TRANSLATION OF ARABIC LITERATURE IN GERMAN-SPEAKING COUNTRIES 2010–2020

Sandra Hetzl

Series editor **Alexandra Büchler**

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Translation of Arabic Literature in German-Speaking Countries

2010–2020

Sandra Hetzl

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CONTENTS

I. Executive Summary **5**

II. Introduction **7**

III. Aims and methodology **8**

IV. Context **9**

V. Findings **12**

1. Bibliography **12**

1.1. The 2010 peak 13

1.2. Publishing Arabic literature 14

1.2.1. Reviews as currency in the market of visibility 14

1.2.2. Publisher category and visibility 16

1.3. A qualitative look into the bibliography 19

1.3.1. The writers 19

1.3.1.1. Demographics of writers 19

1.3.1.2. The "Syrian Boom," the chicken and the egg – a discursive parenthesis. 21

1.3.1.3. Most translated writers by name 34

1.3.1.4. Translated writers by nationality 35

1.3.1.5. Arab writers writing in German 38

1.3.1.6. Arab writers writing in other languages 39

1.3.2. Genres and where they are published 39

1.3.2.1. Fiction 40

1.3.2.2. Poetry 42

1.3.2.3. Short Fiction 45

1.3.2.4. Young adult & Children's Literature 48

1.3.2.5. Classical Texts 49

1.3.2.6. Nonfiction 50

1.4. Conclusion I: Is Arabic literature in German coming out of its bubble? 52

2. Translation in the fluid realms **53**

2.1. Drama 53

2.2. Magazines 61

2.3. Diasporic Berlin and Germany and its initiatives 64

2.3.1. A glimpse: 16 Initiatives by Arabs living in Berlin 67

2.3.2. Activities of pan-Arab non-governmental organizations 74

2.3.3. German culture institutions, Arabic-speaking curators: 75

2.3.4. Other platforms and initiatives connected or corresponding with an Arabic-speaking diaspora in Berlin 75

2.3.5. Other relevant structures 79

2.3.6. Arab writers living in the city 79

2.3.7. Club Culture 80

2.3.8. NGOs 80

2.4. Conclusion II: A Power shift in commissioning translations from Arabic 81

3. Translating and facilitating Arabic literature 83
3.1. The translators 83
3.1.1. Translators in numbers 83
3.1.2. Theatre translation 84
3.1.3. Pitching and the influence of literary translators 85
3.1.4. Who are the 10 main translators? 86
3.1.4.1. Overview 86
3.1.4.2. Translator's profiles 86
3.2. Funding of translations 90
3.2.1. Grants 90
3.2.1.1. Germany 90
3.2.1.2. Switzerland 92
3.2.1.3. Austria 92
3.2.2. Awards & Prizes 93
3.3. Education and training opportunities 94
3.3.1. Academia 94
3.3.1.1. Who studies Arabic? Expectations and motivations 96
3.3.1.2. Literary studies and language acquisition 99
3.3.1.3. Effects and lost opportunities 102
3.3.2. Informal professional training opportunities for translators 103
3.3.2.1. Non-university opportunities for language acquisition 103
3.3.2.2. Vocational training for professional translators 104
3.4. Conclusion III – Deadlock and Exit 105
3.4.1. The causality chain: a deadlock 106
3.4.2. A way out 107

VI. Recommendations 108

1. To academia **..... 109**

2. To translators and other facilitators or promoters of Arabic literature **..... 110**

3. To publishers **..... 112**

Interviewees 113

Special thanks to 114

VII. Appendices 115

Appendix I: Bibliography 115

Appendix II: Bibliography of translated theatre plays, radio plays and stage readings 173

Appendix III: List of universities 186

Appendix IV: List of translation grants and prizes 192
IV. a) Working Grants 192
IV. b) Residency and travel grants 196
VI. c) Other Grants 205
IV. d) Prizes 208

I. Executive Summary

Over the past decade, the Arabic-speaking region has witnessed massive changes which have brought about tectonic shifts in its cultural spheres, creating an unprecedented situation for facilitators of Arabic literature. One of them is the rapid growth of an Arab cultural diaspora in Europe, especially in Germany. Nevertheless, and despite the longstanding historic and geopolitical importance of Arabic and the region where it is spoken, its geographic proximity and its massive number of speakers, Arabic literature in translation continues to play a marginal role in the German-speaking literary market. Analysing why this is so, and understanding the landscape and the processes that shape the movement of translating and publishing Arabic literature within this context, is one of the main aims of this research.

There is a common perception that interest in Arabic literature has increased greatly since about 2014-2015, the beginning of a period which saw a major influx of people, including cultural workers, from the Arabic-speaking region to the German-speaking region. But our bibliography, which forms the core of our research and consists of 304 titles, does not at first glance substantiate this impression. Against all expectations, the largest peak by far for translations from Arabic to German was in 2010. This apparent contradiction forced us to look beyond the numbers.

We thus conducted further research in order to solve the riddle of one peak that existed but seemingly no one perceived, and another that everybody perceived but seemingly didn't exist. Firstly, we looked for the reasons behind the 2010 peak: essentially it appears to have been a late outcome of the Frankfurt Book Fair in 2004, where the Arab world was the guest of honour, itself an expression of increased interest in the region as a result of the events of 9/11.

We then analysed how the publishing landscape has changed over the decade in terms of publisher visibility. In order to do so, we developed a visibility score system, and categorized the 110 publishers in our bibliography accordingly. We were able to show that about a third of the publications in 2010 appeared with publishers that have little to no visibility in the relevant media outlets—explaining why nobody seemed to have noticed the peak in publications that year. By the end of the decade, this category of publishers produced a

drastically decreased proportion of the titles translated from Arabic, and a much larger number of titles were appearing with publishers who enjoyed higher levels of visibility.

We further categorized all publishers according to whether or not they have a special focus on the Arab region. This exercise also revealed a major change over the course of the decade: whereas at the beginning, most publishers had a regional focus, by 2020, publishers with no specific focus on Arabic literature or Middle Eastern literature played the largest role.

What these two shifts mean is that Arabic literature is leaving the obscure and segregated niche of specialized publications, where titles often went unnoticed, and moving into the mainstream book market, where it enjoys greater overall visibility and specifically greater visibility among non-specialist readers. Needless to say, these two developments are highly positive. They also explain the widely perceived increase in interest in Arabic literature around the middle of the decade.

This shift in the publishing landscape was accompanied by another shift in the nationality of the writers. While at the beginning of the decade the foremost nationality among Arab writers translated into German was Egyptian, by its end Syria had come to dominate. As the circumstances and characteristics of this "Syrian boom" have been widely discussed in Arab intellectual circles, we have devoted a section of this paper to an analysis of this discourse, while taking a closer look at the various factors that shaped this phenomenon, such as the agency of writers, the significance of their geographical place of residence, their age, and the role of NGOs, institutions, and other networks. The topic of the "Syrian boom" is intimately linked to the question of immigration from the Arab region, especially to Germany, which we discuss in detail below.

Another important factor in the increased visibility of and interest in Arabic literature is the translation and other activity that has taken place in recent years in what we call "the fluid realms", i.e. those realms where literature is created, discussed, and promoted without necessarily leading to the publication of books. One of those realms is theatre. Recent years have witnessed a flourishing in theatre translations, partly because political events have generated an interest in Middle Eastern (particularly Syrian) topics and theatre makers and partly because the same events have led so many Arab theatre makers to relocate to

Germany. This is illustrated by a bibliography of 86 plays translated from Arabic between 2010 and 2020.

But the most significant development of the decade regarding Arabic literature in the German-speaking countries is the recent emergence of Berlin as a thriving centre of Arab cultural production. In the past few years countless Arab writers, artists, scholars and cultural workers have made Berlin their base. They have brought existing literary and cultural initiatives to the city and founded many more, creating a cultural sphere that is dense, vibrant, and full of potential. This vivid presence stands in stark contrast to the book reviews common in German literary supplements, which still treat Arabic literature either as something rarefied, remote and exotic, or as an exhibition of different forms of victimhood. Similarly, the critical mass of Arab writers and other artists producing culture in Germany (not to mention in the Arabic-speaking region itself), many of whom are relatively young, is contrasted by a tiny number of professionally active literary translators working from Arabic into German, the ten most prolific of whom have a median age of 61 years.

The lack of emerging literary translators and literary critics well versed in Arabic literature comes as no surprise if we look at the chronically underfunded centres of knowledge production in the field, namely universities. In most programs of Arabic Studies, religion, social sciences, anthropology and archeology take up so much space that not enough attention or funding is devoted to language acquisition—let alone to rigorous training in literary studies. We therefore urge policy makers and university administrators to review the status of the Arabic language within higher education, taking into consideration its enormous importance as a contemporary cultural actor, and to provide increased funding to departments of Arabic Studies. With increased funding and thorough restructuring, university departments could become centres for the education of new generations of translators and advocates for Arabic literature. For the time being it is clear that they are failing in that task. On an individual level, we recommend the formation of strong international ties between specialists and advocates for Arabic literature.

II. Introduction

This study aims to cover and analyse the landscape of literary translations from Arabic into German between 2010 and 2020 in the German-speaking region: Germany, the German-

speaking region of Switzerland, and Austria. It partially updates a study produced by Mona Naggar, and which covered the period between 1995 and 2010, in the framework of the mapping of translation flows in the Euro-Mediterranean region conducted by Transeuopéennes as part of the project Translating in the Mediterranean, implemented in partnership with the Anna Lindh Foundation and Literature Across Frontiers in 2010-2012.

The decade between 2010 and 2020 was particularly eventful for the Arabic-speaking region. As a result of the ongoing revolutionary movements, and counter-revolutionary wars and waves of repression that forced hundreds of Arab intellectuals out of their countries, the two language realms – Arabic and German – drew closer to one another.

III. Aims and methodology

Our study attempts to understand the dynamics of this decade, the mechanisms and structures behind the publishing of Arabic literature, its markets and realms, while also trying to grasp how recent developments in the Arabic-speaking region have shaped this landscape.

It tries to identify information sources and reasons for publishing choices, and to explore the role of academia in the emergence of a new generation of translators from Arabic. Last but not least, it aims to map the support systems available for translators of Arabic and to outline the independent diasporic scenes (especially in Berlin), that have also started to commission literary translations from Arabic.

Finally, it aims to become a valuable resource for the controversial topic of Arabic literature in translation, and to inspire individuals and institutions engaging with the promotion of Arabic literature.

The data sources used included the lists of publications released by the Börsenverein des Deutschen Buchhandels (the organizing entity of Frankfurt Book Fair), the Deutsche Nationalbibliothek (The German National Library), the Swiss National Library and Litprom, a German organization that promotes and funds translations from Africa, Asia and Latin America (Appendix 1).

In order to categorize the publishers of Arabic literature according to visibility, the archives of seven main media outlets for literary reviews were analyzed. In an attempt to also map

theatre translation, the programs of major theatre festivals in the German-speaking area were reviewed and several theatre directors, translators and institutions contacted (Appendix 2). The websites of universities offering specialised studies in Arabic language provided us with the data to create a list of opportunities for the study of Arabic language and literature in the German-speaking region (Appendix 3) and the funding database on the Website of the VDÜ (Verband deutschsprachiger Übersetzer literarischer und wissenschaftlicher Werke, the Union of the German-language translators of literary or academic works) provided us with the data for a list of stipends (Appendix 4). Furthermore, 16 interviews were conducted with a variety of stakeholders both in the industry and in academia. Additionally, surveys were conducted with the most prolific translators of the decade. Interviews were conducted in either German or Arabic, and translations into English are my own. Any articles or published interviews quoted were also, in the main, originally written in Arabic or German and translated into English. Where a quote is taken from a published source, a citation is given in the footnote; where no citation is given, the quote comes from an interview conducted expressly for this study.

IV. Context

Over the past decade, literary translations in the German-speaking countries constituted around 25% of all literary publications, of which approximately 70% were translations from English.

In the translated literature market, translations from Arabic make up only around 0.3%. Of course, many other languages share a similar destiny, as literary critic Insa Wilke noted:

> Compared to literature from other languages, I wouldn't say Arabic literature carves out a niche existence. Except for Murakami and Oe, there are almost no Japanese writers known to a wider public. There is a huge problem with translations from Eastern Asia. Who do we know, for instance, from Indian literature, except for Rushdie and Arundhati Roy? What about new literature from Latin American countries or African languages? Now as ever, publishing opportunities in Germany for foreign-language writers follow the Anglo-American or French market. In that sense, Arab writers over the past years may even have

enjoyed a better situation due to their multifaceted relations within the German literary scene.

But isn't Arabic supposed to be different? It's one of the six languages of the United Nations, and the Arabic-speaking region enjoys geostrategic importance, geographic proximity to what we call Europe today, and vast historic overlaps and interconnections throughout the middle ages and in the classical world. Moreover, of Germany's 83.3 million inhabitants, 1.3 million hold an Arab nationality, and over 1.5 million Germans have family roots in Arab countries (official figures as of end of December 2018). People with an Arab background represent one of the largest ethnic minority groups in Germany[1] and in Berlin they represent the second largest one after people of Turkish origins. Furthermore, in the latter half of our decade, Berlin appears to have emerged as a sort of exile capital[2] for Arab intellectuals.

In an ideal world this would seem enough to justify a vivid exchange between the German and Arab literary spheres. Yet, in only six of the years of the past decade does Arabic appear in the lists of the 20 most translated languages into German according to the *Börsenverein des Deutschen Buchhandels*. When it does, it always ranks behind Classical Greek or Latin, or both, and almost always behind Hebrew, Turkish, Chinese and Korean (note, in particular, the relative size of some of these language regions with regard to Arabic). In all ten years of the decade, Japanese is the third most translated language for publications (granted a big part of these are mangas) usually followed by translations from Swedish, Italian and Spanish in some order.

Academic and translator Dr. Hakan Özkan believes that the relatively high production of translations from Spanish and Japanese versus the tiny production of translations from Arabic has to do with structures and the perceived level of cultural agency of the different regions.

> Latin American literature has important advocates and scouts within the publishing houses. There is nothing comparable for Arabic, it's always the translators who do that, there is no professional structure for it, they are not paid for it. Japan is

[1] In Austria, Syrians are the second last of the 10 largest national minority groups (Statista 2021) and in Switzerland there are no Arab nationalities among the 10 most recurring minority groups (Schweizerische Eidgenossenschaft, Bundesamt für Statistik 31.12.2019)

[2] Amro Ali: "Following the 2011 Arab uprisings and its innumerable tragic outcomes, Berlin was strategically and politically ripe to emerge as an exile capital," from his 2019 essay "On the need to shape the Arab exile body in Berlin" https://amroali.com/2019/01/on-the-need-to-shape-the-arab-exile-body-in-berlin/

> perceived as a distinct unity, it's commonly regarded as an autonomous cultural actor in the global community and literature world. Whereas with regard to the Arab world, we only want to look at it from our perspective. As if to say, there aren't and cannot be people over there with a worldview that is similar to ours and yet different, and that doesn't necessarily reflect the stereotypical catchwords expressing what we believe we know about the Arab world: oppression of women, war and dictatorship. So we keep looking for these orientalisms. For Japan and Korea we've come to accept their distinctiveness, as they are now seen as part of the First World, the Global North even. They have 'arrived' now, they're 'allowed' to display different voices.

Paula Rötscher points out the general perception of Arabic as a marginal language sphere:

> We are only slowly realizing the value of Arabic in our global society and in Germany. (...) I do think that there are misconceptions and negative associations with the language that stem from stereotypes about the people who speak it. In the wider discourse, Arabic is often framed as a language of immigrants, refugees and developing nations (...).[3]

In the public sphere, most things Arab are perceived in problematic ways, the Arabness of citizens and residents of Germany is unfavourably depicted in the media, and the Arab region as a whole is regarded rather negatively, which naturally affects the reception of Arabic literature. When asked about the reasons for Arabic literature's niche existence within the German-speaking publishing industry and publisher's general hesitancy towards Arabic literature, literary critic Jan Drees points out additional, structural causes:

> It begins with a problem of distinction. What is and what isn't Arabic literature? We [critics and stakeholders in German publishing] lack the same knowledge that we have regarding other literatures. We do, for instance, have a pretty defined understanding of the history of Italian or French literature, we have that in mind and can refer to it. But not for Arabic literature.

[3] In her interview on "Arabic for Nerds" about the differences between Arabic language teaching between the US and Germany from November 8, 2020.

One of the reasons for this might be that those responsible for publicizing Arabic literature enjoy only little visibility. Arabic literature lacks prominent advocates, at least in Germany. We don't have a Karl Dedecius for Arabic. Other than persons of reference, another issue is the structures that could be publicizing Arabic literature, such as agencies, book fairs, prizes or translation funds. The latter play a huge role for the visibility of, for instance, Dutch literature in the German market.

So the big question is: which structures are both accessible and compatible with the current German publishing environment? How do German publishers discover the titles they publish, in the first place? Arab literary awards from the Gulf region are often viewed as problematic, due to censorship policies. There's a sense of uncertainty, there are concerns that the Arab state prizes and funds are designed to buy acceptance in the West, as in the recent case of the German philosopher Habermas, who denounced the Sheikh Zayed Book Award. There is a lack of knowledge about how the infrastructure functions, there is a lack of transparency. And all this together makes you distance yourself.

V. Findings

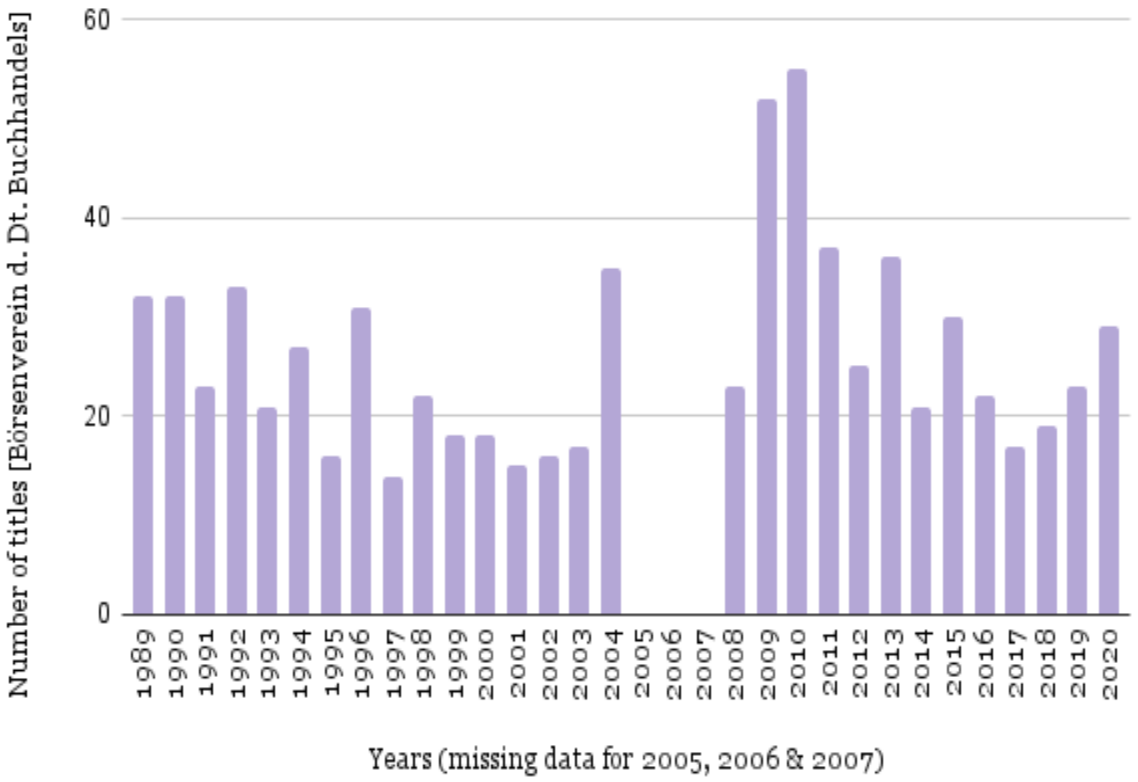
1. Bibliography

With all that said, our bibliography lists a total of 304 literary works translated from Arabic, and it comes with a riddle: notwithstanding the overall niche status of Arabic literature in translation in the German-speaking countries, there is a common observation among most of our interviewees, that the general interest towards Arabic literature has strongly increased over the last five years of the decade.

Nevertheless, and unexpectedly, we found that the clearest peak by far in terms of numbers of publications came in 2010, where a total of 40 works translated from Arabic were published, compared to only 30 in 2012 (where one might assume an increase of interest following the events of the "Arab Spring") and only 21 works in 2016 (where one might expect another peak, due to the increased interest in the region following the huge influx of people from Arabic-speaking countries, primarily Syria). Where, then, did the phantom 2015 peak take place?

1.1. The 2010 peak

To put things into perspective, we first sought to understand the largest peak in the history of publishing Arabic literature in Germany: the 2010 peak. As mentioned, one would expect an increase in numbers of publications due to certain extra-literary factors; the most obvious of the past twenty years would be 9/11, the events of the "Arab Spring" in 2011 and the so-called "refugee crisis" in 2015. No immediate peak in publications followed 2001, 2011 or 2015; the largest peak by far in our time scope, and in the period of documentation of Arabic translation into German in general, lies at quite a distance from all the aforementioned factors, namely in 2010 with 40 books (closely followed by 2009, which is outside our time scope, with slightly fewer titles). A similar peak has been observed in France. However, at the 2004 Frankfurt Book Fair, the Arab World was guest of honour, no doubt partly as a result of increased interest in the region following 9/11, and there was also a peak in publications that year. This draws our attention to the possibility of a lag time between extra-literary events and their repercussions in the literary sphere.



As this graph[4] shows, before the 2004 spike, there are several smaller spikes with over 30 publications a year, of which at least 1989 and 1990 might result from Naguib Mahfouz's Nobel Prize win in 1988. Clearly, in a small market like the one for literary translations from Arabic, which only constitutes around 0.3% of all literary translations in the German-speaking region, small and arbitrary factors can cause seemingly large spikes in numbers.

One of these was a short phase of high productivity in the lifespan of the small Basel-based independent publisher Lisan, which was established by Hassan Hammad in 2005 following the Frankfurt Book Fair, and existed until 2011. This productivity was made possible by funding from the Ministry of Culture of the UAE, which he used to publish 15 books by Emirati authors in 2010 and 2011. Another factor, at least for the general decrease after 2010, was the termination of the long-standing cooperation between prolific and well-known translator Hartmut Fähndrich and the Swiss-based publishing house Lenos Verlag, which had lasted from 1982 until 2010. Nevertheless, other events around that time, for instance the Translators' Days (Übersetzertage) of Baden Württemberg, a prominent series of annual events aiming to bring literary translation closer to a broader public, where in 2009 three of the 16 participants were figures linked to Arabic literature and translation, and the 2009 international literature festival of Berlin, which was themed "Fokus Arabische Welt," show that the interest in Arabic literature shown at the 2004 Frankfurt Book Fair continued and indeed grew during this time.

1.2. Publishing Arabic literature

1.2.1. Reviews as currency in the market of visibility

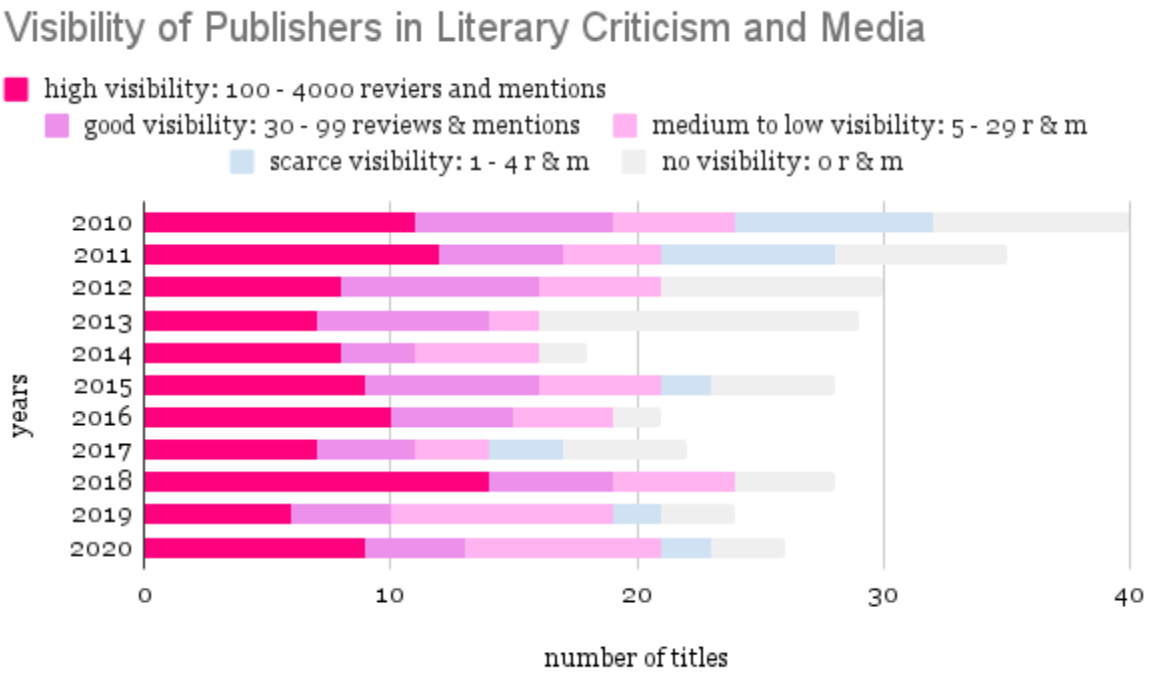
In contrast to what the publication numbers in our bibliography say, most stakeholders we spoke to stated that they observed an increase in commissioned translations and in the general interest towards Arabic literature in Germany after 2015. Larissa Bender, one of the most prolific translators of Arabic literature into German, goes as far as to say the following:

> It's not just an impression, it's a fact. Sometimes publishers are even desperately looking for a translator. There is definitely a whole different perspective now on the Arab world as such; and [regarding] Arabic literature, there has been a far

[4] The data for 2005, 2006 and 2007 is missing in the original source data record by the Börsenverein des Deutschen Buchhandels. This could either mean that during those years there were no publications of translated literature from Arabic, or they might be missing for some other reason.

> bigger openness and willingness on the publishers' side to engage with this literature in the past five years. I have five book commissions on my desk at the moment. In over twenty years of my career as a translator, I never had something like that.

But where does this increase show, if not in the numbers? In order to examine those numbers qualitatively, we first took a closer look at the general visibility and type of the 111 publishers that published literary works translated from Arabic within our time scope. As a tool to measure visibility, we counted reviews and mentions of those publishers in the archives of seven major German media outlets: Perlentaucher, the program *Büchermarkt* at *Deutschlandfunk* radio, the program *Buchkritik* at *Deutschlandfunk Kultur* radio, the reviews section of the newspapers *Süddeutsche Zeitung*, *Frankfurter Allgemeine Zeitung* and *Die Zeit*, as well as culture programs of the Television broadcaster *WDR*.[5]



[5] We did not include reviews and mentions in media outlets that specialize in the Arab region, such as Qantara.de, as we wanted to look at how the publishers in our bibliography, specialized or not, perform in terms of visibility in the mainstream literary sphere. For technical and capacity reasons, we could not include more TV stations, nor could we include the major Swiss and Austrian newspapers Swiss Neue Zürcher Zeitung and Der Standard. The German media outlets we used for research cover the literary production of all the three countries of the German-speaking region, and the literary online magazine "Perlentaucher," which collates all book reviews appearing in the major German-speaking newspapers, doesn't discriminate between the three countries.

According to the number of reviews or mentions, we divided the publishers into five categories: High visibility, good visibility, medium to low visibility, scarce visibility and no visibility.

Even if this graph shows only a tiny overall upwards trend in the more visible publishers after 2015, it *does* show a clear downwards trend in the categories of *scarce* to *no visibility*, as over one third of the publications in 2010 appear to be within these two categories. Both of these publisher categories have drastically decreased by 2020, whereas there has been an overall slight increase in the high visibility category. And if we compare the peak year 2010 with eight years later, we clearly see that in 2018 there are far more titles in the high visibility category. Although this does not provide an explanation for the widely-held perception of an uptick after 2015, it does reveal why the numerical peak of 2010 may not have registered with many observers.[6]

1.2.2. Publisher category and visibility

Another way to measure whether or not the general openness of publishers towards Arabic literature increased after the mid-point of the decade, was to divide publishers into structural categories. For instance, publishers with some sort of focus on the Arab region, the Middle East or the Global South, are by default more likely to publish Arabic literature; perhaps we can start to speak of an increase in openness when publishers with no previous interest start publishing literature translated from Arabic.

In this regard, we divided the 111 publishers in our bibliography into six major categories:

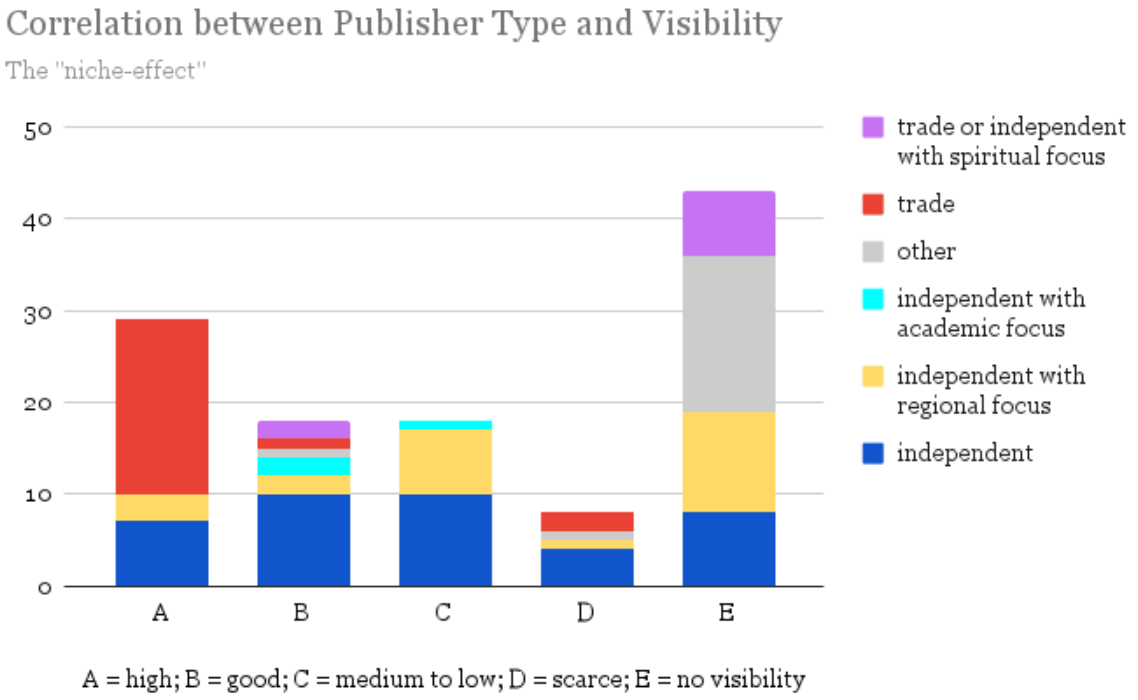
a. trade publishers[7]

[6] A sounder "visibility score system" would take into account the number of reviews and mentions of each publisher in relation to the number of books they publish each year, and would lead to a different assessment. Another issue is visibility through events, online formats or alternative book fairs, key for the independent publishing scene. The problem in collecting information of this kind was in the dispersed nature of the independent scene. In further research, it would be important to find ways to also depict the connectedness (or not) of publishers through such events. Finally, drawing the line between the visibility categories visibility was particularly difficult and finally had to rely on the subjective observation of the author, who is part of the German literary scene. In spite of these obvious shortcomings, this graph can give an idea about the general visibility of the publishers in our bibliography as venues where the translated books may or may not receive attention.

[7] According to the definition of the Deutscher Verlagspreis, the German Publisher's Award, a new award (established 2019), that supports independent publishers in Germany, trade publishers are either publishers owned by a media conglomerate such as Random House or whose annual volume of sales exceeds three million Euros.

b. independent publishers[8] with no specific regional focus
c. independent publishers with a regional focus
d. independent publishers with an academic focus
e. trade or independent publishers with a spiritual focus[9]
f. "other," mainly consisting of publications initiated by Arab states, special editions by NGOs and newspapers, or self-publication.

It is also interesting to look at the correlation between publisher type and general visibility shown in the next graph:

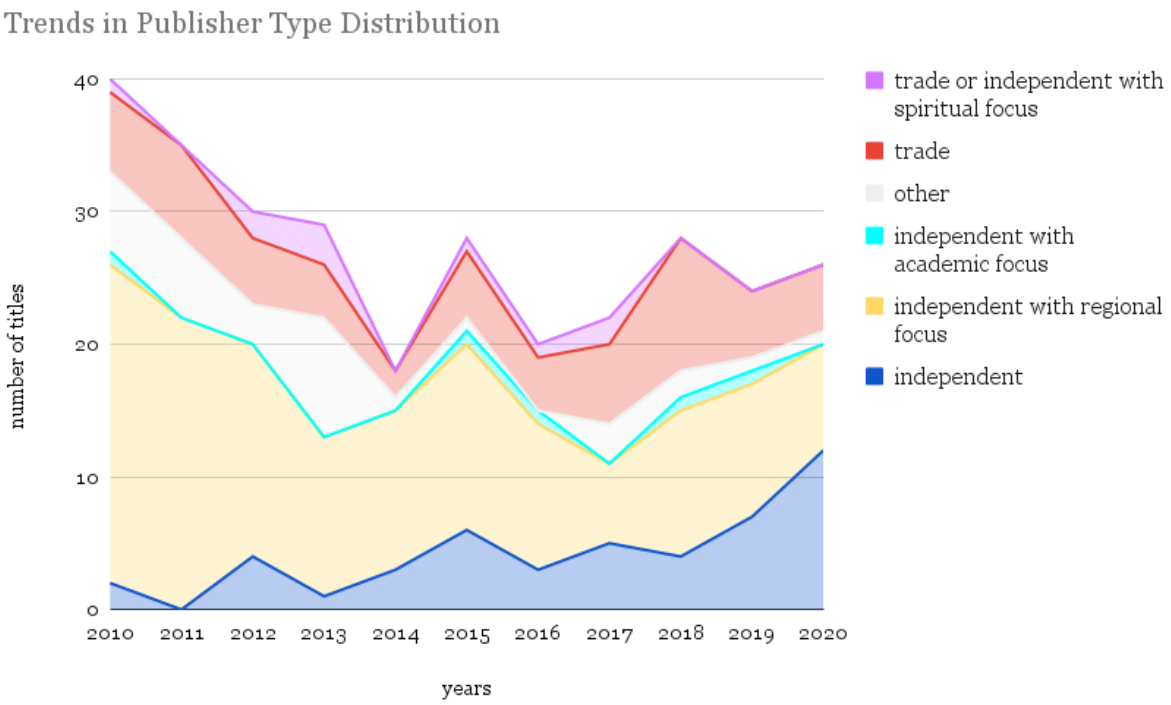


Not surprisingly, we find that most of the trade publishers in our list are the ones with the highest visibility, and while independent publishers with no particular focus are almost equally present in all five visibility categories, independent publishers with a regional focus are most prominently found in the "no visibility" category, followed by the "medium to low

[8] Again, following the definition of the Deutscher Verlagspreis, independent publishers are all publishers that do not fall under the aforementioned category.
[9] This may include Christian, Islamic or esoteric publishers.

visibility" category, and only to a minimal extent in the three categories of high, good, but also scarce visibility.

But which publisher types were predominant, and how has the distribution of publisher types changed over the past ten years?



This graph clearly shows several trends. Firstly, a slow increase in publications following an overall low in 2014. Secondly, a decrease in the proportion of works published by independent publishers with a regional focus (in 2010, 60% of the works in this category, and by 2020 we see an almost 30% decrease in this category). By contrast, there appears to be a steady increase – with some regressions – in the category of independent publishers that have no particular focus on Arabic literature. After the 2014 low, the trade publishers also appear to be daring to publish more literature translated from Arabic, with an increase of 150% in 2018 compared to 2010. The share of the least visible "other" category has markedly decreased.

This partly solves our aforementioned riddle: although Arabic literature in translation since 2010 has not increased numerically, it seems to have shifted from the peripheries of literary production, where it is only seen by a handful of specialists, towards the centre of the literature scene. So are

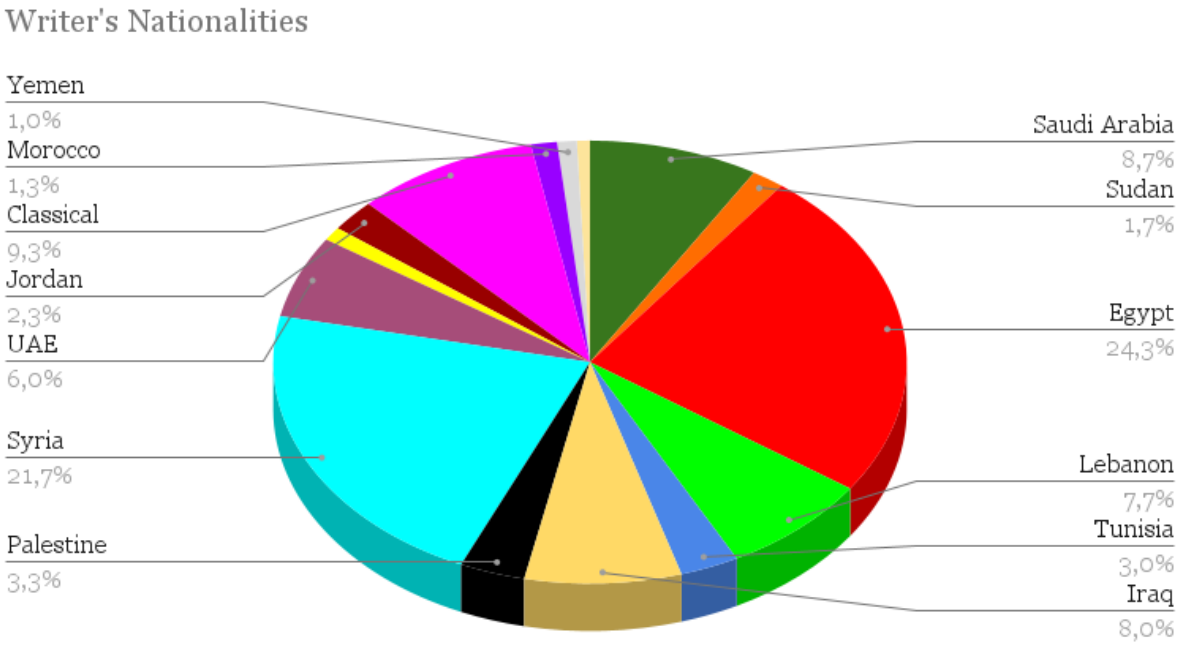
we looking at a mainstreaming of Arabic literature in the German-speaking market? Is Arabic literature leaving the bubble?

1.3. A qualitative look into the bibliography

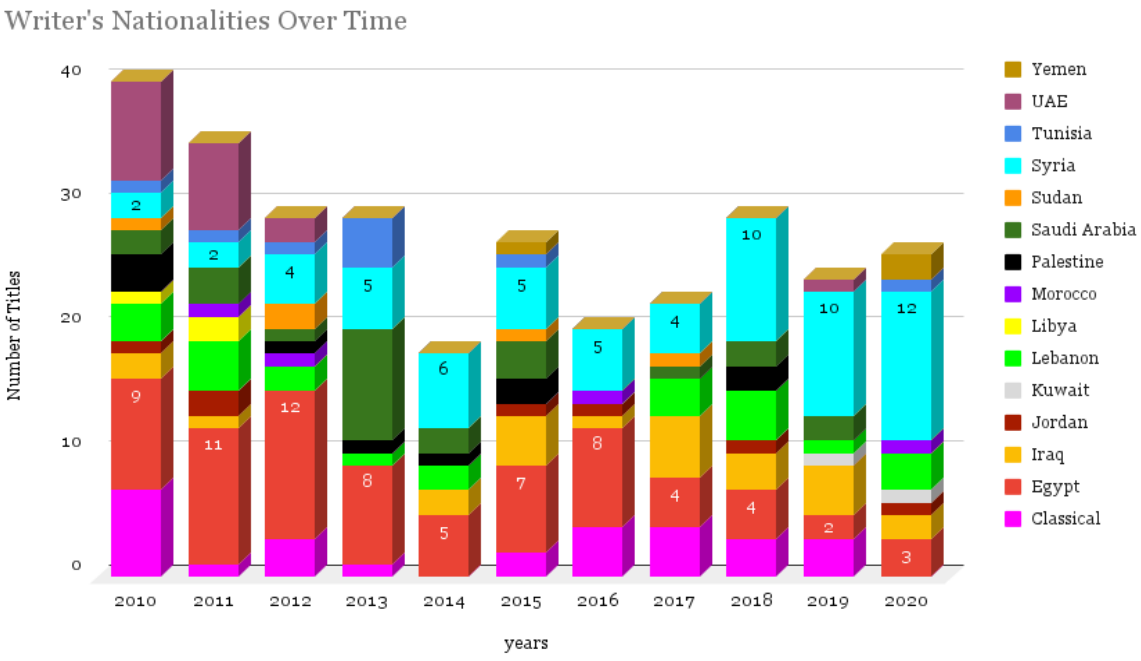
1.3.1. The writers

1.3.1.1. Demographics of writers

The largest two groups by far in our bibliography are 21 Egyptian writers with 73 titles and 38 Syrian writers with 63 titles. They are followed by premodern or classical Arab writers from various eras and regions, then Saudi Arabia (much of it funded by the Saudi state), Iraq, Lebanon and the UAE (also supported by government funding).



The distribution of nationalities gets particularly interesting, when we observe how it has shifted over the course of the decade:



Dark green (Saudi Arabia) and dark red (United Arab Emirates) are the most present in the first four years of the decade. A large part of these stem from the activities of the two Gulf countries, who appear to have been eager to finance translations and publications at the beginning of the decade, but had ceased to do so by the end of 2013.

Concentrating on Egypt (red) and Syria (turquoise), we can see an almost total role reversal over the course of the period. At the beginning of the decade, Egypt was the dominant nationality (2 Syrian versus 9 Egyptian titles), while at the end of it, Syria had become dominant (11 Syrian versus one Egyptian title).

At first glance, it may appear as if the Syrians have simply replaced the Egyptians in terms of popularity. But the aforementioned shift in publisher categories reveals that the publishing landscape itself has changed.

1.3.1.2. The "Syrian Boom," the chicken and the egg – a discursive parenthesis.

Much has been written about the perceived boom of Syrian literature in Germany.

Some, mainly German, commentators, view it with anticipation and enthusiasm, like literary critic Insa Wilke, who wrote in an essay that appeared in the Süddeutsche Zeitung in April 2018: "(…) as regards Syrian literature, it will be exciting to see in real time how the younger generation of writers in the coming years will deal with their traditions, how they'll break or conserve them, how they'll transform them – and us."[10] The boom is also seen as a sign of growing openness towards diversity in German publishing.

But in Arab intellectual circles in particular, there is a fierce debate underway about all three parts of the publishing process – the writers, the stakeholders in publishing choices (i.e. publishers and translators) and the readership.[11]

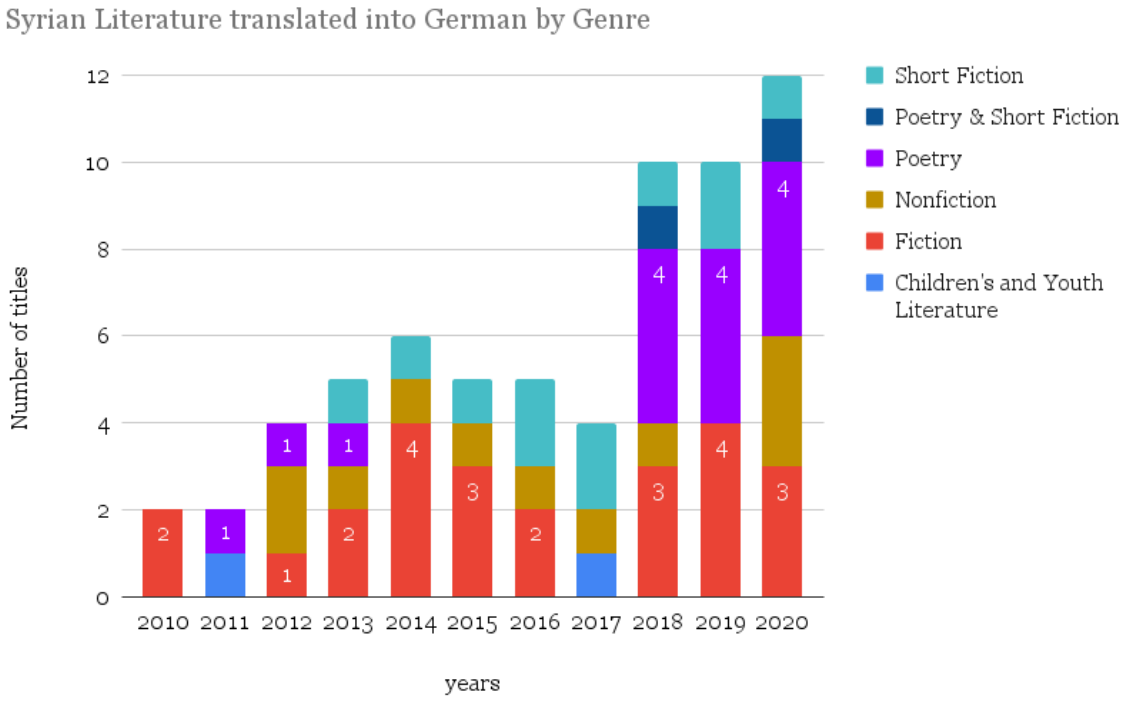
One of the critiques levelled by Arab thinkers at the recent phenomenon of Syrian literature translated into German is that it is "mostly lower-quality testimonial literature written by 'young people'" as Syrian writer and dissident Yassin al-Haj Saleh puts it. Interviewed by Mari Odoy for her piece "On the Boom of Syrian Literature in Berlin" on ArabLit online magazine in 2020, his comments usefully summarise many of the key points in the debate. He continues:

> I don't mean to say that all of the Syrian writers are bad, many of them are decent and really creative, but some of them, some young people and some others, produce things that have a sort of readability for circumstantial conditions in the country… I'm afraid that things that are translated into German are not very interesting. They are by young people, and…. not great works.[12]

An evaluation of the literary merits of the works referred to in these debates is not within the remit of this study. The other claims are possible to investigate, however. Regarding the hypothesis that "Syrian boom" literature is testimonial in character, one can look to the genres of works published (see graph below). Only a total of eleven non-fiction titles by Syrian writers were published over the course of the decade (this is surely that category in which

[10] https://www.sueddeutsche.de/kultur/erzaehlungen-mein-name-ist-unwichtig-1.3954643
[11] The debate reveals several parallels with the current intra-German debate around the supposed new "midcult" in literature that was unleashed in June 2021 by Moritz Baßler: https://pop-zeitschrift.de/2021/06/28/der-neue-midcultautorvon-moritz-bassler-autordatum28-6-2021-datum/
[12] https://arablit.org/2020/09/30/on-the-boom-of-syrian-literature-in-berlin/

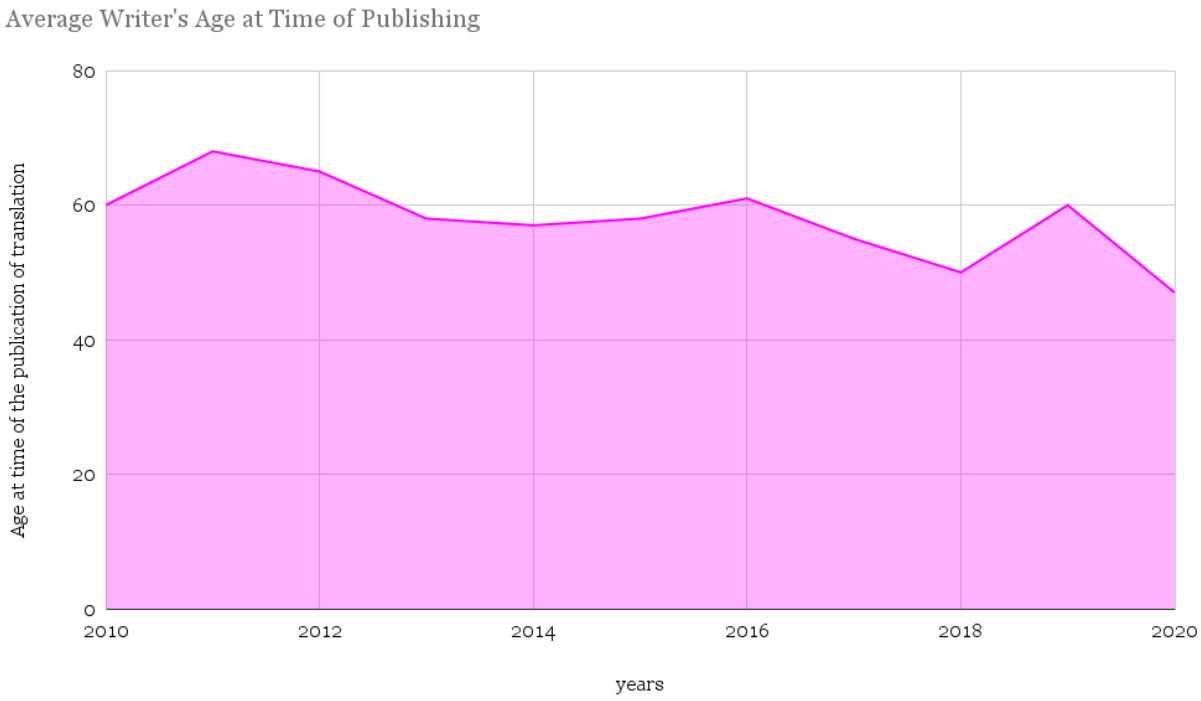
one would place “testimonial literature”), far outnumbered by fiction (24 novels), but also poetry (15 collections) and short fiction (11 collections) in addition to two miscellaneous collections of poetry and short fiction. In fact, in the last three years of the decade, poetry was the most translated genre of Syrian literature. This suggests that “testimonial literature” may not be an accurate characterization of “boom” publishing.



Regarding the matter of age, we also investigated al-Haj Saleh’s claim that the Syrian writers becoming popular are mainly “young.” And indeed, compared to the beginning of the decade, we found that the average age of writers[13] published in translation had decreased by 22% by its close. In 2010 the average age of the writers translated was 60, while in 2020 it had fallen to 47. (To add a comparative perspective, the average age of the five German-language

[13] This graph is based on the age of each author at the time of publication of the translated title. If an author published several works within a year, we counted per publication, meaning the author was counted several times, and then calculated the average age of writers. Although we were able to show a trend, this graph has its shortcomings. If an author was already dead, we counted the years from their birth until the publication of the book; we were not able to ascertain the age of all writers listed in our bibliography; and we only considered the writers of single-author works of modern literature which were written between the end of the 1800s until today.

writers[14] shortlisted for the 2020 German Book Award was 48). The relative youth of the writers published in translation has, then, been a feature of the "boom."



Odoy also reports that Al-Haj Saleh attributes the "boom" of Syrian literature in German translation, and its ostensibly poor quality, to the publishing industry, which he claims "giv[es] into the 'Orientalist' desires of the Western reader." He points to exoticism as a main motive for editorial choices, and implies that it often ends up substituting for literary quality: "Good writers should prove that they can write good literature, even if they come from a poor country that is exotic — and there *is* something exotic about the idea [of Syria], that it is very violent, Muslims, Islamists, out of control."

The exoticizing expectations of Western publishers are not uncommonly thematized in texts by younger Syrian writers themselves, for instance Rasha Abbas' short story 'Show Me More Violence' in her collection *The Invention of German*[15] (Arabic: 10/11 collective, Beirut, 2016; German: Mikrotext, Berlin 2016) depicts an absurd dialogue between a (presumably Syrian) female writer and a (presumably German) publisher, who rejects the writer's predictable and

[14] These were Bov Berg (*1965), Dorothee Elmiger (*1985), Thomas Hettche (*1964), Deniz Ohde (*1988) and Annette Weber (*1956), the latter of whom won the award.
[15] https://khanaljanub.com/de/matgar/kutub-de/kayf_tam_ikhtira3_allugha_alalmaniya/

now-pedestrian proposals for a book about the revolution, suggesting instead that she go to a place controlled by the so-called Islamic State, start a relationship with a fighter, and write about it.

To summarize the foregoing, “Syrian boom” literature is characterized by its critics as poor quality, testimonial in character, produced by young writers, and published by a superficial publishing industry responding to a readership hungry for the exotic. As we have seen, some but not all of these points are accurate. More generally speaking, critiques of “boom” literature are underpinned by an impression that extra-literary factors take precedence over the quality of the literature itself. Certainly, we would agree that this phenomenon has persistently dogged Arabic literature in German translation, in a very broad sense. That said, the debate sometimes lacks nuance in regard to these factors.

On the subject of age in particular, it bears noting that in this debate, young or newly-arrived Syrian writers are often presented as lacking in agency, as if they were puppets in the hands of Western publishers. Whether or not this is a fair characterization to make, it certainly overlooks the ways in which authors have been independent and proactive in creating visibility for their work and that of their peers. One example is Ramy Al-Asheq, who founded Abwab-Magazine[16], then the Arab-German Festival of Literature, and F.A.N.N. magazine[17] and in the course of his activity became a curator at the Literaturhaus Berlin.

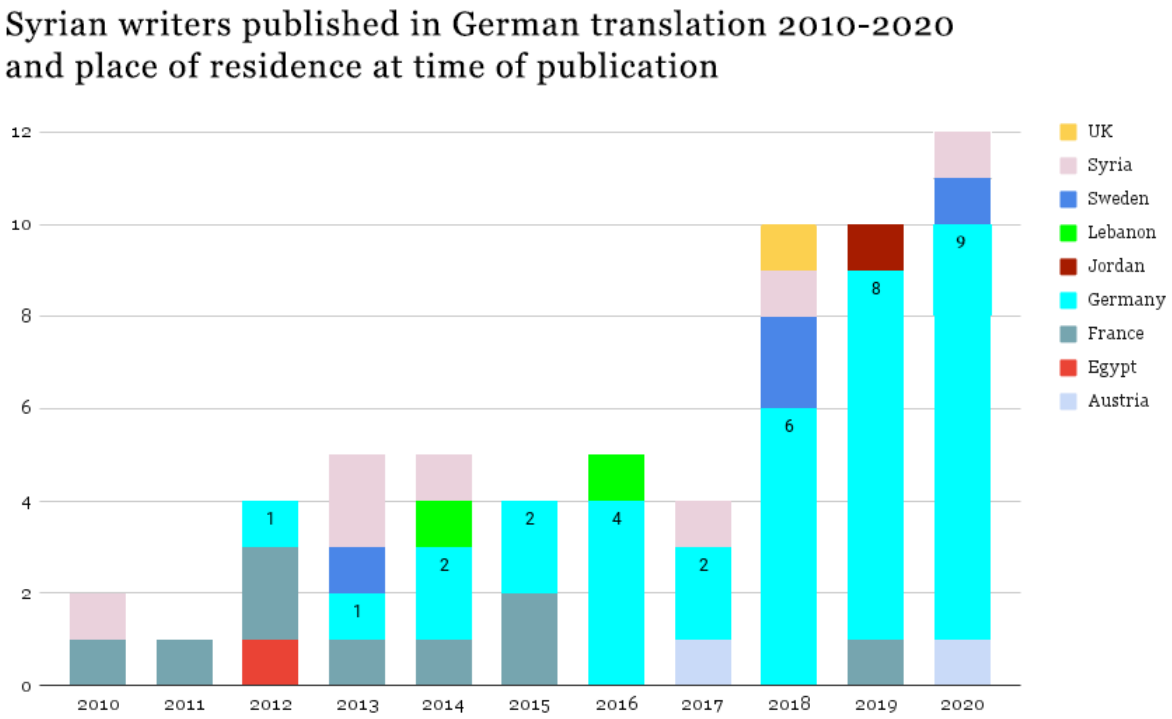
To turn to the other side of the equation, the young German literary scene (which consists of publishers, writers, event organizers and collectives, and is large, active, and often politicized) probably finds it easier to connect to internet-savvy writers of their own generation, who share ideas and practices similar to theirs. Where younger Syrian writers are enjoying increased popularity, this is likely to have been a contributing factor.

As a final observation on this point, it is not immediately obvious why the age of a writer should be worthy of comment in discussions about literature.

Next is the question of the place of residence of the Syrian writers in question. Of the works translated, the majority were produced by authors who were already residing in Germany at the time of publication, showing that sheer physical presence has been a major factor in the

[16] https://www.abwab.eu/in-the-media/
[17] https://www.fann-mag.com/de/

"boom." Indeed, as this graph shows, if one removes the publications by Syrian writers residing in Germany, there is nothing worthy of being called a "boom" at all.



Certainly, the mere physical presence of authors is an extra-literary factor of the kind which "boom" critics identify as disproportionately or unfairly influential. But—to risk labouring the point—the outsize impact of small and seemingly arbitrary or coincidental factors is no novelty in the field of literary translation from Arabic to German. As senior translator Hartmut Fähndrich comments: "For as long as I can remember, Arabic literature in translation to German has always depended on the effort of a handful of individuals, who for some reasons, mostly personal, were interested in one or another specific writer."

For many of the Syrian writers in Germany, Switzerland and Austria, their physical presence translates into better chances of participation in the literary scene and thus increased visibility— meaning an advantage over other writers who reside outside Germany. (Indeed, Syrians are so numerous that at times they also seem to eclipse writers from other Arab backgrounds in terms of visibility, including those who may have resided in the German-speaking countries for much longer.)

In publishing specifically, the mutual proximity of writers and editors has likely been influential in the literary "boom". Several interviewees mentioned publishers' preference for direct contact with authors over what they perceive as external recommendations. As translator Larissa Bender puts it: "Editors don't like receiving recommendations from us translators. They prefer to discover things themselves, or have them forwarded to them by editors from other countries. For example, the editor of Dima Wannous' *Dunkle Wolken über Damaskus* (published by Edition Nautilus in 2014) had never had anything to do with the Arab world, until a British colleague at the London Book Fair recommended it to her." Hartmut Fähndrich also observes from experience that publishers "don't want to rely on mediators." With the high number of Syrian writers suddenly residing in Germany, this tendency has likely resulted in new opportunities for relationships between publishers and authors.

With all this in mind, the phenomenon of translation from Arabic that we are currently witnessing may represent a more genuine situation of cultural exchange than has ever before been the case in the German-speaking countries, in that it is not born out of a monopoly of experts but rather out of direct contact between interested parties: young Syrian writers finding their way to publishers through fewer mediators than previously. This is also reflected in the diminishing market share of specialized publishers with their connoisseur editors and advisors.

Furthermore, the critical mass which has been reached in terms of the numbers of Syrian writers active in the German-speaking region may have caused a shift in the perception of the Arab language on the part of institutions and cultural stakeholders, making many realize that Arabic isn't the peripheral, niche language they thought, but an important global language spoken by many people active in the cultural sector.

It seems possible that the "Syrian boom" will lead to long-lasting structural changes which will benefit those outside its immediate sphere of activity. This is well illustrated by the unique writing grant for non-German literature (Arbeitsstipendien für nichtdeutsche Literatur) which has been granted annually by the city of Berlin since 2018 to ten writers residing in Berlin and writing in languages other than German.

Its jury is composed of seven literary translators, who are chosen each year according to the largest language groups among the applicants. Some know more than one language, but even so, seven members can never cover the languages of all the applicants, and so external evaluations are commissioned from literary translators for the applications in languages not covered by the jury. For capacity reasons, those evaluations, which form the basis of the jury's decision, are usually between a paragraph and a half-page long – an obvious disadvantage for the applicants of the lesser-represented languages. In 2020, an Arabic-speaking jury member was appointed for the first time in the three years of existence of this much sought-after grant, as there were 25 Arabic-speaking applicants out of 255. Although Syrian applicants unsurprisingly made up the absolute majority of those applicants, the grant was awarded to Egyptian writer Haytham El-Wardany, who has resided in Berlin since 2000[18].

It is also important to reflect on the broader landscape which has helped shape the "Syrian boom." German stakeholders in politics and the arts clearly felt the urge to respond to and reflect on 2015's topic of the year, the so-called "refugee crisis," bringing visibility and support to Arabic writers in the three countries. For instance, numerous residencies and grants, offered by organizations such as PEN, the Heinrich Böll Foundation, the Literarisches Colloquium Berlin and the Akademie Schloss Solitude to name but a few, have gone to Syrian writers since about 2013 (often as a way to indirectly facilitate travel to a safe place).

Another prominent initiative in Germany was the anthology *Weg sein – Hier sein. Texte aus Deutschland* (Being away, being here: writings from Germany), which was published by Secession Verlag in 2016 and which tried to embrace recently exiled writers. In order to do so, publisher Joachim Zepelin contacted many literary translators of Arabic, asking them to recommend writers who had recently arrived in Germany. Texts by 17 Syrians, one Yemeni and one Iranian writer were ultimately chosen for the collection. The solemn description on the publisher's website shows clearly how such involvements, valuable as they are, always point towards intra-German discourses as well: "This book makes the voice of literature audible in order to create the conditions for a serious 'refugee debate' that revolves around

[18] On another note a look at the distribution of this city grant by nationality gives an interesting insight on the linguistic demography of the city: so far, the largest number of stipends have gonen to applicants who applied with works written in English, while the next two largest grantee languages were Arabic and Hebrew, illustrating the ongoing influx of Israeli intellectuals to the city over the past 15 years or so.

destinies and not 'quotas'[19]. These writings now present in the German language can only be seen as a beginning. But they return a voice to their writers, which we hope will be heard in many places."

The anthology gave many of the writers, who were at a variety of different stages in their career, their first printed publication in Germany, shortly after their arrival in the country. For some, single-author books have followed. This was the case with established Syrian poet and literary critic Aref Hamza, but also many young and less established Syrian poets and writers like Lina Atfah, Yamen Hussein, Widad Nabi and Ramy Al-Asheq, in addition to Yemeni poet Galal Alahmadi and the Iranian poet Pegah Ahmadi. (Established writers Rosa Yaseen Hasan and Nihad Siris had had their works translated and published before, as had emerging writers Assaf Alassaf and Rasha Abbas, though more recently.)

One year later, in 2017, another German incubator for the "Syrian Boom" was founded: "Weiter Schreiben – ein Portal für Literatur aus Krisengebieten," or "Writing On – A Platform for Literature from zones of war and conflict." The initiative was established by the action group Wir Machen Das (We are doing it), whose name hints at the famous sentence "Wir schaffen das" ("We can do it") spoken by chancellor Angela Merkel in her speech of 31 August 2015 in regards to Germany's increasing intake of refugees. Founded by German writer Annika Reich, its team consists of well established German writers and journalists, such as Lina Muzur and Rebecca Elsässer, Syrian journalist and writer Dima Bitar Kalaji, and others.

Weiter Schreiben operates various projects. The main project is the eponymous online magazine[20], which features literary writings by writers "from zones of war and conflict," as the website says, in their original language (mostly Arabic, but there have also been texts in Sorani and Dari) and translated into German. There is also an eponymous print magazine that has appeared once a year since 2019, and a literature podcast. Weiter Schreiben has also commissioned various text series, such as "Mapping Berlin / Damascus" in which Syrian and German writers wrote about overlapping interior and exterior landscapes. The texts subsequently appeared in various German newspapers and magazines. Then there was the

[19] *Obergrenze* (English "upper limit") has become a catchword in recent years and refers to the quotas on refugee intakes that have been debated in the European Union throughout the "refugee crisis". German chancellor Angela Merkel was an opponent, while Austria implemented them in 2016. Both Germany and Sweden ended up suspending family reunions between 2016 and 2018.
[20] https://Weiter Schreiben.jetzt/

anthology “Das Herz verlässt keinen Ort an dem es hängt – Weiter Schreiben – Literarische Begegnungen mit Autorinnen und Autoren aus Krisengebieten” (The heart won’t leave a place it is attached to; Ullstein, 2018), edited by Annika Reich and Lina Muzur, which featured texts by many younger Syrian and other Arab writers alongside very well established German and international writers, among them German Book Award winner Saša Stanišić (2019) and award-winning German novelist Nino Haratischwili, who authored its preface. The anthology encapsulates Weiter Schreiben’s approach of pairing young writers who have recently arrived in the country (precondition: one published work in their original language) with well established German-speaking writers, with whom they do all their reading events (always in very good venues). In 2021, Weiter Schreiben opened a Swiss branch. Founder Annika Reich told us that Weiter Schreiben has worked with 17 writers so far, of whom eight have signed contracts with publishers.

How all this might have a catapult effect on the careers of young writers is obvious, then. But there are also voices sceptical towards aspects of the initiative. For example, in the aforementioned anthology, texts were “translated” by 12 acclaimed German writers who have no knowledge of Arabic, using interlinear translations produced by translation scholar Mahmoud Hassanein. This was criticized by some observers as rendering literary translation obsolete. Stefan Weidner, while praising Lina Atfah’s poetry in the anthology, expresses scepticism about the outcomes of this experimental approach to translation: “Unfortunately this procedure isn’t explained in the book. This is even more regrettable, as the overall outcome of this admittedly interesting experiment is quite questionable. The poet [Lina Atfah] obtains no distinct voice in German, no recognizable tone, so different are the results [by the various ‘translators’].”[21] Several observers, German and Arab, who wished to remain anonymous, also described a sense of unease at the charitable air that surrounds Weiter Schreiben’s work. They felt that the names of both the association and the magazine cemented participants’ “exile” or “refugee” status. Also, the rapid—and some might say artificial—ascent to a sort of literary fame that is facilitated by pairings with such well established German writers leaves a sour taste for some.

[21] Weidner’s piece, which originally appeared in the Frankfurter Allgemeine Zeitung on 10.07.2019, is still available on buecher.de:
https://www.buecher.de/shop/arabisch/das-buch-von-der-fehlenden-ankunft/atfah-lina/products_products/detail/prod_id/54503664/#reviews

On the other hand, Syrian social researcher Fadi Adleh sees this as a positive, empowering approach: “There is no doubt that projects like Weiter Schreiben have a humanitarian aspect as well as a cultural development aspect. They aim to help people cross barriers, be them economic, social, or political. And here the question always comes: access for all, or only for the select few? With a mission like that, you have to decide what side you stand on. Personally, I’m for access for all.”

Al-Haj Saleh is not the only person to have expressed a critical view regarding the “boom”. In May 2017, Syrian poet Aref Hamza wrote a two-part piece entitled “Syrian Literature translated into German – A serious movement, or just bubbles?”[22] for the culture magazine Dhiffa at Alaraby.co.uk, featuring numerous interviews, many of them very critical of the scene. In 2019, Belgian-based Egyptian poet, writer and literary critic Emad Fouad wrote a dossier of eight articles and interview pieces for the same magazine entitled “The market for Arabic literature in the West,”[23] three of which specifically addressed Arabic literature translated into German. Many of these pieces criticize what they see as an underserved inflation of literary value resulting from the extra-literary focus of Western, or in this case German, stakeholders, and simultaneously accuse the writers of capitalizing on the various crises by producing misery porn and political kitsch.

Of course this critique is not limited to Germany. In February 2019, Palestinian-Jordanian poet Joumana Mustapha wrote in an opinion piece on Raseef 22[24] entitled “Europe and the Poet Industry: No to Charity in Poetry”: “To be an Arab poet with a European readership means that you have to satisfy the lust of the white intellectual to feel pity for you and your culture. You have to make him cry over your country, your women and your children, and tell him stories he both longs for and rejects. Stories about rape and sexual torture, stories that arouse both his instincts and nausea.”

[22] Part 1: https://tinyurl.com/Aref-Hamza-I
Part 2: https://tinyurl.com/Aref-Hamza-II

[23] 0) https://tinyurl.com/Emad-Fouad-a
1) https://tinyurl.com/Emad-Fouad-b
2) https://tinyurl.com/Emad-Fouad-c
3) https://tinyurl.com/Emad-Fouad-d
4) https://tinyurl.com/Emad-Fouad-e
5) https://tinyurl.com/Emad-Fouad-f
6) https://tinyurl.com/Emad-Fouad-g
7) Diffah.alaraby

[24] Raseef22

Notably, it is often not the content of a work that invites this sort of criticism, but rather the way it is framed by cultural platforms or received in the media. Works are regularly introduced as “refugee writings” even when their content or aesthetics do not substantiate this description at all, in what often looks like a compulsion to make things fit certain catchwords or victimizing narratives.

As an example, in a piece about recent literary translations from Arabic, which appeared in Süddeutsche Zeitung on April 22, 2018[25] several translated works by Syrian writers were reviewed, among them the short story collection “Eine Zusammenfassung von allem, was war” by Rasha Abbas (*Mulakhkhas ma jara*, Almutawassit publishing, 2018; German: Mikrotext, 2018). The reviewer of the piece, literary critic Insa Wilke, introduces it as follows: “Eine Zusammenfassung von allem, was war’ turns its attention to the arrival, the experiences of an oppressed society and the war, which followed its wish for freedom. It is remarkable, how Abbas fans out the various reasons of escape[26], illustrating both female and male experiences.”

Reading this, one could be forgiven for imagining the book was a piece of “lower-quality testimonial literature written by ‘young people’“. In fact, the texts in this surreal collection play out in manifold, often imaginary landscapes that are impossible to locate on the planet. Arabic-to-English translator Alice Guthrie describes it as “eclectic, intense, often psychedelic ... many of her [Abbas’] stories are dreamscapes which creep up on the reader with sudden plunges into haunting hyper-realism, operating within a punk aesthetic.”

Asked about this persistent anthropological reading of literary texts translated from Arabic in reviews, Insa Wilke says:

> In literary criticism, there is always a struggle to foreground aesthetic demands, but without excluding the audience. This is because literary criticism, unlike science, falls between two stools: on the one hand it is committed to the work and its writer, but on the other hand it shares the journalistic aspiration of being able to reach a heterogeneous readership - and to convert them. The easiest way to

[25] https://www.sueddeutsche.de/kultur/erzaehlungen-mein-name-ist-unwichtig-1.3954643.
[26] In German here "Fluchtgründe" is used, a very technical, also legal term used in the political asylum debate.

> make a work accessible is by focusing on its topicality, which may encourage one-dimensional perspectives towards a text. I would also say that there's an intense focus on theme for political reasons, which are connected to the laws of the market which also govern the media. I also observe a huge lack of knowledge regarding the literary traditions of the Arabic-speaking world, which makes it difficult to classify works properly.

Also in February 2019, Egyptian poet Iman Mersal held a lecture at the AUC entitled "On the translation of Contemporary Arabic poetry into English: questions of political and aesthetic context." She concluded that "political, cultural and feminist kitsch have dominated translations of contemporary poetry from Arabic for decades." She does, however, concede that if a translation is produced with the aim of saving a writer's life, the aim it fulfils is more noble than that of a translation produced under normal conditions.[27]

Berlin-based Syrian poet Ahmed Katlesh responds to the wave of critique in an interview conducted for Emad Fouad's dossier, saying:

> It [this critique] doesn't acknowledge that many of the writers here are still in a phase of experimenting and establishing themselves. To condemn them for factors unrelated to their writings, and in a grossly generalizing manner, forecloses opportunities for looking at their potential for continuing development. It judges them purely on the basis of how they are presented, in translation, on certain platforms. Someone who is experimenting or establishing their project has the right to use any platform available to them. It only becomes problematic if a writer ceases to develop, or submits to the preconditions imposed by these organisations.[28]

Social researcher Fadi Adleh argues that this debate does not adequately distinguish between a critique of the mechanisms of publishing and a critique of the quality of the writings themselves:

[27] As quoted by Emad Fouad in the second part of his dossier on Dhiffa: "The Market of Arabic literature in the West: How to capitalise on the victim role."
[28] As quoted by Emad Fouad in the third part of his dossier on Dhiffa: "The Market of Arabic Literature in the West: Testimonies and Perspectives."

> What I don't understand, is, why don't they [senior Arab critics] say: 'I read these specific titles by these specific writers and they were bad.' Why discredit a whole group? It's very counterproductive. Yes, there is funding, there is a general interest and an involvement, on the part of both German intellectuals and a broader German public. But it's clearly about empowerment. They [the German stakeholders] are not the Arab Booker Prize, nor are they the Frankfurt Book Fair, nor are they Syrians or Egyptians. Of course, their standards when choosing literary works or cooperation partners are different. What they primarily aim for is participation and empowerment.

But is that ultimately achieved? What if the invitation to participate also represents a risk to those who accept it? In a panel on Arabic literature in Berlin, which took place on July seven 2021 online as part of the BILA HUDOOD festival organised by ArabLit[29], Berlin-based Egyptian writer Haytham El Wardany talked about the arrival of numerous Arab cultural workers to the city: "One of the things which immediately happened, was this 'representation trap.' Many of these cultural workers would be invited to events here in Berlin, and it was kind of expected that they would represent the pain, represent the war, represent themselves, et cetera." In 2018, with support from AFAC, Wardany held a six-month writing workshop for Arab writers recently arrived in Germany entitled "Writing Catastrophe"[30] at Archive Kabinett[31], a project space in Berlin's Kreuzberg neighbourhood. Wardany explains: "One of the things we tried to think about [in the workshop] was how to escape this representation trap. How not to play this game, how not to do what is expected somehow, and rather focus on what really needs to be done, what needs to be written." El-Wardany, who is the author of *The Book of Sleep* (*Kitab al-Nawm*, Al-Karma publishing, 2017; in English: Seagull Books, 202o) continues: "Another thing we tried to think about was: What does it actually mean to write about disastrous or catastrophic events? What are different modes of writing, and whether or not it is helpful to write them down? Because sometimes, it might be better to let things sleep for a bit."

[29] https://www.youtube.com/watch?v=98ohPIi1xMg&t=735s.
[30] https://arablit.org/2018/03/25/sunday-submissions-arabic-writing-workshop-with-haytham-el-wardany-in-berli
[31] https://www.archivesites.org/.

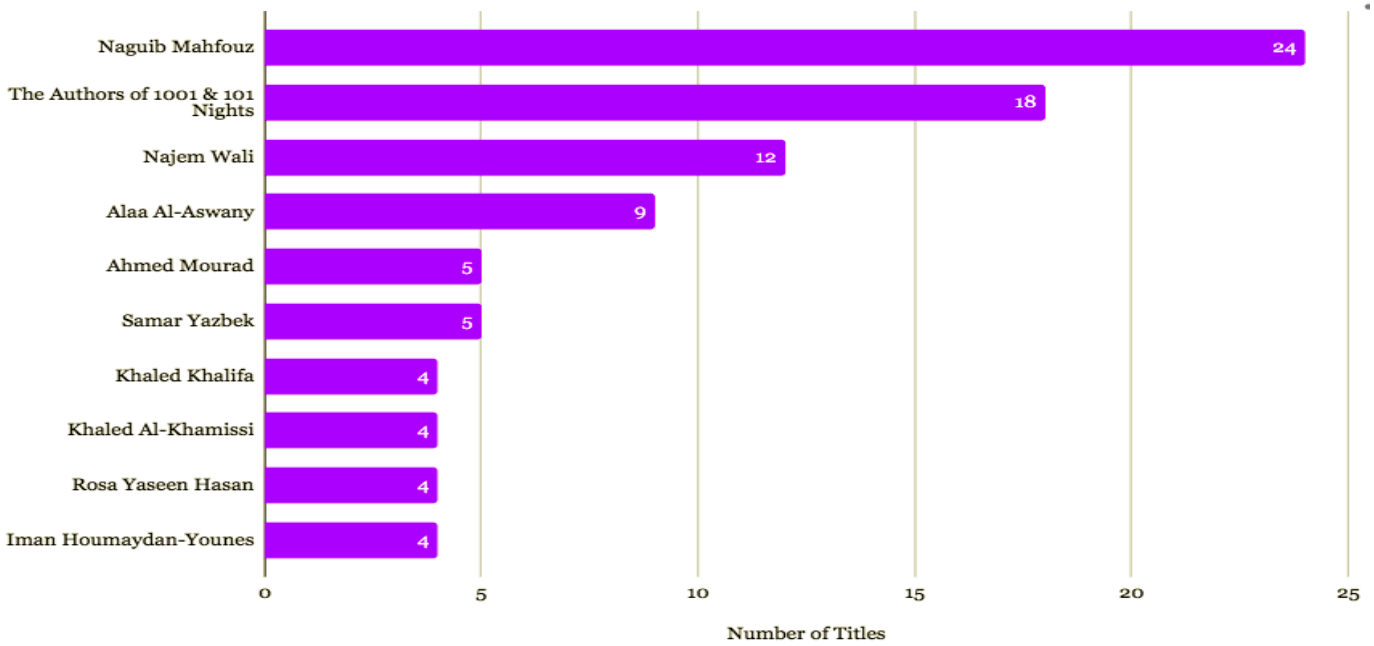
As AFACs annual report from 2018 concludes: “Part trauma-therapy, part writing boot-camp, the workshop insisted on the fundamental premise that aesthetic and technical considerations are not ways of bypassing or minimizing emotional content, but are essential ways of filtering, understanding, processing, digesting, documenting, and representing.”

London-based Egyptian novelist Shady Lewis commented on the aforementioned charge of “misery porn” with an article on Almodon entitled “Arabic literature in the West: What are we meant to write about, flowers?”[32] He concludes with the following words:

> There’s no shame in writing about flowers in the midst of all this; indeed, perhaps poetry’s most exquisite task is precisely to write about flowers amid misery. But there is no way to pretend that war doesn’t exist. The “victim poet” will continue to exist because victims exist, many of them. And kitsch will always be part of the cultural landscape, simply because there is no way to prevent it, in the West or any other place. All this will always be part of a vast and diverse landscape. A part which may well remain necessary, indispensable, and at best, impossible to ignore.

1.3.1.3. Most translated writers by name

The overall most translated writers in our list are:



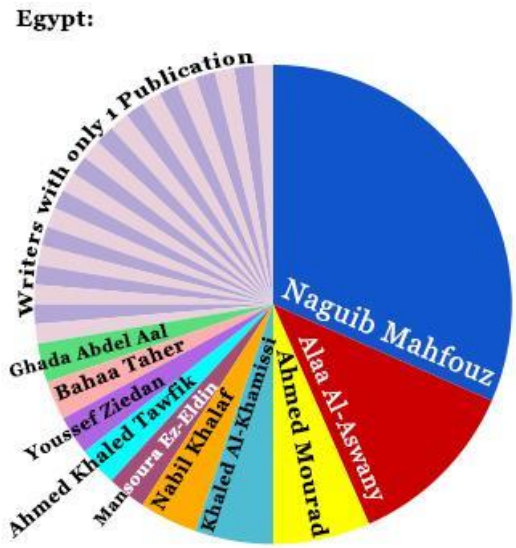
[32] Almodon

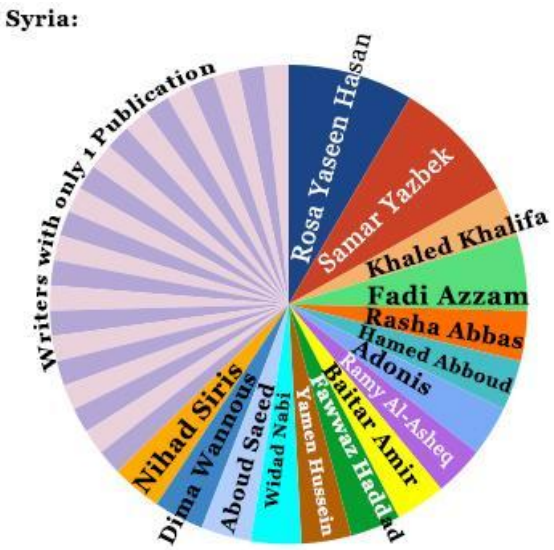
1.3.1.4. Translated writers by nationality

The five most translated writer's nationalities are, in this order: Egypt, Syria, Saudi Arabia, Iraq and Lebanon.

Egypt: Egyptian writers, the dominant nationality whose 3% lead over Syria dates back to earlier times, make up 24% of our list, with 73 titles spread over 31 writers. Among these are a higher number of writers who are long established in the international and also the German-speaking markets, than in the Syria section. Egypt of course has the Naguib Mahfouz block, which accounts for 24 titles alone, but also Alaa Al-Aswany, with eight titles and Ahmed Mourad with five, while Khaled Al-Khamissi is present with four works, Nabil Khalaf with three. Five writers are present with two works each: Mansoura Ez-Eldin, Ahmed Khaled Tawfik, Youssef Ziedan, Bahaa Taher and Ghada Abdel Aal. 21 writers have only one title in our list.

Syria: The Syrian situation is different. Of the 65 Syrian titles, 60 are single-author works by a total of 45 writers. Two of these have five titles each, namely Rosa Yaseen Hasan and Samar Yazbek. Khaled Khalifa, Rasha Abbas and Fadi Azzam have three titles each, and ten writers have two works each: Hamed Abboud, Adonis, Ramy Al-Asheq, Baitar Amir, Fawwaz Haddad, Yamen Hussein, Widad Nabi, Aboud Saeed, Nihad Siris and Dima Wannous, whereas 26 writers are present with only one title.





Compared to the Egyptian list, the 65 Syrian titles show a greater diversity of writers. The fact that many Syrian writers, established or otherwise, have only recently been introduced to the German market, is one obvious reason for the smaller number of titles per writer. One might also suppose that some of the writers with only one title to their name, on both sides, are one-hit wonders; but this cannot be true of all of them, since this category includes prolific writers Yassin Al-Haj Saleh (Syria) and Basma Abdelaziz (Egypt). It is worth noting that when one removes Naguib Mahfouz from the equation, the relative distribution of authors and works begins to look less different.

Saudi Arabia: Our list has 26 titles produced by 17 Saudi writers. In 11 of these titles the King Abdulaziz Library or the Saudi Kingdom appear as publishers; many of the publications, likely intended to be distributed through mosques, are impossible to find online. Exceptions to this are Abdelrahman Munif, who is present with three titles (two single-author works, one text in an anthology), as well as Raja Alem (two novels, one reprint) and Raif Badawi and Badryah El-Bishr with two (each one work and a reprint).

Iraq: 11 Iraqi writers have produced 24 titles in our decade, 12 of which are by German-based novelist Najem Wali. The remaining 13 consist of two anthologies and 11 titles each written by a different writer, including famous names like Sinan Antoon, Hassan Blasim, Ahmed Saadawi, Khalid Al-Maaly and Kadhem Khanjar.

Lebanon: The 23 Lebanese titles were produced by 13 writers, in which both Iman Humaydan-Younes and Simon Yussuf Assaf are represented with five titles each. Karam Sarjoun has 3 titles, while Alexandra Chreiteh and Elias Khoury have two works in our list. Seven writers have only one title, among them critically acclaimed names like Alawiyah Sobh, Jabbour Douaihy, and Mazen Maarouf (who, as a Palestinian born in Lebanon, is difficult to categorise and could just as well be in the next section).

Palestine: 10 works, including a novel and a collection of short stories by Ghassan Kanafani, in addition to a poetry collection illustrated by Naji Al-Ali, written by Kanafani and Mahmoud Darwish, who also has another collection of poems in our list. Then there are two novels by Sahar Khalifeh, one volume of poetry by Taha

Muhammad Ali and one by Maya Abu Al-Hayyat, in addition to three books of children's literature.

Jordan: seven titles in our list are written by writers of Jordanian nationality. Three of these are non-fiction books by Jordanian researcher duo Mohammad Abu Rumman & Hassan Abu Hanieh; three are novels, one by Amjad Nasser and two by Samiha Khrais; the last title is a volume of children's literature.

Sudan: In our list there are five titles written by Sudanese writers: one by Tayeb Salih (*Season of Migration to the North*), one by Abdelaziz Baraka Sakin (published by a small NGO), one by Tarek Eltayeb and and two by Ishraga Hamid-Mustafa. The latter are both of Austrian-Sudanese nationality.

Tunisia: Nine works in our list are written by Tunisian writers, quite a few of whom are critically acclaimed, like Habib Selmi, present with three titles, as well as Hassouna Mosbahi and Mahmoud Messadi, in addition to Najet Adouani (one work) and Abdeljalil Daikhi (two works).

Morocco: Only four Moroccan titles were translated in our decade: Oane collection of poetry by Moroccan poet Mohammed Bennis, a reedition of Mohamed Choukry's *Das nackte Brot* produced by a small publishing house with little visibility and two works of children's literature.

There are no titles from **Mauritania** or **Algeria**, though some Algerian titles translated from French were published in both in big trade publishing houses, but also specialized presses, like the tiny publisher specializing in Algerian literature Kinzelbach Verlag.

Libya: the three titles are all by Libyan novelist Ibrahim Al-Koni.

Yemen: three titles are written by Yemeni writers: A book of narrative non-fiction by Bushra Al-Maktari (*Was hast du hinter dir gelassen*, Winner of the 2020 Johann-Philipp-Palm-Award[33]), a volume of poems by Galal Alahmadi and a collection of theatre pieces by Abdulkader Sabri.

[33] https://www.palm-stiftung.de/johann-philipp-palm-preis/festakt-zur-preisverleihung/2020/.

Kuwait: Only two titles hail from Kuwait, a novel by Ismail Fahd Ismail and a children's book by Hussain Al Mutawaa.

United Arab Emirates: The Emirati section appears to be particularly entangled with politics. There are 18 titles from the UAE in our list, of which 15 were published by Swiss-based Lisan Verlag with Emirati funding. Most of their writers did not appear anywhere in our searches other than in these precise publications; many seem to be political figures in the Emirates. Exceptions to this are the Emirati poets Ahmed Rashid Thani, Ibrahim Mohammed Ibrahim and Adel Khozam. Then there is a novel and a memoir by Sultan bin Mohammad al-Qasimi, sovereign ruler of the Emirate of Sharjah, and a children's book written by Khalid (bin Mohammed bin Zayed) Al Nahyan, Chairman of Abu Dhabi Executive Office and the Chairman of the Executive Committee in the United Arab Emirates.

1.3.1.5. Arab writers writing in German

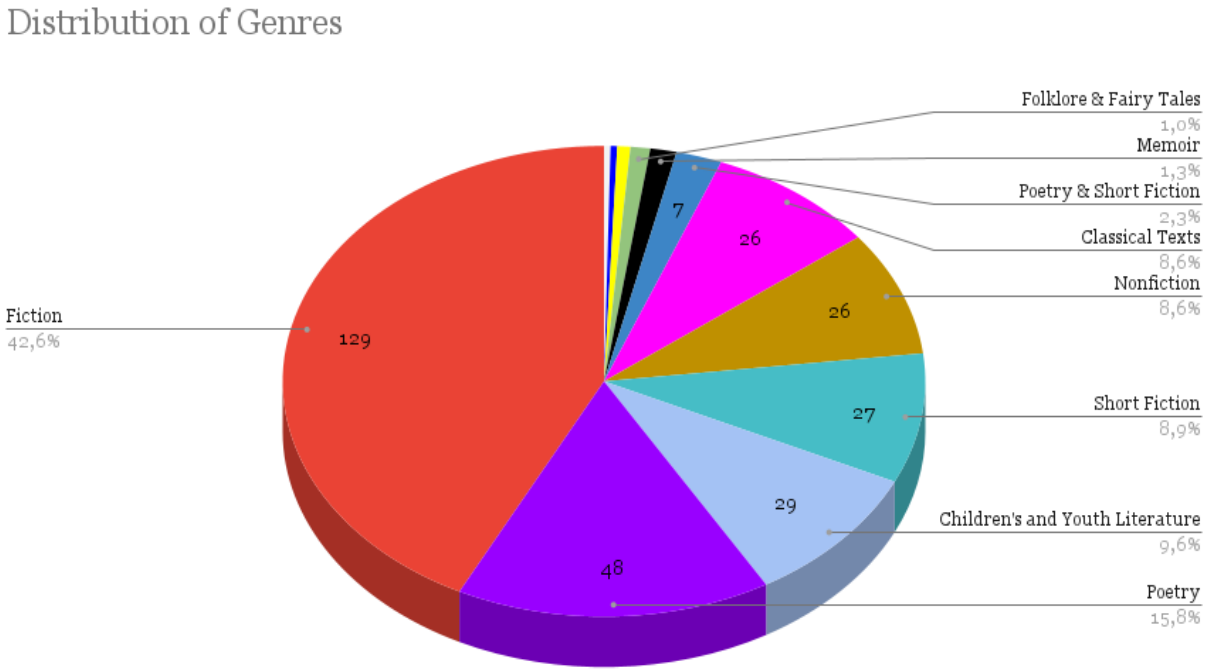
Also worth mentioning although not in our list are the Arab writers who write in German,[34] among which the most prominent is undoubtedly the award-winning Syrian writer Rafik Schami, who produced numerous novels and children's books, and who also is the editor of the book series Swallow Editions, which at first appeared at publisher Schiler & Mücke, then moved to trade publisher dtv, where so far two novels have been published: *Always Coca-Cola* by Alexandra Chreiteh and *Sarmada* by Fadi Azzam. In Switzerland there is the novelist Usama Al Shahmani, who is originally from Iraq; another prominent Arab writer writing in German is the award-winning Iraqi novelist Abbas Khider, who lives in Berlin. Then there are several prominent non-fiction writers, whose work focuses on Islamism and/or Islam. In Germany there is the Egyptian writer Hamed Abdel-Samad, Israeli (sic; self-description) writer Ahmad Mansour and Syrian writer Bassam Tibi, in Switzerland there is the political scientist and writer of Yemeni descent Elham Manea and in Austria there is the sociologist and Islamic theologian Mouhanad Khorchide, who is of Palestinian descent.

[34] Arab writers who write in German here means writers who are first-generation immigrants to Germany, Austria or Switzerland.

1.3.1.6. Arab writers writing in other languages

At last we should also mention Arab writers, who write in other languages than Arabic or German – mainly in English or French, from which their works are translated into German. Obviously, some of them enjoy quite a big exposure due to them writing in one of the "big languages", and they are more likely to become staples than those who write in Arabic. One example of such a name surely is Etel Adnan, whose main publisher since the 1980ies is the big trade publisher Suhrkamp, but also Fatima Daas, Boualem Sansal, Kamel Daoud, Leila Slimani and Saleem Haddad, perhaps representing the younger generation, and, as for the older generation Tahar Ben Jelloun, Driss Chraibi and Yasmina Khadra must be mentioned.

1.3.2. Genres and where they are published



The six genres represented most significantly in our bibliography are:

a. **Fiction**: 129 titles

b. **Poetry**: 48 titles (or 55, if we add half of the seven miscellaneous "Short Fiction & Poetry" titles)

c. **Short Fiction**: 27 (or 34, if we add half of the seven miscellaneous "Short Fiction & Poetry" titles)

d. **Young adult & Children's Literature**: 29 titles

e. **Classical Texts**: 26 titles

f. **Nonfiction:** 26 titles

1.3.2.1. Fiction

The largest number of fiction works, 36 publications (28%), were published by Lenos Verlag, the Basel-based publisher, who, at least during the period of its close cooperation with translator Hartmut Fähndrich (1982-2010), was the leading publisher in the German-speaking region. Hartmuth Fähndrich states that approximately the first 50 books translated from Arabic that Lenos published were all his suggestions; over the course of their collaboration, approximately 100 books were published. "It was a good cooperation. I would never have been able to translate that much if I hadn't found Lenos," he says.

The second largest number of works (30, or 23%), were published by the Zürich-based Unionsverlag, another independent publisher with a regional focus (although here framed as "world literature"), 20 of which are works by Naguib Mahfouz, whilst the other ten consist in single titles from other wellestablished Arab writers such as Sahar Khalifeh, Mansoura Ez-Eldin, Bahaa Taher, Raja Alem, Samar Yazbek and Mazen Maarouf.

The third largest section is the 11 fiction works published by Alawi Verlag, a small independent publishing house with regional focus and, at least according to our review count, low overall visibility, which published four works by Syrian novelist Rosa Yaseen Hasan, two by Jordanian novelist Samiha Khrais, two by Saudi Arabian novelist Badriyah El-Bishr, one by Syrian writer Shahla Ujayli (*Unser Haus dem Himmel so nah*, the Arabic original of which was shortlisted for the 2016 IPAF), one by Emirati writer Amira Al-Qahtani and one by Mai Khaled.

Schiler & Mücke, the Berlin-based independent press with a regional focus, published five fiction titles in our decade, of which one - Fadi Azzam's *Sarmada* – appears twice (the second time as a reprint). This was in addition to one book by Lebanese novelist Alexandra Chreiteh,

one by Kuwaiti novelist Ismail Fahd Ismail and another one by Lebanese novelist Jana Al-Hassan (*Stockwerk 99*, the Arabic of which was shortlisted for the 2015 IPAF).

The large trade publishers Suhrkamp, S. Fischer and Rowohlt published three titles each, as if distributing their activity over the decade: Suhrkamp in 2010, 2011 and 2012; S. Fischer in 2015, 2017 and 2018 and Rowohlt in 2018, 2019 and 2020 (in the case of the latter, it was the first time in their history). This makes Hanser Verlag, although they only published five titles, the most prolific of the trade publishers with regards to Arab fiction. The five works were by a mere three writers: the German-based Iraqi novelist Najem Wali (who happens to be also the third most-translated fiction writer and the most-translated non-fiction writer of the decade), the Lebanese novelist Jabbour Douaihy and the Moroccan poet Mohammed Bennis. Asked about what he considers when publishing Arabic literature, Piero Salabé, a senior fiction editor at Hanser Verlag, commented:

> To us, the literary quality of a work is the priority. We find it important to publish books that are able to find a readership in this country. We see this as a way to also create better chances for publishing books from the Arabic language region in the future. Of course, the region is very vast, and realities between Iraq and Morocco differ fundamentally. In that sense, we publish writers, not languages or language areas.

Asked how Hanser finds the writers they publish, Salabé said:

> We are constantly in touch with first-class agencies representing Arabic literature, such as the Beirut based Raya agency, from which we acquired the Lebanese writer Jabbour Douaihy. But also excellent translators, like Hartmut Fähndrich, Larissa Bender and Markus Lemke recommend many interesting texts. Our scouts provide us with information about the Arab Booker list, and if one of those works piques our interest, we commission translators to write reports for us.

Asked about the sales of those books and whether there were any highlights, Salabé said:

> Unfortunately, the interest in Arabic literature isn't huge in Germany. Usually, the sales of such works are between 2000 and 5000 copies. It's a beautiful challenge,

> to achieve more in this regard, as this also contributes to fostering the understanding of such different worlds. Alaa Al Aswany's novel *Republik der Träumer*, which we published in January of this year [2021] for the tenth anniversary of the Arab revolutions, has had a huge media echo.

This quote illustrates rather well how the big publishers tend to work in a more conservative and hierarchical, and less accessible, way than smaller and independent presses who are reputed to be more permeable and keener to try out new voices.

The overall most-published writers in fiction are:

a) **Naguib Mahfouz**: 22 publications
b) **Alaa Al Aswany**: 6 publications
c) **Najem Wali**: 6 publications
d) **Ahmed Mourad** & **Iman Humaydan-Younes**: 5 publications each

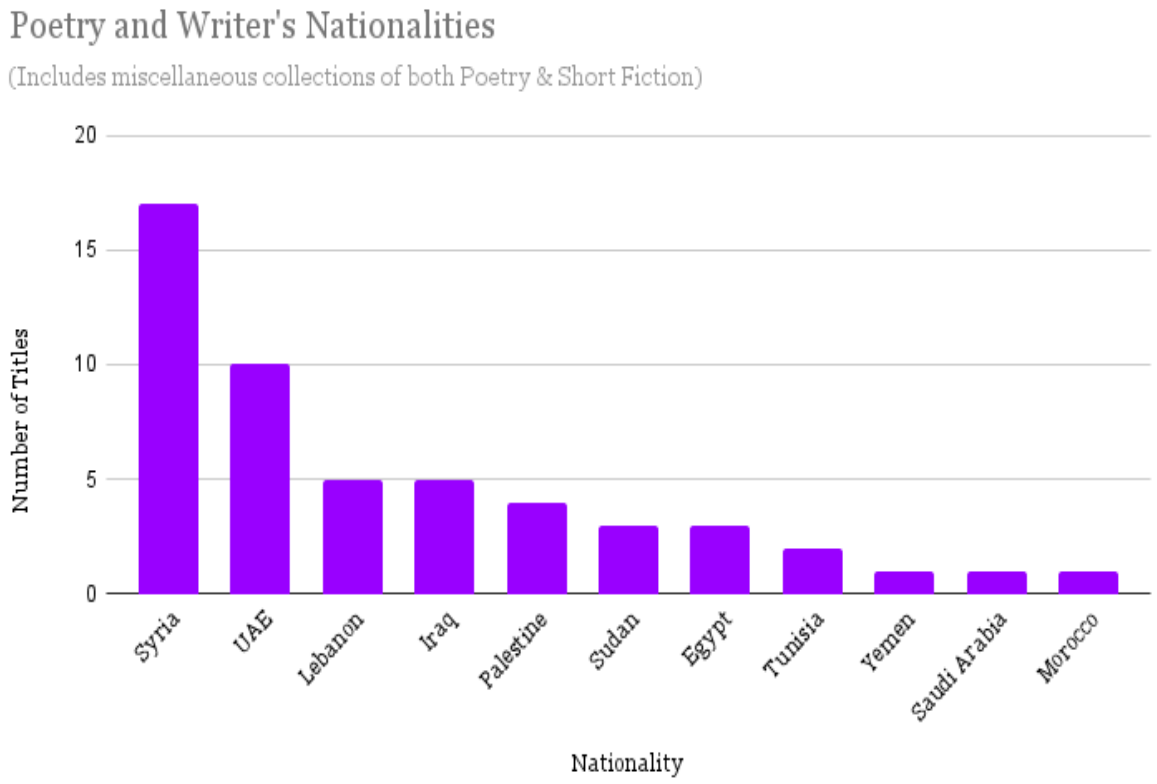
38% of the fiction titles in our list were written by Egyptian writers, 19% by Syrian and 12% by Lebanese writers.

1.3.2.2. Poetry

In terms of publishers, there appears to be significant diversity in this genre, as the 48 volumes of poetry in our list were published by 24 different publishers, of which 16 published only one title, in addition to seven miscellaneous "Short Fiction & Poetry" titles.

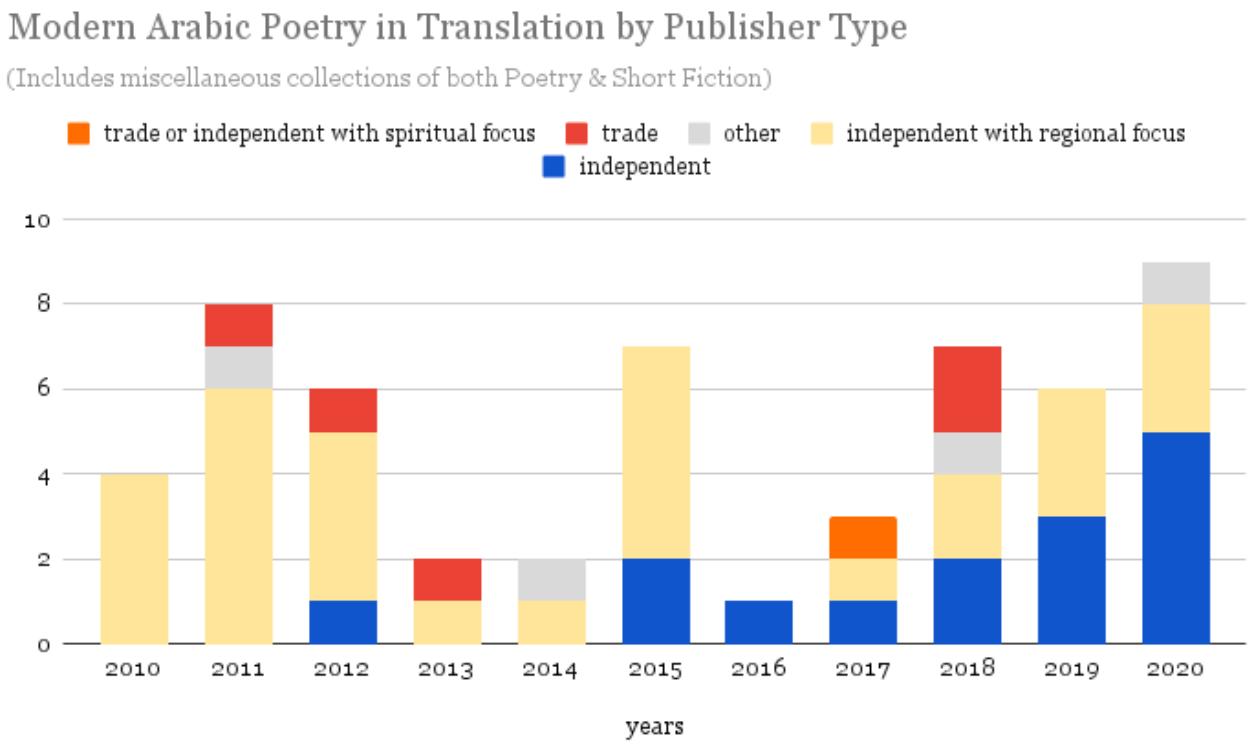
There are two publishers that stand out in terms of numbers: the Swiss Lisan Verlag, which in the first two years of the decade published ten works of Emirati poetry prior to ceasing its activity in 2011, and Schiler & Mücke, who published eight works of poetry (in addition to three miscellaneous works with short fiction and poetry). Those two are followed by Bremen-based Sujet Verlag, a small independent press with a regional focus, with four works of poetry, and the self-publisher Shaker-Media, through which three translated works of poetry were published. Those appear to be the most prolific publishers of Arabic poetry. According to our review-count they lie between the visibility categories "medium to low," "scarce" and "no" visibility. Independent publisher Secession Verlag, which lies in the "high visibility" category, published two volumes of poetry and one miscellaneous collection of poetry and short fiction;

trade publisher S. Fischer published two volumes of poetry, as did Edition Orient ("medium to low-visibility") and Löcker ("scarce visibility"), which also published one miscellaneous collections of short fiction and poetry, as well as trade publisher Ullstein, and small independent Publisher Palisander Verlag.



As regards the writers, there is an even greater diversity: Out of 40 poets, only two have more than one work translated in this decade: young Syrian poet Widad Nabi and Austrian-Sudanese poet Ishraga Mustafa-Hamid, who are both present with two titles in our list. The remaining 38 remaining poets have only one work published.

The most common nationality among poets published in translation in our decade was Syria.



The peak year for translated poetry was 2020 with 9 publications, followed by 2011 with 8 publications. But except for one volume by Adonis, translated by Stefan Weidner and published by trade publisher S. Fischer, the 2011 volumes are made up of six Emirati poets published by Swiss Lisan Verlag, of whom according to our searches only Ibrahim Mohammad Ibrahim appears to have a record in literature, plus one volume of poetry published by Shaker Media, which to judge from their web page is a self-publishing venue. At the beginning of the decade, independent presses with a special focus on the region played a major role in publishing poetry, while independent presses with no regional focus were basically absent. From 2015 onwards, independents with no particular regional focus came more and more into play, and by 2020 they constituted the main publishers of Arabic poetry in German. Although this is only a snapshot in time, it should nevertheless be seen as a very positive development.

Germany has a well connected and active young poetry scene, whose figures organize poetry events in various cities, run magazines, and operate some small but very active presses, like Kookbooks, roughbooks, Elif and Hochroth Verlag. One of those figures is the Munich-based literature facilitator, award-winning poet, and German medievalist Tristan Marquardt (*1987), who is also the co-founder of Berlin-based poetry collective G13. Together with

others he runs the poetry reading series “Meine drei lyrischen Ichs” and the Munich branch of the small but active poetry press Hochroth Verlag, which in 2020 published the collection *17 Minuten* by Syrian poet Yamen Hussein (translated by Suleman Taufiq). When asked about the recent phenomenon of Arabic poetry shifting from the marginal realms of specialists to the centre of the German poetry scene, he confirmed once again our sense that the main factor for the “Syrian Boom” is simply physical presence:

> In my perception, the turning point came around 2015, when culturally active individuals from the Arab region arrived in Germany and started their own initiatives, like F.A.N.N. magazine[35] or the festival ‘Arab-German Literature Days.’[36] That was when I started to meet—in different contexts, cities and venues—various Arab poets and cultural activists, but also translators from Arabic to German and small specialized publishers, like Sujet Verlag. But the real novelty was that these encounters and events weren’t something relying on the endeavours of a single facilitator, like it used to be before with Arabic poetry, when at best you had one facilitator in a city. Through the presence of all these young Arab poets in Germany, you suddenly could perceive a whole plurality of Arabic poetry which comes in a less conventional shape and deals with current political issues. Also, the kind of poetry that came to the surface here had nothing to do with these big and generalistic claims, as you would see them in before in specialist anthologies of Arabic poetry, which claim to be representing ‘the Arab world’, or explain that ‘Arabic poetry always has been x and y and z…’ That might be of interest for specialists, but less so for the local poetry scene.

1.3.2.3. Short Fiction

In the short fiction category we find many established writers, such as Naguib Mahfouz, Ghassan Kanafani, Khaled Al-Khamissi, Hassan Blasim, Dima Wannous and Alaa Al-Aswany. In terms of writer’s nationalities, Syrian writers are again in the lead with 11 titles of short fiction (in addition to two miscellaneous collections of poetry and short fiction), followed by

[35] https://www.fann-mag.com/de/.
[36] Arabisch-Deutsche Literaturtage

Egyptians with seven titles (of which one also is a miscellaneous collection). Iraqis and Emiratis published three titles, Tunisia and Saudi Arabia two, and Lebanon and Palestine one each.

Looking at the publisher types for the genre of short fiction, the works are almost equally distributed between independent publishers with a regional focus, who published 16 of the titles, and, from 2013 onwards, independent publishers with no particular focus on the region, who published 15 titles. In addition, one title appeared with a trade publisher and two in the "other" category (one by a self-publishing company and one by Nadi Al-Riyad Al-Adabi from KSA). There are three clear peaks for short fiction titles in our timeline: a smaller one with four titles in 2010, and two bigger ones with six titles each in 2015 and in 2020. The three most prolific publishers for Arabic short fiction within our time scope are the Swiss Lenos Verlag, followed by Mikrotext and Unionsverlag.

Here, the small independent Berlin-based press Mikrotext Verlag[37], which was founded in 2013 by Nikola Richter, is a remarkable example of how consistency and a very atypical approach towards Arabic literature can work well. Mikrotext has published seven works by four young and less well-known Arab writers, which received excellent reviews in major German newspapers and TV channels. Asked about how that worked, Nikola Richter says: "I'm primarily interested in the literary aspects of a work, and that's also what I emphasize when talking to the media – not the biographical details of the writer. That's the reason why the reviews of Mikrotext books translated from Arabic end up being more about the writing themselves."

The short fiction titles published by Mikrotext consist of two short story collections and one single short story by Syrian writer Rasha Abbas (*1984), two works of short fiction by Aboud Saeed (*1984), who is also Syrian, one work of short fiction by Syrian writer Assaf Alassaf (*1976), who were all scouted by translator Sandra Hetzl, and a poetry collection by Iraqi poet Kadhem Khanjar (*1990). Even though three of these four writers are now resident in Germany, they should not be seen as part of the phenomenon of Syrian writers gaining visibility *because* of living in Germany, because at the time of publication they were living in Lebanon, Syria and Iraq (Kadhem Khanjar still resides in Iraq), except for Rasha Abbas, who

[37] https://mikrotext.de/.

had just moved to Germany through the prestigious Akademie Schloss Solitude residency programme in Stuttgart.

Out of those four, Aboud Saeed is an interesting case. His first book *Der klügste Mensch im Facebook,* a collection of poetic Facebook statuses about love, internet, war and classism, was only published in Arabic *after* it had been first published in German, English (both by Mikrotext) and Spanish (by Argentinian press Mardulce Editora) in 2013, by Lebanese trade publisher Naufal Books (merged into a single volume with Saeed's second book *Lebensgroßer Newticker*, which was also first published by Mikrotext). The writing and editorial process of the book was unusual.

Saeed's Facebook posts constitute the main body of his two books; having received a certain hype in certain arty or intellectual Syrian and Arab circles (even some mainstream Arabic media reported on the writings of the blacksmith punk in Northern Syria), they were selected for publication by translator Sandra Hetzl. Later the book was also published in Portuguese by Brazilian publisher Editora 34 and in Danish by the independent Copenhagen based press Korridor 33. In the independent culture scene in Germany and Austria *Der klügste Mensch im Facebook* caused quite a stir: three theatre adaptations[38] were created (entirely independently of each other), the Munich-based punk band Das Weisse Pferd composed a song[39] using his texts as lyrics, and a radio play[40] was produced.

When asked about her strategy for placing unconventional works by unknown writers in such a successful way, without resorting to exoticizing catchwords, Richter answered:

> The Arab writers that we have introduced are unusual also for an Arab context, as they introduce new narratives in new formats. I care a lot about translation quality and book covers. For instance I'd never choose a cover that looks ornate, like some do, in order to hint at an ethnocultural aspect. If you keep repeating that strategy,

[38] "Der klügste Mensch im Facebook," directed by Kerim Cherif and staged at Ballhaus Naunynstraße in 2015, "Der klügste Mensch im Facebook – Statusmeldungen aus Syrien," directed by Leila Semaan in 2016 staged at Freies Theater Hannover and "Simplicius Simplicissimus - der klügste Mensch im Facebook" directed by Jochen Strodthoff and Thomas Stang in 2017 was staged at Stadttheater Fürth.
[39] "Der Diktator hört keinen Jazz": https://soundcloud.com/kamerakino/der-diktator-h-rt-keinen-jazz
[40] "Der klügste Mensch im Facebook," a radio play by Judith Lorenz for Südwestrundfunk radio: https://hoerspiele.dra.de/vollinfo.php?tipp=1&dukey=4085250.

> it starts sinking in with people. When you are not haphazard [in editorial and aesthetic choices], you can create your own tradition.

The way in which Mikrotext presented Aboud Saeed's first book does indeed seem to have played a role in how it was received. It was one of Mikrotext's first two publications, coming alongside an essay[41] on internet poetry by famous German philosopher and writer Alexander Kluge. Together, the books made a clear statement: it wasn't just about Aboud Saeed being an "Arab writer" or a "Syrian writer" but about him being an "internet writer."

> As a publisher, I have very specific interests. I'm into literature inspired by the internet and I'm interested in marginality. Not a disheartened marginality, but a Kafkaesque marginality. I'm interested in courageous voices from the margin, and how they are able to remodel aesthetics through de-territorialized speech. In that sense, working with this kind of Arabic literature suits me well. This is also why I haven't chosen books by established Arab writers, as that would again be speech from the centre, albeit of another culture. This is also why Mikrotext features many writers who are relatively old, or who have a GDR background.

1.3.2.4. Young adult & Children's Literature

Although this genre appears as the fourth most represented genre in our list, the numbers are again misleading. Out of the 29 titles in the genre of Youth & Children's literature, 11 appear to be unfindable publications produced by Gulf state initiatives, with publishers like the King Abdulaziz Library, the Saudi Kingdom itself, the Dar al-Ahdaf wa-l-Isdarat (KSA) and Al-Liwan for Culture and Arts (UAE). In most of these Gulf-funded publications, translators remain uncredited.

Worth mentioning are four children's books by Lebanese writer Rania Zaghir, Moroccan writer Habib Mazini, and Egyptian writer Samira Shafik, published by Berlin-based Edition Orient, an independent publisher with regional focus that specializes in children's literature.

[41] Alexander Kluge, *Die Entsprechung einer Oase – Essay für die digitale Generation*, Mikrotext 2013.

Three works were published the Vienna-based local philanthropic interfaith association Afroasiatisches Informationshaus, including works by Syrian (Occupied Golan Heights) writer Eiad Mdah and Palestinian writer Juma Khalid.

Independent children's books publisher Susanna Rieder Verlag published one children's book by Nabiha Mheidly, Lebanese writer and publisher at Dar Al-Hadaek, and the Schweizerisches Jugendschriftenwerk published an illustrated children'sbook by Syrian writer Rosa Yaseen Hassan. Independent children's publisher Baobab Books published a book by Egyptian Ahmed Dahi, Berlin-based Sujet Verlag published one by Kuwaiti writer Hussain Al Mutawaa (illustrated by Tahar Walid). Edition Hamouda published two books by the Egyptian authors Mona Ragy Enayat and Nabil Khalaf, and Osiris Verlag published two further works by Nabil Khalaf (both publishers lie in the "no visibility" category of our survey).

The peak year for children's literature is 2013, with 9 titles; 21 of the 29 titles were published between 2010 and 2013, a period in which for some reason the Saudi King Abdulaziz Library, Dar al-Ahdaf wa-l-Isdarat, the Saudi state itself but also Emirati Al Liwan for Culture and Arts appear to have been particularly active.

1.3.2.5. Classical Texts

17 out of the 26 titles in this genre category are publications of different editions and collections from the *Thousand and One Nights*, or its Andalusian counterpart the *Hundred and One Nights*, in various formats. In terms of publisher type and visibility, this genre and the genre of nonfiction, as we will see in the next point, are the only two genres where the largest proportion of the titles are published by highly visible corporate publishers (15 titles for classical texts, most prominently C.H. Beck, and 18 titles of nonfiction). Also in terms of awards, titles in this genre appear to receive high visibility. For instance Claudia Ott, who is the translator of five editions of the *Thousand and One Nights* and one edition of the *Hundred and One Nights*, was awarded the Leipzig Book Fair Prize for translation, and the Literature Award of the city of Erlangen, and Stefan Weidner was awarded the Qatari Sheikh Hamad Award for Translation and International Understanding for his translation of the medieval cycle of poems *Der Übersetzer der Sehnsüchte* (Tardjumân al-Ashwâq) by Ibn ʿArabi (Jung & Jung, 2016). Other classical writers represented on our list are Ibn Battuta, Ibn al-Farid, Al-Hallaj and Ibn Naqiya.

A clear peak for classical texts came in 2010 with seven titles, while in all years of the decade between one and four titles were published.

Despite the seemingly more prominent placement of classical Arabic literature, Hakan Özkan argues that there is no real strategy or coordinated movement for the translation of something like a classical canon. “The translation of premodern literature is basically non-existent. There are only variations of the *Thousand and One Nights* and an occasional title here and there.”

1.3.2.6. Nonfiction

Predominant among the nonfiction writers is German-Iraqi writer Najem Wali with five non-fiction works, followed by Jordanian writer-researcher duo Mohammad Abu Rumman & Hassan Abu Hanieh and Syrian writer Samar Yazbek with three each, then Baitar Amir, Raif Badawi and Bushra al-Maktari with two each. Adonis (who was awarded the 2011 Goethe Prize), Alaa al-Aswany, Yassin Al-Haj Saleh and Raif Badawi are other prominent names in the list, each with one publication.

Here, the most recurring theme (represented in nine of 21 works) is Syria, the Syrian Revolution and the war in Syria, political detentions in Syria, and intercultural cohabitation & dialogue between Syrians and Germans.

The second most recurring topic is Islamist terrorism and radical Islam, represented by six titles in our list: three by the Jordanian researcher-writer-duo Muhammad Abu Rumman and Hassan Abu Haniyeh *Ich bin Salafist* (I’m a Salafi), *IS und Al-Qaida* and *Dschihadistinnen – Faszination Märtyrertod* (Female jihadis: the fascination of dying as a martyr), the collected essays of Saudi Arabian political detainee Raif Badawi *1000 Peitschenhiebe: Weil ich sage, was ich denke* (1000 Lashes – because I say what I think), Najem Wali’s *Im Kopf des Terrors* and Khouloud Bariedah’s testimonial *Keine Tränen für Allah – Wie ich von Tugendwächtern verurteilt wurde und dem Frauengefängnis von Mekka entkam* (No tears for Allah: How I got sentenced by the religious watchdogs and escaped the women’s prison of Mecca).

18 of the 25 titles of this section are published by publishers who, according to our count, have either high or good visibility. 17 of them are published by a range of trade publishers or independent publishers with no regional focus, such as Ullstein, S. Fischer, dtv, Matthes &

Seitz and Nagel & Kimche. The fact that such prominent publishers, who often show a reluctance to publish Arab fiction, are so open to the genre of Arabic non-fiction possibly reflects the explanatory task that is generally attributed to Arabic literature. As Insa Wilke puts it, publishers either want to market "first hand experience," or "provide insights into ways of existence in a non-journalistic language."

There are three small peaks in publication numbers, at least two of which might also reflect the peaks in media attention towards the Arab region: one in 2012, one in 2015 and the last in 2020.

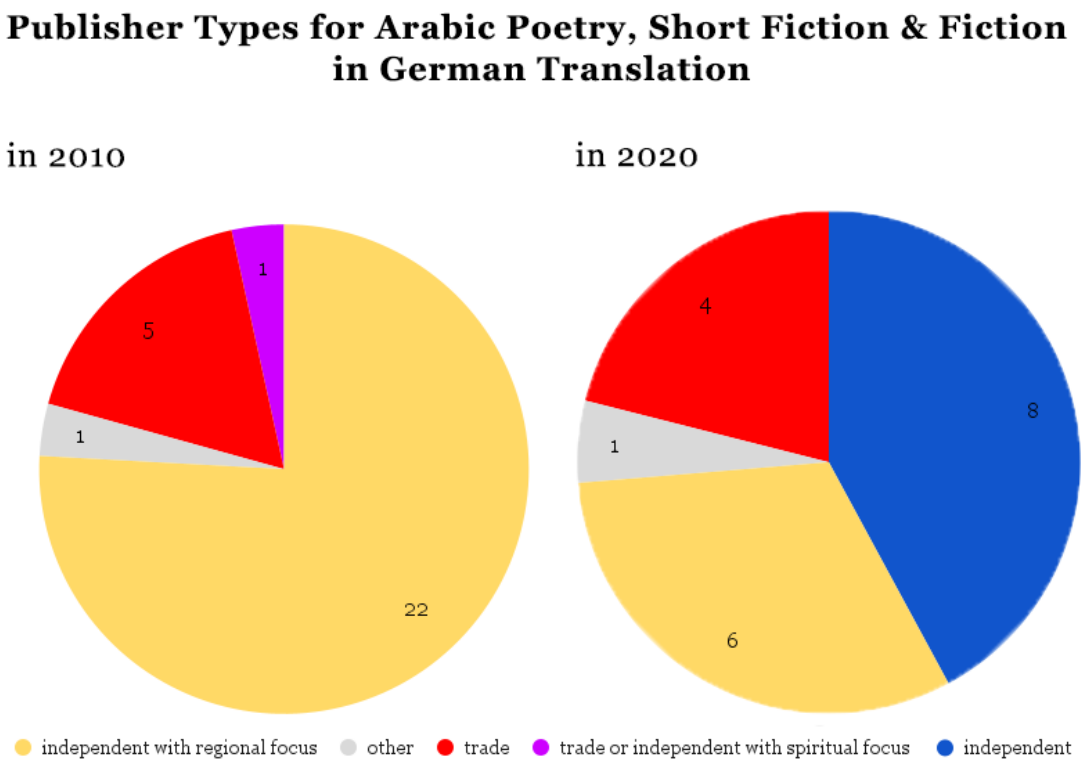
Syrian writer Yassin Al-Haj Saleh argues in Mari Odoy's "On the "Boom" of Syrian Literature in Berlin", that Syrian or Arab writers are often only accepted as witnesses. He explains that they are permitted to provide their stories to audiences thirsty for testimonies in a manner that is categorised "as a low level of knowledge," but not by "theorizing or conceptualizing about phenomena. (…) The Europeans think that they are the ones who give theories, who have epistemological agency."

Syrian post-doctoral researcher Eylaf Badr Eddin treated this precise issue in his PhD "Translating the Language of the Syrian Revolution (2011/12)," which at Marburg University and the University of Aix-Marseille. Badr Eddin analyzes recent nonfiction works about Syria in English and in Arabic, concluding that almost nothing that goes beyond testimonial has been translated from Arabic, and that almost all analyses and conceptualisations of the situation in Syria which exist in English were written by non-Arabs using non-Arabic sources.

Looking at our list, one could argue that 10 of the 18 titles can be seen moving beyond the "low level of knowledge" of testimonial: a collection of essays by Alaa Al-Aswany on the Egyptian revolution (*Im Land Ägypten: am Vorabend des Revolution*), a collection of essays on Arabic poetry by Syrian poet and thinker Adonis, three volumes on Islamic extremism by Mohammad Abu Rumman, the collection of essays on liberalism and Saudi politics by Raif Badawi, three volumes by Iraqi writer Najem Wali (one on Islamist terrorism, one on the Balkan Route and one about Baghdad) and a book by Yassin Al-Haj Saleh about prison and exile.

1.4. Conclusion I: Is Arabic literature in German coming out of its bubble?

Setting aside the hard numbers of publications in each genre, it is the genre of nonfiction and the genre of classical literature which appear to have earned the most visibility. The least visible genre is children's literature. But if we now look exclusively at poetry, fiction and short fiction and the types of publishers that they were published by, and compare the situation in 2010 and 2020, we see a huge difference:



The graph shows two completely different situations at the beginning and end of our decade:

While in 2010, 76% of the translated Arabic fiction and poetry was published by independent presses with a regional focus, only 17% by trade publishers, nothing by independent publishers with no regional focus and a fraction by religious publishers or the category "other," in 2020 we have 21% of the works published by trade publishers, 42% by independent publishers with no specific regional focus and only 32% by independent publishers with a regional focus. The largest independent publishers with a regional focus were most active in the first three years of the decade: Lenos Verlag was most active from 2010-2013, with five to six titles per year, and Unionsverlag peaked in 2011 with six titles. While in the first year of the decade, independent publishers with a regional focus published

22 books of these three genres, at the end of the decade they published six. This picture suggests that Arabic literature seems to be leaving the niche of the specialised presses, which may have functioned as a kind of incubator – or as lighthouses, as Hakan Özkan puts it:

> We have nothing similar to Actes Sud, in Germany or Switzerland. The small specialized publishers we have are very enduring and maybe they're something like lighthouses for the German-speaking region, but they're just not on a level comparable to Actes Sud, whether in regards to printing, type-setting, or editorial standards. The quality of their programs and their strategy is different and it looks rather arbitrary.

Annika Reich believes that the real peak in publication numbers is yet to come: "Literature is a slow business. As far as I can see, the real peak in the number of books published in translation from Arabic will happen only now, in 2021."

2. Translation in the fluid realms

Part of the impression that Arabic literature has witnessed an increase of interest in the last half of the decade - which for translators meant a palpable increase in commissions - is owed to the less formal venues where literary translation takes place, such as the theatre, print and online magazines and the numerous initiatives around Arab writing that have emerged in recent years, especially in Berlin.

2.1. Drama

> Normally there is a *city*. *The* city, a *first* city, *our* city, which gives the play and its reception a context. Now the city hasn't yet completely disappeared, but it isn't really here any more either. (…) Aren't maybe all the things we do here implicit strategies to cope with this loss? Or is this maybe an outdated conception of theatre: that theatre always has to exist in relation to a city, before it can travel to other cities? During war and without a territory – how are we supposed to determine a context for this story, for this piece?[42]

[42] Quote from the play "Titre Provisoire" by Chrystele Khodr and Waël Ali, 2017.

Between 2010 and 2020, numerous Arab theatre texts were translated into German, either for plays, staged readings or other kinds of performances to be featured by theatre festivals and theatre or art venues. Even though we managed to collect over 85 theatre texts translated from Arabic into German, we are sure that our list (Appendix 3) covers only a fraction of what was translated. There are no national entities documenting theatre translations, so we had to go through festival and theatre programs, rely on internet research by authors, and contact institutions, playwrights, stakeholders and translators in order to collect as many pieces as possible.

In the first half of the decade, these plays were mainly staged as guest plays at theatre venues or festival contributions by playwrights based in the Arab region.

Major international theatre festivals and theatre houses were significant in this activity. We would also like to introduce here three figures of the theatre landscape who made a big impact through their individual efforts.

Especially active in bringing new Arab drama to Germany is dramaturg Rolf C. Hemke, who from 2006 to 2018 curated the International Program at the Theater an der Ruhr in the German city of Mülheim an der Ruhr, where he initiated several region-specific event series, among them the festival "Theaterlandschaft Neues Arabien". Since 2018, Hemke has been artistic director of the Kunstfest Weimar, the largest art festival in Thuringia, where he featured several pieces by Arab playwrights, such as Waël Ali, Ali Chahrour and Wael Kadour, before the Covid 19 pandemic.

Berlin-based theatre director Lydia Ziemke has brought many Arab theatre plays to Berlin and Germany with her project Suite42[43]. She has invited Arab theatre ensembles for stage plays, especially to the two Berlin venues Heimathafen Neukölln and TAK (Theater Aufbau Kreuzberg); created festivals and event series, such as Lila Risiko Schachmatt (2011-2014) which featured pieces from Syria, Morocco and Palestine; and collaborated with Arab theatre collectives and individuals, for instance the Lebanese Zoukak Theatre Company or the Moroccan collective Dabateatr.

[43] http://www.suite42.org/

In Zürich, Maralam[44], which, according to founder and director Peter Braschler is "the first transcultural theatre of the country and a hub for transborder artistic projects," has brought numerous Arabic theatre pieces to Swiss venues since 1993, engages in co-productions and tours and collaborates with several cultural institutions in the Arab world. Maralam has produced plays by renowned writers like Palestinian poet and novelist Ghassan Zaqtan and Saudi Arabian novelist Raja Alem.

Generally speaking, the most translated and staged playwright/artist according to our findings is the Lebanese Rabih Mroué, who at some point in the decade also moved to Berlin, followed by Syrian playwright Mohammad al-Attar, who left Syria for Lebanon in 2012 and has lived in Berlin since 2016. Both were very well known internationally long before moving physically to Germany.

The novel factor in the second half of the decade is again the physical presence of numerous Arab theatre professionals, both senior and emerging, living now in Germany, most of them Syrians who were forced to leave. Whole cohorts of students from the Higher Institute of Dramatic Arts in Damascus moved or fled to Germany, mainly to Berlin, alongside other students and professionals from related fields, such as scenography, visual art, dance and music.

Needless to say, theatre writing, directing and acting are closely linked to language in written and spoken forms. Theatre makers who moved to the German-speaking region found themselves in a cultural landscape and confronted with an audience which mostly doesn't operate in the language they use. Suddenly, theatre translation became a crucial element for being able to continue their work.

To tackle this, Nawras,[45] a non-profit organisation founded in 2017 Berlin by Syrian playwright Mudar Alhaggi and others, created the project "One language: Translation on Stage" in 2021, that "aims to create a series of collaborative artist-inclusive theatre laboratories, to research what approaches could be meaningful to find alternatives to classical translation methods on stage and suggest innovative attempts at better communication between artist and

[44] https://www.maralam.net/de/theater/so-viel-meer-zwischen-uns.html
[45] https://nawras.org/

audience" (Rana Yazaji, researcher and managing director of Culture Resource and co-founder of Ettijahat).

Generally speaking, theatre translation mostly takes the form of surtitles to be projected during the performance; some plays have been performed by German actors but only very rarely do they make it into print. The moment of publication of a theatre text, therefore, is the projection of the surtitles at the premiere of a piece, where it flashes by like falling stars.

Despite the crucial role of language and translation in foreign-language theatre, translators are only rarely credited in brochures or online announcements for a piece. In our research, we even sometimes found that the person operating the surtitles was credited, alongside those involved in dramaturgy, directing, stage and light design and make-up– but not the translator. Maybe that is because the translated text - even if usually produced in the weeks before a premiere - is mostly seen as a fixed part of the play, something ready, that is brought to rehearsals, a dead asset for the staging, or, as Sandra Hetzl, the author of this study, wrote in an essay about literary translation:

> In many theatre productions, translation isn't just the last article in the budget planning, it also remains completely invisible – and yet it's required to be infallible. When I translate theatre plays, I look for equivalents, read scenes out loud to myself, sometimes do elaborate research, especially if the piece works with quotes; I transfer poetics, situational humour, intonation, voice and slang, while trying to keep things as compact and short as possible, so that during the show they can be comfortably read as surtitles. Of course, I share the high standards of my commissioners: the translation should be so smooth that one has the impression of reading a text in its original language. In that sense, my creative contribution to the work is supposed to dissolve in its own perfection. Which is really understandable. But what I don't understand is why such a crucial part of the creative process, moreover the development of one of the core materials of a piece, namely the language, by way of a highly delicate operation, namely its transfer into another language, is treated as such a minor element that it doesn't even deserve mentioning. In foreign-language theatre productions the camera and video technician, the assistant director, the stage manager, the light technician, the

> person responsible for the set and costume design and the make-up artist all get credited. But not the translators – without whom the piece wouldn't even be intelligible![46]

Several initiatives have been founded, by Arabs and non-Arabs, as a response to the influx of theatre makers in the German-speaking region. For chronological reasons, we will start with the (more or less) non-Arab initiatives.

A collaboration between the Berlin Gorki Theater and Syrian actor and theatre maker Ayham Majid al-Agha, the Exile Ensemble[47] was founded in 2016 as a platform for professional performing artists in exile, aiming to tackle the question of how long-term work opportunities and visibility might be created for exiled performing artists recently arrived in Germany. Since November 2016, the Exile Ensemble has produced five plays, involving up to seven actors from Syria, Palestine and Afghanistan. In 2019, four of those actors became part of the regular Gorki ensemble.

In 2015, the first year of Matthias Lilienthal's directorship, the Münchner Kammerspiele organized the Open Border Congress, a discursive mega-project in which the theatre engaged artistically, organizationally and personnel-wise with topics including escape, asylum and "welcome culture", aiming to transform the venue into a "Welcome Theatre". This was followed by the establishment of the Open Border Ensemble, which again aimed to integrate exiled professionals in the local theatre industry and in the long run integrate the ensemble into the regular acting ensemble at Kammerspiele. The company was first headed by Syrian dramaturg Rania Mleihi, and later by Christopher-Fares Köhler.

Not directly linked to the commissioning of literary translations, but still nurturing the landscape in which they take place, the postgraduate Berlin Career College of the University of the Arts (UdK) ran a "Refugee Class for Professionals in Arts, Media und Design"[48] from November 2016 until March 2018. A response to the arrival of large numbers of young Arabic-speaking artists and art students, the class aimed to introduce recently arrived art

[46] Fabrikzeitung
[47] https://www.gorki.de/de/exil-ensemble.
[48] https://www.udk-berlin.de/service/stabsstelle-presse-kommunikation/pressemitteilungen/pressemitteilungen-2016/artist-training-refugee-class-for-professional/

professionals to the local arts industry. Many students of the Damascus Higher Institute of Dramatic Arts attended. Berlin's second art school, the Kunsthochschule Weissensee (art school of the former East Berlin) opened a *foundation Class[49], which has run since 2016. There, aspiring art students – or art students whose studies have been interrupted by war, flight or persecution work on preparing the portfolio required when applying to any German art university. The courses are delivered by art professionals and designers who themselves have a history of migration. On their webpage, they say: "Together with you, we want to articulate art history/ies, which include the Global South/East and your experiences, without using labels like 'refugee' or 'immigrant.'"

Despite the sensitivity shown by some, theatre scholar Dr Nora Haakh has the following to say of developments in theatre during the period immediately after the arrival of so many Syrians in Germany:

> Issues in the German theatre industry have been very confused. This all happened after the hype around documentary theatre in the mid-2000s, and, then, growing awareness of the "post-migrant" theatre movement. The latter really shook German theatre, saying: "The perspectives and stories displayed at German stages are not fully representative! There are so many perspectives, stories and bodies missing!" By the time all these new people arrived from Syria, the German cultural sector was already sensitized to these things. But it still was a racist cultural sector. What it wasn't prepared for was the fact that people who are non-white or non-German are characterized by more than questions of identity. So there were many projects where people were basically put on a stage to tell their stories, to talk about 'being Syrian' and 'being refugees'—or to engage in what theatre scholar Hajo Kurzenberger calls 'the exhibition of the body as a social fact.' What didn't happen was a proper distinction between someone standing on a stage for the first time in their life, and a professional theatre maker. So for many professional theatre makers, this framework, the framework of this documentary-theatre-like 'exhibition of the body as a social fact', was the tiny door from which they entered

[49] http://foundationclass.org/

> the local theatre industry. But this door isn't a sustainable door, and nor is it a one that adequately honours professional work by professional theatre makers.

Haakh, who wrote her doctoral thesis "Leyla und Majnun in der Contact Zone"[50] on translations from Arabic to German in the field of contemporary theatre, stresses that this was only one aspect to what happened. As a further step, many local artist support programmes emerged.

The Arab-led initiatives came from figures themselves affected by the state of exile, which is why they started to emerge one year later. Founded in 2017, the aforementioned organization Nawras,[51] which seeks to ensure the continuity of Syrian art and culture, says in its statement:

> The presence of Syrian artists in Germany has grown to such an extent that it can no longer be seen as mere happenstance. Many combined factors have led Syrian expats to Germany. Some have come through forced exile & others through being drawn to the independent culture hub that has been growing here. It is no longer possible to ignore their presence and their part in this hub & the mutual need to begin a dialogue. The idea of establishing Nawras came through recognizing this moment in time as an opportunity to meet the needs of artists.

Although it is not limited to supporting professionals from the field of drama, we mention it in our drama section, as it was the initiative of stakeholders in the Syrian theatre scene. Among the different programs and laboratories offered by the organization, there is Sanad, a legal support programme for cultural practitioners and artists in Germany; the Mushabak programme aims to build connections and partnerships between Syrian artists and German and international artists and institutions; Bulbul aims to bring together Arabic and German translators and support Syrian writers and artists in presenting their work to a German audience and vice versa through translation workshops followed by public presentations in both languages; Toolbox aims to provide the means for Syrian artists in Germany to develop and sustain their skills in their artistic practices through capacity building workshops. Nawras

[50] https://fu-berlin.primo.exlibrisgroup.com/discovery/fulldisplay?vid=49KOBV_FUB:FUB&tab=FUB_CDI&docid=alma9959741180602883%20&context=L

[51] https://nawras.org/

has received support through the Abbara program of Culture Resource, the Fonds Darstellende Künste e.V. (the Fund for Dramatic Arts), the IAC (International Alumni Centre Berlin) and Ettijahat.

Also founded in 2017, the Collective Ma'louba[52] has been very active. Ma'louba is an Arab theatre collective, currently in residency at Theater an der Ruhr. Their pieces are staged in Germany and internationally. Its core team consists of Syrian playwright Mudar Al-Haggi, Syrian director and actor Amal Omran, producer Immanuel Bartz and Omar Mohammad for PR and communication. From project to project, Ma'louba works with Arab artists resident in Germany and other European countries, such as Mohammad Al Rashi, Mouayad Roumieh and Wael Kadour. Ma'louba has produced six plays: "Your love is Fire," "Ya Kebir," "Days in the Sun," "Reine Formsache", "Overdose" and "Dantons Rückkehr". During the 2020 lockdown, Ma'louba organized numerous online readings. Ma'louba is supported by the Federal State of North Rhine-Westphalia and the Kulturstiftung des Bundes, the Federal Fund for Culture.

Founded in 2017 by Syrian cultural manager and producer Ghassan Hammash, Barzakh[53] understands itself as an open interdisciplinary platform, which aims to "bring the active referential Arab cultural scene closer to a German and European audience". In 2020 and in Cooperation with Literaturhaus Berlin, with the project Qaf – Szenische Lesungen Barzakh produced a series of six play readings of texts by young Syrian, Egyptian and Lebanese playwrights at Literaturhaus, involving both senior and emerging Arab and German dramatic arts professionals. For all pieces, translations into German were commissioned. Barzakh is funded by the city of Berlin through the Senatsverwaltung für Kultur und Europa.

Last but not least, in 2020, the Open Border Ensemble, Collective Ma'louba, Exil Ensemble and several other theatre collectives established the project Postheimat[54], which translates as "post-homeland", which they describe as "A continuously developing and progressing network in the field of performing arts, addressing the topics of migration, refuge, identity, multilingualism, and power structures within artistic practices and institutions, a new network between different drama collectives."

[52] https://www.collective-malouba.de/en/about-us/
[53] https://barzakh.org/
[54] https://www.postheimat.com/

On an aesthetic level, one particularly noticeable trend seems to be emerging, mainly from Syrian writers based in Germany or elsewhere in Europe, namely a self-referentiality whereby the theatre company, the writing of the play and the rehearsals themselves become the theme of the play, which sometimes collapses into a claustrophobic atmosphere. This topic requires further reflection, but it might result from a sense of disconnection on the part of the artists with their surroundings, a feeling of being thrown back on oneself and of not having "a city," as in the piece quoted at the beginning of this section. Theatre scholar Nora Haakh argues that playwrights might also be influenced by a sense that the many other pressing topics they could write about would be less interesting to a majority German audience and thus less persuasive to German cultural institutions and funding bodies.

> The self-referentiality, this referring-to-the-theatre-industry-itself and writing-a-theatre-piece-about-the-genesis-of-the-theatre-piece is a strategy to entrench oneself into this gap. If the theatre industry tells you: 'Sorry, but for the universal topics we already have *white*, German theatre makers. You should tell us about your very specific situation as a 'Syrian', then it is somehow an act of appropriation for a professional theatre maker to say, 'Okay then, I'll write a piece about my very specific situation, which is to say my situation as a theatre maker and artist. This is how I define myself and this is the process I will write about.

2.2. Magazines

In the first half of the decade, there were two notable magazines focusing on Arabic literature and/or cultural affairs:

Lisan – Zeitschrift für arabische Literatur

In 2005, the Egyptian writer, musician and arabist Hassan Hammad had recently moved to Switzerland. Following a visit to the Frankfurt Book Fair in 2004, and discontented with the publishing choices made by the main publishers for Arabic literature at the time (Lenos and Unionsverlag), which he found to be rather stereotypical and unrepresentative of the contemporary literary scenes of the 90s and early 2000s, Hammad founded his own small publishing house, Lisan. We have already mentioned Lisan in regard to their publications of Emirati writers, but it was Lisan's biannual literary magazine "Lisan – Zeitschrift für arabische

Literatur," which Hammad distributed at book fairs, cultural institutions, festivals and universities, that garnered the most attention. In the first three years, without any funding, Hammad managed to build a dedicated and professional team of co-editors and translators, which included Abier Bushnaq and translator Kerstin Wilsch. Over time, Lisan built up a huge network of over 200 emerging and senior translators, which it scouted in the universities of Arabic Studies (many of whom, according to Hammad, are today university lecturers of Arabic Studies themselves). From 2005 until 2011, Lisan published 15 editions, sometimes containing over 180 pages of prose, poetry and reviews, and often reviewing the books by the more established writers (at least in the German market) published by Lenos and Unionsverlag. After its fourth edition, Lisan witnessed a turning point when Hammad was approached by the Emirati Minister of Culture at the Frankfurt Book Fair, and asked to produce a funded edition on the Emirati literary scene, which was largely unknown even to a broader Arab public at the time. After a period of research by Hammad on the local scene in the Emirates, Lisan published an edition featuring contemporary Emirati literature in German translation. The Emirati edition was successful in the German-speaking region (as well as abroad—Banipal magazine in the UK became aware of several Emirati writers through Lisan); as Hammad put it, "Lisan put Emirati literature on the map of world literature for the first time." As a result, the Ministry of Culture decided to continue funding the Lisan magazine, meaning that translators and editors could finally be paid. Lisan continued to produce cleverly-placed themed editions, like an edition that collected the writings of Arab writers living in Switzerland, and another that featured all the Arab writers present at the 2009 International Literature Festival in Berlin, which was themed "Fokus Arabische Welt."

Fikrun wa Fann

First published in 1963, Fikrun wa Fann started as a magazine for "dialogue with the islamic world," focusing on aesthetic questions around art and culture in Germany and the Islamic world as well as socio-political debate. Until the year 2000, the magazine was produced by the association Inter Nationes e.V., until the association merged with the Goethe-Institut, which appeared as publisher from 2003 until the magazine closed in 2016. In the last 15 years of its existence, translator and literary critic Stefan Weidner was editor-in-chief. The biannual magazine's 18,000 printed copies were distributed for free, mainly in Islamic countries,

through cultural institutions, quangos, libraries and universities. Original texts were written mainly in Arabic or German, and then published in Arabic, English and Farsi translation. Only on the magazine's website did German versions of the texts appear. Fikrun wa Fann featured essays, journalism and autobiographical texts by literary writers.

Important to mention, though its scope goes beyond the arts, is the online magazine Qantara.de[55], which is run by Deutsche Welle, in cooperation with the Goethe-Institut and the Institut für Auslandsbeziehungen (Institute for Foreign Cultural Relations). Founded in 2003, it "seeks to promote dialogue with the Islamic world" and is funded by the German Foreign Office. It publishes pieces in Arabic, German and English, covers socio-political issues around the Arab region and in its culture section features many book reviews of Arabic literature.

Then there is the biannual magazine **Zenith**[56], which was founded in 1999 as an independent magazine on the Middle East, North Africa and the regions with a mainly Muslim population. It produces analyses, reportages, essays and key issues around politics, culture and society and prints 5000 copies of each issue. Many articles are translations from Arabic. Its editor-in-chief is Daniel Gerlach. In 2017 it relaunched its web version, featuring articles in Arabic and English.

Another relevant magazine is the online magazine **dis:orient**[57], run by a collective of the same name, which describes itself as "an independent collective of journalists, scholars and activists who engage in different ways with the countries of Western Asia and North Africa." Founded in 2013 as the blog Al-Sharq, in 2019 it became dis:orient, publishing essays, analysis and interviews.

Founded in Berlin in 2006, the media development NGO **MiCT**[58] used to produce several online magazines with articles and essays that were mainly written in Arabic, such as niqash.org (now defunct), correspondents.org and **The Niles**. Its main editorial team was based in Berlin while MiCT maintained branches in Baghdad, Erbil, Khartoum, Cairo, Tunis,

[55] https://en.qantara.de/
[56] https://zenith.me/
[57] https://www.disorient.de/
[58] https://mict-international.org/

Tripolis and other cities in the region. Some of the magazines were bilingual in Arabic and English; the only magazine that was regularly translated into German was Wirtschaftsplattform Irak. While the majority of texts were of a journalistic nature, the approach and often the texts themselves were often quite literary, as many of the contributors and editors, including Ahmed Saadawi, Saad Salloum and Haytham El-Wardany, were renowned Arab writers. Most of MiCt's magazines ceased to exist in 2017.

Also worth mentioning are the foundations of political parties, which sometimes publish translated literary texts on their blogs or within the projects they support, especially the Green party's Heinrich Böll Foundation, which is known for supporting cultural projects in the Arabic-speaking region. In 2021, the latter published an online dossier named *Blick zurück nach vorn* (Reminiscence of Coming Times) [59], with literary essays translated from Arabic into German and English.

Another interesting magazine is jeem.me[60]. Launched in 2018, jeem publishes essays and articles in their Arabic original, as well as in English and German translation and "produces knowledge as well as critical and cultural content about gender, sex and sexuality that challenges and transcends the prevalent discourse of the mainstream media."

It is difficult to talk about the magazines that have emerged in the second half of the decade without going into recent developments in Berlin and its evolution into a city of Arab cultural diaspora. We beg the reader's indulgence in allowing us to return to the magazines after introducing the context of the Berlin cultural landscape.

2.3. Diasporic Berlin and Germany and its initiatives

The German-speaking realm may not have Actes Sud, or anything like ArabLit – but it has Berlin. Berlin, with its complex history and its special post-division economy, has been attracting thousands of artists from all over the world since the early 2000s.

The first large diasporic communities of Arabs reached the city as asylum seekers after 1975 with the Lebanese Civil War, and after 1979, when Saddam Hussain came to power in Iraq, mostly entering the German Federal Republic via East Berlin and then West Berlin, with its

[59] https://www.boell.de/de/10-jahre-arabischer-fruehling
[60] https://jeem.me/en

special status. The second major influx came in the 2000s with the occupation of Iraq. At that time, "arty Berlin" and "Arab Berlin" did not intersect greatly; rather, they ran parallel to each other as Weserstraße runs parallel to Sonnenallee[61].

Preceded by a wave of Iranian cultural workers who came to the city following the repression of the Green movement in 2009, what happened in the aftermath of 2011 was on a different scale altogether and drastically changed the cultural landscape of the city. Especially from 2014 onwards, many artists, writers, activists and scholars from the Middle East moved to Berlin following the defeat of social movements and revolutions in the region. The largest numbers came from Syria, from where many were forced first to neighbouring countries by political persecution and later war. In 2014, following policy changes in the region, many were forced to leave Syria's neighbouring countries as well. Beirut was home to a large part of the Syrian intelligentsia from 2011 to 2013, and when it ceased to be a safe haven, Germany was the next option due to its asylum laws. Many from Syria's art scene opted for Berlin as their base, finding its already rich and diverse cultural scene relatively easy to plug into. Strange overlaps started to occur between the two cities: a bar that had just closed in Beirut would suddenly open in Berlin, and Syrians who had been away from home for years would run into old school friends on a daily basis. In 2018, this wave was followed by another wave of intellectuals from Turkey, following the repression that took place after the failed coup.

In his speculative essay "On the need to shape the Arab Exile Body in Berlin,"[62] Egyptian-Australian sociologist Amro Ali puts it like this:

> Buttressed by the refugee waves, an intellectual flow of academics, writers, poets, playwrights, artists, and activists, among others, from across the Arab world gravitated towards Berlin as sanctuary and refuge. This took place against the backdrop of a long-established Turkish presence (initiated by the 1961 Guestworker Treaty) and Chancellor Angela Merkel's 2015 refugee intake that partly shaped the post-2011 Arab transition.

[61] Sonnenallee aka Shari' al-'Arab, a main street in the North of Neukölln, the neighborhood with the largest Arab population in Berlin, is the most Arab street of the city: buzzing with Arab food stores, shops, cafés, people and a soundscape of varied Arabic vernaculars. But Neukölln, formerly a working class neighborhood, is also the area that has witnessed the fastest gentrification, the epicentre of which is Weserstraße (the street parallel to Sonnenallee) where since about 2009 more and more new people, many of them artists, have taken up residence and every ground-floor apartment has become a bar or a concept store.

[62] https://amroali.com/2019/01/on-the-need-to-shape-the-arab-exile-body-in-berlin/

Indeed, the fragility, the repression and crisis in the region also pushed many intellectuals from other Arab countries, namely Egypt, Lebanon, Palestine and Morocco towards Berlin with its abundant cultural landscape. Ali explains:

> Nonetheless, even with the challenges it confronts, the Arab community is unfolding in the shadow of complex socio-political ecologies and wide-ranging entanglements that are arguably unprecedented in modern history. Hitherto, most forced Arab migrations have happened on a country by country and era by era basis, such as Libyans fleeing Gaddafi's regime in the 1970s, or the Lebanese fleeing the civil war in the 1980s. Moreover, transnational Arab relocation to the Gulf was primarily spurred on by economic factors, to say nothing of their residency that hinged on the shunning of any hint of politics. In contrast, we are currently witnessing the first ever simultaneous pan-Arab exodus consisting of overlapping legitimacies – beyond culture, religion, nationality and economics – born of the Arab Spring.

By the end of 2019, the city counted 154,000 Arab residents, or 4% of the city's population and in today's Berlin, people with an Arab background constitute the second largest ethnic minority in the city after those of Turkish origins.

Partly as a response to this fast-growing diasporic scene, and partly due to push factors in the Arab region, numerous new initiatives have emerged or relocated to Berlin at a similarly rapid pace, many of which have created a new demand for literary translations from Arabic to German. Even if these translations often don't end up in classic ISBN-numbered publications, they are important to mention as they contribute to the general increase in visibility of Arab writings.

While in the following we will focus primarily on Arabic literature-related initiatives that have moved to the German capital or were founded there in recent years, of course there are Berlin-based Arab initiatives that have been active for many years. The most important of them is probably the Berlin-based Ibn Rushd Fund For Freedom of Thought[63]. Founded as an independent association by Arab intellectuals based in Germany in Berlin in 1998, the fund annually awards the Ibn Rushd Prize to figures around the Arab world active in various fields,

[63] https://ibn-rushd.net/wp/de/

among them literature and philosophy. Among the association's many activities, there is Minbar Ibn Rushd, a magazine for literature, philosophy and thought published in German; lectures in Arabic, German, English and French; Diwan al-Falsafa – a philosophical salon à l'arabe – and Afdal ma qara'at – an ambitious project aiming to collectively compile an Arabic "literary canon."

It seems appropriate to us to tentatively divide the initiatives that have appeared in the city over the past few years into three categories, though the lines might sometimes be blurred:

1) Initiatives by Arabs living in Berlin, 2) Pan-Arab non-governmental organizations, and 3) other platforms and initiatives connected or corresponding with an Arabic-speaking diaspora in Berlin.

2.3.1. A glimpse: 16 Initiatives by Arabs living in Berlin

One of the novelties in this development is that in the second half of the decade, more and more Arab cultural stakeholders or non-governmental initiatives became commissioners (and to an extent funders) of literary translations from Arabic. And although not all the initiatives we list here operate in German, they still contribute to the rich habitat for Arabic cultural life in the city.

In order to pick up where we stopped in the previous section, we start with the magazines, but then continue (while making no claim to completeness) with projects and platforms of all sorts that have recently emerged, in order to at give the reader a glimpse at the almost revolutionary momentum Amro Ali points to in his essay about Berlin.

The magazines and projects presented in the following offer a unique snapshot of this moment in time, but they also draw trajectories, in that while some of the magazines and projects, together with their founders, moved at some point from Syria to its neighbouring countries and then to Berlin, others were founded in the context of the new city. It will be clear that in their great diversity of forms they together amount to a huge and constant polyphonic stream of knowledge that is unmistakably shaping the face of the city.

1: **Al-Jumhuriya**[64]

[64] https://www.aljumhuriya.net/

The online magazine Aljumhuriya was founded in March 2012 by a group of Syrian writers and academics both in and outside the country (one of the co-founders being Yassin Al Haj Saleh), as "a platform for Syrians to speak in their own voice about the myriad political, social, cultural, and other questions thrown up by the revolution and ensuing conflict in their country". While initially it only published its essays, commentaries, translations and reportages in Arabic, it launched an English version in 2016. Today, writers from many different countries of the Arabic-speaking region and the diaspora contribute to Al-Jumhuriya, which was first based in Istanbul, but in 2019 relocated to Berlin (with a branch in Beirut). In 2020 Al-Jumhuriya launched Hamesh (هامش), the magazine's cultural supplement, featuring contemporary Arabic literature and literary criticism. Supported by the Arab Fund for Arts and Culture, Hamesh has so far produced three editions under the coordination of Rasha Abbas. Al-Jumhuriya has engaged in several cooperations with other entities, among them the Berlin bookstore Khan Aljanub.

2: Khatt30[65]

Based in Berlin and founded in 2020, Khatt30 is an Arabic-language online magazine run by a group of editors in Berlin and across the Arabic-speaking region. It features essays and stories that aim to cover daily life in its various dimensions across different places that lie on the 30th parallel north, gathering many talented Arab writers in the process.

3: Saiedet Souria[66]

Founded in 2013 by a group of Syrian journalists and activists, Saiedet Souria started off as a magazine aimed for women in and outside Syria. Between 2014 and 2017, 12 issues were produced each year with between 7000 and 12000 copies each, which were distributed in opposition-held cities and refugee camps in Northern Syria, and in countries where many Syrian refugees resided at the time, like Turkey and Egypt. Mainly printed in Turkey, the magazine's distribution relied on 13 printing and distribution centres it held inside Syria. It aimed to empower Syrian women, many of whom were living in war or were on the run, while at the same time offering training in journalism and short prose writing through numerous

[65] https://khatt30.com/
[66] http://alsaieda.com/

workshops in and outside Syria run as part of the project “Boh nisa’i”. The magazine’s work was supported through funds from the governments of Switzerland and France, by the European Foundation for Democracy and the Dutch organization Hivos – People United. In September 2017, Saiedet Souria moved its base to Berlin, where until the end of 2019 it continued as an online magazine, occasionally also publishing essays by French, British or American writers translated into Arabic. In 2017, the magazine was awarded the Göttinger Friedenspreis. In Berlin, the association was registered as the non-profit Al-Saieda, which took as its based the cultural centre Ulme35[67]. The project “Boh nisa’i” with its writing workshops for women continues in Berlin. Al-Saieda organizes reading events with the workshop participants, where their short stories are read both in Arabic and in German translation, and also runs other activities, such as a children’s cinema, human rights and advocacy training, and workshops around literature and drama. In Berlin, the organization’s activities are partly supported by the Berlin Mondiale[68] network.

4: ALFILM Festival[69]

Chaired by Fadi Abdelnour and launched in 2009, the Arab Film Festival Berlin is the largest film festival dedicated to Arab cinema in Germany. The non-commercial annual event is organized by the non-profit association Freunde der arabischen Kinemathek, Berlin e.V. and focuses on arthouse cinema from all over the Arab region. Many of the movies have their German or European premiere at the festival. Spread over various venues across the city, ALFILM also features short films, documentaries and video art and retrospectives. To filmmakers, producers, experts, and distributors, ALFILM offers a unique forum for artistic exchange, allowing further cooperation and development of new projects.

5: DOX BOX e.V.[70]

Founded by internationally renowned Syrian filmmakers Orwa Nyrabiya and Diana El-Jeiroudi in 2008, DOX BOX was an international film festival held in Syria from 2008 to 2011. In 2012, the festival was cancelled in protest at the Syrian government’s crackdown on protesters during the ongoing Syrian uprising. Instead, El Jeiroudi advocated for Syrian documentary

[67] https://interkulturanstalten.de/
[68] https://berlin-mondiale.de/de/
[69] https://alfilm.berlin/en/
[70] https://dox-box.org/

films to be shown in festivals around the world. In 2014, after moving to Berlin, El Jeiroudi, who is also a member of the Deutsche Filmakademie, announced the creation of DOX BOX e.V., a non-profit association aimed at the support, promotion and education of a new generation of documentary makers in the Arab world. El Jeiroudi's work in Berlin included the first Arab-European Documentary Convention[71] and an extensive research project aimed at mapping the documentary industry in the Arab region.

6: Female Voices in Exile[72]

Since 2017, the association "Women for Common Spaces"[73], which was founded by Yasmine Merei, has produced a series of booklets entitled Female Voices in Exile that contain texts in open, mostly memoir-like format in Arabic and in German translation, that were produced during writing workshops run with Arabic-speaking women. Each edition is printed in 1000 copies, which are distributed for free by the workshop participants as they wish, and to different institutions, organizations, language schools and foundations that deal with the issue of integration and at the events the association takes part in. The booklets are also available in PDF-version on the platform issuu, and individual texts are promoted on the Facebook page of the project.

7: Abwab[74] Magazine

Syrian-Palestinian poet and journalist Ramy Al-Asheq, who came to Germany in 2014 through a grant of the Heinrich Böll Foundation, founded Abwab magazine in December 2015. An Arabic language magazine printed in Köln and aimed at Arabic-speaking refugees and immigrants with a focus on Syrians, Abwab is published once a month in an edition of 60,000 copies. Its articles mainly feature news from Germany, the Near East and the rest of the world. Selected articles are translated into German and appear on its last two pages. Between October 2017 and April 2021, Souad Abbas was the editor-in-chief, followed by Rama Aldarwish. The magazine finances itself through publicity and donations. Hailed by the German media as the "first Arabic-language newspaper for refugees by refugees in the

[71] http://documentary-convention.org/about/
[72] https://issuu.com/sashawaltz
[73] http://womenforcommonspaces.org/
[74] https://www.abwab.eu/

Federal Republic," it has been regularly criticized by Arab intellectuals for its somewhat poor quality of writing.

8: FANN[75] Magazine

Founded in 2016 by Ramy Al-Asheq and the German translator and editor Lilian Pithan, Fann is an online magazine based in Berlin. With sections on literature, art, performance, film, life and opinion, it covers cultural and sociopolitical issues with texts by German and Arab authors, published in German and Arabic.

9: Khan Aljanub[76]

Khan Aljanub bookstore was founded in 2018, first in the form of a pop-up that would appear at events, and then as a physical space in September 2020. Its founders are Palestinian graphic designer and cultural entrepreneur Fadi Abdelnour in Berlin, who also co-founded Alfilm[77], the Arab Filmfestival, which has existed since 2009, and Palestinian cultural journalist (and DJ) Rasha Hilwi (who is also co-editor-in-chief of raseef22). Since 2020, Egyptian novelist and editor Mohammed Rabie, who is known for his dystopian novel Otared (shortlisted for IPAF 2016), has been part of the core team. It hosts large selections of Arab fiction works and fiction translated into Arabic, as well as poetry, non-fiction (philosophy and art books), children's literature, comics, graphic novels, literature magazines, bilingual books for both children and adults, as well as some Arabic literature translated into German. Within the different genres, there are also handpicked series, such as a series of Kafka books translated into Arabic, a series on world spirituality, a series of Arab classics, and a shelf with new releases from Cairo and Beirut. The latter are an important point in the store's concept, as they work closely with selected Egyptian and Lebanese publishers such as Dar El Shorouk, Al Mahrousa Center for Publishing, Sefsafa, Al Kotob Khan and Dar Al-Karma. Khan Aljanub also cooperates with Al-Jumhuriya magazine and the French-based Palestinian culture magazine Rumman[78], co-organizing literary events and supplying the magazine's editors with review titles. In a short space of time, Khan Aljanub has gained international visibility, especially since it ships book worldwide. Khan Aljanub also organizes book launches, readings and discussions

[75] https://www.fann-mag.com/%d8%a7%d9%84%d9%85%d8%ac%d9%84%d8%a9/.
[76] https://khanaljanub.com/
[77] https://alfilm.berlin/
[78] https://www.rommanmag.com/

and takes part in literary events with book tables. About his decision to open the bookstore in 2018, Fadi Abdelnour says: "I just thought, the time for this is now. Never before has it been possible to seriously open an Arabic bookstore in Berlin as a commercial project, but now the customers are there," adding that even in the Covid year, many of his customers were Arabs who were just visiting Berlin. In 2021, Khan Aljanub also debuted as a publisher, publishing Ahmad Nagi's prison memoir *hirz mikamkim* (Rotten Evidence).

10: Baynatna – The Arabic Library in Berlin[79]

Founded in 2016 by Syrian activist Muhannad Qaiconie, German journalist and director of the Gunda-Werner-Institut Dr. Ines Kappert, Jordanian architecture student Dana Haddad and Syrian musician and artist Ali Hassan, Baynatna is the first Arabic-language lending library in Germany. Based in the building of the Berlin Central and Regional Library and with an average of over 350 visitors per month (as of 2019), it holds Arabic books and magazines, as well as Arabic literature translated into German. Baynatna is supported by FANN magazine, Berlin Mondiale network, Marc Drewes Architecture Company, the Institute of Architecture at the Technical University Berlin, Literaturhaus Berlin and the publisher Schiler & Mücke. The parent association of both Baynatna and Fann magazine is the aforementioned action group Wir Machen Das. Together with FANN magazine, in 2020, Baynetna was awarded the Power of the Arts Award by Philipp Morris GmbH.

11: Arabisch-Deutsche Literaturtage[80] (The Arab-German Literature Festival)

Since 2018 Baynetna and the Fann magazine have organized the annual Arabisch-Deutsche Literaturtage. Interrupted by the Covid 19 pandemic, the festival took place in 2018, under the aegis of Syrian-German poet and translator Adel Karasholi and in 2019, unter that of Palestinian poet and writer Ghassan Zaqtan. At each edition, held over two days, it hosted numerous readings and discussion panels, with many prominent Arab and German guests.

12: Coculture[81]

Founded in 2017 by acclaimed Syrian artist Khaled Barakeh, Coculture serves as an umbrella organisation "dedicated to addressing different facets of challenges faced by displaced

[79] http://www.baynatna.de/
[80] https://www.fann-mag.com/de/adl/
[81] https://www.coculture.de/

cultural producers in the Middle East, Europe and beyond.'' In their space in Berlin-Wedding, Coculture hosts numerous events around politics, culture, art and writing practices. Among the ongoing projects is the Syria Cultural Index, "an online platform that aims to map and connect the Syrian artistic community in order to support, empower and connect Syrian cultural practitioners scattered around the world." Coculture also offers mentorship programs and a virtual residency, and a Syrian Biennale is in the planning stages.

13: Fehras Publishing Practices[82]

Founded in Berlin in 2015, the artist collective, consisting of three Syrian artists Kenan Darwich, Omar Nicolas and Sami Rustum, researches "the history and presence of publishing and its entanglement in the socio-political and cultural sphere in the Eastern Mediterranean, North Africa, and the Arab diaspora." Fehras' projects consist of publications in Arabic and English, installations and series that all deal with publishing on a meta level.

14: redeem[83]

Outside our time scope but relevant to our evaluation is the project redeem, launched in August 2021 as a series of encounters, workshops and screenings held in Haus der Statistik[84]. The project understands itself as a cultural platform bridging Beirut and Berlin "to deepen an already existing exchange between cultural workers who lived and worked in Lebanon before the country spiralled into its current economic and political void" and offering "refuge for artistic positions via workshops, podcasts and a series of events." A print publication is planned for early 2022.

15: DaGeG - Collective[85]

DaGeG is an interdisciplinary Arabic-speaking art collective, which deals with trauma and queerness in its performances, lectures, panels and videos. It consists of the artists Michael(a) Daoud, Marxus Absi, Sam Youssef and Najwa Ahmed.

16: Literature Collective WIESE[86]

[82] https://fehraspublishingpractices.org/
[83] https://www.instagram.com/redeem_berlin/
[84] http://hausderstatistik.org/veranstaltung/redeem/
[85] https://www.instagram.com/collective_dageg/?hl=de
[86] https://www.berlin-buehnen.de/en/schedule/der-unsichtbare-prozess-mit-dilek-mayatuerk-galal-alahmadi-und-dem-kollektiv-wiese/events/242793/

Founded in 2017, the Arabic-German literature collective WIESE (German for meadow) organises bilingual poetry and prose readings and performances in various venues and occasions in Berlin. Among others, it consists of Yemeni poet Galal Alahmadi, Syrian performance artist Marwa Younes Almokbel, Syrian writer Kenan Khadaj and German writer Christian Filips.

2.3.2. Activities of pan-Arab non-governmental organizations

Before the exodus of Arab artists to Europe, applicants for grants by the two major pan-Arab non-profit culture organisations Arab Fund for Arts and Culture (AFAC) and Culture Resource had to be based somewhere in the Arabic-speaking region. Since 2014/2015, as a natural response to the situation, this is no longer the case. In the three years before the pandemic, AFAC held several major events in Berlin, cooperating with local venues and organizations due to the higher density of Arab artists in the city compared to any other city in Europe. In 2017, 2018 and 2019, AFAC ran Wish You Were Here: AFAC Music and Film Summer Festival in Berlin each time for three days, and in 2018, in association with EUME[87], AFAC organized the conference Politics Through the Looking Glass[88] which took place for three days at Haus der Kulturen der Welt, featuring famous contemporary artists and writers from all over the Arabic-speaking world. Visitors travel to Berlin from all over Europe in order to hear them all at once. AFAC's program Arab European Creative Platform[89] functions as an umbrella for many of these events.

The non-profit Ettijahat[90], meanwhile—which itself had to emigrate from Syria in 2013—has supported Syrian and Arab artists and researchers regardless of their place of residence since its inception. In 2012-2015, most applicants resided in Turkey, Jordan, Lebanon and Egypt; after 2015 this density began to shift towards Europe. Arab artists in migration and diaspora have thus been a focus since the very beginning. Asked whether the exodus of such huge numbers of Syrian artists posed a challenge for the organisation in terms of its mission, co-founder and director Rana Yazaji says: "Our challenge was quite the opposite! The big challenge was and still is, with the high numbers of artists residing outside Syria, how to

[87] https://www.eume-berlin.de/en/homepage.html
[88] https://www.hkw.de/en/programm/projekte/veranstaltung/p_156470.php
[89] https://www.arabculturefund.org/Programs/24
[90] https://www.ettijahat.org/

ensure that we still support beneficiaries *inside* Syria, with all the related obstacles, like transferring money."

2.3.3. German culture institutions, Arabic-speaking curators:

Arabic-speaking curators or programmers hired by German cultural institutions are an interesting factor regarding the question of what is chosen to be featured, translated, shown or published. It is impossible to identify an exact starting point for this development, which must instead be seen in the context of a general internationalization of the German art world.

For the field of literature, a good example is the Syrian poet Ramy Al-Asheq who in 2018 and 2019 curated the event series "My Favourite Kitab" at Literaturhaus Berlin, where he invited Arab writers residing in Berlin to present their favourite book. In theatre, three prominent examples are the aforementioned collaboration of Syrian theatre maker Ayham Majid Agha with the Gorki Theatre in Berlin, which led to the establishment of the Exile Ensemble; the Lebanese playwright Rabih Mroué who between 2015 and 2019 directed the Münchener Kammerspiele, Munich's largest theatre venue; and the Syrian dramaturg Rania Mleihi, who was first artistic director of the same Kammerspiele's Open Border Ensemble, then in 2018 became dramaturg at Schauspiel Hannover, and in the same city, at Cumberlandsche Galerie, ran a public event series in 2019 entitled Arabesque[91], featuring Arab artists from various disciplines, including literature. Three prominent examples from the (probably by default more internationalized) world of video art and art house cinema, the Berlinale's Forum Expanded is co-led by Maha Maamoun, and the selection team since 2013 by Ala Younis (who together with Maamoun runs the publishing project Kayfa Ta[92]), while Palestinian filmmaker Kamal Al-Jafari was a lecturer and program director at the German Academy of Film and Television (DFFB) in Berlin and at the Berlinale International Film Festival from 2011 to 2013.

2.3.4. Other platforms and initiatives connected or corresponding with an Arabic-speaking diaspora in Berlin

On the identity of the Arabic-speaking cultural community in Berlin, Haytham El-Wardany says:

[91] Article on "Arabesque" in Hannoversche Allgemeine Newspaper on January 11, 2019.
[92] https://kayfa-ta.com/

> Many people are (…) less interested in a community that is based on identity, like, some kind of 'Arabness' as the core of the community; rather there were many attempts to engage with the history of migration in the city, with opening up to different communities or with ecological projects. And of course, today we are in a better situation, because we have places like Khan Aljanub, Hopscotch, Archive Kabinett, SAVVY, but still there are many things yet to be done somehow.

With this in mind, it seemed appropriate to us, to tentatively divide these other, not Arab-initiated platforms further into a) platforms/initiatives, that can (also) be spaces for Arabic-language literature or art, because they reflect on hegemonic or post-colonial power structures and b) others who are less reflective of such structures and thus sometimes (albeit unintentionally) end up reproducing certain existing structures, like the "refugee/receiving society" dichotomy.

a.a) Hopscotch Reading Room[93]

Founded in 2017 by book dealer Siddharta Locanandi, another project space-cum-bookstore important to the Arabic-speaking literary scene of the city is the Hopscotch Reading Room, "whose aim is to expand and deepen the experience of the non-western world in the realms of discourse and literature. We try to do this by having an extensive and constantly growing selection of books and paper and other material from the various publishing centers that flourish outside the Western orbit." Inside the Hopscotch Space in Schöneberg, mainly English language books by writers from the Global South, some of them of Arabs, are displayed in a magical, art-installation-like manner alongside selected books in Arabic and other languages. Hopscotch organizes readings, panels and discussion events.

a.b.) 10/11 Collective[94]

Founded in Beirut in 2014 by a group of translators, writers and others active in the publishing field (Arab and otherwise), 10/11 is a semi-profit literary agency for contemporary Arabic literature and a publishing collective. So far the collective has published the Arabic titles *Kayfa tamma ikhtiraʿ al-lugha al-Almaniyya* by Rasha Abbas and *Abu Jürgen: Yawmiyyati maʿ al-safir*

[93] https://hopscotch.page/
[94] http://teneleven.org/

al-Almani; in 2016, 10/11 relocated to Berlin, and initiated the publication of the two books' German translations by Mikrotext.

a.c.) Downtown Spandau Medina[95]

Founded by Sandra Hetzl in 2020, Downtown Spandau Medina is a pop-up mini literature festival, which brings multilingual literary and discursive events, sometimes in Arabic, to the suburb of Spandau, creating a public sphere for cultural and political discourse. Along with certain themes, the events curated by the festival carefully pair reading authors with moderators. Downtown Spandau Medina produces a podcast and has commissioned literary translations from Arabic to German and vice versa for its events.

a.d.) Archive Kabinett[96]

Opened in 2009, Archive Kabinett is "a community of practice that spans across a multitude of social and cultural contexts," operating on three major sites: Berlin, Dakar and Milan. Its Berlin project space was the venue for Haytham El Wardany's six-month writing workshop "Writing Catastrophe". Archive Kabinett shares its space with SAVVY Contemporary.

a.e) SAVVY Contemporary[97]

Founded in 2009 by Cameroonian curator, art critic and biotechnologist Bonaventure Soh Bejeng Ndikung (who is also the new artistic director at Haus der Kulturen der Welt), SAVVY Contemporary "situates itself at the threshold of notions of the West and non-West, to understand and deconstruct them." and "gives space to reflect on colonialities of power (…)".

a.f.) Oyoun[98]

Opened in 2020 in Neukölln, the "anti-disciplinary" space Oyoun says on its website: "Oyoun conceives, develops and implements artistic-cultural projects through decolonial, queer * feminist and migrant perspectives." Co-founded by cultural manager Louna Bent Abdelmoula Sbou, Oyoun hosts cultural events in all disciplines, including occasionally by Arabic-speaking artists.

[95] https://www.downtownspandau.org/
[96] https://www.archivesites.org/
[97] https://savvy-contemporary.com/
[98] https://oyoun.de/en/

a.g) Anu[99]

Founded in 2019 by Arab-Jewish poet Mati Shemoelof and others, Anu is a "literary group bringing together Jewish and Muslim authors & poets with heritage stemming from the Middle East, Asia and North Africa. They aim to revive the lost Jewish-Muslim dialogue through literature and art. Living together in exile in Berlin, Jews and Muslims are redefining their mutual existence in the diaspora." In August 2021, Anu organized the Middle East Union[100] festival, hosted at Literarisches Colloquium Berlin and other venues and funded by the Hauptstadtkulturfonds (the Capital Cultural Fund of the city of Berlin). It featured many Arab and Jewish guests, among them Egyptian scholar and writer Amro Ali, Israeli filmmaker Udi Aloni, Palestinian writer Eyad Barghouthy and Egyptian novelist Nael Eltoukhy for readings, panels and discussions.

b.a) Storytelling Arena[101]

Founded by Scottish theatre maker Rachel Clarke in 2015, the Storytelling Arena is an autobiographical stage-format for storytelling, concentrating on narratives in German, English and Arabic. In its repertoire is a performance series called "The Syrian Series"; it also produced a podcast in German and Arabic featuring poetry translated from Arabic. The Storytelling Arena tours its shows in different German cities, working with Syrian artists such as the playwright Anis Hamdoun and the poet Hasan Ze Alnoon.

b.b.) The Poetry Project Berlin[102]

The Poetry Project Berlin is a poetry project that has created youth writing groups all over Germany for young people who have had to flee their countries of origin, operating in Farsi, Arabic, German and English. It organizes readings and publishes selected texts from each writing group. Founded in 2015 by foreign correspondent Susanne Koelbl and advocate and translator Aarash D. Spanta, it published a collection of poetry[103] entitled *Allein nach Europa* (Alone to Europe) which was launched at the opening of the 2016 Berlin International Literature Festival and later awarded the Elke-Lasker-Schüler Award for Poetry. In 2019, some

[99] https://mati-s.com/anu
[100] https://middle-east-union.de/en/
[101] https://www.storytellingarena.com/
[102] https://thepoetryproject.de/
[103] https://thepoetryproject.de/produkt/gedichtband/

of the participating poets were awarded the THEO - Berlin-Brandenburgischer Preis für Junge Literatur and the Lyrix Award (The Federal Competition for Young Poetry).

b.c.) Last but not least, there is the project **Weiter Schreiben**, which is described in detail above.

2.3.5. Other relevant structures

Apart from these projects, platforms and initiatives and the other major literary events of the city, like the Berlin Poetry Festival[104] (run by Haus für Poesie) and the Berlin International Literature Festival[105], there a few other important initiatives that respond to the multilingual literature production of the city. Most important is the Stipendien für Nicht-deutsche Literatur[106], which we have seen above and which the city has granted annually since 2018 to writers residing in the city and writing in languages other than German. In all three years of the stipend's existence, one has gone to an Arab writer. Also very valuable in the multilingual context of the city is the work of Parataxe, a literary salon run by the association Berliner Literarische Aktion, which presents international writers residing in Berlin with texts in their original language and in German translation, through events, symposia, and since 2017 also through Stadtsprachen[107], a multilingual online magazine for the "contemporary literatures of Berlin". In 2021, Stadtsprachen is running a project entitled Texthelden[108] (text heroes) which features texts by Berlin-based writers translated by Berlin-based translators, including Arabic short fiction.

2.3.6. Arab writers living in the city

Listing all the Arab writers who live in Berlin would go beyond the constraints of the study, but the presence in the city of established writers like Rasha Abbas, Yassin Al-Haj Saleh, Abbas Khider, Ghayath Al-Madhoun, Mohammad Rabie, Adania Shibli, and Haytham El-Wardany, to name just a few, is also a factor. Equally, there must be many more emerging writers alongside them.

[104] https://poesiefestival.org/de/
[105] https://www.literaturfestival.com/
[106] https://www.berlin.de/sen/kultur/en/funding/funding-programmes/literature/artikel.621414.en.php
[107] https://stadtsprachen.de/en/
[108] https://stadtsprachen.de/de/texthelden/

2.3.7. Club Culture

All this is nurtured by Berlin's famously vibrant café, bar, music and club culture, which in the second half of the last decade gained several new Arab venues, such as Bulbul Bar[109] in Kreuzberg, founded in 2016 by Palestinian reporter Nidal Bulbul, which features a bookshelf with Arabic literature, as well as hosting numerous cultural events. There is also AL Berlin[110], a collective that has been active since 2019, organizing music and art events, and since 2020 has shared a single space with Bulbul, where they hold various culture events, book launches and readings. Less spatially bound is the QAB (Queer Arab Barty) collective[111] which was founded in 2019 to create safer spaces and organise queer Arab parties and panels, and which in its manifesto declares Berlin the "queer Arab capital of Europe". All this is accompanied by a soundscape provided by DJs like DJ Hilwi or Colonel Abu Diab[112] and Arab musicians like Khebez Dawleh,[113] Rasha Nahhas,[114] MC Abu Hajar,[115] Fatima Al Qadiri[116] (whose sister, the award-winning Kuwaiti artist Monira Al Qadiri[117] also resides in the city), or the Hamburg-based band Shkoon[118] and streets decorated with posters by Berlin-based Arab graphic design studios like Subtype Studio,[119] studio Imad Gebrayel[120] or (not strictly Arab, but specializing in bilingual Arabic-Latin type design) Eps51.[121]

2.3.8. NGOs

The many Syrian human rights NGOs which have moved to or opened branches in Berlin should also be counted as a factor contributing to the richness of this habitat. They offer work to Arab academics, writers and cultural stakeholders and ensure a continuity of knowledge production, often also producing writings or organizing events. Syrian Archive[122], The Syria Campaign[123] and Families for Freedom[124] are just a few of these. There are also NGOs co-

[109] https://www.facebook.com/BulbulBerlin/
[110] https://alberlin.com/about-al-berlin/
[111] https://www.imadgebrayel.com/creative/queerarabbarty/
[112] https://soundcloud.com/mohammad-dibo
[113] https://soundcloud.com/khebezdawle
[114] https://www.rashanahas.com/
[115] https://www.youtube.com/watch?v=JTkXe-S156Q
[116] https://www.youtube.com/watch?v=zd4DdgkR4_w
[117]https://www.moniraalqadiri.com/
[118]https://www.youtube.com/watch?v=ZKd2F10BfeA
[119] http://subtype.studio/work/hur-k/
[120] https://www.imadgebrayel.com/creative/mondiale-2020-calendar/
[121] https://www.eps51.com/projects/mashup/
[122] https://syrianarchive.org/en
[123] https://thesyriacampaign.org/
[124] https://syrianfamilies.org/en/

founded by non-Arabs and Arabs, such as Adopt a Revolution[125], which also produces reportages, essays and non-fiction writings that are often translated into German and published in German newspapers.

2.4. Conclusion II: A Power shift in commissioning translations from Arabic

Let's fade out the lively noise and get back to the quiet of the publishing world proper. In 2003, in his essay "West-östlicher Seiltanz" (West-Eastern Balancing Act), which was published in Übersetzen, the magazine of the VDÜ (the Union of German Translators of Literary or Scholarly works) translator and literary critic Stefan Weidner wrote:

> Normally, the transmission of literature puts the market-based structures of a functioning book market to good use. This doesn't just have considerable financial advantages: market laws also function as regulators of this transmission. Though at times it may have unfortunate consequences, it does at least have the benefit of being free of ideology, independent of personal preferences, and measurable with an objective criterion, namely economic success. But in the case of the transmission of Arabic literature in the German-speaking countries, these regulatory mechanisms do not apply. The financial blood flow of the transmitting entities—publishers and translators—is currently secured through the public purse. The market does not accomplish this and will not be able to at any time in the foreseeable future. The actual act of transmitting lies in the hands of a few committed individuals who earn their living as translators, journalists or editors, and is practically never expressly compensated. It would certainly be unfair to accuse these unpaid literary agents [i.e. translators] of arbitrariness, but the results may well appear arbitrary: coincidences, personal preferences, conventions and the level of knowledge impinge on work here as everywhere else. But while usually [i.e., with other languages] these subjective factors are balanced out by the multitude of agents, translators and publishers, and by the market-based mechanism of selection, such that they reach some sort of impersonal median

[125] https://adoptrevolution.org/

> value, all Arabic literature that is currently marketed in Germany bears the personal hallmarks of lone warriors.[126]

Even though the idea of the market as a natural regulating force is debatable, it is certainly lamentable that Weidner's clear-sighted words are still valid 20 years after they were written. Notwithstanding the shifts we have recorded over the 2010-2020 period in variables such as the writer's age or nationality, publisher types, and so on, we continue to observe the same outsize impact of happenstance events, the disproportionate influence of single projects of literary transmission, the same arbitrariness of editorial choices, the same problem of representation or representativeness, and the same lack of regulation.

But the major potential of the Berlin situation lies in precisely this area: the regulating force of a critical mass of actors. Although we call the realm described in the previous section "fluid" to distinguish it from the rigid world of book publications and ISBN databases, somehow in its dynamic and interconnected nature and its sheer size and realness it seems a much more solid ground for developments in the field of translated Arabic literature than the tiny and fragile sector of the book market that represents translations from Arabic to German. The growing presence of all these initiatives and people in a single city has clearly launched a process with its own dynamics, a wild stream rushing forward in unpredictable directions that contrasts starkly with the dripping tap of published books. And yet it certainly is fluid in its decentralized and accessible nature, especially regarding funding and visibility, by comparison with the publishing industry, to which it might be regarded a bustling hinterland.

It remains to be seen what shape the Arab diaspora body in Berlin will take, to reference Amro Ali once more; as Haytham El-Wardany has commented, "There is a kind of feeling that the landscape is very rich, and yet there isn't really a kind of discourse. There are many individuals, or islands."[127] El-Wardany says that he and others are still thinking about ways to activate this potentiality, perhaps through the classic options of a magazine or a space, or perhaps by other means.

[126] Stefan Weidner: " West-östlicher Seiltanz" in "Übersetzen. Oktober–Dezember 2003 • 37. Jahrgang • Nr. 4," https://zsue.de/wp-content/uploads/2017/02/04_03.pdf.
[127] also in the Bila Hudood panel on July 7 2020.

Regardless of the still-diffuse nature of this recent phenomenon, it is already apparent that the holy grail of editorial choice is starting to move out of the hands of the few, into the hands of the many. Although the texts and translations produced in this realm still rarely find their way into print, there are now numerous Arab commissioners for literary translations into German who also act as funders, as funding through the city's cultural infrastructure and other networks is more accessible than classic translation grants. When we look at Berlin, certain older specialist publishers with their exoticising marketing strategies appear even more outdated than they were already.

As regards the thorny matter of representation, meanwhile, the Arab cultural diaspora in Berlin has created a fait accompli. Its subcultures bear the closest resemblance to the culture scenes of Beirut, Cairo, Haifa, Amman, Damascus, Tunis and Casablanca. In the eyes of the publishing industry and academia – as we will see in the next section – Arab cultural output seems distant and unfathomable, requiring decoding by intermediaries and experts, while the reality of the city rolls on without much mediation at all.

3. Translating and facilitating Arabic literature

3.1. The translators

3.1.1. Translators in numbers

While the 305 works listed in our bibliography were translated by 122 different translators, almost half (49%) of all monographs translated into German (reprints included) were produced by the following 10 translators:

12% by **Hartmut Fähndrich** (*1944), with 34 translations and five co-translations[128],

7% by **Larissa Bender** with 21 translations and five co-translations,

7% by **Doris Kilias** with 20 translations and three co-translations,

5% by **Christine Battermann** with 16 translations and six co-translations,

[128] Co-translation here stands both for a work translated by more than one translator and for a text in an anthology.

5% by **Regina Karachouli** with 16 translations and two co-translations,

4% by **Sandra Hetzl** with 11 translations and one co-translation,

3% by **Leila Chammaa** with 8 translations and five co-translations,

3% by **Günther Orth** with 9 translations and two co-translations,

2% by **Claudia Ott** with seven translations,

1% by **Kerstin Wilsch** with two translations and five co-translations.

A further 11 translators produced between two and five publications, but the vast majority of translators —81 in total, or (72%) of the 112 translators who are left when one subtracts the prolific "top ten" translators—produced only one publication each[129] ("publications" here includes book-length translations by a single author, co-translations, and single texts in anthologies). 20 translations were unknown or uncredited. The high proportion of translators with only one publication may be an indicator of low levels of professionalism in the field, in that there appear to be a large number of translators who don't translate regularly or professionally. That said, the figure may also include early-career translators who will go on to translate further or even some professional translators, who haven't focussed on translation in the past decade.

3.1.2. Theatre translation

In theatre, at least judging from our (likely incomplete) bibliography of 85 theatre plays and performances, the most prolific theatre translator in the decade has been Sandra Hetzl, the author of this study, who translated 27% of all plays in our list, followed by 25% of the plays where the translator is uncredited. Dramaturg Christopher-Fares Köhler produced 11% of the translations, translator Andreas Bünger produced 7% and Larissa Bender 5%.

[129] The figure of 72% percent of the translators with only one publication is partly inflated by two anthologies, in which German writers worked in collaboration with writers and translators, and are credited as "translators." Then there are some unexpected surprises: senior translator Stefan Weidner, for instance, appears only three times in our list, simply because he didn't translate much in this decade.

3.1.3. Pitching and the influence of literary translators

Seeking to understand to what extent the taste of single translators influenced what is being published, we asked the 10 most prolific translators how many of the titles they translated in this decade they had pitched to publishers, and how many were commissioned by publishers. The results are striking: of the 144 works translated by our top ten translators, only 23 pitched by their translators, or 16%[130], and of the 34 co-translations and single texts in anthologies, only two (texts or text collections) were pitched by their translators, which is 6%.

Several factors come into play here. First is the aforementioned impression, reported to us by translators, that publishers usually don't like to rely on translators' recommendations. Possibly more significant is the fact that pitching a title requires a lot of unpaid work which a translator undertakes at their own risk: translating a sample, writing a pitch and then contacting publishers means investing one's own energy and time, with no guarantee of success, i.e., a contract and ultimately payment.

Larissa Bender says that in the entire course of her career—i.e. since 1995—only twice did she manage to find a publisher for titles that she pitched. She says she no longer has the time or the energy for the tiring and often fruitless work of pitching. 11 of the translator-pitched titles in our list are translations by Hartmut Fähndrich, who says that in his whole career as a translator, Lenos has been the only publisher to accept his suggestions; although their relationship came to an end in 2010, Lenos continued to reprint Fähndrich's translations for the following decade. Of the 11 titles Sandra Hetzl translated, seven were those that she had pitched (to three different publishers), making her the most proactive of the translators we spoke to in terms of placing titles. This may be some indication of a different generational approach towards professional working practices, or alternatively reflect the differences between translators coming from academic versus non-academic backgrounds.

[130] This figure of 16% is partly distorted by the many reprints of Hartmut Fähndrich's translations by the Swiss Lenos-Verlag; all originate in the earlier period of their collaboration, which ceased at the beginning of our decade. Other reprints of Fähndrich's translations were issued by Unionsverlag. With those removed, the figure would be around 8%.

3.1.4. Who are the 10 main translators?

3.1.4.1. Overview

Two of the ten main translators of the decade are men and the rest are women. Two were born in the 1940s, two in the 1950s, four in the 1960s and one, the author of this study, in the 1980s. This amounts to a median age of 61 years, compared to the median writer's age of 47 years (as of the year 2020).

All of the ten most prolific translators, except for the author of this study, have an academic background. Seven of the ten currently work or used to work as university teachers. Other than teaching, the translators have varied careers which include simultaneous interpreting, vocational training for translators, writing workshops and music. Only two of the ten most prolific translators from Arabic (Christine Battermann and Sandra Hetzl) currently make a living primarily from their translations. Translators clearly find the low pay, long working hours, and general precarity—which entails a constant need to find additional sources of income—draining. One translator, who preferred to remain anonymous, spoke of this struggle:

> I used to mainly live from translations, though as a sideline I also kept teaching Arabic to earn my living. At a certain point, there was more teaching work available, and since 2016, in the context of the arrival of many people who fled from Syria and other Arab countries, I've also done a lot of interpreting. Today literary translations don't constitute my main occupation any more; instead they are one occupation among several. I simply couldn't bear it any longer, scrabbling on the breadline despite working 10 to 14 hours a day, seven days a week. It wasn't good for my health either. So I ended up reducing translation, while taking up occupations that are paid better and involve more social contact and physical activity. Since then I've felt much better, both physically and psychologically.

3.1.4.2. Translator's profiles

Hartmuth Fähndrich[131] (*1944 Tübingen), studied Semitic studies, Islamic studies and philosophy at the universities of Tübingen, Münster, and Los Angeles (UCLA) and Hebrew in Philadelphia. In 1971 he graduated with a Masters in Comparative Literature and in 1972 he

[131] https://www.hartmutfaehndrich.ch/

earned his PhD in Islamic Studies, both at UCLA. Between 1978 and 2014 he taught Arabic and Islamic Cultural History at ETH Zürich, but he has also taught at universities in Naples, Freiburg and Lyon. In 2008 he was a member of the IPAF jury, and has received numerous awards and honors for his work as a translator: In 1988 and 1996, the Translator's Award of the city of Bern, in 1995 the Hieronymus-Ring Translator's Award (awarded by the VDÜ), in 2004 the Translator's Award of the Arab League, in 2005 the Appreciation Award of the Canton of Bern, in 2006 the Honorable Mention through the Higher Council for Culture of the Egyptian Ministry of Culture, in 2009 the International Translator's Award of the Custodian of the Two Holy Mosques, King Abdullah bin Abdulaziz Al Saud, in 2013 the Médaille Joseph Zaarour from Université Saint Joseph, Beirut, in 2016 the Swiss Literature Prize for Translation and in 2018 the Sheikh Hamad Award for Translation and International Understanding. In his long career as a translator, he has translated countless works of contemporary Arabic fiction, among them about a dozen titles by Libyan novelist Ibrahim al-Koni and several titles by Egyptian novelist Alaa Al Aswany, but also novels by Nobel winner Naguib Mahfouz and many more.

Larissa Bender[132] (*1958 Köln) studied Islamic Studies, Ethnology, Sociology, and History of Art in Cologne, Berlin and Damascus, and resided for long periods of time in Syria to study Arabic. Since the 1990s, she has translated Arabic fiction and non-fiction. Apart from continuously teaching Standard Arabic and Syrian dialect at various universities, institutes and educational facilities, Bender offers vocational training workshops for translators and writers, as well as mentorships. Furthermore she works as a journalist, moderates events and works as an external consultant for publishers of Arabic literature, evaluating Arabic literary works, and as an advisor for organizers of culture events. In 2018, she received the Federal Cross of Merit through President Frank Walter Steinmeier for her dedication to building bridges with the Arab world.

Doris Kilias (*1942 Rhein, Lötzen county, East Prussia - † 2008 Berlin) was a German literary scholar and translator. Until 1965, she studied Arabic Studies and Romance Studies at the Humboldt University in East Berlin and in Cairo. She earned her PhD in Egyptian Short Fiction at Karl Marx University Leipzig. From 1976, she worked as a research associate in the Department of Romance Studies at Humboldt University Berlin and in 1984 she earned her

[132] https://www.larissa-bender.de/

habilitation in Algerian literature. During the GDR period, she began working as a translator for the Swiss publisher Unionsverlag. In 1995 after a reorganisation at Humboldt University, she was removed from office and from then on worked as a freelance translator. In 1999, she was awarded the Jane Scatcherd Award of the Heinrich Maria Ledig Rowohlt Foundation for her translations of Nobel winner Naguib Mahfouz. 18 of the 24 titles by Naguib Mahfouz in our list were translated by Kilias, who also translated works by Mohamed Choukri, Gamal al-Ghitani, Miral Al-Tahawi, Rajaa Alsanea, Bahaa Taher, Ibrahim Aslan, Emily Nasrallah and others.

Christine Battermann (*1968 Wuppertal) studied Arabic and Turkish at the Department of Oriental Languages at the University of Bonn, where from 1996 until 2000, she also worked as a contract teacher for Turkish. Since 1999 she has worked as a freelance literary translator of mainly Arabic fiction and poetry.

Regina Karachouli (*1941 Zwickau), completed a teacher training for German and Russian at Leipzig University, after which she worked as a teacher and translator from Russian, before gaining a second degree in Arabic Studies and Cultural Sciences at Leipzig University. She earned a PhD in the field of Contemporary Arabic Literature focusing on dramatic arts and theatre in Syria. Between 1975 and 2002 she worked as a teacher and researcher at the Oriental Institute of Leipzig University.

Sandra Hetzl[133] (*1980 Munich) studied Painting at the Naples Academy of Fine Arts and Visual Culture Studies at Berlin University of the Arts, where she graduated with a Masters from Prof. Katharina Sieverding. During her studies, she taught herself Arabic, taking non-university courses in Berlin (2005) and Damascus (2006). After various occupations related to Arabic in the fields of journalism and documentary film production, she has worked as a freelance translator of Arabic fiction, poetry and drama since 2010, and since 2013 as her main occupation. From 2014 to 2016 she lived in Beirut. In 2020 Hetzl was a jury member for the writing grants for non-German literature of the city of Berlin. Hetzl also writes and curates literary events such as the mini literature festival Downtown Spandau Medina,[134] and is a co-founder of the 10/11 collective. She is the author of this study.

[133] http://www.sandrahetzl.com/
[134] https://www.downtownspandau.org/

Leila Chammaa (*1965 Beirut, Lebanon) studied Islamic Studies, Arabic Studies and political sciences at the Berlin Free University, and German as a Foreign Language at postgraduate level at Berlin Humboldt University. Since 1990 Chammaa has translated Arabic literature into German, at first only fiction and latterly also poetry. She also works as an interpreter and moderator at literature events with Arab writers and curates literary events, as well as working as a consultant and external reviewer for publishers, cultural institutions and festivals. From 2014 to 2016 she was a jury member for the International Literature Award by the Haus der Kulturen der Welt. She is also a trainer, leading creative writing groups for intercultural institutions and offering readings of youth and children's literature at schools in Berlin, as well as vocational training for literary translators from Arabic, such as the ViceVersa translation workshops, and has mentored emerging translators within the Hieronymus-Programme run by the DÜF. Since 2019, Chammaa has also led train-the-trainer projects for workshop leaders in the Arabic-speaking region.

Günther Orth[135] (*1963 Ansbach) studied Islamic Studies, Geography and Sociology at Erlangen University and also spent years studying in Cairo, Damascus, Sanaa and Leipzig, where he passed his translator's exam. Apart from being a literary translator, from 1989 to 2000 Orth taught Arabic at several German universities, as well as teaching Translation Studies at the University of Sanaa (Yemen) and at the Department of Applied Language and Cultural Sciences of Germersheim University. In 1996 he earned his PhD in Modern Literature of Yemen at the Free University of Berlin. From 1999 until 2015, Orth was a subject examiner at the governmental examining office for translators in Berlin. He also works as a reader at Deutsche Welle TV and since 2001 has worked as an Arabic/German simultaneous interpreter. He also delivers technical lectures about translating and interpreting.

Claudia Ott[136] (*1968 Tübingen) studied Arabic Studies, Islamic Studies, Iranology and other orientalist subjects in Jerusalem (1986-1988), Tübingen (1988-1992) and Berlin (1993-1998). In 1998, she earned her PhD at the Department of Arabic Studies at the Free University of Berlin with a thesis on Arabic epics entitled 'Metamorphoses of the Epic'. From 1993 to 1998 she was a research associate at the Free University of Berlin. In 1998, with a DAAD-stipend,

[135] https://targama.de/
[136] www.tausendundeine-nacht.com

Ott spent a year in Cairo in order to study Arabic music. From 2000 until 2013, she was employed as a scientific assistant at the Department of Oriental Philology at Friedrich-Alexander-University Erlangen-Nürnberg; since 2013 she has been an honorary lecturer at the Department of Arabic and Islamic Studies at Göttingen University, where she is currently in the process of being appointed as a Honorary Professor. Claudia Ott is also a freelance literary translator. Five out of the 17 publications of the *Thousand and One Nights* in our list and one publication of the *One Hundred and One Nights* are her translations. With her readings and musical-literary programs she tours all over Germany and abroad and as a musician, translator and moderator, she has worked with numerous major artists, such as Günter Grass, Mahmoud Darwish, Muhammad Munir, Abdo Dagher and Gamal al-Ghitani. She also leads the Martinschor Beedenbostel church choir. She is a member of various international Arabic music ensembles and jury chair of the Rückert Award of the city of Coburg (named after the orientalist Friedrich Rückert, and given to nationals of the countries the languages of which Rückert translated), which Ott also helped establish. In 2011, she was awarded the Johann-Friedrich-Cotta-Literatur-und Übersetzerpreis by the city of Stuttgart, in 2013 she was nominated for the Award of the Leipzig Book Fair for Translation and in 2019 she was awarded the Prize of the Culture Foundation of the city of Erlangen.

Kerstin Wilsch (*1958) studied translation and interpreting in Arabic and English at Leipzig University and for many years has resided abroad, including in the United Kingdom, Morocco, Egypt and Jordan, where she established degree programs for translation studies and German and Arabic as a foreign language. Currently, she manages a study-abroad programme for students from the United States in Amman. Wilsch works as a translator and copy-editor for translations of Arabic literature.

3.2. Funding of translations

3.2.1. Grants

3.2.1.1. Germany

In the realm of translation grants specifically for translations from Arabic, there is only the Sheikh Zayed Book Awards, which funds the translation of their winning and shortlisted titles. Since 2018, the Sheikh Zayed Book Awards has cooperated with Litprom to promote titles in

Europe and raise awareness among publishers of the translation and promotional funding available to them.

Litprom in turn supports translations from the languages of Africa, Asia, Latin America, the Arab world and Turkey. Founded in Frankfurt in 1980, the non-profit association's work is supported by the Frankfurt Book Fair and the Evangelischer Entwicklungsdienst (the German Protestant Church Development Service). Litprom also maintains the Weltempfang Centre for Politics, Literature and Translation at the Frankfurt Book Fair. Since 1984 it has run a funding program for literature from the aforementioned regions, funded by the German Federal Foreign Office and the Swiss SüdkulturFonds. Only publishers from Germany and Switzerland can apply, but there are no restrictions on the residency or nationality of translators.

The largest grantmaking institution in Germany for translations into German in general is the DÜF[137] – the German Fund for Translations. Founded in 1997 in Berlin, the DÜF is a charitable association with the aim of supporting literary translators translating into German. It is funded by Kulturstiftung des Bundes (the federal fund for culture), the Kulturstiftung der Länder (the culture fund of the federated states), the Federal Foreign Office and the Robert Bosch Foundation. Apart from work stipends for translators, it also offers travel grants, mentorship grants, grants for advanced training, grants for senior translators to take a sabbatical, grants for pitching new projects, so-called excellence grants for translation projects that are especially challenging and four different residency stipends. Applications take place twice a year.

The Federal Foreign Office has this to say of its interest in literary translation: "Economically speaking, the German book industry ranks among the five largest worldwide; in 2017, the German book trade achieved an annual turnover of 9.13 billion Euro. The Federal Foreign Office cooperates with different stakeholders promoting literature and translation, and funds them with a total of around three Million Euro." (2019) [138]

Another nationwide fund for translations is the Deutsche Literaturfonds, which offers a working stipend for literary translators three times a year.

[137] http://www.uebersetzerfonds.de/
[138] https://www.auswaertiges-amt.de/de/aussenpolitik/themen/kulturdialog/literatur/212856

Many of the German Federal States also offer working stipends, usually restricted to state residents, in the field of literature, which includes translation. These include Baden-Württemberg, Lower Saxonia, Saxonia, Schleswig-Holstein, Nordrhein-Westfalen and Bavaria, as well as several major cities, like Munich, Hamburg and Berlin.

There are also numerous city grants available for art projects broadly defined, of which translation may also form part.

3.2.1.2. Switzerland

Founded in 1939, Pro Helvetia[139] is the main national grantmaking institution for literary translation in Switzerland. Grant applications must be submitted through a publisher, who should already have signed a contract with the translator. Pro Helvetia also offers stipends for sample translations and mentorship grants for emerging Swiss translators.

Also in Switzerland, several cantons offer translation grants for resident translators, as do several cities, such as Zürich, Bern and Zug.

The Société Suisse des Auteurs (SSA) offers translation grants for the translation of theatre pieces.

3.2.1.3. Austria

The Austrian Federal Government offers working stipends for the field of literature, including translation, as well as travel grants and working subsidies, once per year. The city of Vienna offers translator's stipends.

The Creative Europe programme of the European Union offers a two-year-long translation grant.

A more detailed list of translation grants in the German-speaking region can be found in Appendix 4.

[139] https://prohelvetia.ch/en/guidelines-literature/#2.3

3.2.2. Awards & Prizes

By way of awards specifically for translations from Arabic, there is the Qatari Sheikh Hamad Award for Translation and International Understanding[140], the world's largest prize for literary translation, which in 2018 was given to three German translators from Arabic: Dr. Hartmut Fähndrich, Stefan Weidner and Dr. Berenike Metzler from the university of Bamberg. The Sheikh Zayed Book Awards[141] have a category for literary translations from Arabic, and since 2019 there has also been the Turjuman Award[142] given by the Sharjah Book Authority.

An important German award for literary translators is the International Literature Award[143], which since 2009 has been granted annually by the Haus der Kulturen der Welt and the foundation Elementarteilchen to both an author of a foreign language work and their German translator. The only works translated from Arabic to have been shortlisted so far arey Leila Chammaa's translation of Elias Khoury's novel *Yalo* (Suhrkamp, 2011) and Larissa Bender's translation of Austrian-based Syrian writer Hamed Abboud's collection of short prose *Der Tod backt einen Geburtstagskuchen*.

The Austrian State annually awards the Österreichischer Staatspreis für literarische Übersetzung to a literary translator. In Switzerland, the Zuger Übersetzerstipendium, although in name a grant, is the largest award for literary translation in the German-speaking region at 50.000 CHF.

Worth mentioning is also the Friedrich-Rückert-Preis of the German city of Schweinfurt, named after the German poet Friedrich Rückert (*1788 - 1866) who is also considered the founder of the German field of Oriental Studies, which is a literary award given in an irregular manner every few years to "personalities whose artistic or scientific work is worthy of Rückert's memory.'' Since its foundation in 1963, it has been given to two translators (though not from Arabic) and five orientalists.

[140] https://www.hta.qa/en/
[141] https://www.zayedaward.ae/en/how.to.nominate/translation.aspx
[142] https://gulfnews.com/uae/education/sharjah-book-authority-to-accept-applications-for-turjuman-translation-award-until-september-1-1.73103782
[143] https://en.wikipedia.org/wiki/International_Literature_Award

There are many awards given by cities, regions or private foundations which are listed in full in Appendix 4.

3.3. Education and training opportunities

3.3.1. Academia

As we have seen in the course of our study, many of our interviewees pointed out a general lack of knowledge regarding Arabic literature in the German literary scene. This encompasses a lack of advocates for Arabic literature within the German-speaking publishing industry, a lack of references and information, a lack of regulators (including editors, readers and critics), but also a lack of professionally active literary translators. Published texts fall into a critical void (in that literary critics and commentators knowledgeable about Arabic literature are very rare; Stefan Weidner is perhaps the only one) and publishers sometimes search desperately for translators from Arabic. The most obvious places where such knowledge would be produced and such figures trained are of course the programmes of Arabic Studies (and similar) in university departments for Oriental or Middle Eastern Studies. In Germany, German-speaking Switzerland and Austria there are 25 universities where one can study Arabic language and/or literature (Appendix 3).

In several interviews we conducted on the topic, we focused on the following questions: What does language acquisition in Arabic Studies in the German-speaking area look like and what level of Arabic do German graduates of Arabic Studies, or related programmes, usually reach? Who are the students and what are their motivations? To what extent is there a literary approach in Arabic Studies and are there intersections between literature studies, comparative literature and Arabic Studies in academia?

Generally speaking, much has happened in the field of Arabic Studies over recent decades. Both university staff and student bodies have become more international and, compared to decades ago, local staff enjoy strong relations with Arab countries. The flow of knowledge has become broader in today's globalized world, and compared to the students who studied Arabic between the 1970s until the 1990s, students enjoy many more exchange programs with universities in Arab countries, through programs like the DAAD (The German Academic exchange service). On the other hand, the number of countries where students can spend

semesters for Arab language courses and the like has been reduced due to wars in countries like Syria and Yemen, which were once very popular for language courses. Even Lebanon and Egypt have become more difficult places for universities to send their students.

Contemporary literature has been given more space within departments in recent years. As well as commending Bonn University for its exceptional focus on literature and literary translation, many of our interviewees praised the work of two university department heads: Dr. Barbara Winckler, senior counselor for Arabic literature and culture of modernity at Münster University, and Prof. Dr. Friederike Pannewick, the executive director for the field of Arabic Studies at the CNMS (Centrum für Nah- und Mitteloststudien) in Marburg.

The CNMS, known for its interdisciplinary approach and its extraordinary international interconnectedness, was established in 2006. In 2011, Prof. Dr. Friederike Pannewick was awarded the Gottfried Wilhelm Leibniz Preis, the highest endowed award for science, by DFG, the German Research Foundation, which was used to fund the research project Figures of Thought: Turning Points[144] (2013 – 2020), an outstanding interdisciplinary research project on recent literature, music and art as cultural practices from the Arab world. Within the project, a Syrian literature database was created, containing works by 184 Syrian novelists published between 1980 and 2016.

In his article 'Why Non-European Languages Matter to European Humanities: Area Studies and Postcolonial Philology'[145] Dr. Christian Junge, research associate at Marburg, mentions the CNMS's new project Halqa Arabiyya,[146] initiated in 2017—in which students and scholars present their work in Arabic—as an example of best practice in postcolonial-sensitive teaching. He also notes the intercultural and multilingual translation project[147] at Münster university in cooperation with El Manar University in Tunis, organised within the framework of AGYA[148] (Arab German Young Academy), and the summer schools project 'Towards Multi-Perspectival Arabic Studies' (also an AGYA project), which aims to "foster the use of Arabic as an active academic language in Arabic Studies at European universities".

[144] https://www.uni-marburg.de/en/cnms/arabic-studies/figures-of-thought-turning-points
[145] https://trafo.hypotheses.org/27805
[146] https://www.uni-marburg.de/en/cnms/halqa-arabiyya-a-chance-to-practice-academic-arabic-at-cnms
[147] https://www.uni-muenster.de/ArabistikIslam/exkursionen/tunisworkshop.html
[148] https://agya.info/

In the realm of classical Arabic literature, the project Bibliotheca Arabica[149] (covering the period 1150 - 1850) at the Sächsische Akademie der Wissenschaften, led by Prof. Dr. phil. habil. Verena Klemm, is remarkable.

We now return to the hypothesis that Arabic Studies might be the place for the formation of literary critics and translators with a focus on Arabic literature. Taking a broader look at the field of Arabic Studies in Germany from this perspective—particularly when comparing it with other language studies like Romance Studies or English studies—it is clear that the situation leaves much to be desired, as our interviewees repeatedly affirmed.

Any comparison is of course difficult. Arabic Studies are generally classified within area or cultural studies, while Romance or English studies are classified within the field of language and literature; furthermore, Arabic Studies and similar subjects are classified as a Kleines Fach (small subject) within the German higher education policies[150], which results in lower budgets and a constant vulnerability to cuts. Arabic Studies is often taught in small departments which cover multiple disciplines and subjects. At many institutes there is no distinction between Islamic Studies and Arabic Studies; Stefan Weidner comments that "Arabic Studies and Islamic Studies are de facto the same thing. The Free University of Berlin is one of the few universities with a separate faculty for each of the two." The focuses on religion, ancient philology, classical studies and socio-political subjects often leave little space for contemporary literature.

3.3.1.1. Who studies Arabic? Expectations and motivations

Understandably, this lack of specificity also shapes who decides to study Arabic Studies today, and with what motivations and expectations. Anna Siebert, who studied Arabic Studies at Jena University (B.A.) and is currently studying in the Islamic Sciences MA programme at the Free University in Berlin, recounts:

> My impression is that many students enroll in Arabic Studies on the basis of rather vague socio-political motivations and the idea of Arabic as being geopolitically relevant and interesting, and therefore having good prospects. The other type is

[149] https://www.saw-leipzig.de/de/projekte/bibliotheca-arabica/intro
[150] https://de.wikipedia.org/wiki/Liste_der_Kleinen_F%C3%A4cher

> maybe more like, 'I'm fond of mosaic tiles, Arabic is exotic and exciting.' Some of the students that have an Arab family background also wrongly imagine it to be theological in focus, due to the way it's generally represented.

Four decades ago, students of Arabic/Islamic Studies often found that their expectations clashed with reality when they travelled for the first time to the region they were studying: "My first time visiting the Orient – this was during my studies in the 1970s – […] I was shocked! All this ado, this 'disorder', also partly the poverty! Back then I travelled to Cairo and Iran. I admittedly quite often had to take a deep breath. I was still completely stuck in the classical Arab world. For me, and many others who studied Islamic Studies back then, the contemporary Middle East was nonexistent, a matter for sociologists and political scientists; we had been dealing with the old scriptures, the historical texts and philosophies of the 10th, 11th and 12th centuries."[151] In today's world, languages and regions have edged closer due to migration, globalization and easy travel. Today some students may have spent a gap year and volunteered in Turkey, Palestine, Lebanon or Egypt prior to enrolling in Arabic Studies. Anna Siebert says: "They have a whole different relation to the language and different ideas of how they want to use it, which is maybe why today there are also more courses in colloquial Arabic."

In this sense, the situation today (starting in the 90s) can be seen as the exact inverse of the experience of Fähndrich and his contemporaries. Many students have gained first-hand experience with the language *prior* to enrolling in university, through travels, family background or contact with the Arab diaspora, and when they enter university, these expectations can clash with the academic reality. Siebert says: "Many back out right at the beginning, finding it too unmodern or too unapplicable, for instance, for 'understanding the war in Syria'; instead you start by studying the history of Islam, the Arabic language, and then the history of the Arab world, beginning with deciphering stones with inscriptions from Old South Arabian Kingdoms. Many also fail the Arabic language exam. Dropout rates are extremely high. In Jena, at the beginning of our semester there were over twenty of us, at the end of the Bachelors there were only three."

[151] Hartmuth Fähndrich interviewed by Journal B on January 24, 2019

Larissa Bender, who teaches Arabic at Köln University, estimates that 50% of her students come from a Turkish or Arab background. Isabel Garrood, who studies in the MA program at the Free University, says the same of Berlin. Concerning her students' motivations, Bender says that some wish to study the language, history and traditions of their parents, while others want to be able to read the Qur'an and study Arabic out of a religious motive.

It is important to note here, however, that the conflation of Islamic Studies and Arabic Studies is not an attempt to accommodate the expectations of those students, but rather a result of the historical development of the field. Likewise, Islamic Studies is not equivalent to Islamic theology; only in recent years have some universities begun to build programmes in the latter subject.

Dr. Hakan Özkan, who teaches premodern Arabic literature at Münster university, also attributes the conflation of Islamic Studies and Arabic Studies to the Eurocentric history of the discipline: "It's quite striking that those two are always thrown together. If we look at where this whole field of Arabic and Oriental Studies comes from, this perennial question 'What makes them [Arabs/Muslims] tick?' is still there somehow."

While Larissa Bender, who studied Islamic Sciences in Berlin in the 1970s and 1980s, says that as a literary translator she wouldn't want to do without her knowledge of Islamic Studies, translator Hartmut Fähndrich, who studied Islamic Sciences in the 1960s and 1970s, expresses contempt for the entire concept: "To define a whole region, with so many cultural and social differences, solely by religion is completely wrong, in my opinion. Therefore, I call myself an 'Arabist.'"[152]

Isabel Garrood completed a B.A. in Arabic Studies at Oxford, then studied four semesters of the Masters programme of Arabic Studies at the Free University of Berlin. She says that she doesn't find it problematic in principle that Arabic Studies should include more religious or cultural aspects than other courses of study in language and literature, since those topics are also relevant to literature. Nevertheless, she comments: "At the Free University of Berlin I

[152] Hartmuth Fähndrich interviewed by Journal B on January 24, 2019

was struck by the lack of knowledge of literary criticism on the part of my fellow students, regarding Arabic literature, but also regarding basic literary studies parameters in general."

The general lack of prestige of the Arabic language and Arabic language knowledge production also leads to the field being relatively isolated within the landscape of other fields. Social sciences like sociology and anthropology have no intersections with the field or professorships specialised in the MENA region. Neither does comparative literature. These areas of expertise are instead crammed into Arabic Studies and kindred subjects. According to Anna Siebert, Arabic studies "become an ideal field in which to project all these things." She adds that "It's also so entrenched in German discourse that Arabic is such a hard language that you can't possibly master it unless you dedicate your whole life to it. So you don't find many people who study sociology with Arabic as a specification. It's a very isolated discipline."

3.3.1.2. Literary studies and language acquisition

To learn the Arabic language is obviously a much bigger challenge for German speakers than English, Spanish or French, for several reasons. Except for very few exceptions[153] there is no Arabic teaching in schools, which means non-native speakers who enrol in Arabic Studies generally do so without any prior knowledge of the language. They also usually haven't read any translated works by Arab writers in school, in contrast to English, French and Spanish writers.

Furthermore, Arabic belongs to a different language family to both German and the foreign languages studied in German, Austrian and Swiss schools, and uses a different script. It is considered a relatively difficult language to learn. Yet the same is true of Russian, where intersections with literary studies and comparative literature are far more developed, the reasons for which are of course historical. And indeed, typologically, Arabic is closer to European languages than, for instance, Eastern Asian languages, which are nevertheless apparently much faster and easier to learn for German students.

The main issues with learning the language appear to be the combination of outdated pedagogy and diglossia, which, according to Özkan, isn't given enough credit as a phenomenon: "German universities are very conservative, in the sense that the vernacular

[153] One such exception is the Salzmannschule Schnepfental, a secondary school with a focus on languages in Thuringia.

language isn't being primarily taught. The pedagogy is very text-oriented, very philological, and even when they teach communication, it's often done in *fusha*. Which is totally nuts. When they are finally able to read texts, they have already spent three years in university, or may even be way beyond their bachelor's," says Hakan Özkan.

Needless to say, on a very practical level, the questions of language acquisition and literary studies paradigms are closely linked: a student who is not able to read and understand a text, will not be able to analyze it. The extent to which the various programmes make space for the application of literary studies paradigms in the study of Arabic literary texts, is yet another question and varies from institute to institute. Isabel Garrood confirmed the common perception that Arabic language acquisition in the UK (and partly the US) is more advanced than in Germany. After conceding that Oxford is not representative of UK universities, and that it is difficult to compare between a BA and an MA, she remarks that the language level of Master students in Arabic Studies at FU was below the average level of her fellow Bachelor students at Oxford.

Hakan Özkan, who teaches premodern Arabic literature at Münster University, where students must study the language for three years, says that after those three years, the language level of students "is not what you would expect," adding that it isn't sufficient to understand premodern texts, let alone analyze them.

The minimum time allotted for language acquisition varies from university to university. In contrast to the UK, where language students are uniformly required to spend one year abroad in a relevant country, spending time in an Arab country is not mandatory (though it is recommended) for students of Arabic in Germany, while it is common (sometimes mandatory and usually strongly recommended) for most other languages. In some universities, such as Marburg, where in recent years exchange agreements with universities in Arab countries like Jordan and Morocco have been established, students are at least encouraged to do so, and the organization of an exchange year is facilitated by the university itself. The Orientalisches Institut Leipzig recommends that students of Arabic Studies who want to do a period abroad take a year off in order to do so; by contrast, a year abroad within Europe, where students can enroll in courses at European universities, is recommended and facilitated. As a result, few students spend a significant amount of time in an Arabic-speaking country in order to

strengthen their language skills (certainly the case, for instance, at the Free University of Berlin).

In contrast to Özkan, Stefan Weidner attributed the poor level of language acquisition partly to a decline in philological training, with Modern Standard Arabic instead being taught with a general focus on politics, sociology and regional studies, and a very practical bent. “There is a tendency to reduce the field to fit into an area studies paradigm, there is a strong aspect of sociological applicability,” Weidner says.

Whatever the reasons may be, the impact of poor language acquisition on the possibilities for literary studies, is illustrated well by Garrood’s account of taking a course on literary translation in her Master’s programme at Berlin Free University:

> Although the texts were very short, the course proceeded very slowly and the discussions of my fellow Master students stayed at a very basic level, rarely going beyond questions of grammar and vocabulary. There seemed to be a huge insecurity about what literary studies are.

Weidner is disenchanted on the relationship between Arabic Studies and literary studies: “Unlike Romance Studies, which are basically a combination of literary studies and philology, Arabic Studies don’t even claim to be part of literary studies. The few universities that do have a literary studies component don’t contribute a lot [to literary translation etc], because there is no focus on literary translation.”

The Heinrich Heine university of Düsseldorf and the Ludwig-Maximilian University of Munich have MA programs for literary translation that cover the languages English, French, Spanish, Italian and Russian, but not Arabic.

Özkan, who also studied Romance studies prior to studying Arabic, remarks that “in the departments of Romance Studies you can find a multitude of compendia and manuals about translating texts from Romance languages. Literary translation is inherent in the programmes, it’s a huge section that is grounded in the study. [The university of] Bonn articulates itself that way, but for instance in Leipzig, one of the most renowned translator’s schools, the literary aspect is almost completely absent. Instead the programme focuses on where the most

money is: interpreting, legal or technical fields, and NGO or functional texts are the main focus." In fairness, it isn't negative per se that Arabic is foregrounded in these domains, which also help bring it out of its niche.

Anna Siebert remarks that even in a small subject like Rumanian studies in Jena, there is a major literary focus, and that this isn't the case with Arabic "because it's supposedly so different, and somehow this image of it being such an alien world is adamantly preserved."

3.3.1.3. Effects and lost opportunities

All this has an effect on the field itself as a potential venue for knowledge production in the field of Arabic literature. Observers say that most students, due to language limitations, decide to write their thesis almost exclusively about texts that are already translated into either German, French or English. In practice this means that even in major centres of academic interest in Arabic literature, it is still the works that are already published and translated according to the often questionable and arbitrary mechanisms of the publishing industry which are being rehashed, meaning that opportunities to expand the relatively narrow field of knowledge are being missed. On the other hand, professors at institutes of Arabic Studies generally don't allow students to write their thesis in Arabic (one of very few exceptions in Europe is the IREMAM at Aix-en-Provence).[154]

It also affects who stays in the field and what they end up doing later on, as Garrood explains: "Many students who did their bachelor's in Arabic Studies, move for their Masters to Islamic studies, as a way to stay safely within a more cultural studies related field, and those who stay within Arabic Studies rarely write their master thesis with a literary studies focus, because in their Bachelor studies they haven't acquired any literary studies knowledge."

Garrood noted a very dramatic gap between German studies and Arabic Studies at Oxford. "Compared to German Studies, the teaching staff in Arabic Studies had a smaller range of specialized fields. For instance, I did my Bachelors thesis on the influence of Bertold Brecht on Egyptian drama. At the German studies department of my university, I had three different

[154] https://www.iremam.cnrs.fr/fr

experts on Brecht to choose from, but none who engaged with, let alone was an expert in, Arabic theatre on the Arabic Studies side."

Garrood says she can't understand why in general there are so few intersections in academia between Arabic Studies and comparative literature: "Does it really have to be that segregated?" She added that for her (having studied two languages, German and Arabic) pursuing a masters in Arabic Studies would mean deciding against becoming a literary scholar.

The impression is that, within the umbrella of Arabic Studies, there is a general lack of distinction between what should properly be separate fields of study and a lack of dedicated teaching in literature. Indeed, Hakan Özkan goes so far as to say that a pure interest in literature is rare to find in the academic field of Arabic Studies. We have already complained in this survey that reviewers read Arabic literature as material for anthropological observations rather than engaging in serious literary analysis, or as Bidoon poet Mona Kareem writes: "They put us in anthologies that no one will read but the mummies in Middle East Studies, and they consider our poems and novels as documentaries, or treat them as confessions from the dark end of the tunnel."[155] Yet it is unsurprising that this should be the case, when the very same issue exists in the main centres of knowledge production on Arabic literature in the German-speaking region, namely, the universities with their programmes of Arabic Studies.

That the prioritization of religion or the classification of Arabic Studies as area studies or Oriental studies isn't a law of nature, is demonstrated by the Université Libre de Bruxelles and the University of Durham, where Arabic is simply integrated into the departments of modern literature.

3.3.2. Informal professional training opportunities for translators

3.3.2.1. Non-university opportunities for language acquisition

Apart from Arabic language courses offered by community colleges, the Volkshochschulen, which usually don't go beyond a basic level, there are several private schools offering

[155] https://www.boell.de/en/2021/06/02/bidoon-geburt-einer-literatur-und-eines-politischen-anliegens

language courses for children and adults, many established by diasporic communities with a religious focus.

An extraordinary example of such a school without a religious focus is the Kalamon Institute.[156] Established in Berlin in 2017 by two Syrians, Ghatfan Mahmoud, a philosophy graduate, and Mirvat Adwan, a journalist, it offers intensive courses in Standard and Colloquial Arabic.

3.3.2.2. Vocational training for professional translators

Initiated by the Robert Bosch Foundation and funded by the Federal Foreign Office, the DÜF[157] (German Fund for Translators) has offered a workshop series since 2010, as part of their Toledo programme[158], for the training of literary translators. Entitled ViceVersa, it consists of bilingual translation workshops with participants within a specific language pair, such as German-Arabic and Arabic-German.

Three times a year, translators can also apply for the Bode-Stipendium[159], a mentorship grant, where a translator can work on a project with an experienced literary translator as a mentor.

Since the beginning of the project, the workshops and mentorships in the combination of Arabic-German have been held by Leila Chammaa and Larissa Bender.

Bender says that the demand for these workshops has been "absurdly low," and concludes that there must be enough opportunities for emerging literary translators from Arabic in the German-speaking region, since the existing ones are under-utilised.

As with all programmes offered by the DÜF, applicants can be from any of the German-speaking countries. Pro Helvetia also offers mentorship grants specifically for young Swiss translators.

Apart from opportunities designed expressly for literary translators from Arabic, the DÜF and the VDÜ offers a variety of seminars for literary translators of all language combinations,

[156] https://kalamon.de/
[157] http://www.uebersetzerfonds.de/
[158] https://www.toledo-programm.de/
[159] http://www.uebersetzerfonds.de/#17/was-ist-ein-johann-joachim-christoph-bode-stipendium-

which range from a seminar on how to edit yourself[160], to how to deal with slang and sociolect when translating literary texts.

Of course there is always also the possibility for translators to self-organize translating workshops, which is what a growing group of emerging and senior translators from Arabic to German, born out of a translation workshop by Leila Chammaa, have been doing since January 2021 over Zoom.

3.4. Conclusion III – Deadlock and Exit

In 2020, published writers of Arabic literature are on average 14 years younger than their translators. Along with the low uptake of opportunities for vocational training for literary translators from Arabic, and the general difficulty faced by publishers and cultural stakeholders looking for professional literary translators from Arabic, this shows that there is a distinct lack of younger translators coming through the pipeline.

As we have seen, there is also a lack of literary critics with knowledge of the Arabic literature world. This means reviewers struggle to categorize and evaluate new publications properly, but it also means that new publications of translated Arabic literature literally fall into a critical void. Arabic translator Hartmut Fähndrich, who translated 12 works by Ibrahim al-Koni during his collaboration with Swiss publisher Lenos Verlag, remarks that even though al-Koni's works were well reviewed at the time of publication, the author has now disappeared entirely from view, despite his massive legacy. "The literary supplements keep writing about big German, French or American writers even *after* new publications by them cease to appear, while the names of Arab writers, even the giants, never become staples." What is judged to be newsworthy about a book by an Arab writer is usually, first of all, its topicality, and secondly, its newness, full stop. Both points cease to be relevant after a short time, and little accumulation of interest emerges over the longer term.

Academia, which could theoretically produce the literary translators, critics and scholars who we so sorely lack, largely fails to do so. This has historical explanations, but is highly influenced

160 http://www.uebersetzerfonds.de/?fbclid=IwAR3sQrGTC5vA0oivHgQGfZWoeaiJWWodUgKVhDo86jSIXre2SIWy1Z2iaPA#27/aus-kritischer-distanz-wie-redigiere-ich-mich-selbst-sprachenuebergreifendes-grundlagenseminar-fuer-literaturuebersetzer-innen

by financial factors relating to the classification of Arabic Studies and kindred fields as “small subjects,” which again is caused by the general lack of prestige of the Arabic language.

This lack of prestige, as we have seen, also affects the publishing industry, which despite its currently growing openness towards publishing Arabic literature, is steeped in a sense of uncertainty and helplessness in regard to Arabic literary production. This results in a reluctance to engage with Arabic literature, a lack of any systematic or dedicated approach towards translating canonical works (which could serve as a system of references for critics, readers and publishers), and an overall situation where randomness dominates what is published and translated, especially since the range of influence of translators on the overall spectrum hovers around a sobering maximum value of 8%.

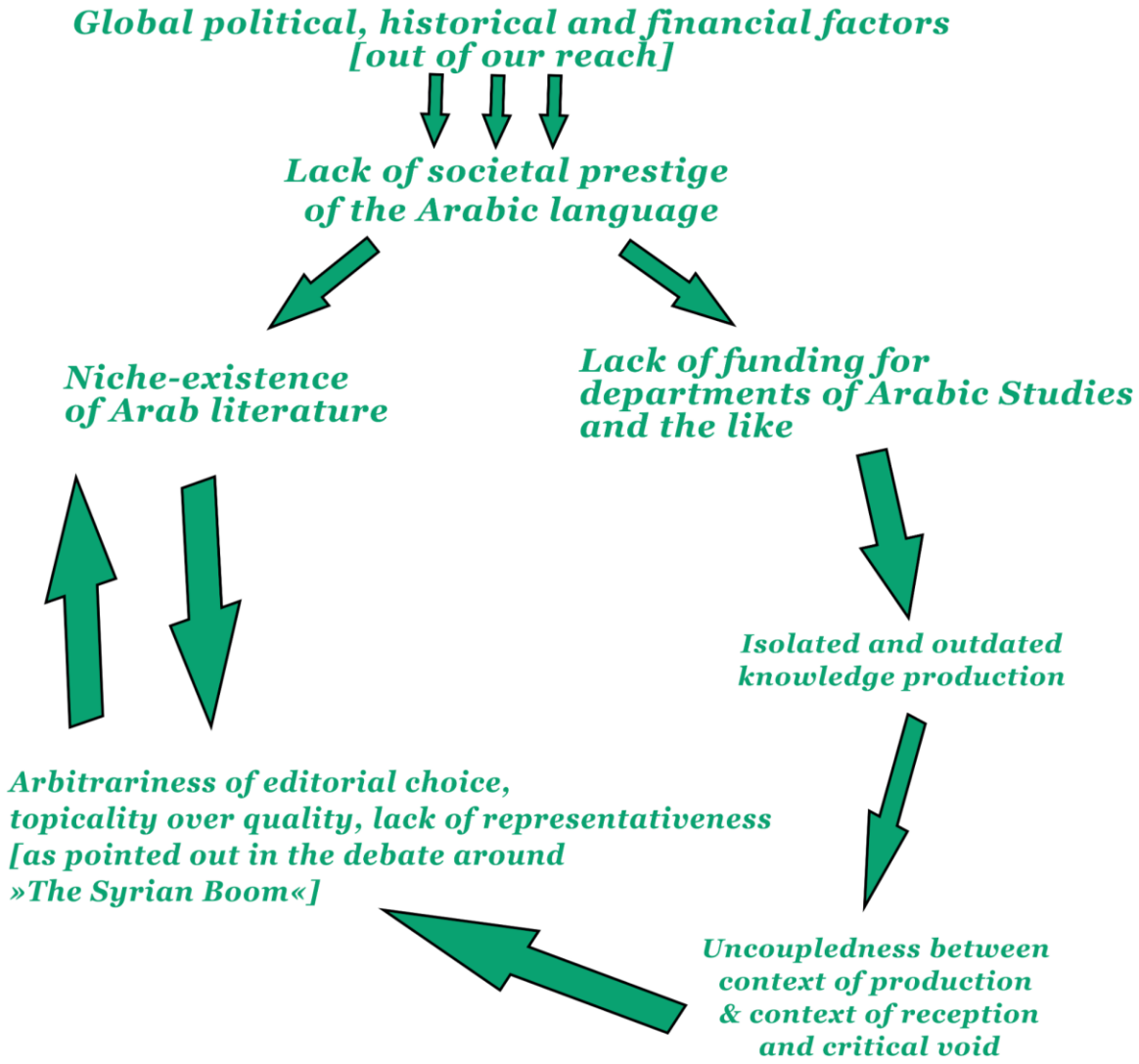
As a result, the rich and fascinating world of contemporary Arabic literature (and the same could be said of classical literature), with its varied discourses and currents, is completely decoupled from German-language knowledge production in general and the literary market in particular. This is highly frustrating. It produces a climate in which critics, publishers and readers appear completely unable or unwilling to differentiate between a writer who has never wrote a book and another who has a long record of literary activity and is well embedded in Arabic literary discourses (not to say that the first shouldn’t be published, translated or read). To paraphrase Nora Haakh’s quote about the German theatre world, what we witness is the exhibition of the writer as a social fact.

3.4.1. The causality chain: a deadlock

If we now look at the whole picture of this study, the issues and their causes, we appear to be stuck in quite a deadlock, as the diagram below clearly demonstrates.

At risk of oversimplifying, the diagram below shows how the low societal prestige of the Arabic language can be seen as the prime source of most of the problems we have identified. The problem with this is that its causes lie entirely beyond the sphere of influence of literature, with factors that are historical, economic, and political in nature. Furthermore, societal prestige is not something that can easily be deliberately influenced, for instance through concerted action in the field of literature promotion. In this network of interlinking factors, academia could theoretically be an important player, but it is itself influenced by

these same global factors. Likewise, the political will to grant Arabic Studies departments the necessary funds for improvement depends again on the prestige of the language. All of this means that the situation is a deadlock.



3.4.2. A way out

But there is a way out, and it is remarkably close at hand. The Arab literary world of today has several hubs: most obviously Beirut and Cairo, but also Tunis, Algiers, Damascus, Amman, Casablanca, Baghdad and others. One of them is definitely Berlin. The situation looks far less intractable when we acknowledge the large and thriving Arab diaspora in Germany and especially Berlin for what it really is: an independent body, closely intertwined with the cultural scenes of Arab capitals (diasporic and metropolitan); not just a gloomy satellite orbiting the cultural centres of an Arab heartland, but a planet of its own, productive and

thriving, its culture not just a pale reflection of whatever it thinks of as its homelands, but something very special and new in its vibrant pan-Arab mixture.

This fact makes the classification of Arabic Studies as area studies even more obsolete than it already was; the transnational character of Arabic literature is now staring us in the face, if it was not obvious before. The conclusion must necessarily be that treating Arabic as a rarefied orchid of a discipline belongs to a time gone by. It is simply no longer tenable. One of the main centers of Arabic literary production now lies geographically on German soil. This must be taken into serious consideration when political decisions regarding the funding of fields of study are being made and evaluated.

VI. Recommendations

Recommendations – but for what and for whom?

The powerful potential of the current situation has not gone unnoticed. Indeed, many stakeholders and institutions have launched new initiatives and embarked on projects, organizing events and bringing out publications. Yet, these have been somewhat haphazard; for something sustainable and meaningful to happen, structured and concerted action seems to be required.

The stakeholders who could be engaging in such action hold three different positions in this landscape:

First and foremost, there is the Arab literary community: those who produce it, publish it (in the original language) and debate it. For this part, no recommendations from our side are needed. A significant number of these stakeholders, as we could see, are today based in Germany and other places in Europe, and although we believe that the Arab diaspora in the German-speaking region must be seen as an important player, its still embryonic body shouldn't be the target of any recommendations from our side either; it remains to be seen how it will articulate and consolidate itself over time and what infrastructures it will build. These may ultimately make it easier to interact with in any future endeavours.

That said, Amro Ali does come up with a sort of recommendation in his famous essay "On the Need to Shape the Arab Exile Body in Berlin", with which we heartily agree: "Arab Berlin would

need to build a reciprocal relationship with Arab cities, beyond the institutional level."[161] While Ali believes the two candidates most receptive to new ideas are Tunis and Beirut, from our perspective, we would like to also add the cultural scenes of Cairo, Casablanca, Haifa (and Ramallah, Jerusalem and Gaza) and some more to the list.

In the middle position, we find the agents of cross-cultural knowledge production and circulation: translators, critics, Arabists, researchers, academics, promoters of Arabic literature, and so on.

They mostly operate on an individual basis, but as academia can be seen as a bigger body within this position and as the place from which the latter emerge, we also see it as an important addressee for our recommendations.

In the last position, at the receiving end, are the publishers. They can be seen as mere reactive entities and recipients of the knowledge that is produced and promoted in the two previous groups, but the fact that they are less bound by policies and funding restrictions than academia makes them also more receptive towards possible input and changes.

1. To academia

To begin with a highly ambitious recommendation, having reviewed the tectonic shifts of the past decade in the Arabic-speaking and German-speaking regions, which have had a major impact on the situation of translation from Arabic to German, we propose a large-scale reform of the departments of Arabic Studies and the like. This would entail:

– Recategorizing the Arabic language from an exotic or niche subject to one of the major languages to be studied, and allocating more funds. Arabic is of obvious global importance, many of the countries in which it is spoken lie in close proximity to Europe, and one of the most vivid centres of its literary production lies in Germany itself (which also makes the categorisation as area studies obsolete, even if this is only a matter of nomenclature).

– Downscaling the focus on religion to a level equivalent to that found in Romance studies, while instead deploying big parts of the Islamic studies content (and perhaps also staff) to

[161] https://amroali.com/2019/01/on-the-need-to-shape-the-arab-exile-body-in-berlin/

other relevant departments such as Religious Studies, Islamic Theology, Anthropology, and so on.

– Investing in intersections between Arabic Studies and disciplines such as archaeology, sociology, and anthropology, such that students with a clear disciplinary interest in the region can pursue these at an appropriate institute.

– Building relationships between Arabic literature and Comparative Literature, Literary Criticism and Literary Translation in order to train future generations of literary translators and critics specializing in the language and thus tackle the problem of the vacuum of literary criticism into which works translated from Arabic usually fall. Someone who has no training or in-depth knowledge of contemporary literature studies in general cannot be an advocate for Arabic literature.

– Especially for a diglossic language like Arabic, a year abroad should be mandatory for all students of the language. The pedagogical methods for teaching Arabic as a foreign language, even if they have improved over recent past decades, should be further developed to reach a standard comparable with university-level teaching of other languages. Arabic should also be established as a regular school subject (this could easily be justified with its global importance, but also demographically). This would have positive effects on language acquisition in universities and the prestige of the subject as a whole.

2. To translators and other facilitators or promoters of Arabic literature

Literary translators from Arabic, although they have little leverage over publishing choices, do belong to the tiny cast of semi-experts in Arabic literature (or at least the kind of literature they like, in addition to the writings that come to them via commissions). Yet, as we have seen, publishers are not particularly keen to follow their expert advice. Given the vacuum of references, this is somewhat understandable. To cite Stefan Weidner once more: “It would certainly be unfair to accuse these unpaid literary agents [i.e. translators] of arbitrariness, but the results may well appear arbitrary: coincidences, personal preferences, conventions and the level of knowledge impinge on work here as everywhere else. But while usually [i.e., with other languages] these subjective factors are balanced out by the multitude of agents, translators and publishers, and by the market-based mechanism of selection, such that they

reach some sort of impersonal median value, all Arabic literature that is currently marketed in Germany bears the personal hallmarks of lone warriors."

By the nature of their work a translator doesn't have the same overview of the literary scene and market that a publisher might have. As a way of balancing out the tastes of lone translator-warriors, it would make sense to build international networks of literary translators working from Arabic into various European languages. Those networks would be connected to and fed by an international pool of readers and experts on Arabic literature. Organizations like LEILA or the 10/11 collective could be examples of this.

Such a cross-border entity would also have more weight when approaching publishers, and better chances of placing titles, because acting as a collective would make the choices more representative than just "translator x and their taste". This could also be a way to turn the snowball effect to the benefit of the work, its author and translators: the collective could agree on certain titles to propose, that could also serve as parallel, alternative short lists to the big prizes[162] –, and once one translator has been successful in placing the title in their country, the other translators can use that fact in their own pitches to publishers. Furthermore, forming such a collective would be a way to make all the work translators have to undertake in addition to the actual translation—the reading, the evaluating, the scouting and the pitching—visible and perhaps also profitable.

An umbrella organisation of this kind could also serve as a platform to share knowledge that might nourish future generations of translators and/or academics. An open source library of educational resources could be created, containing studies, articles, etc. It could apply for funding to create textbooks for translators, advocate for the profession of literary translation among younger people, and offer workshops and masterclasses on translation and topics related to the book market such as "how to write a book proposal."[163]

[162] This recommendation and particularly the ones for publishers have been inspired by discussions with Katharine Halls, who at the time of writing is (together with Alice Guthrie and Ismael Fahed) preparing a report for the scottish organisation Highlight Arts on possible interventions to be made in the Arabic-English literary translation sector.

[163] Some of these suggestions are the fruits of discussions with an international group of translators of Arabic (Xavier Luffin, Katharine Halls, Sampsa Peltonen, Barbara Skubic, Covadonga Baratech Soriano, Persa Koumoutsi, Nisrin Mbarki, Christina Dozio and Sandra Hetzl) that came together during a week-long translators' residency at the ATLAS-CITL in Arles, organized by LEILA. in June 2021.

3. To publishers

Several times in our report interviewees remarked that Arabic literature has little or no advocates within the publishing industry – apart from some specialist publishers, who in their turn often appear to be rather segregated from the rest of the literary scene. Whereas German publishers do often have bilingual editors for the other bigger languages such as Spanish or French (and obviously English) in their editorial teams. This gap could easily be filled through sponsored internships or mentorships within German publishing houses for bilingual editors (Arabic – German). Editorial residency exchanges are another brilliant idea that Katharine Halls, Alice Guthrie and Ismael Fahed came up with for a report for the Scottish organisation Highlight Arts on possible interventions to be made in the Arabic-English literary translation sector, which would also work for its German counterpart: A German-speaking editor from the Arabic region would come for an editorial placement in a German publishing house, while an Arabic-speaking Germany-based editor would go to an Arab publishing house. This would produce a valuable knowledge exchange both in editorial practices and literary knowledge. Also universities could be involved, offering sponsored training courses for bilingual editors, readers, and reviewers with existing MA courses in translation or publishing. The aforementioned lack of systematic or dedicated approach towards translating canonical works, could be tackled through a grant series for untranslated Arabic classics, for which funding could be made available to publishers.

Interviewees

1. Dr. Hakan Özkan is an Arabist, teacher and research fellow at the department of Arabic Studies of the Westfälische Wilhelms-Universität Münster.

2. Jan Drees is an author, literary critic and one of the presenters of the radio program Büchermarkt on Deutschlandfunk radio.

3. Piero Salabé is the senior fiction editor at Munich-based trade publisher Hanser Verlag.

4. Nikola Richter is the owner of Berlin-based independent press Mikrotext Verlag.

5. Hassan Hammad was the owner of the now-defunct Swiss-based independent publisher Lisan Verlag.

6. Insa Wilke is one of the most prominent German literary critics.

7. Annika Reich is an author and the co-founder of *Wir Machen Das*.

8. Hartmut Fähndrich is the most senior and prolific literary translator from Arabic to German.

9. Larissa Bender is one of the most prolific and senior literary translators from Arabic to German and a university teacher of Arabic language and Levantine Dialect at Universität zu Köln.

10. Stefan Weidner is an award-winning German writer, literary critic, translator from Arabic and scholar in Islamic Studies.

11. Tristan Marquardt is a German poet and representative of the young German poetry scene.

12. Isabel Garrood is a BA graduate in Arabic Studies from Oxford, who now studies at Freie Universität Berlin.

13. Rana Yazaji is a Syrian researcher, theatre scholar and co-founder of the non-governmental Arab Cultural organization Ettijahat.

14. Fadi Adleh is a Syrian social researcher.

15. Nora Haakh is a German dramaturg and theatre scholar specializing in Arab drama.

16. Fadi Abdenour is the owner of Khan Aljanub bookstore.

17. Anna Siebert is an M.A. student in Islamic Studies at Freie Universität Berlin.

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My daughter Roschak – four years old at the time of writing – who has been so supportive and patient with me throughout this period of intense work; my mother Karin Schicht, who came over for several weeks in order to support us with our daughter in times of lockdown; to Katharine Halls, who discussed, reviewed and copy-edited the text and made my English sound beautiful; to Jana Lippmann from the Börsenverein des Deutschen Buchhandels for providing information and data which proved very useful, to my friends and colleagues Rafael Sanchez-Nitzl, Oliver Kontny and Eylaf Bader Eddine for reading through and giving me valuable advice and to Katharina Schütt and Inana Othman, who, apart from collecting big parts of the data for the appendixes, gave me support through numerous endless phone calls.

VII. Appendices

Appendix I: Bibliography

Genre	Author: surname, name	Title in translation	Original title	Translator	Publisher	Place of publication	Year	First edition or reprint
Fiction	Munif, Abdelrahman	Zeit der Saat : Roman		Barakat, Magda; Bender Larissa	Heyne	Munich	2010	2008: Hugendubel; 2010: Heyne
Fiction	Salih, Tayeb	Zeit der Nordwanderung; Roman aus dem Sudan	Mausim al-hiğra ilā ‘š-šimāl	Karachouli, Regina	Lenos Verlag	Basel, Switzerland	2010	1998, 2000; 2010: special ed.
Fiction	Khaled, Mai	Zauber des Türkis : Roman		Battermann, Christine	Alawi Verlag	Köln	2010	
Fiction	Assaf, Simon Yussuf	Melodien des Lebens		Assaf-Nowak, Ursula	Echter Verlag	Würzburg	2010	
Fiction	Selmi, Habib	Meine Zeit mit Marie-Claire; Roman	Rawāʾiḥ Mārī Klīr	Karachouli, Regina	Lenos Verlag	Basel, Switzerland	2010	
Fiction	Sobh, Alawiya	Marjams Geschichten: Roman	Maryam al-ḥakāyā	Chammaa, Leila	Suhrkamp	Berlin	2010	

Fiction	Mahfouz, Naguib	Karnak-Café	al-Karnak	Kilias, Doris	Unionsverlag	Zürich	2010	2009, 2010
Fiction	Wali, Najem	Jussifs Gesichter: Roman aus der Mekka-Bar		Ahlf-Wien, Imke	dtv	Munich	2010	2008: Hanser (printed & ebook), 2010: dtv
Fiction	Abdel Aal, Ghada	Ich will heiraten!; Partnersuche auf Ägyptisch (Novel)	ʿĀyiza itgawwiz (egypt. dialect)	Bergmann, Kristina	Lenos Verlag	Basel, Switzerland	2010	2010, 2012
Fiction	El-Bisatie, Mohamed	Hunger; Roman aus Ägypten	Ǧūʿ	Fähndrich, Hartmut	Lenos Verlag	Basel, Switzerland	2010	hardcover
Fiction	Khalifeh, Sahar	Heißer Frühling	Rabīʿ ḥārr	Karachouli, Regina	Unionsverlag	Zürich	2010	2008; 2010: paperback
Fiction	Al-Neimi, Salwa	Honigkuss : Roman	Burhān al-ʿasal	Kilias, Doris	Blanvalet	Munich	2010	2008: Hoffmann und Campe (printed & ebook); 2010: Blanvaltet, paperback

Fiction	Hasan, Rosa Yaseen	Ebenholz		Tisini, Riem	Alawi Verlag	Köln	2010	Alawi: 2010: hardcover, 2014: paperback; 2019: Kupido Literaturverlag, paperback
Short Fiction	Ahmad, Muhammad Hassan	Die Trauer hat fünf Finger		Abgabria, Evelyn	Lisan Verlag	Basel, Switzerland	2010	
Fiction	Wali, Najem	Die Reise nach Tell al-Lahm		Ahlf-Wien, Imke	dtv	Munich	2010	2004: Hanser
Fiction	Mahfouz, Naguib	Die Nacht der Tausend Nächte	Layālī alf laila	Kilias, Doris	Unionsverlag	Zürich	2010	1998, 2000, 2010: Unionsverl.; 1999: Büchergilde Gutenberg
Fiction	Mahfouz, Naguib	Die Midaq-Gasse	Zuqāq al-Midaqq	Kilias, Doris	Süddt. Zeitung GmbH	Munich	2010	1989 4th edition, 1991, 2007, 2015: Unionsverlag ; 2002:

								Hörverlag (Audio)
Short Fiction	Mahfouz, Naguib	Die himmlische Begegnung : ausgewählte Erzählungen		Enderwitz, Susanne	Unionsverlag	Zürich	2010	
Fiction	Al-Aswany, Alaa	Der Jakubijân-Bau		Fähndrich, Hartmut	Lenos Verlag	Basel, Switzerland	2010	2009, 2012, 2013; Oct. 2021: S. Fischer, paperback
Fiction	El-Bishr, Badryah	Der Duft von Kaffee und Kardamom		Sarraf-Forst, Nuha	Alawi Verlag	Köln	2010	2014 paperback
Fiction	Al-Koni, Ibrahim	Das Herrscherkleid : Roman aus der Sahara		Fähndrich, Hartmut	Lenos Verlag	Basel, Switzerland	2010	
Fiction	Khrais, Samiha	Bücher der Flut		El-Auwad, Fouad	Alawi Verlag	Köln	2010	Sept. 2021: Kupido Literaturverlag
Fiction	Ubayd, Saliha	Alzheimer		Kleinhaus, Michaele	Lisan Verlag	Basel, Switzerland	2010	

Short Fiction	Al-Jabri, Khaled	Second life: Kurzgeschichten (Anthology)		Grundhöfer, Marei	Lisan Verlag	Basel, Switzerland	2010	
Short Fiction	Al-Mazrouei, Fatima Hamad	Der entführte Mond : Kurzgeschichten (Anthology)		Grundhöfer, Marei	Lisan Verlag	Basel, Switzerland	2010	
Poetry	Al-Mazrouei, Mohamed	Ich tauge nicht für die Liebe : Gedichte		Aghsain, Abdellatif	Lisan Verlag	Basel, Switzerland	2010	
Poetry	Al-Marzuqi, Lamees Faris	Der schwarze Punkt in meiner Tasche		Tramontini, Leslie	Lisan Verlag	Basel, Switzerland	2010	
Poetry	Khozam, Adel	Der Husten, der dem Lachen folgt		Aghsain, Abdellatif	Lisan Verlag	Basel, Switzerland	2010	
Poetry	Thani, Ahmad Rashid	Das Meer gehörte einst mir		Taufiq, Suleman	Lisan Verlag	Basel, Switzerland	2010	
Children's and Youth Literature	Zaghir, Rania (author); Ishak, Racelle (illustrator)	Wer hat mein Eis gegessen?	Man lahas qarn al-buẓa?	Dünges, Petra	Edition Orient	Berlin	2010	2014: German - other languages (20 bilingual editions)
Children's and Youth Literature	Bishara, Amahl A.	Der Junge und die Mauer		Nasser, Ghasub; Rambow, Martin	Verlag Media Tec	Baden-Baden	2010	

Children's and Youth Literature	Juma, Khalid	Dickerchen und Sesam : Fabeln aus Gaza		Al-Dahir, Cordoba	Afro-Asiatisches Informationshaus	Wien	2010	
Classical Texts	editors Bürgel, Johann Christoph, Chenou, Marianne	Geschichten aus Tausendundeiner Nacht	Alf laila wa-laila	Henning, Max	Reclam	Stuttgart	2010	1995; 1999: Bechtermünz - Verlag
Classical Texts	Unknown	Sindbad der Seefahrer : Erzählung aus 1001 Nacht		Weil, Gustav	Epilogmedia	Berlin	2010	
Classical Texts	Richter, Gerhard (editor)	Sindbad		Henning, Max	Buchhandlung Walther König	Köln	2010	
Classical Texts	Schellenberg, Ernst Ludwig (editor); Dulac, Edmund (illustrator)	Arabische Nächte : Erzählungen aus Tausend und eine Nacht	Alf laila wa-laila	unknown	WBG	Darmstadt	2010	

Classical Texts	Schellenberg, Ernst Ludwig (editor); Dulac, Edmund (illustrator)	Arabische Nächte : Erzählungen aus Tausend und eine Nacht	Alf laila wa-laila	unknown	Faber & Faber	Leipzig	2010	
Classical Texts	Schellenberg, Ernst Ludwig (editor); Dulac, Edmund (illustrator)	Arabische Nächte : Erzählungen aus Tausend und eine Nacht	Alf laila wa-laila	unknown	Bertelsmann Lesering (RM Buch und Medien Vertrieb GmbH)	Rheda-Wiedenbrück	2010	
Children's and Youth Literature	Enayat, Mona Ragy (author & illustrator)	Kalila und Dimna : im Reich des Löwen		Janßen, Katja	Edition Hamouda	Leipzig	2010	
Classical Texts	Abu Abdallah Muhammad Ibn Battuta (author); Elger, Ralf (editior)	Die Wunder des Morgenlandes : Reisen durch Afrika und Asien	Tuḥfat an-nuẓẓār fī ġarāʾib al-amṣār wa-ʿağāʾib al-asfār	Elger, Ralf	C.H. Beck Verlag	Munich	2010	
Fiction	Khoury, Elias	Yalo	Yālū	Chammaa, Leila	Suhrkamp	Berlin	2011	
Children's and Youth Literature	Mdah, Eiad (contributor); Al-Halabi,	Vogel und Fisch		Abbas, Amer	Afro-Asiatisches	Wien	2011	

	Akram (contributor)				Informations haus			
Poetry	Adonis (author); Weidner, Stefan (editior)	Verwandlungen eines Liebenden : Gedichte 1958 - 1971 (Anthology)		Weidner, Stefan	S. Fischer	Frankfurt am Main	2011	
Children's and Youth Literature	Al-Ammar, Widad bint Abdullah	Qatra, der Wassertropfen	Qaṭrat māʾ	unknown	König Abdulaziz Bibliothek	Riyadh	2011	
Fiction	Daikhi, Abdeljalil	Orient-Express nach Wien		Nader, Wahid	Optimedien Verlag	Göttingen	2011	
Poetry	Abu Ghaziyin, Rachid	Mit Ohnmacht verkleidet gehe ich aus		Aghsain, Abdellatif	Lisan Verlag	Basel, Switzerland	2011	
Children's and Youth Literature	Al-Sultan, Zahra Ibrahim	Meine Freunde und ich	Anā wa-aṣdiqāʾī	unknown	König Abdulaziz Bibliothek	Riyadh	2011	brochure
Poetry	Abu Jumhur, Salim	Luftballonspiele : Gedichte		Herdt, Andreas	Lisan Verlag	Basel, Switzerland	2011	
Fiction	Mahfouz, Naguib	Zwischen den Palästen		unknown	Unionsverlag	Zürich	2011	1996, 2011: 13th edition, 2019: 15th

								edition; paperback
Short Fiction	Al-Khamissi, Khaled	Im Taxi : unterwegs in Kairo	Taksi	Bergmann, Kristina	Lenos Verlag	Basel, Switzerland	2011	2012: special edition; soon: Aug. 2021
Nonfiction	Al-Aswany, Alaa	Im Land Ägypten : am Vorabend der Revolution		Fähndrich, Hartmut	S. Fischer	Frankfurt am Main	2011	
Fiction	Ez-Eldin, Mansoura	Hinter dem Paradies	warā’a al-firdaus	Fähndrich, Hartmut	Unionsverlag	Zürich	2011	2014: paperback
Poetry	Talhouk, Naim	Gesang und Enthüllung		Sarjoun, Karam; Holland, Joel	Shaker Media	Aachen	2011	
Children’s and Youth Literature	Khalaf, Nabil	Gabe : eine Geschichte aus Ägypten		Enayat, Mona Ragy	Edition Hamouda	Leipzig	2011	
Fiction	Al-Qahtani, Amira	Fitna : Roman	Fitna	Battermann, Christine	Alawi Verlag	Köln	2011	
Fiction	Wali, Najem	Engel des Südens : Roman		Ahlf-Wien, Imke	Carl Hanser Verlag	Munich	2011	2017: ebook
Fiction	Mahfouz, Naguib	Echnaton : der in der Wahrheit lebt	al-ʾĀʾiš fī ʾl-ḥaqīqa	Kilias, Doris	Unionsverlag	Zürich	2011	1999: hardcover,

								2001: paperback
Poetry	Ibrahim, Ibrahim Muhammad	Diese Erde gehört mir nicht : Gedichte		Diab-Fischer, Amal	Lisan Verlag	Basel, Switzerland	2011	
Children's and Youth Literature	Mazini, Habib (author); Logié, Alexis (illustrator)	Die Wut der kleinen Wolke : eine Geschichte aus der Wüste		Ahlf-Wien, Imke	Edition Orient	Berlin	2011	
Fiction	Al-Koni, Ibrahim	Die verheissene Stadt : Roman aus der Sahara	wāw aṣ-ṣugrā	Fähndrich, Hartmut	Lenos Verlag	Basel, Switzerland	2011	2005
Classical Texts	Appel, Sabine (contributor)	Die schönsten Märchen aus 1001 Nacht : mit den Ill. der Ausg. von 1865		Weil, Gustav	Anaconda	Köln	2011	
Fiction	Taher, Bahaa	Die Oase : Roman	wāhat al-ġurūb	Karachouli, Regina	Unionsverlag	Zürich	2011	
Fiction	Al-Koni, Ibrahim	Die Magier : das Epos der Tuareg	Al-maǧūs	Fähndrich, Hartmut	Lenos Verlag	Basel, Switzerland	2011	2001, 2002: paperback
Poetry	Al-Qubaisi, Said Atiq	Der Schoß der Leere : Gedichte		Aghsain, Abdellatif	Lisan Verlag	Basel, Switzerland	2011	

Fiction	Mahfouz, Naguib	Der Rausch : Roman	aš-Šaḥḥād	Kilias, Doris	Unionsverlag	Zürich	2011	2003, 2005, 2011: paperback
Fiction	Rihani, Ameen	Der Eseltreiber und der Priester : die Geschichte einer Verwandlung	al- Makārī wa-'l-kāhin	Assaf-Nowak, Ursula; Assaf, Simon Yussuf	Patmos Verlag	Ostfildern	2011	1995, 2003
Children's and Youth Literature	Amro, Mohammed Jamal	Der Affe und der Milchbetrüger	al- Qird wa-ġašāš al-laban	unknown	König Abdulaziz Bibliothek	Riad	2011	broschure
Fiction	Khrais, Samiha	Deine Augen, mein Duft : Roman		Grundhöfer, Marei	Alawi Verlag	Köln	2011	
Poetry	Al-Mazrouei, Fatima Hamad	Dass ich auf meine Art lebe : Gedichte		Battermann, Christine	Lisan Verlag	Basel, Switzerland	2011	
Fiction	Munif, Abdelrahman	Das Spiel von Licht und Schatten : Roman		Bender, Larissa; Barakat, Magda	Heyne	Munich	2011	2009: Diederichs, 2011: Heyne, paperback
Fiction	Mahfouz, Naguib	Das junge Kairo : Roman	al- Qāhira al-ğadīda	Fähndrich, Hartmut	Unionsverlag	Zürich	2011	2012: Büchergilde Gutenberg, 2013:

								Unionsverlag, paperback
Fiction	Al-Aswany, Alaa	Chicago : Roman	Šīkāġū	Fähndrich, Hartmut	Lenos Verlag	Basel, Switzerland	2011	2008, 2011: paperback, 2015
Poetry	Al-Hashimi, Ibrahim	Berührung : Gedichte		Zghouli, Hafid	Lisan Verlag	Basel, Switzerland	2011	
Fiction	Humaydan-Younes, Iman	B wie Bleiben wie Beirut : Roman aus dem Libanon		Fähndrich, Hartmut	Lenos Verlag	Basel, Switzerland	2011	2007: hardcover
Fiction	Ziedan, Youssef	Azazel : Roman	ʿAzāzīl	Bender, Larissa	Luchterhand	Munich	2011	2013: btb Verlag, paperback
Nonfiction	Adonis (author); Weidner, Stefan (editior)	Wortgesang : von der Dichtung zur Revolution / Adonis		Sanchez Nitzl, Rafael	S. Fischer	Frankfurt am Main	2012	2014: ebook
Poetry	Kadrie, Fwaz	Weiße Nelken in der Nacht : arabische Lyrik		Tabai, Kaouther	Georg von Toyberg Verlag	Munich	2012	

Poetry	Al-Maaly, Khalid (editor)	... und brenne flammenlos : Liebe und Erotik in der arabischen Poesie von 500 bis heute (Anthology)		Al-Maaly, Khalid	Schiler & Mücke	Berlin ; Tübingen	2012	
Fiction	Taher, Bahaa	Tante Safija und das Kloster : Roman aus Ägypten	Ḥālatī Ṣafīya wa-ʾd-dair	Kilias, Doris	Lenos Verlag	Basel, Switzerland	2012	2003: hardcover, 2012: paperback
Memoir	Al-Qasimi, Sultan bin Muhammad	Stürmische Zeiten : meine ersten Jahre als Herrscher von Sharjah 1971 - 1977		Kuballa-Cottone, Stefanie	Georg Olms Verlag	Hildesheim ; Zürich ; New York, NY	2012	
Nonfiction	Yazbek, Samar	Schrei nach Freiheit : Bericht aus dem Inneren der syrischen Revolution		Bender, Larissa	Nagel & Kimche	Munich	2012	2012: hardcover & ebook, 2013: expanded paperback version

Poetry	Kanafani Ghassan (author), Darwish, Mahmoud (author), Al-Ali Naji (illustrator), Darrage, Farid (editor)	Poesie des Widerstandes : die Geschichte Palästinas, gesehen durch die Augen der palästinensischen Literaten Ghassan Kanafani und Mahmoud Darwish		Darrage, Farid	Theorie und Praxis Verlag	Hamburg	2012	
Fiction	Jabbour, Douaihy	Morgen des Zorns : Roman	Maṭar ḥazīrān	Bender, Larissa	Carl Hanser Verlag	Munich	2012	2012: hardcover & ebook
Fiction	Mahfouz, Naguib	Miramar : Roman	Mīrāmār	Walther, Wiebke	Unionsverlag	Zürich	2012	1989
Graphic Novel	El-Shafee, Magdy	Metro : Kairo Underground		Abdalla, Iskandar Ahmad; Winkler, Stefan	Edition Moderne	Zürich	2012	
Children's and Youth Literature	Khalaf, Nabil	Kinderrevolution		Enayat, Mona Ragy	Osiris Verlag	Leipzig	2012	
Fiction	Al-Khamissi, Khaled	Im Taxi : unterwegs in Kairo	Taksi	Bergmann, Kristina	Lenos Verlag	Basel, Switzerland	2012	2011, soon: Aug.2021

Nonfiction	El-Afifi, Heba (author), Müller-Hanacik, Vera (co-editor), Mostegel, Iris (co-editor)	Im Namen meines Körpers : eine Auswahl ; Ägypten - Österreich		Bergmann, Kristina	Albert Vera Verlag	Wien	2012	CD
Short Fiction	Al-Aswany, Alaa	Ich wollt', ich würd' Ägypter : Erzählungen		Fähndrich, Hartmut	Lenos Verlag	Basel, Switzerland	2012	2009: hardcover, 2012: paperback
Fiction	Abdel Aal, Ghada	Ich will heiraten! : Partnersuche auf Ägyptisch	ʿĀyiza itgawwiz (egypt. dialect)	Bergmann, Kristina	Lenos Verlag	Basel, Switzerland	2012	2010: hardcover, 2012: paperback
Short Fiction	Al-Wadie, Malek Abad	Es tanzt die Schlange und der Vogel singt		Heine, Sebastian;	Shaker Media	Aachen	2012	Arabic-German edition
Poetry	Eltayeb, Tarek	Er in Erinnerung : Gedichte		Eltayeb, Ursula	Schiler & Mücke	Berlin ; Tübingen	2012	

Poetry	El-Auwad, Fouad (editor) ; authors: Draesner, Ulrike; Taufiq, Suleman; Steinherr, Ludwig; Leisten, Christoph; Frings, Gabriele; Kiefer, Reinhard; Osman, Nedjo; Habasch, Hussein; Mahmoud, Fatima; Fouad, Emad; Al-Jallawi, Ali; Al-Rais, Hayet	Einfach so : Anthologie mit Gedichten ; (anlässlich des 5. und 6. Deutsch-Arabischen Lyrik-Salons in Bonn und Aachen 2012) (Anthology)		El-Auwad, Fouad	Edition Orient	Berlin	2012	
Travel Literature	Salem, Ali	Ein Ägypter zu Besuch : eine Reise nach Israel		Schenzle, Ruben	AphorismA	Berlin	2012	

Poetry	Bennis, Mohammed	Die Gabe der Leere : Gedichte			Carl Hanser Verlag	Munich	2012	
Fiction	Al-Aswany, Alaa	Der Jakubijân-Bau : Roman aus Ägypten	ʾImārat Yaʾqūbiyān	Fähndrich, Hartmut	Lenos Verlag	Basel, Switzerland	2012	2009, 2010, 2012, 2013; soon: Oct. 2021: S. Fischer, paperback
Children's and Youth Literature	Al-Nahyan, Khaled	Der ehrliche Geschäftsmann		Danker, Ulrike	Al Liwan for Culture and Arts	Vereinigte Arabische Emirate	2012	
Classical Texts	Ibn Al-Farid, Umar Ibn Ali (author); Jacobi, Renate (editor)	Der Diwan : mystische Poesie aus dem 13. Jahrhundert		Jacobi, Renate	Verlag der Weltreligionen (Suhrkamp)	Berlin	2012	2012: Insel Verlag, ebook
Fiction	Mahfouz, Naguib	Der Dieb und die Hunde : Roman	Al-liṣṣ wa'l-kilāb	Kilias, Doris	Unionsverlag	Zürich	2012	1980: Buchclub 65, 1980, 1986: Verlag Volk und Welt, 1986, 1989: C.H. Beck Verlag

Fiction	Mahfouz, Naguib	Das junge Kairo : Roman	al- Qāhira al-ǧadīda	Fähndrich, Hartmut	Büchergilde Gutenberg	Frankfurt, M. ; Wien ; Zürich	2012	2011, 2013: Unionsverlag
Fiction	Messadi, Mahmoud	Aus Imrans Tagen und andere Betrachtungen		Thabet, Sahbi	Edition Hamouda	Leipzig	2012	
Fiction	Khoury, Elias	Als schliefe sie : Roman		Chammaa, Leila	Suhrkamp	Berlin	2012	2012: Suhrkamp, ebook
Fiction	Sakin, Abdelaziz Baraka	Alkchandris : wer hat Angst vor Osman Bushra?		Mustafa Hamid, Ishraga	Afro-Asiatisches Informationshaus	Wien	2012	
Fiction	Siris, Nihad	Ali Hassans Intrige : Roman aus Syrien		Karachouli, Regina	Lenos Verlag	Basel, Switzerland	2012	2008, 2014
Classical Texts	unknown	101 Nacht : nach der andalusischen Handschrift des Aga Khan Museum	Kitāb fīhi ḥadīṯ mi ʾat layla wa-layla	Ott, Claudia	Manesse Verlag	Zürich	2012	
Children's and Youth Literature	Abdul-Hameed, Tawfik	Zakah : "Die Armensteuer"		Mansour, Muhammad A.	Em-buch	Köln	2013	3rd edition, newly revised
Children's and Youth Literature	Al-Fareeh, Maiada bint Fahad	Wo ist Sultan?		unknown	König Abdulaziz Bibliothek	Riyadh	2013	

Fiction	Hasan, Rosa Yaseen	Wächter der Lüfte : Roman	Ḥurrās al-hawāʾ	Milich, Stefan; Battermann, Christine	Alawi Verlag	Köln	2013	2016: paperback
Poetry	Bayrakdar, Faraj	Spiegel der Abwesenheit		Nader, Wahid	Schiler & Mücke	Berlin ; Tübingen	2013	
Nonfiction	Yazbek, Samar	Schrei nach Freiheit : Bericht aus dem Inneren der syrischen Revolution/ preface and interview: Rafik Schami		Bender, Larissa	dtv	Munich	2013	2012: Nagel & Kimche (online & print)
Children's and Youth Literature	Al-Fareeh, Maiada bint Fahad	Onkel Saleh, der Busfahrer	al-ʿamm Ṣāliḥ sāʾiq al-ḥāfila	unknown	König Abdulaziz Bibliothek	Riyadh	2013	
Fiction	Selmi, Habib	Meine Zeit mit Marie-Claire : Roman	Rawāʾiḥ Mārī Klīr	Karachouli, Regina	Lenos Verlag	Basel, Switzerland	2013	2010
Children's and Youth Literature	Al-Khamees, Umaimah bint Abdullah	Kleines Haus auf weitem Feld	Bait ṣaġīr fi al-barārī	unknown	Mamlaka al-ʿArabīya as-Suʿūdīya	Riyadh	2013	
Children's and Youth Literature	Shaqier, Noura	Joud geht in die Schule	Jūd taḏhabu ila 'l-madrasa	unknown	König Abdulaziz Bibliothek	Riyadh		

Children's and Youth Literature	Balila, Areej Mazin	Grosses Herz = Qalb kabīr	Qalb kabīr	unknown	Dār Ahdāf wa-Iṣdārāt	Riyadh	2013	
Fiction	Haddad, Fawwaz	Gottes blutiger Himmel : Roman	Ǧunūd Allāh	Orth, Günther	Aufbau	Berlin	2013	2013: Aufbau Digital (epub), 2014: paperback
Children's and Youth Literature	Al-Fareeh, Maiada bint Fahad	Die Reise des Regentropfens		unknown	König Abdulaziz Bibliothek	Riyadh	2013	
Short Fiction	Alherbish, Adi Jaser	Die Geschichte des Jungen, der den Schlaf gesehen hat : Kurzgeschichtensammlung	Ḥikāyat aṣ-ṣabī alladhī raʾā an-naum	unknown	[Nādī ar-Riyāḍ al-Adabī]	Riyadh	2013	
Fiction	Selmi, Habib	Die Frauen von al-Bassatîn : Roman aus Tunesien	Nisaʾ al-basātīn	Karachouli, Regina	Lenos Verlag	Basel, Switzerland	2013	
Folklore & Fairy Tales	Ismail, Abdel Salam (editor); Bremer, Edith (illustrator)	Die falschen Schuhe des Propheten : arabische Erzählungen		Ismail, Abdel Salam	Glaré	Frankfurt am Main	2013	

Classical Texts	Ibn al-Arabi	Deuter der Sehnsüchte: Teil: Bd. 1., (Gedichte 1 - 20) und Fachbegriffe der Sufis	Turǧumān al-ašwāq	Herrmann, Wolfgang	Edition Shershir	Herrliberg	2013	
Children's and Youth Literature	Khalaf, Nabil	Der Rabenmann		Enayat, Mona Ragy	Osiris Verlag	Leipzig	2013	
Short Fiction	Saeed, Aboud	Der klügste Mensch im Facebook : Statusmeldungen aus Syrien		Hetzl, Sandra	Mikrotext	Berlin	2013	2013: online (epub)&print
Fiction	Al-Aswany, Alaa	Der Jakubijân-Bau : Roman aus Ägypten	ʾImārat Yaʾqūbiyān	Fähndrich, Hartmut	Lenos Verlag	Basel, Switzerland	2013	2009,2010, 2012: Lenos Verlag; Oct. 2021: S. Fischer paperback
Short Fiction	Mosbahi, Hassouna	Der grüne Esel : tunesische Erzählungen		Karachouli, Regina	A1 Verlag	Munich	2013	1996
Fiction	Mahfouz, Naguib	Das junge Kairo : Roman	al- Qāhira al-ǧadīda	Fähndrich, Hartmut	Unionsverlag	Zürich	2013	2011; 2012: Büchergilde Gutenberg

Fiction	unknown	Das Halsband der Tauben : Roman	Tawq al-ḥamām	Fähndrich, Hartmut	Unionsverlag	Zürich	2013	2014
Fiction	Daikhi, Abdeljalil	Das Gebet der Vögel : vom Nil zum Neckar ; Roman		Stock, Kristina	Edition Hamouda	Leipzig	2013	
Fiction	Ziedan, Youssef	Azazel : Roman	ʿAzāzīl	Bender, Larissa	btb	Munich	2013	2011: Luchterhand
Fiction	al-Khamissi, Khaled	Arche Noah : Roman aus Ägypten	Safīnāt Nūḥ	Chammaa, Leila	Lenos Verlag	Basel, Switzerland	2013	2016
Fiction	Mahfouz, Naguib	Anfang und Ende : Roman	Bidāya wa-nihāya	Kilias, Doris	Unionsverlag	Zürich	2013	2000: Büchergilde Gutenberg, Unionsverlag ; 2002
Fiction	Humaydan-Younes, Iman	Andere Leben : Roman aus dem Libanon	Ḥayawāt uḫrā	Karachouli, Regina	Lenos Verlag	Basel, Switzerland	2013	2017
Poetry	Ali, Taha Muhammad	An den Ufern der Dunkelheit : Gedichte aus Palästina		Weidner, Stefan	S. Fischer	Frankfurt am Main	2013	paperback
Children's and Youth Literature	Wafa bint Ibrahim Al-Sabil (author),	Ammounas Geschichten : eine		unknown	König Abdulaziz Bibliothek	Riyadh	2013	

	Usama Mizhar (illustrator)	Kurzgeschichtensammlung für Kinder						
Children's and Youth Literature	Maiada bint Fahad Al-Fareeh (author), Mai bint Ali Al-Saawi (illustrator)	Allah sieht mich		unknown	König Abdulaziz Bibliothek	Riyadh	2013	
Poetry	Darwish, Mahmoud	Warum hast du das Pferd allein gelassen?		Battermann, Christine	Schiler & Mücke	Berlin	2014	2004

Nonfiction	Bender, Larissa (editor); text and fotos: Dara Nawwaf Abdallah, Kheder Alaga, Sadik J. Al-Azm, Mohammad Al Attar,Yassin Al Haj Saleh, Wissam Al Jazairy, Mohammad Al-Matroud, Al-Schari, Mouneer Alshaarani, Rafat Alzakout, Ali Atassi, Mamdoh Azzam, Tammam Azzam,	Innenansichten aus Syrien (anthology)		Bender, Larissa	Edition Faust	Frankfurt am Main	2014	

	Khateeb Badle, Petra Becker,Das syrische Volk kennt seinen Weg (Al-Schaab Al-Suri jaarif Tariko, Raed Fares, Fawwaz Haddad, Ziad Homsi, Haitham Hussein, Omar Kaddour, Nour Kelze, Khaled Khalifa, Taha Khalil, Hamid Khatib, Lens young Dimashqi, Christin Lüttich, Monzer							

	Masri, Amer Matar, Mezar Matar, Orwa Nyrabia, Ahmad Salma, Salma Salim, Nihad Siris, Friederike Stolleis, Carsten Stormer, Khalil Sweilih, Raed Wahsh, Dima Wannous, Hasan, Rosa Yasseen; Samar Yazbek, Huda Zein.							

Fiction	Mansoura Ez-Eldin	Hinter dem Paradies : Roman		Fähndrich, Hartmut	Unionsverlag	Zürich	2014	2011
Poetry	Karam, Sarjoun	Haḏā anā = Das bin ich		Heine, Sebastian	Shaker Media	Aachen	2014	
Fiction	Haddad, Fawwaz	Gottes blutiger Himmel : Roman	Ǧunūd Allāh	Orth, Günther	Aufbau	Berlin	2014	1. Aufl.
Short Fiction	Abdelaal, Ghada; Aslan, Ibrahim; Al-Aswani, Alaa; Bakr, Salwa; Al-Khamissi, Khaled; Al-Ghitani, Gamal; Ibrahim,Sonallah; Idris, Jussuf; Mussa, Sabri; Salih, At-Tayyib	Willkommen in Kario: Geschichten aus Ägypten (anthology)		Agbaria, Evelyn; Bergmann, Kristina; Chammaa, Leila; Fähndrich, Hartmut; Karachouli, Regina; Kilias, Doris	Lenos Verlag	Basel, Switzerland	2014	
Fiction	Mahfouz, Naguib	Ehrenwerter Herr : Roman	Ḥaḍrat al-muḥtaram	Kilias, Doris	Unionsverlag	Zürich	2014	1997: Büchergilde Gutenberg

Fiction	Hasan, Rosa Yaseen	Ebenholz : Roman	Abanūs	Tisini, Riem	Alawi Verlag	Köln	2014	2010: Alawi Verlag; 2019: Kupido Literaturverlag
Short Fiction	Wannous, Dima	Dunkle Wolken über Damaskus : Erzählungen	Tafāṣīl	Bender, Larissa	Edition Nautilus	Hamburg	2014	print & online
Fiction	Yazbek, Samar	Die Fremde im Spiegel : Roman	Rāʾiḥat al-qirfa	Bender, Larissa	Nagel & Kimche	Zürich	2014	2015: Unionsverlag
Fiction	Mourad, Ahmed	Diamantenstaub : Thriller aus Ägypten	Turāb al-mās	Battermann, Christine	Lenos Verlag	Basel, Switzerland	2014	2016
Fiction	Mahfouz, Naguib	Der letzte Tag des Präsidenten : Roman	Yaum qutila az-zaʾīm	Kilias, Doris	Unionsverlag	Zürich	2014	2001, 2003
Fiction	El-Bishr, Badryah	Der Duft von Kaffee und Kardamom : Roman	Hind wa ʻl-ʿaskar	Sarraf-Forst, Nuha	Alawi Verlag	Köln	2014	2010
Fiction	Alem, Raja	Das Halsband der Tauben : Roman	Tawq al-ḥamām	Fähndrich, Hartmut	Unionsverlag	Zürich	2014	2013
Fiction	Wali, Najem	Bagdad ... Marlboro : ein Roman für Bradley Manning	Baġdād ... Mālbūrū	Fähndrich, Hartmut	Carl Hanser Verlag	Munich	2014	print & online

Fiction	Chreiteh, Alexandra	Always Coca-Cola	Dāʾiman Kūkā Kūlā	Battermann, Christine	Schiler & Mücke	Berlin ; Tübingen	2014	2016: Schiler & Mücke, 2020: dtv
Fiction	Siris, Nihad	Ali Hassans Intrige : Roman aus Syrien		Karachouli, Regina	Lenos Verlag	Basel, Switzerland	2014	2008, 2012
Folklore & Fairy Tales	Hassan, Khadija (author); Mustafa, Najim A. (author); Aufsfeld, Ruth (illustrator)	Aku Maku ... : 42 irakische Märchen (Anthology)		unknown	Naumann Verlag	Hanau	2014	
Drama	Sabri, Abdulkader	Wind-Theater : Der Bettler und das Meer und drei weitere Theaterstücke		Winter, Jens; Elia, Zuheir	M.-G.-Schmitz-Verlag	Nordstrand	2015	
Fiction	Azzam, Mamdouh	Wie ein ferner Herzschlag : Roman aus Syrien	Miʿrāǧ al-maut	Karachouli, Regina	Lenos Verlag	Basel, Switzerland	2015	
Fiction	Tawfik, Ahmed Khaled	Utopia : Roman aus Ägypten		Battermann, Christine	Lenos Verlag	Basel, Switzerland	2015	2017: paperback

Poetry	Mustafa Hamid, Ishraga	Symphonie der Rub al-Chali		Mustafa Hamid, Ishraga; Strasser, Jürgen	Löcker	Wien	2015	
Children's and Youth Literature	Shafik, Samira	Sonne und Mond : wie aus Feinden Freunde wurden	as- Šams wa-'l-qamar	Dünges, Petra	Edition Orient	Berlin	2015	Arabic-German edition
Fiction	Azzam, Fadi	Sarmada		Özkan, Hakan	Schiler & Mücke	Berlin ; Tübingen	2015	2016: Schiler & Mücke, online (epub); 2020: dtv
Poetry	Al-Maaly, Khalid	Rückkehr in die Wüste		Al-Maaly, Khalid; Becker, Heribert	Schiler & Mücke	Berlin ; Tübingen	2015	
Folklore & Fairy Tales	Marzolph, Ulrich (editor)	Nasreddin Hodscha, 666 wahre Geschichten		Marzolph, Ulrich	C.H. Beck Verlag	Munich	2015	1996, 2002
Memoir	Abu Zaid, Nasr Hamid (author); Kermani, Navid (contributor)	Nasr Hamid Abu Zaid - Ein Leben mit dem Islam		Magdi, Cherifa	Herder	Freiburg ; Basel ; Wien	2015	2018: online ressource

Poetry & Short Fiction	Svensson, Birgit (editor)	Mit den Augen von Inana : Lyrik und Kurzprosa zeitgenössischer Autorinnen aus dem Irak (Anthology)		Chammaa, Leila; Siepelmeyer, Jessica	Schiler & Mücke	Berlin ; Tübingen	2015	
Short Fiction	Saeed, Aboud	Lebensgroßer Newsticker : Szenen aus der Erinnerung		Hetzl, Sandra	Spector Books	Leipzig	2015	2015: mikrotext, ebook
Poetry & Short Fiction	Hazek, Omar	In der Liebe des Lebens : Kassiber aus der Haft		Hamid, Ishraga Mustafa; Svatek, Kurt F.	Löcker	Wien	2015	
Short Fiction	Al-Aswany, Alaa ; Bishara, Azmi; Jabra, Jabra Ibrahim; Kanafani Ghassan; al-Koni, Ibrahim; Munif, Abdelrahman; Mussa, Sabri; Mustagab, Muhammad; Nasr, Hassan;	Ein Paradies aus Nichts : Geschichten vom Leben in der Wüste		Badeen, Edward; Becker, Petra; Fähndrich, Hartmut; Forst, Nuha; Karachouli, Regina; Kilias, Doris ; Rahmer, Angelika; Stock, Kristina	Lenos Verlag	Basel, Switzerland	2015	

	Salih, Tayeb; Taher, Bahaa							
Poetry	Bashrahil, Abdullah Mohammed	Die Spiegel	al-Marāyā	Lazaare, Khalid	Edition Orient	Beirut, Lebanon	2015	
Fiction	Mahfouz, Naguib	Die Midaq-Gasse : Roman		Kilias, Doris	Unionsverlag	Zürich	2015	1987: Verlag Volk und Welt, 9 edit. from Unionsverlag (years unknown)
Nonfiction	Yazbek, Samar	Die gestohlene Revolution : Reise in mein zerstörtes Syrien		Bender, Larissa	Nagel & Kimche	Munich	2015	print & ebook
Fiction	Yazbek, Samar	Die Fremde im Spiegel : Roman		Bender, Larissa	Unionsverlag	Zürich	2015	2014: Nagel & Kimche

Poetry	Negm, Ahmed Fouad	Die Augen des Wortes : Gedichte (anthology)		Lahmar, Hatem; Stauth, Georg	Vantage Point World Verlag	Bad König	2015	
Poetry	Adouani, Najet	Meerwüste		Leila Chammaa	Lotos Werkstatt	Berlin	2015	
Short Fiction	Blasim, Hassan	Der Verrückte vom Freiheitsplatz und andere Geschichten über den Irak		Fähndrich, Hartmut	Verlag Antje Kunstmann	Munich	2015	print & online
Fiction	Khalifeh, Sahar	Der Feigenkaktus : Roman	aṣ- Ṣubbār	Fähndrich, Hartmut	Unionsverlag	Zürich	2015	1983, 7 edit. by Unionsverlag (years unknown)
Fiction	Al-Aswany, Alaa	Der Automobilclub von Kairo : Roman	Nādī as-saiyārāt	Fähndrich, Hartmut	S. Fischer	Frankfurt am Main	2015	2017: S. Fischer, paperback
Nonfiction	Abu Rumman, Mohammad	Ich bin Salafist		Orth, Günther	Karl Dietz Verlag	Berlin	2015	
Short Fiction	Kanafani, Ghassan	Das Land der traurigen Orangen : palästinensische Erzählungen		Fähndrich, Hartmut	Lenos Verlag	Basel, Switzerland	2015	1983,1994

Nonfiction	Wali, Najem	Bagdad : Erinnerungen an eine Weltstadt		Fähndrich, Hartmut	Carl Hanser Verlag	Munich	2015	2017: dtv
Classical Texts	Anonymous	1001 Nacht : die schönsten Erzählungen	Alf laila wa-laila	Weil, Gustav	Nikol Verlag	Hamburg	2015	
Nonfiction	Badawi, Raif Muhammad (author) ; Schreiber, Constantin (editor)	1000 Peitschenhiebe : weil ich sage, was ich denke		Hetzl, Sandra	Ullstein	Berlin	2015	print & online (epub)
Nonfiction	Badawi, Raif Muhammad (author) ; Schreiber, Constantin (editor)	1000 Peitschenhiebe : weil ich sage, was ich denke		Hetzl, Sandra	Bundeszentrale für Politische Bildung	Bonn	2015	
Fiction	Mahfouz, Naguib	Zuckergässchen		Kilias, Doris	Unionsverlag	Zürich	2016	1994,1996, 2011: Unionsverlag ; 1995: Büchergilde Gutenberg

Children's and Youth Literature	Mazini, Habib	Die Wut der kleinen Wolke		Ahlf-Wien, Imke	Edition Orient	Berlin	2016	
Poetry & Short Fiction	Abbas, Rasha; Majid Agha, Ayham; Ahmadi, Pegah; Al Alahmadi, Galal; Al-Asheq, Ramy; Alassaf, Assaf; Al Attar, Mohammad; Atfah, Lina; Ayta, Daher; M Dunia, Khawla; Hamza, Aref; Hussein, Yamen; Kanj, Noor; Khadaj, Kenan; Matar, Amer; Nabi, Widad; Siris, Nihad;	Weg sein – hier sein: Texte aus Deutschland (anthology)		Hetzl, Sandra; Chammaa, Leila; Wilsch, Kerstin; Sanchez, Rafael; Fähndrich, Hartmut; Suleman, Taufiq; Bender, Larissa; Gaafar, Hussein	Secession Verlag	Berlin	2016	2019: bpb

	Wahesh, Raed; Yaseen Hasan, Rosa; Editor: Von Zepelin, Joachim; Photographer: Bothor, Mathias; Preface: Fatah, Sherko							
Fiction	Hasan, Rosa Yaseen	Wächter der Lüfte : Roman		Milich, Stephan; Battermann, Christine	Alawi Verlag	Köln	2016	2013
Fiction	Mourad, Ahmed	Vertigo : Thriller aus Kairo		Battermann, Christine	Lenos Verlag	Basel, Switzerland	2016	2018
Nonfiction	Baitar, Amir (author) ; Sußebach,	Unter einem Dach : ein Syrer und ein Deutscher erzählen		Bender, Larissa	Rowohlt	Reinbek bei Hamburg	2016	1. Auflage

	Henning (author)							
Classical Texts	Boysen, Rolf (narrator)	Sindbad, der Seefahrer : eine Erzählung aus 1001 Nacht		Littmann, Enno	Der Audio Verlag	Berlin	2016	
Classical Texts	Ibn al-Arabi	Deuter der Sehnsüchte: Teil: Band 2., (Gedichte 21-61)		Herrmann, Wolfgang	Edition Shershir	Herrliberg	2016	2013: Band 1 (Gedichte 1-20)
Classical Texts	Unknown	Tausendundeine Nacht : das glückliche Ende		Ott, Claudia	C.H. Beck Verlag	Munich	2016	print & online (epub); 2018, 2019: dtv
Fiction	Azzam, Fadi	Sarmada		Özkan, Hakan	Schiler & Mücke	Berlin; Tübingen	2016	2015; 2020: dtv
Fiction	Mahfouz, Naguib	Palast der Sehnsucht		Kilias, Doris	Unionsverlag	Zürich	2016	1993,1996,2011; 1995: Büchergilde Gutenberg
Fiction	Mahfouz, Naguib	Kairo-Trilogie		Kilias, Doris	Unionsverlag	Zürich	2016	2001, 2013

Fiction	Abdel Meguid, Ibrahim	Jede Woche ... gibt es einen Freitag : Roman	Fī kull usbūʿ ... yaum ǧumʿa	Schatten, Aron	Verlag auf dem Ruffel	Engelschoff	2016	
Nonfiction	Wali, Najem	Im Kopf des Terrors : vom Töten mit und ohne Gott	Fī rās al-irhāb	Lemke, Markus	Residenz Verlag	Salzburg ; Wien	2016	
Fiction	Mahfouz, Naguib	Die Reise des Ibn Fattuma : Roman		Kilias, Doris	Unionsverlag	Zürich	2016	
Nonfiction	Abu Hanieh, Hassan; Abu Rumman, Mohammad	IS und Al-Qaida		Orth, Günther	Karl Dietz Verlag	Bonn	2016	
Short Fiction	Abbas, Rasha	Die Erfindung der deutschen Grammatik		Hetzl, Sandra	Orlanda	Berlin	2016	2019: mikrotext
Fiction	Mourad, Ahmed	Diamantenstaub : Thriller aus Ägypten		Battermann, Christine	Lenos Verlag	Basel, Switzerland	2016	2014
Classical Texts	Ibn al-Arabi (author); Weidner, Stefan (editor)	Der Übersetzer der Sehnsüchte : Gedichte (anthology)	Turǧumān al-ašwāq	Weidner, Stefan	Jung und Jung	Salzburg ; Wien	2016	
Fiction	Al-Khamissi, Khaled	Arche Noah : Roman aus Ägypten	Safīnat Nūḥ	Chammaa, Leila	Lenos Verlag	Basel, Switzerland	2016	2013

Short Fiction	Alassaf, Assaf	Abu Jürgen : mein Leben mit dem deutschen Botschafter		Hetzl, Sandra	mikrotext	Berlin	2016	2015
Fiction	Tawfik, Ahmed Khaled	Utopia : Roman aus Ägypten		Battermann, Christine	Lenos Verlag	Basel, Switzerland	2017	2015
Nonfiction	Baitar, Amir (author) ; Sußebach, Henning (author)	Unter einem Dach : ein Syrer und ein Deutscher erzählen		Bender, Larissa	bpb, Bundeszentrale für politische Bildung	Bonn	2017	special edition for bpb
Memoir	Albayati, Nashwan (author), Rathke, Karl-Heinz (interviewer)	Todesangst - Mein Weg nach Europa		Dayioglu, Zehra	Innsalz Verlag	Munderfing	2017	
Classical Texts	Unknown	Tausendundeine Nacht : wie alles begann		Ott, Claudia	dtv	Munich	2017	
Fiction	Mahfouz, Naguib	Spiegelbilder		Kilias, Doris	Unionsverlag	Zürich	2017	2002

Poetry	Assaf, Simon Yussuf	Säe Liebe, ernte Glück : Gedichte		Assaf-Nowak, Ursula	Echter Verlag	Würzburg	2017	
Children's and Youth Literature	Al-Juburi, Rana (author); Meitert, Claudia (illustrator)	Rula und ihre Kuscheltiere		Al-Juburi, Rana	Afro-Asiatisches Informationshaus	Wien	2017	
Classical Texts	Al-Hallaj, al-Husain Ibn-Mansour (author); Schimmel, Annemarie (editor)	"Oh Leute, rettet mich vor Gott"		Schimmel, Annemarie	Chalice Verlag	Xanten	2017	
Memoir	Aldegheishem, Alhanoof	Kostbare Einsamkeit : Freiburger Tage : autobiographischer Roman	Frāibūrġ riqqat al-ʿuzla	Gaafar, Hussein	Alawi Verlag	Köln	2017	
Fiction	Humaydan-Younes, Iman	Fünfzig Gramm Paradies : Roman aus dem Libanon		Karachouli, Regina	Lenos Verlag	Basel, Switzerland	2017	2018
Fiction	Wali, Najem	Engel des Südens : Roman		Ahlf-Wien, Imke	Carl Hanser Verlag	Munich	2017	2011: print, 2017: online (epub)

Children's and Youth Literature	Hasan, Rosa Yaseen	Eine fatale Sprayaktion : die Geschichte dreier Freunde in Syrien		Bender, Larissa	Schweizerisches Jugendschriftenwerk	Zürich	2017	
Poetry	Shoukry, Girgis	Ein Apfel, der weiß, dass er nichts weiß?	Tuffāḥa lā tafham šaiʾan	Orth, Günther	Schiler & Mücke	Berlin ; Tübingen	2017	
Classical Texts	Unknown	Die Märchen aus 1001 Nacht	Alf laila wa-laila	Weil, Gustav	Anaconda	Köln	2017	
Classical Texts	Al-Maaly, Khaled (editor)	Die Flügel meines schweren Herzens : Lyrik arabischer Dichterinnen vom 5. Jahrhundert bis heute		Becker, Heribert; Al-Maaly, Khaled	Manesse Verlag	Zürich	2017	
Nonfiction	Wali, Najem	Die Balkanroute : Fluch und Segen der Jahrtausende		Lemke, Markus	Matthes & Seitz	Berlin	2017	print & online (epub)
Short Fiction	Abboud, Hamed (author), Hürlimann, Eliane (illustrator)	Der Tod backt einen Geburtstagskuchen : Texte	al-Maut yaṣnaʿu kaʿkat ʿīd al-mīlād	Bender, Larissa	edition pudelundpinscher	Wädenswil	2017	

Short Fiction	Malek, Niroz	Der Spaziergänger von Aleppo		Bender, Larissa	Weidle Verlag	Bonn	2017	2017: CultureBooks Verlag, online (epub)
Fiction	Al-Aswany, Alaa	Der Automobilclub von Kairo : Roman		Fähndrich, Hartmut	S. Fischer	Frankfurt am Main	2017	2015: hardcover & online (epub), 2017: paperback
Poetry	Mustafa Hamid, Ishraga	Das Weibliche der Flöte : Lyrik		Mustafa Hamid, Ishraga; Svatek, Kurt F.	Löcker	Wien	2017	
Nonfiction	Wali, Najem	Bagdad : Erinnerungen an eine Weltstadt		Fähndrich, Hartmut	dtv	Munich	2017	2015
Fiction	Humaydan-Younes, Iman	Andere Leben : Roman aus dem Libanon		Karachouli, Regina	Lenos Verlag	Basel, Switzerland	2017	2013
Fiction	Mourad, Ahmed	Vertigo : Thriller aus Kairo		Battermann, Christine	Lenos Verlag	Basel, Switzerland	2018	1. Aufl.
Nonfiction	Hussein, Yamen; Said	Salam Yamen - Lieber SAID: Dialog		Chammaa, Leila	P. Kirchheim Verlag	Munich	2018	2019: DNB online & CD

Poetry & Short Fiction	Muzur, Lina (editor); Reich, Annika with texts by Ali Al-Kurdi, Martin Kordic, Mariam Meetra, Antje Rávic Strubel,Widad Nabi, Annett Gröschner, Samuel Mágó, Rasha Habbal, Nora Bossong, Souad Alkatheeb, Fady Jomar, David Wagner, Yamen Hussein, Lena Gorelik, Noor Kanj, Svenja Leiber, Galal Alahmadi,	Das Herz verlässt keinen Ort, an dem es hängt		unknown	Ullstein	Berlin	2018	2018: Ullstein online & print; 2018: special edition for bpb

	Tanja Dückers, Ramy Al-Asheq, Monika Rinck, Omar Al Jaffal, Kristine Bilkau, Lina Atfah, Nino Haratischwili, Karoly Mágó, Rabab Haidar, Ulla Lenze, Salma Salem, Sasa Stanisic, Ahmad Katlesh, Michael Krüger							
Classical Texts	Emary, Mustafa (illustrator)	Tausendundeine Nacht : der Anfang und das glückliche Ende	Alf laila wa-laila	Ott, Claudia	C.H. Beck Verlag	Munich	2018	print & online

Nonfiction	Abu Hanieh, Hassan; Abu Rumman, Mohammad	Dschihadistinnen – Faszination Märtyrertod		Orth, Günther	Karl Dietz Verlag	Bonn	2018	
Nonfiction	Bariedah, Kholoud	Keine Tränen für Allah: Wie ich von Tugendwächtern verurteilt wurde und dem Frauengefängnis von Mekka entkam		Orth, Günther	Knaur	Munich	2018	
Classical Texts		Tausendundeine Nacht : das glückliche Ende	Alf laila wa-laila	Ott, Claudia	dtv	Munich	2018	2016, 2019: C.H. Beck
Classical Texts	Mahdi, Muhsin (Verfasser)	Tausendundeine Nacht	Alf laila wa-laila	Ott, Claudia	C.H. Beck Verlag	Munich	2018	2004, 2009,2016 (other years unknown), 2018: 12th edition
Poetry	Alkhalaf, Khalaf Ali	Tagebücher eines Krieges : Syrien, allen bekannt	Yaumiyāt al-ḥarb al-qāʾima	Chammaa, Leila	Schiler & Mücke	Berlin	2018	

Poetry	Karam, Sarjoun (author); Zierat, Cornelia (editor)	Seide und Dolch im Garten des Kalifen (anthology)	Sundus wa-sikkīn fī ḥadīqat al-ḫalīfa	Heine, Sebastian	Shaker Media	Aachen	2018	
Fiction	Al-Hassan, Jana (author) ; Schami, Rafik (editor)	Stockwerk 99		Battermann, Christine	Schiler & Mücke	Berlin ; Tübingen	2018	print & online (epub)
Fiction	Wali, Najem	Saras Stunde : Roman		Lemke, Markus	Carl Hanser Verlag	Munich	2018	print & online (epub)
Fiction	Alem, Raja	Sarab : Roman		Fähndrich, Hartmut	Unionsverlag	Zürich	2018	2019
Fiction	Kanafani, Ghassan	Rückkehr nach Haifa : Roman aus Palästina		Fähndrich, Hartmut	Lenos Verlag	Basel, Switzerland	2018	1992
Fiction	Henafe Alali, Nather	Raum ohne Fenster : Roman		Sanchez, Rafael	S. Fischer	Frankfurt am Main	2018	print & online (epub)
Poetry	Abu Al-Hayyat, Maya	Ich verbrenne die Zeit : ausgewählte Gedichte		Taufiq, Suleman	Sujet Verlag	Bremen	2018	

Fiction	Humaydan-Younes, Iman	Fünfzig Gramm Paradies : Roman aus dem Libanon		Karachouli, Regina	Lenos Verlag	Basel, Switzerland	2018	2017
Short Fiction	Abbas, Rasha	Eine Zusammenfassung von allem, was war : Erzählungen		Hetzl, Sandra	mikrotext	Berlin	2018	print & online (epub)
Poetry	Almadhoun, Ghayath	Ein Raubtier namens Mittelmeer : Gedichte	Adrīnālīn	Bender, Larissa	Arche Verlag	Zürich ; Hamburg	2018	print & online (epub)
Poetry	Hamza, Aref	Du bist nicht allein : Gedichte = Lasta waḥīdan : šiʿr	Lasta waḥīdan : šiʿr	Hetzl, Sandra	Secession Verlag	Zürich	2018	
Fiction	Wannous, Dima	Die Verängstigten : Roman	al- Ḫāʾifūn	Bender, Larissa	Karl Blessing Verlag	Munich	2018	print & online (epub)
Fiction	Mahfouz, Naguib	Die Kinder unseres Viertels : Roman		Kilias, Doris	Unionsverlag	Zürich	2018	7 editions (years unknown)
Fiction	Kachachi, Inaam	Die amerikanische Enkelin : Rückkehr nach Bagdad		Fähndrich, Hartmut	Kolchis Verlag	Wettingen	2018	
Fiction	Khalifa, Khaled	Der Tod ist ein mühseliges Geschäft : Roman		Fähndrich, Hartmut	Rowohlt	Reinbek bei Hamburg	2018	2019: paperback

Children's and Youth Literature	Dahi, Ahmed	Der Ritter der Schlüssel = Fāris al-māfātīḥ	Fāris al-māfātīḥ	Wilsch, Kerstin	Baobab Books	Basel, Switzerland	2018	
Fiction	Mourad, Ahmed	Blauer Elefant : Thriller aus Ägypten	Al-Fîl al-asrak	Battermann, Christine	Lenos Verlag	Basel, Switzerland	2018	
Fiction	editors: Zierat, Cornelia; Karam, Sarjoun	al- ʿĀlam fī ʿuyūninā : anṭūlūğiyā nisāʾīya Lubnānīya = Die Welt in unseren Augen : libanesische Frauenanthologie (anthology)	al- ʿĀlam fī ʿuyūninā : anṭūlūğiyā nisāʾīya Lubnānīya	Zierat, Cornelia; Karam, Sarjoun	Shaker Media	Aachen	2018	
Poetry	Atfah, Lina; Hamza, Aref; Al-Matroud, Mohmmad; Omran, Rasha; Tibi, Lina; Wahesh, Raed; Edited by Hassanein, Mahmoud; Thill, Hans	Deine Angst - Dein Paradies (anthology)		Grünzweig, Dorothea; Oleschinksi, Brigitte; Peters, Christoph	Verlag Das Wunderhorn	Heidelberg	2018	

Nonfiction	authors: Lewitscharoff, Sibylle; Wali, Najem	Abraham trifft Ibrahîm : Streifzüge durch Bibel und Koran		Battermann, Christine (the chapters by Najem Wali)	Suhrkamp	Berlin	2018	2019
Fiction	Mahfouz, Naguib	Zwischen den Palästen	Baina ʾl-qaṣrain	Kilias, Doris	Unionsverlag	Zürich	2019	1994: Bertelsmann-Club, Buchgemeinschaft Donauland Kremayr und Scheriau, Deutscher Bücherbund; 2019: 15th edition, paperback
Poetry	Ali, Marwan	Wenn der Krieg ein Theaterstück wäre : Gedichte	Lau an al-ḥarb masraḥīya	Hajij, Mahmoud	Schiler & Mücke	Berlin ; Tübingen	2019	
Poetry	Al-Asheq, Ramy	Gedächtnishunde		Pithan, Lilian	Sujet Verlag	Bremen	2019	2nd edition
Fiction	Ujayli, Shahla	Unser Haus dem Himmel so nah : Roman		Battermann, Christine	Alawi Verlag	Köln	2019	2021: Kupido Literaturverlag

Classical Texts	Unknown	Tausendundeine Nacht : das glückliche Ende	Alf laila wa-laila	Ott, Claudia	C.H. Beck Verlag	Munich	2019	2016: C.H. Beck, 2018: dtv
Fiction	Alem, Raja	Sarab : Roman		Fähndrich, Hartmut	Unionsverlag	Zürich	2019	2018
Classical Texts	Ibn Naqiya	Moscheen, Wein und böse Geister : Die zehn Verwandlungen des Bettlers al-Yaschkuri		Wild, Stefan	C.H. Beck Verlag	Munich	2019	print & online (epub)
Poetry	Salman, Anwar	Magische Weiten : Gedichte		Saine, Ute Margarete	Wiesenburg	Schweinfurt	2019	
Poetry	Nabi, Widad	Kurz vor dreißig, ... küss mich : ausgewählte Gedichte		Taufiq, Suleman	Sujet Verlag	Bremen	2019	2020
Fiction	Antoon, Sinan	Irakische Rhapsodie : Roman		Fähndrich, Hartmut; Fierz, Jinan	Lenos Verlag	Basel, Switzerland	2019	2009
Fiction	Saadawi, Ahmed	Frankenstein in Bagdad : Roman	Frānkštāyin fī Baġdād	Fähndrich, Hartmut	Assoziation A	Berlin	2019	print & online (epub)
Poetry	Kadhem, Khanjar	Dieses Land gehört euch : Gedichte		Hetzl, Sandra	mikrotext	Berlin	2019	print & online (epub)

Classical Texts	Appel, Sabine (editor)	Die schönsten Märchen aus 1001 Nacht		Weil, Gustav	Weltbild	Augsburg	2019	2002: Diederichs, 2011: Anacona (print & CD), 2019: print + CD, 2021: DNB (CD)
Short Fiction	Hakki, Yahya	Die Öllampe der Umm Haschim		Naguib, Nagi	Edition Orient	Berlin	2019	1981
Nonfiction	authors: Lewitscharoff, Sibylle; Wali, Najem	Abraham trifft Ibrahîm : Streifzüge durch Bibel und Koran		Battermann, Christine (the chapters by Najem Wali)	Suhrkamp	Berlin	2019	2018
Fiction	Alsanea, Rajaa	Die Girls von Riad : Lesung ; ungekürzte Lesung / Rajaa Alsanea. Mit Lotte Ohm. Regie Hannes Hametner.	Banāt al-Riyāḍ	Kilias, Doris	Deutsche Nationalbibliothek	Leipzig ; Frankfurt am Main	2019	2007: Der Audio Verlag, CD
Short Fiction	Abbas, Rasha	Die Erfindung der deutschen Grammatik : Geschichten		Hetzl, Sandra	mikrotext	Berlin	2019	2016

Fiction	Ismail, Ismail Fahd	Die alte Frau und der Fluss		Battermann, Christine	Schiler & Mücke	Berlin ; Tübingen	2019	
Fiction	Khalifa, Khaled	Der Tod ist ein mühseliges Geschäft : Roman		Fähndrich, Hartmut	Rowohlt	Hamburg	2019	2018: hardcover & online (epub)
Fiction	Khalifa, Mustafa	Das Schneckenhaus : Tagebuch eines Voyeurs : Roman		Bender, Larissa	Weidle	Bonn	2019	
Short Fiction	Al-Asheq, Ramy	Das Geschenk, das uns alle tötete		Rinck, Monika; Wilsch, Kerstin; Bender, Larissa	SUKULTUR	Berlin	2019	
Fiction	al-Qasimi, Sultan bin Muhammad	Bibi Fatima und die Söhne des Königs	Bībī Fāṭima wa-abnāʾ al-malik	Kuballa-Cottone, Stefanie	Georg Olms Verlag	Hildesheim ; Zürich ; New York	2019	
Poetry	Atfah, Lina	Das Buch von der fehlenden Ankunft (anthology)		Grünzweig, Dorothea; Hassanein, Mahmoud; Oleschinski, Brigitte; Opitz, Hellmuth; Peters, Christoph; Reich, Annika; Sartorius, Joachim; Slaiman, Mustafa; Taufiq, Suleman; Trompeter, Julia; Wagner, Jan; Wilsch,	Pendragon Verlag	Bielefeld	2019	print & online

				Kerstin; Yousufi, Osman				
Fiction	Aljabin, Ibrahim	Auge des Orients : Hyperthymesia 21 : Roman	ʿAin aš-Šarq	Wahhoud, Adnan	Free Pen Verlag	Bonn	2019	
Fiction	Nasser, Amjad	Wohin kein Regen fällt : Roman		Karachouli, Regina	Lenos Verlag	Basel, Switzerland	2020	
Nonfiction	Al-Maktari, Bushra (author); Schreiber, Constantin (editor)	Was hast Du hinter Dir gelassen? : Stimmen aus dem vergessenen Krieg im Jemen		Hetzl, Sandra	Econ	Berlin	2020	print & online
Nonfiction	Seif, Joumana (author); Nassif, Wijdan (editor)	Stimmen gegen das Schweigen		Tramontini, Leslie; Wilsch, Kerstin	Hirnkost	Berlin	2020	2021: online (epub & pdf)

Poetry	Hussein, Yamen	Siebzehn Minuten		Chammaa, Leila; Taufiq, Suleman	hochroth	Leipzig	2020	
Fiction	Alesmael, Khaled	Selamlik : Roman		Battermann, Christine; Bartholomae, Joachim	Albino	Berlin	2020	
Fiction	Azzam, Fadi (author); Schami, Rafik (author of epilogue + editor)	Sarmada : Roman		Özkan, Hakan	dtv	Munich	2020	
Poetry & Short Fiction	editors: Al-Nussairi, Amal Ibrahim; Svensson, Birgit	Mit den Augen von Inana : zweite Anthologie zeitgenössischer Autorinnen aus dem Irak	ʿUyūn Inānā	Milich, Stephan (poetry); Orth, Günther (prose)	Schiler & Mücke	Berlin ; Tübingen	2020	
Poetry	Nabi, Widad	Kurz vor dreißig, ... küss mich : ausgewählte Gedichte		Taufiq, Suleman	Sujet Verlag	Berlin	2020	2019; 2020: bilingual edition
Fiction	Khalifa, Khaled	Keine Messer in den Küchen dieser Stadt : Roman		Fähndrich, Hartmut	Rowohlt	Hamburg	2020	print & online (epub)

Short Fiction	Abboud, Hamed	In meinem Bart versteckte Geschichten	Qiṣaṣ muḫtabiʾa fī liḥīyatī	Bender, Larissa; Wilsch, Kerstin	Edition Korrespondenzen	Wien	2020	
Children's and Youth Literature	Al Mutawaa, Hussain (author); Tahar, Walid (illustrator)	Ich wäre so gern ein Betonmischer		Taufiq, Suleman	Sujet Verlag	Bremen	2020	
Poetry	Bin Hamza, Hussein	Ich spreche von Blau, nicht vom Meer : Gedichte zweisprachig		Orth, Günther	Edition Converso	Bad Herrenalb	2020	bilingual edition
Poetry & Short Fiction	authors: Boujemaa, Hajer; Esseghir, Yosra; Khlif Claudel, Amal; Amraoui, Amal; editor: Nückell, Leonie	Ich kann nicht alleine wütend sein : feministische Autorinnen in Tunesien		Nückell, Leonie	Schiler & Mücke	Berlin ; Tübingen	2020	

Poetry	Al-Khawwam, Nada	Gedichte entlang des Flusses = Poems along the river	Qaṣāʾid muḥāḏīya lil-nahr	Gaafar, Hussein (Arabic - German); Fathlallah, Jacob (Arabic - English)	Berliner Künstlerprogramm des DAAD	Berlin	2020	
Nonfiction	Al-Haj Saleh, Yassin	Freiheit: Heimat, Gefängnis, Exil und die Welt		Orth, Günther	Matthes & Seitz	Berlin	2020	
Poetry	Alahmadi, Galal	Die Leere der Vase : Gedichte		Chammaa, Leila; Orth, Günther	Secession Verlag	Berlin	2020	
Short Fiction	Maarouf, Mazen	Ein Witz für ein Leben	Nukta li-l-musallaḥīn	Bender, Larissa	Unionsverlag	Zürich	2020	
Graphic Novel	El-Adl, Doaa (author and illustrator)	Die Welt der Frau		Unknown (from Arabic, English and French to German)	Scherz & Schund Fabrik	Linz	2020	
Short Fiction	Mahfouz, Naguib	Die himmlische Begegnung : Erzählungen		Enderwitz, Susanne; Fähndrich, Hartmut; Kilias, Doris; Walter, Wiebke	Unionsverlag	Zürich	2020	2010
Poetry & Short Fiction	Ayoub, Thaer	Der verdammte Flüchtling : al- Lāǧiʾ al-Malʿūn: ein Kapitel aus dem Lebenslauf eines Liebenden/ Lyrik und Prosa		Unknown	Palisander Verlag	Chemnitz	2020	bilingual (Arabic, German)

Children's and Youth Literature	Mheidly, Nabiha (author); Taher, Walid (illustrator)	Der Schriftsteller und die Katze		Dünges, Petra	Susanna Rieder Verlag	Munich	2020	
Fiction	Abdel Aziz, Basma	Das Tor : Roman	aṭ- Ṭābūr	Bender, Larissa	Heyne Verlag	Munich	2020	print & online; 2020: Random House Audio (CD)
Fiction	Choukri, Mohamed	Das nackte Brot	al- Ḥubz al-ḥāfī	Brunold, Georg; Kocher, Victor	Verlag Vitolibro	Malente	2020	1992, 1993, 1996: Piper
Fiction	Chreiteh, Alexandra	Always Coca-Cola : Roman		Battermann, Christine	dtv	Munich	2020	2014, 2016: Schiler & Mücke
Poetry	Ahmed Katlesh	Das Gedächtnis der Finger		Wilsch, Kerstin	Edition Rugerup	Berlin	2020	
Nonfiction	Jabbar Abdullah	Raqqa am Rhein		Battermann, Christine; Abdullah, Jabbar; Oelgart, Sonja	Sujet Verlag	Bremen	2020	

Appendix II: Bibliography of translated theatre plays, radio plays and stage readings

Category	Author: surname, name	Title in translation	Original title	Variation of Arabic	Translator	Director / Theatre Group	Theatre / Venue / Radiostation	Project	Year
Stage Play	Laila Soliman	»Lessons in Revolting«	دروس في الثورة	Egyptian Dialect	uncredited	Laila Soliman und Ruud Gielens	Zürcher Theater Spektakel		2011
Stage Play	Dr. Ali al-Shalah	»Explodierer«		Fusha, Iraqi Dialect	Dr. Ali al-Shalah, Peter Braschler	Theater Maralam Zürich	Schweizerisch Arabisches Kulturzentrum		2010
Stage Play	Mohammad Al Attar	»Rückzug«	انسحاب	Syrian Dialect	Andreas Bünger, Ebtihal Shedid	Lydia Ziemke	Heimathafen Neukölln	Suite 42	2011
Stage Play	Issam Bou Khaled	»Maaarch!«	مارش	Lebanese Dialect	uncredited		Theater Mühlheim an der Ruhr	Theaterlandschaft Neues Arabien	2012
Stage Play	Issam Bou Khaled	»Banafsaj«	بنفسج	Lebanese Dialect	uncredited		Theater Mühlheim an der Ruhr	Theaterlandschaft Neues Arabien	2012
Stage Play	Taoufik Jebali	»L´Isoloir«		Tunisian Dialect	uncredited	Taoufik Jebali / El Teatro	Theater Mühlheim an der Ruhr	Theaterlandschaft Neues Arabien	2012

Stage Play	Zoukak Theatre Company	»Silk Thread«	خيط حرير	Lebanese Dialect	Douraid Rahhal / Sandra Hetzl	Maya Zbib	Ballhaus Naunynstraße	Voicing Resistance Theatre Festival	2012
Stage Play	Imad Farajin	»603«	603	Palestinian Dialect	Andreas Bünger, Ebtihal Shedid	Lydia Ziemke	Heimathafen Neukölln	Suite 42	2012
Stage Play	Laila Soliman	»No Time for Art 0 & 1«	لا وقت للفنَ	Egyptian Dialect	Ebtihal Shedid, Andreas Bünger	Laila Soliman	Theaterfestival Basel		2012
Performance	Mroué, Rabih	»The Pixelated Revolution«			uncredited	Mroué, Rabih	Haus der Kulturen der Welt Berlin		
Stage Play	Jaouad Essounani	»Hassan Leklichee«	حسن الكليشي	Morrocan Dialect	Andreas Bünger, Jaouad Ouassou	Lydia Ziemke	Heimathafen Neukölln	Suite 42	2012
Stage Play	Mohammad Al Attar	»Und jetzt bitte direkt in die Kamera!«	فيك تطلع بالكامريا؟	Syrian Dialect	Andreas Bünger, Ghada Salim	Lydia Ziemke	Heimathafen Neukölln	Suite 42	2013
Stage Play	Meriam Bousselmi	„Sünde Erfolg”			Uncredited	Meriam Bousselmi	Theater an der Ruhr		2013

Stage Play	Jaouad Essounani	»Hadda«	حدة	Morrocan Dialect	Uncredited	Lydia Ziemke	Heimathafen Neukölln	Suite 42	2013
Stage Play	Mohammad Al Attar & Ayham Majid Agha	»Intimacy«	حميمية	Syrian Dialect	Sandra Hetzl	Omar Abusaada	Theaterformen Hannover		2013
Stage Reading	Mohammad Al Attar	»Neue Texte«		Syrian Dialect	Sandra Hetzl		Heimathafen Neukölln	Fokus Syrien: »We Come from There«	2014
Stage Play	Mroué, Rabih and Lina Saneh	»33 Rounds and a few Seconds«	لفة ٣٣ وبضع ثوان		uncredited	Rabih Mroué and Lina Saneh	Schaubühne Berlin		2014
Stage Play	Omar Abi Azar	»Hussein«	حسين		uncredited	Lydia Ziemke	Ballhaus Ost Berlin	Coproduction: Suite42 & Zoukak	2014
Stage Play	Arzé Khodr	»Das Haus«	البيت	Lebanese Dialect	Sandra Hetzl	Axel Krauße	Zimmertheater Tübingen		2014
Performance	Rabih Mroué	»Riding on a cloud«		Lebanese Dialect	Francesca Spinazzi	Rabih Mroué, Sarmad Louis	Theater der Welt 2014 Magazine		2014
Stage Play	Waël Ali	»Ich erinnere mich nicht«	بتعرف، ما عم اتذكر	Syrian Dialect	Christopher-Fares Köhler	Waël Ali	Maxim Gorki Theater Berlin		2014

Stage Play	Anis Hamdoun	»The Trip«	الرحلة	Syrian Dialect	Uncredited	Anis Hamdoun	Osnabrueck Theater		2015
Stage Play	Monika Borgmann Lokman Slim	»Tadmor«	تدمر	Lebanese Dialect	Larissa Bender	UMAM	Tak Theater Aufbau Kreuzberg		2015
Stage Play	Baghdadi Aoun [for the Arabic part of the piece] Roland Merk [for the German part of the piece]	»So viel Meer zwischen uns«	كم من بحار بيننا	Tunisian Dialect	Salah Hammouda, Peter Braschler	Theater Maralam Zürich	Rote Fabrik Zürich, Espace Mass'ART Tunis, JTC Festival Journée théâtrales Carthage		2015
Stage Play	Wassim Ghrioui	»Adapter«		Syrian Dialect	Sandra Hetzl	Nora Haakh	Tak Theater im Aufbau Haus		2015
Stage Play	Laila Soliman	»ZIG ZIG«	زيغ زاغ	Egyptian Dialect	uncredited	Laila Soliman	Zürcher Theaterspektakel		2016
Performance	Mroué, Rabih	»On Three Posters«			uncredited	Mroué, Rabih	Kampnagel Hamburg		2016

Stage Reading	Raphael Amahl Khouri	»He She Me«		Arabic & English	uncredited	Raphael Amahl Khouri	Münchener Kammerspiele	Open Border Ensemble	2016
Stage Play	Mroué, Rabih	»The Inhabitants of Images«			Mona Abuo Rayyan (Arabic to English)	Mroué, Rabih	Kampnagel	Produced by Ashkal Alwam	2016
Stage Play	Mohammad Al Attar	»Während ich wartete«	بينما كنت أنتظر	Syrian Dialect	Sandra Hetzl	Omar Abusaada	Theaterformen Braunschweig		2016
Stage Reading	Mohammad Al Attar	»Trilogie einer syrischen Revolution«		Syrian Dialect	Sandra Hetzl		Theater an der Ruhr		2016
Stage Play	Wael Kaddour	»Das Geständnis«	الاعتراف	Syrian Dialect	Larissa Bender and Hussein Gaafar	unclear	Münchener Kammerspiele		2016
Stage Play	Sophie Diesselhorst, Anis Hamdoun	»Die Probe«		Syrian Dialect	uncredited	Nina de la Chevallerie	Theater im ehemaligen IWF Göttingen		2017

Stage Play	Liwaa Yazji	»Ziegen«	ماعز	Syrian Dialect	Christopher-Fares Köhler	Liwaa Yazji	Royal Court Theatre London		2017
Stage Play	Ossama ‘OzOz’ Helmy; Lydia Ziemke	»Faltet eure Welt«	طيُّو عَالَمُكُمْ	Egyptian Dialect	Ahmed Farouk	Lydia Ziemke	GRIPS Theater Berlin	Suite 42; Arab Origami Center	2017
Stage Play	Mohammad Al Attar	»Iphigenie«	إيفيجينيا	Syrian Dialect	Christopher-Fares Köhler and Sandra Hetzl	Omar Abusaada	Volksbühne Berlin, Hangar Tempelhof		2017
Stage Reading	Hoda Barakat	»Wie viel liegt zwischen uns und der Hoffnung auf Erlösung?«	ما مدى اقترابنا من بارق أمل بالخلاص؟	Standard Arabic	Sandra Hetzl	Rabih Mroué, Ahmad Beydoun	Haus der Kulturen der Welt		2017
Stage Play/Szenische Lesung	Assaf Alassaf	»Der Baum des japanischen Tempels«	شجرة المعبد الياباني	Syrian Dialect	Sandra Hetzl	Marie Bues	Theater Kuhle Rampe & Schloss Solitude		2017
Stage Play	Mudar Alhaggi	»Your Love is Fire«	حبك نار	Syrian Dialect	Sandra Hetzl	Rafat Alzakout	Theater Mühlheim an der Ruhr	Collective Ma’louba	2017

Stage Play	Wael Shawky	»The Song of Roland«	أغنية رولاند محاولة لفهم التاريخ بشكل أوضح	Egyptian Dialect	Christpher-Fares Köhler	Wael Shawky	Theater der Welt Festival Hamburg		2017
Stage Play	Mudar Alhaggi	»Ya Kebir«	يا كبير	Syrian Dialect	Gert Himmler	Rafat Alzakout/ Collective Ma'louba	Theater Mühlheim an der Ruhr	Collective Ma'louba	2017
Stage Play	Wihad Suleiman	»Medea«	ميديا	Syrian Dialect	Christopher-Fares Köhler	Wihad Suleiman	Theater Oberhausen		2017
Performance	Monira Al Qadiri	»Feeling dubbing«		Standard Arabic	uncredited	Monira Al Qadiri	Theater der Welt 2017		2017
Stage Play	Mroué, Rabih	»Rima Kamel«		Lebanese Dialect	uncredited	Mroué, Rabih	Künstlerhaus Mousonturm, Frankfurt		2017
Stage Play	Ayham Majid Agha	Skelett eines Elefanten in der Wüste	هيكل عظمي لفيل في الصحراء	Syrian Dialect	Raman Khalaf	Ayham Majid Agha	Maxim Gorki Theater Berlin	Exil Ensemble	2018

Stage Play	Wael Kaddour	»Days in the Sun«	أيام في الشمس	Syrian Dialect	Sandra Hetzl	Raafat al-Zakout	Theater an der Ruhr	Collective Ma'louba	2018
Stage Play	Sulayman Al Bassam	»Ur«	أور	unknown	uncredited	Sulayman Al Bassam	Residenztheater München	SABAB [Ensemble]	2018
Stage Play	Mohammad Al Attar	»The Factory«	المصنع	Syrian Dialect	Sandra Hetzl	Omar Abusaada	Ruhrtriennale Essen, Volksbühne Berlin		2018
Stage Play	Mroué, Rabih	»Kill the Audience«			uncredited	Mroué, Rabih	Münchener Kammerspiele		2018
Stage Play	Ayham Abu Shaqra	»Nora und ihr anderer Name«			Christopher-Fares Köhler	Wessam Talhouq	Boat People Projekt Göttingen		2018
Oral history theater	Collection of oral testimonies	»X-Adra«	إكس عدرا	Syrian Dialect	uncredited	Ramzi Choukair	Theater an der Ruhr		2018
Stage Play	Heiner Müller / Ayham Majid Agha	»Hamletmaschine«	آلية هاملت	Syrian Dialect	Raman Khalaf	Sebastian Nübling	Maxim Gorki Theater Berlin	Exil Ensemble	2018
Stage Play	Sameem Hasaballah Yahya	»Herbst«	خريف	Iraqi Dialect	Christopher-Fares Köhler	Sameem Hasaballah Yahya	Theater an der Ruhr		2018

Performance	Mroué, Rabih	»Sand in the Eyes«		Standard Arabic	Ziad Nawfal (Arabic to English)		Kampnagel		2018
Stage Reading	Mohammad Al Attar	»Aleppo. Portrait of an Absence«	حلب. صورة من الغياب.	Syrian Dialect	Sandra Hetzl		Theaterspektakel Zürich		2018
Stage Play	Mohammad Al Attar	»Youssef war hier«	يوسف مر من هنا	Syrian Dialect	Sandra Hetzl	Lydia Ziemke	Tak Theather Aufbau Kreuzberg	Suite42	2018
Stage Play	Samia Amami	»Restricted Area«		Tunisian Dialect	Salah Hammouda, Peter Braschler	Theater Maralam Zürich	Rote Fabrik Zürich, Espace Mass'ART Tunis, JTC Festival Journée théâtrales Carthage		2018
Radio Drama	Mudar Al Haggi	»Barsach«	برزخ	Syrian Dialect	Larissa Bender	Erik Altorfer	Deutschlandfunk		2018
Stage Play	Lubna Abou Kheir	»Damaszener Café«		Syrian Dialect	Garda Elsherif	Barbara Peter & Isabelle Menke	Theater Tuchlaube Aarau (CH), Kaserne Basel (CH)		2018
Radio Drama	Mudar Alhaggi an Wael Qadour	»Die Toten haben zu tun«	الموتى مشغولون	Syrian Dialect	Larissa Bender	Erik Altorfer	Deutschlandfunk		2019

Theatre / Performance Play	Lina Majdalanie, Mazen Kerbaj, Rabih Mroué	»Borborygmus«	بوربوريغموس	miscellaneous Lebanese Dialect & Classical Arabic	Sandra Hetzl	Lina Majdalanie, Mazen Kerbaj, Rabih Mroué	HAU Hebbel am Ufer/Berlin		2019
Stage Reading	Anis Hamdoun	»Die Unbekannte Stadt«		Syrian Dialect	uncredited	Anis Hamdoun	Thalia Theater Hamburg		2019
Stage Play	Mudar Alhaggi	»Reine Formsache«	اجراء شكلي	Syrian Dialect	Larissa Bender	Waël Ali	Theater an der Ruhr	Collective Ma'louba	2019
Stage Play	Maya Zbib	»Ghalia«	غالية	Lebanese Dialect	Sandra Hetzl	Omar Abi Azar	Deutsches Schauspielhaus Hamburg; Tak Theater Aufbau Kreuzberg	Zoukak Theatre Company	2019
Stage Play	Ali Chahrour	»Layl (Nacht)«	ليل	Standard Arabic	Christopher-Fares Köhler	Ali Chahrour	Deutsches Nationaltheater	Kunstfest Weimar 2019, Zürcher Theaterspektakel 2019	2019
Stage Play	Waël Ali	»Unter einem	تحت سماء منخفضة	Syrian Dialect	uncredited	Wael Ali	Deutsches Nationaltheater	Kunstfest Weimar 2019	2019

		hängenden Himmel«							
Stage Play	Lubna Abou Kheir	»Gebrochenes Licht«	قوس قزح	Syrian Dialect	Garda Elsherif	Ivna Žic	Theater Neumarkt Zürich (CH)		2019
Stage Play	Zoukak	»Untitled«	بلا عنوان	Lebanese Dialect	Sandra Hetzl	Omar Abi Azar/ Zoukak Theatre Company	Festival Theaterformen, Hannover		2019
Play Reading	Alaa El Din Al Alem	»Versinken«	غرق	Syrian Dialect	Christopher-Fares Köhler	Hazem Saleh	Literaturhaus Berlin	Qaf – Szenische Lesungen by Barzakh	2019
Stage Play	Chrystèle Khodr & Waël Ali	»Titre Provisoire«	عنوان مؤقت	Lebanese & Syrian Dialect	Sandra Hetzl	Project	Zürcher Theater Spektakel		2019
Stage Play	Wael Kaddour	»Chroniken einer Stadt, die wir zu kennen glaubten«	وقائع مدينة لا نعرفها	Syrian Dialect	Sandra Hetzl	Mohamad Al Rashi	E-Werk Weimar	Kunstfest Weimar	2019
Stage Play	Raphael Amahl Khouri	»He She Me«		Arabic & English	uncredited	Paul Spittler	Kosmos Theater Wien		2019
Play Reading	Wadiaa Ferzly	»Zelltod«	غرغرينا	Syrian Dialect	Raoua Allaoui	Anis Hamdoun	Literaturhaus Berlin	Qaf – Szenische Lesungen by Barzakh	2020

Play Reading	Wasseem Alsharqi	»Kurzer sentimentaler Film«	فيلم عاطفي قصير	Syrian Dialect	Sandra Hetzl	Wadiaa Ferzly	Literaturhaus Berlin	Qaf – Szenische Lesungen by Barzakh	2020
Play Reading	Youssef Mosallam	»Festmahl«	وليمة عيد	Standard Arabic	Sandra Hetzl	Heba Mehrez	Literaturhaus Berlin	Qaf – Szenische Lesungen by Barzakh	2020
Stage Play	Laila Soliman	»Wanaset Yodit«	وناسة يوديت	Egyptian Dialect	Khalda Yagoob. Panthea	Laila Soliman	Theaterformen 2020, Kaserne Basel		2020
Stage Play	Mohammad Al Attar	»Damaskus 2045«	دمشق ٢٠٤٥	Syrian Dialect	Sandra Hetzl	Omar Abusaada	Theater Freiburg		2020
Play Reading	Mona Merhi	»Genau in diesem Moment«	بهيدي اللحظة بالذات	Lebanese Dialect	Raoua Allaoui	Wihad Suleiman	Literaturhaus Berlin	Qaf – Szenische Lesungen by Barzakh	2020
Filmed Stage Reading	Yıldız Çakar / Bashar Murkus	»Bîra Miriyan«		Standard Arabic [translated from the Kurdish original]		Bashar Murkus	Gorki Theater Berlin / Haifa	Out of Sight - Filmische Lesungen	2020

Performance	Mroué, Rabih	»Make me stop smoking«	كيف بدّي وقّف تدخين	Lebanese Dialect	uncredited	Mroué, Rabih	Künstlerhaus Mousonturm		2020
Stage Play	Muataz Abu Saleh	»Heimatere de«		Palestinian Dialect	Sandra Hetzl	Bashar Murkus	Theater Krefeld Mönchengladbach		2021
Stage Play	Mudar Alhaggi	»Dantons Rückkehr«	عودة دانتون	Syrian Dialect	Sandra Hetzl	Omar Elerian	Theater an der Ruhr	Collective Ma’louba	2021
Stage Play	Wihad Suleiman	»Existenz«		Syrian Dialect	Christopher-Fares Köhler	Wihad Suleiman	Royal Court Theater London		2021
Play Reading	Ahmad Meree	»Die Tasche«	الحقيبة	Syrian Dialect	Christopher-Fares Köhler	Mudar Ramadan	Literaturhaus Berlin	Qaf – Szenische Lesungen by Barzakh	2021
Streaming Performance	Boat people projekt / Collective Ma’louba / kainkollektiv	»Overdose - The Unfinished Show Of Pain And Joy«	اوفردوز - عرض الألم والسعادة الغير مكتمل	Syrian Dialect, English and German	uncredited	Boat people projekt, Collective Ma’louba, kainkollektiv	Theater an der Ruhr	Collective Ma’louba	2021

Appendix III: List of universities

Bayreuth	Universität Bayreuth	Kulturwissenschaftliche Fakultät	Kulturwissenschaftliche Fakultät	B.A. Kultur- und Gesellschaft (inkl. Arabistik/Islamwissenschaft)	B.A. Arabische und Islamische Sprach- & Kulturstudien	
Berlin	Freie Universität Berlin	Geschichts- und Kulturwissenschaften	Institut für Arabistik	B.A. Geschichte und Kultur des Vorderen Orients, Arabistik	M.A. Arabistik	M.A. Interdisciplinary Studies of the Middle East (ISME)
Berlin	Freie Universität Berlin	Geschichts- und Kulturwissenschaften	Institut für Islamwissenschaft	B.A. Geschichte und Kultur des Vorderen Orients, Islamwissenschaft	M.A. Islamwissenschaft	
Bern	Universität Bern	Philosophisch-Historische Fakultät	Institut für Islamwissenschaft und Neuere Orientalische Philologie	B.A. Islamic and Middle Eastern Studies	M.A. Islamic Studies and Oriental Literatures	M.A. Middle Eastern Studies
Bochum	Ruhruniversität Bochum	Fakultät für Philologie	Seminar für Orientalistik und Islamwissenschaften	B.A. Orientalistik/Islamwissenschaft	M.A. Orientalistik/Islamwissenschaft	

Bonn	Universität Bonn	Institut für Orient- und Asienwissenschaften	Abteilung für Islamwissenschaft und Nahostwissenschaften	B.A. Asienwissenschaften: Profil Islamwissenschaft/Arabistik	M.A. Asienwissenschaften: Arabistik und Translation	
Erfurt	Universität Erfurt	Philosophische Fakultät	Seminar für Religionswissenschaft	B.A. Religionswissenschaft, Schwerpunkt Islamwissenschaft		
Erlangen-Nürnberg	Friedrich-Alexander Universtität Erlangen-Nürnberg	Philosophische Fakultät	Institut für Orientalistik	B.A. Orientalistik	M.A. Arabistik-Islamwissenschaft-Semitistik (AIS)	
Freiburg	Albert-Ludwigs-Universität Freiburg	Philosophische Fakultät	Orientalisches Seminar	B.A. Islamwissenschaft	M.A. Islamwissenschaft - Moderne islamische Welt	
Göttingen	Georg-August-Universität Göttingen	Philosophische Fakultät	Seminar für Arabistik/Islamwissenschaft II	B.A. Arabistik/Islamwissenshaft	M.A. Arabistik/Islamwissensh aft	
Halle-Wittenberg	Martin-Luther-Universität Halle-Wittenberg	Philosophische Fakultät	Orientalisches Institut	B.A. Arabistik/Islamwissenschaft	B.A. Nahoststudien	M.A. Arabistik/Islamwissenschaft

Hamburg	Universität Hamburg	Fakultät für Geisteswissenschaften	Asien-Afrika-Institut	Internationaler B.A.: Vorderer Orient, Schwerpunkt Islamwissenschaft	M.A. Geschichte, Sprachen und Kulturen des Vorderen Orients, Schwerpunkt Islamwissenschaft	
Heidelberg	Universität Heidelberg	Philosophische Fakultät	Seminar für Sprachen und Kulturen des Vorderen Orients (Institut Islamwissenschaft)	B.A. Islamwissenschaft	M.A. Isamwissenschaft	M.A. Nahoststudien, Schwerpunkt Islamischer Naher Osten
Jena	Friedrich-Schiller Universität Jena	Philosophische Fakultät	Institut für Orientalistik, Indogermanistik, Ur- und Frühgeschichtliche Archäologie	B.A. Arabistik	M.A. Arabistik	
Kiel	Christian-Albrechts-Universität zu Kiel	Philosophische Fakultät	Seminar für Orientalistik	B.A. Islamwissenschaft	M.A. Die Islamische Welt der Moderne	

Köln	Universität zu Köln	Philosophische Fakultät	Orientalisches Seminar	B.A. Sprachen und Kulturen der Islamischen Welt	M.A. Sprachen und Kulturen der Islamischen Welt	
Leipzig	Universität Leipzig	Fakultät für Geschichte-, Kunst- und Regionalwissenschaften	Orientalisches Institut	B.A. Arabistik und Islamwissenschaft	M.A. Arabistik und Islamwissenschaft	M.A. Konferenzdolmetzschen Arabisch
Leipzig	Universität Leipzig	Philologische Fakultät	Institut für Angewandte Linguistik und Translatologie	M.A. Fachübersetzen Arabisch-Deutsch im Überblick		
Mainz	Johannes-Gutenberg-Universität Mainz		Fachbereich 06 Translations-, Sprach-, Kulturwissenschaft	B.A. Sprache, Kultur, Translation (Arabisch)	M.A. Translation (Arabisch)	
Marburg	Phillips-Universität Marburg	Centrum für Nah- und Mittelooststudien	Fachgebiet Arabistik	B.A. Nah- und Mittelooststudien (3 years)	B.A. Nah- und Mittelooststudien (international, 4 years)	
Marburg	Phillips-Universität Marburg	Centrum für Nah- und Mittelooststudien	Fachgebiet Arabistik, Fachgebiet Politik des Nahen- und	M.A. Moderne arabische Politik, Gesellschaft und Kultur	M.A. Politik und Wirtschaft des Nahen- und Mittleren Ostens	M.A. Islamwissenschaft

			Mittleren Ostens			
München	Ludwig-Maximilians Universität München	Fakultät für Kulturwissenschaften	Institut für den Nahen und Mittleren Osten	B.A. Naher und Mittlerer Osten	M.A. Naher und Mittlerer Osten	
Münster	Westfälische Wilhelms-Universität Münster	Fachbereich Philologie	Institut für Arabistik und Islamwissenschaft	Zweifach-B.A.: Islamwissenschaft/Arabistik	M.A. Islamwissenschaft und Arabistik	
Tübingen	Eberhard-Karls-Universität Tübingen	Philosophische Fakultät	Asien-Orient-Wissenschaften	B.A. Sprachen, Geschichte und Kulturen des Nahen Ostens (SGKNO)	M.A. Sprachen, Geschichte und Kulturen des Nahen Ostens (SGKNO)	
Tübingen	Eberhard-Karls-Universität Tübingen	Wirtschafts- und Sozialwissenschaftliche Fakultät	Fachbereich Wirtschaftswissenschaft	B.Sc. International Economics, Regionalschwerpunkt Vorderer Orient, Arabisch		
Wien	Universität Wien	Philologisch-Kulturwissenschaftliche Fakultät	Institut für Orientalistik	B.A. Orientalistik, Schwerpunkt Arabistik und Islamwissenschaft	M.A. Arabische Welt: Sprache und Gesellschaft	

Zürich	Universität Zürich	Philosophische Fakultät	Asien-Orient-Institut	B.A. Islamic Studies (with Arabic as a minor subject)	M.A. Islamic Studies & Oriental Literature MA	

Appendix IV: List of translation grants and prizes

IV. a) Working Grants

Name	Purpose	Type	Preconditions and limitations	Scope	Frequency	Website
Arbeitsstipendien der Stadt Wien	Literature, Essay and scholar works	Working Stipend or Travel Grant	Translators resident or born Vienna only	one-time 370.- € to 1.800.-€	twice a year	http://www.literaturhaus.at/index.php?id=7041
Stipendien des Deutschen Literaturfonds	Relevant literary works of international contemporary literature	Working Grant		3.000.-€ / month for one year	three times a year	www.deutscher-literaturfonds.de
Stipendien der SSA für die Übersetzung von Theaterstücken	Drama Translation	Working Grant	Translators with Swiss nationality or residency	5.000.- CHF once	four times a year	https://ssa.ch/fr/
Arbeitsstipendien des Landes Nordrhein-Westfalen	Literary Translation	Working + Residency Grant at the EÜK in Straelen	Translators into German have to be residents of North Rhine-Westphalia, translators into other languages have to	1.030.-€ for one month	once a year	https://www.euk-straelen.de

			translate a writer resident in NRW			
DÜF: Programm „extensiv initiativ" des Deutschen Übersetzerfonds	Literary Translation	Working Grant	Translators into German have to be residents of Germany	The DÜF subsidizes the publisher with the translator's fee in addition to a grant decided upon by the jury	three times a year	https://www.uebersetzerfonds.de
DÜF: Arbeitsstipendien des Deutschen Übersetzerfonds	Literary Translation	Working Grant		between 1.000.-€ and 10.000.-€	three times a year	http://www.uebersetzerfonds.de
Übersetzerstipendium des Landes Niedersachsen	Literary Translation	Working Grant	Translator, writer or publishing house has to be based in Lower Saxony	1.300.-€ / month over a period of six months (7.800.-€)	once a year	http://www.mwk.niedersachsen.de
DÜF: Exzellenzstipendium	Literary Translation	Working Grant	Translation has to be especially demanding	2.000.-€/month over a period of between 3 and 6 months	three times a year	https://www.uebersetzerfonds.de

DÜF: Initiativstipendium	Literary Translation	Pitching Grant / Working Grant	Translation rights questions concerning the original text must be solved	between 1.000.-€ and 4.000.-€	three times a year	https://www.uebersetzerfonds.de
DÜF: Johann-Joachim-Christoph-Bode-Stipendium des Deutschen Übersetzerfonds	Literary Translation	Mentorship Grant	Publisher contract	between 2.000.-€ and 4.000.-€	three times a year	http://www.uebersetzerfonds.de
Arbeitsstipendium der Kulturstiftung des Landes Schleswig-Holstein	Literary Translation	Working Grant	Translator has to be based in Schleswig-Holstein	max. 6.000.-€	once a year	www.schleswig-holstein.de
Arbeitsstipendium des Freistaates Bayern	Literary Translation	Working Grant	Translator has to be based in Bavaria	7.000.-€	once a year	www.literaturportal-bayern.de
Stipendium der Landeshauptstadt München	Literary Translation	Working Grant	Translator has to be based in Munich	6.000.-€	once a year	www.muenchen.de/kulturfoerderung
Schweiz – Übersetzungsatelier Raron – Literatur des Alpenraums	Literary Translation	Working & Residency Grant	Original text has to be related to the Alpine region	1.300 CHF / month over a period of three months	once a year	https://www.vs.ch/de/web/culture/kunstlerateliers

weltweit						
Hamburger Literaturpreise – Literarische Übersetzungen	Literary Translation	Prize & Working Grant	Translator has to be based in Hamburg	3.000.-€	once a year	https://hamburger-literaturpreise.literaturinhamburg.de
Arbeitsstipendien des Freundeskreises für Baden-Württemberger	Literary Translation	Working Grant	Translator has to be based in Baden-Württemberg	varies depending on difficulty and scope of the original text	once a year	http://freundeskreis-literaturuebersetzer.de/index.php?content_site=aktuelles
Arbeits- und Aufenthaltsstipendien der Kulturstiftung des Freistaates Sachsen	Literary Translation	Working Grant	Translator has to be primarily based in Saxonia	1.100.-€/month over a period of either 3, 6 or 12 months	once a year	http://www.kdfs.de/foerderung/stipendien/
Zuger Übersetzer-Stipendium	Literary Translation	Prize & Working Grant		50.000.- CHF	every two years	http://www.zugeruebersetzer.ch/

Recherchestipendien im Bereich der deutschsprachigen Literatur im Jahr 2021 des Berliner Senats	Literary Translation	Research & Working Grant	Translator has to be based in Berlin	8.000.-€	once a year	www.berlin.de/sen/kultur/foerderung/literatur

IV. b) Residency and travel grants

Residency Grant of the Fondation Jan Michalski at the foot of the Jura Mountains	Literary Translation	Residency Grant	all language combinations are eligible	1.200 CHF / month over a period between 2 weeks up to six months + travel costs	once a year	http://www.fondation-janmichalski.com
Cassis – Residency Grant of the Camargo Foundation	Literary Translation	Residency Grant	Translation / Research has to be linked to the Mediterranean region	1.000 USD / year over a period of 6, 8 or 11 weeks		https://camargofoundation.org/programs/camargo-core-program/
Château de Lavigny (Switzerland) – Residency Grants	Literary Translation / Research	Residency Grant	Translator must know English or French	Costs of treatment, accommodation and meals over a period of four weeks. No travel costs included	once a year	www.chateaudelavigny.ch

Exchange Grants of the Oberpfälzer Künstlerhaus	Literary Translation	Residency Grant (for the US, Canada, Ireland, Norway, Finland, Hungary, France, Bulgaria, Görlitz or Mecklenburg-Vorpommern)	Translator must be based in Bavaria	Daily allowance of 15.-/€ over several weeks, no travel costs except for Canada	once a year	https://www.kebbelvilla.de/internationales-künstlerhaus
New York – Residency Grant Art Omi: Writers und Translation Lab	Literary Translation	Residency Grant	Recommendation letter	Costs of treatment, accommodation and meals over a period up to two months. No travel costs included	once a year	http://www.artomi.org
Aufenthaltsstipendien für die Villa Waldberta	Literary Translation	Residency Grant		1.000.-€ / month over a period between one and three months	once a year	https://www.artistinresidence-munich.de/de/bewerben/
DÜF: Looren – Aufenthaltsstipendien des Deutschen Übersetzerfonds im Übersetzerhaus	Literary Translation	Residency Grant		400.-€ / week over a period between two to four weeks	three times a year	http://www.uebersetzerfonds.de

Looren						
DÜF: Straelen – Aufenthaltsstipendien des Deutschen Übersetzerfonds im Europäischen Übersetzer-Kollegium	Literary Translation	Residency Grant		400.-€ / week over a period between two to four weeks	three times a year	http://www.uebersetzerfonds.de
DÜF: Visby – Aufenthaltsstipendien des Deutschen Übersetzerfonds für das Baltic Centre for Writers and Translators	Literary Translation	Residency Grant		400.-€ / week over a period between two to four weeks	three times a year	http://www.uebersetzerfonds.de or http://www.bcwt.org

DÜF: Arles – Aufenthaltsstipendien des Deutschen Übersetzerfonds im Collège International des Traducteurs Littéraires (CITL)	Literary Translation	Residency Grant		400.-€ / week over a period between two to four weeks	three times a year	http://www.uebersetzerfonds.de
Saint-Nazaire – Aufenthaltsstipendium des "Maison des écrivains étrangers et des traducteurs" (MEET)	Literary Translation	Residency Grant	applicants need to prove a meaningful literary career	1.000.-€ / month over a period of up to two months	once a year	http://www.meetingsaintnazaire.com/-RESIDENCES-.html
Aufenthaltsstipendium in der Stadt Québec	Literary Translation	Residency Grant	Translator must be based in Bavaria	3000.-€ from the German side, from the Quebec side 675 CAD / month over a period of two months		https://www.stmwk.bayern.de/kunst-und-kultur/foerderung/literaturfoerderung.html https://www.kebbelvilla.de

Schloss Wiepersdorf – Aufenthaltsstipendien des Landes Brandenburg	Literary Translation	Residency Grant		1.200.-€ / month over a period of three months in addition to a one-time grant for material costs	once a year	https://schloss-wiepersdorf.de/de/einzel-kooperationsstipendien.html
Bordeaux – Hessisches Literaturstipendium für einen Aufenthalt in Nouvelle-Aquitaine	Literary Translation	Residency Grant	Translator must have a clear relation to the Federal state of Hessen, but doesn't need to be based there	2.000.-€ / month over a period of two months	once a year	www.hessischer-literaturrat.de
Cetate/Rumänien – Hessisches Literaturstipendium für einen Aufenthalt im Kulturhafen Cetate	Literary Translation	Residency Grant	Translator must have a clear relation to the Federal state of Hessen, but doesn't need to be based there	800.-€ / month over a period of two months, an additional travel grant of 500.-€ can be applied for	every two years	www.hessischer-literaturrat.de
Residency Grants for residents of Hamburg	Literary Translation	Residency Grant (for residencies in Denmark, France, Italy or Germany)	Renowned ranslators based in Hamburg	1.000.-€, no travel costs	once a year	http://www.literaturinhamburg.de/literaturpreise.php

Schweiz – Übersetzungsatelier Raron – Literatur des Alpenraums weltweit	Literary Translation	Residency Grant	Original text has to be related to the Alpine region	1.500 CHF / month over a period of three months	once a year	https://www.vs.ch/de/web/culture/kunstlerateliers
Hessischer Literaturrat & ALCA – Residencyprogramme Bordeaux	Literary Translation	Residency Grant	Applicant must have a minimum of two published translations and a clear relation to the Federal state of Hessen, but doesn't need to be based there	2.000.-€ / month over a period of several weeks, in addition to a travel grant up to 500.-€		https://www.hessischer-literaturrat.de/ausschreibungen/
Prag – Hessisches Literaturstipendium für einen Aufenthalt in Tschechien		Residency Grant	Applicant must have a minimum of two published translations and a clear relation to the Federal state of Hessen, but doesn't need to be based there	2.000.-€ / month over a period of one month, in addition to a travel grant up to 500.-€	once a year	www.hessischer-literaturrat.de

Germersheimer Übersetzer-Stipendium	Literary Translation	Residency Grant (Künstlerhaus Edenkoben)	Applicants must be willing to perform events with students of Mainz University in Germersheim	1.200.-€ / month over a period of two months	once a year	http://www.kuenstlerhaus-edenkoben.de
Stuttgart – Aufenthaltsstipendien für das Stuttgarter Schriftstellerhaus	Literary Translation	Residency Grant	Translator must as well be a writer	4.000.-€ over the period of three months	once a year	http://www.stuttgarter-schriftstellerhaus.de/aktuelles/stipendium/ausschreibung/
Aufenthaltsstipendien für Akademie Schloss Solitude	Literary Translation	Residency Grant	Applicants must not be older than 40 years	1.200.-€ / month over a period of six, nine or twelve months	every two years	https://www.akademie-solitude.de/de/stipendium/stipendien/solitude-stipendium/
Ahrenshoop – Aufenthaltsstipendien für das Künstlerhaus Lukas	Literary Translation	Residency Grant	Applicants should be based in Germany, Poland, Lituania, Latvia, the Russian Federation, Finland, Sweden, Denmark, Norway or the UK.	1.000.-€ / month	every two years	https://www.kuenstlerhaus-lukas.de/?
Franz-Edelmaier-Residenz für Literatur und Menschenrechte	Literary Translation	Residency Grant	The translation project must be largely related to human rights issues	Only residence, between two and twelve weeks		http://www.sgemko.ch/index.php/franz-edelmaier-residenz-fuer-literatur-und-

						menschenrechte.html
Pro-Helvetia- und EÜK-Stipendium für einen Aufenthalt in Straelen	Literary Translation	Residency Grant	Applicants must be based in Switzerland or own a Swiss passport	350 CHF / week over a period between one to four weeks		www.euk-straelen.de
Ventspils Aufenthaltsstipendie International Writers' and Translators' House	Literary Translation	Residency Grant	All language combinations are eligible, applicants based in a country on the Baltik Sea are prioritised	320.-€, up to four weeks	applications are always possible	www.ventspilshouse.lv
Arles – Aufenthaltsstipendien im Collège International des Traducteurs Littéraires (CITL)	Literary Translation	Residency Grant	all languages, publisher contract has to be submitted	free accommodation between two and four weeks	applications are always possible	http://www.atlas-citl.org

Visby – Aufenthaltsstipendien im Baltic Centre for Writers and Translators	Literary Translation	Residency Grant	all languages are eligible, while translators based in one of the Baltic or Scandinavian countries are prioritised	grants are given in an irregular manner, residencies range between three to five weeks	applications are always possible	http://www.bcwt.org
New support programme for emerging translators into German: The Frankfurt Translator's Grant	Literary Translation	Residency Grant for networking purposes at Frankfurt Bookfair for emerging translators	Applicants shouldn't have published more than two translated books	A train ticket to Frankfurt, three nights accommodation, and three day tickets for the Bookfair		https://www.buchmesse.de/news/frankfurt-uebersetzerinnen-stipendium
ÜbersetzerInnenstipendien der Stadt Wien	Literary Translation	Travel & Working Grant	Applicants must be personally connected to the city of Vienna	370.- to 1.800.-€	twice a year	http://www.literaturhaus.at/index.php?id=7041
DÜF: Reisestipendien des Deutschen Übersetzerfonds	Literary Translation	Travel Grant		depending on the actual costs for accommodation and travel, the grant ranges between 500 € and 4.000 €	three times a year	http://www.uebersetzerfonds.de

Arbeits- und Aufenthaltsstipendien der Kulturstiftung des Freistaates Sachsen	Literary Translation	Travel & Working Grant	Applicants must be based in Saxonia	1.1000 € / month over a period of three, six or 12 months	once a year	http://www.kdfs.de/foerderung/stipendien/
Reisestipendium des Österreichischen Bundesministeriums für Kunst, Kultur, öffentlicher Dienst und Sport	Literary Translation	Travel Grant	Applicants must be Austrian citizens	max. 1.400 € / month over a period of max 3 months	applications are always possible	https://www.bmkoes.gv.at/Kunst-und-Kultur/literatur-buechereien-bibliotheken/foerderungen/stipendien.html#7

VI. c) Other Grants

DÜF: Neustart-Projektfonds des Deutschen Übersetzerfonds	Translation as an art; workshops, events and initiatives	Other	Applicants must be based in Germany and have to produce a proof of cooperation with an institution	max. 200.000 €		http://www.uebersetzerfonds.de/#356/neustart-projektfonds

Stipendienprogramm des Freistaats Bayern „Junge Kunst und neue Wege”	Educational, facilitating or artistic projects	Other	Artists/translators have to be at the beginning of their career	5.000.- €		https://www.bayern-innovativ.de/stipendienprogramm
Programme Gilbert Musy / Château de Lavigny	Literary Translation	Other; Prize, Residency, Educating younger colleagues, Working Grant	Only senior translators, direct applications are not accepted	two months at Château Lavigny	once a year	www.unil.ch/ctl/pgm
DÜF: Luise-Adelgunde-Victorie-Gottsched-Stipendium des Deutschen Übersetzerfonds	Literary Translation	Other; Educational leave		3.000.-€ to 6.000.-€	three times a year	http://www.uebersetzerfonds.de
Förderung durch das Institute for Anarchist Studies	Translation of works that foster anarchist thought	Other	All languages are eligible	250 – 1.000 USD	once a year	https://anarchiststudies.org/grants-for-radical-writers-and-translators/

DÜF: Barthold-Heinrich-Brockes-Stipendium des Deutschen Übersetzerfonds	Sabbatical	Other	experienced, senior translators	8.000.-€	twice a year	http://www.uebersetzerfonds.de
DÜF: Hieronymus-Programm	Mentorship for emerging literary translators	Other	emerging translators with no or few published translations	board and lodging at the EÜK + travel costs	once a year	www.uebersetzerfonds.de
DÜF: Toledo-Mobilitätsfond	Literary Translation	Travel Grant	see website	400.-€ / week	twice a year	http://www.toledo-programm.de/mobiliteatsfonds/foerderung
Berliner Übersetzerwerkstatt	Literary Translation	Working Grant and Workshops	see website	1.800.-€	once a year	www.lcb.de
Stipendien-Sonderprogramm der Senatsverwaltung für Kultur und Europa	Literary Translation	Project Grant	Applicants must be based in Berlin and be registered with the Künstlersozialkasse	up to 2.000.-€ or up to 9.000.-€		http://www.stipendium.kulturprojekte.berlin

IV. d) Prizes

ÜbersetzerInnenpreis der Stadt Wien	Literary Translation	Prize	Applicants should have a personal connection to the city of Vienna and have either no or just one translation published	4.000€	once a year	https://www.wien.gv.at/kultur/abteilung/ehrungen/uebersetzerpreis.html
Deutscher Jugendliteraturpreis	Literary Translation	Prize (Young adult and Children literature)	Personal applications are not possible.	10000.-€	once a year	http://www.jugendliteratur.org
Calwer Hermann-Hesse-Preis	Literary Translation	Prize	Personal applications are not possible. Prizewinners are translators or writers of internationally renowned literary works that share the spirit of Hermann Hesse.	15.000.-€	every two years	www.calwer-hermann-hesse-stiftung.de
Straelener Übersetzerpreis der Kunststiftung NRW	Literary Translation	Prize	Personal applications are not possible. Prize for outstanding achievements in the field of literary translation.	25.000.-€	once a year	www.euk-straelen.de

Förderpreis zum Straelener Übersetzerpreis der Kunststiftung NRW	Literary Translation	Prize	All languages, young adult and children literature is not eligible	5.000.-€	once a year	www.euk-straelen.de
Helmut-M.-Braem-Übersetzer-Preis	Literary Translation	Prize	Publication may not be older than 3 years	12.000.-€	every two years	http://freundeskreis-literaturuebersetzer.de/
Rattenfänger-Literatur-Preis	Literary Translation of young adult and children books from the field of fairy tales, fantasy literature, fables and fiction from the Middle ages	Prize	Publication may not be older than 2 years	5.000.-€	every two years	www.hameln.de/rattenfaenger-literaturpreis

Gustav-Heinemann-Friedenspreis für Kinder- und Jugendbücher	Literary Translation of books that encourage young adults and children to be courageous, tolerant and engage in human rights and pacifism.	Prize	Publications must be from the same year	7.000.-€	every year	www.politische-bildung.nrw.de
Internationaler Literaturpreis – Haus der Kulturen der Welt	Contemporary international literature	Prize	Original works may not be published before 10 years, published translation may not be older than one year	15.000.-€ for the translator, 20.000.-e for the author	every year	hkw.de
Paul-Celan-Preis	Literary translation	Prize	A translator gets awarded for their oeuvre, but on the basis of an outstanding translation of a single literary work which publication may not be older than four years	20.000.-€		http://www.deutscher-literaturfonds.de

Kunstförderpreise des Freistaates Bayern, Sparte Literatur	Literary translation	Prize	Personal applications are not possible. Translators may not be older than forty years and have to be based in Bavaria	6.000.-€	once a year	https://www.stmwk.bayern.de/kunst-und-kultur/literatur/preise.html
REBEKKA – Preis für langjähriges Übersetzen	Literary translation	Prize	Translators who have been translating for many years, but haven't gained media attention or received prizes.	5.000.-€	once a year	https://freundeskreis-literaturuebersetzer.de/preise/rebekka/
Christoph-Martin-Wieland-Übersetzerpreis	Literary translation	Prize	translation may not be older than three years from the call	12.000.-€	every two years	http://freundeskreis-literaturuebersetzer.de/preise/wieland-uebersetzerpreis/
Wilhelm-Merton-Preis für Europäische Übersetzungen	Literary translation	Prize	personal applications are not possible	25.000.-€	every three years	Dezernat Kultur- und Wissenschaft Frankfurt am Main Tel: ++49(0)69 212 31073
Internationaler König Abdullah Übersetzerpreis (Saudi-Arabien)	Translation of prominent scholar or scientific works	Prize	Publication may not be older than five years	up to 200.000.-€		http://translationaward.kapl.org.sa/en/terms.aspx

Hamburger Literaturpreise – Literarische Übersetzungen	Literary Translation	Prize	Applicants must be based in Hamburg	3.000.-€	once a year	https://hamburger-literaturpreise.literaturinhamburg.de
Übersetzungsprämie des Österreichischen Bundesministeriums für Kunst und Kultur	Literary Translation	Prize	Applicants must either be Austrian citizens or be based in Austria	500.-€, 800.-€, 1.100.-€, 1.500.-€, 1.900.-€ or 2.200.-€	once a year	https://www.bmkoes.gv.at/Kunst-und-Kultur/literatur-buechereien-bibliotheken/foerderungen/praemien.html
FIT Preis Aurore Boréale für eine Non-fiction-Übersetzung	Translation of non-fiction, essayist or scholar works	Prize	All languages; personal applications are not possible. Recommending organisations must be members of Fédération Internationale des Traducteurs (FIT)	changes each time	every three years	www.fit-ift.org
FIT Preis Astrid Lindgren für Kinder- und Jugendliteratur	Translation of children and young adult literature	Prize	All languages; personal applications are not possible. Recommending organisations must be members of Fédération Internationale des Traducteurs (FIT)	changes each time	every three years	www.fit-ift.org

Deutscher Jugendliteraturpreis – Sonderpreise Übersetzer	Senior translators of children and young adult literature get awarded for their oeuvre	Prize		12.000.-€	every three years	http://www.jugendliteratur.org
Förderpreise für Literatur der Landeshauptstadt Düsseldorf	Literary Translation	Prize	Personal applications are not possible. Beneficiaries shouldn't be older than 35 (m.) or 40 (f.) and be closely connected to the city of Düsseldorf	4.000.-€	once a year	www.duesseldorf.de/kultur/kulturamt
Kunstpreis des Landes Schleswig-Holstein	Literary Translation	Prize	Applicants should either be born in Schleswig-Holstein, work there or are especially significant for the federal state.	20.000.-€	every two years	www.schleswig-holstein.de/Kultur
Jane-Scatchered-Übersetzerpreis	Literary Translation	Prize	No individual applications possible	10.000.-€	once a year	www.ledig-rowohlt-stiftung.de
Preis der Stadt Münster für Internationale Poesie	Poetry Translation	Prize	No individual applications possible	15.500 .-€, which are equally shared between the poet and the translator	every two years	http://www.lyrikertreffen.muenster.de

Preis der Leipziger Buchmesse	Literary Translation	Prize	No individual applications possible	15.000.-€	once a year	www.preis-der-leipziger-buchmesse.de
Österreichischer Staatspreis für literarische Übersetzung	Literary Translation (Contemporary Literature)	Prize	No individual applications possible; Publication of translation may not be older than five years	8.000.-€	once a year	http://www.bmukk.gv.at/kunst/foerderungen/index.xml
Johann Friedrich von Cotta-Literatur- und Übersetzerpreis der Landeshauptstadt Stuttgart	Literary Translation	Prize	No individual applications possible	20.000 .-€, which are equally shared between the author and the translator	every three years	www.stuttgart.de
Leipziger Buchpreis zur europäischen Verständigung	Literary Translation	Prize	No individual applications possible	each year there is a main award of 10.000.-€, in addition to a recognition-award of 5.000.-€	once a year	www.leipzig.de/buchpreis
Übersetzerpreis der Landeshauptstadt München	Translation or literary works, but also scholar or non-fiction works with	Prize	No individual application possible; Translator has to be based in Munich	10.000.-€	every three years	http://www.muenchen.de/rathaus/Stadtverwaltung/Kulturreferat/Kulturfoerderung/Preise/Uebersetzerpreis.html

	literary quality					
Johann Heinrich Voß-Preis für Übersetzung	Literary Translation	Prize	No individual application possible	20.000.-€, equally shared between a German writer and a translator into German	every three years	www.stuttgart.de
Albatros – Internationaler Literaturpreis der Günter Grass Stiftung Bremen	Literary Translation	Prize	No individual application possible	25.000.-€ for the writer and 15.000.-€ for the translator	every two years	www.grass-medienarchiv.de
Erlanger Literaturpreis für Poesie als Übersetzung	Translation of Poetry & Fiction	Prize	No individual application possible	5.000.-€	every two years	https://uebersetzerwerkstatt-erlangen.de/uebersetzerpreis/
Paul-Scheerbart-Preis	Poetry Translation	Prize	No individual application possible	5.000.-€	once a year	www.ledig-rowohlt-stiftung.de