

Almultaqa Magazine

Quarterly magazine - published by the Arab Children's Book Publishers Forum



الملتقى العربي لناشري كتب الأطفال
ARAB CHILDREN'S BOOK PUBLISHERS FORUM

How the Arab
Publisher
reach Children in
diaspora

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Members of the
Forum win
a Horizon Grant

Themes missing
from children's books

Sheikha Bodour Al Qasimi

Digital technologies open up new markets
for the publishing industry



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ARAB CHILDREN'S BOOK PUBLISHERS FORUM

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Publishers Forum

Issue N° 20 - October - 2022

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In this issue

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A group of publications by Forum Members have made it to the 2022 Honour List, which is published by the International Board on Books for Young People. IBBY HONOUR LIST 2022.



Served and unserved themes in children's books

Within the framework of the continued development of the Arab children's book, we at the Arab Children's Book Publishers Forum are delighted to serve as a supportive partner in these auspicious endeavors, given that the children's book is indeed the key to draw the interest of young children to the realm of reading and the love of books.

To this end, the Forum has embarked on a fundamental project, which seeks to probe the topics and areas lacking in Arab children's books, so as to present the same to the willing publishers and authors, act as an inducement to them and encourage them to join in filling the content and content gaps in children's books, something that has been instrumental in identifying researchers and stakeholders with publishers and writers.

This initiative was launched as a series of seminars, the first of which this year was held in conjunction with the Sharjah Children's Reading Festival, attended by distinguished writers, illustrators, educators, publishers and the participation of various Arab publishing houses. The outcome was a positive experience and a stimulating participation, getting hold of many areas and topics that were either rare or totally absent from children's books published in the past decades.

Meanwhile, the second conference was organized within the proceedings of this year's Amman International Book Fair in the Hashemite Kingdom of Jordan, involving the cooperation of specialists. Thus, it helps to prepare it with the necessary knowledge and skills for the 21st century, so that it can empower itself as a partner and pioneer in the making of world.

We pledge that efforts will continue to move forward in this project and to resource all the gaps, aspects and areas that need more of literatures, for a book that comprehensively addresses all the aspirations of children in various areas.

May God grant us success

Aisha Hamad Maghawar
The Secretary General



From Barcelona
Sheikha Bodour Al Qasimi:
 Digital technologies open up new markets
 for the publishing industry



Sheikha Bodour Al Qasimi, President of the International Publishers Association, confirmed that the use of digital and modern technology in the publishing sector is no longer an optional path, but rather has become a necessity for the sustainability of the sector and to ensure the expansion of its markets, noting the importance for publishers around the world to consider the changes imposed by the «Corona pandemic», as a lesson for a new stage in the book industry.

This took place during her participation in the activities of the seventh edition of the Forum Edita,

held in Barcelona, Spain, and discussed the challenges and opportunities in the world of books and publishing, as part of her tour of the Iberian Peninsula, which included a visit to the Lisbon International Book Fair and meetings with leaders of the publishing industry, in which she was informed of the challenges faced by publishers in Spain and Portugal, and the opportunities available to them to contribute to the growth of Europe and the global publishing markets.

In her address to the forum participants, Sheikha Bodour explained her vision of leading a qualitative transformation in the publishing sector through the

International Publishers Association Academy initiative, stressing that the integration of digital media and contemporary technology into the working mechanisms of publishers would open up new markets for them and provide them with sustainable revenues limiting the potential disruption of supply chains.

Sheikha Bodour called on publishers to find a balance in their business system between the publisher's mission to interact with readers and the use of modern technology to reach the public, pointing out that an over-reliance on digital options will create obstacles and challenges in fulfilling their core tasks and roles.

Bodour Al Qasimi:

The Emirate experience as a model for developing networking

Sharjah signs the «World Book Capitals» Charter in Poland



Sheikha Bodour bint Sultan Al Qasimi, President of the International Publishers Association, in the Polish city of Wroclaw, representing Sharjah, signed the Charter of the World Book Capitals Network, embodying the Emirate's vision of enhancing book participation to achieve comprehensive and sustainable development in countries around the world.

Sheikha Bodour Al Qasimi, in a speech to the delegations of the participating cities, reviewed the experience of the Sharjah World Book Capital 2019 program, noting that the Emirate has managed to benefit from the lessons imposed by the Covid-19 pandemic to strengthen cooperation between different cities and book authorities, stressing that the experience of the Emirate can serve as a model to develop the work of the World Book Capitals Network.



The General Secretariat holds a number of professional meetings

During Amman Book Fair

Within the participation of the Arab Children's Book Publishers Forum in Amman Book Fair, the General Secretariat held a number of professional meetings with publishers and Arab institutions of common interest.

The beginning was the opening day on 1/9/2022, when the Fair was inaugurated by Dr. Haifa Al Najjar, the Jordanian Minister of Culture, who visited the Forum's pavilion and Ms. Aisha Hamad provided her with a briefing on the Forum's works, goals and activities. She showed the Minister the publications of the member publishers presented at the pavilion and the Secretary General gave the Minister the Forum's shield.



A special symposium entitled: Served and unserved themes in children's books

On 3/9/2022, the Forum organized a special conference entitled: Absent Themes in Children's Books. This conference was a continuation of what was presented at the Sharjah Reading Festival last May, resulting in integrated data that constitute an ambitious study to be published by the Forum and subsequently disseminated to member writers and publishers. Professor writer Mohamed Bassam Malas and Professor



writer and editor Taghreed al-Najjar participated, where they discussed a number of topics that are missing from children's books and need to be addressed wisely, such as death, divorce and domestic violence. The conference was followed by Mrs. Haifa Al-Najjar, Minister of Culture of Jordan, where she delivered an intervention in which she expressed the importance of the topic presented to the speakers.

Her Excellency also expressed her appreciation for the Forum's efforts to address this topic due to its popularity and importance in development.

The conference was attended by a number of publishers and people interested in children's literature and media professionals, as well as Mrs. Salha Ghabish, Cultural and Media Advisor at the Supreme Council for Family Affairs in Sharjah, and Mr. Fadel Bosaim, representative of the Sharjah Book Authority at the Amman Book Fair.

The conference was moderated by Mr. Munis Al-Hattab.



A special meeting with the Children's Literature Committee of the Jordanian Writers Association

The forum delegation held a distinguished meeting with the Children's Literature Committee of the Jordanian Writers Association on 3/9/2022, where Mr. Nidal Al-Bazam and Dr. Ruba Al-Dabbas presented a definition of the Committee's activities and its contribution to the implementation of a number of activities for Jordanian children in different age groups. In turn, Mrs. Aisha Hamad defined the forum and its annual award for the best children's book.



The participants discussed the possibility of cooperating in organizing joint activities related to children's literature and providing support in coordination with the Sharjah Book Authority. The meeting was attended by Mrs. Zeinat Al-Karmi, Mrs. Mayser Jabr, Mrs. Fida Al-Zumar, Mrs. Duha Khasawneh, Mrs. Jamila Amayreh from the Children's Literature Committee.

Institutional visits at the conclusion of participation in the Amman Book Fair

At the end of the participation, the delegation visited on 5/9/2020 the Abdul Hameed Shoman Foundation, the main cultural institution in Jordan.

where they were received by Mr. Muhannad Al-Ratrout, Head of the Public Relations Department, Mr. Mowaffaq Malkawi, Director of the Cultural Forum, and Mrs. Rita Ziadeh, General Coordinator of the Abdul Hameed Shoman Children's Literature Award. They accompanied the forum delegation to all departments of the Foundation and presented the different cultural services it provides to the public, the logistical support to scientific and intellectual research providers and the annual Abdul Hameed Shoman Children's Literature Award.



During the visit, cooperation in cultural activities was discussed.

The Forum's pavilion was visited by a number of writers, stakeholders and publishers among the Forum's members. Prominent visitors included Dr. Haifa Al-Najjar, Minister of Culture of Jordan, and Dr. Atef Abu Seif, Palestinian Minister of Culture, who praised Sharjah's pioneering role in supporting culture, which has led to the world recognizing the high standard Sharjah has achieved in this regard.



At the Sharjah Reading Festival

Topics missing

from children's books



As part of its annual participation in the Sharjah Children's Reading Festival, the Arab Children's Book Publishers Forum organized a special symposium entitled "Topics Missing from Children's Books".

The participants tackled the most important aspects targeted for development of efforts intended

for promoting the children's book and developing the vision of Arab literature of children by going beyond the traditional approach in children's literature. The participants addressed many topics that the writer or publisher overlooks, in order to avoid being exposed to criticism and reactions although these topics, according to the lecturers' point of view, are very important and must be discussed

and passed on to the child in an elegant and smooth manner. In addition, his legitimate questions should not be ignored to understand himself, his origin, birth and the issues of death, existence and people with disabilities, along with tackling the absence of certain illustration methods in children's books being circulated in the Arab world and comparisons between the topics covered in children's





books in Europe and their counterparts in the Arab world.

The symposium witnessed a great interaction from the attendees, including publishers, writers and those interested in the topics raised by the lecturers and they exchanged views with them, in a rich and interesting dialogue.

The symposium was attended by the Researcher, Dr. Wafaa Al Shamsi from the Sultanate of Oman, the Media Writer, Mr. Abdul Wahed Alwani from Syria, and the plastic painter, Ali Amr from Jordan. The symposium was moderated by the Children's Writer/Journalist, Dr. Shahinaz Al Aqabawi from Egypt.



Cooperation with the Juvenile Awareness and Care Association

In keeping with the Forum's approach to cooperating with local and Arab cultural institutions, bridging access and joint action, motivating groups in society to read and take an abiding interest in the development of knowledge, the General Secretariat has offered various models of children's stories and young people's books as a gift to the Juvenile Awareness and Care Association, to sustain the readings of young people in the courses and workshops organized by the Association during the summer at the national arena.

For his part, Dr. Jassem Khalil Mirza, a board member of the Association, praised the role of the forum in spreading the culture of reading among children and teenagers. The Association also expressed appreciation for this community initiative, which supports efforts to nurture a conscious generation that loves reading, knowledge and self-cultivation.

During the 13th session of the Sharjah Reading Festival, the Forum presented hundreds of stories and children's books to reading lovers, including students and schoolchildren, who expressed their happiness and were smiling. The male and female teachers accompanying them expressed their deep appreciation for this kind gesture from the Forum.



The family of Arab Children's Book Publishers Forum congratulates:

HE Mr. Mohamed Rashad, President of Arab Publishers' Association

On the occasion of being awarded the Order of Culture, Science and Arts - Brilliance Level by HE President of the State of Palestine, Mahmoud Abbas, in recognition of his distinguished role and rich career in promoting and disseminating Arab culture and in appreciation of his efforts in serving the causes of his Arab nation, at the top of which Palestine.

We wish him continued giving.



Honoring the winners of the Forum Award for Best Child's Book – 9th Session 2022

As part of the activities of the Sharjah Reading Festival in its thirteenth session from the eleventh till the twenty-second of last May, the Secretary-General, Ms. Aisha Hamad Meghawer, honored the publishers who won the Forum Award for Best Child's Book – 9th session 2022.

Namely:

Wow Publishing House - UAE, winner of the Award in the Category of Young People, and it was received by Mr. Magdy Al Kafrawi, Director General.

Tamer Institute for Community Education - Palestine, winner of the Award in the Middle Childhood Category, and it was received by Ms. Renad Al Qubaj, Director General.

Al Yasmine Publishing House - Jordan, winner of the Award in the Early Childhood Category, and it was received by Ms. Abeer Al Taher, Director General.

the Secretary-General also honored, **Ms. Nahed Al-Shawa** (Nahed Al-Shawa Cultural Foundation). For her award for the year 2020 for the book *The Red Snake*, the story of Maya Dagher, Omar Lafi's illustrations for the Young Books category.



3 Publishers from the Forum's members

Won "Ofoq" grant from Sharjah Children's Reading Festival

The Sharjah Book Authority indicated that nine books received a grant from the children's book makers' platform «Ofoq», which were chosen from 50 illustrated books by illustrators and publishing houses from 12 states. The grant provides an opportunity for visual content makers specializing in children's books in Arabic to produce and publish their works, in addition to the cultural and media support that the supported publications receive, according to the vision of the Sharjah Children's Reading Festival.





The following books received "Ofoq" grant: "Alone, But" by Noon Publishing House in Canada, illustrations were made by Sepaida Bratian from Iran; "Never Ends" by Al Thuraya Publishing House in the UAE, illustrations were made by Walid Taher from Egypt; "School in the Kitchen" by Al Buraq Publishing House in Iraq, illustrations were made by Tahera Rezaei from

Iran; "Words with Black Threads" by Al Seif Publishing House in the UAE, illustrations were made by Fatima Al Ameri from the UAE; "Just Like Us" by Aram Publishing House in the UAE, illustrations were made by Maryam Yaktfer from Iran; "Ghadir Al Hekayat" (Brook of Stories) by Aram Publishing House in the UAE, illustrations were made by Afrouz Qoli Zadeh

Ledari from Iran; "Al Modahish" (The Amazing) by Wow Publishing House in the UAE, illustrations were made by Amira Al Tabei from Egypt; "Yellow Sea, Green Sand" by the same house, illustrations were made by Heidi Farouk from Egypt; "Where did the Stars Disappear" by Tech Tech Publishers in the UAE, illustrations were made by Hayam Safwat from Egypt.



The children's book makers' platform "Ofoq" allocates a financial support of USD 1,500, which the illustrator receives per book. The illustrator and publisher receives a grant for a maximum of two books, as the Sharjah Book Authority is keen, through such platform, on encouraging those working in the children's book publishing sector and highlighting the pioneering efforts exerted in the industry of knowledge publications that target children.

International Board on Books for Children and Young People (IBBY) conference

Dr. Sherine Kreidieh:

How wonderful it would be to see our fellow Arab publishers add their voices to this worthwhile humanitarian work



An International Board on Books for Children and Young People (IBBY) conference with hundreds of publishers, authors and illustrators from around the world took place recently in Malaysia.

Dr. Sherine Kreidieh, who represents the Lebanese Board on Books for Young People (LBBY), the Lebanese branch of the International Board on Books for Young People (IBBY), reported to the conference on the latest phase of the activities of the Lebanese

branch, besides engaging in other meetings on the periphery of the conference aimed at exchanging experiences and learning about the work of other branches around the world.

Dr. Kreidieh emphasized that she



joined «IBBY England» in 1999, when she was completing her master's degree in England, in 2000, she became a member of the Lebanese Board of Books for Young People (LBBY), stressing that though the editor's work has a major marketable aspect, the

human side of the work must be taken into consideration, enabling the editor's work to have a human dimension that stands out from the surrounding projects and works. In the process, and thanks to such support, new avenues are thrown open to accommodate the new

developments in the world.

One of the reasons I got involved with IBBY was to be in a position to accomplish all this, and eventually I ended up as president of LBBY four years ago, along with serving on the executive committee of IBBY International until quite recently.»



The international IBBY conference has brought together authors, publishers, illustrators, children's literature educators and university professors from all over the world,» explained Dr. Kreidieh, speaking back at the conference. Our vision is to bridge the gap between the book and the child as closely as we can.

The first book in our seminar was a children's book about what came over the children and animals in the aftermath of the Beirut harbor explosion that shook Lebanon and the world in August 2020. The book also talks about the fear that befell the children and animals, and how they overcome it.

Then we proceeded to several key projects undertaken by the Lebanese Association for Books for Young People, among which the highlight was that after the Beirut harbor explosion, the authority, in close cooperation with IBBY International and UNESCO, started

rebuilding and restoring libraries in many of the public schools destroyed by the explosion (more than 20 schools). On top of rehabilitating these libraries logistically and providing training to the staff of these schools on how to manage and regenerate such libraries, we collected donations from several international institutions, which amounted to more than eighteen thousand books. Such institutions involved include:

BOOK AID International, IBBY Canada, LBB, COBIAC (Collectif De

Bibliothecaires Et Intervenant En Action Culturelle),

and BNF (Bibliothèque Nationale De France).

As part of the conference, we also shared information about bibliotherapy, meaning the use of books to help children to comprehend and resolve problems they are dealing with. We had to have side meetings to present our activities and exchange experiences with publishers from all over the world.»

In conclusion, Dr. Kreidieh called upon Arab publishers to get involved with the branches of IBBY International in their countries, but if they don't have a branch in an Arab country, then publishers should rush to establish these branches, because IBBY International is a well-known international organization, very valuable in the sphere of children's literature.

IBBY International Conference brings together authors, publishers, illustrators, children's literature educators and university professors

Congratulations to the Fellow Member of the Forum

Dr. Amina Al Hashemi Al Alawi

A library for every family - Yanbu Al Kitab Project

The Africa Publishing Innovation Fund (APIF); a grant-making programme co-managed by Dubai Cares and a global philanthropic organization based in the UAE, and the International Publishers Association (IPA), selected five new projects across Africa with the aim of promoting love of recreational reading and publications reading among visually impaired children and young people.

This is the third year in a row for the APIF Programme, which is funded through donation of Dubai Cares. The APIF Committee, chaired by IPA President, Bedour Al Qassimi and including publishers from Ghana, Kenya, Nigeria, South Africa and Tunisia, chose the winners from dozens of applications submitted by 18 African states.

African publishing is heavily based on textbooks, up to 90% of sales in some markets, as consumers usually associate reading with education rather than entertainment. School closures during the period of COVID-19 pandemic exposed the weakness of the publishing sector in African markets.

The five initiatives that received APIF funding to enhance love of reading among millions of African children are:

Association for the Development of Education in Africa (ADEA),

Book Aid International, OliveSeed, PRAESA, and Yanbu Al Kitab, Morocco.

The project is manifested in providing access to a small library for 300 low-income Moroccan families, while targeting children from 3 to 12 years old. The project contains 22 books on



different topics and there is a link to a YouTube channel where:

Each book is recorded with a storyteller accompanied by a video capsule while the book is being read by an adult.

Practical advice that allows families to return easily and joyfully to the activity of reading.

Each book contains a pedagogical attachment that helps families build interaction that runs on textual and icon languages to enhance reading.

The project will create a reading environment for the families outside the school context with human values, gender equality and respect for the environment.

It is intended for: Improving access to culture in isolated areas;

Enhancing parental involvement in their children's education; and

Allowing children who left school to continue dreaming and travelling through pictorial books that incorporate the Sustainable Development Goals.

The YouTube channel is an

assisting tool for parents who drop out of school early and feel overwhelmed by reading.

Furthermore, this box is a mobile library. Children can share it with their cousins and friends.

Based on the support of APIF, there is a library provided for each family. It is a project established out of despair caused by COVID-19 and has become a global model and a part of the Sustainable Development Goals. It will instill reading in the heart of families through the Programme on YouTube and will promote the awakening of children and young people through literature and public culture. In addition, it will raise the level and motivation to continue studying.

The Programme will also influence teachers to introduce enjoyable reading into their curricula.



Forum members lead Honour List for (IBBY)

A group of publications by Forum members have made it to the 2022 Honour List, which is published by the International Board on Books for Young People. IBBY HONOUR LIST 2022.

A biennial selection of outstanding recently published books honouring writers, illustrators and translators from IBBY member countries.

The publishing houses are:

- 1) Al Alia Publishing, Egypt, 70 km
- 2) Al Balsam, Egypt, Tita & Papecha
- 3) Academia International, Lebanon, An Unexpected Visit
- 4) Al Saki, Lebanon, Savia
- 5) Gardens, Lebanon, Nishan
- 6) Tamer Foundation, Palestine, two books: The Kitten Risha & I and Al-Quds
- 7) Wow Publishing, UAE, In another way
- 8) Kalimat UAE, two books: Give me back my hat & Sunflower

One of the most popular and effective ways of furthering IBBY's aim of encouraging international understanding through children's literature is through the IBBY Honour List.

Titles are nominated by national departments, which may nominate one book for each of the three categories. If a country has a large and continuous production of children's books in several languages, one book can be submitted for editing and translation into each official language.

One key criterion in selecting Honour List titles is that the books represent the best of the country's children's literature and are suitable for worldwide publication.



Arab Children in the diaspora,

how the Arab publisher can reach them?

A large number of Arab children live in distant emigrants, hence the difference in culture and language, a situation that makes them desperately need support and assistance to communicate with their cultural roots, whose basis is the Arabic language.

The Reportage was conducted by:
The Editorial Department



That is why the role of Arab publishers of children's books is to deliver the book to the expatriate Arab child in the foreign country, in a form, content and style that suits this category, whose communication has become a question that must be answered, whether by educators or publishers. It is also a question for the families of these children who dream of having their children immersed in Arab culture at its very source.

Al-Multaqa magazine is pleased to open this file with a group of interested Arab women editors, through this journalistic investigation in which they participated:

Writer and Publisher **Fida Shtayyeh**, Director of Sununu Publishing House in Scotland.

Writer and Publisher **Amal Farah**, Director of Shagara Publishing House in the Arab Republic of

Egypt.

Writer and Publisher **Flora Majdalawi** from Rawae Majdalawi Publishing House in the Hashemite Kingdom of Jordan.

The flow of the reportage centered on studying the extent of the role that translation plays in reaching our immigrant children, through the axes identified by the survey questions, which began with the following question:

Do you think translation helps reach the Arabic publisher for Arab children in the diaspora?

Publisher **Fida Shtayyeh**, Director of Sununu Publishing House in Scotland, says that translation in both directions is imperative to reach Arab children in the diaspora, as well as non-Arab children. Translating from Arabic into English - for example - allows Arab children to read Arab stories in a language that may be easier for them because of the nature of life outside the country. Since Arabic may not allow these children to learn the Arabic language, why are they deprived of reading content from Arabic stories?

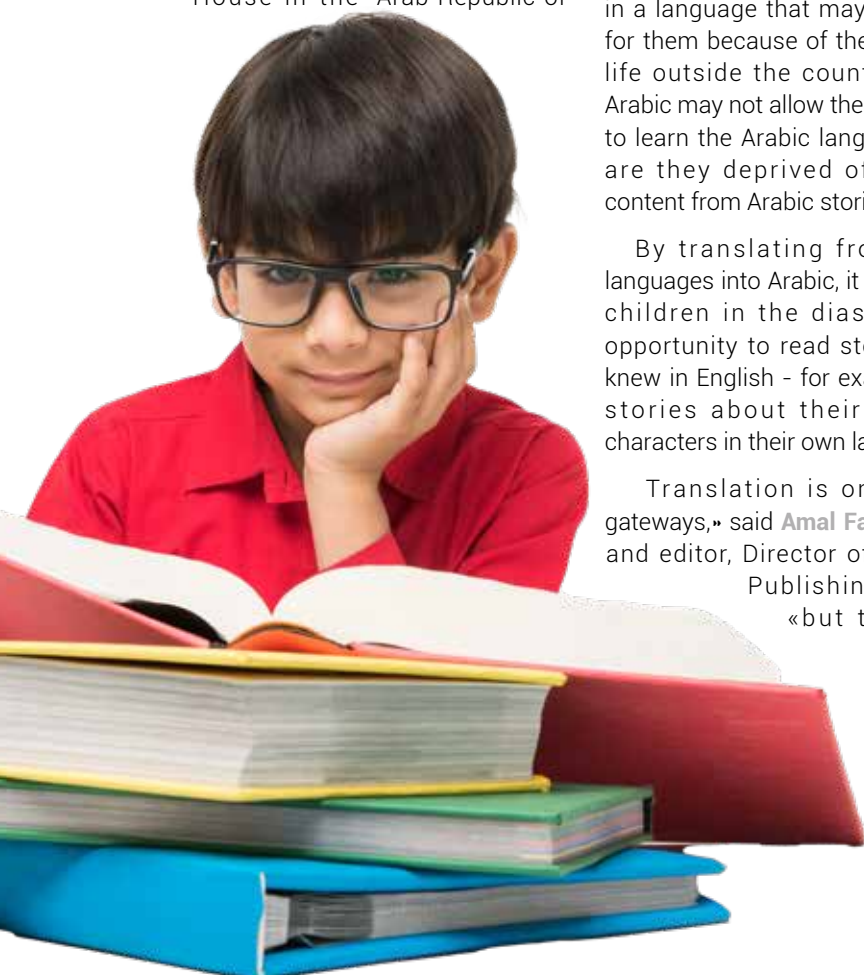
By translating from other languages into Arabic, it gives Arab children in the diaspora the opportunity to read stories they knew in English - for example - or stories about their favorite characters in their own language.

Translation is one of the gateways," said **Amal Farah**, writer and editor, Director of Shagara Publishing House, «but the most



important thing is that a family becomes aware of its child's Arabic identity and builds bridges of communication between the Arab writer and his or her child, because translation is a mediator for those who do not speak Arabic, but this is not the case. It is self-sufficient, and I think that a good translation helps the publisher to reach the whole world, not only the Arab children.

In her estimation, writer and editor **Flora Majdalawi** suggests that Western public libraries are active and effective institutions for providing foreign writers to all age groups. In my experience and during my stay in Scandinavia, public libraries offer a special section for Arabic books and publications that is constantly updated, linked and parallel to the needs of the local community





served by these libraries.

In addition, specialized Arabic book fairs have become commonplace in a country like Sweden, the most famous of which is perhaps the Malmö Arabic Book Fair. Some Arab distributors residing in Europe have also been active in setting up Arabic book fairs in which they travel to many parts of Europe and represent a wide range of Arab publishers, with the experience of Pages House (Sweden) as a model.

How important is it to translate children's books?

Publisher **Fida Shtayyeh**, Director of Sununu Publishing House in Scotland, feels that most children's books convey common universal human values, whether direct or indirect. This gives children new worlds to discover. In

our childhood, we often read world



Fida Shtayyeh :
**Children living
abroad are looking
for multi-level books**

stories from China. We often read stories from China, Europe and India immortalized by the charm of their homeland.

For publisher **Amal Farah**, Director of Shagara Publishing House, translation is, in fact, an acknowledgement by the other that you have what they need to know. And, of course, translation is an incentive for the publisher to improve, and for the publishing movement in general to grow.

However, the publisher, **Flora Majdalawi** of the Rawae Majdalawi Publishing House, believes that the movement of translation from Arabic to European or foreign languages is very low, almost negligible. This is due to the strong competition in the content offered by the foreign publisher, especially with regard to children's books, in addition to the difference in taste, especially in the artistic component, such as drawings and others. Knowing that the foreign reader is very curious and likes to know more and more about our literature. There is also the material component, because a foreign publisher will not choose a book for translation if he cannot market it well or guarantee its sale in a satisfactory manner. However, the fact remains that a very small number of books published in the Arab world receive the attention of their translators, and it is still the book published in English that dominates the world translation market. For the Scandinavian countries, an important part of the translations comes from the neighboring countries with which they share their cultures, customs and tastes.

Which translation is better; within the same book or a freestanding version?

Publisher **Fida Shtayyeh**, Director of Sununu Publishing House in

Scotland, asserts the confidentiality of each language and the need to publish each book in a separate language, especially Arabic and English. He reads the book and turns its pages in the right direction, without one language taking precedence over another. Also, in children's picture books, there is a lot of weight on the pages when two texts compete for a drawing, each in its own language, so bilingual books can be an economical solution, targeting a specific audience. However, this excludes language privacy as well as reader privacy, so why would a non-Arabic child who does not read Arabic want to buy a book with extra text in Arabic? A bilingual child will naturally choose to read a text with which he feels comfortable and confident. They often read the other text after being told: Now read the story again in the second language!

Meanwhile, publisher **Amal Farah**, Director of Shagara Publishing House, says both formats have advantages and disadvantages, but I personally prefer the stand-alone version, where the young reader can enjoy the content without visual distortion or disruption.

As an editor, **Flora Majdalawi** sees translation as a bridge, necessary, important and vital. It is essential for a child to read translations in order to learn about the world outside his or her environment, and to embrace diversity and acceptance of the other.

Many Arab children live abroad. What books do they need?

In the opinion of publisher **Fida Shtayyeh**, Director of Sununu Publishing House in Scotland, children living abroad need books of different reading levels, to support their learning to read the Arabic language, in addition to books that are published for reading only for pleasure without educational purposes.



For her part, publisher **Amal Farah**, Director of Shagara Publishing House, believes that children need books with good content, fine art and high-quality printing, enhancing their skills, taste, imagination and ideas. They also need texts that celebrate Arab culture, its values and its vast and beautiful human and civilizational concepts.

According to the publisher, **Flora Majdalawi**, children need a variety of books to meet their diverse interests, tastes and language levels.

Are there any pioneering experiences of translation into other languages in the Arab world?

Publisher **Fida Shtayyeh**, Director of Sununu Publishing House in Scotland, believes that there are pioneering experiences in the translation of children's books

in the Arab world, but unfortunately, they are limited to limited items. For example, we find books translated from other languages into Arabic are the best-selling books that have achieved great commercial success. When translating from Arabic into other languages, we find that publishers select award-winning or highly acclaimed books, all these reasons seem logical, easy and straightforward to choose books, but we believe that in the depths of libraries and on the shelves are many books that deserve to be translated outside. The limits of stereotypical classifications and the best ways to discover these books are through participation in book fairs and translation and publishing conferences, which the Emirate of Sharjah is one of the pioneers of these initiatives locally and internationally Mozambican, African



languages, Turkish, Macedonian, Persian, Brazilian, in addition to English. We have also purchased the rights for English and German. We look forward to our participation in the next editions of the publishers' conference and book fairs in the emirate of Sharjah.

As far as the publisher, **Amal Farah**, Director of Shagara Publishing House, is concerned, she says that in the field of children's books, I have not received anything in this regard, but that does not mean that there are not any, there are always attempts that should enlighten them.

Publisher **Flora Majdalawi** said, As you know, I specialize in children's and young adult literature, and I am not the best person to answer this question, especially with regard to literary novels by contemporary Arab



Flora Majdalawi

The translation movement from Arabic to European languages is almost insignificant

writers. But from my experience in Sweden, there was a limited experience of translating some children's works from Arabic into Swedish, specifically in bilingual versions, which one of the major Scandinavian publishing houses started. But the number of works was very limited.

Any suggestions for enriching the children's book translation business?

Publisher **Fida Shtayyeh**, Director of Sununu Publishing House in Scotland, suggests that organizations sponsoring translation should pay more attention to interactive children's books for early childhood. We hope that translation grants will go beyond just evaluating the text. What drives up the cost of children's books is the technical level and kinetics of production. We also hope that there will be initiatives to support the translation of audio books for children.

As for the publisher, **Amal Farah**, Director of Shagara Publishing House, she suggests that an Arab cultural institution should take the initiative to translate a group of

high-end children's books, provided that it submits copies to the most renowned international libraries, and that the Arab Children's Publishers Forum contributes to all international fairs with a translated copy of the winning books, to be its platform. Presenting the book in its Arabic origin and clarifying the value of its content for those who do not know Arabic through translation.

Publisher **Flora Majdalawi** also believes that the most important factor in activating the translation of the Arabic Children's Book is marketing the Arabic Children's Book in a way that targets the foreign publisher, such as being present at their exhibitions, inviting them to our exhibitions and preparing a marketing summary and profiles that highlight the strengths of the book in foreign languages, the most important of which is English.

At the end of this survey, thanks to the Arab publishers who participated in this vital issue, which must remain open to give it more ideas, in order to present an Arabic book worthy of attracting the attention of our Arab children living abroad.



Amal Farah

Translation is the publisher's incentive to provide quality



**Mr. Moata Allah
Mohamed Al Amin**

Algerian writer

The eloquence of colours and their impact on enriching the imagination of the child

During his educational stages, the child needs to be provided with literary texts that are smooth, in terms of narration and description, and complex, in terms of rhetorical image, as this duplication contributes to granting the child the talent of expression and the feature of imagination, which would lead to new textual constructions based on the core texts that he keeps in his memory.

It is appropriate for the teacher in this regard to select for his student textual models tinged with colours, which are framed in the form of: similes, intense narrations, reduced dialogues, along with taking into account his age stage and refining his linguistic experiences with stylistic methods that motivate him to come up with similar and analogous forms that grant him the energy of interaction, through which he can tackle the literary texts without getting bored or alienated, especially at an age crowded with distractions.

Providing literature with gradual colours would add new options to the child in using lexical alterations and morphological structures that are consistent with every linguistic context imposed by expressive communication, without falling into the trap of repetition. Colours have cultural, artistic and psychological functions, which contribute to developing his productive efficiency and getting acquainted with his intellectual tendencies at an early age. For example, but not limited to, if we present this brief phrase to a sample of children: Palace laborers laid red carpets on the floor, in preparation to receive foreign delegations.

It is unavoidable that the dimensions of the picture would be associated with how the red colour is manifested and depicted within the linguistic content, as the child may understand it as referring to love and peace that surround the country and appreciation of the guest coming from foreign countries, while another child understands it as a sign of greatness and reverence, since only the presidents and ministers are received on flat red beds.

The use of colour in rhetorical metaphors allows the child to improve his mood and treat him from some intractable psychological diseases. Therefore, it is recommended to mix the textual aspects with colour formats to lure the child and support him with defensive psychological means, as if we tell him a piece of story dominated by blue colour: Wasim's

father bought a water blue pistol, so he had a list of toys of one colour: a blue crystal ball, a blue wooden boat, a lamp with a blue light and even his dreams became blue.

Perhaps the insistence on refining the blue colour is a deliberate linguistic position based on the American study in 1932, which found out the importance of the blue colour in calming the child and giving him a sense of safety.

It is desirable for the child to listen to story parts including colours, in order to be able to enhance his imagination by recalling the rhetorical image, programming it and then recycling it. The basis on which the child relies to maintain the sustainability of this complex process is the colour as an effective and indispensable link.

If the teacher narrates the famous Arab proverb to his students, which says: I was eaten on the day the white bull was eaten, then in this case he should review the story in its details, so that the real meaning becomes clear, which is the feeling of shame and betrayal because of the neglect of friends. Most importantly, to understand the depths of the meaning, it is necessary to trace the colour in the story scene, as it is the main key to achieve his desired goal.

There was a tripartite alliance in the woods (white bull, red bull and black bull) that emerged as a deterrent force for the lion. Then, the latter, in order to preserve its kingship, thought of dispersing the alliance by claiming that colour is a physical defect that brought danger.

It informed the red and black bulls about news indicating that nothing guides others towards us in our forest except the white bull and my colour is like yours. Then, the two bulls were deceived by this trick and they allowed the lion to devour the white bull. The lion repeated the process and said to the red bull that my colour is like yours, so shall I devour the black bull? Then, it liked the idea and instructed the lion to eat the black bull. Finally, the red bull became lonely and it became an easy prey for the lion and when it was about to be eaten, it said the famous proverb: I was eaten on the day the white bull was eaten.

In conclusion, an effective education strategy imposes including colours and mixing them in literature to enhance the child's imagination towards innovation and embodiment.

Together to document oral stories Village Night

(Sav Legund) had a magical effect on our childhood and it required our bullying resentment to succumb to the dictations of civility, as this superstitious being, which we cannot describe and imagine, was more terrifying to us than Aunt (Krejo), who threatens everyone who approaches the highway with a shiny syringe. We used to find a way to circumvent the Aunt, but av Legund) was the preoccupied of the day that threatens us every night and the lord of darkness that cannot be stopped if it approaches. The years passed and we discovered the name game (and its translation: Village Night) and we laughed at ourselves, even though the night of the village remained a breeding ground for all the creatures that we have heard of and of which we have not.

I still remember the story of the cockroach and the fools, which is full of funny and painful paradoxes, which exposes something of our internal structure, by paying attention to side matters of no value and neglecting the main and important issues, through stupid reactions of different humans, who hear that the cockroach is dead!! I still remember the story of (Kokokhti); the bird which killed its sister and lived a lifetime of regret. In addition, I remember the story of (Ghazalouk and Dalaluk), which I could not rest assured of sleeping without hearing it in full and I am assured that every gazelle sleeps in its mother's arms safely.

In those evenings that we seize to hear folk tales from our grandmothers and aunts, our memories were filled with enchanting tales, because we were overly excited by them at that time. We think that they are facts that have passed us by in the past. I remember some of them, so today I am faced with stories that are no less wonderful, splendid and indicative than (Kalila and Dimna) and the stories of (Brothers, Grimm and Hans Andersen), as well as the tales of Aesop, La Fontaine, Tolstoy... etc. They are unique tales that you do not find in the literature of other peoples or in their folk tales. These tales are based on the life, history, nature, environment, taste and values of the original resident of the place. I say this is based on my passion and interest in the stories of peoples from the Far East to the Far West. There was a desire to collect, record, compare and document them, which has always occupied me without having the appropriate opportunity to achieve the same, but it remained a dear wish that fades with time without being extinguished. The more my desire fades because of the departure of some of those we heard from them, the more I feel the enormity of their loss. This is the defect of oral culture, which is mutated, distorted, lost and forgotten.

The folk tale stores a huge and varied energy of historical, social and environmental values and connotations for peoples and it transmits

them through time outside the desires of embellishment, refinement, affectation and artificiality, through an easy, close and endearing language that evokes the imagination to store reality in the convolutions of souls and stimulates the enthusiasm to look forward to a more useful giving. It also transmits the experiences of generations through the ages smoothly and with pleasure.

Recovering what we have missed may not make up for it in its entirety, but writing these stories is a great and necessary task. Individual efforts may not succeed in achieving something important. Therefore, a pioneering institutional and research work is required. The issue is not only related to the local heritage, but to a heritage that constitutes an important addition to the world heritage. The matter starts from writing and collecting, and passes through publishing by all modern means, including paper, electronic, audio, visual and interactive publications. The new generations will not know anything of it, since such strong relationship between grandchildren and grandparents is almost disappearing with the contemporary lifestyle and the rivalry of contemporary media no longer leaves room for oral culture for circulation and spread.

There is an interest shown by some Arab societies in establishing research, writing and study centers and departments, including the United Arab Emirates, and the size of what they achieved in a decade as compared to Arab societies is really amazing. There are writers who have devoted or spent a significant part of their time writing down these stories and searching for them in their pristine appearance, in the valleys, deserts and mountains.

Long and short folk stories, young people's stories, proverbs, some historical stories that are mixed with legend, and some stories derived from a common heritage among the peoples and cultures of the region, formulated by each people in their own way that suits their nature, environment and values, as well as other things that fall under oral culture, must be investigated and collected. The identity is based on the common heritage in the beginning and the folk narrations constitute an integral part of this worthy heritage.

Perhaps the most important source of identity building for individuals at the beginning of their upbringing is the folk tale and biography, since it builds the child's personality and adapts it to a general identity that makes him feel belonging, with the utmost kindness, calmness and pleasure, away from the stereotyping or preaching processes that converge with domestication that defines imagination and creativity, instead of pushing him towards a civilized contribution with a special and authentic flavour.



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Sahar Naga Mahfouz

Writer of children's and young
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Director of Kiwi Stories
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Transition from writer to publisher: Who, when and how?

Personally, I believe that every writer started his journey in the world of writing without being sure of the possibility of continuing or withdrawing from this field. Writing is an expression of thoughts, ideas, feelings and experiences, which may reach the audience and may get lost in the crowds of what is presented to him all the time.

Whoever tried repeatedly and found his own way and continued, he must have aspired to rise and raise the level of what he writes and what he presents, through investing in reading and attending workshops that open his eyes to new horizons, as well as holding discussions with colleagues, "listening" to advice and adopting what suits him. These are all means that help to achieve progress and continuity, while not being satisfied with what is contained in our reservoir of information and memories.

On the way of every writer there are small crossroads, and during his journey he must choose the best of them, through examining his capabilities and checking the correct timing, based on his past experiences and upcoming plans, as well as the burdens he can bear.

Hence, the question is: When will the writer be ready to get involved in the world of publishing, and why?

Not every writer has to get involved in the labyrinths of the publishing world and its branches. Otherwise, we will lose a lot of things from the world of writing and add a surplus to the publishing world.

It is better for the writer to remain honored by the various publishing houses he deals with, in order to experiment here and there and devote himself completely to writing, reading and attending fairs.

However, the writer's obsession in general and the question that always haunts him are: what is next? Where will I reach in my writing?

Before answering this question or delving into the issue of premonition, I think the writer should get ready in advance for what is to come, perhaps automatically or perhaps by planning for a rather long period.

I mention here some points that may help the writer later during the transformation process if it is within his near or far dreams:

- 1) Building a base of loyal readers and gaining their trust by providing new and appropriate content that reaches their hearts and minds;
- 2) Working with different publishing houses, as each publishing house has its own style of work, follow-up and marketing and this gives the writer a broader perception of what he wants later;
- 3) Attending fairs extensively and getting acquainted with new releases and different production methods, starting from many sizes to the type of paper, font and printing;

4) Searching the Internet for books that fall within his interests and under the topics he wants to present, in order to ensure that the method of presentation is not repeated;

5) Communicating and building strong public relations on the basis of trust and cooperation with other writers, exhibitors and owners of publishing houses, as well as bookstore owners and distributors;

6) Reasonable financial ability to start a project from which the acquisition period will be prolonged; and

7) Defining the purpose of becoming a publisher, for a physical or moral purpose, or just an experience?

When the writer puts these points in mind, he will discover his readiness either to switch from a writer to a publisher or not and of course again, I reiterate: "if this is within his near or far dreams."

The issue of desire or transformation takes a long time to be achieved, and this time is very important to ascertain the ground on which the writer will build the walls of the publishing house.

As a first experience, before starting to establish a publishing house and delving into its multiple labyrinths, I recommend trying self-publishing, so that the writer can learn the basics of publishing, his needs and the appropriate market for his books, in order to develop his view towards the integration between illustration and text, as illustration is a very important part of the book's success.

Self-publishing gives the writer the general idea of publishing, in terms of steps, permits, sales, shipping process and others. Then, the appropriate decision can be taken to continue building his dream or withdraw.

For the purpose of clarity, the process of switching from a writer to a publisher will take a lot of the writer's time and energy, since he will notice his lack of written production and his fo-

cus more on producing books worthy of what he planned. My advice is to prepare some strong, well-written texts, with which the writer will start the publishing process and create a group of editors who can help him develop his text and give him feedback, along with reviewing texts from other writers that could be included in his production plan.

In recent years, the process of setting up a publishing house in the UAE has become easily available through the Sharjah Publishing City Free Zone. The license can be obtained and planning can be started within a few days. Moreover, permissions to print, publish and later distribute can be obtained. However, it is important to plan in advance and have a clear vision that will make the process of choosing the appropriate name and identity for the publishing house easier. The identity issue of the house is one of the most difficult planning steps, as the name, logo and image presented through social media channels will enhance the position of the house among readers and distributors, which is what sticks in the minds first.

I also advise to keep writing and publishing with well-established and prominent publishing houses and not to limit publishing to the house only.

For the success of the publishing house, the writer must provide what he wishes to be offered to him by any publishing house he dealt with in the past; including distinguished production, wide prevalence, new texts and printing he is proud of.

Finally, I wish all the best for everyone and I hope to get ready well before considering the process of switching from a writer to a publisher.