University of Helsinki, in *Iranian Studies*, 50 (4), 2017. "This study breaks new ground in surveying the history of literary translation in Iran. It brings together a great deal of historical and cultural information, and also contributes to the current debate in translation studies about how best to study agency. It has clearly been quite a challenge to assemble all the information, much of which is not easily available, and the author's resourcefulness has been admirable. The study shows the value of patient fieldwork over several years."



Iran, China to boost publication cooperation

Iran and China agreed to enhance their publication cooperation during the 32nd edition of Tehran International Book Fair (TIBF), which concluded on Saturday. China, as the guest of honor in this event, brought a delegation of 200 authors, illustrators and publishers representing the country's active print industry. Several talks between the representatives of the two sides were held to promote the level of cultural and publication cooperation. While attending activities at the book fair, Guo Weimin, deputy director of the State Council Information Office, noted that China brought nearly 4,000 titles for a China-themed book exhibition discussing such topics as Chinese politics, economy, literature, history, culture and children. Chinese publishers brought 15,000 book titles of diversified themes in total for display and sale in an exhibition area of 600 square meters, attracting more than 50,000 local visitors. Meanwhile, the Chinese delegation held more than 50 cultural exchange events including photo exhibitions, seminars and donation to libraries. As part of the book fair's series of activities, Iran's first «Chinese Bookshelf», which aims to provide local readers with access to Chinese books, has been set up in the Shafagh Book House in central urban area of Tehran. In addition, Chinese and Iranian publishers signed copyright agreements for the translation and publishing of Chinese books in Iran. Mohsen Javadi, director of the TIBF, said that China having been selected as the guest of honor served a major goal, which was «to revive the relations between China and Iran during the ancient Silk Road time through reading.» ■■■

The Copyright Law Of Iran

An Overview Of Recent Developments

 Lida Ayubi

The first and primary legislation regulating copyright in Iran dates back nearly 47 years. It is titled the Act for Protection of Authors, Composers and Artists Rights 1970. This legislation does not cover the interests of a number of right holders, such as performers or producers of phonograms. As a result, the Translation and Reproduction of Books, Periodicals and Phonograms Act were later passed to address this issue. Subsequent to the adoption of the Translation Act 1973, there were no developments in the area of copyright law in Iran for nearly 30 years. To address the technological developments in the area of computer software, Parliament enacted the Act on the Protection of Rights of Computer Software 2000. Later on, the Electronic Commerce Act 2003 attempted to address the rights of authors, recognized in the 1970 and 1973 legislations, in the digital world. Finally, in 2010, Parliament passed the Law Amending Article 12 of the Copyright Act 1970. Previously, the term of protection for the material rights of an author was 30 years after his or her death.

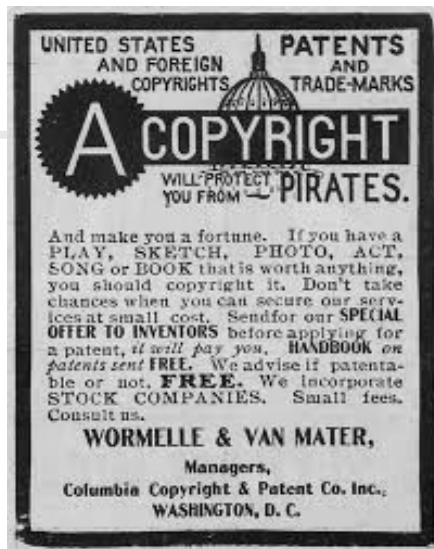
The amended article 12 and its Note now extends the term to 50 years after the death of the author, in line with the minimum requirements of the Berne Convention for the Protection of Literary and Artistic Works 1886 and the Agreement on Trade-Related Aspects of Intellectual Property Rights 1994.

The Copyright Act 1970 is far too brief, outdated, and insufficient for the protection of authors' rights, particularly in light of ever-growing technological developments. The

legislator's attempts at addressing the gaps in the copyright law have been in the form of the adoption of multiple acts and regulations that remain ad hoc and ineffective as a whole. Therefore, the legal framework that protects the interests of right holders is rather fragmented and piecemeal. On an international level, Iran has not joined any of the main international copyright agreements. Iran joined the World Intellectual Property Organization (WIPO) in 2001 but is yet to sign any of the WIPO administered treaties that form the basis of the international copyright regime. Moreover, Iran is not a member of the World Trade Organization (WTO) and, therefore, has not joined the TRIPS Agreement. In 2014, Iran signed the Marrakesh Treaty to Facilitate Access to Published Works for Persons Who Are Blind, Visually Impaired or Otherwise Print Disabled 2013.

However, ratification of the Marrakesh Treaty does not directly require the membership to any other copyright treaties. Many officials, authors, artists, and publishers, among others, have expressed concerns over the inefficiency of the existing copyright laws and have called for better protection of copyrights in Iran. Furthermore, absence of membership to international copyright instruments means that the rights of foreign authors and copyright owners are not protected in Iran. Similarly, Iranian right holders do not have an actionable claim for infringement of their rights abroad. Publishers have expressed opposing views regarding Iran's membership to international copyright instruments, with some expressing the industry's support for signing the Berne Convention and others calling for priority to be given to the rights of local publishers over foreign publishers. The main rationales for reforming the current law are an overdue





review of the existing legislation, incompatibility of the law with fast growing technological developments, ambiguities regarding the relationship between different Acts, and the inefficiency of the current guarantees and penalties in cases of infringement. In order to address these concerns and with a view to potentially join the Berne Convention and the TRIPS Agreement, the Bill for ‘Protection of Intellectual Property’ was presented to the Government in 2010. After receiving the approval of the Government, an updated version of the Bill was presented to and remains before the Parliament for consideration. The copyright law of Iran is outdated, fragmented and does not provide clear and effective enforcement mechanisms to protect the interests of right holders. The Bill is a good basis for reform and reconciliation of the existing laws. The Bill’s clearer and more comprehensive definitions, scope of recognized rights, and remedies for infringement can guarantee a stronger protection of moral and material interests of the author and copyright owners. Furthermore, expanding the permissible uses of copyright works secures the interests of the users, especially those with disabilities as required by the Marrakesh Treaty to which Iran is a Party. Therefore, the Bill provides a better balance between the interests of right holders and those of the public.

The Copyright Bill, however, requires further analysis and evaluation to ensure its effectiveness if enacted as law. Areas such as neighboring rights and the prescribed limitations and exceptions appear to be brief and could benefit from further clarification particularly with regards to permissible acts. This is especially important in light of Iran’s plans to join the Berne Convention and other international copyright instruments. Joining international copyright agreements could potentially temporarily cause a more limited access to copyright works and

an increase in the price of cultural goods as well as software. However, globalization, the prospect of better access to global markets, and stronger protection for rights of Iranian creators abroad will continue to lead Iran towards doing so. The Copyright Bill is a right step towards that goal and shows overall progress and political will for better protection of copyrights in Iran. The benefit of further work on the Copyright Bill that ensures its compatibility with international standards is twofold. Once adopted, it will pave the way for Iran’s membership to the Berne Convention and other copyright agreements. Moreover, it will mean fewer amendments to the law are required once such agreements are adopted in the new or far future. ■■■



Many officials, authors, artists, and publishers, among others, have expressed concerns over the inefficiency of the existing copyright laws and have called for better protection of copyrights in Iran



PUBLISHING IN IRAN



Iran to hold intl. meeting of Silk Road publishers

The annual meeting of the International Silk Road publishers is set to be held on the eve of Tehran International Book Fair on April 23–2019. Two joint programs were held by Pol Agency and Renmin University of China during the International Book Fair, and the event will be attended by China’s deputy minister of culture. The meeting is aimed to introduce the union’s capacities to the Iranian publishers and promote its activities in the country. The book titled «Iran Against Evil» written by a Chinese author and published by Renmin University in China, is published in three languages, namely Persian, Chinese, English., was unveiled during the first day of the book fair, saying that the book, During the unveiling ceremony, five agreements on translating this book will be signed by publishers from Iran, South Korea, China, Russia and Kazakhstan, he added. ■■■



Printing Industry in Iran

A printing house is quite a noisy place. If you are used to enjoying your time in a quiet, or silent setting like your office or a library, you probably won't appreciate being in a printing house. You will certainly be irritated by the noise, the paper dust, the smell of the printing ink, glue and alcohol, and you will soon decide to leave the place anyway. Only those who are used to working in a printing house can possibly stay there. No. Let's say, only those who find the utmost pleasure in printing a book may be able to tolerate a printing house.

When I see a book getting published, I feel extremely delighted. To me, the printing of every book is a phenomenon. In my view, every book is like a bird. It stretches its wings, flaps them to fly and nestle in the thoughts and minds of the people. The noise of the printing machine is like birds fluttering, which I enjoy.



Hamid Reza
Shahabadi Farahani

the books, and simple printing was accompanied by beauty and aesthetics.

Today there are about 5,000 printing houses working in Iran, some with old-fashioned printing machines and some equipped with the most modern printing facilities, mostly made in Germany. However, there are some machines made in Japan, India, Czech Republic and Slovakia. For a short while, a few Russian machines were also used, but they were not

satisfying, thus printers stopped using them. The most common machines nowadays are the two-color machines, two-colour rotary machines, and four-colour and five-colour machines in different sizes. Along with them, we should consider intaglio printing machines, bookbinding machines, rotary board cutters, etc.

A Day at a Printing House

I've come to work early in the morning. I take off my coat and get ready to work after a cup of coffee. Immediately there's a call from the printing house. The head printer says that they need 100g paper to print a new book, and there's none in the stock. There are only 70g and 80g paper, made in Indonesia. I tell him that we have lately purchased boxes of 100g paper, made in South Korea. He warns that the Ministry of Commerce, which is responsible for the import of paper, has announced that 100g paper orders have not yet arrived, and we can only use 80g paper. I suggest providing 100g paper from the market. (I know it's very difficult since the government sells paper cheaper than its real price to the publishers, and paper is much more expensive in the free market.) But, he replies that there is no 100g paper in the market, either. Finally, he asks, «What should we do now?» Honestly, what should we do? There's no choice. We shouldn't delay printing the book. I tell them to print it on 80g paper. I feel the cold sweat on my forehead. I know printing a book which has been prepared so painstakingly, on 80g paper, will lose in quality, but I have no choice. What can we do, indeed? A lower quality is better than no book at all. The lithography of Iranian books is completely done by computers nowadays. Image setters can be found in almost every composing room. Every book's text, images and pages are first recorded on a CD which will be sent to lithography to prepare its film. Then, a film is provided for each colour, and a zinc (punch tape) is made from the film. However, there has recently been a new method, plate setter, in Iran, in which the zinc is prepared directly from the CD without changing it to films. The biggest problem in lithography in Iran is currently the rapid development of its technology. When the manager of a composing

A Brief History of Modern Printing Industry

We don't know exactly when printing started in Iran but the most ancient examples date back to the 5th century B.C., when wooden types and nuts were applied to print certain patterns. The modern printing industry, however, was imported to Iran during the first few decades of the 18th century. Mirza Saleh Shirazi, one of the very first Iranians sent to Great Britain to study was among those who imported the printing industry to Iran. He had learned engraving, carving, and type-setting in London, so when he returned to Iran, he introduced typography, and published the first Iranian newspaper in Tehran.

Simultaneously, Mirza Asadollah in Tabriz, who had gotten acquainted with the printing industry in Russia, printed the holy Quran typographically. It is also said that a group of Armenian clergymen had established a printing house with wooden type in Isfahan and had published the Bible previously. A similar event has been reported from other cities such as Uremia.

A little while after the importation of typography, lithography was brought to Iran through India in the last years of the 18th century and was soon widespread. Numerous books and newspapers were eventually published, and the printing industry brought about public awareness. A constitutional revolution took place in Iran and the first parliament was established. So the number of books and newspapers highly increased, especially those which dealt with revolutionary subjects, and the printing industry brought about discussions and debates. Modern schools were established in Iran one by one, and textbooks were published with high circulations. Printing facilitated public education. Children's literature began to flourish, and illustrated books were subsequently published. Next came colourful pictures in



room or a lithography workshop purchases the latest lithographic machinery from foreign countries and installs them in his workshop at immeasurable expense, it won't be long before more modern and precise machines of higher quality are being imported and installed in other workshops. It's quite natural that customers prefer workshops equipped with the most modern machinery and the most advanced technology. Hence, other machines are old-fashioned and outdated, and their owners cannot even recover their capital outlay by selling them. This drawback is the main reason nowadays that nobody dares to invest in buying new lithographic machinery.

Lithography workshops are either inside the printing houses or outside and far away. Large printing houses usually include lithography sections as well, but smaller houses publish the books after preparing the zinc outside. The same is true about bookbinding and case-making. Sometimes they are done inside the printing houses and sometimes outside. In the latter case, the printed papers are sent to the bookbinding workshops after cutting and folding.

On the monitor screen, I have a view of the cover image of our latest book. It's beautiful. I congratulate the graphic designer who is standing next to me. He smiles and exclaims, «I hope it stays the same in print.»

I tell him I don't understand. He explains, «The last cover image I worked on had changed so much after the printing that I couldn't recognize it. The colours were

not what I had designed. The shadings had changed, and in short, it was not what I had painted, totally a different thing. «I hope it doesn't happen again. Since we computerized our lithography system, such things have sometimes occurred because the printing machine operator has never seen the original image. They have made zinc from the film in the lithography section, he installs the zinc in the machine, and since he has not seen the original image, he switches all the colors on normal and starts the machine. It's obvious that the product will be something different.

It has been my pleasure to be able to solve the problem recently. An upgraded PC and a precise monitor settled the problem. Now the printing supervisor first observes the CD of the



Digital printing technology has recently emerged in Iran. Presently there are three digital printing houses in operation, and there are others popping up. It's obvious that the importing of digital machines will be accompanied by special changes in the publishing process



Iran, U.S. exchange book copyright

Agreements have been made with a number of American publishers for exchanging book copyright.

Speaking to IBNA correspondent, Majid Ja'fari Aghdam, Director of Pol Literary Agency stated that he has held meetings with the representatives of Random House Publishing U.S. branch, Springer, ORbook and MacMillan Publishers.

“In these meetings, Pol Literary Agency was tasked with acting as their representative for selling the copyrights of their books in Iran and other Persian language countries,” he said.

“Moreover, our agency is going to provide the ground for the visit of their representatives to Tehran International Book Fair next year for making them familiar to the Iranian book market,” Ja'fari Aghdam added.

He pointed out: “On the condition that our agency could sell the right of their books translated into Persian, the representatives of Random House Publishing U.S. branch, Springer, and MacMillan Publishers would consider purchasing the rights of Iranian books translated into English for the U.S. market.” ■■■



book on the monitor carefully, measures the color percentages and reports to the printing machine operator. Since then, we haven't had any problems to manage the colours.

About 10 years ago, there were very few active printing houses in Iran. There was a limited number of old printing machines working, so that the majority of books, magazines, and other publications had to wait a long time to get printed. As a result, the printing business was very profitable. The printing houses worked around the clock and their owners earned considerable income. But the government contributed to the import of lots of printing machines, and since then, lots of people have established printing houses hoping to make an incredible profit. This trend is still going on. According to the latest news, tens of modern printing machines are being imported. This has made the printing houses less crowded. Customers now try to choose the best printing houses with the most modern machinery and the lowest costs. Consequently, the print tariff is gradually decreasing day by day, and the printing business is not as profitable as it used to be. The printing business somehow suffers from the same problem as lithography: the modern printing machines are outdated a short time after they have been installed, and they cannot compete with the more advanced ones. In such a competition between the advancing technology and money making, the investors are usually the losers.

At the end of a hard working day, I am ready to go home when the printing supervisor calls on. Two of the major components of the Heidelberg GTO machine are out of order, and the whole process has stopped. Nothing worse could have happened to a

book which is ready, than for its case-making machine to break down. I ask the supervisor if they can repair the parts. He says, «No, we have to replace them.» I tell him to call the Heidelberg representatives in Iran and buy the parts. He replies, «We have already called them. But unfortunately, they don't have spare parts.» Since there are only a few machines like that in Iran, it's not profitable for anyone to import the spare parts; therefore, we have to order them through Heidelberg representatives in Iran. We have done that a few times before. I know that we have to wait for about two months to go through all the bureaucracy of ordering, custom processing, etc. I know that the GTO will be out of action for the next two months.

Digital Technology in Printing

Digital printing technology has recently emerged in Iran. Presently there are three digital printing houses in operation, and there are others popping up. It's obvious that the importing of digital machines will be accompanied by special changes in the publishing process. New methods such as print-on-demand (POD) and desktop publishing (DTP) will be at work along with digital printing, and there will be a fundamental revolution in the printing industry. Yet, digital printing has not prevailed in Iran. A forecast of this technology has raised lots of hopes and fears in the printing business community. The prevalence of digital technology might present a lot of new possibility to the print industry while it may well mean bankruptcy for many printing houses. Anyway, there have always been two sides of a coin.

I enter the printing house. I'm welcome by the noise of the machines, the smell of glue, paper, and ink. I greet some workers and visit all the machines. The rotary board cutter, the printing machine, the bookbinding machine and others are preparing a book with a beautifully designed blue cover. I know this book quite well. I step forward and pick one up, it's *Meet My Friends!* translated from Persian into Dari, the latest ACP Publication which has been released for the Afghan children. I turn the pages eagerly to see the colourful and delightful images. Then, I imagine the lovely faces of Afghan children who will read this book in the refugee camps or in the half-destroyed schools. That is the sweetest picture I can imagine. And how much I love my profession! And how good the books are! ■■■



Translation & Publication Grant Program of the Islamic Republic of Iran

Contact Information:

Email address: info@bookgrant.ir

Website: www.bookgrant.ir

Tel-fax: 0098 2188318655

Postal Address: No. 7, Fajr Building, Fajr St., Ghaem Magham Ave., Tehran, Iran.

Postal Code: 1589746511

Introduction:

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

Objectives:

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

Priorities:

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

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

Grant Receivers (Who Can Apply) :

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

grant. These include:

- Publishers in all countries.

The Grant Is Provided For:

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

The Amount of the Grant:

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

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

Evaluation Criteria:

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

Allocation Procedure:

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

How to Submit Requests:

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

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

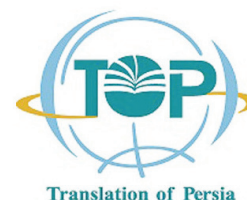


Translation & Publication
Grant Programme of the I.R. Iran
حمایت از ترجمه و نشر کتاب، ایرانی در بازارهای جهانی



Translation of Persia: TOP

Translation and Publication of Persian Works into Other Languages



Contact Details

P.O. Box: 15815-3516, Tehran, Iran

Phone: +98-21-88153692 & +98-21-88153693

Fax: +98-21-88493823

Email : info@translationofpersia.ir

Definition of "TOP" Plan

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

Addressees of the Plan

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

Plan's Administrator

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

Note:

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

General Conditions of the Plan

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

1. All international publishers on the condition of having a publication license can apply for the support. International publishers who have previous experience of translating and publishing works of Iranian origin are given priority. This support is only allotted to publishers that meet the conditions; translators cannot apply for it unless they have a contract with a recognized publisher for releasing a book.

2. The books should be chosen from among the ones in the electronic or released list. The proposals suggested by publishers for translating and publishing other books will be examined in the TOP Department, and in case they are approved, they will also be supported.

3. The book(s) selected should not have been translated or

published previously in the applying publisher's country.

The request for re-publishing and re-printing will be processed and considered in another department.

4. Annually, a maximum of 5 titles requested by one particular publisher can be supported.

5. The copy and ownership rights of the translated works will be considered based on the mutual agreement between the publisher in the source language and the applying publisher.

Responsibilities and Commitments of the Applying Publishers

1. The applicants should submit their completed form and written request after choosing from among the list of the Center.

2. Priority is given to those applications, the proposed translator of which is among the experts trusted by the Center and whose editor(s) are native speakers of the target language.

3. Applying publishers should submit a list of their latest books together with their resume.

4. The applicants should submit the CV of the translator and editor who are to work on the translation of the work(s).

5. Those publishers who are to be supported should submit 5 copies of the published book which

have a valid ISBN and book ID per each 10% support to the Center.

6. The publishers who are to be supported should include the phrase "This book has been translated and published with the aid of the plan: Translation of Persia: TOP" if requested by the Center.

7. The supported publishers are to translate and publish the book(s) at most 15 months upon the receipt of the first aid settlement in the applying country.

8. The supported publishers are to publish the book(s) in at least 1000 copies with valid ISBN and International Book ID.

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

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

Registration Documents

1. Completed application form certified by the Cultural or Political liaison of the Islamic Republic of Iran in that country

2. Full CV of the recommended translator

3. A copy of the applying publisher's license

4. A copy of the latest list of published books by the applicant

5. Submitting at least 5 translated pages of the selected book(s)

Time and Method of Registration

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

Bruise

Author: Elham Fallah

Publisher: Cheshme

Years of Publishing: 2015

No. of Pages: 224

Size: 14*21

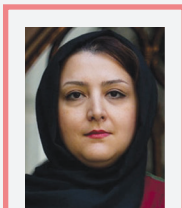
ISBN: 978-964-448-296-0

■ Awarded in Mandegar Literary Prize (2015), and Jalal Al-Ahmad Literary Prize (2016),

■ Sample English text is available.

Right Person: Majid Jafari

polliteraryagency@gmail.com

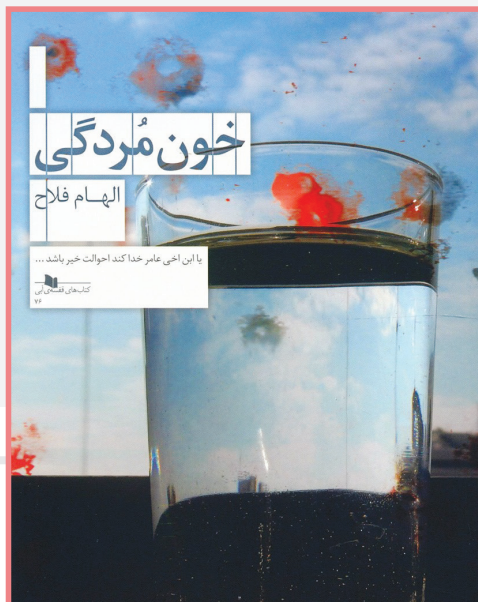


About the Book:

This is different novel in the background of war that depicts the blackness and whiteness of this disaster differently and innovatively. This novel is about the story of a young named 'Amer' and a girl that loved him and about a strange destiny that war that is determined for them by war. The author in the present novel presents a new experience from a narration about war in which he merges truths and lies. The setting of the story starts from the war time and continues until now. This novel is the story of a family that during these times encounter many events and incidents that have strong influences in their life and identity. The further the story proceeds, the readers face more incidents and accidents that are sometimes very moving. When the curtains fall down the characters spirits and their real face will be clear and the readers will find out that who tells the right and who the liar is. In this novel war is the setting of story. War does not enter the people's life and influences on them on their own volitions. It enters people's life and change it unintentionally and sometimes for reasons except defending homes and the land of one's country. The protagonist was not in the habit of participating in a war and he was after something else for taking part in the war and it finally determines him his fate.

About the Author:

Elham Falah was born in 1362 and was educated in the field of Computer. She loved writing from her childhood and her short stories were published in different magazines. She began writing novels with the book of 'winter with the Taste of Sour Cherry'. 'Samaar', 'the Fourteenth Country', 'Zaal and Rudabe' are among her successful novels. She is living with her family in Tehran at the present time.



Top Serbian publisher signs MoU with Iran

In the 63rd Belgrade International Book Fair, a memorandum of understanding was signed between Iran and the top Serbian governmental publishing, Slojebni Glasnik. The memorandum of understanding was signed at the 63rd International Belgrade Book Fair by ICFI Institute in Iran and Slojebni Glasnik publishing house from Serbia. The MoU features cooperation and exchange of information between the publishers of the two countries with considering legal and international laws as well as improving bilateral cooperation for the translation of Persian books into Serbian and vice versa. Based on the agreement, 10 Iranian works would be translated into Serbian within the framework of the Grant Plan initiated by Iran's Ministry of Culture and Islamic Guidance to support the translation of Persian works into foreign languages. Referring to the richness of Iranian culture, Director of publication department of Slojebni Glasnik said: "The MoU aims to boost cultural relations between Iran and Serbia, particularly it is meant to introduce Iranian culture and the publishing industry better to our country. Serbian people are rather interested to Iranian and Eastern literature than the literature of the West." The director pointed to direct translation from Persian to Serbian and added: "It is the best method for our purpose and I hope that we would be able to translate the best works of Iranian literature into Serbian within the framework of this agreement. Selected as the best Serbian publisher at the 63rd Belgrade International Book Fair, Slojebni Glasnik was launched and began its activities in 1813 with the publication of the 'Newspaper of the Serbia'. Slojebni Glasnik publication house has also won the "Publisher of the Year" Award in 2006, 2007 and 2015 at Belgrade International Book Fair, as well as many other awards in the field of publishing, design, graphics and technical preparations for the press. ■■■



Translated books in Iranian market

In the field of translation books, which is the first of three first places of interest, the fact that the first three best-sellers in the translation section come from three different domains is not unusual, it is not surprising that it was ranked first in the so-called romance fiction book in the field of fiction literature.

The love nation, written by Alif Shafak, is translated by Arsalan Fusayhi, which Phoenix publishes to the market. Of course, this novel is not the end of the book's autumn project, and even the book market of Iran's books smuggling works that its offset printing is well sold and sold.

In the second place, but with a sudden twist with a book in the field of world history and wise man, a brief history of Bashra by Yoav Noah Harari of the publication of New Culture with the translation of Nick Gruengin is second best-sellers in the translation section. In this book, as the introduction of the translator comes up to questions like the relationship between history and biology? Or is justice in history? And are humans happier by revealing historical facts?

Swiss psychologists look

Another writer who succeeded in the book market of Iran is the novelist and entrepreneur of the Swiss Republic, Rolf DuBlie, who is at the top of the bestsellers more than any other in the last two months.

Dublie deserves more of his success than the interpreter of his work, because if it was not just the name of Adel Ferdowsipur as the translator on his two works, it was not clear that the same amount would be taken into consideration.

The «Transparent Art of Thinking» and «The Art of Living

Well,» is the title of two works by this author who has been able to place in the heart of Iranian book readers. These books Work within psychology, each of which deals with different subjects. Dubli's analysis of the «Transparent Art of Thinking» examines the common mistake in thinking during 99 chapters, and admits, of course, that his catalog is not complete. «Good Living Art» also brings fifty two shortcuts for happiness, wealth and success.

Experience success and fame with the first work

Another writer who has been successful in Iran is a significant difference with other rivals, and is a reputation and success story with his first professional writing experience.

Australian writer Steve Tultz wrote his first novel, which was renowned in Iran in 2008, titled «Out Of the Whole,» the work of which was his winning sheet to enter the professional world of writing, and in that same year brought Becker's nomination to him. The success is too little for a writer's first work. In the short term, he was able to put together this book in the largest Australian literary works.

«Apart from the whole», it deals with the atmosphere of philosophy with a nice narrative that engages the audience in the adventures of a policeman, a complex and full-fledged storyline that plugs the reader down the final page, a topic of interest to many of Iranians. Thults launched his second album, «Rig Run», in 2015, based on «Out of the Whole,» and this author has experienced this combination of social events and philosophy.

Famous for the Nobel Prize in Literature

Perhaps the most famous literary name of the year was for



Kazuo Ishiguro, a writer who, unlike his expectations, won the Nobel Prize for Literature in 2017, and then his works like a bomb exploded in Iran. The success of the series was in part due to the Nobel Prize that the author received. According to Sarah Denis, secretary of the Nobel Prize, the pen of Ishiguro can be partly taken from Kafka and Austen, combined with Marcel Proust. Ishiguro won the Whiteboard Prize in

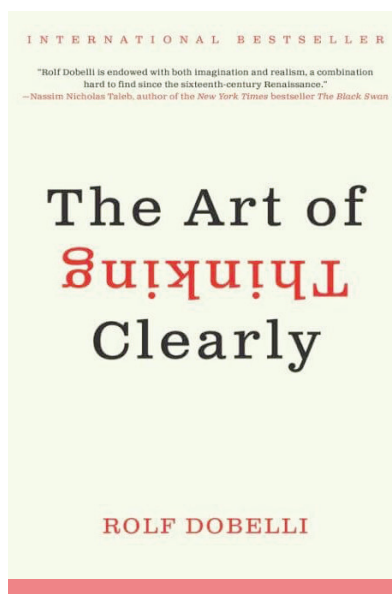
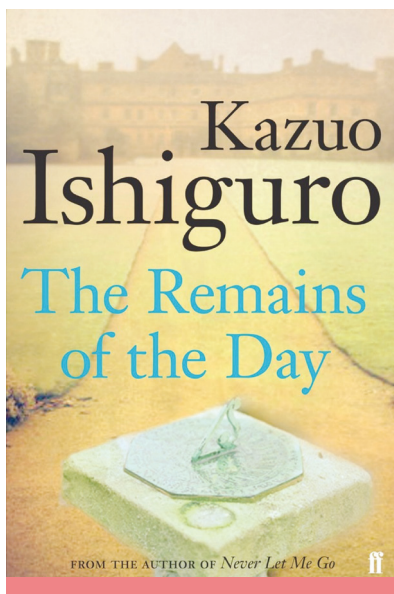
1986 by writing «An Artist of the Floating World», and won the Booker Prize three years later with «Surviving the Day.» In 2008, she was named by the magazine Time among the top 50 English writers.

This writer, however, in Iran, with works such as «Surviving the Day», «Never Falling», «When We were Orphans», «Buried Giants» and «Night Bites», became known as the best-selling writers. The remarkable thing about Ishiguro is his cross-sectional period in bestsellers; he was no longer able to hit the bestsellers as he did before the fever of his work fell short after receiving the Nobel Prize.

Scatter the life of a spy woman

The last bestselling foreign writer is dedicated to a Korean woman named Kim Hyun Hey, a woman who has written her life in her «Crying Soul» book. «My Crying Soul» is the true story of Kim Hyun Hee's spy, who was nicknamed Kim O'Hawa in the North Korean spy agency and detonated the South Korean airline flight 858. The goal of Kim Hyun Hey and North Korea was to prevent the Olympics and the reunification of the two Koreas, which failed, of course.

The book, which had not been released for a long time in Iran, could soon be opened up in the eyes of the audience and became known as one of the most popular foreign works in the past year. The story of the strange life of a woman who is involved in spyware and deals with any moment by death and fine softens that makes Iranians interested in this book. ■■■



Iranian Grant Program plans increases support for children books

IBNA- Executive secretary of the Grant Plan Department in Iran's Culture Ministry announced that the unit of financial supports given by the department will shift from US dollar to euro as an incentive for foreign publishers.

Speaking to IBNA correspondent, Ayoub Dehqankar stated that the major part of debts from the year 2017 to the publishers who worked with us within the framework of the Grant Plan have been settled and we will try to pay the rest before the opening of Frankfurt book fair 2018.

He said that Iran's Cultural Fairs Institute (ICFI) has been tasked with presenting the details of amounts paid through the Grant Plan.

Dehqankar explained that some changes have been made to the plan, for instance the transition from US dollar to euro for payments due to the financial sanctions imposed by the United States government on Iran.

"The credit for publishing Persian children books to foreign languages has also increased from \$1,000 to €3,000 which is equal to publishing books for adults. The payments will be finalized after the process of translation and publication of the books comes to a result," the secretary of Grant Plan said. He pointed out as well: "Although the children book use less words compared to the adults books, illustrations for children books and their print processes increases the expenses, so foreign publishers persuaded us to increase the credit of this field. ■■■

Book sales in Iranian market

The first rank of best sellers in the compilation section belongs to the book, which describes the quiet romance of the martyr defender of the shrine Hamid Sorkkalali Moradi from his wife's words. Remember it and it is written in simple and fluent decoding by Rassoul Molasani publication has been published to the market. The first edition of the book was finalized on the day it was published and reached the third issue within a week. The work is now in print, eighteenth, and the story of the young girl and young boy to the husband and wife of the 70s, who vow to fast for three days in order not to be guilty of their wedding ceremony. They are tempted to the Almighty God, they fast for three days. Not long ago, the Supreme Leader of the Revolution, while meeting with members of the Assembly of Experts, reminded him of this book and quoted one of the shocking memories of the martyr defender of the holy shrine and his cousin: «The story of the hero's life must be recorded in history, must be seen.» Understand it.

The book, which was one of the best-selling, last year, was unpredictable to see its name on the bestseller list of the fall. Cold Coffee Book is the author of a romantic Iranian novel that has a mysterious theme, and has reached the 20th time in nearly a month. The novel is a story by a writer named Arman Roozbeh and a journalist girl. The book starts with a memory from the childhood of Arman. The memoirs are the basis for the next book. The story is that Arman, in childhood, loves a girl who is 15 years old and comes to the neighboring old woman's house to practice the piano. Arman loves going to the piano for the girl, but the old woman who teaches this girl does not know a song anymore, so Arman decides to manipulate musical notes so that the piano lessons will last a long time.

A book by Yoav Heri, published in English in Hebrew for the first time in 204, and published in English in 204. This book is published by Cheshmeh with the translation of Mohsen Minoukhrd and the publication of Nou with the translation of Nick Greengh in Persian in 1396. Heri referred to the Germs and Steel (1997) as one of his inspirational sources, which showed that he could ask big questions and scientifically answer them.

The reactions to this book have been different. Researchers and academics with similar research backgrounds were not well received and doubtful about the demand period. This is while the general public has found it interesting. Heri manages the history of man from the time of the ancient man's evolution in the Stone Age to the 21st Century. He divides history into four parts: the cognitive revolution, the agricultural revolution, the unity of humans, and the scientific revolution. Heri's main argument is that intelligent humans have dominated the world because they are the only ones that can be high in numbers Flexible cooperation.

The Last Lost Letter «written by JoJo, translated by Katayoun Ismaili from Milkan Publishing, by» Frederick Beckman, «a man named» Oh «, translated by Hossein Tehrani from the publication of Cheshmeh and» An Old Woman Who Breaking All Laws «by Kathryn Ingelman Sumburgh, translated by Kayhan Bahmani The release of Amut was welcomed by novelists, topped the list of best sellers last week. According to researchs, the latest letter to a romantic lover is narrated and focused on romantic letters by two women at two different times, called Jennifer and Ellie, and welcomed by novelists last week.

Also, the girl you released was written by JoJo, translated by Katayoun Ismaili from Milkan Publishing, a story about the life of two women, one of whom, called Sophie, during the occupation of France, and in the absence of her husband, has to protect her family from the Nazis, the autumn of the last season Written by Nizami Marashi from the publication of Cheshmeh, which narrates the slices of the lives of three girls on the eve of the 30's, and three girls whose lives have been tied up since their university days, and still affect their lives while their paths are completely apart.

Books by Lena Andersson, translated by Saeed Moghaddam, from the publication of the center of the publication of a devastating love that kills all the soul and identity of a woman, and like rubbish, loses her confidence, a little prince by Antoine Dusent Exopri The translation of Ahmad Shamloo, about the author's view of love, and love and being, was considered by readers.

The best possible version of Mostafa Mastour's publication of Cheshmeh is a collection of 6 stories, each of these stories in one of the cities of Shiraz, Tehran, Bandar Anzali and so on. The love nation of Oliv Shafak, translated by Arsalan Fusayhi from the publication of Phoenix, which is a parallel narrative of the life of an American family and the life of Shams Tabrizi, and I wrote before you by JoJo Moyes, with the translation of Maryam Mafathi from Amot Publishing about a young nurse named Lucia Clark Following is a love affair to get his life's most important decision over the paths of other best-selling books last weekend. ■■■



Farhad Hassanzadeh

Farhad Hassanzadeh, an Iranian well-known author and humorist started his professional career in the field of children and young adults book in 1989. He is the founder of the Iranian Association of writers for children and young adults. Hassanzadeh has pursued writing humor for children earnestly. He deals with concepts that are important for teenagers with focusing to portray their concerns. Due to what he experienced in his own life he tries to show the problems of war, such as migration, for children in his works. Farhad has penned more than one hundred books and most of them released by Iranian great publishers. Some of his books has been translated into other languages and published in various countries.

Some of his Books:

The statues' Finger (1997)
 Bath Symphony (1995)
 The Raisin smiles of the Happy Family (2003)
 The Seventh Bench by the Lake (2006)
 The Scorpions of the Ship Bambak (2009)
 This Weblog is Relinquished (2013)
 Carrot Milkshake (2015)

Awards:

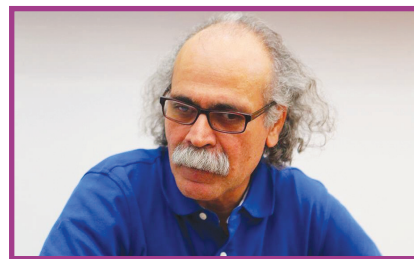
Hassanzadeh has been nominated for the International Astrid Lingren Award (2017) and Hans Christian Andersen Award (2018). He has awarded many literary prizes in Iran and abroad as well such as:

- Best Book Award from the Cultural Society of Children's Publishers
- Silver Flying Turtle Award
- Children's Special Book Award
- Best Book Award from Shahid Ghanipour Book Festival

Foreign Rights Contract:

Pol Literary & Translation Agency
 Majid Jafari (polliteraryagency@gmail.com)

www.pol-ir.ir



(1962 – Abadan)



The Sculpture's Finger (novel)

Illustrator: Majid Saberinezhad
 Publisher: Soore-ye Mehr Pubs.
 Year of Publishing: 2018/5th Edition
 No. of Pages: 105/Paperback
 Age Group: 14+
 Size: 12.5 × 19
 ISBN: 978 9645066848
 ■ Sample English text is available.



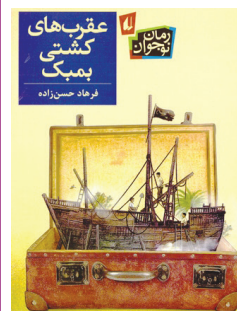
Title: Group 5+1 (4 Vols.)

Illustrated by: Zainab Hosseini
 Publisher: Ofoq
 Publication Date: 2016
 Age Group: 10+
 ISBN: 9786003532960, 9786003532977, 9786003532984, 9786003532991
 Size: 14.5 cm x 18.5 cm
 Pages: 64, 64, 72, 72
 (Series for Children)
 1- The Troublesome Birthday Party
 2- The Man Who Found Himself
 3- Corpse... Unauthorized
 4- Biz... Biz... Business
 ■ Sample English text is available.



Masho in Fog (novel)

Publisher: Soore-ye Mehr Pubs.
 Year of Publishing: 2018/5th Edition
 No. of Pages: 86/Paperback
 Age Group: 14+
 Size: 12.5 × 19
 ISBN: 9789645064035
 ■ Sample English text is available.
 ■ Nominated in Iran's Book of the Year Award (1996)
 ■ Achieving appreciation certificate from The Institute for the Intellectual Development of Children and Young Adults in Iran (1995)
 ■ Based on this book, a serial was produced and broadcast on Iran's television.



Title: Scorpions of the Ship Bambak (Novel)

Publisher: Ofoq
 Publication Date: 2015
 Age Group: +12
 ISBN: 978-964-369-594-1
 Size: 14.5 cm x 18.5 cm
 Pages: 202
 ■ Sample English text is available.

A Thousand Years of the Persian Book

Modern and Contemporary Literature

The richness of Persian literature, one of the world's oldest, can be traced back to medieval classical Persian. Beginning in the tenth century and lasting well into the sixteenth century, classical Persian poetry and prose flourished. During this classical period, poetry became the dominant form of literary expression. It was the medium in which almost all intellectual pursuits were expressed, a tradition often supported by royal patronage.

By the eighteenth and nineteenth centuries, increased contact with Europe, especially with Russia and Britain, changed the traditions of writing poetry, literature, and history. However, Persian-speaking communities, which had for centuries prized Persian calligraphy as a high art form, did not immediately adopt the printing press. From the mid nineteenth century to the early twentieth century lithography became the preferred medium used to print Persian books, since it could better replicate calligraphic styles.

Modern nation states and distinct national identities emerged in the Persian-speaking region during the eighteenth and nineteenth centuries. During this transitional period, as Persian speakers came into contact with the West, a number of intellectual and social movements paved the way for changes to traditional structures of writing literature and bookmaking. Literary trends in Europe particularly affected the use of the Persian language and its development in

Iran, Afghanistan, India, and Turkestan (Central Asia). As lithographic Persian book printing became widespread, book publishing centers developed in Bombay, Tbilisi, Istanbul, Cairo, Tabriz, Tehran, Herat, Kabul, Samarkand, and Bukhara. Persian classics were reprinted during this period and new prose genres such as short stories, novels, satire, and humor were introduced to regional mass audiences. The theme of nationalism in literature also gained prominence. During the early modern period, Persian literature evolved to include genres in prose such as short stories, novels, satire, and humor. Persian writers introduced new themes related to nationalism and national identity. Free verse poetry also found an audience among the new literary elites. Prose became an important literary form and flourished in the twentieth and the twenty-first centuries. The number of authors greatly increased, and women writers gained much higher visibility. Today, Persian writers, some using regional and national variations of the Persian language, continue to create poetry, prose, novels, short stories, essays, and children's stories.

Twentieth- and twenty-first century Persian literature continues to evolve within a changing and sometimes disruptive political climate in the region. In the twentieth century, standardization of the Persian language, a focus on education, and an engagement in social and political





discourse became popular themes throughout the region. Old poetic structures, seen as inadequate to reflect modern concerns, gave way to vibrant and expressive methods of literary self-expression. The region has also witnessed a tremendous expansion in the number of genres and authors from Iran, Afghanistan, and Tajikistan, as well as from diaspora communities that continue to publish in Persian.

Whether a lullaby, a grandmother's bedtime story, or a tale from the Thousand and One Nights told by the heroine Scheherazade, the oral tradition of storytelling has been prominent in the culture and traditions of Persian speakers. For hundreds of years these stories have formed a rich foundation for Persian authors of children's books.

In the twentieth century, as universal education gained national prominence, children's books became an important genre in Persian literature, aiming at not only entertaining but also educating and promoting cultural values. In Iran, Afghanistan, and Tajikistan a notable number of children's books that are richly illustrated have been produced. In the diaspora, Iranian and Afghan communities have expanded the audience for these works by utilizing computer graphics, graphic novels, and animation, as well as translating from Persian into English many noteworthy titles.

Women poets and authors have been producing important literary works in Persian for centuries. During the medieval period, Persian-speaking women who enjoyed royal patronage or who were themselves from a privileged class received the benefits of education and had the means and the opportunity to write and recite poetry. Medieval works by women retained the structure of classical Persian poetry, and their writings covered themes ranging from love and humor to rebellion and sorrow, often expressed in a more intimate and personalized manner than poetry written by their male counterparts. As economic development and political stability grew in the sixteenth century in Safavid Persia and Mughal India, poetry and written works by women became more widespread there. By the nineteenth century, as part of a broader revival of Persian literary arts and a rise in universal education and social movements influenced by the West, many more opportunities for women to write presented themselves. Since the twentieth century there has been a dramatic increase in the number of women poets and writers from Iran, Afghanistan, and Tajikistan who have given voice to women's perspectives. Today, the number of Persian-speaking women authors almost equals those of men, with their works often outselling those by men in the marketplace. ■■■



ICFI represents Iran at Seoul Book Fair

According to IBNA correspondent, quoting from the public relations office of Iran's Cultural Fairs Institute, the opening ceremony of 2019 Seoul International Book Fair (SIBF) was held on Wednesday South Korean Minister of Culture, Sport and Tourism, Do Jong-hwan, Head of South Korean Association of publishers as well as several local and international book activists.

It's the second consecutive year that Iran participates in this event based on a memorandum of understanding with South Korea to exchange free stands. The stand of our country at 2019 Seoul International Book Fair measures to 18 square meters displaying books on a variety of subjects such as Iranian studies, children and young adults, art and contemporary Iranian literature.

Hungary is the guest of honor in this edition of SIBF and the recipients of the Prix Voltaire will attend the event. Established by the International Publishers Association in 2005, this award is presented to people or organizations that displays exemplary courage in upholding the freedom to publish.

This year's winner will be announced at SIBF. Moreover, recipients of the Golden Pen of Freedom Award, which recognizes the outstanding efforts of journalists to protect the freedom of speech, will also, be in attendance to talk about their experiences. ICFI is scheduled to attend at the international conferences in the fair and the experts of the institute will deliver lecture on Iranian publishing industry. Introducing "the Grant Plan" aimed to promote the translation of Persian books into other languages are among other programs of Iran in this event. ■■■

History of book publishing in Iran after the Islamic revolution

 Farid Moradi

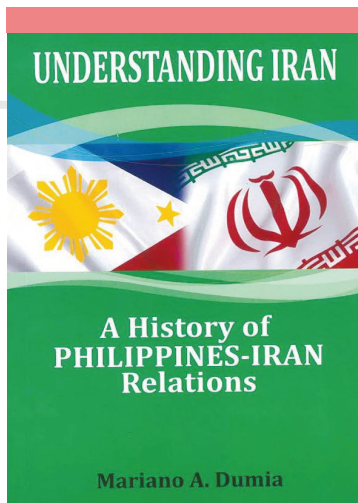
After the revolution, book publishing in Iran can be divided into several periods: The first period began in 1977 and lasted until about 1983. It was a political era in which leftist, Islamist and nationalist parties were politically active. Most of these parties had their own publishing entities. In addition, many new and unknown publishers also printed and published books, some of which were in serious disagreement with the regime (either in opposition to its ideologies and Islamic beliefs or its policies). With the start of the Iran–Iraq war there was a sudden increase in nationalism amongst Iranian people and defending the country became their main concern. At the same time, the government aimed to restrict political groups and prevent serious confrontations among them. As a result, gradually restrictions were imposed on books and journals publications.

From 1983 onwards, publishers were required to own a publishing license by the Ministry of Culture and Islamic Guidance. As a result of this new regulation, only very experienced publishers remained in the field of publishing. In 1988 the Supreme Council of the Cultural Revolution formulated an enactment under the title of ‘Objectives, policies and standards for publishing’ and asked the Ministry of Culture and Islamic Guidance to enforce it. Based on the new regulations, books would have to be supervised and authorized for publications by the Ministry of Culture and Islamic Guidance. Until 2010, this was the only regulation, which the government applied for supervising book publishing. In 2010, this act was abandoned and a new act was endorsed, which contained a more detailed governmental supervision, although it has not yet been put into practice. From 1981 till 1989, Iran was caught in the Iran–Iraq war and the economic crisis made importing paper difficult. On the

other hand Fars paper factory was located in Haft Tappeh of Khuzestan province, in the theatre of operations. This made the book production process very slow and as a result not many books were published during that period. When the war ended some changes were made in the constitution and this period took the title of Reconstruction Era. During this era, the government policy was to get close to international economic organizations, especially the World Bank. One of the factors for being considered as a developing nation was an increasing publication of books and cultural products, therefore several publishing licenses were distributed and the only requirement to get the licenses was having a bachelor degree. However, the increase in the number of inexperienced or unqualified publishers caused serious problems. One of these was producing books without considering their popularity. Also, lack of professional expertise in book publishing and lack of technical knowledge in the field led to the mass production of books which were low-quality from the structural and technical perspectives. Many of these new publishers left the field subsequently. Having said that, the demand for gaining a publishing license was still on the increase and the reasons behind this included:

- 1– The holders of publishing license could legally work in residential buildings. This meant that a publishing license could be a cover for other economic activities.
- 2– To help the increase of book production quantity, the government was willing to give various subsidies to publishers such as low interest loans, long-term loans and subsidized paper, which was two or three times cheaper than the price of the open market.
- 3– The government purchasing was between three hundred to a thousand copies of each new title from publishers.
- 4– Possibility of participating in various national exhibitions (Tehran International, country fairs and occasional exhibitions





such as the Book week, Islamic Revolution Anniversary, etc.)

5- Governmental institutions and organizations purchasing books. This led to the issuance of around nine thousands publishing licenses. Publishers are expected to satisfy certain criteria, one of which is to publish at least four new title books per year. As a result of such rules,

many of the books that are published suffer from weak writing styles, content problems and lack of scientific proof. With the rise of the reformist government in 1997, publishing entered a new era of great production. A decrease in government supervision provided a space for more publication of books. However this did not increase the market boom as the previous problems were still present. With these constraints, book publishing found itself in a circle of fraud and growing corruption. Excessive imports of paper also led to the entry of government paper in the open market, which faced the protest of the Publishers Union members. They asked for cuts in governments quotas of paper and to set the price of paper according to the open market so that the financial abuse could be limited. As the fundamentalists came to power, changes in the publishing field arose. Strictness in publishing certain books in the field of literary, historical and social books increased and subsidized paper was cut. The government's book purchase policy from publishers was also changed. It was natural that the new government was more inclined to support publishers who published books within the extent of their views. Religious and governmental publishers received major support and the subsidy that before was provided to all publishers was now exclusively allocated to a certain ones. Many writers and publishers had objections to this process but the government ignored them. However, the government's rigorous oversight does not sound everlasting. Social networking sites and electronic books give rise to a fast growing communication between Iranians and the outside world. Moreover, educational attainment, general knowledge and proficiency in foreign languages amongst Iranian youth are quite high. Hence people have more access to foreign resources than before. This rise in information resources weakens the effect of strict supervision. It is not clear what strategy the government will take to tackle this. At the moment, with regards to quantity, Iran is not far behind its neighboring countries in book publishing, although the circulation is still suffering. We shall see what arrangements could be used to increase reading habits in Iran.

Women's activities in the field of printing and publishing

Before the revolution, women were not present as publishing directors but after the revolution, they gradually entered the book printing and publishing sector and became actively engaged. Since the beginning of the nineties, the number of female publishers increased and women are now publishing books in various fields such as children and adolescents', humanities, technical and medical sciences. From the beginning of the 21st century, some women publishers formed a group called "Female Publishers Association", the objective of which was to protect the female trade union's rights. However this group was never formally and legally recognized. More recently in 2010, another group established and registered an institute called "Women Publishers' Institute of Culture", the objective of which was to form a non-political union and cultural entity and to unite female publishers. The Institute has an official and legal identity and has about 80 members. Overall, publishing in recent years in Iran has gone through changes and experienced strong presence and influence of women. ■■■

PUBLISHING IN IRAN



"Persian Gulf" illustrated book translated into 10 languages in Translation department of Pol Literary & Translation Agency

The illustrated book of the "Persian Gulf", which is currently published in 10 languages, has been translated into 40 other languages. This is the first book which has been translated into 50 languages.

The illustrated book of the "Persian Gulf", which was launched on 29 April, has been compiled during four years of research in 10 languages: Persian, Arabic, Urdu, English, Spanish, Italian, Chinese, Russian, German and French. The contents of this written work on the Persian Gulf have been compiled and published without using any sources from Iranian historians, but rather using sources from foreign historians and researchers. 10 UN letters, documents from various periods on environmental issues, soil science, marine science, species and creatures of the Persian Gulf and 120 historical maps have been included in the book.

The book will also be distributed in the national libraries of 90 countries and 185 places internationally, and the translation of the book will also be unveiled during special ceremonies in European countries, including France, Spain, Germany and Russia. This illustrated book has been published in 475 pages, including 340 pages of translated content into 10 languages and 135 pages in Persian with illustrations and maps. ■■■

Persian Literature from Outside Iran

Malakut and Other Stories

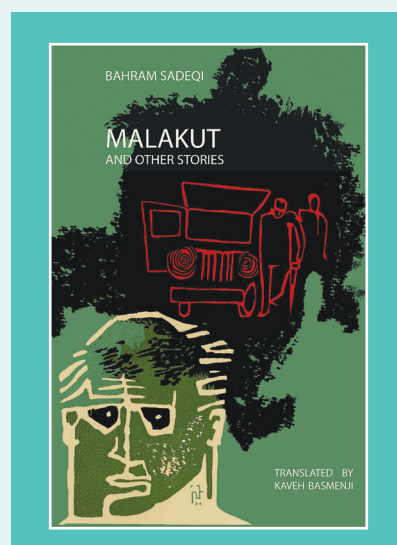
Author: Bahram Sadeqi, Kaveh Basmenji (Translator)
Publisher: Ibex Publishers
Published: 2012
Page: 291pp.
Size: 14×21
ISBN: 978-1-588140245

About the Book:

A man who doesn't recognize his own face, an aristocrat who keeps his amputated limbs in jars on the shelf, an infant that commits suicide, a cat that is secretly writing a novel, a rooster that rebels against fate those are some of the characters that make Bahram Sadeqi's stories intriguing, incomparable and inimitable. Sadeqi is an original story-teller who depicts familiar facts and mundane realities in such a way that shocks us to the core and makes us call everything into question. With a subtle irony reminiscent of Poe,

Kafka and Marquez, he engages us in an intricate quest to explore the meaning of life, death and the cosmos. Considering the slight body of work Sadeqi left behind after his untimely death, one cannot help but be struck by the impact his work has had on Persian literature nevertheless. Sadeqi consistently transgressed established literary ideologies with an easy confidence, pioneering an entirely new style of literature and presenting his own unique perspective on the human condition. His presence in contemporary Persian prose fiction was like that of a lone meteorite: appearing in a blinding flash, instantly yet fleetingly illuminating its surroundings, then abruptly fading into the darkness, leaving only a completely original, overwhelming and fantastic trail, the remainder of something singularly magnificent that we cannot hope to ever see repeated. Ever since he first published his stories in literary journals as a young writer,

Sadeqi's works have been widely reprinted, finding vast audiences among each new generation of Iranians. This collection contains some of Sadeqi's best short stories, as well as *Malakut*, his magnum opus, a novella that took everyone by surprise in the 1960s, still fascinating readers and critics alike.



Folksongs from the Mountains of Iran

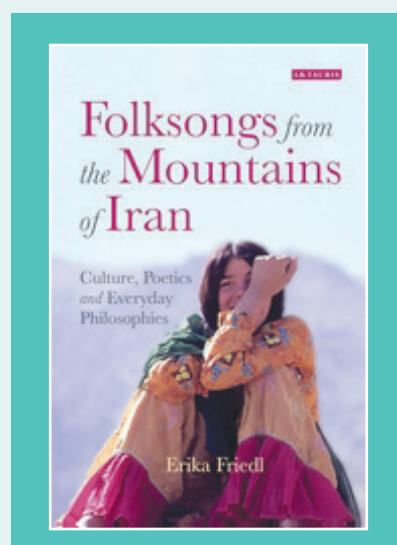
Author: Erika Friedl
Publisher: I.B. Tauris
Year of publishing: 2017
Page: 240 pp.
ISBN 9781788310178

About the Book:

In Iran, folksongs are part of folklore and offer an intimate portrait of a vanishing era. They are also «the voice» of ordinary people, providing a medium to express emotions, opinions and concerns. This book is based on folksongs collected over a 50-year period among the Boir Ahmad tribal people in the Zagros Mountains of West Iran. Erika Friedl has recorded, transcribed and translated more than 600 lyrics from a Lur community, and her analysis of the

folksongs provides an intimate portrait of local people's attitudes, attachments, fears and desires. From songs of love, sex and mourning, to lyrics discussing beauty, infatuation and the community's violent tribal history, Friedl's solid understanding of the cultural background, lifestyle and worldview of these people lets her add ethnographic details that illuminate the deep meaning of the texts. In this way, Friedl goes far beyond a translation of words: she sheds light on a culture where beliefs, critical evaluation of circumstances and philosophical tenets are shown to be integral to each song's message. Based on fieldwork that began in 1965, Erika Friedl's research on the folklore in Boir Ahmad represents the best-documented modern folklore compendium on an Iranian tribe. This new book will be important

for future generations of scholars, including ethnographers, Iranists, linguists, ethnomusicologists and those researching Persian literature and cultures of the Middle East.



MohammadReza Bayrami

MohammadReza Bayrami is one of the most successful Iranian authors of memoirs, fiction and war novels for young adults and adults. He has written more or less 50 novels, story collections and novelettes for children, teenagers and adults. He has always been a mainstream Iranian figure and has won tens of national awards – including IRI Year Book – and two international awards, namely Most Valuable Bear and Blue Glass wearied snake from Switzerland. He has been a nominee for Swedish Astrid Lindgren Award for two rounds. The Children & Teenagers Authors' Association in Iran has selected him as one of five top authors of the country. Some of his books have been translated into German, English and Arabic and published in some countries. Feelings, images and imagination in the works of Bayrami enjoy special tenderness and honest that can be visualized in the mind of the reader. His works involve beautiful fantasies that often consisting the union of art and great image. If this images and rich imagination are formed in the significant structure, then they take special beauty. His works have received several prestigious literary awards to date.

Awards:

- 'The Mountain Called Me' has bagged several literary awards such as 'Golden Bear' Award, 'Blue Cobra' Award and 'Switzerland Book of the Year' Award.
- 'Hello Stone' has received an Honorary Diploma from the Best Book Design awards in Germany, an international award competition.
- His 7 books have been honored in Iranian literary festivals such as Ghani poor, Anjoman-e Ghalam, Kanoom.Ketab-e sal..... during recent years

Foreign Rights Contract:

Pol Literary & Translation Agency
Majid Jafari (polliteraryagency@gmail.com)



Iran (1957)



IN THE COUNTRY-HOUSE

Publisher: Soore-ye Mehr Publications
Subject: Fiction (Novel)
Year of Publication: 2017/9rd Edition
No of Pages: 136
Size: 21×14
ISBN: 9789645066071

- Sample English text is available.
- Copyright was sold Iran (Soore-ye Mehr), Amrica (Mazda Publications), and Turkey (Zangin Pubs.)
- The book was honored in Iranian literary festivals.
- The book won Bern Golden Bear Prize in Swiss.



At the Edge of Cliff

Publisher: Soore-ye Mehr Publications
Subject: Fiction (Novel)
Year of Publication: 2017/9rd Edition
No of Pages: 96
Size: 21×14
ISBN: 9789645067791

- Sample English text is available.
- Copyright was sold Iran (Soore-ye Mehr), Amrica (Mazda Publications), and Turkey (Zangin Pubs.)
- The book was honored in Iranian literary festivals.
- The book won Bern Golden Bear Prize in Swiss.



Wolves do not Fear the Snow

Publisher: Ghadyani Pubs.
Year of Publishing: 2011/2th Edition
No. of Pages: 279
Age Group: Adults
Size: 24×14
ISBN: 978-964-536-421-0

- Sample English text is available.
- Wolves Are Not Afraid of Snow won Iran's "Book of the Year" award in 2007.
- It also won the "Book of the Season" award and the top prize of the "Children and Young Adults' Book Festival" in 2009.

Cultural and translation exchanges between Iran and the West

(France, Germany, Great Britain, the United States)

 Laetitia Nanquette

Cultural and translation exchanges after the 1979 Revolution in Iran

Translations from European languages are important parts of the Iranian market since the Revolution. The primacy of translations from English and American literatures demonstrates that Iran is part of the globalised world and relies on the exchange with these cultures. If we consider restrictions on travel and trade, translations of Western texts appear as a dominant cultural activity and as an area where exchanges are the most dynamic in Iran.

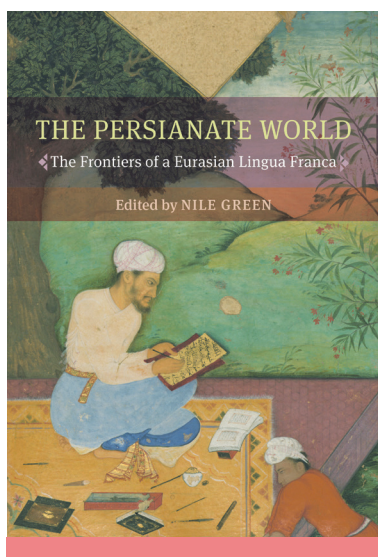
However, it is only in its classical forms that Western cultures are accepted through translations. A French study on the Iranian publishing market has shown that the government strictly controls Western popular literature. Apart from Danielle Steel and John Grisham, which are astounding exceptions, there are few translations of genre fiction. Classics of World Literature are welcome, as well as best-sellers like Paulo Coelho, but literature of entertainment, seen as a dangerous means for “cultural invasion”, is suspicious to the censors. Although translators still have a prestige that is unheard of in European countries—think only of the status of translators like Mohammad Ghazi, Reza Seyyed Hosseini, Abolhassan Najafi or Dariush Ashuri for the translation of philosophical works—they are often

lowly paid. However, readers continue to buy a foreign book because of the prestige of its translator, who is often a writer or a critic in the contemporary period. Translations in the Persian literary system cannot be considered without the analysis of the Iranian Diaspora. Indeed, since the 1979 Revolution and the mass emigration of writers and intellectuals, the Persian literary system has become more decentralized than ever. It was already a tradition to have Persian journals and important texts published abroad (Buf-e Kur, The Blind Owl, Sadegh Hedayat’s masterpiece and the first Persian novel was for example first published in Bombay), but the trend accelerated in the eighties.

The importance of the Iranian diaspora in the exchanges between Iran and the West

Whereas there had been waves of immigration, primarily among young men and for purposes of studying and work in earlier decades, mass emigration of Iranians to Western countries increased dramatically after the 1979 Revolution and during the Iran–Iraq war. The Iranian diaspora today is primarily located in Western countries.

The United States is home to important cultural projects like Mazda, a successful publisher established in 1980 in Costa Mesa, California, publishing on all issues pertaining to Iran and the Persianate world.



Among European countries, Germany is the main settlement country for Iranians. The number of books and journals published by the Persian community in Germany is significant. In Great Britain there are a range of Persian newspapers, magazines and journals printed in Persian in Britain, such as Nimruz, Kayhan, Asgar aqa, and the advertising free paper, Niazmandiha.” Initiatives like the Library for Iranian Studies in London, which opened in 1991. Many writers and intellectuals left for France in the first years of the Revolution because there was a tradition of Iranian engage intellectuals in Paris, starting from the opposition movement to the Shah, the Confederation of Iranian Students. Among post-revolutionary emigrants, only a small percentage has gone to France, but their importance exceeds their number, owing to

PUBLISHING IN IRAN



“Su va Shun” goes Italian

The Italian translation of the timeless novel by prominent Iranian author, Simin Daneshvar, was unveiled on the opening day of the Milan Book Fair.

Brioschi Editore, in association with Shahr-e Ketab Cultural Center in Iran, has already published four other Persian novels, namely *Nelle Stanze Della Soffitta* by Tahereh Alave, *La Scelta di Sudابه*, by Fattaneh Haj Seyed Javadi, *Tehran Le Lumache Fanno Rumore* by Zahra Abdi, and *I Giorni Che Non Ho Vissuto* by Leyla Qasemi.

Francesco Brioschi, director of Brioschi Editore, Ana Vanzan, Iranologist, author and Italian translator, and Faezeh Mardani, Professor of Persian Language and Literature at Bologna University were present at the launch of the book to answer questions.

To begin with, Francesco Brioschi thanked all those attending the unveiling and expressed his pleasure in having brought one of Iran's most important novels of the past half a century to Italian readers.

Anna Vanzan, translator of the book, then mentions Women's Day on 8 March and the importance of Simin Daneshvar as a woman writer. She reminded that this author paved the way for Iranian women authors who have currently contributed many important, valuable books to contemporary Persian and world fiction.

Anna Vanzan pointed out that the translation of the book took six months to complete, and added: “Su va Shun” is a new chapter in Persian novels and a good introduction to the sociopolitical life of Iran and the role of its women fifty years ago for the Italian readership.”

Francesco Editore has translated and printed five Persian novels in the past three years by contemporary Persian authors and sold on the Italian market. ■■■

the high percentage of intellectuals and politicians among them. More than forty periodicals were published in France between 1979 and 1989, of which twenty-six can be considered political, thirteen cultural, and the remainder of general interest. The most important cultural and academic periodicals in Paris are *Ruzegar-e now*, edited by Esmail Purwali, *Cheshmandaz*, edited by Nasser Pakdaman and Mohsen Yalfani, *Dabireh*, edited by Homa Nateq, and *Arash*, edited by Parviz Qelichkhani. In these three European countries, Iranians have organized cultural associations or professional associations, but they do not constitute communities as in the United States, due to their small numbers and their relative invisibility. Indeed, Iranians in Europe have tended to adapt well, although they often suffer from a drop in their social status.

To the three European countries studied above, Sweden should be added, as it has a substantial Iranian community and it has seen important cultural projects emerge, like Baran publishing house. Iranians are dispersed all over the world today, and numbers can also be found in Australia, Canada, Japan, Malaysia, Kuwait, the United Arab Emirates and Russia.

The intellectual and cultural diaspora is dynamic and contributes to exchanges between Iran and Western countries. It sometimes does so by translating Iran for non-Iranian audiences through accessible narratives.

In all Western countries, Iranian writers publish works in European languages, often dealing with Iran, and participate as such in the dialogue between Iran and Western countries. In the Netherlands for example, Kader Abdollah writes in Dutch and is considered one of the most famous Dutch writers and columnists. While Iranians abroad are engaged in political issues or in offering counter-images to the dominant negative ones, it has to be noted that the conflicts over what Iran means and how to represent it is also an issue among Iranians themselves, between Iranians abroad and in Iran. There have been many conflicts between writers and intellectuals who left the country and those who stayed since the Revolution. Several texts in Iran by famous writers criticize exiled writers, for example Esmail Fassih's *Sorraya* in a *Coma* or Hushang Golshiri's *Folding Mirrors*.

The reception of Iranian culture in the West

Although Iranian culture is primarily known to European audiences through its cinema, since Kiarostami's rise in international festival, Persian literature has begun to be recognized in Europe and North America. This has come about thanks to a growing interest by publishers in translating contemporary literature. For example in Paris, Zulma publisher is devoted to publishing the whole works of Fariba Vafi and Zoya Pirzad. The collection “Horizons persans” at Actes Sud publishers strives to translate and publish classics from Dai jan Napoleon to Goli Taraqi's short stories. Khavaran, a publishing house and library based in Paris, publishes books from Iranian diaspora writers in Persian. However, if one takes the case of France, Persian literature is scarcely translated, especially when compared with other Middle Eastern literatures. This amounts to only a dozen of books translated in the last decade. A few earlier translations include Sadegh Hedayat's *The Blind Owl*. Its publisher José Corti announced in 2008 that *The Blind Owl* had sold 50,000 copies—hardly exceptional for the masterpiece of one of the best-known Iranian writers in France—over more than fifty years. Many important 20th century Persian authors have not been translated: from Simin Daneshvar to Sadegh Chubak to Mahmud Dowlatabadi, from Simin Behbahani to Ahmad Shamlu, as regards poetry. And classical poetry also suffers from this lack of interest. Charles-Henri de Fouchécour's French translation of the whole *Divan* of Hafez was only published in 2006. Even Rumi, a best seller in the United States, has hardly benefited from an



interest in mystical love poetry in France. In the United States, because of an increased interest for ethnic literatures, writings by Iranian-Americans have developed more, especially memoirs. The 2000s have seen the rise of female memoir-writing and Amy Malek rightly points out that this genre can become an obstacle to Iranian writers: "The fact that these women have gained more commercial success for their memoirs than for their poetic anthologies, novels, or academic articles, points, I would argue, to the implicit reason

behind their writing in the memoir genre: the demand of the market economy and the commercial inaccessibility of non-memoir genres to Iranian women. This only perpetuates several frustrations in Iranian exile culture within the larger Western culture: memoir and film have become the only two creative mediums through which mainstream Western consumers can view Iran and Iranians outside of the one-dimensional view provided by commercial news outlets." The reception of Iranian culture in the West thus has to be put into perspective. There are interesting developments but laden with postcolonial issues, and the main exchange happens in one direction: Iran, a peripheral cultural space, receives Western culture.

Power and translation

It is important to remember that cultural exchanges did happen more frequently through translations of Persian literature into Western ones, but this was mainly before the modern period, and thanks to orientalist interest in Persia. The Aryan aspect of Persia made it relatively easy to interact with for most European scholars. However, in the modern period and especially since the Islamic Revolution—which has made it difficult for Europeans

Booklessness

Author: Mohammadreza Sharafi Khaboushan

Publisher: Shahrestan-e Adab

Year of Publishing: 2018/4th Edition

No. of Pages: 260

Size: 21× 14

ISBN: 9786006889979

■ Sample English text is available.

■ Selected in Jalal Al Ahmad Literary Award, Iran, 2017

■ The winner of the book of the Islamic Republic of Iran, 2016

Right Person: Majid Jafari

polliteraryagency@gmail.com



About the Book:

Abstract: Mirza Yaqub, a specialty salesman, an antique dealer as well as a middleman (broker), is very keen of manuscripts and stone printing of books and is willing to spend any money a lot on books. His only hobby and entertainment are dealing with books. He peers in alphabetic letters, he peers in words, as if touring and taking a trip with them. He also peers in Kufi scriptwriting. He is willing to go that extra mile. He even goes a long way on this route and is willing to risk his life to this end, while sparing no efforts to find what he wants. Mozzafar al-Din Shah's was very careful that nobody would see his books; he was greedily interested in books with a zest. Now, as time passed, Lessan al-Dawlah had somehow inherited those rare royal

books and was selling them to get his greedy hands on the money. Mirza Yaqub, who had been interested in books (and scriptwriting) since childhood, visits a house to get his hands on some valuable books but finds the landlord dead. He has been murdered. Zakiye had already brought a special book for Mirza Yaqub to sell to him which was an exquisite manuscript, a golden-edged Divaan-e Hafez handwritten beautifully in an exquisite fashion. Mirza intends to get his hands on the copies that Lissan ul-Douleh has concealed. After Muzaffar al-Din Shah's demise, the next king fires Lissan al-Dawlah from the royal court and collects the key to the library from him before handing it to somebody named Mirza Mahdi. Subsequently, Lissan al-Dawlah is coerced to steal books from the library.

"Booklessness" takes the reader back to the Qajar era, talking about shooting the parliament with canons conveying a cocktail of the incident and cinematic and visual affairs using an eloquent expression. The sweet prose and the adventures of the book lead the reader to the conclusion of the book. The story describes the character of those who are «using books as their hobby and entertainment» but are only attracted to books because of their covers and papers. The narrative structure of «Booklessness» has transformed it into a work that the reader must contribute to its reading and the author attempts to present a narrative that from its very beginning would not reveal what is in his mind.

About the Author:

Mohammadreza Sharafi Khaboushan (1978–Tehran) is one of the young talents of Iran's contemporary literature who has become relatively well-known among Iranian audiences by authoring fiction books that contain new initiatives in terms of the language they use. He is well-

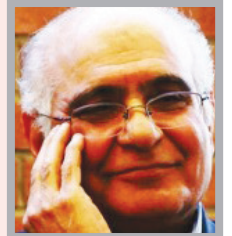
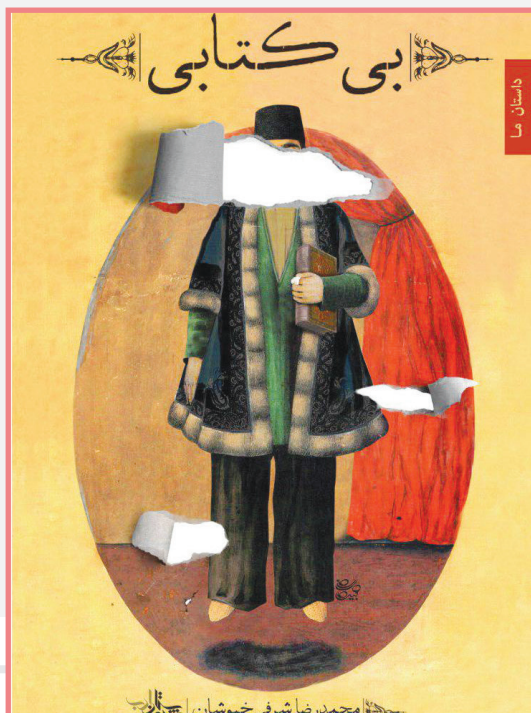
PUBLISHING IN IRAN

to interact with Iran—this cultural exchange has become mainly one-directional: it is almost entirely Iran translating from the West, not the other way around. Translation is not innocent, and cultural exchanges also reveal and shape political power. Iran in translation is in a subordinate state; it receives from Western nations but is rarely able to export its culture. It is important to note that 22.5 percent of Iranian publications are translations, which compares to 2 percent in France or 9 percent in the Russia.

It is concluded that translation has often been mentioned as the primary reason for the introduction of new genres into the Persian literary system, primarily the novel and the short story, and that it also led to the tradition of Persian poetry evolving towards modern forms, on the model of French blank verse. Scholars like Hassan Kamshad and Christophe Balay have been defenders of this theory. Today, there are many counter-arguments which nuance the impact of translation and the imitation of Western literature on the evolution of Persian literature, for example by mentioning the importance of languages other than Persian in Iranian cultural exchanges or by arguing that if translation did influence the emergence of new genres, it was not its primary cause. If we consider that translation is a dominant mode of contemporary cultural exchange between Iran and its diaspora in the West, it is all the more important to be open to new arguments on the history of translation, and to be reminded of the weight it carries in a world where the West is a dominant cultural space. ■■■

versed in poetry in addition to storytelling and has so far published two collections of poems. Beyond the two prestigious Jalal Ale Ahmad and National Book of the Year awards, Sharafi has managed to nab the Golden Pen Literary Award, the Shahid Habib Ghanipour Award and the Holy Defense Book of the Year Award in Iran.

Some of his books: -Yahya and Yakarim. Tehran: Sooreh Mehr, 2012, -Your Hair is the Home of the Fish (Moohaye to Khaneh-e Mahi-hast). Tehran: Asre Dastan, 2013, -Van Gogh Love (Asheghi Be Sabk-e Van Gogh). Tehran: Shahrestane Adab, 2014, -Booklessness (Bi Ketabi). Tehran: Shahrestane Adab, 2016



‘The Stories of Majid’ to be unveiled in London

English translation of ‘The Stories of Majid’ by the celebrated Iranian writer of books for children and young adults Houshang Moradi Kermani will be unveiled in London in July-2019.


The book featuring 25 stories has been translated by Caroline Croskery who has the translation of several Persian books into English in her career. ‘The Stories of Majid’, which has also been adapted into an Iranian TV series is scheduled to be released by Iranian Candle & Fog Publishing in cooperation with the Comma Press in the UK.

Internationally known for his fiction books addressing children and young adults, the works of Houshang Moradi Kermani have been translated into English, French, German, Spanish, Dutch, Greek, Arabic, Chinese, Korean, Armenian and Turkish. Eight translated books of Moradi Kermani are available through Amazon for purchase.

Among his other key works is the autobiographical ‘You Are No Stranger Here’ featuring the events of Moradi Kermani’s childhood and ‘Cucumber’s End’ is a collection of 30 short stories which through simple words and a satirical view depicts the tragic events of life such as illness, senility and death.

‘The Stories of Majid’, ‘Children of the Carpet Weaving House’, ‘The Palm’, ‘Fist on Hide’, ‘The Tandoor and Other Stories’, ‘Anar’s Smile’, ‘Mommy’s Guest’, ‘The Cruse’, ‘Like the Full Moon’ and ‘Nine of Each Kind’, are among the other works of Moradi Kermani. ■■■

New Chapter in Iran's Publishing Industry

 Ali Shirdelian

Iran's publishing industry is witnessing fundamental changes, with the introduction of new technologies. The purchase and use of these technologies have raised the costs for publishers, leading to higher publishing cost and book prices. Iran's publishing industry is witnessing fundamental changes, with the introduction of new technologies. According to the Book House Institute, the average book price in the last Iranian year (March 2016–17) increased by 13% year-on-year, going up from 140,000 rials (\$3.7) to 158,440 rials (\$4.2). During this period, about 14,011 books, including 2,255 for children and young adults, and 9,497 general books, were published. Most of the publications took place in Tehran, accounting for 77.11% of the total sum. The provinces of Khorasan Razavi and Qom followed, Mehr News Agency reported.

The purchase and use of these technologies have raised the costs for publishers, leading to higher publishing cost and book prices. Nonetheless, he believes that book prices and cultural works in general are cheaper in Iran than in other countries. Considering the difficult economic situation facing Iranians, they inevitably have grown very choosy about what to buy. This is while Iranian publications have been trying to improve the quality of their products in recent years, using skilled authors, translators, illustrators and cover designers, which in turn needs more investment and ultimately results in higher expenses. Speaking of rising prices, it is noteworthy that despite government efforts to rein in Iran's double-digit inflation, the rate is still relatively high, meaning all producers need to raise their prices in line with the higher costs. Iran's inflation rate went below 10% for the rolling year ending June 20. This was the first time the country was experiencing single-digit inflation in about a quarter century. According to the Central Bank of Iran's latest report, the average goods and services Consumer Price Index for urban areas in the 12 months ending April 20, which marks the end of the first Iranian month of Farvardin, increased by 9.5% compared with last year's corresponding period.

Hit by Sanctions

Over the past years, international sanctions imposed on Iran over its nuclear program also hit Iranian publishers, as quality paper became costlier with the tightening of import channels. This was largely because Iran has always relied on imports to meet the domestic publishing industry's demand for paper. According to the Association of Paper and Paperboard Sellers, domestic production of paper can only meet 25% of the country's requirements due to its low quality.

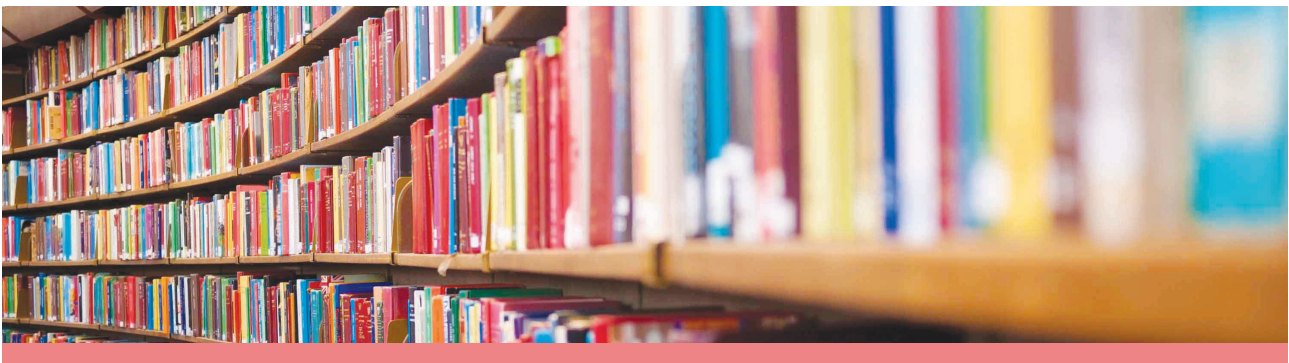
After the implementation of Iran's nuclear deal with world powers, which led to the removal of sanctions, the situation improved to some extent but amid lingering issues surrounding Iran's international banking relations, it is still difficult to work out transactions with many countries, especially those in Europe, when it comes to paper procurement. These issues have made the paper market in our country unstable.

According to the Ministry of Culture and Islamic Guidance, 130,000 tons of paper were imported in the fiscal March 2015–16. He puts domestic paper consumption at 1.5–2 million tons annually.

Focus on Reading Culture

Although people's low purchasing power in recent years has had an undeniable role in plunging many Iranian industries into recession, this is not the case with the publishing industry. Many Iranians tend to spend a lot on things other than books, as there's a general lack of reading culture in the country. Lack of reading culture and poor efforts by state cultural organizations to address this issue are to blame for the abysmal state of the Iranian publishing industry.

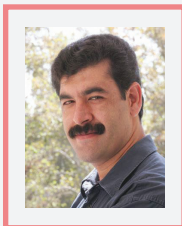
Noting that print runs of as low as 1,000 make the prices of books published in Iran much higher than those in other countries. In Iran, books might wait for years before getting sold, which mean publishers also have to wait for years to recoup their investment. As a result, the prices of re-printed books go up, at times 50% higher than the first edition." ■■■



Killing Dragons

Author: Yusef Alikhani
Publisher: Amoot Pubs.
Year of Publishing: 2007
No. of Pages: 176
Size: 21×14
ISBN: 9789643513672

- Sample English text is available.
 - Winner of the 24th Islamic Republic of Iran's Book of the Year Award in 2008
- Right Person: Majid Jafari
polliteraryagency@gmail.com



About the Book:

Killing Dragons are not merely the writer's imaginations and myths. The short stories are in fact narrations, perceptions and his efforts for creating a supernatural and fantasy ambience which can indeed be the stage for a legend, regional story or beliefs and thoughts of a land in which he himself was born. The stories in the book depict villagers who live on the basis and their belief in some stories and narrations which have passed down from generation by generation. Moreover, when it comes to dealing with strange events, they simply use the same methods their past generations did. The stories hold a friendly language which can also be seen in the dialogues of the heroes. The readers can find the conversations easy and simple however the local dialects help the stories' ambience as well.

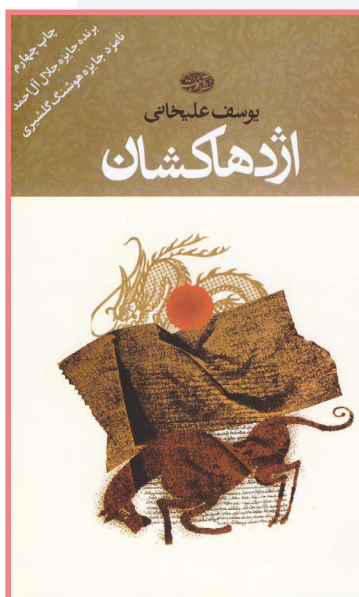
Following its publication, the book received many criticisms for its frequency in using regional terms however the critics also praised the ambience of the stories and its beautiful language.

About the Author:

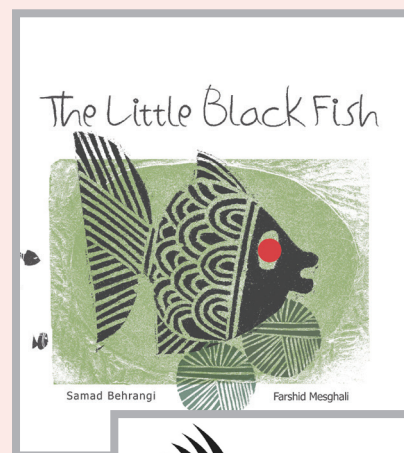
Yousef Alikhani (1975–Qazvin) holds a Bachelor's degree in Arabic Language and Literature from the University of Tehran. During his studies at the university he worked as a journalist to earn subsistence income following which he turned into a noted journalist by conducting interviews with Iranian literary figures. While working as a journalist, Alikhani tried his hand at writing short stories as well. Interviews with the third generation of Iranian writers, rewriting ancient Persian love stories, writing a novel and a short story are a part of his literary career. He is currently the manager of Iranian Amoot Publications.

Some of his Works

- The Third Generation of Fiction Writing in Today's Iran: Interviews with Writers (Nasl-e Sevom Dastannevisi Emrooz Iran). Tehran: Markaz, 2001. –Potion of Love (Majoon-e Eshgh). Tehran: Amout, 2009.
- Looking for Hassan Sabbah: The Life Story of the God of Alamut (Be Donbal-e Khodavand Alamut). Tehran: Qoqnoos, 2007.
- Aziz and Negar: Re-reading a Love Story (Aziz va Negar). Tehran: Qoqnoos, 2002
- Willow's Bride (Aroos-e Bid). Tehran: Amout, 2009.



PUBLISHING IN IRAN



Iranian nominees for 2019 BIB named

Iran's Center for the Intellectual Development of Children and Young Adults announced that Fifteen Iranian illustrators have been nominated for the 2019 Biennial of Illustration Bratislava (BIB).

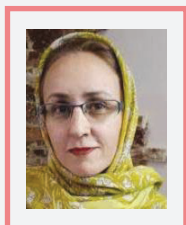
The public relations office of Iran's Center for the Intellectual Development of Children and Young Adults (ICIDCY), among the nominees are: Hassan Mousavi for the illustration of the book 'The Boxer' by Touti Publishing, Hassan Amehkan for 'The Fire Bird' by Dolphin Publishing in China, Mitra Abdollahi for "An Umbrella of Petals" by ICIDCY Press and Atieh Markazi for 'Sinbad Adventures' by Khorous Publishing.

The other nominees include Ghazaleh Bigdelou for 'An Umbrella with White Butterflies' by Touti Publishing, Noushin Safakhou 'Seven Horses, Seven Colors' and Amir Shabani pour for 'Parrot and the Grocer' both by the Research Institute of the History of Children's Literature.

Maneli Manouchehri for 'Farewell Moon' by Elmi Farhangi Publishing and Sara Miari "Mouse, Cat and other Friends" by Nayestan Publishings are among the other nominees. ■■■

The Little Mouse Adventures (4 Vol)

Writer: Mojgan Kalhor
Illustrator: Afrouz Qolizade,
Subject: Recreation Stories
Age group: 4+
publisher: naderban pubs
Year of publication: 2017
Pages: 24 pages
Book size: 22×22
ISBN: 9786004770781
■ Sample English text is available.
Right Person: Majid Jafari
polliteraryagency@gmail.com



The day the little mouse was born.

About this Book:

The little mouse is so small that his siblings wouldn't let him in their plays. But he knows well how to help them in dangers and make them open-mouthed! The story of this book is similar to one of the tales of Saadi's Golestan. The tale is about an ugly boy who is shorter than his brothers and



everybody thinks he wouldn't have a successful life. Read the book to find out what's the similarity of the story of our little mouse and the tale of the ugly boy.

The little mouse becomes a dentist

About this Book:

The little mouse that now is a dentist has so many rotten teeth and is crying of pain. The story of this book is similar to one of the proverbs of Saadi's Golestan. The proverb is about a bee that doesn't make honey. Read the book to find out what's the similarity of the story of our little mouse and proverb of a bee that doesn't make honey.

About the Author:

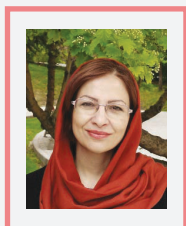
Mojgan Kalhor, editor, translator and translator of child and adolescent literature, was born in Tehran in 1350. She studied English translation. In addition to writing some child and adolescent stories, Kalhor has also translated several novels for teenagers.

Some of her works:

- The Girl with White Ribbon
- It's Bedtime
- The One who brushed my hair

Title: Detective Poddy Series

(Detective Poddy in Oak Forest)
Author: Nooshin Shabani
Illustrator: Sam Salmassi
Publisher: Michka Publishing House
Date of Publishing: 2018
136 Pages, 16.5×21cm
Age Group: 8+
ISBN: 978964072
■ English text is available.
■ Praised in Parandey-e Abi Festival.
Right Person: Majid Jafari
polliteraryagency@gmail.com



About the Book:

Listen carefully, detective Poddy! There have been some reports that most oak trees of the forest have been dried out and the squirrels have been missing. The forest rangers believe the wild boars of Mashuan are involved. They have even scared away the rabbits...

Detective Poddy's car takes off fast. He is off to his new case...

About the Author:

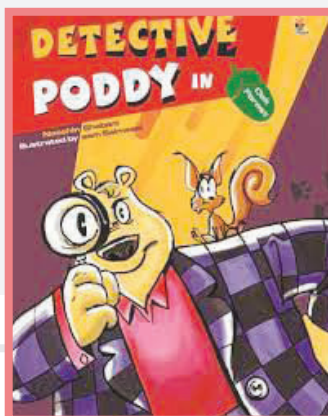
Noushin Shabani was born in Iran in 1964. As an educational psychology graduate she teaches in Payam-e Nour University. A writer of children's literature for more than two decades, Shabani has written over 20 books including a series intended to teach social skills to children. She has recently started writing satire and ecologically oriented tales. She awarded First and second medal of Press Festival conducted by Ministry of Culture and Islamic Guidance and First medal of Religious Tales Contest.

About the Illustrator:

Sam Salmasi

He was born in Iran in 1980. Despite his enthusiastic interest in painting, he graduated in English Literature. But

in 2007, he took up illustrating for widely circulated magazines-- a career he was fascinated by since childhood. His superb skills as an illustrator soon made him one of the most popular artists in Iran. He has managed to illustrate more than 100 books in less than a decade, winning several awards



Shahrestan Adab Cultural Institute

www.shahrestanadab.com

Founded in 2010 by a group of young Iranian poets in Tehran, the Shahrestan Adab Cultural Institute (meaning literally «Province of Letters») quickly became a center of discovery and promotion of young literary talents.

With an annual program called «Aftabgardan-ha» (the Sunflowers), the Institute is also active in promoting Persian classical and modern poetry especially among male and female youth.

Shahrestan Adab also founded Madresseh Roman (School of the Novel) with the aim of teaching the talents discovered by the institute how to write a novel. The teachers accompany these future authors, step by step, in this fascinating world of Letters.

On the other hand, the publishing house of Shahrestan Adab, specializing in the field of Persian literature, has published, over the past five years, numerous well-known and rewarded works. In 2014, it was awarded the Best Editor of the Year by Hassan Rohani, President of the Islamic Republic of Iran.

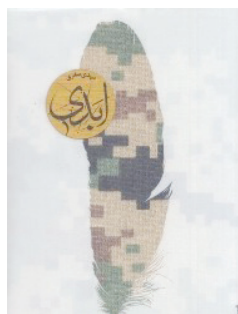
Ali Mohammad Moadab, a renowned poet, has been appointed director-general of the Institute since its founding. Sharestan Adab Publishing house is the editorial department of the Institute. Since its foundation in 2011, several books have been published, most of which have received awards and nominations nationally.

At the 28th edition of the Tehran International Book Fair in 2014, Shahrestan Adab was awarded the Best Editor of the Year by Hassan Rohani, President of the Islamic Republic of Iran. With 150 books divided into 3 different collections, namely fiction, literary research, and poetry, this publishing house aims to welcome, advise and guide its talented authors in this exciting creative process.

Foreign Rights Contract:

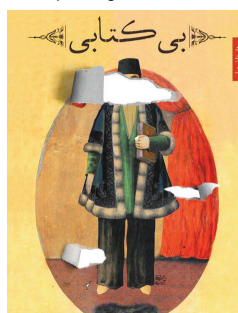
Pol Literary & Translation Agency

Majid Jafari (polliteraryagency@gmail.com)



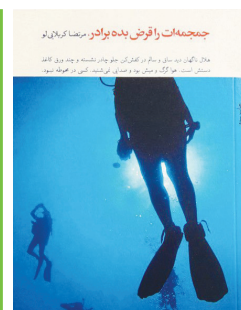
Eternity

Author: Mehdi Safari
Year of Publishing: 2017
No. of Pages: 240
Size: 13 × 20
ISBN: 9786008145387
■ Sample English text is available.



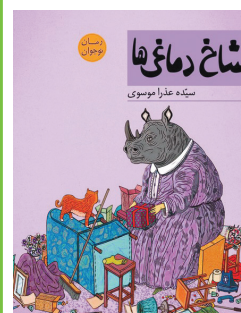
Booklessness

Author: Mohammadreza Sharafi Khaboushan
Year of Publishing: 2018/4th Edition
No. of Pages: 260
Size: 21× 14
ISBN: 9786006889979
■ Sample English text is available.
■ Selected in Jalal Al Ahmad Literary Award, Iran, 2017
■ The winner of the book of the Islamic Republic of Iran, 2016
■ Honored in the Martyr Ghanipur Award, Iran, 2016



Lend me your Skull Brother

Author: Mortaza Karbalaeeelou
Year of Publishing: 2017/3th Edition
No. of Pages: 288
Size: 21× 13
ISBN: 97860068145837
■ English text is available.
■ Award nominee of Ghalam-e Zarrin Literary Prize, Iran, 2013
Jalal Al-Ahmad
■ Award nominee of Jalal AleAhmad Literary Prize, Iran, 2013
Jalal Al-Ahmad



Those with Horn Noses

Author: Ozra Musavi
Year of Publishing: 2017
No. of Pages: 183
Size: 19.5× 12.5
ISBN: 9786008145394
■ English text is available.
■ Honored on the Parvin Etesami literary prize.



Pol Literary & Translation Agency

Founded in 2005, POL is a full-service agent that translates Iranian books and represents Persian language publishers, authors and illustrators through 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 Literary & Translation Agency handles the rights of more than 50 Iranian publishers' titles to sell their rights.

As for buying right, we present the rights of many publishers from the different countries to buy their Persian Language right to Iranian publishers.

Pol main programs are:

- 1 – Children and Young adults
- 2 – Fiction (Novels and short stories)
- 3 – Non-Fiction

POL services and editorial developments are:

- Publicity of Iranian books through introduction and presentation of books in major international book fairs, catalogues and brochures, websites, literary and cultural seminars and through contacts and negotiation with literary agencies and publishers throughout the world.
- Handling Iranian authors and illustrators in foreign countries to sell their rights of books to publishers.
- Handling the publishers and authors from other countries in Iran to sell their rights to Iranian publishers.
- Holding and managing stands in different international book fairs for publishers.
- Making easy for authors and illustrators to participate in different international cultural events.
- Translation and editing books from Persian (Farsi) into other languages and vice versa.
- International distribution of Iranian books in other countries
- Co-publishing books with publishers in other countries.

Pol Literary & Translation Agency

Contact Person: Majid Jafari

www.pol-ir.ir

polliteraryagency@gmail.com

Unit.3, No.108, nazari, 12 Farvardin Str.Inghelab Sqr. Tehran-Iran

Tel:+98 21 66480369

Fax:+98 21 66478559