

## Four Iranian films at Shanghai Int'l Short Week



ILNA – Four works from the Soreh Cinema Organization were showcased during the Shanghai International Short Week (SHISW).

The films included 'After Midnight,' directed by Mohammad Baqeri and produced by Mohammad Hadi Aqajani, 'Before Heaven,' directed by Ahmad Heydarian and produced by Mohaddeseh Pirhadi, 'Needle,' directed by Yousef Ja'fari and produced by Hossein Darabi, and the short animation 'Let's Make Peace,' directed by Abdullah Alimorad.

The festival returned with its highly anticipated 25th edition after being cancelled in 2022 due to the pandemic. Some 450 titles from around the world screened in over 40 cinemas across the city.

For more than a week every June, the SIFF, China's largest film festival by number of films screened, brings the city a taste of both international cinemas rarely shown in domestic theaters, and high-profile Chinese films before their world premiere.

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## Iran Culture Week opens new horizon on Tehran-Moscow ties: *Minister*

Arts & Culture Desk

In an effort to enhance cultural relations between the Islamic Republic of Iran and the Russian Federation, Iran's Minister of Culture and Islamic Guidance, Mohammad-Mehdi Esmaeili, arrived in Moscow on Tuesday to participate in the events of Iran Culture Week.

The visit comes after a year of negotiations between the officials of the Ministry and their Russian counterparts, paving the way for new cultural interactions between the two countries. The event began on July 4 and will conclude on July 9, according to IRNA.

Speaking at the opening of his visit at Vnukovo International Airport, Esmaeili stated, "This trip was planned upon the invitation of the Russian Minister of Culture to attend Iran Culture Week in this country."

He further emphasized the longstanding history of good neighborliness and shared cultural heritage between the Islamic Republic of Iran and the Russian Federation, expressing the need for increased cultural cooperation.

Referring to the meetings between Iranian President Ebrahim Raeisi and Russian President Vladimir Putin in previous years, Esmaeili highlighted the emphasis

placed on the development of cultural relations.

He expressed hope that his visit, along with the organization of Iran Culture Week in Russia, would initiate a fresh era of robust cultural collaboration in various fields.

Esmaeili mentioned the past visits of Iranian cultural deputies, media representatives, and the head of the Cinema Organization of Iran to Moscow.

He described the current readiness of both countries to establish a strong interactive environment as a result of extensive bilateral negotiations.

"With the planned agenda and the topics to be dis-



ussed in negotiations with the Russian side during this trip, we hope to witness positive agreements and a significant advancement in cultural interactions between the two countries," said the Iranian minister.

On Wednesday, the Iranian minister will hold an official meeting with his Russian counterpart and participate in a joint press conference. Other activities during his visit include meetings with the cultural adviser to President Vladimir Putin,

prominent Iranologists and Islamic scholars in Russia, the president of the Russian Academy of Sciences, and delivering a speech at the Scientific Councils of the Russian Academy of Sciences.

During his stay, Esmaeili will meet with the governor of St. Petersburg and visit the Institute of Oriental Manuscripts of the Russian Academy of Sciences, which houses a rich collection of Iranian manuscripts and artworks registered with UNESCO.

The official program of the minister's visit will conclude with his attendance at an Iranian classical music concert at the Capella Concert Hall in St. Petersburg.

Iran Culture Week in Russia encompasses five sections, including exhibitions of traditional Iranian arts, Persian carpets, a joint performance by Iran's National Orchestra and the Russian National Youth Symphony Orchestra, and film screenings and animations.

## Inscription with the word 'Allah' discovered in Fars Province

Arts & Culture Desk

A rare inscription believed to have been written during the early Islamic period with the word "Allah" (God) was discovered on the rocks of Fars Province.

According to the ILNA, stone inscriptions, including credible and firsthand documents, contribute to the reconstruction of the history and archaeology of a region, portraying the political and social conditions of an area within a specific time frame. Moreover, these inscriptions present the perspectives and ideologies of the ruling

structure and religious circumstances of a society in a specific temporal dimension.

Abolhassan Atabaki, a scholar in ancient languages and a history Ph.D., said that this stone inscription is believed to be one of the oldest inscriptions bearing the name "Allah" engraved on rocks in Fars Province. According to the researcher, with the decline of the Sassanid Empire and the expansion of the Islamic domain, the Kufic script, rooted in Aramaic lines (derived from Syriac script), replaced the Pahlavi script. Initially, this script lacked

diacritical marks and punctuation. However, during the first Islamic century, it underwent an evolutionary process and was still used in a calligraphic and decorative form until the fifth Islamic century. Yet, in the third century of the Hijri calendar, when Abu Ali Muhammad Shirazi established the naskh script by modifying the Nabatean script, the Kufic script declined, and the naskh script took its place.

Najmeh Ebrahimi, with an M.A. in history, said that it is believed that the writing of this stone inscription took shape on rocks from



the third Islamic century onwards. Since this rock is adjacent to a castle with a spring and water reservoir, and its inhabitants enjoyed a secure environment, the

time period of this inscription should be designated when Muslim Arabs expanded their comprehensive dominance over the Fars region.

She said that despite the fact that portions of the Roman Empire, North Africa, and all regions of Iran were opened by Muslim Arabs, Iranians were the only ethnic group who preserved their language and culture and engaged in the reconstruction of Iranian identity and culture during the earliest Islamic centuries through movements such as the "Shu'ubiyya" and the establishment of local governments such as the Samanids and the Saffarids.

She added, since the Arabs of that time lacked a history of statehood and bu-

reaucratic administration, they were able to continue the Sassanid administrative system by relying on Iranian intellectuals.

Nevertheless, these documents encompass a portion of the history of the land of Iran and reflect the historical events and incidents that our ancestors once faced. Due to the relatively low height at which this inscription is positioned, and its easy accessibility, a part of it has been subjected to destruction in subsequent periods, as evidenced by an extension attached to the word "Allah".

## Challenges, potentials of Iranian books in global market



By Hamideh Hosseini  
Staff writer

The Iranian literary scene is home to a rich array of works, each with its own unique qualities. However, the global book market presents numerous challenges for Iranian authors and publishers, resulting in a limited presence of Iranian books on platforms like Amazon and Google Books. The global book market is highly competitive, requiring authors to create innovative and engaging literary works to achieve international

success. Extensive research, mastery of writing techniques, and linguistic knowledge are essential in crafting compelling narratives. While platforms like Ama-



zon and Google Books have made books easily accessible to readers worldwide, Persian books remain underrepresented. This limited availability reduces

exposure and recognition for Iranian works among global readers. The hurdles posed by sanctions and restrictions on financial transactions contribute to this scarcity. As a result, many talented Iranian authors and publishers struggle to reach a wider audience and promote their works on these popular platforms. Moreover, the lack of effective advertising and marketing tools further hinders the recognition of modern Iranian literary works worldwide.

Persian books with cultural and historical content hold

great potential for translation into other languages. These works, which often surpass their global counterparts in quality, capture the rich heritage and significance of Iran. They resonate with readers worldwide, allowing them to appreciate Iran's history and culture. It is crucial to prevent inaccurate portrayals of Iran by non-Iranians and take charge of representing the country's culture. By translating and promoting such works, Iran's distinctive features can be showcased, contributing to a more accurate global understanding of

the country. While some argue for a focus on universal themes in literature, disregarding a country's distinctive features, I believe that every nation possesses unique aspects worth showcasing. Iran, with its rich cultural tapestry, should not be exempt from this perspective. Works that address universal themes like love, family, and friendship can certainly resonate across cultures, but it is equally important to highlight the specificities of Iranian culture. By encouraging the translation of works that encapsulate

both universal and Iranian characteristics, we can promote Iranian culture worldwide.

Despite the challenges faced by Iranian authors and publishers, the potential for translating Iranian books into other languages remains significant. By addressing the hurdles posed by sanctions and limitations, promoting cultural and historical works, and preserving Iran's distinctive features, we can overcome barriers and ensure that Iranian literature finds its rightful place in the global literary landscape.