Middle East Studies Association of North America (MESA)

Taken together the stories offer a fair representation both of Simin Daneshvar's skills as a writer and the range of her interests. "Vakil Bazaar" recounts the terrifying adventure of a young girl who is allowed to wander away and get lost in the bazaar by a careless maid. The familiar and appealing sights and scents and sounds of the bazaar take on an ominous coloration as we see them through the ever-more terrified eyes of the girl. "The Accident" is a humorous story, a comic crescendo of disasters that begins when the virago wife of the protagonist browbeats him into purchasing an automobile and ends when she divorces him to marry a colonel she has met quite literally by accident. "The Playhouse" gives the reader an insider's view of the personalities and petty intrigues of a small theatrical company in pre-Revolutionary Iran. In "Traitor's Intrigue" a colonel in the army comes to respect one cleric for his integrity and social concern despite the general contempt he feels for the clergy as a class. The last story, "To Whom Can I Say Hello?" is the narrative of an elderly widow, Kokab Soltan, who has been abandoned by her children and left with neither family nor friends to support her. These are stories that readily engage one's attention and they are told with both skill and economy. Daneshvar has a keen eye for detail and a gift for conveying the emotional quality of the smallest moment.

The "Loss of Jalal" is an act of devotion that will have meaning for those who are familiar with the life and works of Jalāl Al-e Ahmad and Simin Daneshvar, but it seems out of place in a work intended for a foreign readership. And while it is a pleasure to have Ms. Daneshvar's reflections on various events in the last few decades, too often, as in her comments on "Dr. Freud," she appears not as the distinguished author and thinker that we know her to be, but a kind of ill-humored aunt bent on giving us a piece of her mind.

The weakest point of this book is, alas, the translation, which is earnest and correct at best, and gives little sense of the literary quality of the original. Inevitably, one wishes that as much attention had been given to the quality of the translation as to the mechanical production of the printing and binding.

<div style="text-align: right">JEROME W. CLINTON
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EasternEnglish Transliteration Typeface. Version 1.0. ©1990. Symmetry Specialty Foundry, 215 - 25th Avenue NW, Calgary, Alberta, Canada T2M 2M2, (403) 230-1018. Mac and PC fonts generated by ATF Type Designer 1.0, font outlines edited with Fontographer 3.1, screen fonts and kerning on Font Studio 1.0. $70.00 + $3.00 shipping and handling.

METimes, a transliteration font used by Middle East specialists in various disciplines, has been around since 1987 (see K. Reinhart's review in

MESA Bulletin 22 [1988] 187–188). Since then, font technology has advanced considerably, and there are several reasons why academics may wish to take advantage of these recent advances in "digital typography." A new transliteration font, EasternEnglish, offers users enhanced output and display performance when used with the best-selling Adobe Type Manager (ATM) in both Mac and PC applications.

METimes is a good font. This review simply takes note of another font, EasternEnglish, that takes advantage of the new technology. METimes is what the industry calls a "Type 3" laser font. But Type 3 fonts are no longer on the cutting edge of font technology. The new technology has switched to what are called "Type 1" fonts and, imminently, the even more sophisticated, object-oriented "True Type" technology (already released by Apple to developers).

Until quite recently, no Type 1 transliteration font for Middle Eastern languages had been marketed. Now, the release of EasternEnglish avails Type 1 font technology to Middle East specialists and historians of religion. Other specialty fontographers such as Linguist's Software offer Type 1 conversions of their existing Type 3 products.

Type 1 fonts are superior to Type 3 fonts in several important respects and are quickly becoming the industry standard for type libraries. Type 1 fonts produce a cleaner and better-defined printer output. Added advantages are smaller file size and faster downloading and processing in a PostScript or non-PostScript "QuickDraw" (Apple's display manager which relies on the Mac's processor) printer with ATM.

In PostScript devices, Type 1 fonts are able to use special rasterizing algorithms that produce cleaner and more sharply defined characters at small point sizes on low resolution devices. For non-PostScript devices such as Hewlett-Packard Laserjets, Paintjets, DeskWriters, or Apple ImageWriters, ATM will do the rasterizing generally done by a PostScript processor. The bitmap produced by ATM is then downloaded to the non-PostScript device, with output of near PostScript quality at a greatly reduced price. ATM also generates bitmaps for your display device, giving you an accurate representation of almost any size font that you desire.

EasternEnglish is also available in TrueType. Compatible with PostScript printers, Apple's TrueType reputedly has faster performance than ATM's font-rasterizing technology. The difference stems from the fact that, mathematically, TrueType font outlines are described by quadratics, while PostScript fonts are described by cubics (each defines curves used in font design), but presumably will keep the same font metrics and kerning as Type 1 fonts. EasternEnglish is also available in Type 3 format for individuals who use PostScript clone printers that cannot process Type 1 font formats. For the PC, EasternEnglish can be run under Windows 3.0, as well as in any standard word-processing program.

In its roman design, EasternEnglish is based on the Friz Quadrata typeface (VGC/Visual Graphics Corporation), considered a "hot font" in the advertising industry. This typeface was selected with QuickDraw as well as PostScript printers in mind because of Friz's superior readability in draft as well as "best" printouts. Its superior readability in draft is partly owing to the fact that it is a "heavy" typeface with visually assertive rather than delicate strokes. EasternEnglish in some ways resembles a sanserif font, but is technically a serif font.

Industry has never created a Friz Quadrata italic, making Symmetry's EasternEnglish italic effectively an original typeface design, though this first version is not a researched italic. But it comes close. EasternEnglish, to a certain extent, is also a "hinted" font, with programming that further enhances stem weights, and so on. The font looks like this:

the "Veil of Chrysolite" *(ḥijāb al-zabarjad)*
Land of the Red Sand Ridge *(arḍ kathîb al-ḥamra')*
Kalántar Żarrabí, *Mir'át al-Qásán,* ed. Í. Afshár

Symmetry has also done considerable "tweaking" on the raw bitmaps or screen fonts of EasternEnglish, approaching the screen resolution at 14-point or smaller than Adobe's or Bitstream's Friz Quadrata fonts offer. Overall, EasternEnglish has a comparably æsthetic and readable screen font.

For users partial to other type styles, Symmetry will customize transliteration fonts for $140.00 for each roman/italics pair. A transliteration typeface "family" (with bold and outline-style fonts) may also be custom ordered at extra cost.

For ease of users accustomed to METimes, EasternEnglish is configured with exactly the same two-stroke option sequences as METimes version 1.0. The next upgrade of EasternEnglish will involve some character remapping to make these keystrokes more intuitive. For the user who wishes to customize his/her keyboard, multikey combinations may be assigned to single function keyboard "aliases" or equivalents, using QuickKeys or other macro utilities.

EasternEnglish has been created primarily for personal word-processing. No combination of Type 1 enhancements, present or future, will ever rival the fine-grain results of Linotronic film. But EasternEnglish can be imported for photo-typesetting on a Linotronic for up to 3600 dpi resolution (approaching "infinite" resolution).

Arabic fonts can be used in conjunction with EasternEnglish, all the better of course if the Arabic typeface is a Type 1 font. The Arabic text can be "interleaved," so to speak, with any word-processor for the Mac,

but only as imported text pasted in. For example, if one were writing in WriteNow 2.2—the fastest word-processor in the Mac world—the user must import the Arabic text from an application such as the Arabic/Persian word-processor alKaatib (Eastern Language Systems, Provo, Utah, 801-377-4558). When text in Arabic or Persian has been generated in alKaatib, it must then be saved as a text-only file.

This file must then be translated into a WriteNow document, easily accomplished by a shift-click onto both WriteNow and text-only icons, followed by command-O (Open) to convert the Arabic script into a WriteNow document. Using command-A (Select All), a global font change reconverts the text from a default font back into Arabic. The Arabic text can then be copied onto the Clipboard and pasted into the English text, and responds to any desired ruler, size, or style change, overcoming the serious editing limitations of alKaatib.

If one wished to convert the Arabic/Persian laser font Tawfiq (Eastern English Language Systems) to a Type 1 font, the new font-converter utility Evolution 1.0 (Image Club Graphics, Calgary, 1-800-661-9410) does a magnificent job. But Tawfiq Bold will not convert, because of the presence of stroked characters. (On a font outline artwork file, numerous tangential lines can be seen drawn on most characters in Tawfiq Bold.) The result of converting 24-point Tawfiq to an Evolution Type 1 font was that Tawfiq was reduced to around a 14-point size, with obvious æsthetic enhancement. The converted Tawfiq is an arresting, sparkling text, with hairline crispness on Arabic diacriticals. Evolution's user interface was friendly enough to effect the conversion within minutes.

For the Mac, there is also a Type 1 Arabic/Persian font available from Linguist's Software (206-775-1130), with a local operating system (O/S), an O/S-switching utility, and a text editor called Miniwriter (not to be confused with its DA namesake), with right-to-left and 2-byte-character capability.

As Andrew Rippin described for the IBM and compatibles ("Translation and the IBM," *MESA Bulletin* 23 [1989] 37–39), some users may wish to customize their own transliteration fonts. On the Macintosh, ResEdit can do the job for bitmapped fonts only, and ParaFont for Type 3.

Finally, why should anyone buy this font? The advantages are technological: enhanced printing output as well as screen performance. The æsthetic appeal of the font is entirely subjective. But then, as a specialty typeface foundry, Symmetry can customize transliteration fonts in any typeface desired.

EasternEnglish comes as a two-font roman/italics pair in Mac or PC format. It is installed like any other electronic typeface.

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